MAIN CHARACTER ENERGY

Understanding the stories and characters that capture Latino attention

HARMONY LABS | EQUIS INSTITUTE

Equis is working to create a better understanding of Latinos and innovate new approaches to reach and engage them. In this research, Harmony Labs collaborated with Equis to inform the strategy of storytellers, organizers, and creatives by identifying the key characters in media who embody and connect with the many identities of Latinos.

AUDIENCES ARE BUILT ON STORIES

As digital media and cultural content have exploded in volume and variety, it's become increasingly difficult to know where and how to reliably reach and engage audiences.

Building an effective audience strategy requires understanding not just audiences' demographics, but their cultures: the TV, games, music, film, and more that people regularly engage with. Starting with story gives us a deeper view into who they are, the characters they identify with, and how to best reach and engage them.

STORIES BUILD NARRATIVE POWER

Narrative power is more than messaging; it's the work that interconnected stories do to teach us what is possible and help us imagine how to get there. We build narrative power through audience and story—varying the what, how, where, and to whom of the stories we tell. Story patterns emerge as audiences create, consume, and share those stories. The power of narrative arises from the diversity of individual stories that can appeal to a wide variety of audiences.

STRONG STORIES FEATURE STRONG CHARACTERS

We know that seeing "someone like me" is an important part of how audiences choose the media they engage with. Representation plays a big role in audiences being moved by media to feel better about themselves or even to imagine a relationship, a career, or a new future.

But representation is more than putting faces onscreen. Diverse audiences connect to diverse, strong characters who help us make sense of our reality through their characteristics, their characterization, or the choices they make.

In this report, we'll zoom in on the identity intersections, and the underlying motivations, that attract audiences to characters and stories. The goal: give communicators and creatives a richer understanding of their existing audiences, and the stories and characters that inspire them.

SUPERHERO STRATEGY

We often use demography and behavior to define and measure our success. But true audiences define themselves by choosing the same cultural spaces, stories, and characters.

AUDIENCE DEMOGRAPHICS

Organizational objectives often describe demographic groups we want to help or behaviors like voting that we hope to elicit. We measure success by how well we reach and move groups defined by demography or behavior.

SUPERHERO STRATEGY

We often use demography and behavior to define and measure our success. But true audiences define themselves by choosing the same cultural spaces, stories, and characters.

Audiences are more than demographic groups—they are defined by the cultural spaces they occupy, not by our goals for them. There can be many different audiences within each demographic category, with many intersecting identities that define those audiences.

AUDIENCE IDENTITY

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AUDIENCE DEMOGRAPHICS

SUPERHERO STRATEGY

We often use demography and behavior to define and measure our success. But true audiences define themselves by choosing the same cultural spaces, stories, and characters.

Audiences don't just want an identity, they want to connect with a character's experience in a story. Understanding audiences through their stories allows us to describe the identities, the characters, and the superpowers that embody and connect with audiences the most.

AUDIENCE CHARACTERIZATION

Audiences are more than demographic groups —they are defined by the cultural spaces they occupy, not by our goals for them. There can be many different audiences within each demographic category, with many intersecting identities that define those audiences.

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Organizational objectives often describe demographic groups we want to help or behaviors like voting that we hope to elicit. We measure success by how well we reach and move groups defined by demography or behavior.

AUDIENCE DEMOGRAPHICS

DATA: THINGS TO KNOW

There are detailed methods available in the Appendix to this report, but before encountering the audiences, it is useful to know where the information comes from. This is all based on primary research conducted with Latino adults.
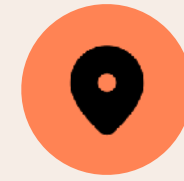
ALL THE DATA HERE, INCLUDING THE MEDIA DATA, COME FROM LATINO PARTICIPANTS IN THE UNITED STATES.

ALL THE INFORMATION ABOUT DEMOGRAPHY, TRAITS, VALUES, IDENTITIES, AND POLITICAL BELIEFS COMES FROM SURVEYS.

ALL THE INFORMATION ABOUT WHAT MEDIA, STORIES, AND MAIN CHARACTERS PEOPLE WATCH COMES FROM REAL, SECOND-BY-SECOND MEDIA CONSUMPTION FROM OPT-IN MEDIA MEASUREMENT PANELS (NOT SURVEYS).

ALL THE INFORMATION ABOUT HEROES TO ADMIRE COME FROM LATINO RESPONSES TO OPEN-ENDED QUESTIONS LIKE "NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE."

Audiences <u>choose stories</u> that reflect and <u>make meaning</u> of the worlds they occupy. They identify with <u>characters</u>, not avatars. Heroes are not made of demographic traits, but are revealed by <u>how they think</u> and <u>what they do</u>—actions and reactions are the things that make us.

HARMONY LABS X EQUIS INSTITUTE

GUARDIANS
PRESERVATIONISTS
SEEKERS
UNIVERSALISTS
STRIVERS

EVERY CHARACTER HAS A ROLE TO PLAY

In the following slides we are going to explore the audiences key to building narrative power for Latinos in the United States. We will learn their sizes, features for targeting, the stories they engage with, and, critically, the characters that attract them.

The goal isn't to find the "one" audience that suits us. The goal is to build our team, using the special superpowers each audience has to offer. Together, we can call on the entire ensemble to better capture Latino attention.

TARGETING FEATURES

We defined these audiences using the stories—and the main characters—that define their identities and their media consumption. But we can also connect all 5 audiences to their more conventional targeting-related features.

As you see in the chart, each audience encompasses a mix of age, genders, political orientations, and more. There is no single "progressive" or "young male" audience. However, certain audiences can have a higher concentration of people with a shared demographic. For example, Strivers and Guardians contain more Spanish-dominants than the other audiences.

	GUARDIANS	PRESERVATIONISTS	SEEKERS	UNIVERSALISTS	STRIVERS
SIZE	29%	21%	21%	16%	14%
UNDER 35	53%	23%	41%	32%	58%
MALE	50%	54%	50%	44%	53%
DEMOCRAT	54%	30%	48%	59%	35%
REPUBLICAN	19%	28%	7%	4%	22%
INDEPENDENT	27%	42%	45%	37%	43%
VOTED IN 2020	82%	79%	81%	84%	71%
REGISTERED TO VOTE	84%	87%	86%	92%	74%
FINISHED COLLEGE	16%	12%	21%	23%	20%
SPANISH DOMINANT	12%	4%	4%	4%	11%

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LATINOS & NON-LATINOS

The audience profiles below feature real (and clickable) media examples from Latino-only audience panels and survey respondents, and many of the most distinctive main characters are non-Latino.

None of the audiences consume exclusively Latino content. This is not to say that Latino audiences don't seek out Latino media. All the audiences consumed something in Spanish or something with Latino characters (*El Chapo*, *Narcos: Mexico*, etc.) and it's clear from the density of Latino and Spanish-language stories that wherever a Latino story with an appealing story pattern exists, these audiences will consume it. But audiences are drawn to similar story patterns across character identity. For instance, the Strivers audience consumed morality tales in the form of YouTube's *Dhar Mann* and *La Rosa de Guadalupe*.

DHAR MANN

LA ROSA DE GUADALUPE

GUARDIANS

PRESERVATIONISTS

SEEKERS

UNIVERSALISTS

STRIVERS

GUARDIANS

GUARDIANS

Guardians are the biggest Latino audience, comprising 29% of all Latinos, and their Latino identity is important to them. Guardians describe themselves as nurturing and, more than any other audience, define themselves by their ability to connect with people from all kinds of backgrounds, including their political opposition. Human connection and protecting the community is central to the stories they care about, too; family and community are often at the center.

GUARDIANS DESCRIBE THEMSELVES AS:

NURTURING   WELCOMING   IMMIGRANTS   DEMOCRATS

GUARDIANS RELATE TO THOSE WHO ARE:

PARENTS

Threats exist not just to family, but to entire communities; adults are alert to these threats and work to protect others

Mopey mysteries and episodic dramas, often set in local communities

Interconnected communities, "brothers in arms"

WHERE IS THE TRUTH?

The heroes for this audience are not warriors, but they are protectors. And, whether they have formal education or not, they are deeply incisive, intelligent, yet down-to-earth people. They are do-your-own-research types, and they work to see what is actually there rather than what people want them to see. Their investigations and their actions are intended to reveal hidden truths so that healing may begin and communities can thrive.

Stoic, reliable figures like Dolly Parton, Walt Longmire in *Longmire*, and Harry Ambrose in *The Sinner* connect with this audience. All the main characters this audience seek out are heroes. There are no anti-heroes here, although many characters are older and have seen terrible things or experienced tragedy.

" Batman porque era un hombre exitoso que prefería hacer el bien aunque fuese de forma anónima "

" She's like me in that she's always trying to make the best of a good or bad situation; plus she's very optimistic. "

" Batman because he was a successful man who preferred to do good even without taking credit. "

Intelligent, incisive, patient heroes protect communities by seeking the truth.

Standing up for what is right and helping others

Compassionate, altruistic leadership

" Peter Parker aka Spiderman saving his friends, helping out in his own community, and doing good in the world. "

A fear of unpredictability— big picture threats to their ideal family life

★ ALL QUOTES FROM ACTUAL SURVEY RESPONDENTS ASKED TO NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE

GUARDIANS

Simple suggestions on how you can build stories and characters that reach and engage Guardians.

GUARDIANS DEMOGRAPHICS

Guardians are typically described as *lean progressive swing voters*.

They're going to vote: communicate about democracy and empower them to seek their own truth.

GUARDIANS

Simple suggestions on how you can build stories and characters that reach and engage Guardians.

Guardians identify themselves as *Latino families*.

Make your stories relatable, not political. It's all about family and community here.

GUARDIANS IDENTITY

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They're going to vote: communicate about democracy and empower them to seek their own truth.

GUARDIANS DEMOGRAPHICS

GUARDIANS

Simple suggestions on how you can build stories
and characters that reach and engage Guardians.

Guardians superpowers include:
patience under pressure, *taking responsibility*, *connecting across differences*, and, even, *common sense*.

They get along with everyone; ask them for help building stories that bridge audiences.

**GUARDIANS
CHARACTERIZATION**

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DEMOGRAPHICS**

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GUARDIANS

PRESERVATIONISTS

SEEKERS

UNIVERSALISTS

STRIVERS

PRESERVATIONISTS

PRESERVATIONISTS

Preservationists represent 21% of all Latinos. Defined by very strong conservative values like conformity and confronting enemies, they only identify with Republicans, and of all the audiences, have the hardest time connecting with others who have different perspectives. Protecting and avenging the innocent go hand-in-hand with vengeance and salvation. Preservationists protect and preserve a "purity" of history, childhood, and womanhood, and their do-whatever-it-takes attitude keeps their focus on thwarting the forces of evil.

PRESERVATIONISTS DESCRIBE THEMSELVES AS:

MODEST   PROUD AMERICAN

PRESERVATIONISTS RELATE TO THOSE WHO ARE:

DEPENDABLE   REPUBLICAN

A lot of heaven and hell imagery; a focus on "salvation"

Action/thrillers, Westerns, war and rural spaces

Purity of history, childhood, and womanhood needs to be protected

Evil threatens the innocent, few allies but many responsibilities

WHAT'S NEXT?

Characters in these media take action, often violent action, when things go wrong—and go wrong, they do. Civilization itself lies upon a knife's edge, and these characters do what needs to be done to protect and avenge the innocent when all hell breaks loose (heaven and hell imagery is common).

Cullen Bohannon in *Hell on Wheels* seeks vengeance. Santo Romeo in *My Name is Vendetta* teaches his daughter to kill his enemies. Caroline Edh in *Black Crab* facilitates a global catastrophe to rescue her daughter. These heroes do what it takes to save others, as do important social media personalities.

The characters in Preservationist media don't shy away from hard conversations or tough decisions. They know there is one right way that things should happen, and they will do whatever it takes to thwart the forces of evil that seek to interrupt the flow of history or the security of kids.

Seeking vengeance, often killing enemies to save family
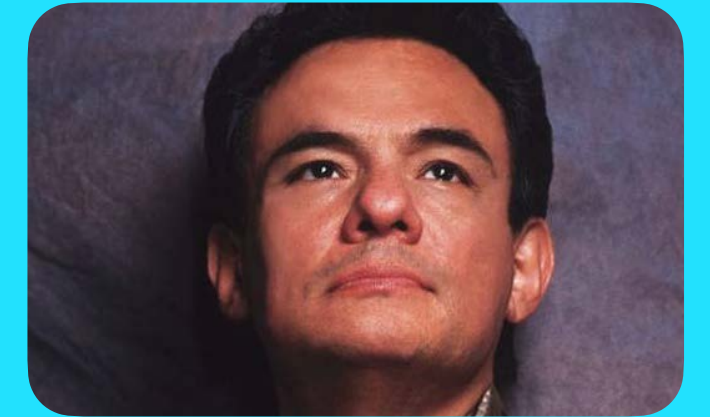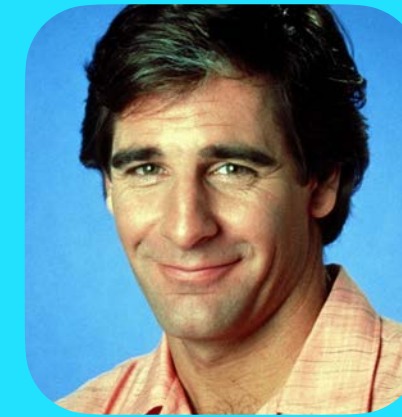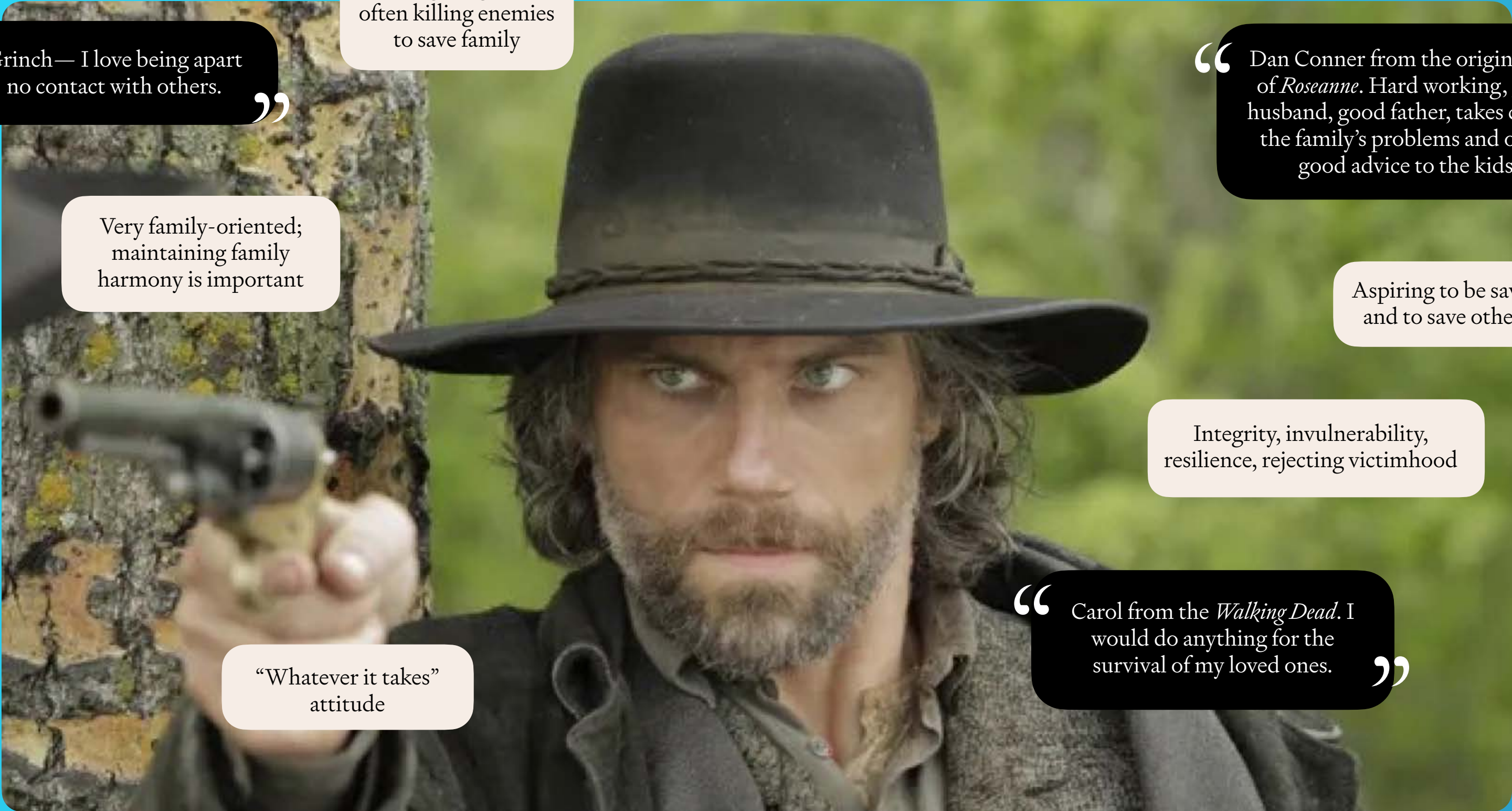
"Grinch— I love being apart no contact with others."

Dan Conner from the original run of *Roseanne*. Hard working, good husband, good father, takes care of the family's problems and offers good advice to the kids.

Very family-oriented; maintaining family harmony is important

Aspiring to be saved and to save others

Integrity, invulnerability, resilience, rejecting victimhood

Carol from the *Walking Dead*. I would do anything for the survival of my loved ones.

"Whatever it takes" attitude

* ALL QUOTES FROM ACTUAL SURVEY RESPONDENTS ASKED TO NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE

PRESERVATIONISTS

Simple suggestions on how you can build stories and characters that reach and engage Preservationists.

PRESERVATIONISTS DEMOGRAPHICS

Preservationists are typically described as *older and politically conservative*.

They're interested in preserving traditional values: focus on core tenets of democracy and how they are worth fighting for.

PRESERVATIONISTS

Simple suggestions on how you can build stories and characters that reach and engage Preservationists.

Preservationists identify themselves as *loyal traditionalists.*

Make room in your stories for them to feel empowered to lead, and to protect.

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PRESERVATIONISTS

Simple suggestions on how you can build stories and characters that reach and engage Preservationists.

PRESERVATIONISTS CHARACTERIZATION

Preservationists superpowers include: *bravery, decisiveness, unwavering commitment,* **and** *protectiveness.*

They want to fight for what's right; ask them for help protecting tradition and keeping society safe.

Preservationists identify themselves as *loyal traditionalists.*

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PRESERVATIONISTS DEMOGRAPHICS

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GUARDIANS

PRESERVATIONISTS

SEEKERS

UNIVERSALISTS

STRIVERS

✊ SEEKERS 🔭 🧭

SEEKERS

Seekers represent 21% of Latinos, the same size as Preservationists. This audience is searching for a specific kind of change: freedom from the past and constraints placed on them by others. They are focused on liberation, transformation, and adventure, meaning they often reject all kinds of common, collective identities (like religion).

SEEKERS DESCRIBE THEMSELVES AS:

CREATIVE   INDEPENDENT

SEEKERS RELATE TO THOSE WHO ARE:

DEMOCRATS   COLLEGE EDUCATED

Sometimes high stimulation and chaotic

Handheld scenes and close-ups used to emphasize key moments

Often set in schools, which are systems trying to impose control

A lot of conventional romances

WHERE DO I FIT?

The desire for escape, independence, and liberty from social rules shows up in main characters for this audience. Whatever everyone thinks, Seekers think the opposite. PewDiePie says, "I hate New York. I would pay $39,000,000 not to live in New York." *The Fast and the Furious* is distinctively popular in this high-stimulation, chaos, and escape-oriented audience.

Young women are also here trying to navigate love as in *The Summer I Turned Pretty* and *School Spirits*. Underlying all these romances is a theme that seems to belie the audience's self-reported commitment to autonomy: belonging. Characters are trying to find where they fit: with which guy, in what city.

Katniss Everdeen in *The Hunger Game*s helps us bridge their desire for autonomy with their desire to belong. She seeks to create a society that rejects corrupt, sadistic social mores and fights for autonomy for all. Along the way, she creates a family of choice. The Seekers' hero questions everything and tears down the world to create their own belonging and belonging for others.

" Naruto: he was a kid who everyone made fun of. He was a loner and had no friends but he grew up to be the smartest, strongest kid. "

Searching for a sense of belonging and purpose

Desire for escape, independence, and liberty from social rules

Fear of rejection by friends, lovers, and family

Working for everyone in the world to belong

" Root from the TV show *Person of Interest* trans coded, gay, unhinged, and insurrectionary. "

" Katniss Everdeen. She did the right thing even when it was hard. She stayed loyal to her family and friends. She made the world a better place for everyone. "

Resilience and integrity

★ ALL QUOTES FROM ACTUAL SURVEY RESPONDENTS ASKED TO NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE

SEEKERS

Simple suggestions on how you can build stories
and characters that reach and engage Seekers.

SEEKERS
DEMOGRAPHICS

Seekers are typically described as *younger progressives interested in fixing what's broken*.

They're ready to vote: give them room to contribute to the conversation so they see themselves as part of the change.

Simple suggestions on how you can build stories
and characters that reach and engage Seekers.

SEEKERS

Seekers identify themselves as *constantly evolving, not beholden to anyone's expectations but their own.*

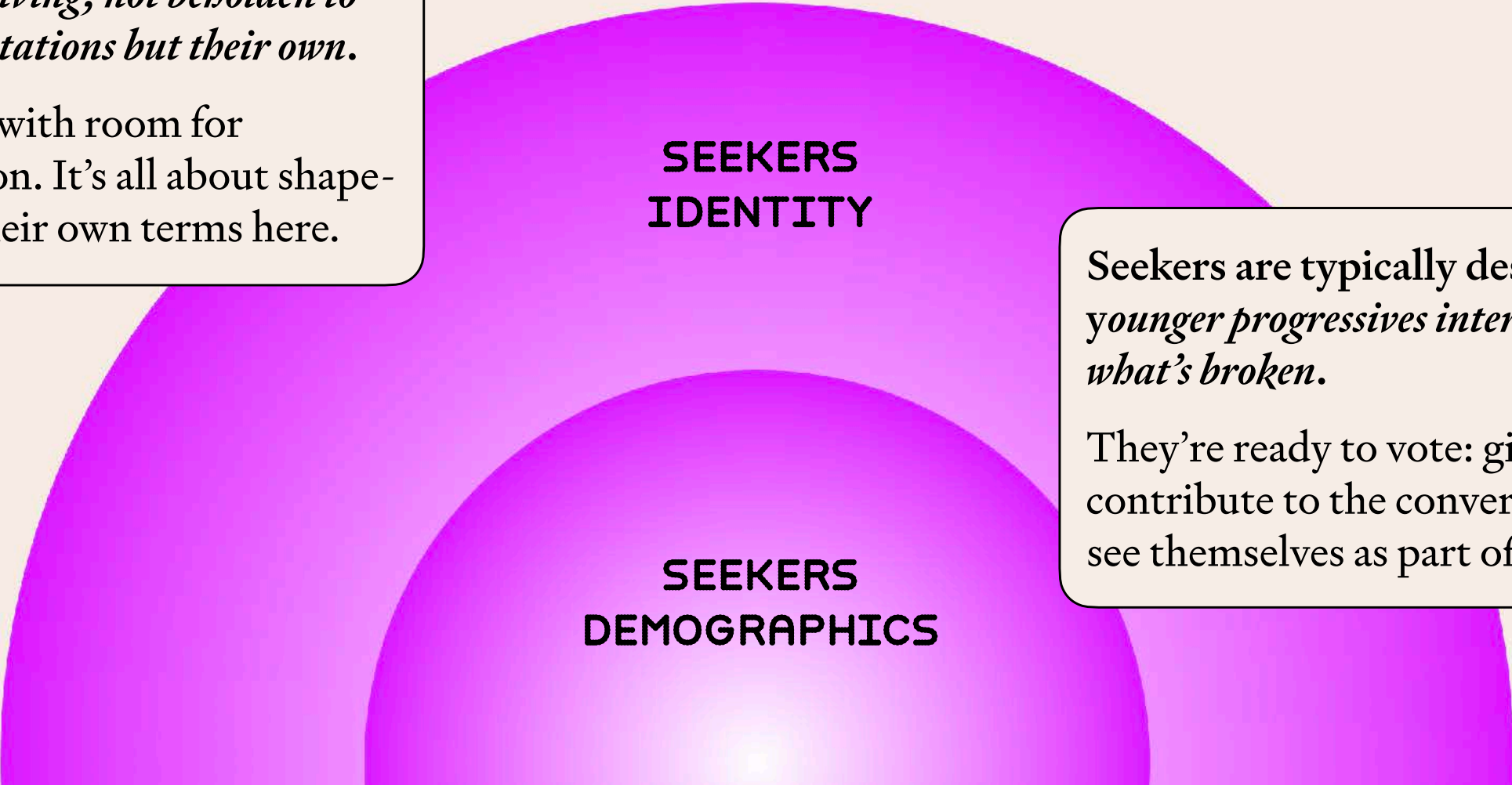Make stories with room for transformation. It's all about shape-shifting on their own terms here.

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**SEEKERS
IDENTITY**

**SEEKERS
DEMOGRAPHICS**

Simple suggestions on how you can build stories
and characters that reach and engage Seekers.

SEEKERS

SEEKERS CHARACTERIZATION

SEEKERS IDENTITY

SEEKERS DEMOGRAPHICS

Seekers superpowers include: *courage*, *adaptability,* *creativity,* **and** *inclusivity*.

They are ready for a better future, so ask them for help imagining what it looks like.

Seekers identify themselves as *constantly evolving, not beholden to anyone's expectations but their own*.
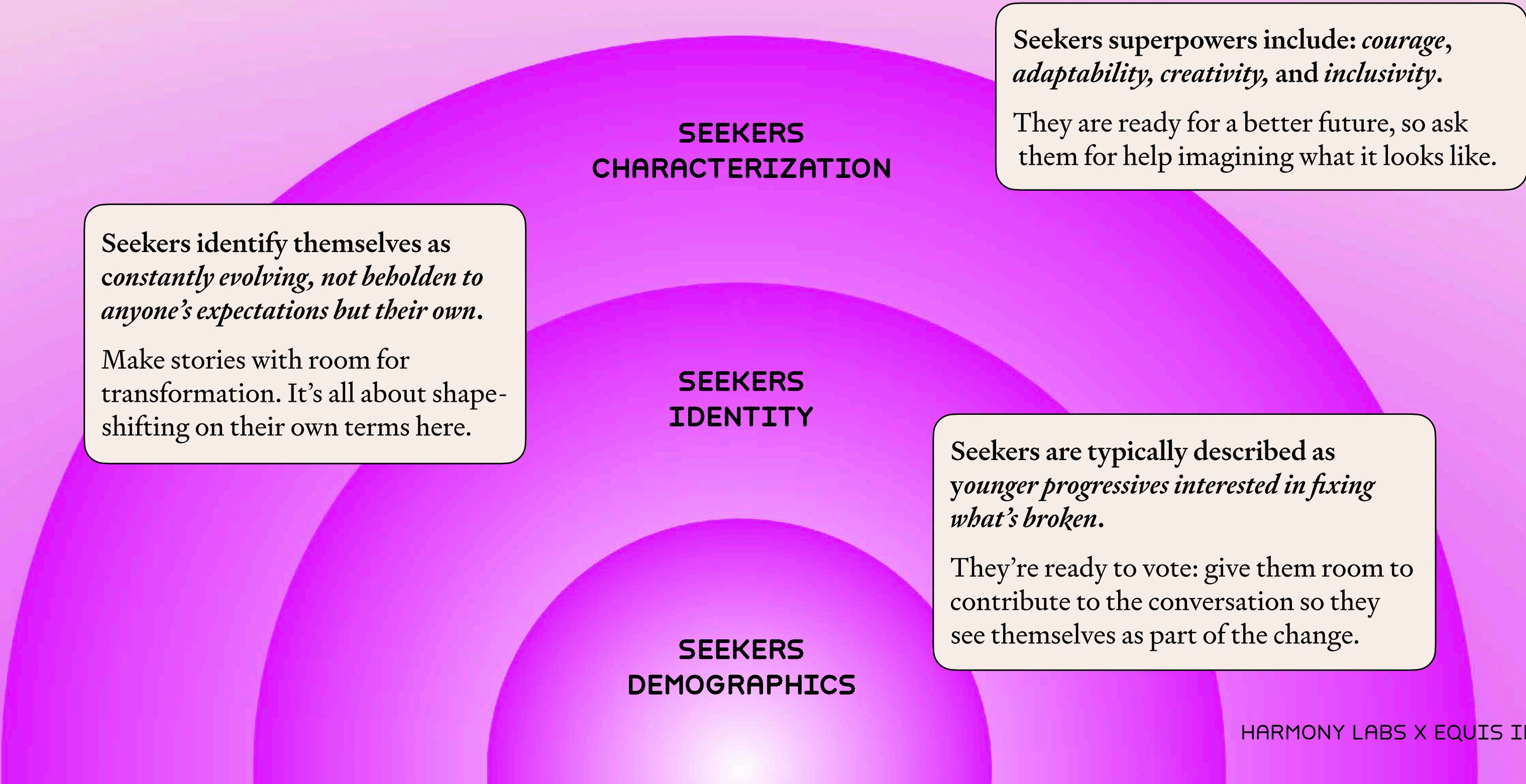
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GUARDIANS

PRESERVATIONISTS

SEEKERS

UNIVERSALISTS

STRIVERS

UNIVERSALISTS

UNIVERSALISTS

Comprising 16% of Latinos, Universalists are the second smallest group, just slightly larger than the Strivers. This is an equity-focused audience who is looking out for the welfare of all people and for nature. Understanding and curious, they value education and tolerance more strongly than their close neighbors, Guardians. They see positives in everyone's complexities, and the stories they consume are about understanding morally nuanced heroes.

UNIVERSALISTS DESCRIBE THEMSELVES AS:

POLITICALLY CONFIDENT   REGISTERED TO VOTE   COLLEGE EDUCATED

UNIVERSALISTS RELATE TO THOSE WHO ARE:

TRAVELERS   DEMOCRATS

Moral stories with fantastical elements

Technology, power, and money corrupting and distracting from care and compassion

WHO IS A GOOD PERSON?

Universalist characters seek connection not just between people but between events and ideas. The audience looks up music from movies, songs inspired by the *Barbie* zeitgeist, and mashups of familiar content. Main characters understand that everything is connected to everything else, and their superpower is highlighting those connections.

This audience is happy to use story as a meaning-making tool for separating "good" people from "bad" people. Their suspicion of heroism and ambition show up in fable after fable showing the corrupting influence of technology, money, and power. *White Lotus*, *Succession*, *The Last of Us*, *Black Mirror*, and *The Banshees of Inisherin* are all interrogations of how we damage each other when we lose sight of the duty to care for and understand each other. In these stories, there are neither heroes nor anti-heroes. The heroes are the antagonists, and their inner demons triumph over the better nature (with or without a struggle on the character's part) drives the story.

Introspective and compassionate
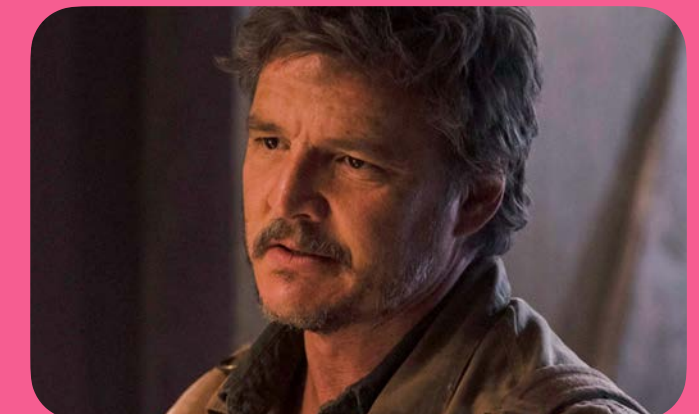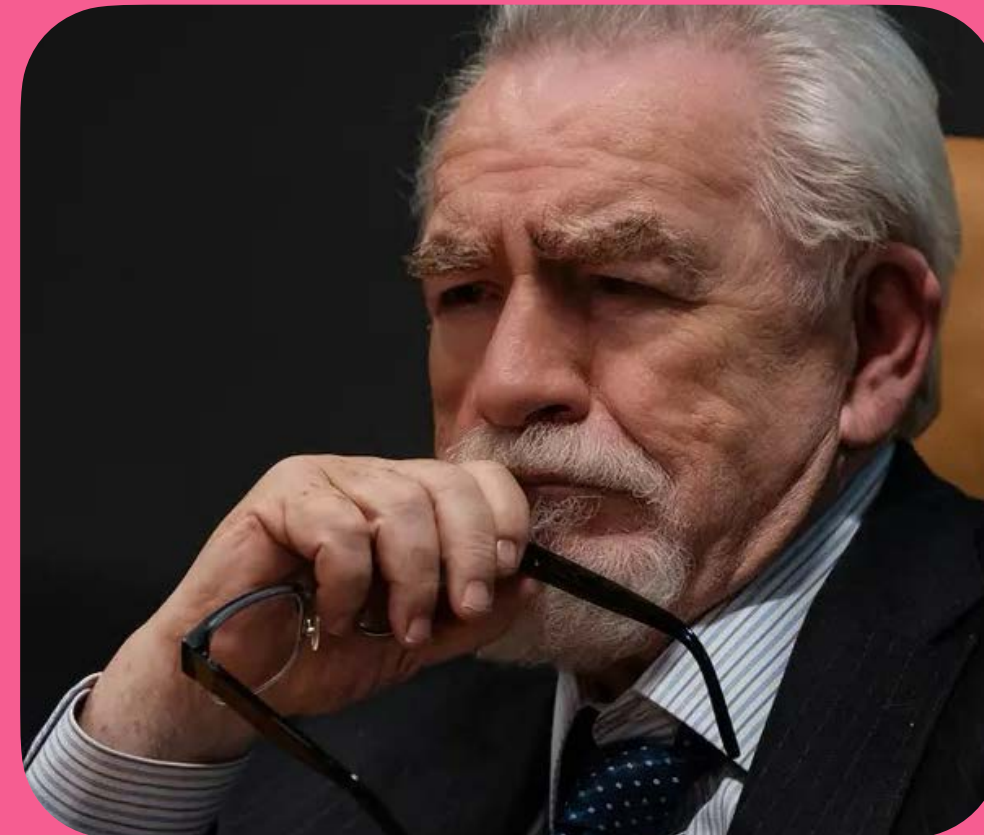
The mother in *Barbie*: expectations of what she thinks she needs to be by society.

A fear of being corrupted by money or technology

Nurturing relationships; a fascination with broken (sometimes bad) people

Aspiring to accept the self, to bear witness to problematic behavior in others

"Moana: she left her island on her own to make her island and people a better place as a whole and continued to feed her people and make them proud. She also protected them against a big threat.

Chidi from *The Good Place:* indecisive, wants to be and do good, cares about friends and family, takes a while to feel comfortable with others and themselves.

Courageous and independent

* ALL QUOTES FROM ACTUAL SURVEY RESPONDENTS ASKED TO NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE

UNIVERSALISTS

Simple suggestions on how you can build stories and characters that reach and engage Universalists.

UNIVERSALISTS
DEMOGRAPHICS

Universalists are typically described as *older, college educated, progressive voters.*

They're a core group of supporters, so you can count on them to contribute if you invite them in.

UNIVERSALISTS

Simple suggestions on how you can build stories and characters that reach and engage Universalists.

Universalists identify themselves as *truth seekers looking for the good in everyone*.

Make stories about real humans, with all their complexity and challenges. It's all about finding common ground and creating community.

UNIVERSALISTS IDENTITY

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UNIVERSALISTS

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UNIVERSALISTS CHARACTERIZATION

UNIVERSALISTS IDENTITY

UNIVERSALISTS DEMOGRAPHICS

Universalists superpowers include: *making connections*, *care for others*, *perceptiveness,* and *authenticity*.

They will always bring their authentic self; ask them to help "read the room" and find ways to help others succeed.

Universalists identify themselves as *truth seekers looking for the good in everyone*.

Make stories about real humans, with all their complexity and challenges. It's all about finding common ground and creating community.

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GUARDIANS

PRESERVATIONISTS

SEEKERS

UNIVERSALISTS

STRIVERS

STRIVERS

STRIVERS

Strivers are the youngest (and smallest) audience, with almost 60% between the ages of 18-34, and comprising just 14% of all Latinos. This audience is motivated by ambition and power. They are largely driven by their appetites and hedonistic pursuits. They're passionate and cunning, looking for stimulation and fun.

STRIVERS DESCRIBE THEMSELVES AS:

FIRST GENERATION   GEN Z

STRIVERS RELATE TO THOSE WHO ARE:

INDEPENDENT   SIBLINGS   TRAVELERS

Morality tales with anti-heroes often set in big cities

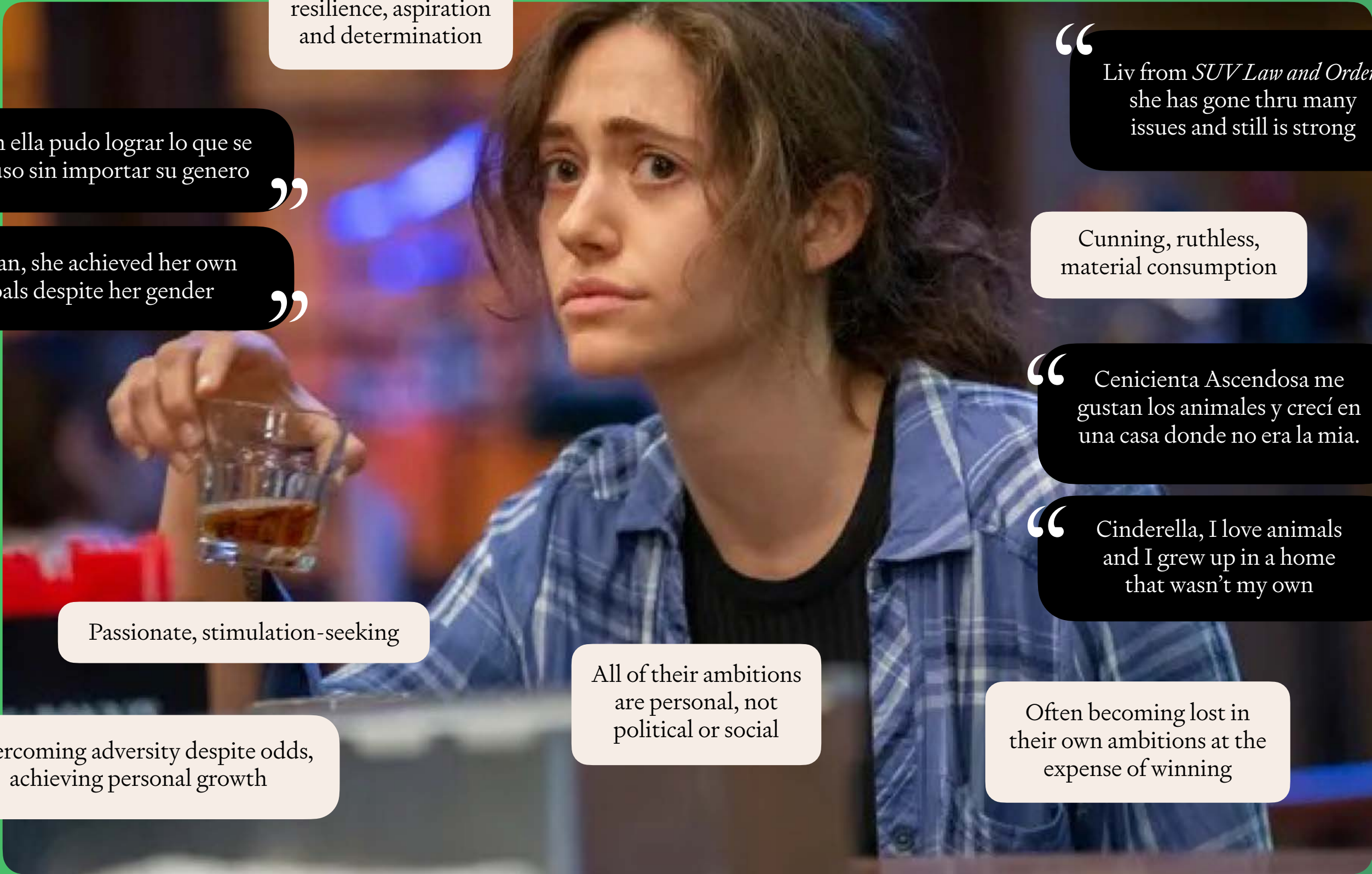A lot of melodrama—characters are often motivated by sex and other passions

People often stand in the way of protagonists' power over themselves and others

WHAT'S MY SHOT?

This audience turns again and again to characters who reflect their own ambition and desire for power. Anti-heroes and complex characters abound here and are typified by the members of the Gallagher family on *Shameless*. Alcoholic father Frank often leaves eldest daughter Fiona to make sure the family is fed; Fiona works hard and plays hard, distracted, sometimes catastrophically so, by her appetites for alcohol and the wrong kind of men. The music this audience prefers frequently addresses the use of substances as distractions from work, distress, and separation from lovers.

What draws this audience to anti-heroes is probably not the characters' rich moral complexity. Instead of being interested by characters' growth, they're drawn to the process by which characters stay very much the same. These characters remain hungry, facing and overcoming diverse obstacles to their unchanging goal: the acquisition of power over themselves and often over others.
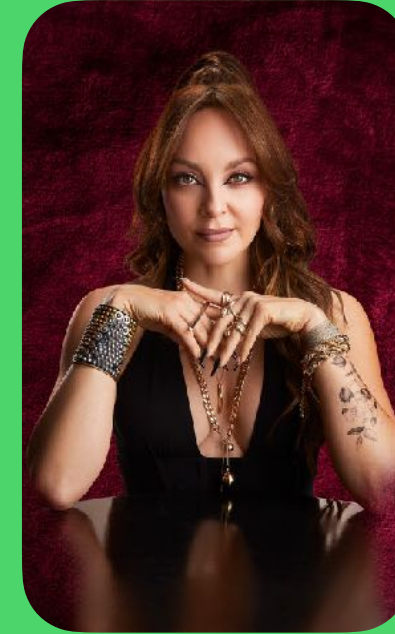
Strength and resilience, aspiration and determination

"Liv from *SUV Law and Order:* she has gone thru many issues and still is strong"

"Mulan ella pudo lograr lo que se propuso sin importar su genero"

Cunning, ruthless, material consumption

"Mulan, she achieved her own goals despite her gender"

"Cenicienta Ascendosa me gustan los animales y crecí en una casa donde no era la mia."

"Cinderella, I love animals and I grew up in a home that wasn't my own"

Passionate, stimulation-seeking

All of their ambitions are personal, not political or social

Often becoming lost in their own ambitions at the expense of winning

Overcoming adversity despite odds, achieving personal growth

* ALL QUOTES FROM ACTUAL SURVEY RESPONDENTS ASKED TO NAME A FICTIONAL CHARACTER WHOM YOU RESPECT OR ADMIRE

STRIVERS

Simple suggestions on how you can build stories and characters that reach and engage Strivers.

STRIVERS DEMOGRAPHICS

Strivers are typically described as *young, slightly more male Gen Z'ers with a lower vote propensity*.

They are going to be turned off by anything political, so empower them to get personally invested in outcomes.

Simple suggestions on how you can build stories
and characters that reach and engage Strivers.

Strivers identify themselves as *fun-loving high achievers.*

Make your stories fun, not political. It's all about the pursuit of a goal and achieving success.

STRIVERS IDENTITY

STRIVERS DEMOGRAPHICS

Strivers are typically described as *young, slightly more male Gen Z'ers with a lower vote propensity.*

They are going to be turned off by anything political, so empower them to get personally invested in outcomes.

Simple suggestions on how you can build stories and characters that reach and engage Strivers.

STRIVERS

STRIVERS CHARACTERIZATION

Strivers superpowers include: *hustle, strategy, ambition,* **and** *resilience.*

They seek achievement so give them a goal to achieve, but make it something they can personally benefit from.

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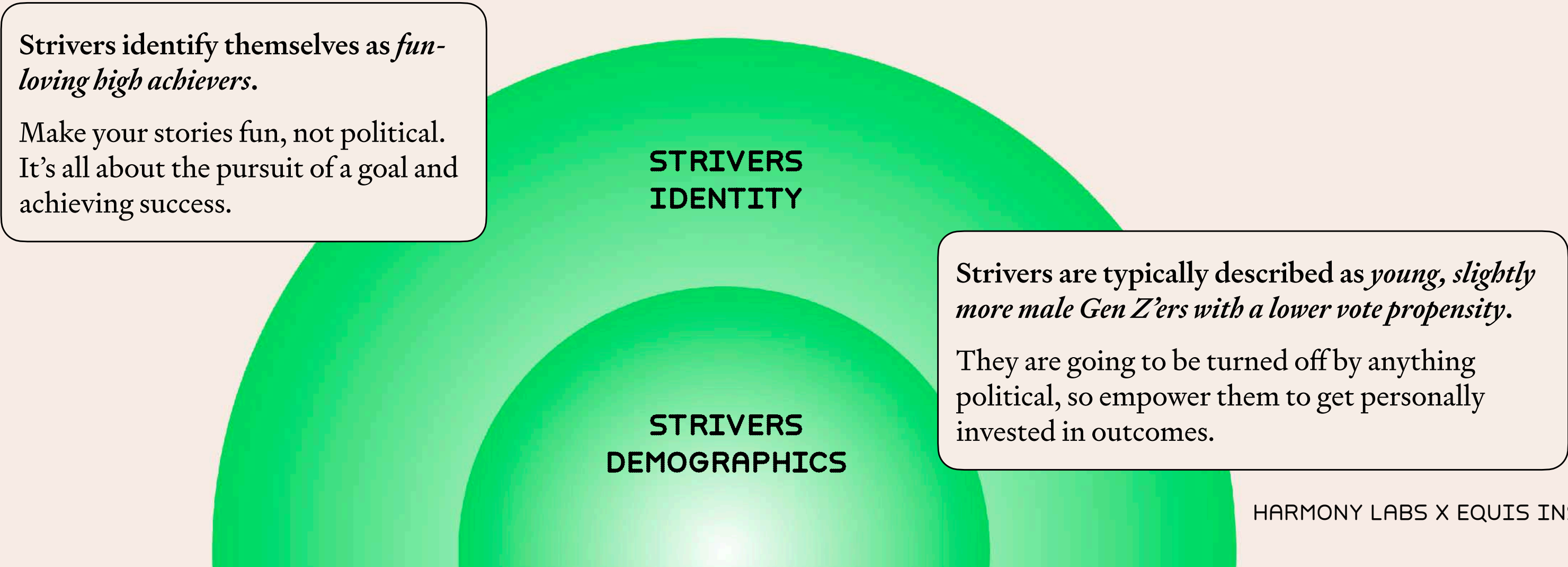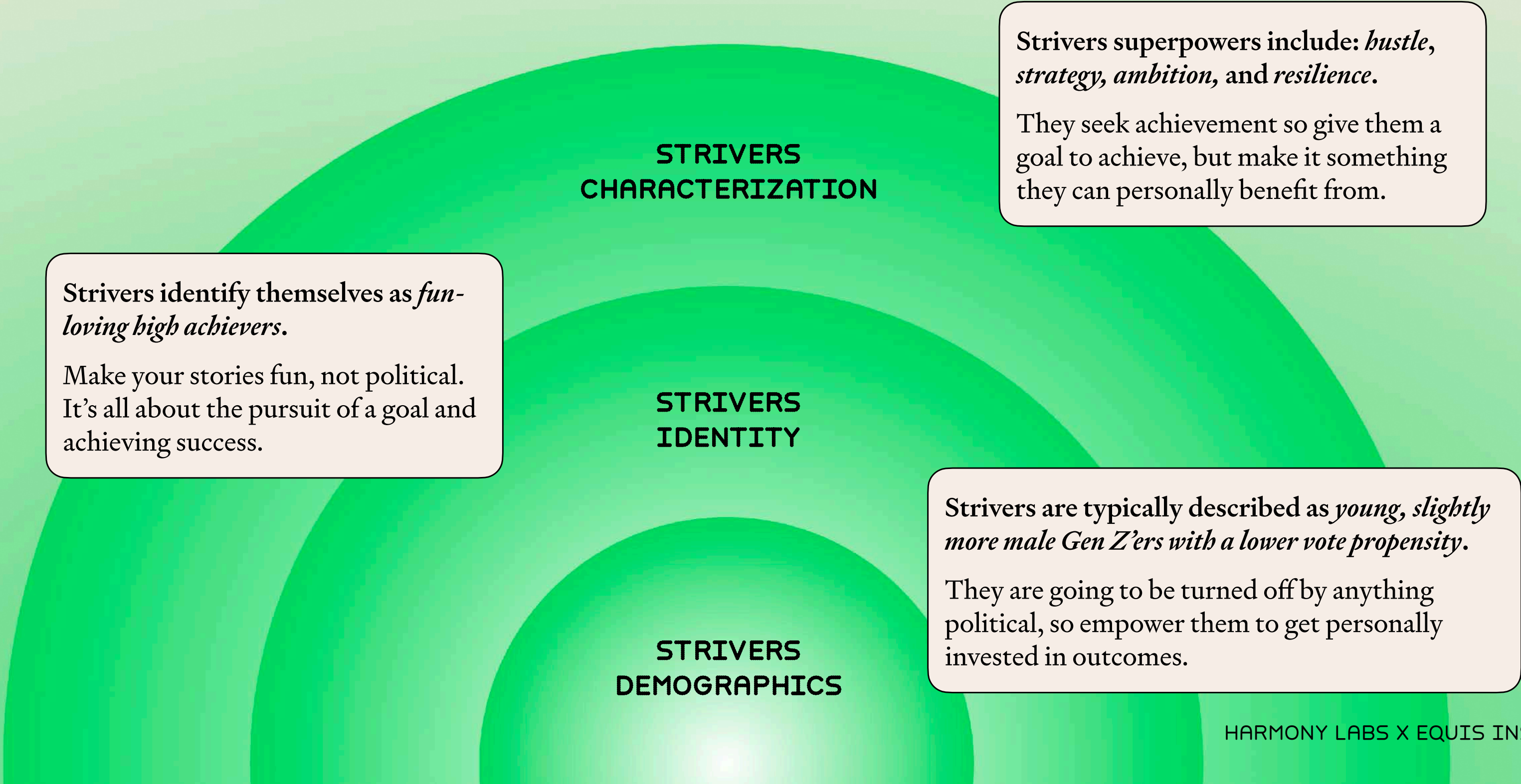
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STRIVERS DEMOGRAPHICS

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A CAST OF CHARACTERS READY FOR ACTION

	GUARDIANS	PRESERVATIONISTS	SEEKERS	UNIVERSALISTS	STRIVERS
IDENTITY QUESTION	"What is the truth?"	"What's next?"	"Where do I fit?"	"Who is a good person?"	"What's my shot?"
KEY GENRES	Mopey mystery, episodic drama	Action/thriller, Western, intergenerational content	Romance	Fables, dark comedy	Morality tale, anti-hero
TRAITS	Intelligence, discernment, courage, loyalty, humility, caring	Integrity, invulnerability, resilience, responsiveness, rejecting victimhood	Insecurity, skepticism, quirkiness, loyalty, idealism, underdogs	Introspection, compassion, perseverance, self-deprecation	Ambition, passion, material consumption, stimulation-seeking, cunning, ruthlessness
GOALS	Healthy marriage and happy kids in a good community	A world where people can be saved, and save others	Belonging and a sense of purpose	Accepting the self and problematic behavior in others	Social status and power (often with money)
GENDER	Most characters are men, but when they are women, they have similar talents as male protagonists	Women are "hard to get" but once they commit, they are helpful companions; some women experience abuse and leave	Trans and non-binary identities appear, and conventional coming-of-age romances	Ensemble casts with both women and men; stories where women struggle in male-dominated worlds are common	Many characters are men, some are women highlighted by their femininity and modesty, and others are ruthless and cunning
LATINO CULTURE	Spanish-language kids' music	Spanish-language music and musicians	Spanish-language versions of what they watch in English (romance, school stories, etc)	Latino characters making "good trouble," making the world a better place for everyone	Passion, melodrama, and stories about Mexico
EXAMPLES	*The Sinner, Columbo, Virgin River, Umbrella Academy*	*Black Crab, Hell on Wheels, Line of Duty, My Name is Vendetta*	*Heartbreak High, Hunger Games, Easy A, Control Z*	*White Lotus, Succession, Last of Us, Black Mirror, Shrinking*	*Shameless, Narcos: Mexico, Sons of Anarchy, Rosa de Guadalupe*

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Engaging Latinos well begins with understanding the rich tapestry of identities that define audiences and the stories and characters that resonate. From this ensemble, you can unlock each audience's superpowers and create content that connects with the many identities of Latinos.

THANK YOU

QUESTIONS? EMAIL US: HELLO@HARMONYLABS.ORG | INFO@EQUISLABS.US

DATA & METHODS OVERVIEW

To create the 5 audience profiles, we used a combination of surveys and real media consumption data. We conducted a 90 question survey of 1,500 individuals including 1,000 Latinos and 150 Spanish-speakers in which we asked about identities, social roles, traits, values, and behaviors, and we used statistics to find the naturally occurring clusters of those characteristics for Latinos. These clusters were the foundation for the profiles, and this survey is the source of insights like "Strivers describe themselves as aggressive."

We use opt-in panels of media consumption maintained by Nielsen and Comscore to study what people are watching and reading. In this study, we explored these genres which are particularly likely to illuminate the features of complex characters:

- Film watched on streaming platforms
- Drama watched on streaming platforms
- Standup comedy watched on streaming platforms
- Music consumed on YouTube
- "Entertainment" content on YouTube
- "People and vlogs" content on YouTube

Using the survey data, we created predictive models of Latino audience membership based on age, gender, college education, income, and geography, and then we scored these models on the click-by-click, channel-by-channel media consumption data collected between January 1, 2023 and July 31, 2023. There were 5,735 Latinos in the YouTube data and 16,330 Latinos in the streaming TV data.

DATA & METHODS (CONTINUED)

We pulled shows, films, and YouTube channels that Latinos watched, and then we used multinomial modeling (with some additional statistics that help us minimize overfit or red herrings) to find the media that were most distinctive to the 5 audiences. Distinctive here doesn't mean "biggest." In media, the big stuff (like *MrBeast* and *Law and Order*) is so big that everyone consumes it. The media that describe what an audience likes are the media, big and small, that the audience seeks out more than they seek out anything else.

We pulled all the media that were statistically distinctive to the audiences, and, to capture summaries of the criticism and information available on the web, we used Gemini, a conversational AI tool, to describe traits, conflicts, resolutions, motivations, and other features of characters along with the sources for that information. These tools are helpful for organizing content available on the web into apples-to-apples formats, but we have to be careful of how we use generative AI in research. These tools are known to "hallucinate," or make stuff up, and we did see two instances of hallucination across more than 200 pieces of media. In this case, the system proved reliable, but the depth of insights these systems are optimized to deliver is minimal (by definition, since it's the common denominator of many superficial observations). We did not use any AI-generated information that we did not confirm and extend at the source or in the actual media.

Two of our content analysts watched the content. The goal of this analysis was to describe characters in media (although, as we discuss later, we can't do this without describing the stories themselves), so we watched the most popular YouTube video in our data for each distinctive channel, and at least the trailer of every drama and film. We also read critical analyses from regular people and professional critics for film and drama.

PROFILE DEMOGRAPHY SURVEY & QUESTIONS

In a final survey of 2,500 conducted by Harmony Labs, we set out to establish the sizes of the 5 audiences and their demography. For the dimensions in the following tables, these were the corresponding questions:

URBAN	How would you describe the place where you live? (Urban)
RURAL	How would you describe the place where you live? (Rural)
SPANISH-SPEAKING	Do you speak Spanish on a regular basis? (Spanish primarily)
IMMIGRANT IDENTITY	Were you born in... (Puerto Rico, Another country)
POLITICAL CONFIDENCE	I have the confidence to actively participate in a discussion about political issues (strongly disagree - strongly agree).
ABILITY TO CONNECT WITH ACTIVE VOTERS	If you met someone new, would it make it easier or harder for you to get along with them if they voted in every election (a lot harder - a lot easier).
BIDEN VOTERS 2020	Who did you vote for in the election for President in 2020? (Joe Biden)
TRUMP VOTERS 2020	Who did you vote for in the election for President in 2020? (Donald Trump)
DEMOCRAT	Generally speaking, do you think of yourself as a...? (Democrat)
REPUBLICAN	Generally speaking, do you think of yourself as a...? (Republican)
INDEPENDENT	Generally speaking, do you think of yourself as a...? (Independent/Other/Not Sure)

PROFILE DEMOGRAPHY - SIZE, LOCATION, AND IDENTITY

In a final survey of 2,500 people conducted by Harmony Labs, we set out to establish the sizes of the 5 audiences and their demography. While characters are made by behaviors, values, traits, social roles, and cultural identities, being able to "locate" audiences with some level of demographic and partisan accuracy provides strategic communications advantages. The following percentages include Latino respondents only.

	GUARDIANS	PRESERVATIONISTS	SEEKERS	UNIVERSALISTS	STRIVERS
SIZE	29%	21%	21%	16%	14%

% OF LATINO POPULATION

	GUARDIANS	PRESERVATIONISTS	SEEKERS	UNIVERSALISTS	STRIVERS
URBAN	57%	33%	41%	38%	45%
RURAL	7%	16%	12%	11%	10%
SPANISH-SPEAKING	12%	4%	4%	4%	11%
IDENTIFY AS "IMMIGRANT"	29%	15%	12%	18%	25%

% OF AUDIENCE

PROFILE DEMOGRAPHY - POLITICS

In a final survey of 2,500 people conducted by Harmony Labs, we set out to establish the sizes of the 5 audiences and their demography. While characters are made by behaviors, values, traits, social roles, and cultural identities, being able to "locate" audiences with some level of demographic and partisan accuracy provides strategic communications advantages. The following percentages include Latino respondents only.

	GUARDIANS	PRESERVATIONISTS	SEEKERS	UNIVERSALISTS	STRIVERS
POLITICAL CONFIDENCE	64%	58%	61%	69%	54%
SOCIAL CLOSENESS TOWARDS ACTIVE VOTERS	58%	23%	29%	39%	26%
BIDEN VOTERS 2020	53%	32%	62%	73%	32%
TRUMP VOTERS 2020	15%	34%	5%	3%	20%
DEMOCRAT	54%	30%	48%	59%	35%
REPUBLICAN	35%	31%	5%	3%	28%
INDEPENDENT	43%	23%	30%	34%	39%

% OF AUDIENCE