

The **global Black** audience



**Shaping the future
of media**

Diverse Intelligence Series • February 2024

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Introduction

Black America remains today's core audience, spending more time with media than any other U.S. population. That's an interesting story arc when you consider the African American journey—from outlawing access of our enslaved ancestors to the media of their time to setting the bar for media engagement and representation today.

Content is a tradition in our community: Have you seen this show? Read this author? Followed this influencer? Listened to this album? Streamed the latest hit? Depending on your answer, these questions have provided common ground and a sense of credibility within the culture. A culture we have defined through media and exported around the world through fashion, music, TV and more. But content and how we connect with it have changed dramatically—and Black America is changing too.

We're growing and poised for a global influx that will further diversify Black audiences in America.

Projected U.S. Black population growth*



With 7 out of 10 people on the continent under age 30, Africa will continue to play a major role in the growth of Black America.

Source: United Nations

1/3 of this growth is projected to come from the Black immigrant population.

Source: Pew Research

* Source: U.S. Census Projected Population Distribution by Race and Hispanic Origin: 2022-2060 - Black Alone or In Combination

We're already seeing the impact on media trends today:



More content consumption than ever:

Black audiences spend over 81 hours with media each week¹



More global influence in the music topping the charts:

45 of the most popular recordings in the U.S. are from or feature African artists³



More access to international news and entertainment:

from 16% in 2022 to 18% in 2023²



More use of subtitles to engage in content in a different language:

41% of Black Gen Z vs 36% for Gen Z overall⁴

What do these trends mean for meeting the needs of diverse Black audiences and consumers? It means our search to feel seen has more options than ever before. It also means brands and programmers trying to connect with Black America have their work cut out for them to push beyond “urban” and represent myriad African American traditions as well as emerging nuance from the expanding Black immigrant and Black-first generation perspectives.

Our Black Diaspora Study powered by Toluna sought out to highlight diverse Black experiences in select regions—Brazil, Nigeria, South Africa, the U.K. and the U.S., with more than 2,300 Black respondents in total. Understanding diversity, complexity and consensus across our global community is more important than ever because our borders and barriers to content continue to come down. A brand's behavior towards Black consumers in one market can quickly make its way around the world and impact the potential to do business with Black communities in another.

The opportunity lies in connecting with an audience where more is more. Where today's \$1.7 trillion in Black buying power is projected to top \$2 trillion by 2026⁵. Where nearly five out of 10 African Americans are open to trying new brands different from their parents or families⁶. Where cool and culture are defined and exported and where, increasingly, global Black influences are being imported, too. Media is the marketplace for it all.



Charlene Polite Corley

VP, Diverse Insights & Partnerships, Nielsen

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Editor's Note: In this report we use the term "Black" to describe the diverse diaspora of people of African descent or Black race/skin color identities (alone or in combination).

Growing complexity and content consumption within Black America

At its core, media is a means of connecting. The stronger the connection, the greater the engagement. Through that lens, no audience places a higher level of importance on media than Black audiences do.

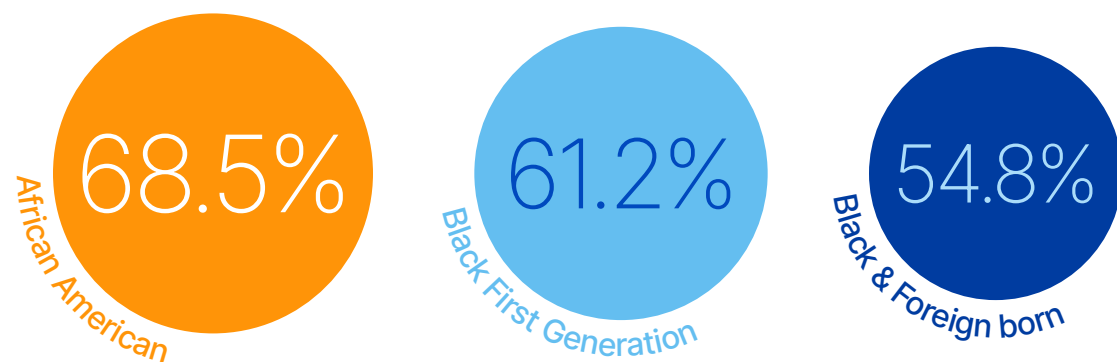
On an average day, Black audiences 18 and older in the U.S. spend nearly 12 hours with media¹—compared with just under 10 for the general population. Over any given week, media consumption is a near constant totaling more than three full days with content.

Perhaps more important, however, is the complexity of this audience, which has a direct impact on the media Black Americans engage with. Today, this audience makes up an estimated 15% of the U.S. population and includes African Americans—*descendants* of enslaved Africans during American slavery, Black immigrants born outside the U.S. and first generation Black people with parents from across the diaspora. In fact, Black America already consists of approximately 4.6 million foreign-born people⁷, which the [U.S. Census projects](#) will increase to just under 10 million by 2060. At that point, 16% of the U.S. Black population will be foreign-born, up from just 7% at the start of the century⁷.

Representing Black America is already complex. Population trends will add to that complexity.

I wish I saw more representation of my identity group when I watch TV.

(% Any agree - top 2 box)



Percentages reflect answers of any agreement to this question: I wish I saw more representation of my identity group when I watch TV. African Americans defined as respondents born in the U.S. whose parents were also born in the U.S. Black First Generation respondents were born in the U.S. but their parents were not. Black and Foreign Born respondents now live in the U.S. but were born in another country.

Source: Nielsen 2023 Black Diaspora Study powered by Toluna.

16% of the **Black American population will be born outside the U.S. by 2026**

- The U.S. Census

While the Caribbean remains the largest contributor of the rising foreign-born Black population, Africa accounts for the fastest growth, contributing more than 2 million in 2019 alone⁸. Diverse in its own right, that influx comprises individuals from 51 countries⁹, introducing a range of ethnic, linguistic and educational backgrounds.

With such a large infusion of people and cultures expected in the coming decades, complemented by the importance of media within the Black community, the globalization of Black America sets the stage for brands and programmers looking to engage with this diverse audience in a rapidly expanding media landscape.

The globalization of Black America

3x The African-born U.S. population has grown 3X in the past 20 years, and the number of Black immigrants from Africa in 2019 closely mirrors the number coming from the Caribbean⁸.

1/3 Black immigrants will account for one-third of the U.S. Black population's growth through 2060⁸.

7/10 Africans are under the age of 30¹⁰, making them the **youngest population on earth.**

1/5 Roughly Black Americans are immigrants or children of Black immigrants⁷.

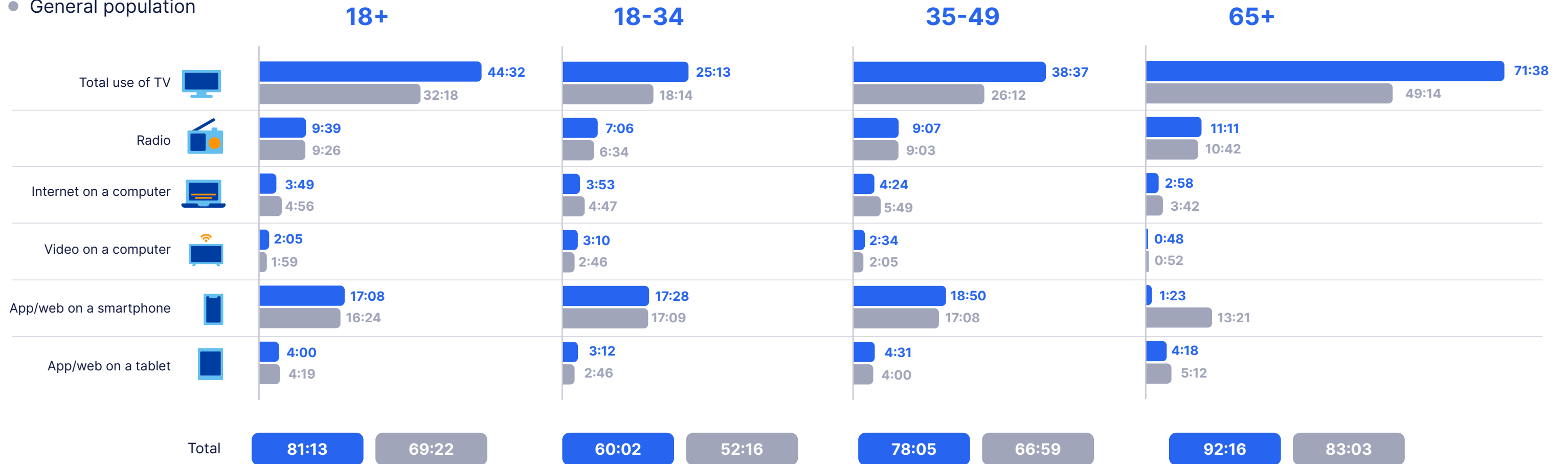
America's key audience

Among U.S. audiences, Black consumers spend the most time with media. While Black adults 18 and older spend more than 81 hours with media each week, older groups spend even more. Black audiences 65 and older top the scale, spending an average of more than 92 hours each week with media, which breaks down to about 13 hours and 16 minutes per day.

Weekly time with media

In HH:MM

- Black
- General population

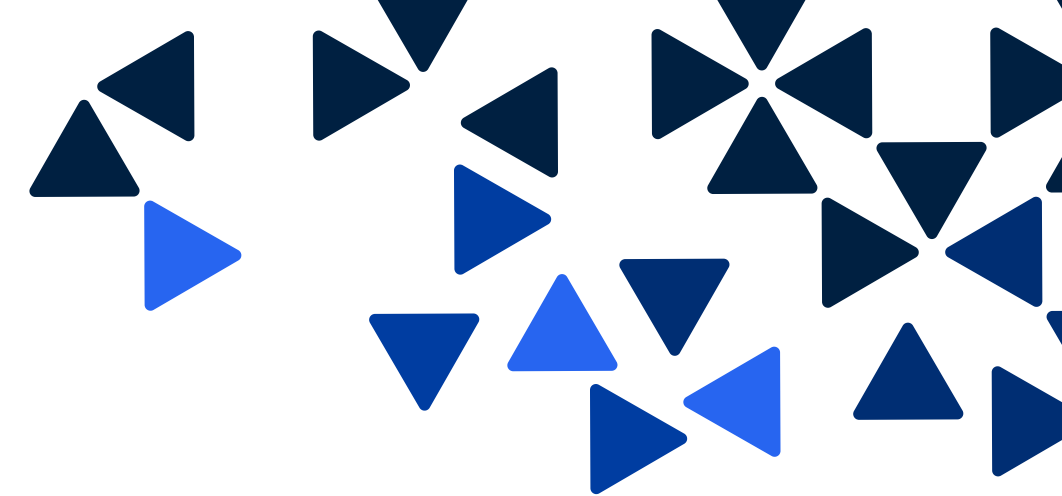


Source: Nielsen National TV Panel; Q2 2023

Black audiences are power TV users

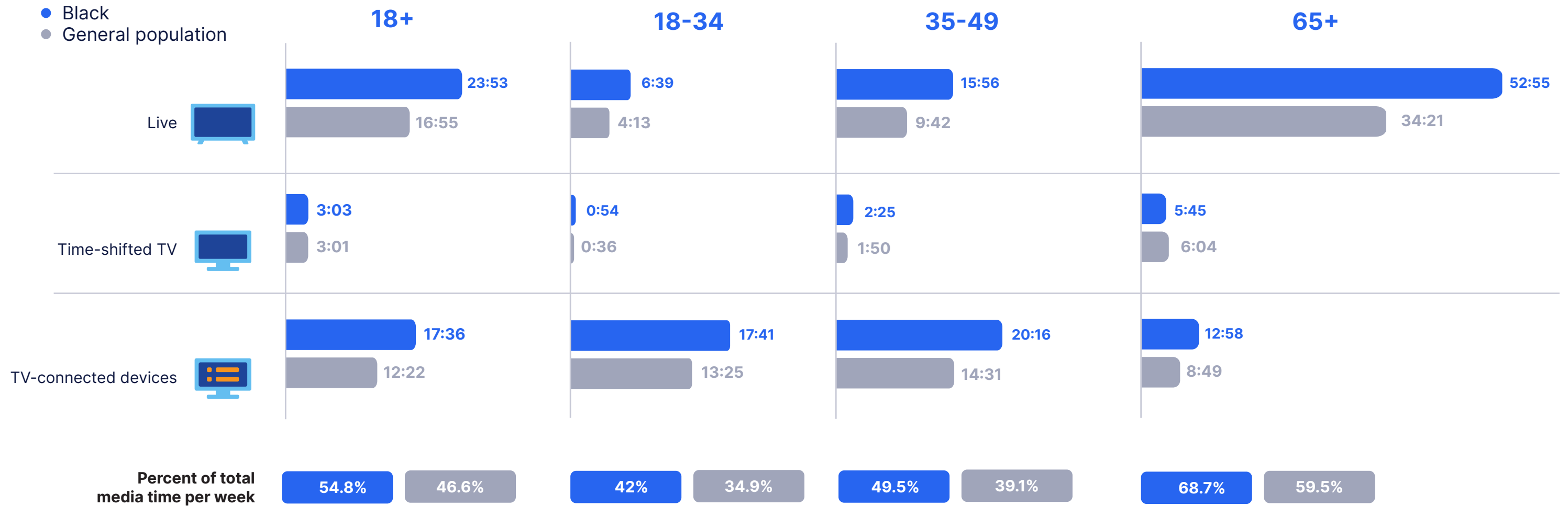
As with all audiences, Black Americans spend the bulk of their media time with TV. Unlike other audiences, however, the TV plays a much bigger role in their daily lives than the general population. Not only does TV account for a larger share of their media routines, Black adults spend 31.8% more time with TV each week than the general population.

In total, Black viewers spend almost 55% of their media time with TV: live programming, time-shifted viewing and content they access through TV-connected (CTV)¹¹ devices. Among audiences 65 and older, TV accounts for almost 69% of all media use.



Weekly time with TV

In HH:MM



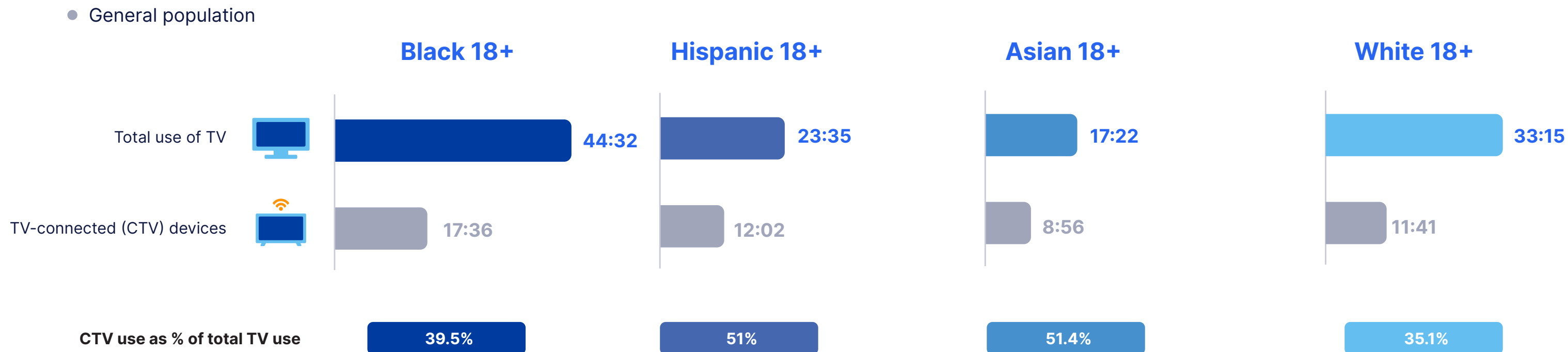
Source: Nielsen National TV Panel; Q2 2023

Through the lens of total TV usage, Black audiences are the most proportionate with the time they spend with all TV content, embracing everything TV offers them.

What's driving these record levels of viewing? Given the broadening array of streaming content that audiences have available to them, Black American audiences do spend more time accessing content through their connected TV devices than the general population. But, their time with CTV makes up a much smaller portion of their total TV use than Hispanic and Asian audiences.

Percentage of TV time with CTV

Per week
In HH:MM



Source: Nielsen National TV Panel; Q2 2023

Black adults in the U.S. spend almost
55%
of their media time with TV



Black audiences enjoy the growing abundance of content variety

In addition to enjoying all types of TV programming, Black audiences are the least likely to feel overwhelmed by the growing expanse of titles and programs available to them. While U.S. TV audiences now have access to more than 1.1 million unique titles¹² across linear and streaming channels, Black audiences say they're less likely than other viewing populations to feel that the abundance of choice is making it more difficult to find something to watch¹³.

Agreement that increased choice makes it difficult to find something to watch

	Strongly / somewhat agree	Strongly / somewhat disagree
Black	37%	34%
Hispanic	47%	25%
Asian	45%	22%
White	44%	28%

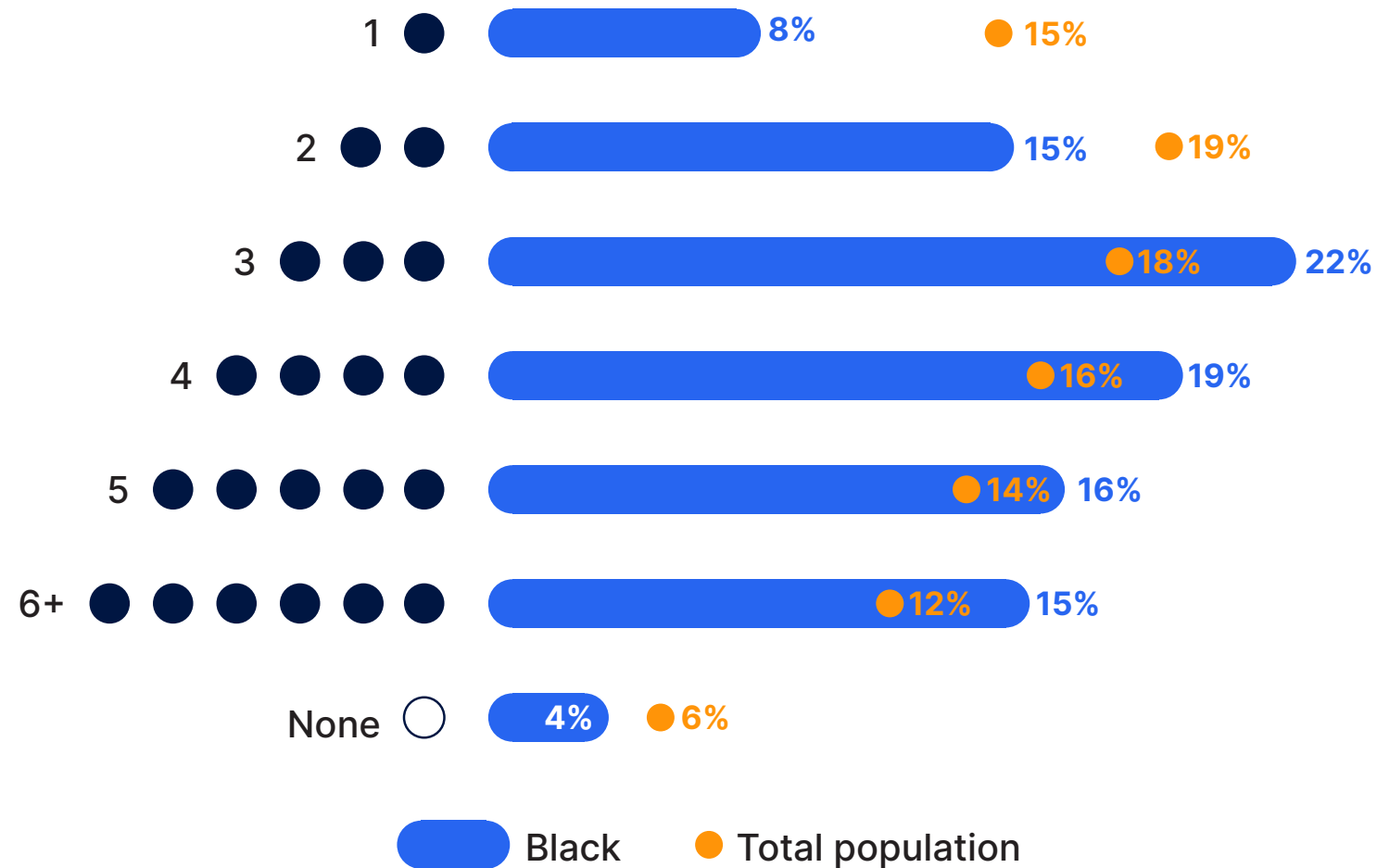
Source: Nielsen U.S. streaming content consumer survey, July 2023



Number of paid streaming services

Given the amount of time that Black audiences spend with TV, complemented by the fact that more than 84% of the titles available to them¹² are available on streaming services, it's not surprising that 73% of this group pays for three or more streaming services, well above the average of 60% across all audiences. For streaming engagement context, only 32% of streaming subscribers paid for three or more services just three years ago. And we see Black audiences embracing streaming content choice across constituencies. Two out of three [Black queer women](#), for example, say it's essential that they curate the content they watch, well above the 54% of all women who feel that way.

Number of paid streaming services



Source: Nielsen U.S. streaming content consumer survey, July 2023

73% of Black audiences access three or more streaming services

Content access is the other facet that helps Black audiences tap into the many options available to them. For example, Black TV households that access over-the-air (OTA) programming with a digital antenna are more likely to complement their TV diets with streaming service content and live programming from virtual multichannel video programming distributors (vMVPDs) such as YouTube TV, fuboTV and Hulu Live. In the U.S. 18% of Black TV households fall into this category, above the national average of 14%.

Popular streaming programs

2.6 billion minutes viewed

Ginny and Georgia (Netflix)



2 billion minutes viewed

Bel Air (Peacock)



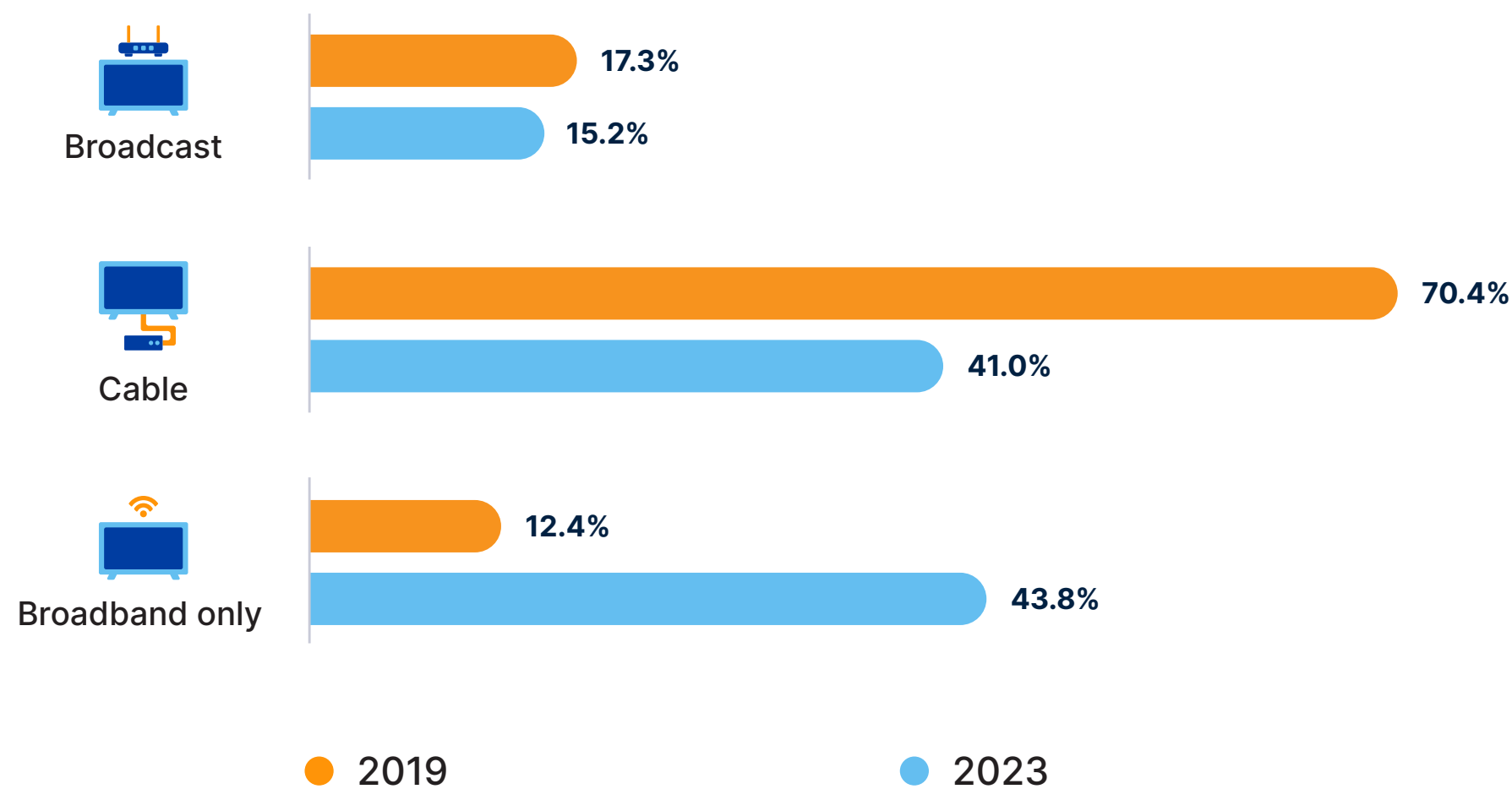
Nielsen Streaming Content Ratings - U.S. Black audiences, 2023

Increasing connectivity opens access to new TV options

Just a few years ago, we didn't see as much engagement with vMVPDs. That's because more than 70% of U.S. Black TV households¹ relied on traditional cable and satellite plans for their TV content. Fast forward to today and we see how the expanding streaming landscape has inspired a significant shift in how audiences access TV content.

As of September 2023, broadband-only (BBO)¹⁴ TV homes, which access TV content through an internet connection, had grown to account for nearly 44% of Black U.S. TV households—up from less than 13% back in 2019.

How Black households access TV content



Broadband only homes (BBO) access TV content primarily via broadband connection and do not have access to content via digital antenna or traditional cable subscriptions; Broadcast households access TV programming via digital antennas. Cable homes subscribe to a package of channels via set-top-box.

Note: In 2024, Nielsen will reclassify homes that have a vMVPD as Cable Plus homes. This will reduce BBO and OTA universe estimates and raise Cable Plus universe estimates.

Source: Nielsen National TV Panel

This increased connectivity fosters greater access to content, which means more opportunity to find content that will resonate. Compared with 2019, when streaming content was more likely to be subscription based, today's lower-barrier landscape features a wealth of ad-supported options, including free ad-supported television (FAST) services, which don't require users to set up accounts or maintain subscriptions.

FAST services, popularized by Tubi, Pluto TV and the Roku Channel, are among the fastest-growing streaming options among TV audiences. These three services, for example, combined to account for 3.2% of total TV usage in November 2023. The appeal is greater, however, among Black audiences, who spent 3.6% of their TV time with Tubi alone.

¹⁴ Nielsen defines BBO homes as those with at least one TV set able to view streaming video from an internet source. Additionally, none of the TV sets in a BBO home receive content from a multichannel video programming distributor (MVPD), digital broadcast satellite or over-the-air (OTA) source. In 2024, Nielsen plans to reclassify homes that have a vMVPD from broadband-only or OTA to Cable Plus. This change will reduce BBO and OTA universe estimates and raise Cable Plus universe estimates.

The role of media in culture

Media can be very powerful, especially when people see or hear themselves in it. Diversity is a foundational aspect of media, and it's something that audiences long for when they choose something to watch or listen to. Sixty-two percent of Black respondents felt that watching diverse, representative programming was a way to learn more about the struggles and experiences of their identity group compared to 43% of audiences overall¹⁵.

Spotlight

Black Millennials: Shifts in news media trust



Globally, an estimated 2 billion people will have the opportunity to vote in elections in 2024, making **media trust** and news literacy top-of-mind for many. Access to journalists and trustworthy reporting is essential, and in the U.S., some Black Millennials have shifting perceptions of where to find news they can trust.

Reliance on local TV news is waning:



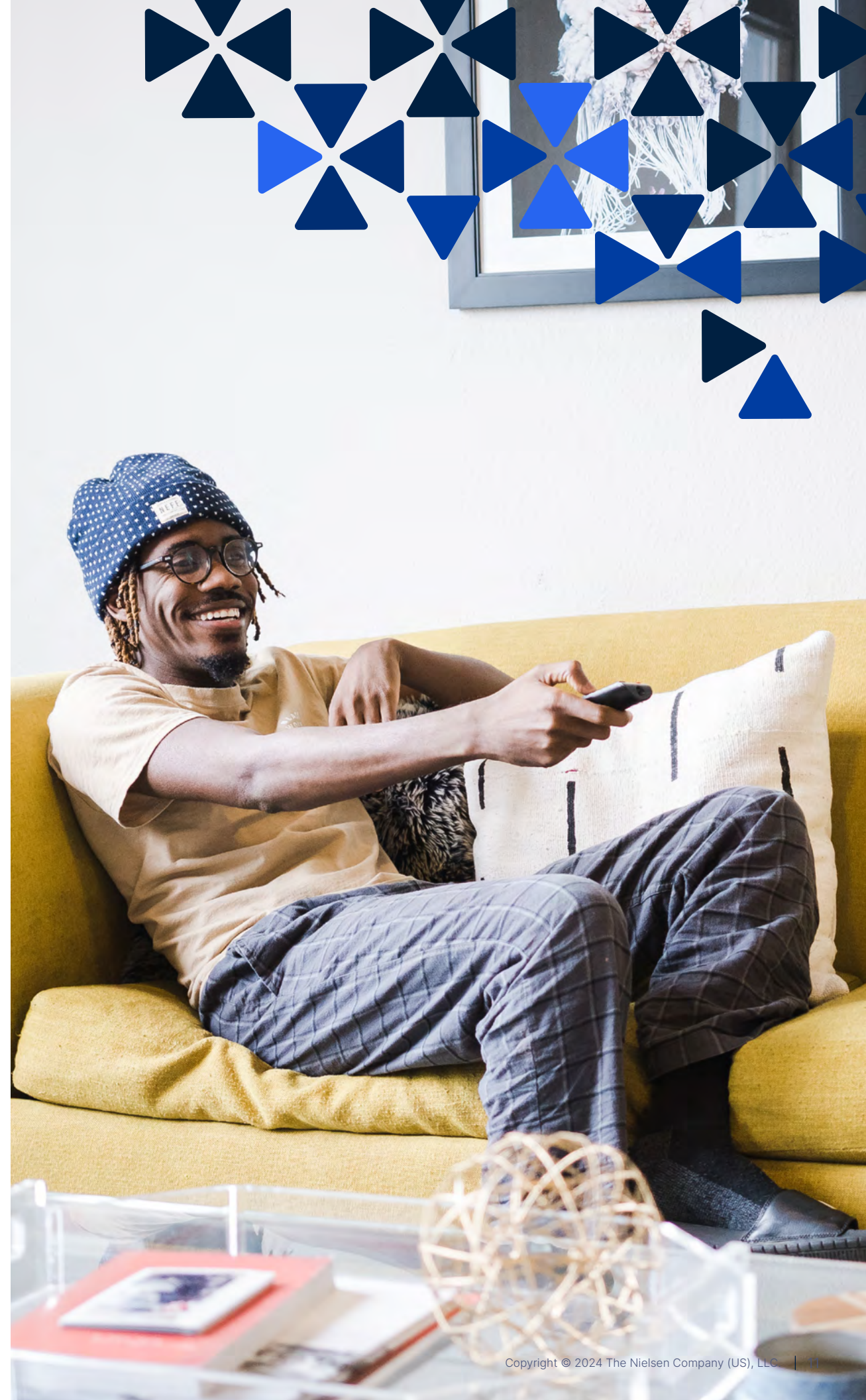
Only about 10% of Black Americans feel local TV news isn't a reliable source, but Black Millennials make up a significant portion of that group (32.3%) and were more likely than Millennials overall (28.1%) to feel local TV news isn't reliable.

Social media is trusted:



Black Millennials' rely heavily on social media for access to news content—naming social media, YouTube and cable TV as top news sources in our study. In fact, according to Nielsen Scarborough, Black Millennial Americans are among the most likely to source news from social media and two times more likely to trust the information they get there compared to U.S. adults overall. Differentiating the value of local journalism to this generation will be essential to maintain trust, especially as the social media landscape continues to rapidly evolve with issues like regulation, changing profit models and generative AI.

Sources: Nielsen Scarborough USA+ Consumer POV, Release 1, 2023;
Nielsen Black Diaspora Study powered by Toluna



Through the lens of inclusion, Black talent on TV has never been more visible. In fact, Black talent had a higher share of screen (SOS)¹⁶ than other historically excluded populations in the second quarter of this year, making it the first time that Black SOS was highest across all three TV content options. Black, Hispanic/Latino and Asian & Pacific Islander populations continue to grow and diversify across the U.S., underscoring the broader movement toward greater inclusivity for Black, indigenous, people of color (BIPOC) talent in Hollywood. While significant progress is being made on screen, the numbers—and audience demand—suggest there’s room for even more.

In second-quarter 2023, Black talent led diverse representation with the highest share of screen across broadcast, cable and streaming

Share of screen
2021-2023

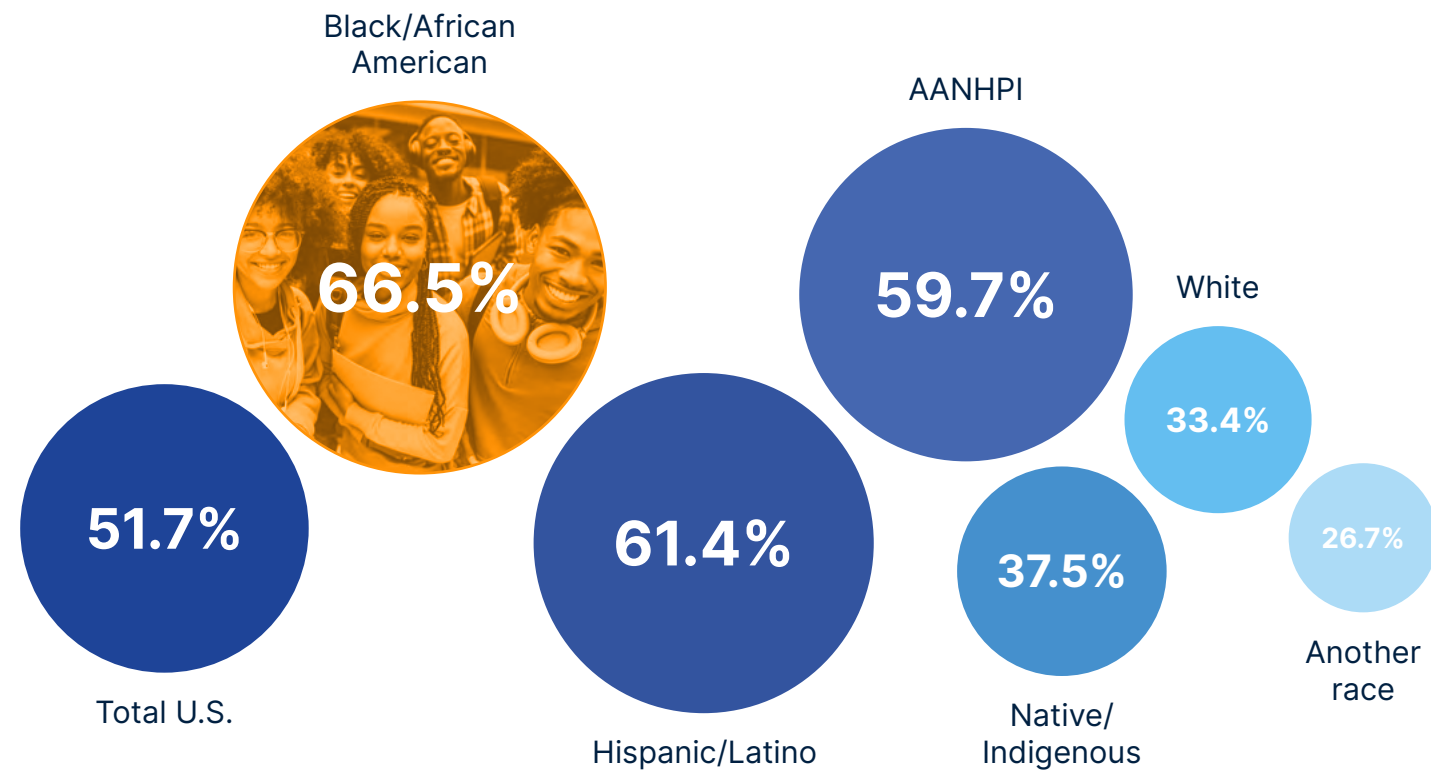


	Broadcast		Cable		Streaming	
	Q2 2021	Q2 2023	Q2 2021	Q2 2023	Q2 2021	Q2 2023
Black	20.7%	22.9%	12.4%	11.9%	18.8%	17.5%
Hispanic	22.8%	21.1%	4.2%	5.2%	11.3%	7.5%
Asian & Pacific Islander	3.2%	4.4%	3.5%	4.8%	11.5%	16.1%

Source: Gracenote Inclusion Analytics

67% of Black audiences say there's not enough representative content on TV

I wish I saw more representation of my identity group when I watch TV
 % Somewhat agree/strongly agree

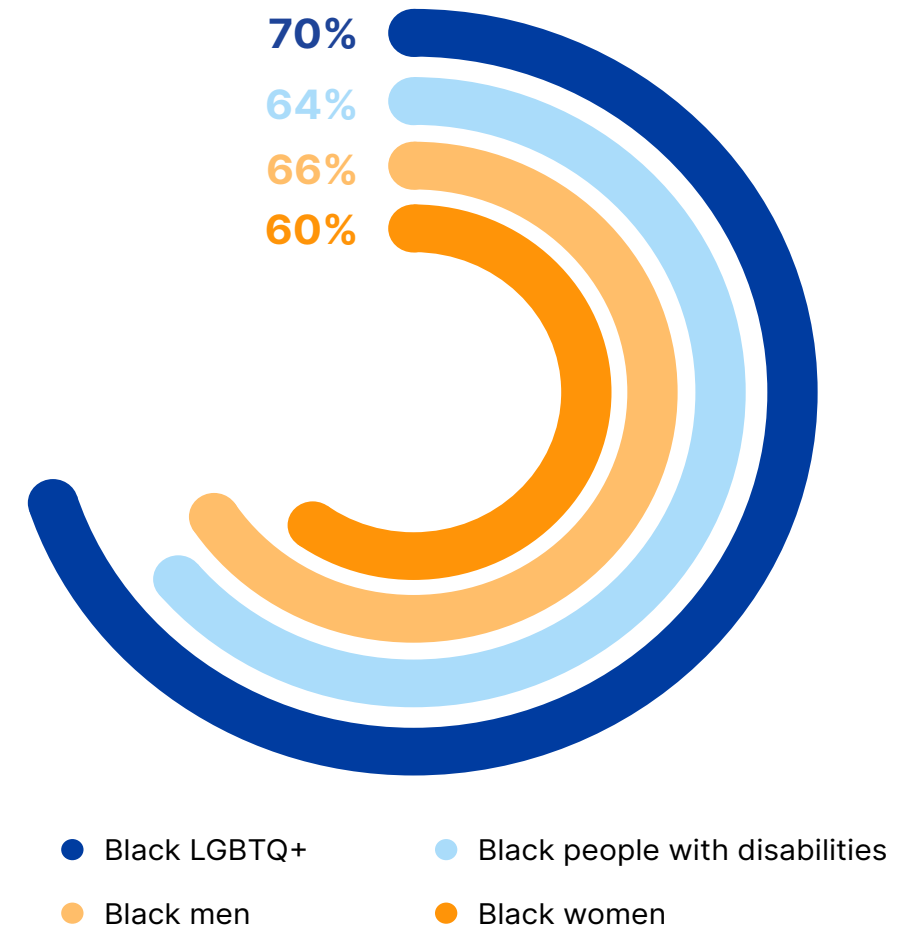


Source: Nielsen's 2023 Black Diaspora Study powered by Toluna

And while U.S. Black audiences are 1.4x more likely than the general population⁶ to say there's not enough representation, the demand is even higher in other countries. This data suggests that at a macro-level presence of Black talent may be widespread, but audience demand for representation that captures complex intersectionality across Black communities will continue to grow.

The wealth of content available and high SOS for Black talent notwithstanding, Nielsen's 2023 Black Diaspora Study powered by Toluna found that 67% of Black audiences still say there's not enough representative content to meet their demand—the most likely to feel this way of any audience¹⁷.

Different identity groups within Black America feel varying degrees of misrepresentation



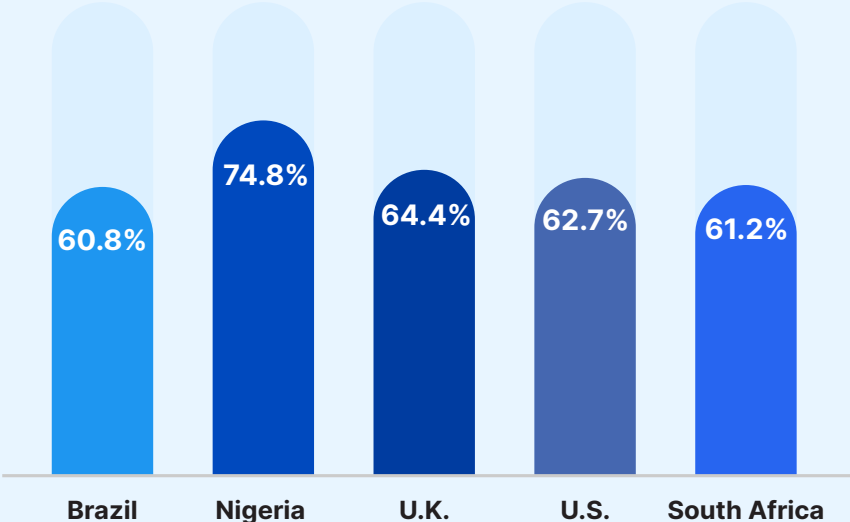
Percentage somewhat agree/strongly agree with the statement: I often feel my identity group is misrepresented in media.

Source: Nielsen 2023 Black Diaspora Study powered by Toluna

Perhaps more important than representation, however, is the need for diverse, authentic and accurate portrayals in content—something Black audiences feel needs to be improved. While this sentiment is high globally, it's particularly outsized in Nigeria.

Black audiences often feel misrepresented in media

Among Black audiences % somewhat agree/strongly agree

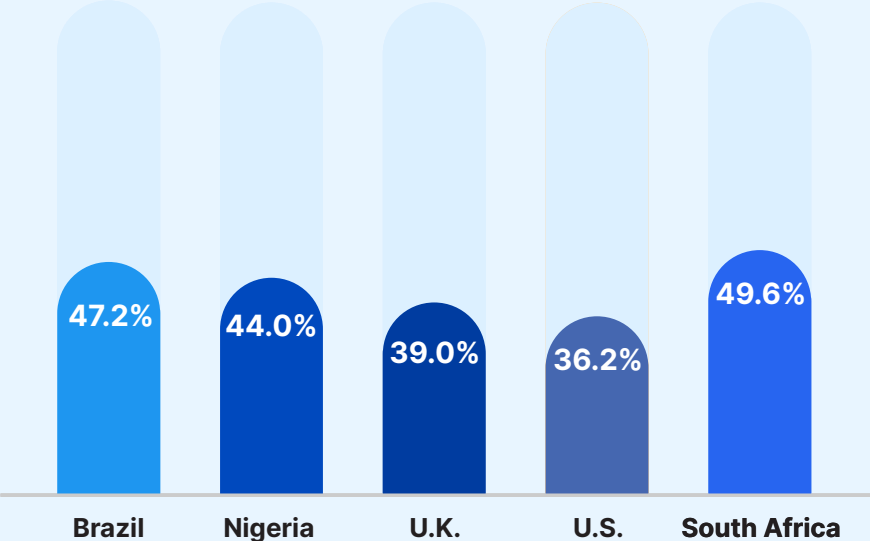


Percentage somewhat agree/strongly agree with the statement: I often feel my identity group is misrepresented in media.

Source: Nielsen 2023 Black Diaspora Study powered by Toluna

The demand for greater representation is global

Among Black audiences % strongly agree



Percentages reflect answers of "strongly agree" to this question: I wish I saw more representation of my identity group when I watch TV.

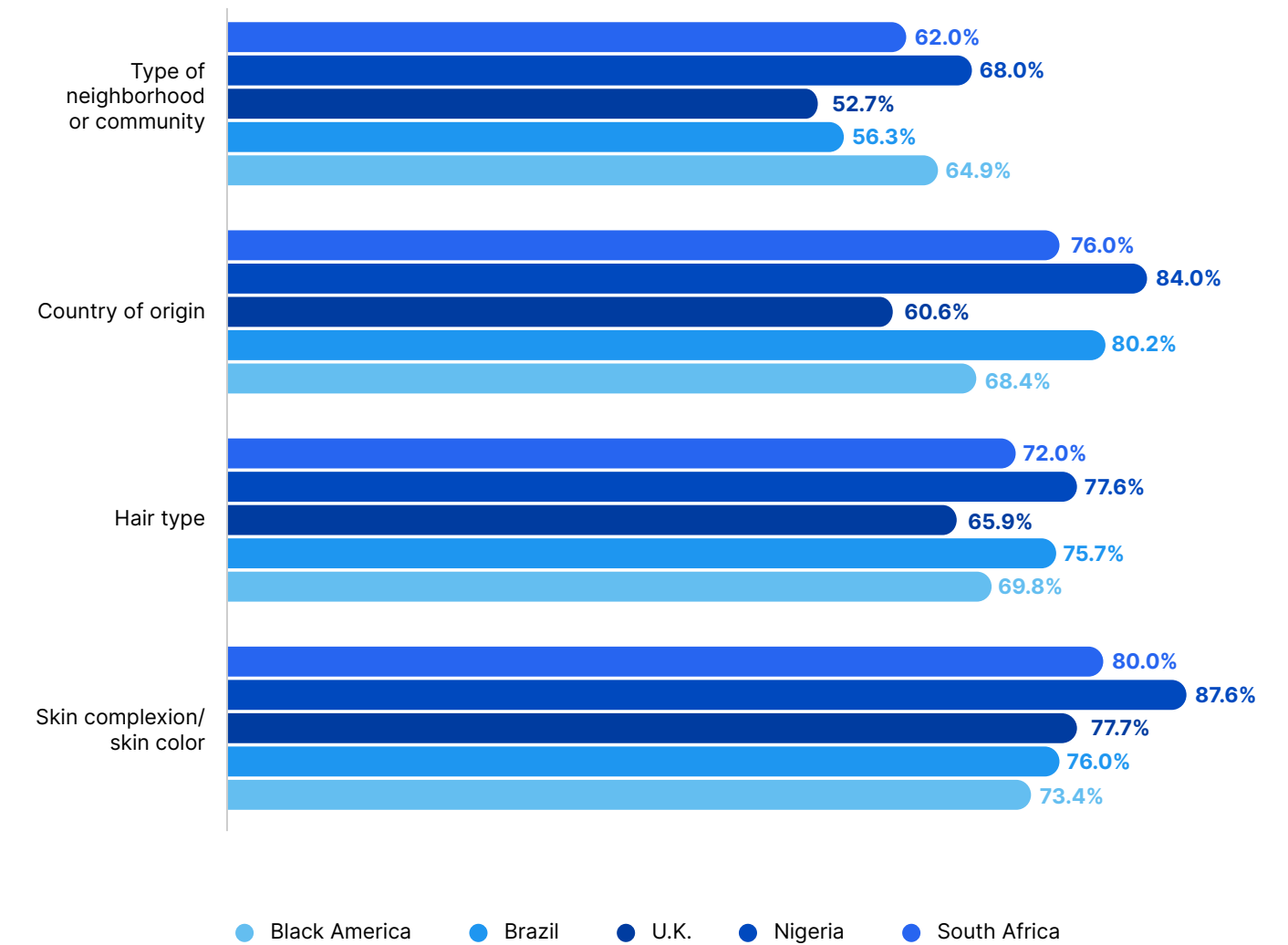
Source: Nielsen 2023 Black Diaspora Study powered by Toluna





How can content and campaigns deliver deeper, more authentic and inclusive portrayals of Black people? Although the quantity of Black representation is high, examining the patterns and elements of how and where Black people are depicted in media can be revealing. In Black America, for example, representation of hair types and locations are lagging according to Nielsen's 2023 Black Diaspora Study powered by Toluna. Besides skin color, Black viewers in the U.K. believe their other dimensions of diversity are less represented in content than in other markets. Not only do these depictions provide more accurate portrayals of the diversity among Black people, but representation in media can also help break real-world bias against common practices like [colorism](#).

Dimensions of diversity: How Black identity groups are displayed on screen Among Black audiences



Percentage somewhat agree/strongly agree with the statement: I often see people represented in media with my __.

Source: Nielsen 2023 Black Diaspora Study powered by Toluna

TV content is a global affair for Black audiences

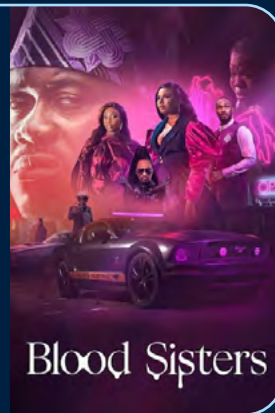
Given the widening realm of the TV landscape, it's not surprising that representation and diversity dimensions vary from service to service. But when audiences find what they're looking for, services have an opportunity to keep them engaged beyond the initial attraction.

Investing in Nollywood

Netflix's investment in Nollywood content, for example, highlights both a desire to deliver on audience demand and the positive results of that investment. **Blood Sisters** and **Far From Home**, two mini series that premiered on the service last year, were met with overwhelming positive engagement.

175M viewing mins

Blood Sisters



105M viewing mins

Far from Home



*In the first 2 weeks of their premiere

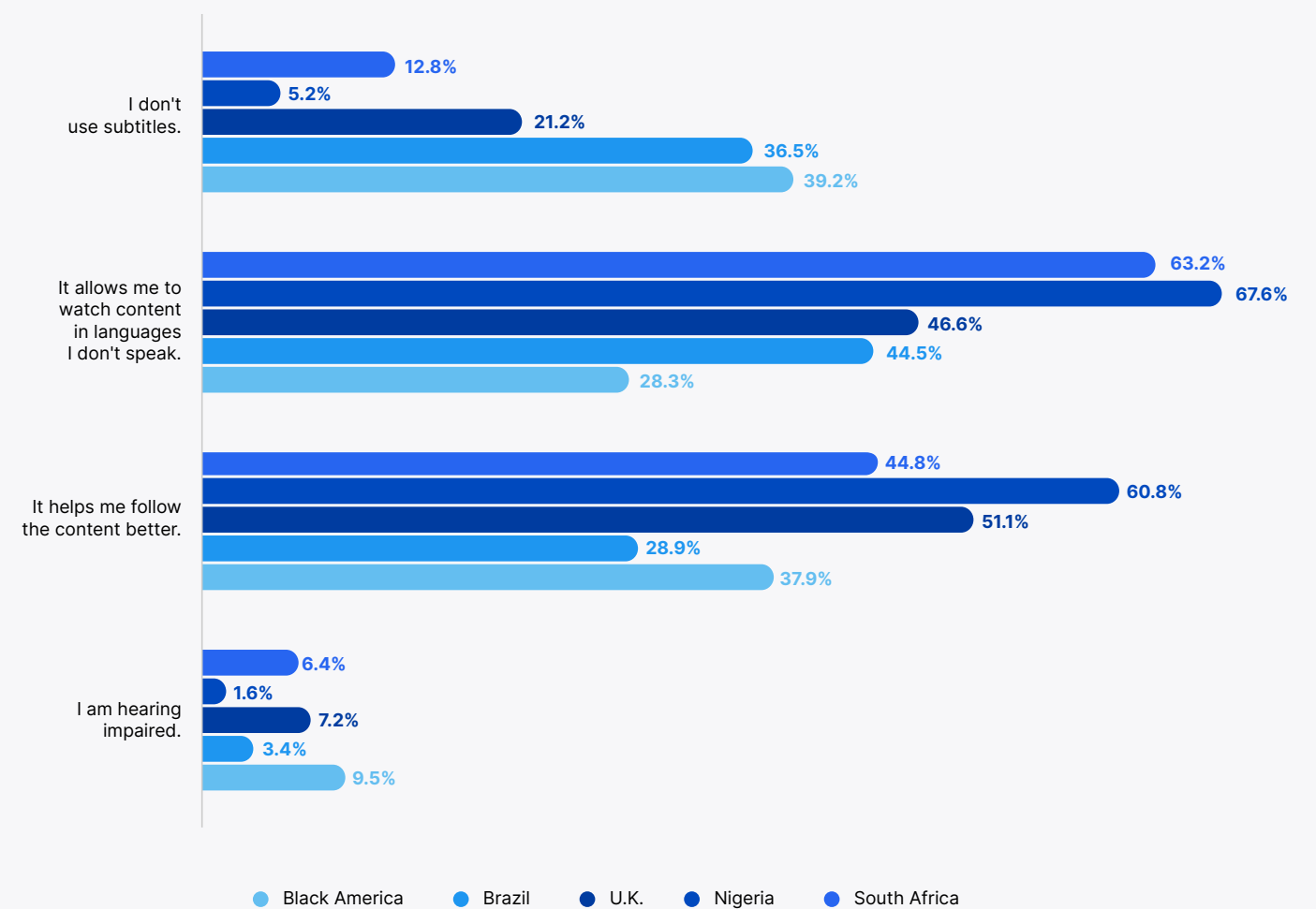
Source: Nielsen Streaming Content Ratings

Black audiences also take their engagement with TV content to the next level, oftentimes leveraging captions and subtitles for a richer content experience. This tendency reflects similar trends among young audiences who watch programming on social media platforms like TikTok and Instagram. Fifty-two percent of Black American Gen Z audiences, for example, say they use subtitles to better understand the content they watch.

52% of Black Gen Z viewers say they use subtitles to better understand TV programming

Subtitles also help this audience engage with content in languages they don't speak. Black Gen Z viewers in the U.S., for example, are 1.6x more likely than the general population to use subtitles to watch content in languages they don't speak. In Nigeria and South Africa, the use of subtitles in other languages is significantly higher.

Understanding the benefit of subtitles to Black audiences globally



Source: Nielsen 2023 Black Diaspora Study powered by Toluna

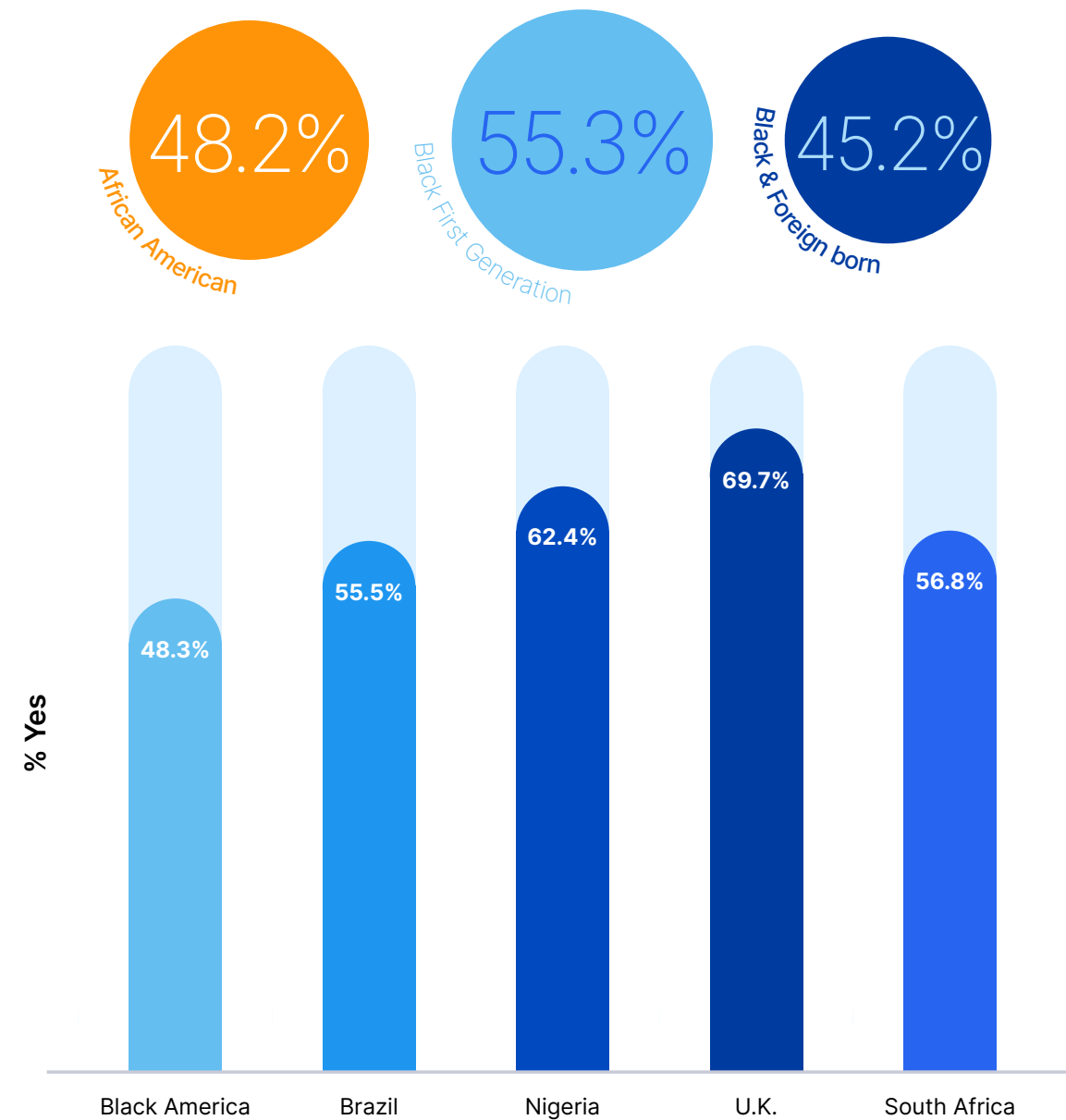


The other critical aspect of TV among younger generations is that it no longer lives within the confines of historical definitions. Younger generations, especially digital natives, don't distinguish between terms like broadcast, cable and streaming. They simply view a screen—one that provides access to whatever they're looking for at any given time.

The power of Black creators

In the quest for representative content, audiences are increasingly using their screens to engage with Black content creators and influencers on social media—especially when perceptions of representation across traditional channels are lackluster. And while Black audiences from around the globe believe it's important to follow **Black creators**, they're not alone. Nearly 60% of audiences in Brazil, for example, say it's important to follow Black influencers on social media. And the impact of Black creators doesn't stop there. Their unique ability to influence the course of the culture is in high demand beyond the Black community, with 51% of white Gen Z Americans in our study agreeing it's important to them to follow Black influencers as well.

I follow Black creators/influencers based in countries different from where I live



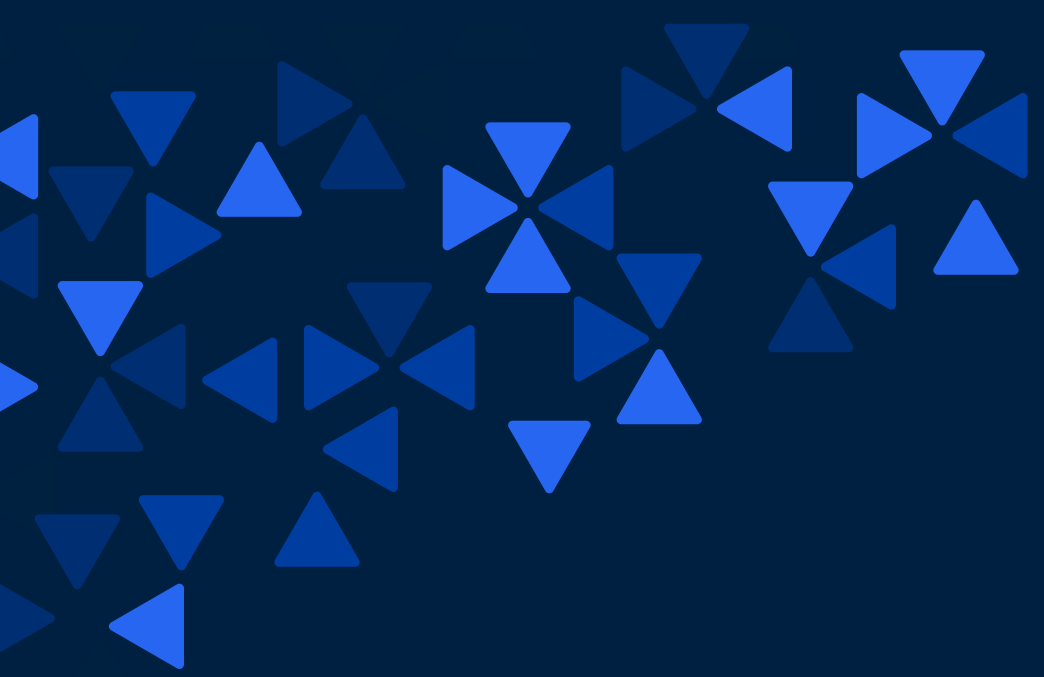
Source: Nielsen 2023 Black Diaspora Study powered by Toluna

Further displaying the import and export of Black experiences, more than half of first-generation Black Americans say they're following a Black creator based outside of the U.S., and seven out of 10 Black respondents from the U.K. said they followed Black creators from other countries. This global trend of audience demand for Black creators remains in stark contrast to a persistent pay equity gap compared to white influencers. According to the latest research from MSL U.S., the **pay disparity** between Black and white influencers on platforms like Instagram can be as high 67%. The firm's U.K. report also found a 22% overall pay gap between Black and white creators.

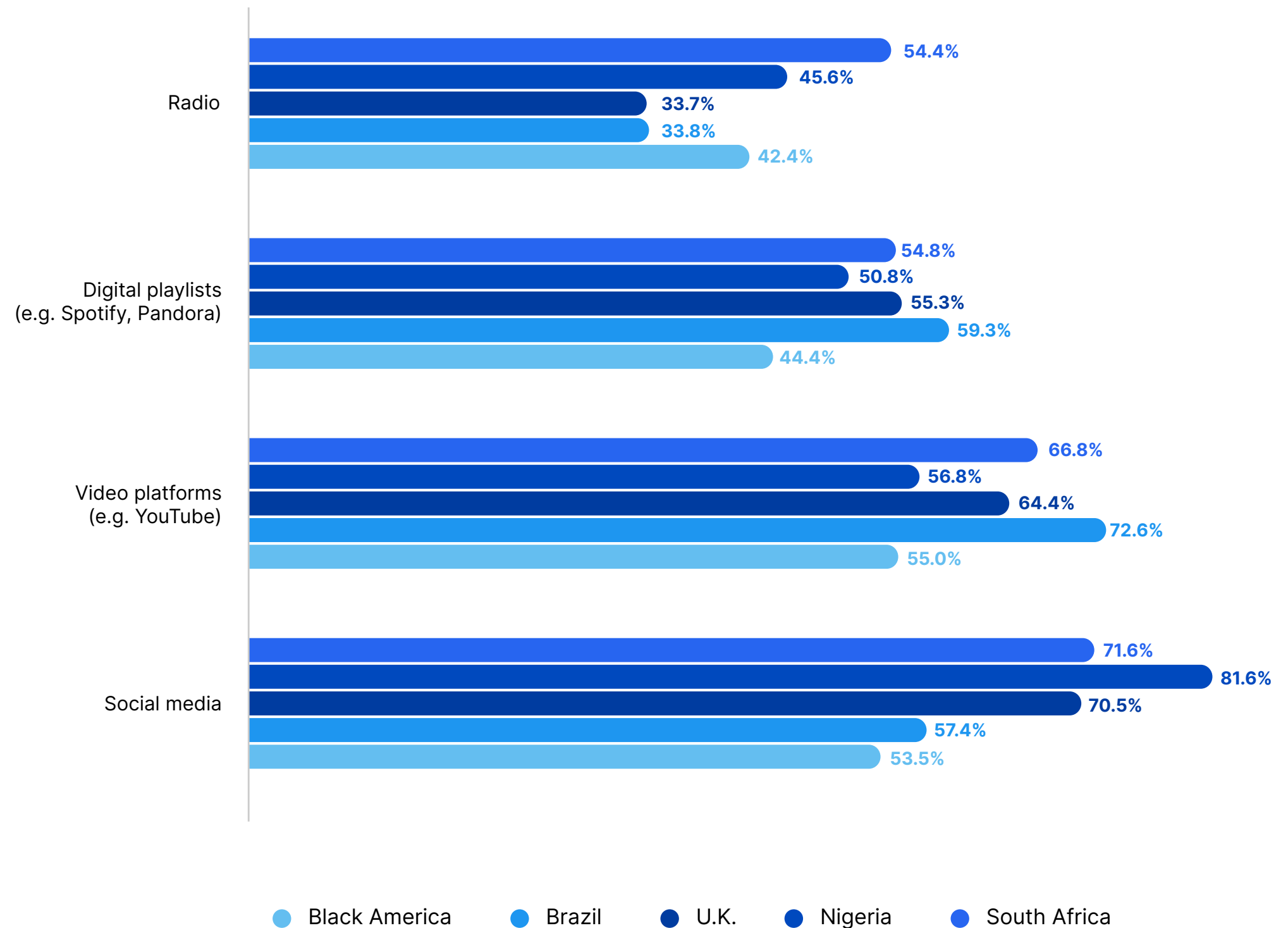
The sounds of influence

The importance of connection among Black audiences isn't limited to video content. Music is especially meaningful for the African American community and a common cultural thread across the diaspora. And when it comes to discovery and engagement, traditional radio is critical for the U.S. Black audience, especially younger generations. Black 18-34-year-olds in the U.S., for example, are nearly 20% more likely than the general population to discover new music by listening to traditional radio.

Outside of the U.S., video platforms, digital radio services and social media play a bigger role in musical artist and genre discovery.



How Black audiences discover musical artists and genres



Source: Nielsen 2023 Black Diaspora Study powered by Toluna



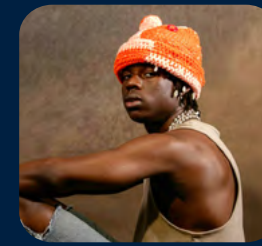
Outside the confines of our devices, music takes on a whole new level of influence when audiences get to experience it live. According to our recent Black Diaspora study, two-thirds of Black Americans agree that attending concerts and festivals is a great way to connect with their culture. And in more recent years, in light of elevated ticket prices, that increasingly means leaving the U.S. to see a show.

Beyoncé's recent Renaissance tour is a perfect example, its global shows enticed many U.S. fans to travel as a way to get [better seats for less money](#). The tour closed as one of the [highest-grossing in more than decade](#) and its global impact was significant, bumping up the U.S. GDP by [more than \\$4 billion](#) and possibly causing [inflation to rise in Sweden](#).

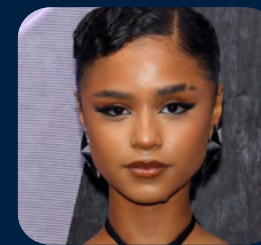
As hot a ticket as Beyoncé is, however, no genre stands out among Black audiences like hip-hop, especially among Millennials and Gen Z. According to Gracenote Global Music Data, more than 96,000 of the most-listened to artists globally are rap and [hip-hop artists](#) and 149 countries are home to at least one hip-hop artist. In the U.S., hip-hop has a younger median age than nine out of the top 10 radio formats, with this genre accounting for 20% of all audio streaming among 18-34-year-olds¹⁸.

And in the same way that artists like Beyoncé are exporting their influence around the rest of the globe, more than 30 Afrobeats artists from Africa are gaining traction in the U.S. delivering some of the most listened to songs of the moment, according to Gracenote Global Music Data.

Afrobeats top the charts



Rema, a Nigerian singer-songwriter, originally gained broader exposure with the release of "Dumebi" in 2019. Then, in 2022, he released "Calm Down," featuring Selena Gomez, which became the first single led by an African artist to hit **1 billion streams on Spotify**.



Tyla, a South African singer-songwriter, signed to Epic Records after the domestic success of her debut single "Getting Late" featuring Kooldrink. She then rose to international prominence in 2023 after a dance routine for "Water" went viral and pushed **the song to the Hot 100 chart**.



Burna Boy, a Nigerian singer, songwriter and record producer has been a rising star since releasing "Like to Party" in 2012. Then in February 2023, he solidified a presence in the U.S. by **headlining the NBA All Star Game**.

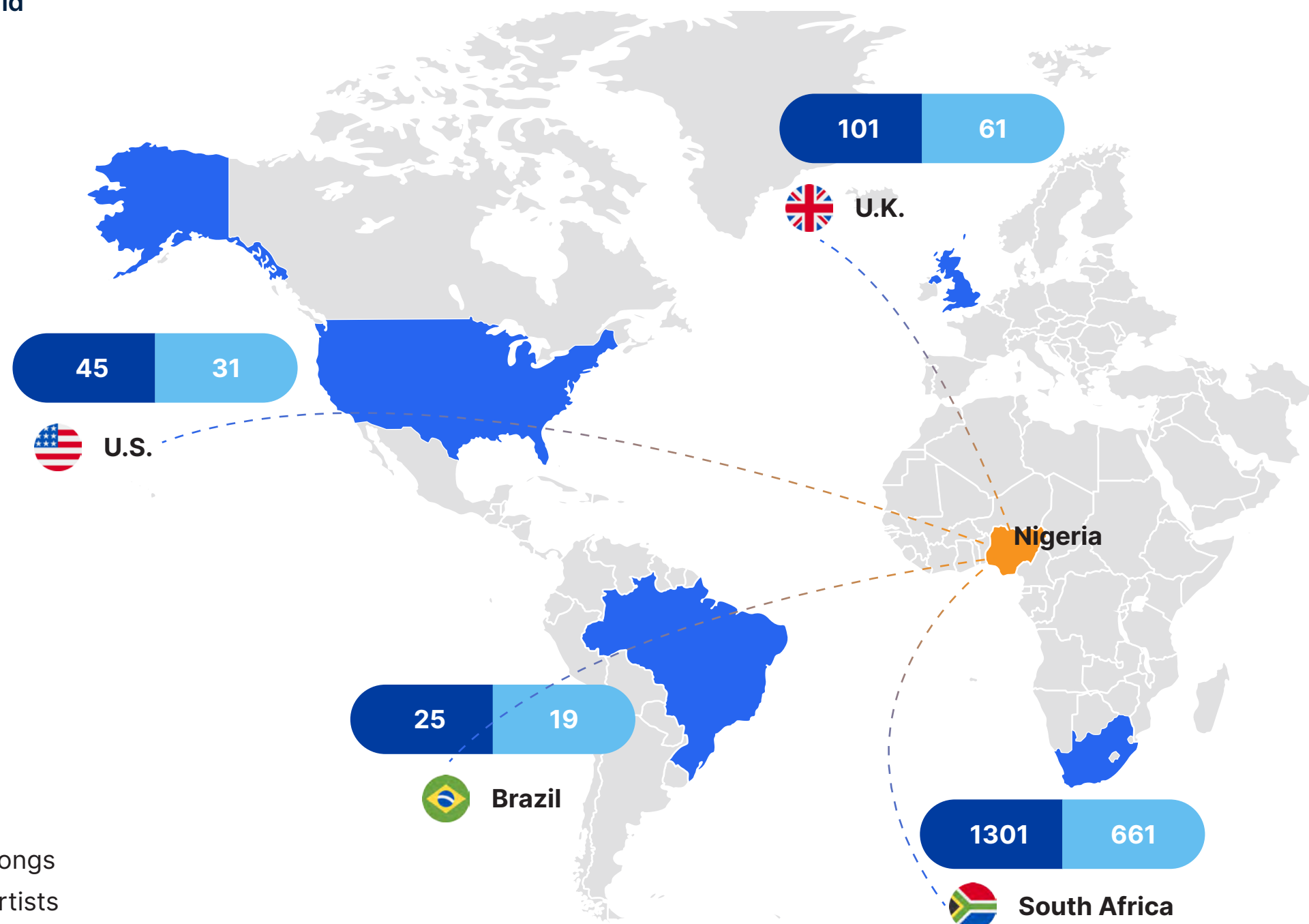


Tems, a Nigerian singer and songwriter, rose to prominence after being featured on Wizkid's 2020 single "Essence." In 2023, her hit "Free Mind" **spent 17 weeks at No. 1** on the R&B/Hip-Hop airplay chart, a record for a female artist.

Around the world, Afrobeats and related genres have broken through.

Originating in Nigeria and producing the majority of the most popular artists, Afrobeats hits are among some of the most popular releases in multiple countries.

Afrobeats around the world



Source: Gracenote Global Music Data, 2023 Top 10,000 most popular recordings by country. Measurement not available in Nigeria.



Brand strategies: Transforming relevance and inclusion

Today's media environment and seemingly ubiquitous connectivity means that it's easier than ever for Black audiences to create and curate content—and audiences have a growing desire to seek it out and consume it. So the opportunity for brands has seemingly never been bigger, but meaningful engagement requires more than simply understanding what content is being produced and where audiences are finding it.

More than **35%** of Black Americans believe brands portray all Black people the same in advertising

Source: Nielsen 2023 Black Diaspora Study powered by Toluna

The right message is critical, and a persona-rich audience highlights the importance of understanding individuals within a diverse community. Our 2023 Black Diaspora Study powered by Toluna found that brands have some ground to gain on this front. That's because 35.7% of Black Americans believe that brands always represent Black people the same in advertising, compared with 27.9% among the U.S. general population.

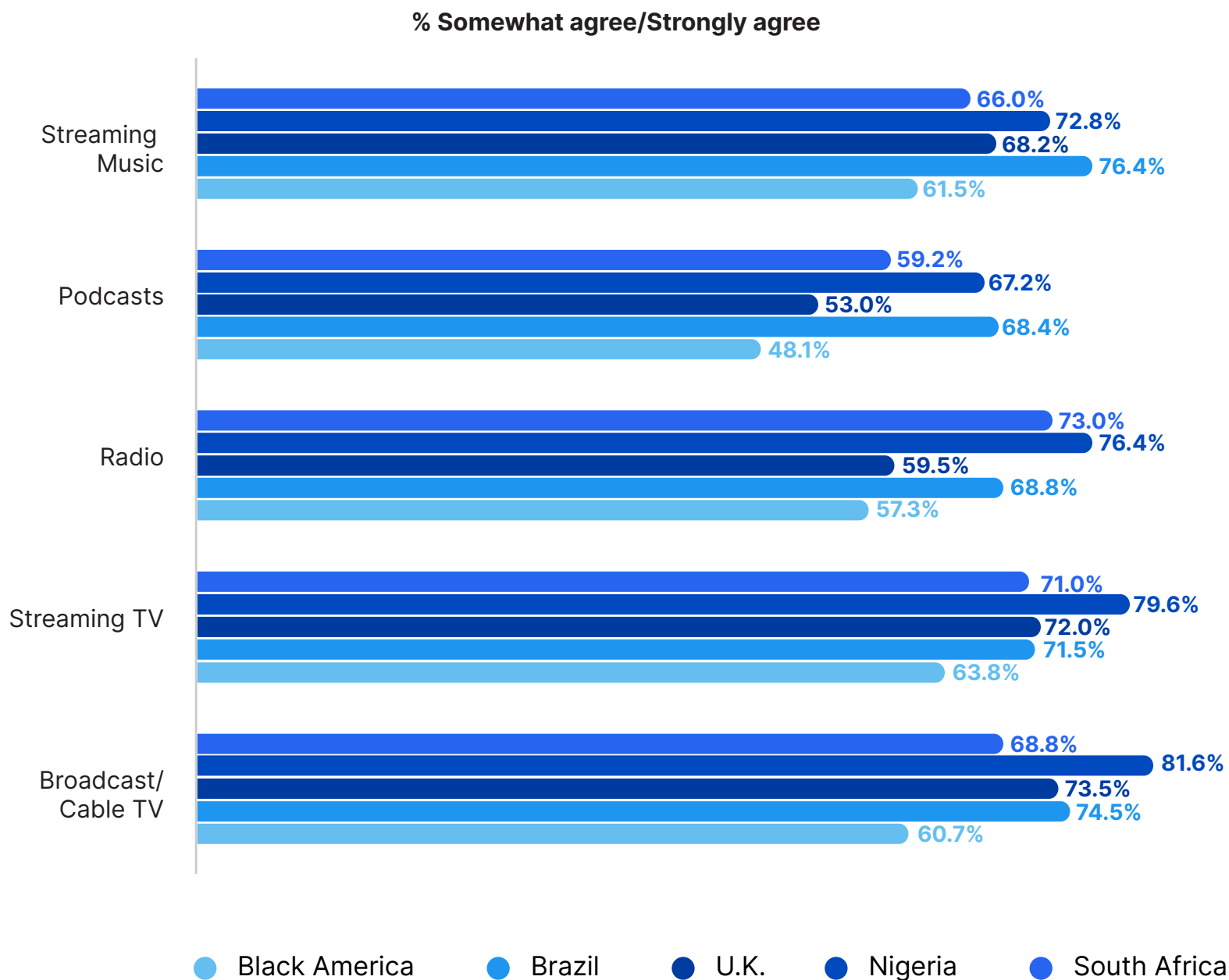
We know that people want to see themselves in advertising, but the 59% of Black consumers¹⁷ who are more likely to buy from brands that feature their identity groups are going to look elsewhere if they don't see accurate or representative personas. Black audiences in Nigeria, the U.K. and South Africa want more relevant ads in traditional and streaming TV content. Black audiences in Brazil express the most desire for more relevant ads in streaming music. Comparatively, global perceptions about ad content in podcasts are notably better.



Globally, Black audiences find ads in podcasts most relevant compared to other media

The desire for more relevant advertising

By media type

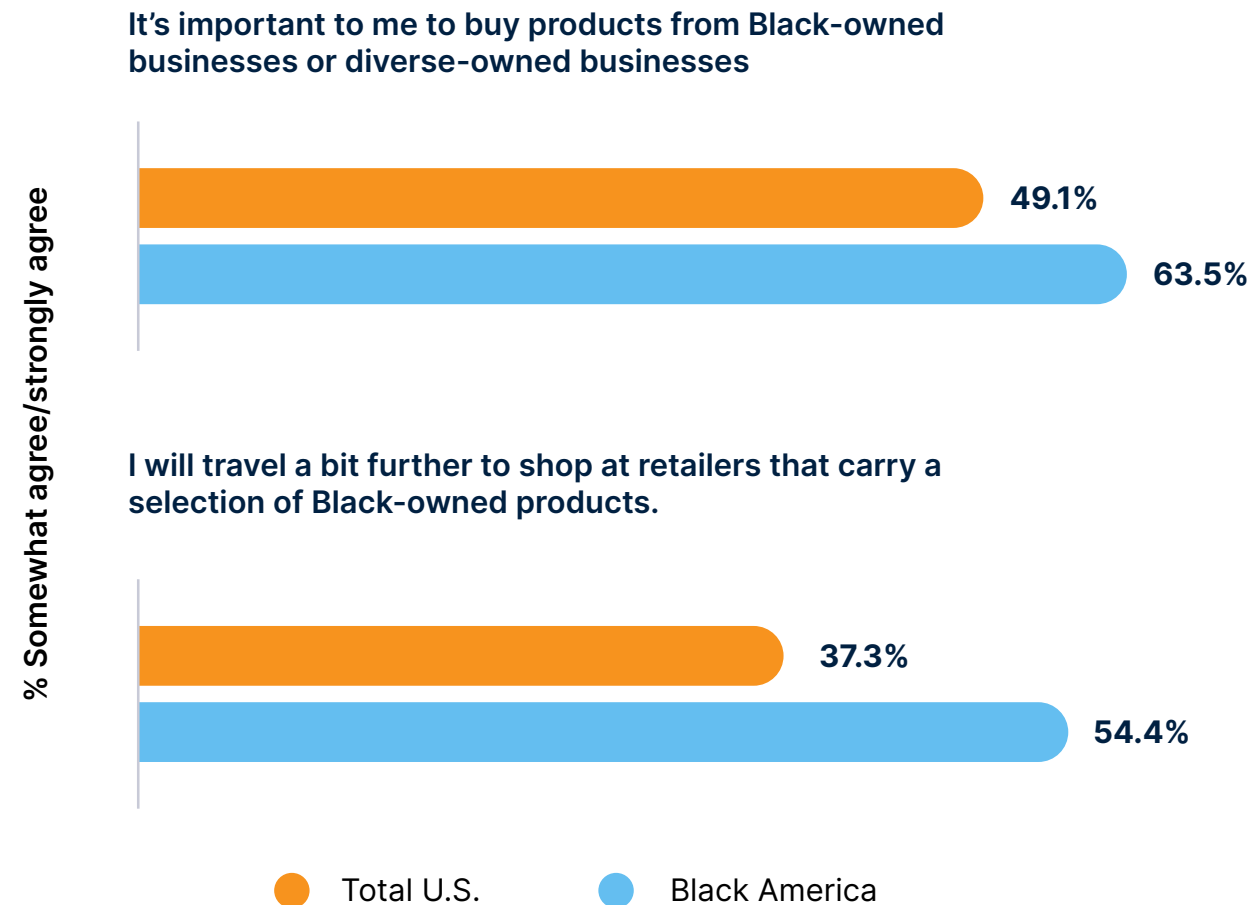


Percentage somewhat agree/strongly agree with the statement: I wish I could see/hear more relevant ads when engaging the following media

Source: Nielsen 2023 Black Diaspora Study powered by Toluna

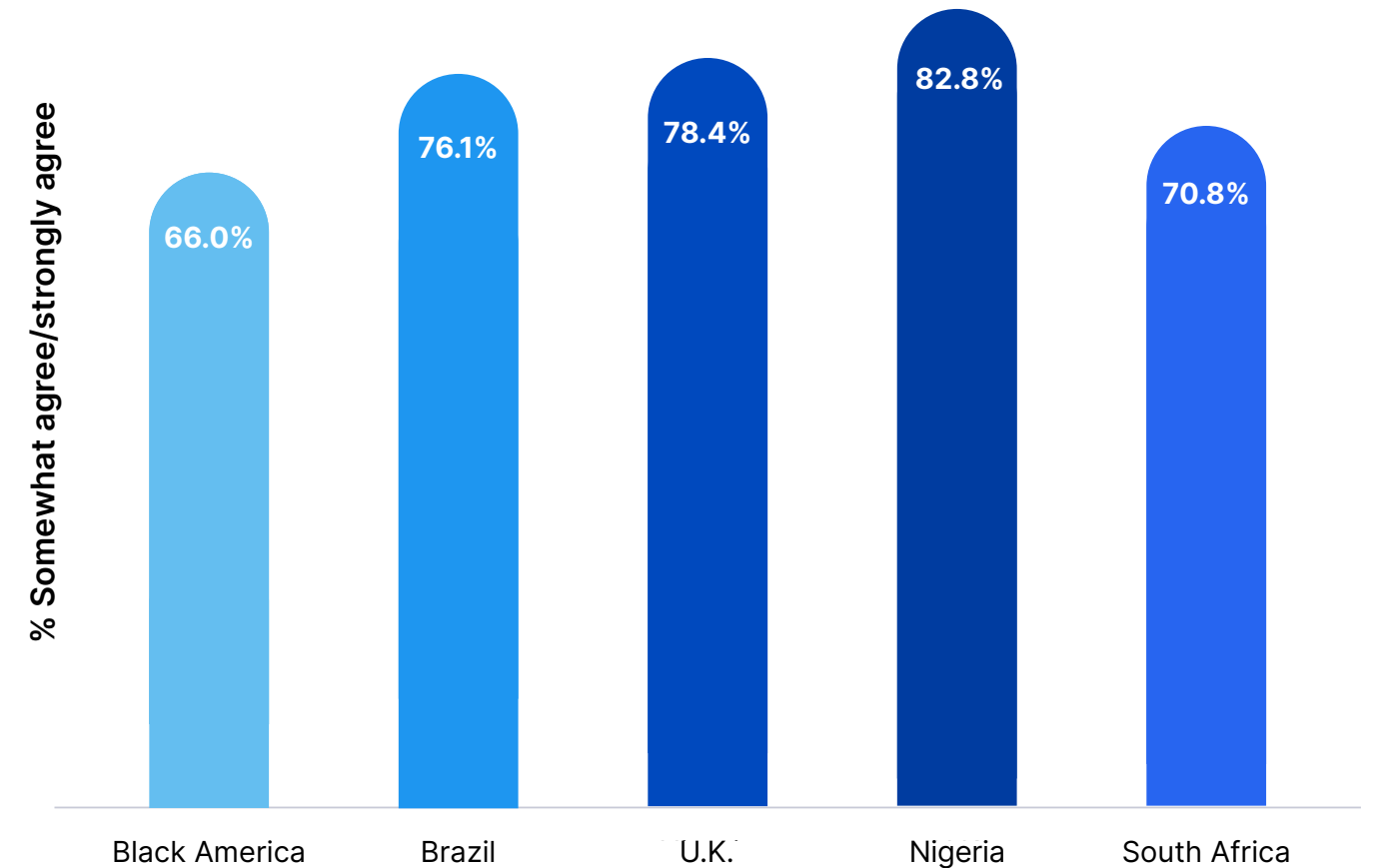
Causes we care about: Black-owned businesses

Importantly, relevance may warrant more than an applicable brand promise. While people respond well when an ad offers a relatable value proposition, Black consumers have come to expect that brands support the causes they care about. And that may require taking a stand to keep consumers engaged and rethinking legacy brand safety practices to increase investment with [Black-owned media](#) or deepening partnerships with Black-owned businesses.



This is especially relevant in Nigeria and Brazil, where more than half of the respondents in our recent Black Diaspora Study said they strongly agree that brands should support the causes they care about. And when brands don't step up, the Black community isn't afraid to walk away from them.

Willingness to cut ties with brands that devalue the Black community



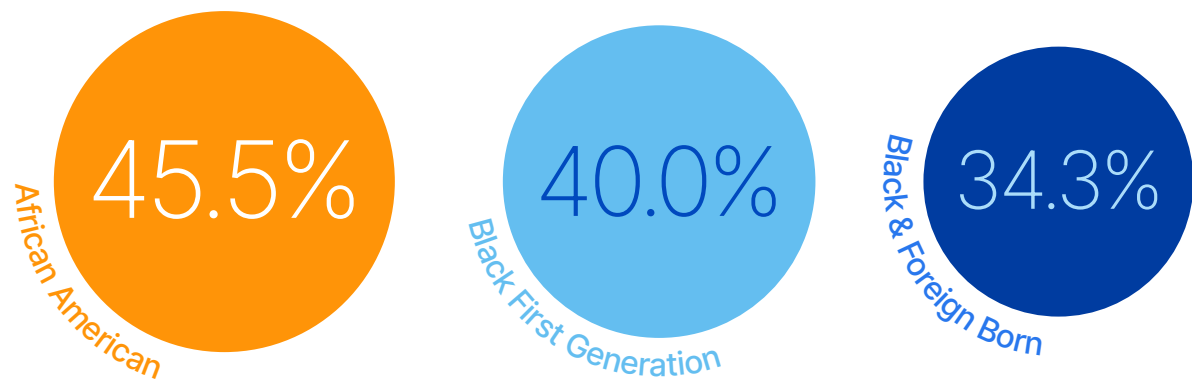
Source: Nielsen 2023 Black Diaspora Study powered by Toluna

Almost 83% of Black consumers in Nigeria say they will cut ties with brands that devalue them

In addition to expecting brands to support them, Black consumers are open to new brands. They're also willing to look for what appeals to them, even if it means breaking from family brand traditions. Combined, that shines a new light on the premise of brand loyalty. And when it comes to brand discovery, Black audiences are finding more of what appeals to them on channels like YouTube, Instagram and Facebook. In addition, 66% of Black Americans say that social media makes it easier to discover and buy from Black-owned brands.

I am open to trying new brands even if they're different from what my parents/family recommend.

% strongly agree



Source: Nielsen 2023 Black Diaspora Study powered by Toluna

Spotlight

Measuring reach among key segments

Getting relevance right for Black audiences means finding content environments and brand partners that provide the right setting for connection with an inclusive brand message. Our most recent study found that well over half of Black audiences are looking for more relevant ads in both streaming TV and streaming music. Vevo is one brand that's investing heavily to deliver on those demands with their content and advertising partners. And they're leveraging Nielsen measurement to understand just how well they deliver.

Vevo's approach to providing representative content leans heavily into curated music video content that fans — and advertisers—love. Diving deeper with a Nielsen Media Impact analysis revealed Vevo's YouTube network reaches 54% of Black 18-34 year olds specifically, and 8.8 million Black adults that their top 13 competitors do not reach.

Vevo on YouTube

- Reaches 15.9 million Black adults compared to 12.2 million unduplicated reach among top 13 competitors.



15.9M

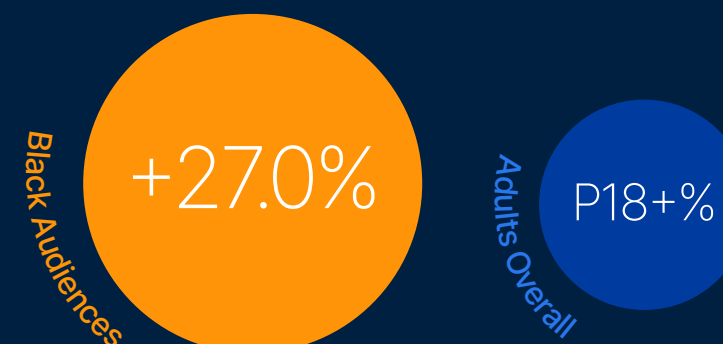
Vevo on YouTube



12.2 M

Top 13 competitors on YouTube

- Black audiences are engaged with Vevo content, spending 27% more time with the network compared to total P18+.



Source: Nielsen Media Impact Custom Analysis, October 2023; Nielsen One Digital Select Campaign Metrics Average On-Target %, October 2023

*This analysis includes Vevo on YouTube via desktop/mobile only and does not include viewers on Vevo through the YouTube CTV app.



Conclusion

Across every generation of Black viewer, listener and consumer, there are trends that should make the industry's decision makers take note. Whether it's deciding the center of social media commentary, reconnecting with roots through global content, or expediting the growth of an emerging FAST network, today's Black audience maintains a powerful influence on the media of today and tomorrow. With record-setting engagement and widespread influence, the power of Black audiences is undeniable.

As Hollywood gets back to work after the months-long strikes of 2023, the industry has an opportunity to rebuild writers' rooms and content pipelines. Inclusion should be at the forefront of each production's and brand campaign's growth and development strategy in this next era of media—particularly how it serves America's key audiences and their increasingly intersectional identities.

To learn more Nielsen insights about the Black audience [click here.](#)



Sources

¹ Nielsen National TV Panel; Q2 2023

² Nielsen Scarborough USA+ Release 1 2023

³ Gracenote Global Music Data, Nov 2023

⁴ Nielsen 2023 Black Diaspora Study powered by Toluna

⁵ Selig Center for Economic Growth, Terry College of Business, The University of Georgia

⁶ Nielsen 2023 Black Diaspora Study powered by Toluna

⁷ Pew Research Center; January 2022

⁸ U.S. Census Bureau 2010, 2019 American Community Surveys (ACS), and Campbell J. Gibson and Kay Jung “Historical Census Statistics on the Foreign-born Population of the United States: 1850–2000”

⁹ The Migration Policy Institute; May 2022

¹⁰ The [United Nations](#)

¹¹ CTV refers to any television that is connected to the internet. The most common use case is to stream video content.

¹² Gracenote Global Video Data; October 2023.

¹³ Nielsen U.S. streaming content consumer survey, July 2023

¹⁴ Nielsen defines BBO homes as those with at least one TV set able to view streaming video from an internet source. Additionally, none of the TV sets in a BBO home receive content from an multichannel video programming distributor (MVPD), digital broadcast satellite or over-the-air (OTA) source. In 2024, Nielsen plans to reclassify homes that have an vMVPD from broadband-only or OTA to Cable Plus. This change will reduce BBO and OTA universe estimates and raise Cable Plus universe estimates.

¹⁵ Nielsen Attitudes on Representation Study, 2022

¹⁶ Share of screen, from Gracenote Inclusion Analytics, is the percentage of an identity group that appears on screen.

¹⁷ Nielsen Attitudes on Representation Study, 2022

¹⁸ Nielsen audio measurement, April 2023

Methodology

Television methodology

Television data is derived from Nielsen’s National TV Panel that is based on a sample of over 41,000 homes that are selected based on area probability sampling.

Nielsen 2023 Black Diaspora Study, powered by Toluna

Survey conducted of respondents of African descent or Black race/skin color identities (alone or in combination) in the U.S. (n=1,310), Brazil (n=263), U.K. (n=264), Nigeria (n=250), and South Africa (n=250).

The Nielsen Attitudes on Representation in Media (and supplemental survey 2022)

Survey of over 2,000 Android and iOS users fielded by Nielsen Electronic Mobile Meter (EMM) Panel weighted for age, gender, race, ethnicity and income for Android and iOS users mobile phone users conducted in Fall 2022.

Nielsen Streaming Media Consumer Survey

Custom Nielsen study conducted in English only from July 7, 2023 - July 21, 2023 via an online survey. It is based on a representative sample of 2,300 U.S. adults 18+ who currently use streaming video and/or audio services.

Gracenote Global Video Data

Gracenote Global Video Data is a collection of aggregated, normalized international video data, imagery and IDs. Within Gracenote Global Video Data, video descriptors are a comprehensive set of identifiers bound by a unified hierarchical video descriptors taxonomy. They are used to comprehensively describe a program across the various video descriptor types like theme, character, etc.

Nielsen Media Impact

For national planning, Nielsen Media Impact uses respondent-level data from Nielsen’s Total Media Fusion, which includes TV, VOD, SVOD, digital, digital-place based, print, radio and cinema. The digital video data in NMI is sourced from Nielsen’s Digital Content Ratings (DCR) data set. This analysis includes video content on web/app through a computer via the Digital (DCR) panel and measures video reach on a mobile device on content with a syndicated DCR/tag.

Nielsen Scarborough

Nielsen Scarborough USA+ 2022 Release 2. Scarborough measures the unique shopping patterns, product usage, demographics, lifestyles and cross-media behaviors of the American consumer at a local, regional or national level, giving the ability to profile over 2,000 measured categories and brands.

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About Nielsen

Nielsen shapes the world’s media and content as a global leader in audience measurement, data and analytics. Through our understanding of people and their behaviors across all channels and platforms, we empower our clients with independent and actionable intelligence so they can connect and engage with their audiences—now and into the future.

An S&P 500 company, Nielsen (NYSE: NLSN) operates around the world in more than 55 countries. Learn more at www.nielsen.com or www.nielsen.com/investors and connect with us on social media.

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