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IN THIS REPORT

ENFOQUE

THE QUINTESSENIAL GROWTH DRIVERS

The world's top advertising companies believe in the Hispanic consumer. So what's stopped so many brands from engaging with them?

Content is a key differentiator

Stacie de Armas, Nielsen; Adriana Waterston, Horowitz Research

AGENCY

INFLUENCER IMPACT

Louis Maldonado, d expósito & Partners

INSTILLING THE OVERT INNOVATION

Julie Jameson Grayum and Alex Garcia, López Negrete Communications

MEDIA

SBS'S BIG DIGITAL IDEA

Alberto Rodriguez, Spanish Broadcasting System (SBS)

TWO DAY ROI, THANKS TO DATA

Jeffery Liberman, Entravision Communications

OTT/AVOD/FAST MEDIA

VIDEO ADVERTISING, A HISPANIC NECESSITY

Estefania Aguero, ShowHeroes

A CONTENT STRATEGY DRIVEN BY LATINO YOUTH

Gisella Fu-Ripp, LATV

THE HISPANICAD INTERVIEW

How to Engage Multicultural Communities from the C-Suite

Rene Santaella, Estrella Media

REINVENTING PRINT FOR THE DIGITAL ERA

Augusto Romano, Digo Network and Arminda Figueroa



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'THE QUINTESSENTIAL GROWTH DRIVERS'

The global ad agency giants agree. Hispanic marketing and advertising is essential for brand growth. So, what's stopping so many brands, especially in the digital space?



In August, the CEOs of Dentsu, GroupM, Omnicom and Publicis all agreed on one fundamental belief with respect to brand ROI.

Marketing to the more than 63 million Hispanics across the U.S. is a requirement of every good or service engaged in any promotional or advertising activity.

"The writing is on the wall: Hispanics are essential to any brand's growth plan," the four CEOs declared. They noted what seem to be obvious traits to seasoned Hispanic marketing and advertising professionals that, nonetheless, always bear repeating — these 63 million Hispanics drive population growth, and continue to gain economic, political and cultural influence.

As such, these global ad shop leaders ask, "What is stopping brands from going all in?"

"AWARENESS IS WHAT TRANSLATES VISIBILITY INTO PROGRESS. WE ALL AGREE THAT (MULTICULTURAL MARKETING) IS GOOD FOR BUSINESS AND ALSO GOOD FOR SOCIETY. THOSE TWO THINGS HAVE MERGED TOGETHER IN A WATERSHED MOMENT OVER THE PAST FEW YEARS."

— RALPH PARDO, CEO
OMNICOM MEDIA GROUP



As this HispanicAd.com publication is dedicated to data, social media, digital marketing and advertising solutions and how to capture an important segment of the U.S. population through online media, what, indeed, has kept some marketers from pouring more dollars — or any — into Spanish-language or English-language campaigns that can capture these consumers?

It's a theme you'll find across this autumn 2022 offering that sees distribution as the ANA Multicultural Marketing & Diversity Conference convenes at The Diplomat Beach Resort in Hollywood, Fla. — a venue the organization chose in June 2019, before a controversial "Don't Say Gay" law was enacted by the state of Florida that led the ANA to reiterate its commitment to the LGBTQ+ community.

Is there one succinct answer? "It's a combination of a lack of long-term planning, one-offs and failure to diversify from within," the heads of Omnicom, Publicis Media, GroupM and Dentsu state.

In collective commentary, they share, "As more organizations face pressures surrounding minority media investments and diversity, equity & inclusion (DEI), it is even more critical to have the right partners with cultural expertise and create a culture that values multiculturalism from the top down—because the writing is on the wall: Hispanics are essential to any brand's growth plan."

Yes, we know that. We've known this since the Hispanic Market Overview reports were first introduced in January 2010. We've known this since the pioneers of Hispanic marketing first rose to prominence 40 years ago, and through the "boom times" of the 2000s.

Yet, engagement is lacking, and the quartet of global ad agency heads know it.

Four key takeaways were presented.



How to Engage Multicultural Communities from the C-Suite

Start in house.

“When prioritizing multicultural audiences from a business standpoint, it’s critical to start with your own commitment as an organization to your people. You must ensure that your leaders and staff represent the diverse fabric of society, so that they can bring in that firsthand perspective—not only strategy and planning, but also investment, analytics, and emerging areas such as e-commerce.

“People want to know that they are part of an organization that has purpose, that is doing the right thing, and that prioritizes community representation. Our panel agreed that while they pitch new clients and partners, they are also pitching people, which is driving a greater sense of accountability.”

“Increasingly, your integrity is how that authenticity is going to be measured, and the integrity [is] been going to be a measurement,” notes GroupM’s CEO, **Kirk McDonald**. “That’s the report card that matters. It’s what your employees and your team say that leadership is trying to get done.”

Break down organizational walls.

“Look at your creative product, your customer experience, and your multicultural partners. Why? You want to make sure you are removing bias and barriers with content that is both culturally appropriate and drives business results.”

For that to happen, it’s important to have the right specialist partners and agencies with cultural expertise that can flag those nuances, help you find the relatable stories that also resonate and ensure that your activations are authentic and not intrusive.”

“We’ve tried to break down organizational walls so that we’re not keeping specialist agencies on the outside,” notes Publicis Media CEO **Dave Penski**. “Rather, we are bringing those leaders in and giving them a larger voice and a bigger opportunity.”

Highlight and accelerate growth for diverse voices.

“Today, creator channels are media channels in their own right, and are even larger and surpassing some of the traditional channels.”

Understanding this key takeaway is perhaps essential to fully digesting the insights and observations contained in this report, as it shows why digital and social media is perhaps a primary building block for a brand’s entire Hispanic marketing campaign.

But, how does one build a strong pipeline of diverse creators? “You must increase investment in young, emerging creators and support them in their content development,” the four CEOs say. “This is a win-win strategy because it also creates opportunities for advertisers.”

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The money must follow the audience.

It's important to help minority and diverse media owners build wealth, representation, community, and connection by removing barriers, creating better two-way communications and building business development opportunities. But, the four CEOs say, there needs to be a balanced approach. Investing in underserved owned media is one part of the puzzle, but with limited distribution, it is critical—and frankly, smart business—to also invest where the target is.

¿ *Se habla español?*

“Investing in Hispanic-driven and Spanish-language media, regardless of ownership, has been proven to be a driver of brand lift with a return on ad spend far greater than English-language investment,” the four global ad agency CEOs declare. “Marketing organizations must maintain a balance of supporting culturally relevant content, multicultural creators, owned media and targeted media so that each brand campaign supports underserved communities.”

Doug Rozen, CEO of Dentsu Media, comments, “When we collaborate with clients to create goals, the goals include both owned and targeted media. We don’t lump them together nor do we only focus on owned media in and of itself. It is not an ‘either/or’ ... it is a ‘both.’”

Omnicom CEO **Ralph Pardo** adds, “Awareness is what translates visibility into progress. We all agree that [multicultural marketing] is good for business and good for society. Those two things have merged together in a watershed moment over the past few years.”

Today, there are more options than ever for advertisers to reach consumers in different ways with a wider range of distribution partners. Traditional pathways to connect with people are changing, with a greater emphasis on cultural relevance and a proliferation of culture-first platforms.

What’s the bottom line? “Organizations cannot check DEI boxes and think their job is done,” the four CEOs conclude. “You need to regularly look at each brand’s investment in multicultural through a series of different lenses—creative, digital experience, creator or created environments, media partners, etc.—and determine if your pace matches your intention.”

As such, they conclude, “Hispanics must be included in marketing plans to deliver scale and impact. Omitting or downplaying them is missing out on a huge growth driver.”

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RECOGNIZING THE TASTEMAKER AND TRENDSETTER

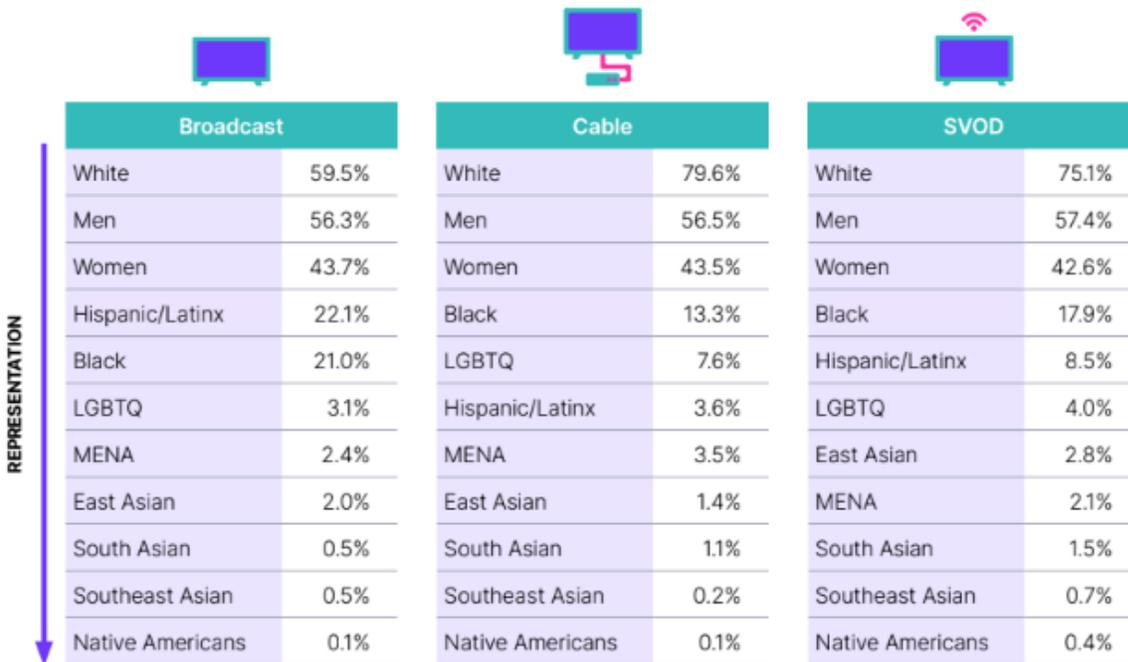
“Awareness is what translates visibility into progress.” — Omnicom CEO Ralph Pardo



Content is a key differentiator

In addition to struggling to find what they're looking for, consumers are increasingly seeking content they identify with—content that reflects who they are. And for many, that means seeking content outside of the biggest channels.

Share of screen ranking by platform for identity groups



Source: Gracenote Inclusion Analytics, 2020-2021 TV season

The above graphic appeared in a total market report distributed in April 2022 by Nielsen, “State of Play.” In it, the audience measurement and data analytics company noted that the video streaming industry has reached a “tipping point.”

The report focuses on the rise of subscription video on demand (SVOD) consumption among Americans. While Blacks lead among multicultural groups by share of screen ranking, Hispanics are No. 2 — and growing. This speaks volumes as to why in 2022 new platforms appear to be popping up left and right. Consider when the data was gathered — Nielsen based its information on Gracenote Inclusion Analytics for the 2020-2021 television season. Two years is a long time. Now, think of the advertising-based video on demand (AVOD) offerings for U.S. Hispanics. There was no ViX to the extent that there is today in the U.S. Estrella Media’s digitally delivered entities were not where they stand today.

Recently released Nielsen data show weekly AVOD viewing among Hispanics has increased by 23% in 2022, presenting a “significant” marketing opportunity.

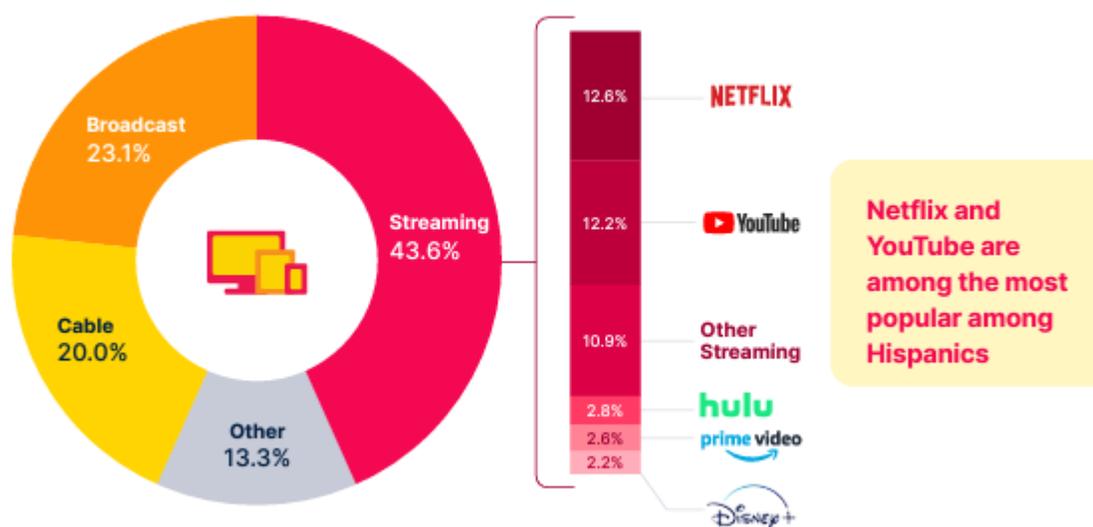
Perhaps most telling as to how important Hispanics are to the streaming boom is this nugget from The Gauge, Nielsen’s total visual media consumption monthly report: In July 2022 streaming became the most-watched TV format.

While this is based on the total viewing audience, we welcome data that show how Spanish-language media consumers and English-preferred Hispanics are driving this growth.

That came in September 2022, with fresh data released by Nielsen just in time for the production of this report.

Streaming dominates Latinos' time spent with TV

July 2022



Notes: Hulu includes Hulu Live and YouTube includes YouTube TV; "other streaming" includes any high-bandwidth video streaming on television that is not individually broken out. Providers with less than 1% share of viewing are included in "other streaming."

Source: Nielsen NPOWER, National TV Panel and Streaming Platform Ratings; July 2022

REIMAGINING DIVERSITY

The reports from Nielsen perhaps inadvertently overshadow a February 2022 "Diverse-owned media" study produced in collaboration with ANA's AIMM group, the **Alliance for Inclusive and Multicultural Marketing**, and Cultural Insights Impact Measure (CIIM), with support from Media Framework.

Although the report begins with 10 pages dedicated to Black America, which has received the bulk of the multicultural marketing attention since the 2020 social injustice movement sparked African Americans and Blacks of Caribbean descent to speak out, a section devoted to Hispanic-owned media is worth noting — even as this report puts a lens on digital and social media.

Why? Hispanic-owned media is the foundation of the community. And, in emerging markets, it often is the *only* outlet a marketer can consider when seeking the Latino consumer.

In 2022, however, there's a whole new dimension to what constitutes "diverse-owned" media. Nielsen explains, "Diverse-owned does not necessarily infer diverse-targeted. As an example, there are several Spanish-language local affiliates with Asian American ownership. In some cases, diverse-owned media delivers audiences beyond their own identity group."

While these cases may be anomalies, they must still be understood to fully understand the Hispanic market and the outlets Spanish-speaking consumers select to get the content they desire. They could come from Warner Bros. Discovery just as much as Hispanic-owned Spanish Broadcasting System



2022



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(SBS). Also note that Telemundo is a unit of Comcast's NBCUniversal, while other Hispanic-owned entities featured in this report are exclusively serving the Latino consumer with culturally relevant offerings.

What are some of Nielsen's takeaways with respect to Hispanic audiences? "Adding a Hispanic-owned local TV station in DMAs 1-48 adds 2.4% reach to an existing buy among persons 18+," Nielsen finds.

There's another intriguing finding that reflects "the Hispanic-owned local TV viewer." They are almost three times more likely to shop for bridal and 95% more likely to purchase pet supplies than the general population.

But, is one to assume that "the Hispanic-owned local TV viewer" is Hispanic? In 2022, one cannot.

Similarly, the "Hispanic-owned radio listener" may not be assumed to be Latino. In an era when Farruko's "Pepas" is among the top songs of the year — in Germany — such data cannot be misconstrued.

This brings us to the importance of strong insights; clear, concise data; and understanding where a brand manager or Chief Marketing Officer may venture to get the best portrait of Hispanic America as 2023 arrives. Hispanic marketing and advertising experts who know the audience inside and out and can untangle webs of factoids matter more than ever.

From those featured in this report to others that are Hispanic Marketing Council members, each has a distinct knowledge specialization worthy of at least an RFP. And some of these members are driving marketing activities in Hispanic digital and social media. This report touches on that, too.

LATINO-LED CONTENT: A 'BUILDING BLOCK' FOR STREAMING SUCCESS

On September 14, Nielsen released a study that perhaps puts a big exclamation point on Hispanic representation on both sides of the camera.

This, the company concludes, "drives bingeability and cultural watchability" for Latinos and new audiences.

How influential are Hispanic audiences to streaming video?

Some 42% of the most bingeable streaming programs of 2021 were directly influenced by Hispanics.

The first-ever analysis of its kind by Nielsen comes from its latest Diverse Intelligence Series (DIS) report: "Latino Led Content and Viewers: The Building Blocks for Streaming Success."

Nielsen looked at the 530 most-streamed programs in the U.S. from 2021 through first-quarter 2022 to better understand what drives bingeability and cultural watchability.

For shows with behind-the-camera Hispanic representation, cultural watchability averaged 25.2%, irrespective of on-camera representation. When a show includes Hispanic representation both behind- and in-front of the-camera, cultural watchability increases to 34.2%. The report's data also find that Hispanic representation correlates with bingeability — or, how many TV show episodes audiences watch per day to quantify viewer propensity to consume multiple episodes in a row.

For shows that included in-front of the camera Hispanic representation, bingeability scores increased. When looking at top bingeable content (a score of 3 or more), Hispanic talent has a "significant" contribution. In fact, some 56 of the 134 programs with a score of 3 or higher featured Hispanic representation. Of all the most bingeable streaming programs of 2021, half included Hispanic talent.



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"It's clear that inclusion plays a significant role in bingeability and cultural watchability in content for Latinos," said **Stacie de Armas**, Nielsen's SVP of Diverse Insights and Initiatives. "Also significant is that Latino-led content not only serves Latino audiences but attracts new viewers and subscribers to platforms, who stay longer and consume more content, which goes to show the power of Latino-led content."

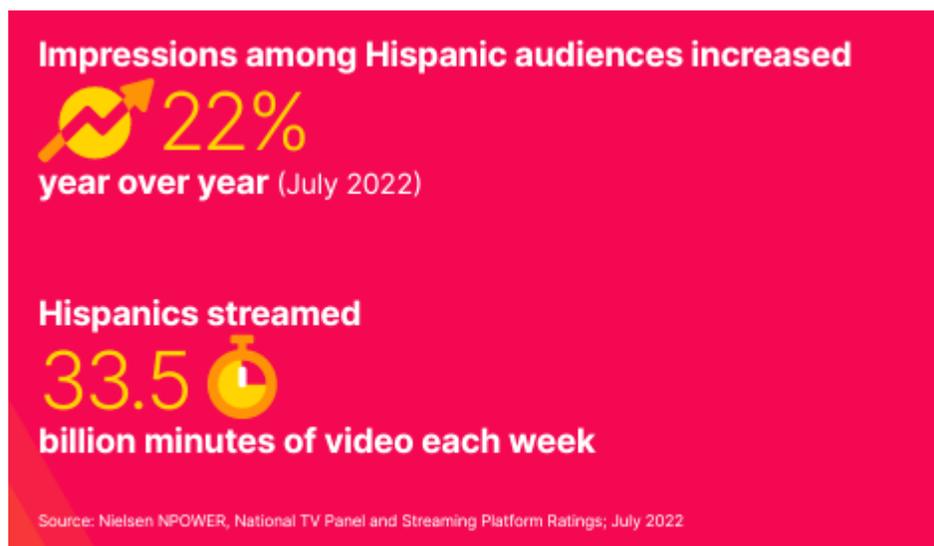
The report also found that Latino-led content amplified the value of the streaming platforms because new audiences came to watch those programs, then stayed to watch more than the program that originally drew them in. In fact, **58% of the new audiences attracted to these Latino-inclusive casts and productions were not Hispanic.**

This again shows the increased influence of Latinos on the total population of U.S. consumers.

But, the key takeaway here is annual streaming content impressions for Hispanics compared to non-Hispanic White audiences. Through July 2022, Hispanic impressions increased 22%, while they increased just 20% for non-Hispanic White audiences. At the same time, Time Spent Streaming among Hispanics is up more than 19% from last year, as this audience streamed 33.5 billion minutes of video each week as of July 2022.

To little surprise, **Netflix** and **YouTube** are among the most popular platforms among Hispanics, as this audience spent 24% and 57% more time with these platforms, respectively, than non-Hispanic Whites during the same period.

Where does this leave the marketer who is not taking the initiative to attract Hispanics through streaming media? Nielsen's "2022 Attitudes on Representation TV" study finds that 49% of Hispanic viewers say they're more likely to buy from brands that advertise in inclusive content, especially when the ads themselves feature someone from their identity group.



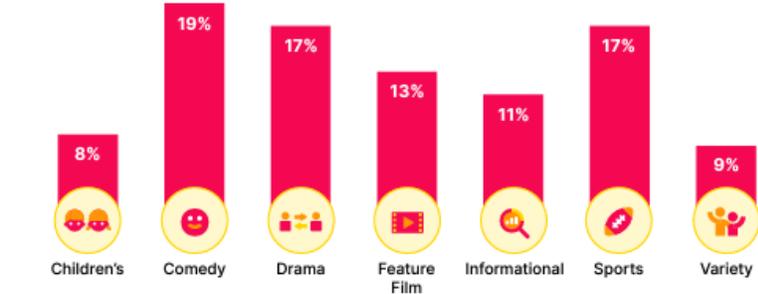
Demand ... but gaps

As De Armas notes in the study, the streaming wars were originally driven by subscription video-on-demand (SVOD) players. Now, audiences are now welcoming an abundance of ad-supported models and hybrids. During the second half of 2021, ad-supported video-on-demand (AVOD) accounted for 25% of streaming minutes viewed, according to Nielsen’s State of Play report for April 2022.

“Hispanic viewers have done their part to drive this trend,” she says. “This year, weekly AVOD viewing among Hispanics has increased by 23%, according to Nielsen data, on par with their increased SVOD consumption.”

Where is the most-inclusive content? Crime/crime drama is the most-watched genre in Nielsen’s analysis. And, it has the highest share of screen.

Genres where Hispanics feel best represented



Source: Attitudes on representation on TV study, April 2022

¹³ Includes series and episodic programming

“Hispanic representation varies by platform and genre,” De Armas concludes. Overall, lack of representation in streamed content is prevalent. Thus, more inclusive content on AVOD and SVOD platforms will likely drive Latino consumption, and perhaps create new total market trends and influences, given their strong ability to drive them.

Percentage of time with TV

Viewing source	Total U.S.	Hispanics	English Dominant	Spanish Dominant	Speak Spanish and English equally
Broadcast	21.6%	23.1%	14.5%	34.9%	21.0%
Cable	34.4%	20.0%	25.6%	14.7%	18.8%
Streaming	34.8%	43.6%	44.7%	42.5%	43.7%
Other	9.2%	13.3%	15.3%	7.9%	16.6%

Read as: 43.6% of Hispanics’ time with TV in July was spent with streaming content. Source: Nielsen NPOWER, National TV Panel and Streaming Platform Ratings; July 2022

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While Nielsen's study does its part to illustrate the impact and importance of Latino representation in streamed video content, another recently released study from **Horowitz Research** shows that while the demand is present, there are gaps in Hispanic representation in ads and content.

The findings appear in "FOCUS Latinx: State of Consumer Engagement 2022," in which Horowitz says reviews are mixed in terms of how well brands are doing when it comes to Hispanic/Latino diversity and inclusion, pointing to the fact that there's still a lot of work to be done. It is HispanicAd's editorial policy to refrain from using the term "Latinx," which is not widely accepted among Hispanic marketing and advertising professionals nor among the majority of the U.S. Hispanic population.

What are some of the biggest takeaways from the Horowitz study? When it comes to advertising, six in 10 Hispanic respondents in the survey say it is appealing when ads use people who are bilingual. At the same time, some 57% of respondents want to see ads centered around Hispanic people and culture. However, fewer than half (46%) of Latino consumers are seeing more ads featuring diverse people, lifestyles, and cultures than a year ago.

The bilingual actor in a commercial is a striking finding, as it could further fuel the disintegration of a marketing plan that includes unique Spanish-language creative, along with total market commercials that perhaps "give a nod" to Hispanic consumers.



Then, there is the research Horowitz conducted on the content side of representation conundrum.

Hispanics surveyed seem to be voicing a growing concern among some multicultural marketing and media executives as to how producers, CMOs and C-Suite executives may view "diverse" content and talent.

Hispanics respondents "are more likely to feel there are now more Black actors as lead characters in scripted shows than more Latinx actors." At the same time, 44% of respondents believe they are seeing more brands going out of their way to market to Hispanic/Latino audiences.

"Brands looking to resonate with and grow their business among Latinx consumers have to look beyond Hispanic Heritage Month to create meaningful connections," says **Adriana Waterston**, Chief Revenue Officer and Insights & Strategy Lead for Horowitz Research. "This includes not only improving diversity and inclusion in advertising and storytelling but using their political and economic clout to lobby for policies that have a positive impact on Latinx rights, freedom, and economic empowerment—including Latinas' and women's bodily autonomy."

The Horowitz survey, however, may be viewed by some as a snapshot of only a segment of the total U.S. Hispanic population, as it was conducted in July 2022 in English, among 1,800 adults.

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A GREATER FOCUS ON MARKETING AND ADVERTISING IN INFLUENCER-BASED SOCIAL MEDIA IS BEING SEEN ACROSS THE BRAND LANDSCAPE. TRENDS SHOW FACEBOOK IS DYING WITH YOUNGER CONSUMERS, WHILE TIKTOK AND INSTAGRAM ARE TODAY THE PRIMARY PLATFORMS FOR USERS -- AND MARKETERS. IS THIS THE CASE IN THE U.S. HISPANIC MARKETPLACE?



"While momentum and popularity are shifting to newer platforms, like TikTok, Facebook is still the largest platform and plays a role in helping to reach the broader 18+ demographic," says Louis Maldonado, the Partner and Managing Director of d expósito & Partners.

It's perhaps a key client action that shows how the U.S. Hispanic consumer remains unique, and cannot be reached solely through total market channels — even in the social media world.

That said, there are clear distinctions between each of the social media platforms Hispanics use. Divisions by age exist, while differentiation can come down to content appeal, unique functionalities and entertainment value offered.

As such, Maldonado believes investment strategies for digital and social channels are not unlike broadcast media investment. "We prioritize the digital and social channels that most efficiently reach the desired target audience and build a channel mix to optimize reach and engagement," he says.

Regarding social platforms, TikTok is, without a doubt to Maldonado, "a dominant force that's commanded much of the entertainment ecosystem across many categories."

Like Facebook and Instagram, TikTok gained early popularity with teens and young adults and is now being widely used by older consumers.

That includes Hispanics. According to Maldonado, the Hispanic/Latino percentage of all TikTok users stands at 24%.

Seeking to engage in Hispanics aged 18-34? This consumer segment accounts for 63% of all Hispanic TikTok users.

What about Hispanics in the 35-54 age group? They account for one-third of Hispanic TikTok users.

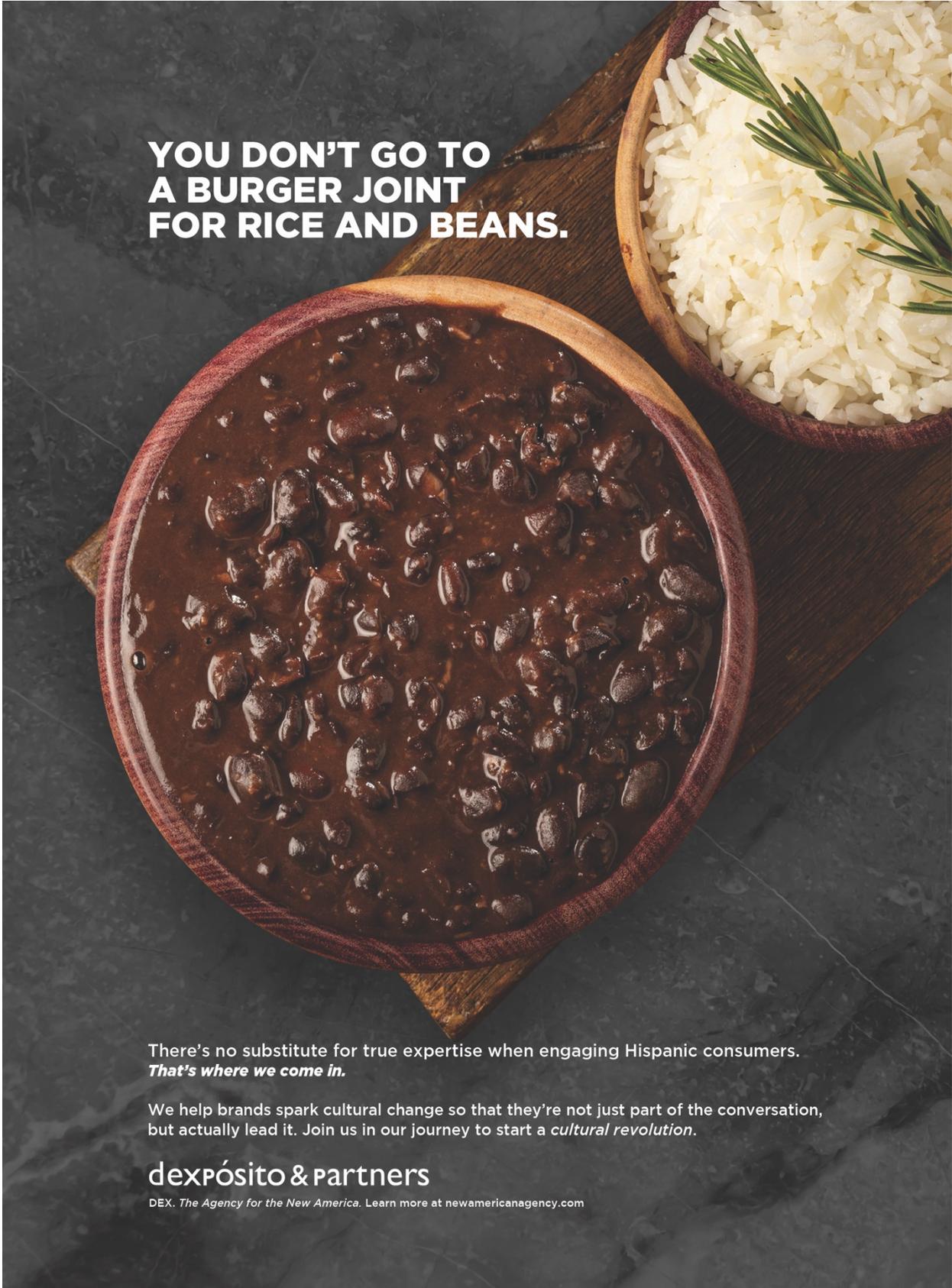
"As this platform, and its users, continue to mature, we anticipate the features and content will evolve to cater to a more diverse range of age demos," Maldonado says.

Regarding influencer marketing, Instagram and TikTok are the primary platforms because of their younger skewing user bases, he adds. "Gen Zers and Millennials of all races/ethnicities are considerably more likely to look to influencers for product information, tips and demonstrations, and more brands are tapping influencers in their marketing efforts. This helps add momentum to the vibrancy of these platforms, and with more brands entering the Metaverse, we can expect more momentum shifts to come. How these dynamics will manifest is still unknown, but effective media plans will likely require a mix of legacy and new platforms to help brands build trust and generate interest while achieving efficiencies."



Louis Maldonado
Partner and Managing Director
d expósito & Partners

"We prioritize the digital and social channels that most efficiently reach the desired target audience and build a channel mix to optimize reach and engagement."



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Once the budgets are secured, is money being diverted from linear traditional media, or is this new money added to the pie?

Maldonado responds, "Neither is the case, since digital channels have not been planned separately for quite some time. The blurred lines that once existed between channels are totally gone. Now, clients and agencies often work together to identify and secure the budget needed."

Indeed, agencies work with one pot of money, and Maldonado says this is being done in a "holistic way, employing a diverse mix of channels that works across the consideration funnel."

At d expósito & Partners, dollar allocation is done by channel based on a multi-factored analysis that includes the target audience and their media habits, competitive activity, media trends and past channel performance." And, of course, we seek efficiencies while also evaluating opportunities to drive impact and engagement across all selected channels," Maldonado says.

As with everything, there are some exceptions to this approach, particularly when a client has limited budget. In these cases, digital and social channels tend to be more attractive, Maldonado notes.

Why? "They are highly efficient," he says, pointing to all social media, programmatic, YouTube and most self-serve platforms. "But even in these cases, clients often know the tremendous value broadcast and streaming channels add to the media mix, especially when the goal is to drive brand awareness and trust."

As such, influencer marketing is an important component, and not a focal point to one's entire Hispanic marketing efforts.

OVERCOMING THE LAG

While DEI discussions have become universal across the brand landscape over the last two years, one must address the elephant in the room — in particular when it comes to digital/social initiatives and the budget associated with it.

With all of the activity in Black/African American getting attention, is Hispanic a secondary "DEI" buy? "Investment in initiatives targeting Hispanic and other multicultural segments have always been lagging broad market initiatives, even in digital and social channels," Maldonado says. "Despite our growing numbers and a multitude of studies attesting to our strong connection to culture and language regardless of age, multicultural budgets have mostly stayed flat."

"Digital channels have not been planned separately for quite some time. The blurred lines that once existed between channels are totally gone." — Louis Maldonado.



As such, when clients opt to invest more in one multicultural segment, they have to take from another when, in reality, there should be new dollars coming to the multicultural budget to reflect the consumers' shifting demographics, Maldonado observes. "It's fair to say that, over the last two years, we did see dollars redirected from Hispanic to other segments, including African American/Black, but that is no longer the trend," he notes. "That doesn't, however, negate the fact that we still need a larger multicultural pie so that each segment receives funding that's more closely aligned to their representation within a brand's desired target audience."

It may sound counter-intuitive, but one dynamic that Maldonado believes has hindered investment in multicultural is that brands are, "rightfully," showcasing greater diversity in their broad market advertising and social content. However, in doing so, many are opting to forego segment-specific campaigns, thinking multicultural audiences will be effectively engaged through mainstream channels in English or with translated creative placed in endemic media.

"This has proven to be a faulty strategy," Maldonado notes, pointing to recent reports from both Nielsen and AIMM that demonstrate that, despite greater diversity across both programming and advertising, multicultural audiences feel more invisible than before. "These studies also show that lack of representation and relevance directly impacts engagement levels, brand trust and brand growth," he says.

"While this approach may realize short-term savings, they will likely have long-term impact that can jeopardize brand relationships with the consumers that represent the biggest growth opportunities."

Maldonado was then asked about the creative creation process of today. Yes, there is still "TV," but with :30s and :60s and :15s and spots airing on linear TV and pre-roll, what does one do in the digital/social realm?

"Like media planning, creative development happens in a holistic fashion that almost always includes elements for digital and social channels," Maldonado says.

"A fully integrated, 360-degree campaign is ideal, but don't postpone your Hispanic plans if that's not feasible."

"The best creative is customized for each platform for best performance against their respective audiences. But great campaigns often aren't limited to agency work. We often extend the campaign by tapping creators that complement the agency's creative units, and we encourage them to create content that's in their voice and made for the respective social platforms."

Maldonado's closing advice? "Develop a go-to-market strategy and secure dollars to plan and get started now. And, hire agencies that are experts in Hispanic marketing and advertising to help guide you."

Hispanic Market Overview.

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Video content has been a preference—and a norm—for a few years now when it comes to digital and social platforms because of its higher level of engagement and the native nature of the social platforms.

Favoritism among consumers of video-first platforms has been seen among consumers for the last six to eight years.

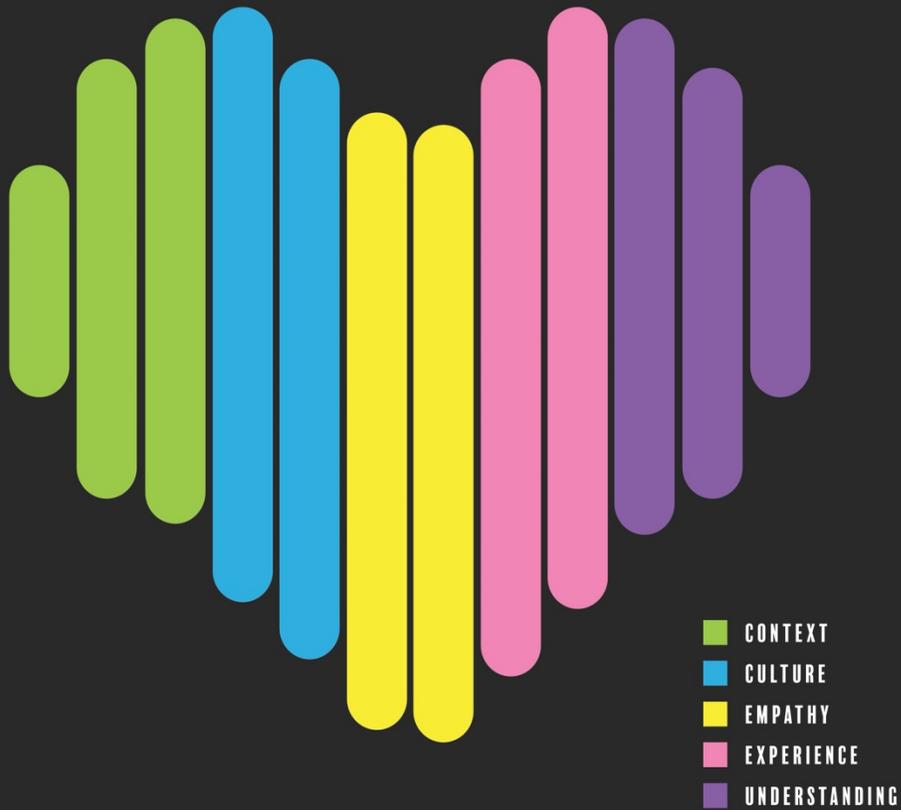
This is no different for the Hispanic market, note López Negrete Communications Director of Public Relations and Social Media Julie Jameson Grayum and Executive Creative Director Alex Garcia.

The U.S. Hispanic consumer has not been absent from this big shift, with Snapchat, TikTok and Instagram highly used social media platforms. As such, the Hispanic market has seen an increase in campaigns developed for video-fueled social media, note Julie Jameson Grayum and Alex Garcia of López Negrete Communications. "For some of these social media channels, like Snapchat, the work revolves around traditional ad formats, plus branded lenses and filters," Garcia says. "For others, like Instagram and TikTok, the work focuses more on paid collaborations with content creators, who have become a critical part of any social strategic plan."

Indeed, for the U.S. Hispanic market content creators are seen by Garcia as "a powerful tool" to help brands connect and engage with a cultural audience, regardless of the language, as these creators incorporate the cultural affinity aspect to their content.

With TikTok a hot property, despite its ties to Beijing's Communist government, visitation is driven by Hispanics, and those who are Spanish-dominant or bilingual, Mintel research released in 2022 notes.

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"We can only expect more of these collaborations between brands and creators," Garcia says, adding there has also been some increased interest on audio platforms, with podcasts being the main recipient of ad spend. Also getting noticed are streaming platforms like Twitch, with paid collaborations and sponsored content as the focus.

How are the dollars flowing to Hispanic digital marketing initiatives? Grayum responds, "Clients are spending and will spend more money than ever in the digital space but are also becoming more considerate of the Influencer and Content Creator worlds." She says budgets are being allocated for third-party endorsers to join forces with brands to share their branded experiences with their communities at a faster pace than days past. "That results in a win-win for the client because they are afforded content they can leverage for other owned properties. The influx of this tactic can be sourced back to COVID-19 in 2020. That's when clients began to embrace influencer marketing and allocate budgets to do so. One size does not fit for all Latinos and the social media space is no exception.

**"One size does not fit for all Latinos and the social media space is no exception."
— Julie Jameson Grayum**

Digital delivery of video and audio content is hot, at least in the general market. Where is the ad dollar flow with respect to streaming, podcasting, and on-demand content in the Hispanic market, as López Negrete Communications sees it? "The top three channels set to receive increased budget allocations between 2022-2023 are online video, video streaming and social media stories," Grayum replies. "According to Kantar, Influencer marketing replaced podcast ads as the online format carrying the most equity – a 180-turn from 2021. Those predictions are aligned to our client roster media spend behaviors."

BIG DATA, BIG INSIGHTS

big data is being used more and more to shape an ad campaign. Grayum shared some of the fresh insights with how this is helping shape a marketer's media budget, and ad planning at López Negrete Communications. "We apply our data tools extensively, from defining our communications and channel strategies to informing and crafting our creative messaging and executions," she says. "For example, in social media, the data help us understand who our audience is, what they like and do not like, when they want to see content, where they want to consume the content, and what drives true engagement. Sharing your content the right way, at the right time, in the right place, means we no longer must make assumptions. As a result, we spend ad dollars more efficiently and create more powerful work in this channel."

Grayum adds that López Negrete is also able to predict performance much more accurately, which helps ensure its campaigns are getting the results that are in line with the media being budgeted. "The ability to get feedback almost immediately enables us to field more effective campaigns."

Grayum adds that López Negrete is afforded insights directly from consumers via social media given its two-way communication opportunity. "When we serve in-language ads and content to our consumers, it is the perfect chance to open the door to build relationships in real time," she says. "Moderating and engaging in our in-language social media ads have proven beneficial to both the client and the consumer. This is particularly important when communicating with Hispanic audiences where creative design and copy can lead to differentiated results for similar ads when exposed to Hispanic and non-Hispanic audiences."



"it is more usual that a TV-first campaign permeates to social platforms than the other way around, and that's mostly because of budget restrictions." — Alex Garcia

From a creative standpoint, are social/digital driving the entire campaign, with traditional spots coming after an online-first focus is established? Garcia says, "In our experience, most clients still approach creative with a siloed perspective: campaigns are either social/digital or traditional, and other platforms then become more of a complementary asset. There is always a leading platform for what the creative is made (broadcast/CTV first or Social/Digital first) and then, if the media plan permits, creative assets are reformatted to fit the rest of the platforms. Having said that, it is more usual that a TV-first campaign permeates to social platforms than the other way around, and that's mostly because of budget restrictions. So, in reality, TV-first campaigns often become multichannel campaigns whereas Social/Digital first campaigns live just online."

This is even more accentuated in the US Hispanic market when it comes to in-language campaigns. As Garcia sees it, that's the case because the in-language platforms and options are more limited. But, he says, "some networks are doing a great job of leveraging their talent to create that in-language social extension for brands. The reality is that there are opportunities to improve integration overall – integrating Hispanic agencies into the overall process and flow."

There are also opportunities for clients to approach the work from a channel agnostic perspective. "There's a lot of talk around integration and being channel agnostic, and lots of conference and speeches from the podiums, but the reality is that, still, today, old habits prevail, so the siloes prevail as well. We're better as an industry, but not there yet."

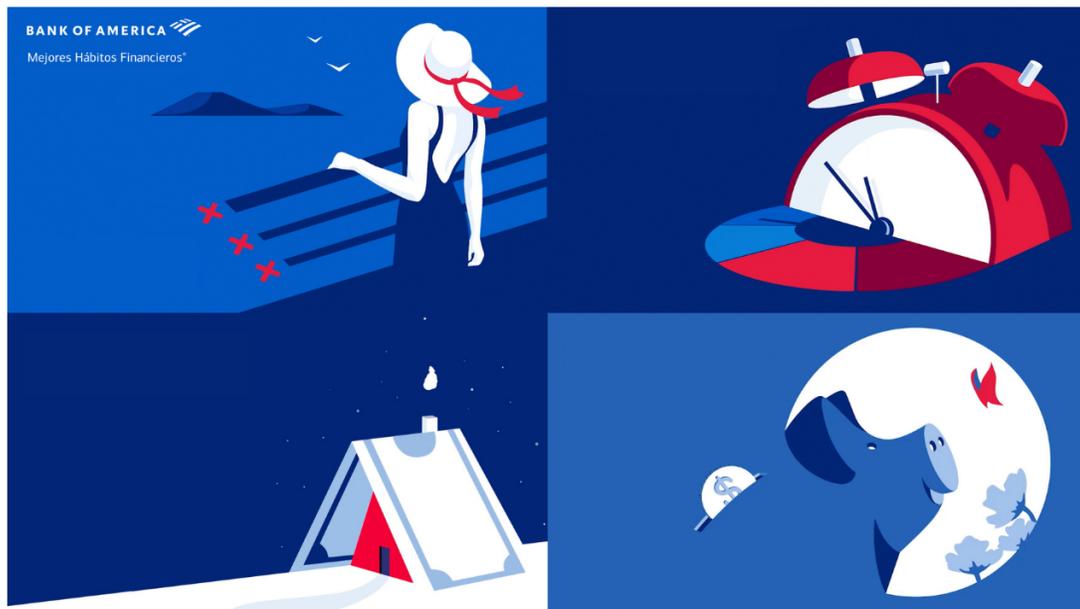
A SOCIAL/DIGITAL CASE STUDY TO REMEMBER

Do Garcia or Grayum have any strong case studies to share with respect to social or digital ROI? Garcia does, and it involves one of the nation's biggest financial institutions.

In 2021, Bank of America's digital campaign to increase awareness and engagement of their Better Money Habits program—a source of financial guidance to Latinos—had very positive results for the bank.

Garcia shares, "The campaign, featuring animated banners, online radio, and social media was meant to make financial strategies less intimidating by presenting simple ways to improve finances that involved day-to-day situations."

The campaign resulted in an overall 7% lift in awareness of Bank of America, a 13% lift in awareness attributed to the digital creative, and a 5% lift in awareness attributed to online radio. "Those who engaged with the social media content in Spanish saw a whopping 39-point lift in Ad Recall, a 30-point lift in Better Money Habits awareness, and a 13-point lift in Brand Favorability," Garcia says.



López Negrete has also also created branded Snapchat filters and lenses for its McDonald's clients for two consecutive years. This extends beyond the U.S. Hispanic market. "Last year's work for Asian American & Pacific Islander Heritage Month resulted in 38% and 132% higher share rates than the QSR benchmark," Garcia says. "This year for Hispanic Heritage Month, with only five days in-market, share rates are 540% higher than QSR benchmarks. Plus, average playtime is surpassing 64 seconds (QSR benchmark is :15). This is unheard of in the social space."

When it comes to content and the growth of SVOD, AVOD, FAST Channels and, soon, NEXTGEN TV, dollars will undoubtedly be driven to these platforms. But, will they be new dollars, or will a reallocation of the same dollars be seen -- moving budgets, perhaps from print, radio and other legacy media?

Garcia responds, "Hispanic budgets continue to remain lower than they should be given our current landscape. Clients continue to NOT spend to the opportunity – so in the fine tradition of our industry, we are still expected to do miracles with very little. If clients would only understand that Hispanic is now the driving force behind their growth (and the growth of digital/social) and spend accordingly, they could invest what they need to invest in these new avenues."

It is doubtful that reallocation to these channels will come from traditional media outside broadcast, Garcia adds. "Print, Out-of-Home and Radio cover their own audiences and have specific formats and goals, often complementing video-centric campaigns (off and on). So, the question becomes more of where we spend our video dollars to make them more efficient. Keep in mind that many, if not most marketers, don't use their segment agencies (in this case, Hispanic) for media planning and investment. They have their media agencies do these budget allocations, so there is a silo and a disconnect there as well."

Speaking of NEXTGEN TV, which brings addressable advertising solutions to marketers for broadcast television, Garcia sees an ability to segment audience by content. "This makes them a very functional tool to maximize efficiency when directed to cultural segments like the U.S. Hispanic market," Garcia says. "Unfortunately, despite the high percentage of time spent on Streaming (34% Hispanic vs. 25% non-Hispanic) advertising budgets are still not distributed the same way. A lot of marketers still can't, don't or won't see the potential ROI on increased efforts for cultural segments like the Hispanic market despite the irrefutable evidence. By the way, ad-supported models will sure be more appealing to Hispanics, since they look for more affordable entertainment platforms, which in my opinion will make these platforms even more cost-efficient on reaching an already bigger audience."

A CALL FOR MAINSTREAM MIGRATION

With the rise in social and digital marketing, Grayum points to a big challenge. "One of the biggest challenges of the Hispanic market today comes from a language use and integration perspective," she says. "Most of the brands have moved away from in-language profiles in social platforms, afraid to alienate other audiences. Investment comes either via influencers/creators creating content in-language or English in-culture content, which value and differences from general market content most marketers still fail to understand and justify. Again and again, we continue seeing clients making the dangerous assumption that their Mainstream work will perform optimally for bilingual/bicultural Latinos. It does not, most of the time, unless the work is born from Latino insights. But, social can be a platform where brands can make a difference. Especially in Social and Digital, it is more important than ever to make sure that Latino audiences/users feel the overt invitation, that they are seen, communicated to, and engaged with as Latinos. The fact is that we still play the same game that we have always played: being relevant. That applies to all platforms."

SBS's Big Digital Idea

Spanish Broadcasting System (SBS) has made its entrance into the world of digital marketing solutions. What prompted the company to create DigIdea Digital Marketing Solutions? What is the ultimate goal? Albert Rodriguez, SBS's President/COO, explains how DigIdea came to life.

SBS in mid-August made its entrance into the world of digital marketing solutions with its launch of a pure-play digital marketing department. The addition of DigIdea to the SBS Family is designed to make SBS "a one-stop shop" for a business' full marketing needs in the U.S. Hispanic marketplace. Services include Search Marketing, Display, OTT/Connected TV, E-mail and Social. This will complement SBS's Radio, TV, Streaming Audio and Programmatic platforms.

DigIdea is slated to launch in October, starting in New York. Subsequent launches in Florida and Puerto Rico will then transpire, along with the Los Angeles market. SBS's remaining markets scheduled to launch in early 2023.

Rodriguez shares, "With our competitors having already been in the digital marketing business for a while, we had many of our very loyal clients asking us for this service, and we knew it was time to make our entrance."

For Rodriguez and his team, the arrival of DigIdea is embedded in SBS's commitment to "remaining relevant and progressive in its offerings, as this is what our agency and direct clients expect from us."

He points to wins with SBS' LaMúsica app as a sign that its clients crave emerging digital platforms to meet their customers wherever they are, on whatever device they are on, at any time of day. "Any time of day" is the new 'prime time.'" Rodriguez says. "However, to be a true full-service solution driver for our advertisers, it was necessary to invest in a new digital marketing department to offer various digital marketing platforms which provide



solutions that follow consumers throughout their entire purchase journey."

Services include Search Marketing, Display, OTT/Connected TV, E-mail and Social. Of those services, however, where does social rank in terms of priority, given the influence and use of Instagram and TikTok and demise of Facebook among younger demographics?

"There is not one product that takes precedence over another, as they all have their place depending on an advertiser's needs and are all complimentary of one another," Rodriguez says. "We are not going out to product push, but to drive the key performance actions each advertiser needs to reach their goals. For instance, an advertiser might really be struggling to garner more leads; however, as consumers, we know how much research goes into a decision. As marketers, we also want to influence those future consumers who currently do not have a need for a particular product or service."

"The reality is that advertisers need the right products, with the proper targeting and messaging throughout each part of the buying process. That said, depending on the need, TikTok, Instagram, Snap, and YouTube are all excellent ways to engage with the younger generations."

With MegaTV and radio stations the company's key revenue generators, how will DigIdea help bring in additional revenue?

"Digidea will help generate more revenue around these events in two ways: for one, our advertising packages will include our extended digital assets, and we will use our products to expand our message beyond our loyal listener base," Rodriguez says. "We want to reach those who love our music but are out of our service area and invite them into events. And, our advertisers' messages will also go beyond the listening audience, reaching the demographic and lifestyle of their desired target customer."

"We are not going out to product push, but to drive the key performance actions each advertiser needs to reach their goals." — Albert Rodriguez, SBS

As DigIdea ramps up, MegaTV's long-term growth could be stronger, as OTT and other digital delivery platforms could be in the works. Rodriguez shares, "MegaTV continues to grow its audience with our new distribution strategies and partnerships, including our very own MegaTV app. Our plan is to keep developing our footprint in order to reach Hispanics on a global scale and continue to deliver real-time political and current affairs content for all U.S. Hispanics."

Then, there is the LaMúsica app. There's still plenty of room for growth. Asked to share future plans for the app, Rodriguez says it is "transforming the way" terrestrial radio is consumed.

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Sources: * Apple App Store; User Ratings and Reviews

**Nielsen Digital Streaming - Spring 2022 PPM National Regional Database, Average Quarter-Hour Persons 18-34, Mon-Sun 6am-12m



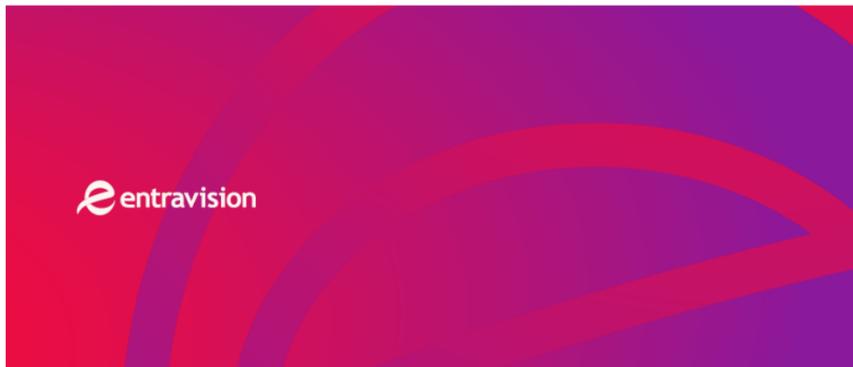
How the audience interacts with talent on the LaMúsica.com app is also a priority for SBS on the digital front.

"We have recently launched a live chat so users can request songs, ask for shoutouts, respond to topic questions being discussed, and more," says Rodriguez, noting that more than 150,000 people per week use the chat feature. Contesting is next for LaMúsica.

"Very soon we will start conducting most of our contesting via the app," he reveals. "Rather than being 'caller number 9,' users will participate and interact in the chat with our talent and sponsors for their chance to win."

Chateando is a big plus for SBS. "We have found that chat greatly enhances our Time Spent Listening," Rodriguez says, sharing that "Mega 97.9" in New York has an impressive 58-minute average time spent listening.

Importantly, all of SBS's shows are now available on demand. What does that mean? "We have grown our impressions and users by 138% and we are adding 600,000 new streaming hours per week," Rodriguez concludes. "SBS is committed to creating content and delivering Entertainment in every audio platform available."



TWO-WAY ROI, THANKS TO DATA

Entravision has evolved into a global digital advertising operation. As such, understanding how data can help shape a U.S. Hispanic media buyer and planner is likely a big expertise today.

How has data helped not only Entravision but also its clients, resulting in two-way ROI?

"The data collection and usage process is definitely a two-way street for Entravision," says President/COO Jeffery Liberman.

Regarding Entravision's clients, Liberman believes data on digital buys allows them to expertly craft their message to a target audience that is more likely to purchase or need their product or service. "For Entravision, we not only have access to the data that we collect, but we also have access to additional advertising data sources that help us eliminate wasted impressions on digital ad campaigns. We have gained our local clients' confidence and, in many cases, now use this data to serve as their consultant for digital purchases."

Liberman adds that Entravision can also leverage the data it has gathered to offer its clients improved display, audio, OTT, CTV, search, video, branded content posts, social media, web services, call tracking, email and access to influencers. "In sum, our clients' advertising campaigns are better targeted, while Entravision offers more customized, tailored services to our customer base due to the vast amounts of data now available in the U.S. Hispanic media marketplace."

The monetization of Entravision's content across digital and social media is another key topic of interest, as its radio stations and syndicated radio programs represent the foundation of the company and remain an integral part of its revenue-generation strategy. What's the long-term plan? "To best monetize our content both on digital and social media platforms, Entravision has moved away from local promotion teams in our top markets and appointed Content Engagement Specialists in each region," Liberman shares. "These specialists provide branded content opportunities on social media platforms — TikTok in particular — to our clients, which ultimately drive far more audience engagement and reach than ever before."

According to Liberman, when combining Entravision's streaming, podcast and AudioEngage networks, a monthly reach of more than 37.5 million U.S. Hispanics is had. "This allows us to help clients reach their advertising needs from a single point of access and to do so strategically in ways that match them with the right target audience," he says.



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With U.S. Hispanic radio and television in Entravision's roots, how is this content being incorporated into any digital/social distribution efforts?

Liberman responds, "With decades of television and radio content in our repertoire, we can distribute this content across our **EI Botón** radio app, our multiple television and radio station websites and our social media platforms without necessarily needing to develop all of the content from scratch."

As he sees it, these alternative platforms allow Entravision to significantly extend its reach. "In fact, we have over 1.3 million social media followers for our audio division and almost 900,000 unique streamers who on a monthly basis stream 11 million times. In addition, we generate over 9 million unique video views through our various platforms. It's incredible to see this type of engagement and it only continues to grow."

With Entravision's global digital ad enterprises growing exponentially, are there any particular learnings that one can apply to ways to best capture additional dollars for the U.S. Hispanic market?

Yes, Liberman says. "As Entravision has expanded globally through both organic growth and the growth of companies we acquired, we have captured great insights into capturing increased U.S. Hispanic advertising dollars. Our recently acquired companies specialize in content advertisers looking to attract consumers via social media platforms such as Meta, TikTok, LinkedIn and other platforms. These experiences have allowed us to develop best practices which can then be leveraged by our U.S. salesforce to sell digital, creative advertising that resonates and to target campaigns that reach the right audiences. These insights have made each one of our Integrated Marketing Solution Specialists in the U.S. more digitally savvy and ultimately led to the accelerated growth of our digital business."

VIDEO ADVERTISING: A HISPANIC NECESSITY



Is video advertising for the Hispanic market an opportunity, or a necessity? Digital video content, tech, and advertising solution firm **ShowHeroes** believes it is nothing short of essential.

For **Estefanía Agüero**, Regional Director of U.S. Multicultural at ShowHeroes, offering video advertising "for the post-cookie world" makes it perfect for the U.S. Hispanic market. Why is Agüero so confident about the Latino consumer? "Put simply, the Hispanic market streams the most video in the U.S.," she says. "Nearly 78% of the U.S. Hispanic population streams videos, and that's the highest rate among all of the country's racial demographics."

At ShowHeroes, its technology is built so that, for whatever video someone's watching, it can match it with contextually relevant video advertising. "We're seamlessly matching entertainment with advertising with targeted results," Agüero says.

ShowHeroes is a company that was founded in Europe. How does its approach to the Hispanic market differ to its European beginnings? "Hispanic people consume content differently — there are big cultural differences that influence that," Agüero says. "A big focus for Hispanic communities is just that: community, whether that's the family, the neighborhood, or soccer teams. Getting together and sharing experiences is a huge cultural influence on the kind of content that Hispanic people like to consume."

ShowHeroes points to its premium content, and a video library with more than 150,000 clips in 20 languages and counting. It acquired smartclip LATAM in the last year, allowing the company to roll out its premium video advertising inventory in the Latin American market. "With this expansion, we're providing high-quality video content in both Spanish and English," Agüero says. "Pair that with ShowHeroes' semantic matching technology for privacy-safe targeting, and our premium publishers and partners have a multilingual solution for 360-degree monetization."

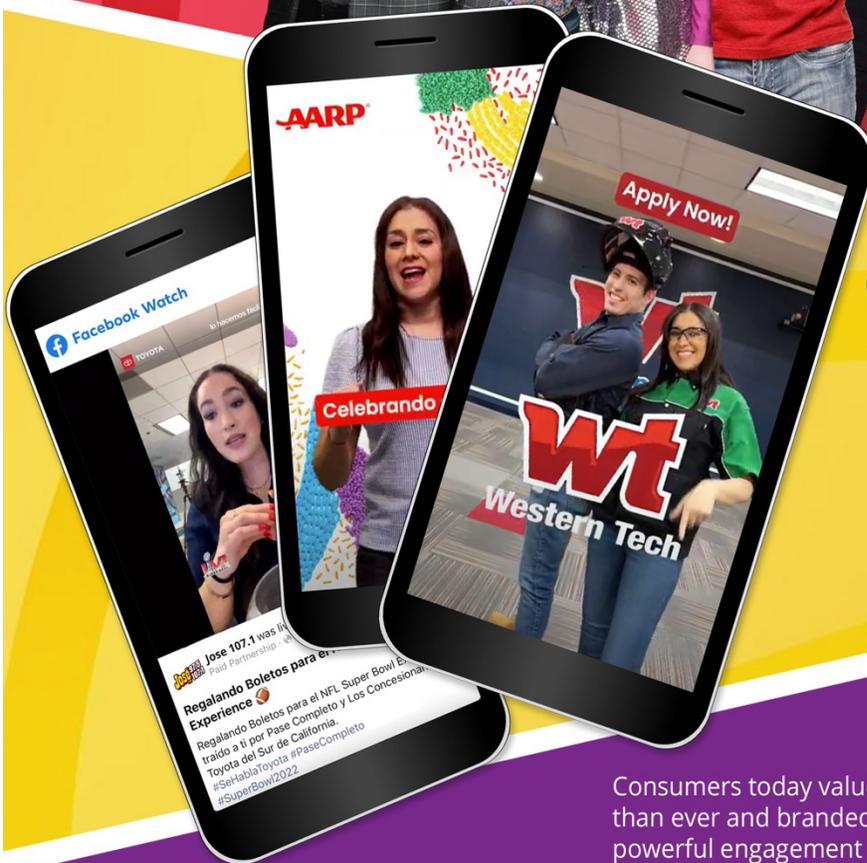
ShowHeroes has recently been placing focus and significance on ConnectedTV – is it doing the same for the US Hispanic market?

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"We've been pioneering new studies into ConnectedTV, but that's not to say it's our only point of focus," Agüero notes. "In fact, we're focusing on content that's cross-screen and readily adapted for mobile phone screens for the U.S. Hispanic market. Mobile needs to be a focus for anyone serious about digital advertising in the Hispanic market."

Meanwhile, ShowHeroes says it is sidestepping privacy issues with mobile phones, in particular the iPhone, by employing contextual targeting rather than tracking cookies.

With Latin American growth already underway, ShowHeroes now has its eyes on the 50 states. "We're expanding rapidly in the States," Agüero says. "Joseph Lospalluto is spearheading our presence in the country as our U.S. Country Manager. He's leading the expansion with a number of key hires within the last year."

Joining him are Nancy H. Peters, VP/Publisher Development; Ji Kim, Head of Demand for the USA; and Eric Shih, who joined the Board of Directors. "Our team is bringing our tech to the U.S. Hispanic market as we speak," Agüero says.

What's the biggest takeaway that Agüero's team gathered as it brought ShowHeroes to the Hispanic market? "The Hispanic market is vibrant and unique, and needs to be approached with that in mind," she says. "If you're not offering bilingual content that reflects Hispanic interests, on the right platforms, you will never successfully reach this market."

"If you're not offering bilingual content that reflects Hispanic interests, on the right platforms, you will never successfully reach this market." — Estefania Agüero



A CONTENT STRATEGY DRIVEN BY LATINO YOUTH

Once a linear television entity with its biggest audience in Southern California, LATV today is a digital-first Latino-centric video offering with content driven by Hispanic millennials and GenZ creators. Advertisers have taken notice.

"We create content to live on all digital platforms, not only on mobile web but also in-app with the launch of the LATV+ streaming app," says Gisella Fu-Ripp, LATV's Sr. VP of Sales. Giving LATV a boost is a recent partnership with Entravision Communications. This makes Fu-Ripp excited, as adding additional formats such as audio streaming is now in the forecast.

With a commitment to its audience centered on creating content that represents authenticity regardless of language, LATV's advertisers have become integrated in what consumers see. "Our advertisers have been a pivotal part of our growth," Fu-Ripp says. "The market needs are in line with our value proposition and advertisers are taking full advantage of the opportunities to engage with our highly valued, hard to reach audience."

How important are platforms such as Instagram and TikTok to the U.S. Hispanic consumer that also consumes LATV? "TikTok and Instagram have revolutionized the role social media plays in the lives of Hispanic consumers," Fu-Ripp says. "Our community is driven by early adopters, and we're seeing them use these social platforms in new ways as avenues for discovery, and to get their search questions answered. Of course, it's the content and creators that fuel these platforms. Because content is one of our biggest strengths we're seeing TikTok and Instagram as essential tools for us in deepening the connection between Hispanic consumers and LATV's clients."

Already, LATV is seeing positive results when social content "incorporates the right cultural cues in the right moments." This, Fu-Ripp says, sometimes means one piece of content resonates more in English than Spanish, but it's all about context. "What you'll see in LATV content is a reflection of our culture," she notes.



Fu-Ripp has also found that LATV's content is helping to bring first-to-market data around nuanced Latino audiences who, for many reasons, can be challenging to measure. "LATV's creators mirror our audience and many of them have a substantial reach of their own within the community, so we're able to aggregate insights across all our content executions to gain a deeper understanding. Conversely, the granular data allows us to give insight-driven feedback to our production teams to increase engagement and reach where it matters most. The result for advertisers goes beyond facts and figures because we're able to provide a substantial contextual solution that provides avenues for brands to connect on a far deeper level to Hispanic consumers."



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How to Engage Multicultural Communities from the C-Suite

Estrella Media has its roots in radio and television broadcasting and continues to produce a plethora of audio and video programming from its Burbank, Calif., headquarters in the Empire Center. But there's growth in the digital space, and **René Santaella**, the company's **Chief Digital and Streaming Media Officer**, is excited about the FAST acceleration of Estrella's digital assets — no pun intended — in 2023.



At the IAB NewFronts in May 2022, Estrella Media revealed that it had crossed the 1 billion minutes per month threshold in total streaming and forecasted 1.3 billion minutes by year end. “We are already very close to that forecast,” Santaella says. “Ad inventory is directly correlated to minutes, so ad revenue has also grown tremendously this year, despite some softness in the market. We see things warming up for Q4 and will have another record setting year in digital. In 2023, we fully expect to continue growing in FAST, AVOD, social and audio. FAST is the fastest growing space in digital video right now and it is early.”

Downloads of an app are one thing. Consumption is another. What can Santaella share with respect to how Estrella Media's content is being consumed in the digital space? He replies that Estrella Media is unique “because we are a studio creating thousands of hours of original and news content every year for video and audio on all platforms. This is important for differentiation and standing out in the crowd.

Live content has worked well for us with FAST and curating and programming our channels like a linear TV experience has allowed us to build an audience.”

Is Estrella Media engaged in social media to attract with and connect to its consumers? “Social media is a key driver of our connection to our fans and audience,” he says. “We had over 1 million impressions across our channels from May to July, which points to how we treat social as an important content channel. We have launched and turned up the volume for our series, talent and events from stories, reels, TikTok, photos and live chats. We have seen consistent growth across all our social platforms, and it supports our strategy to deliver multiple streams of content wherever the consumer wants to watch. Social is also a part of our ad sales team media mix for video and posts. It takes quite an investment to make quality content that finds an audience, so connecting with fans and being able to monetize it across all platforms is critical in a world where consumers have numerous choices.”



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Are there brand activations in the social/digital space worth noting?

“Target as a brand is investing in lots of different platforms from traditional to new growth areas in video, and they have prioritized Hispanic audiences. They did exceptionally well during the pandemic, and their brand is connecting with their customers – including Hispanics – and media strategy is a big part of this success.”

SEEKING THE COMPLETE PICTURE

What is the role that data play in putting together a media buy across all platforms, but more specifically how is it aiding in grabbing those all-important digital ad dollars?

“While data offer a number of benefits around behavioral targeting, attribution and unduplicated reach in certain situations, the video ecosystem is still very fragmented,” Santaella laments. “With various privacy requirements and business policies, a complete picture is just not available. Smart buyers need to be on top of consumer trends, use quantitative studies, test and learn, and place investments on growing platforms. FAST was nothing 24 months ago, and now it is the fastest-growing video platform in the advertising industry. Connected TV is dominating a lot of YouTube now. If you are a buyer, the smart choice would be to include budgets for these areas in your media mix to reach these incremental and growing audiences.



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EDITOR: ADAM R JACOBSON
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2022 edition

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REINVENTING PRINT FOR THE DIGITAL ERA

When one looks at advertising trends, there's no hiding that print is in a three-decade slide, with no sense of an uptick for both glossy and newsprint titles. But there seem to be growth opportunities in the digital realm. **Digo Network** believes it has the right recipe to capitalize on those opportunities and is positioned to connect brands to readers through its platform.

Digo Network is made up of Publishers from all over Latin America and the Caribbean; several are owned and operated, while others are strategic allies, says CEO **Augusto Romano**. "They trust Digo for the monetization of their audiences and inventory."

That's because Digo's media brands "have been part of the life of our audiences, informing, educating, and entertaining; they remain the most reliable source of content and information about what happens in their countries of origin." This includes *El Nuevo Día*, Puerto Rico's biggest daily newspaper and its Endi.com platform, and *Listin Diario*, regarded as the Dominican Republic's main newspaper.

While some may still read daily print editions of these newspapers, readers have migrated to digital platforms. In the U.S. that is their only outlet. For all this, Digo offers advertisers access to these titles — and access to important immigrant consumer audiences, comprised of first-generation and second-generation Hispanics in the United States.

For Digo, that means reaching more than 20 million unique consumers each month.

How is the Digo U.S. Hispanic Network setting itself apart from other programmatic platforms, some of which have come and gone like Hola Networks and Hispanic On Demand? "We combine the right mix of



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audiences and advertising inventory,” Romano says. “Digo is a data-first company that looks at the audience's interactions as opportunities and recognizes that people are not machines; with this approach, we understand the human stories behind each campaign data to constantly deliver better ad experiences and generate more opportunities for clients.”

Assisting Romano and Digo Network is veteran Hispanic marketing and advertising executive **Arminda “Mindy” Figueroa**. How did the partnership come to fruition? “The L2L + Digo alliance was prompted by one of the owners of the parent companies of Digo, GFR Media, working on a project in Puerto Rico in late 2020, when they saw an opportunity for Latin2Latin (L2L) and Digo to join forces to reinforce their offerings in the U.S.,” she shares. “Digo’s unique value proposition as a digital maverick was unveiled as the first digital solution to reach Hispanics in the U.S. powered by its publisher owned and operated network. Digo custom audience segments allow us to validate with precision real life behaviors from their existing audience. The alliance has allowed us to present ourselves as a one-stop solution reinforcing each partner’s expertise in the Hispanic marketing space.”

Digo’s first proven project with L2L involved work with the Kansas Governor’s Office in getting more than 184,000, or 56%, of the eligible Hispanic population vaccinated in less than six months in 2021. “Digo’s first party data helped us to identify geographic locations that traditional media did not,” Figueroa says. The resulting effort: A *Vacunate Kansas, ¡Por los nuestros!* campaign.

<https://youtu.be/jHvEltV6j3w>

Most recently, Digo handled the announcement that client HairClub had commissioned the first NFT of Celia Cruz, with proceeds directed to Hispanic students pursuing studies in the arts and music.

In closing, Figueroa was asked to share what she believes is the No. 1 selling point to marketers and advertisers that seek to connect to Hispanic consumers through digital and social media yet put all their efforts into TikTok, Instagram and YouTube – stopping there. She replies, “Know the basic tenants of marketing – know your audience, understand the behaviors, hopes, and fears and then craft a sound strategic communications and marketing plan that reaches them, with a message that is relevant and inspires their interests, using the proper channels.”

Figueroa continues, “TikTok, Instagram, YouTube, Metaverse, Blockchain, etc., are here to stay but will evolve. As a marketer, we must learn all the intricacies of each of these engagement channels and develop specific strategies and tactics to activate them, but we must never forget that this is about the consumer and how they wish to consume their content. New technology like AI platforms and neuromarketing tools allow marketers to learn consumption and behaviors and provide insights to serve up personalized messages for the myriad of individuals or their cohorts in unimaginable ways. The No. 1 rule, today and always, is to know thy consumer and don’t chase shiny objects.”

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