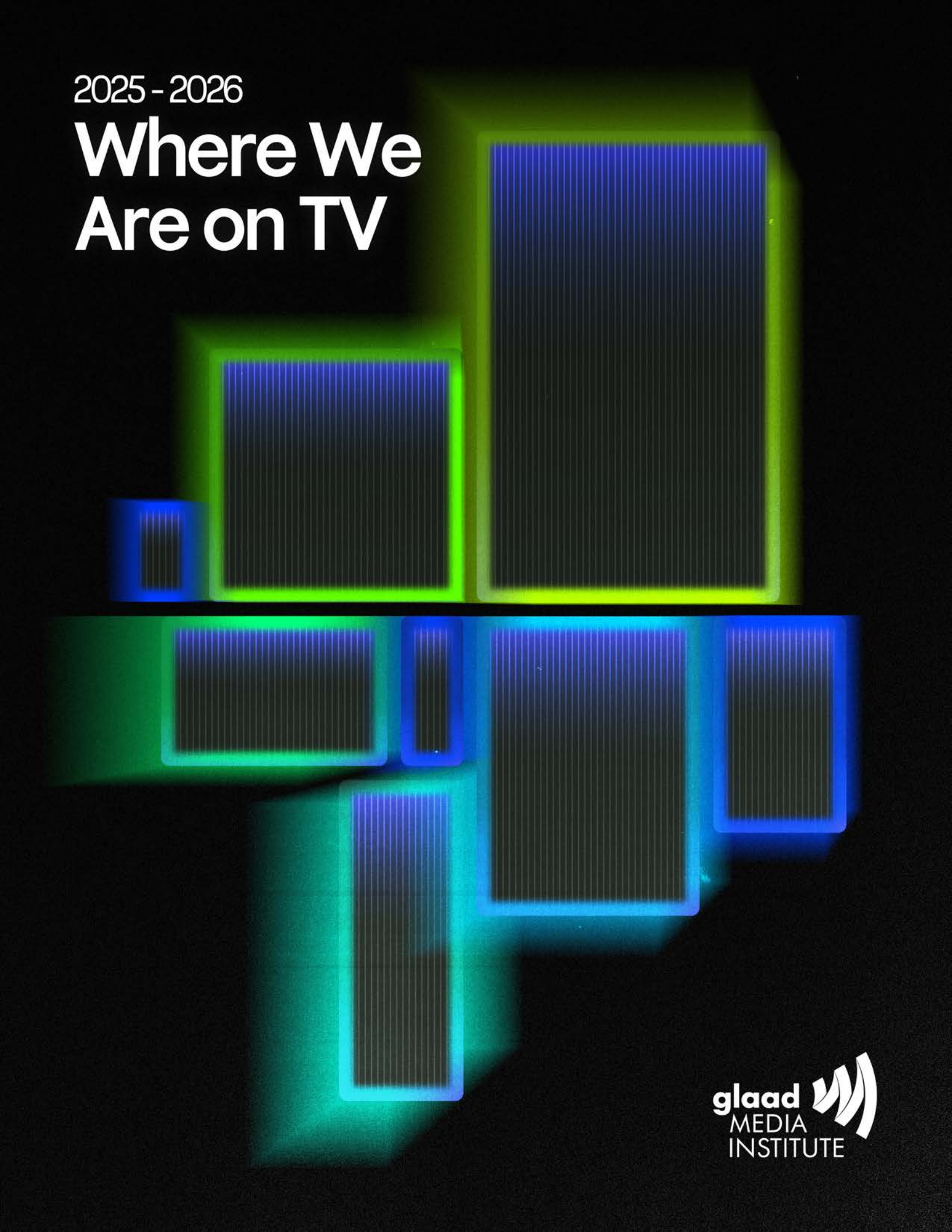
2025 - 2026

Where We Are on TV



glaad MEDIA INSTITUTE

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From the Desk of Sarah Kate Ellis

High Demand, Shrinking Supply: Why is television ignoring what audiences want to see?

Capturing everyone's attention in today's fractured media ecosystem seems almost impossible, but a clear pattern has emerged at the top of the television and streaming charts: LGBTQ-led series are winning. Over the past year, television's biggest breakout hits didn't just include LGBTQ characters, they were were the leads and their stories were front and center.

These series captivated audiences, dominated social conversation, and built massive, loyal fanbases from the ground up. They weren't niche projects playing to small, isolated audiences; they were dominant, conversation-defining hits that grew their viewership week after week, even in today's hyper-fragmented media landscape.

The romantic drama *Heated Rivalry* immediately scored a second season renewal, songs from its soundtrack topped the charts, and athletes were inspired to come out after seeing Ilya and Shane's unabashed romance. *Heated Rivalry* won a GLAAD Media Award and remained in the conversation for longer than nearly any other series. Its streaming numbers increased tenfold from the season premiere to the season finale, making it HBO Max's most-watched acquired scripted series ever.

Apple TV premiered Vince Gilligain's sci-fi drama *Pluribus*, revolving around Carol Sturka, a cranky, misanthropic lesbian. *Pluribus* became Apple's most watched original series in the US, was awarded six Primetime Emmy Awards, and was one of the most acclaimed dramas of the year with a 99% on Rotten Tomatoes.

Netflix's *The Hunting Wives* focuses on two women in – there's no other way to put this – a toxic situationship. *The Hunting Wives* did something rare for a Netflix original; it doubled its viewership on its second week after release after buzz about the show began to spread. The series was promptly renewed for a second and third season.

These series with LGBTQ lead characters took pop culture by storm in the past year. They actually increased viewership over time, and held the public's attention in a world that moves more quickly every single day.

Why did these series break out and stand out? It's not a mystery.

Adults under the age of 30 (Gen Z) are the most out LGBTQ generation, with polls showing that 23% say they are part of the community[1]. That number increases to nearly 1 in 3 when looking at 18-24 year olds[2]. This generation is also driving the cultural conversation. Gen Z is 61% more likely than the average American to discuss TV on social media and 55% more likely to discuss TV programming with their friends – they are recognized as category influencers in television. And they want to see LGBTQ representation, with 58% agreeing that increasing visibility and authentic representation of LGBTQ characters is important to them[3].

This shows up in the data. According to Parrot Analytics, during this research period, the two most in demand titles of new and returning scripted series in the U.S. were *Stranger Things* and *Hazbin Hotel*, both of which have significant LGBTQ characters, with the latter consisting of an ensemble that is almost entirely queer.

Hollywood pays careful attention to these trends and to audience demographics. With the wild success of *Heated Rivalry*, *Pluribus*, *The Hunting Wives*, *Stranger Things*, *Hazbin Hotel* (and more), we should be seeing an explosion of LGBTQ content on television.

Unfortunately, that's not what this report found.

GLAAD's *Where We Are on TV* study, which tracks scripted television across broadcast, cable and select streaming services, found another significant decrease in LGBTQ representation. From June 1, 2025 - May 31, 2026, we tracked 369 LGBTQ characters across all platforms. This year there are 120 fewer characters than the previous year (369, down from 489). That is a drop of nearly 25% in just one year. This is far more than the 15% decrease in US-produced TV Premieres from 2025 to 2026[4].

The percentage of LGBTQ characters of color dropped from 50% to 44%, the lowest number since 2018. The previous *Where We Are on TV* report found 33 transgender characters across all platforms. Now, that number is only seven transgender characters, nearly an 80% decrease in just one year. Those characters were all on series that were cancelled or ended which means **there are currently no transgender regular or recurring characters on television.**

> "LGBTQ representation on television is disappearing at almost twice the rate of TV production, even while demand is increasing."

1. Gallup, LGBTQ+ Identity Among U.S. Adults, by Subgroup, 2025
2. Census Household Pulse Survey analyzed by HRC Foundation
3. GLAAD Custom Research by MRI-Simmons
4. The Hollywood Reporter, Luminate Film & TV Midyear Report 2026

“In fact, the message from viewers could not be clearer: authentic representation is television’s most powerful growth engine.”

Gen Z is 22% more likely to prioritize LGBTQ representation than the general public. They are 16% more likely than the general public to want to see transgender representation, with 58% wanting to see transgender inclusion.

If the streamers and the networks want to keep these young eyes on their content, something needs to change. These companies need to listen to their viewers, instead of anti-LGBTQ rhetoric that is further and further removed from what audiences want to see.

Audiences have told you what they want to see. They want to see queer characters. They want to see a gay and a bi man fall for each other in a sports arena, they want to see two bisexual women fall in love in the midst of a wine-soaked scandal, they want to see young people like them casually living their authentic lives. And despite all the political noise, they want to see people of color and transgender characters on television.

GLAAD continues to celebrate the groundbreaking LGBTQ entertainment that breaks through the noise and we continue to be a resource for storytellers, networks, and streamers that want to make meaningful LGBTQ stories that their audiences want to see.

Authentic representation has the power to bring in new audiences, while transforming and saving real lives. And we will continue to fight for it.



SARAH KATE ELLIS
President & CEO, GLAAD

Despite huge hits and viewer demand, TV walked away from LGBTQ stories this year



Heated Rivalry
HBO Max

Pluribus
Apple TV

The Hunting Wives
Netflix

Young viewers are TV tastemakers, and increasing LGBTQ representation in TV & Film is important to them

Growing Audience

Nearly

1 in 4

Gen Zs (18-29) are LGBTQ

(1 in 3 among 18-24s)

Wants LGBTQ Stories

58%

of Gen Zs consider increasing the authentic representation of LGBTQ people in movies & TV important to them

Spreads the Word

Gen Z is

+61%

more likely to **discuss TV shows on social platforms than all Americans**



Hazbin Hotel
Prime Video

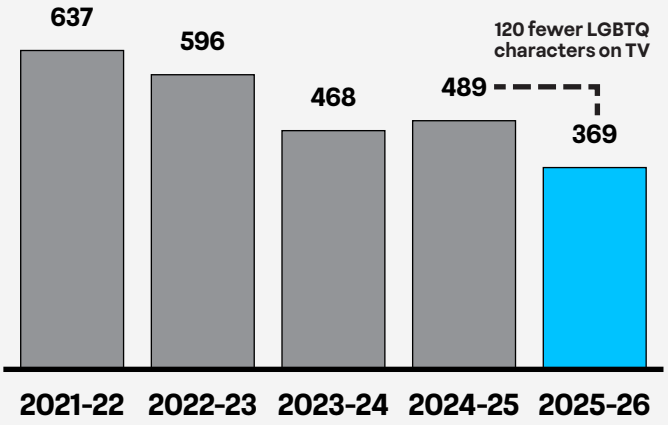


Stranger Things
Netflix

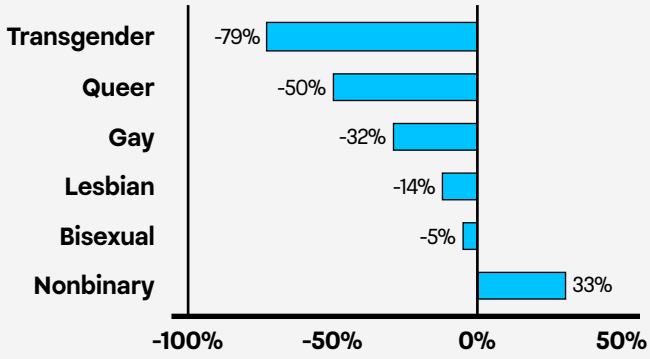
Sources: Gallup and Census Pulse Survey via HRC Foundation, MRI-Simmons October 2026 LGBTQ Study

25% of LGBTQ Characters on TV disappeared since last season

Total LGBTQ Characters on TV

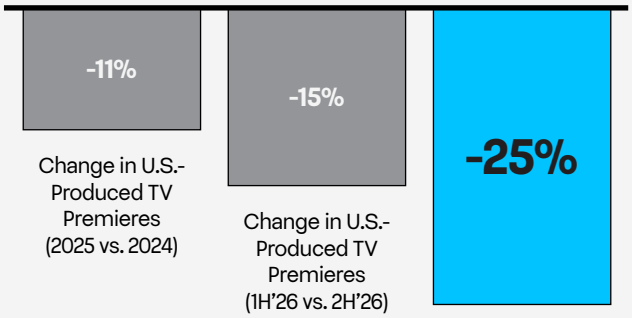


Change in LGBTQ Characters on TV
(2024-25 vs. 2025-26 season)



LGBTQ representation declined at twice the rate of TV production.

Decline in US-Produced TV Premieres vs. Decline in LGBTQ Characters on TV



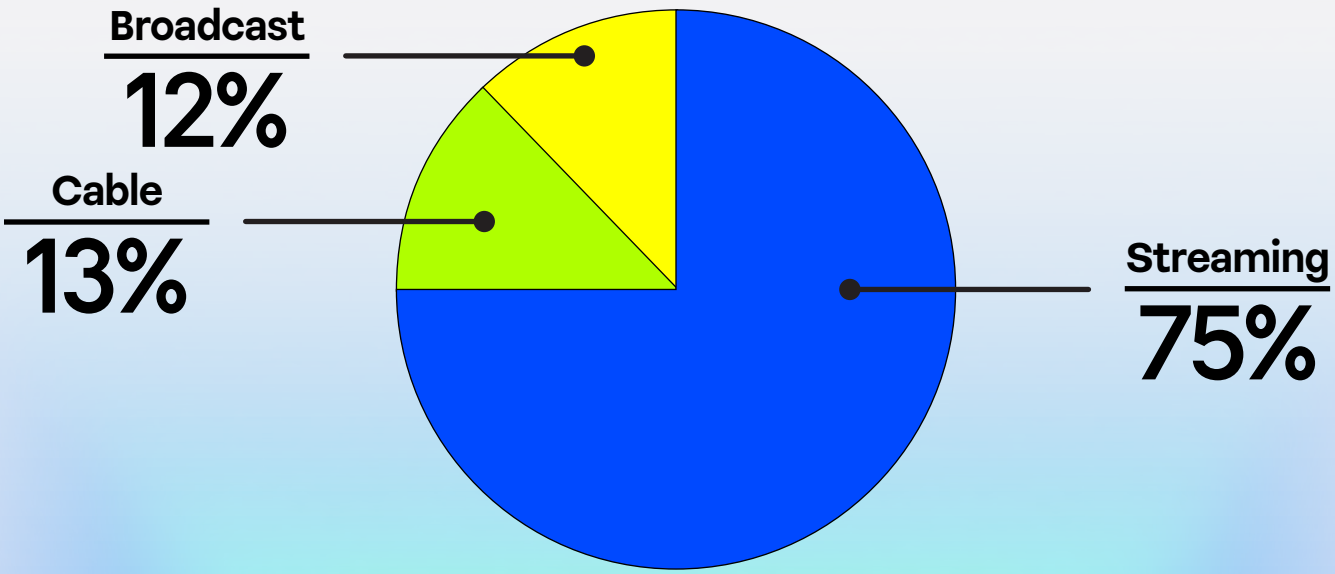
Overall TV production continues to fall in the post-peak-TV era, but this does not account for the size of the drop in LGBTQ representation

Sources: The Hollywood Reporter, Luminate Film & TV Midyear Report 2026

All platforms aired fewer LGBTQ characters.

Yet, streaming is still the home for LGBTQ stories, making up 75% of LGBTQ characters

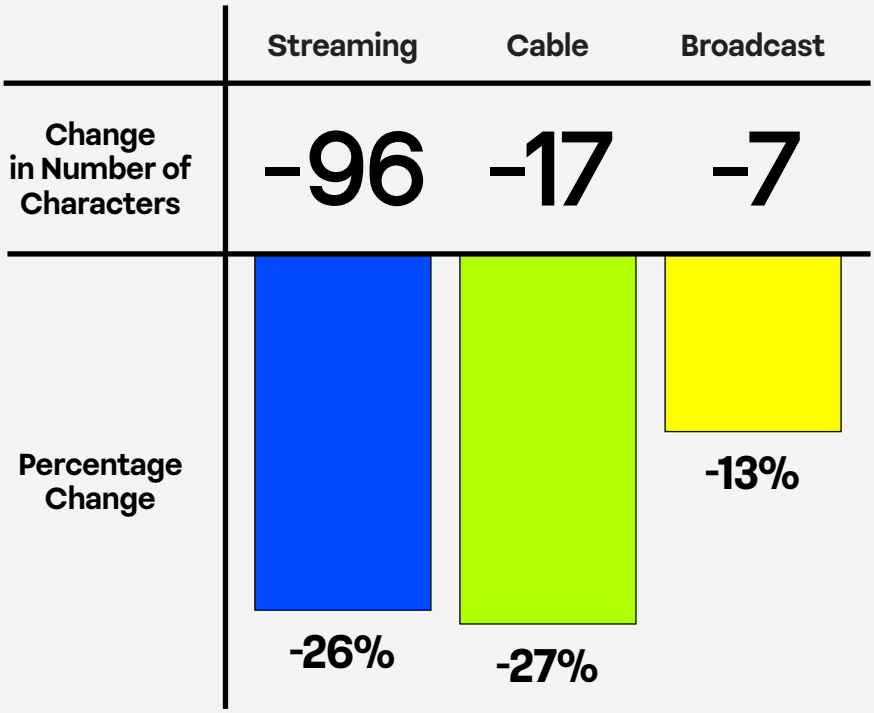
Share of LGBTQ Characters on TV



Streaming services host over twice as many LGBTQ characters than broadcast and cable combined.

But streamers also had the biggest losses, cutting nearly 100 LGBTQ characters

LGBTQ Characters Lost



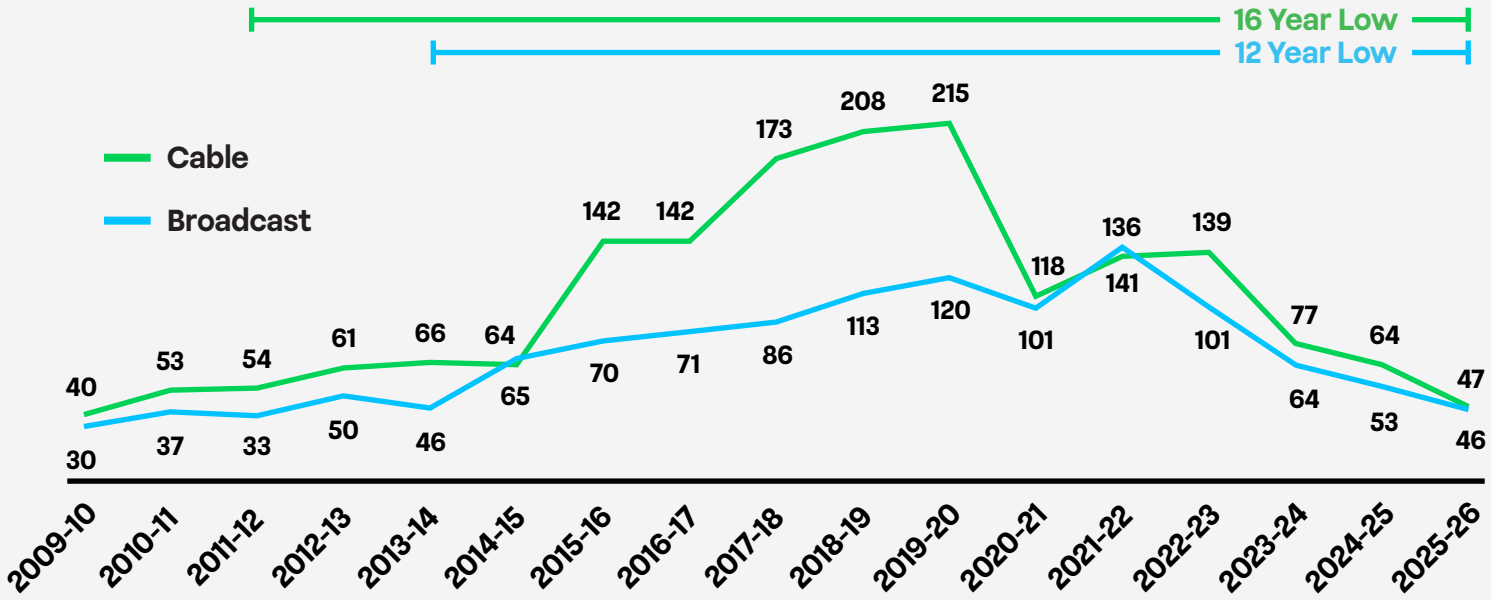
While representation on streaming fell at the same rate as cable, streaming cut the most characters.



On linear television, LGBTQ representation hit lows not seen in over a decade

Cable hit a 16-year low in LGBTQ representation. Broadcast hit a 12-year low, but some networks still continue to prioritize LGBTQ stories.

Total LGBTQ Characters on Broadcast & Cable, by Year



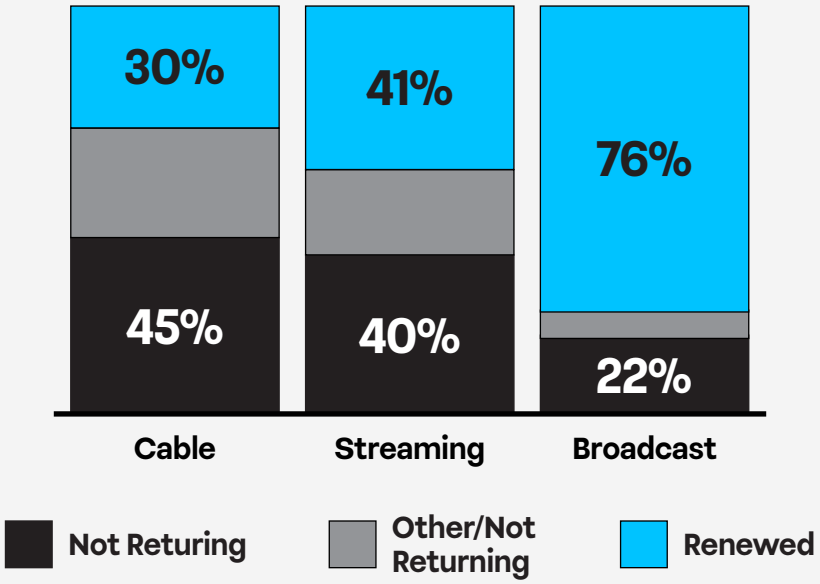
HBO and ABC air approximately one third of all LGBTQ characters on cable and broadcast, respectively.

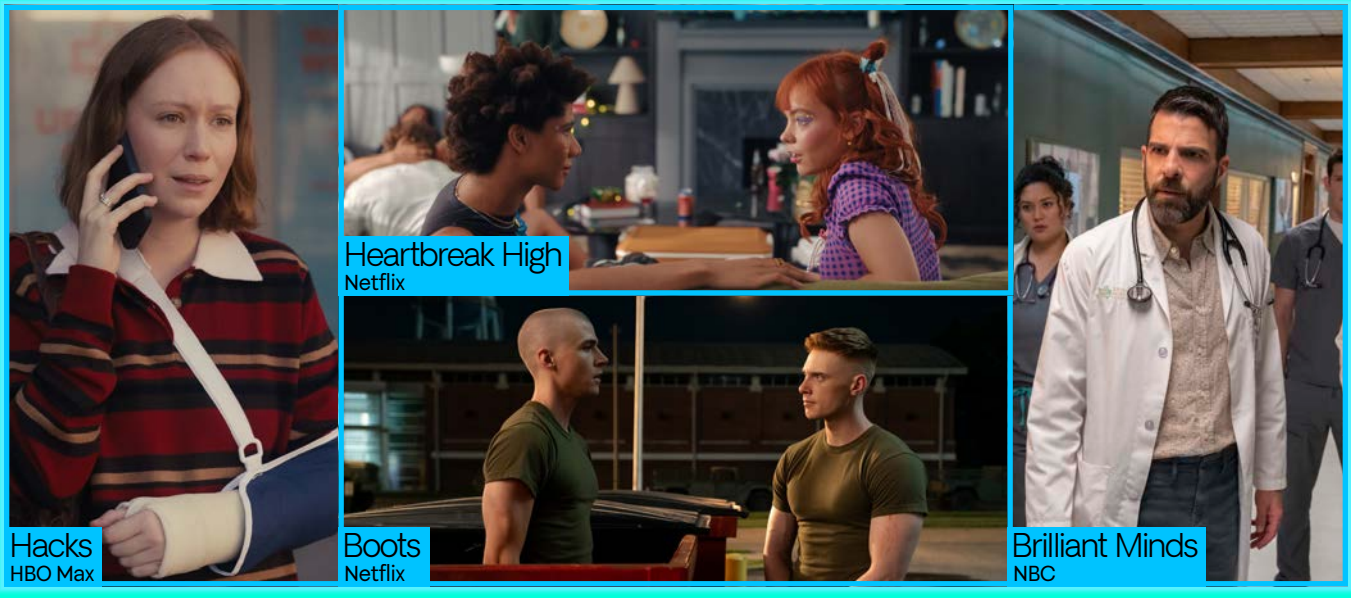


Losses are likely to continue next year as 2 in 5 LGBTQ characters won't return

38% of LGBTQ characters on TV this year are not set to return, setting the trend up to continue next year.

LGBTQ Characters Not Returning in 2027





As TV pulls back on LGBTQ inclusion, marginalized stories get cut first.

79% of trans characters were cut this year. None are set to return

Transgender representation collapsed 79%, from 33 characters down to just 7 across all TV. All of the remaining trans characters are not set to return. There were no trans characters on cable.



Community Squad
Netflix



Family Law
The CW



Wayward
Netflix

As TV cuts LGBTQ stories, characters of color are hit the hardest

Representation of LGBTQ communities of color fell to an eight-year-low (44%), below GLAAD's 50% industry benchmark.

Size & Change in LGBTQ Characters of Color

Character of Color	Share	Count	Change YOY
Black	14%	52	-39%
Latine	13%	47	-11%
Asian-Pacific Islander	9%	33	-43%
Multiracial	6%	21	-48%
Middle Eastern And North African	1%	4	-43%
Indigenous	1%	4	No Change



Ironheart
Disney+

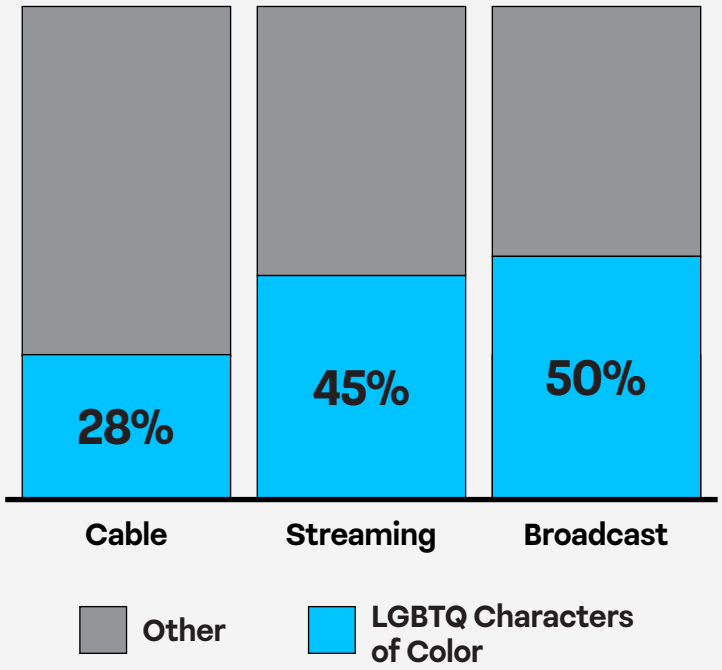


The Pitt
HBO Max

Cable remains the least diverse sector of TV

With only 13 LGBTQ characters of color (28%), **cable put forward the least diverse roster of LGBTQ characters, down 36% from last year.**

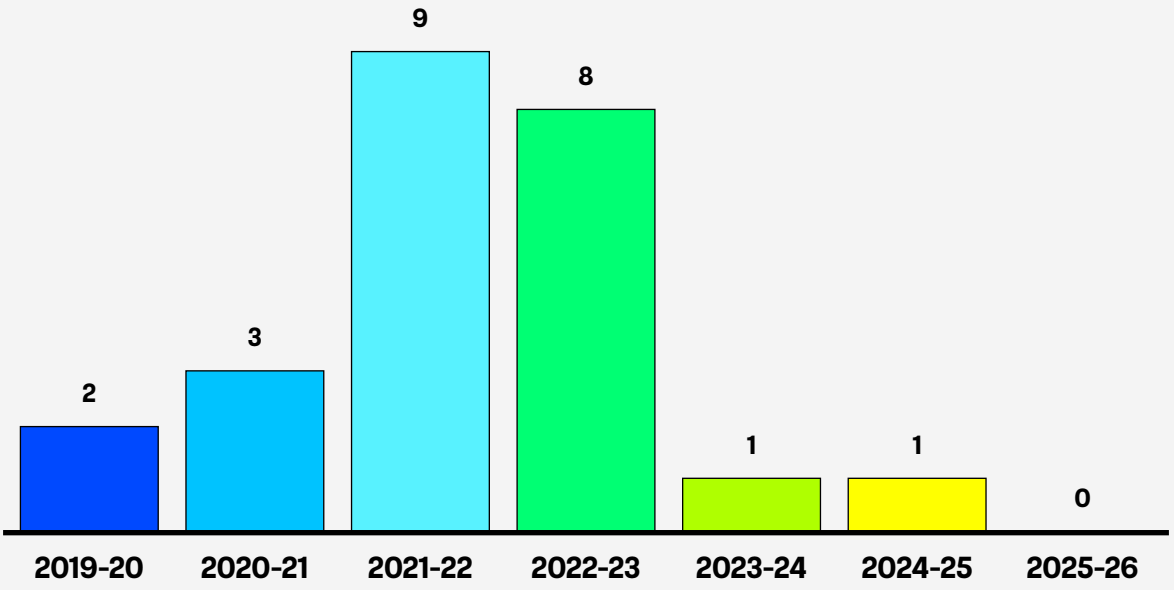
LGBTQ Characters of Color Out of All LGBTQ Characters





HIV storylines continue to be absent from TV as knowledge about HIV falls

Number of LGBTQ Characters Living with HIV



70%
of Adults

Have not seen any HIV stories or characters on TV in the past year

Only
1 in 3
Gen Z Adults

Feel knowledgeable about HIV

Source: GLAAD HIV Stigma Report 2026

Industry Recommendations

Showcase the full spectrum of the LGBTQ community.

Audiences crave stories they haven't seen before. Tell new stories from people of all backgrounds. If audiences don't get stories of trans characters and LGBTQ characters of color from TV, they will find them elsewhere.

Tap into the LGBTQ community to get the word out.

When LGBTQ people like something, they tell anyone who will listen. Authentic representation inspires this audience to rally behind shows and turn them into certified hits.

Invest in LGBTQ stories.

Creating these compelling characters is the hard part. Once the season is made, invest in keeping it alive and building momentum. Fans want to see these characters grow.



Heated Rivalry
HBO Max

Detailed Findings

Industry Deep Dive

Broadcast Findings



9-1-1
ABC

Overall, the percentage of LGBTQ-inclusive television on scripted primetime broadcast remained the same. However, as broadcast TV continues to air fewer and fewer scripted series, the actual number of inclusive shows and LGBTQ characters is steadily decreasing.

- There were 56 scripted primetime broadcast series that premiered a season between June 1, 2025, and May 31, 2026. Twenty-seven of them (48%) were LGBTQ-inclusive.
- In the previous season there were 32 LGBTQ-inclusive series out of 66 total scripted primetime shows (48%).
- Those 27 LGBTQ-inclusive series were 11 comedies and 16 dramas, 22 returning shows and five new shows.
- GLAAD counted 46 LGBTQ characters on those 27 series, a slight decrease from the previous season's 53 LGBTQ characters on 32 series, and the third decrease in a row.
- Of the 46 LGBTQ characters, 34 are series regulars, while 12 are recurring, and 34 of these characters are returning from previous seasons, while 12 are new.
- Of the 46 LGBTQ characters, 10 of them (22%) will not be returning due to series cancellations, endings, an LGBTQ character dying, or an LGBTQ character leaving the show.
- Of the 32 LGBTQ-inclusive series, four of them (15%) will not be returning.

Broadcast saw an increase in the percentage of women, bisexual characters, and characters of color, yet only one transgender character appears.

- Of the 46 LGBTQ characters on broadcast 16 are men (35%), 29 are women (63%) and one is nonbinary (2%). This skewed slightly more toward women than the previous year.
- After several years in a row of the highest percentage being gay men, this year bisexual characters have the plurality with 17 bisexual characters (37%), 15 lesbian characters (33%), 13 characters who are gay men (28%), and one nonbinary character with an undefined sexual orientation. This is an increase for both bisexual and lesbian characters from 30% and 36% respectively.
- There is, once again, only one transgender character counted on broadcast: Jerri Rifkin on The CW's *Family Law*, a bisexual woman. The series will not return next year.
- There are no transgender men or transgender nonbinary characters on broadcast. The one nonbinary character is not transgender.
- There are no asexual or intersex characters counted on broadcast.
- Of the 46 LGBTQ characters on broadcast, 23 (50%) of them are characters of color. This is a slight increase from 49% counted in the previous season, but a drop of three characters.



Best Medicine
Fox



Doc
Fox



St. Denis Medical
NBC

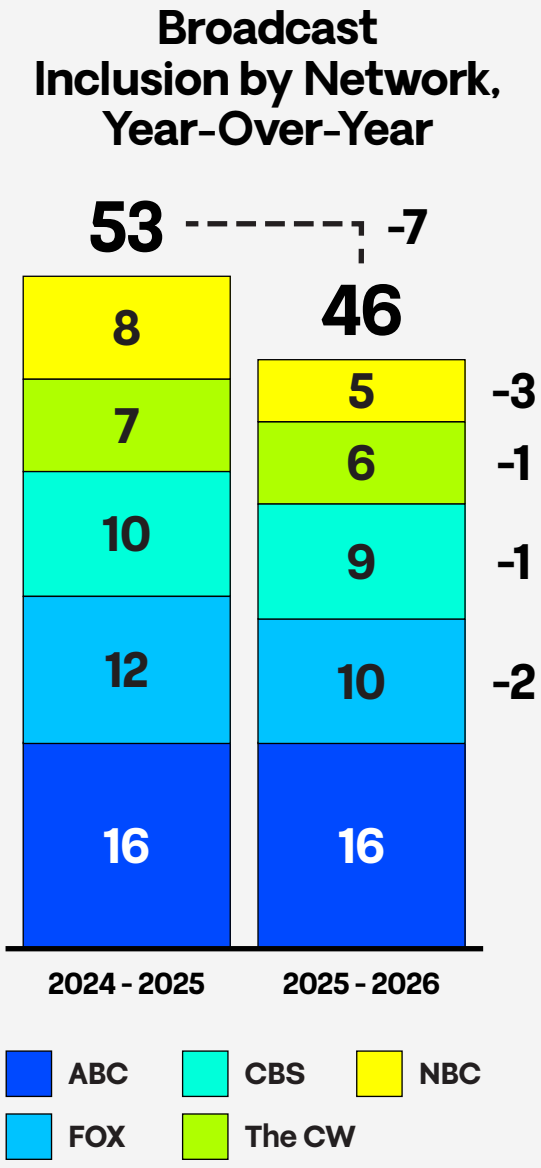
ABC had the highest inclusion of all broadcast networks, with NBC and The CW falling behind.

- ABC had the highest number of LGBTQ characters at 16.
- FOX has the next highest number at 10 LGBTQ characters.
- CBS had nine LGBTQ characters.
- The CW had six LGBTQ characters.
- NBC had the lowest LGBTQ inclusion with five LGBTQ characters.

As scripted programming shrinks on broadcast, so do the number of LGBTQ characters. The proportion of LGBTQ-inclusive shows has remained steady in ensemble shows like 9-1-1 and Grey's Anatomy on ABC, and sitcoms such as Abbott Elementary (ABC), Ghosts (CBS), and St. Denis Medical (NBC). There was a small crop of new series with significant LGBTQ characters such as R.J. Decker (ABC), Best Medicine (FOX), and Murder in a Small Town (FOX).

All of the above series have been renewed for new seasons, something that has become rarer in the TV landscape. It is heartening to see these inclusive series get more seasons, but the canceled shows on broadcast mean significant losses for LGBTQ representation. Brilliant Minds on NBC, which featured a gay lead as well as multiple queer supporting characters, will not return next year and neither will the FOX sitcom Going Dutch.

The biggest losses are from The CW. Since Nexstar purchased the network in 2022, the LGBTQ-inclusive content has all but vanished. Additionally, Canadian import Family Law currently has the only trans character on broadcast, but it will not return next year.



Cable Findings



I Love LA
HBO

Cable TV sees a significant decline of both LGBTQ inclusion and overall programming.

- There were 25 LGBTQ-inclusive primetime scripted cable series that premiered a season between June 1, 2025 and May 31, 2026.
- Of those 25 series, 12 are new and 13 are returning; 11 are comedies and 14 are dramas.
- There were 47 LGBTQ characters counted, a decrease of 17 LGBTQ characters from the previous year.
- Of those 47 LGBTQ characters, 30 are series regulars, while 17 are recurring, and 17 are returning characters and 30 are on new series.
- Twenty-one (45%) LGBTQ characters will not be returning due to series cancellations, endings, an LGBTQ character dying, or an LGBTQ character leaving the show.
- Nine (36%) of the LGBTQ inclusive series will not be returning next year.

Cable TV is becoming less inclusive in terms of both race and gender.

- Of the 47 LGBTQ characters of primetime scripted cable, 26 (55%) are men, 20 (43%) are women, and one is nonbinary (2%). This is skewing slightly more toward men than the previous year where there were 52% men and 45% women and 3% nonbinary characters.
- The majority of LGBTQ characters are gay men at 24 characters (51%), an increase from the previous season's 39%. There were 13 lesbian characters (28%) and 10 bisexual characters (21%). This is an increase from 14% lesbian characters last year, but a decrease for bisexual characters who were at 27% last year.
- There were zero transgender characters counted on cable TV.
- There were no asexual or intersex characters counted on cable.
- Of the 47 LGBTQ characters, 14 of them (28%) were characters of color. This is a decrease from 34% in the previous year and the second decrease in a row.



The Gilded Age
HBO



The Walking Dead: Daryl Dixon
AMC



From
MGM+

HBO accounts for nearly one third of all LGBTQ characters on cable, while other networks fall behind.

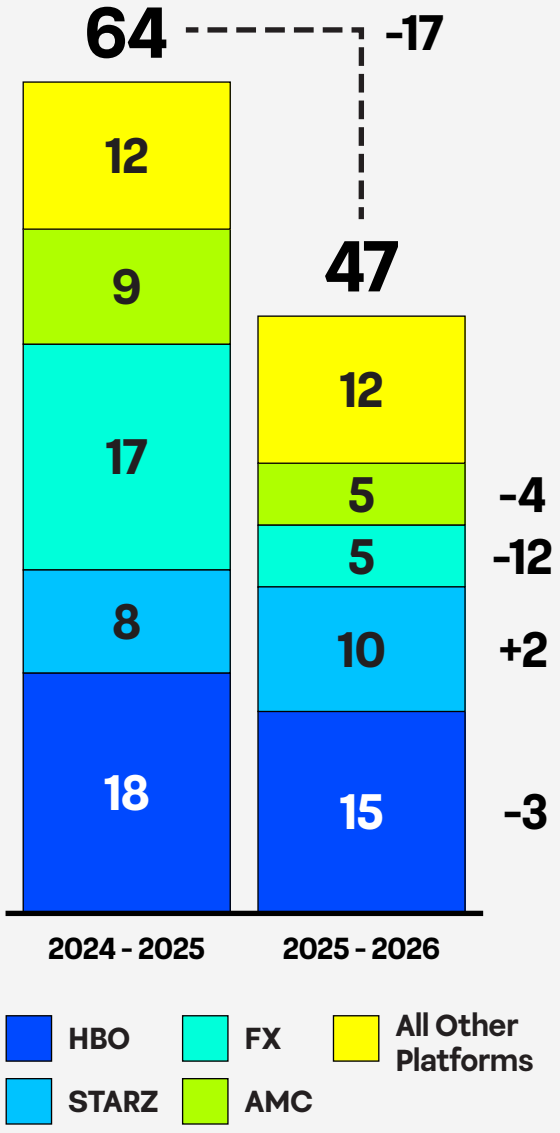
- By far, HBO had the highest number of LGBTQ characters with 15, which accounts for nearly one third (32%) of all representation on cable.
- Starz had the next highest number of LGBTQ characters with 10 characters on four shows. This accounts for 21% of LGBTQ representation on cable.
- Both FX and AMC had five LGBTQ characters, accounting for 10 percent each of all LGBTQ characters on their slates.
- For the rest of the cable networks, MGM+ counted four LGBTQ characters, BET with three, Bounce TV, Comedy Central, FXX, Syfy, and TBS only counted one character each.

Highlights of shows that aired on cable include HBO's ensemble comedy *I Love LA*, period drama *The Gilded Age*, and dark miniseries *Half Man*, and the AMC comedy *The Audacity*.

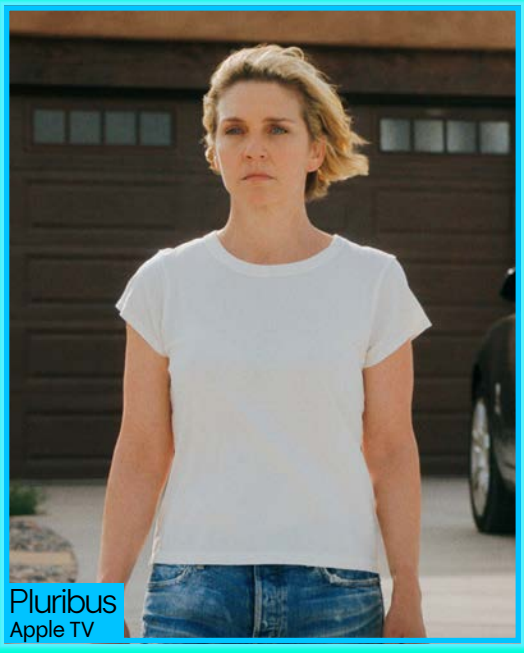
It is worth noting that several cable series with significant and diverse LGBTQ representation such as Showtime's *Yellowjackets* and FX's *Adults*, did not air seasons within the research period. Furthermore, networks including Freeform and Showtime, which counted the highest number of LGBTQ characters in previous editions of this study, now have zero LGBTQ characters.

The diversity of the LGBTQ characters on cable has also rapidly decreased. On cable, more than any other platform, the characters skew white, male, and cisgender. There is no trans representation, only one non-binary character, and a severe drop in LGBTQ characters of color.

Cable Inclusion by Network, Year-Over-Year



Streaming Findings


Pluribus
Apple TV

Streaming services create the majority of television today. Therefore, they have the highest volume of LGBTQ characters.

- There were 141 LGBTQ-inclusive scripted series on the platforms Apple TV, Disney+, HBO Max, Hulu, Netflix, Paramount+, Peacock, and Prime Video that premiered a new season between June 1, 2025, and May 31, 2026.
- Of those shows, 71 of them were new series while 70 are returning; 54 were comedies and 87 were dramas.
- Streaming services saw a large decrease in LGBTQ characters year over year. There were 276 LGBTQ characters counted in scripted streaming originals in 2025-26, a decrease of 96 characters from the previous season's 372.
- Of the 276 LGBTQ characters 189 were series regulars, while 87 of them were recurring; 107 of them were on returning series while 169 were on new series.
- Overall, 111 of these LGBTQ characters (40%) are on series that have been canceled, ended, are limited series, or the character left the show.
- There are 61 out of 141 (43%) LGBTQ-inclusive shows that will not return next year.

LGBTQ representation on streaming sees a welcome increase for lesbian and bisexual characters, but a steep decline of transgender representation.

- In terms of gender, LGBTQ characters on streaming saw close to gender parity. Of the 276 LGBTQ characters counted, 129 (47%) were men, 133 (48%) were women, and 14 (5%) were nonbinary.
- This is a similar percentage as last year, with a welcome increase in nonbinary representation up from 2% in the previous season.
- In terms of sexual orientation, 94 LGBTQ characters were gay men (34%), 85 were lesbians (31%), 66 were bisexual (24%), 16 were queer in a way that doesn't fit into other categories (6%), three were asexual (1%), three were straight (1%), and nine had an undefined sexual orientation (3%) (three trans characters and six nonbinary characters).
- This is a year-over-year increase in both lesbian and bisexual characters from 29% and 17% respectively.
- There are six transgender characters (2%) counted on streaming services. This is a massive decrease from the 29 characters counted in the previous season. Of the trans characters, five are women, and one is a man. None of the 14 nonbinary characters are explicitly transgender.
- Of the 276 characters counted on streaming services, 125 (45%) are characters of color. This is a decrease from 50% characters of color counted in the previous season.



House of Guiness
Netflix



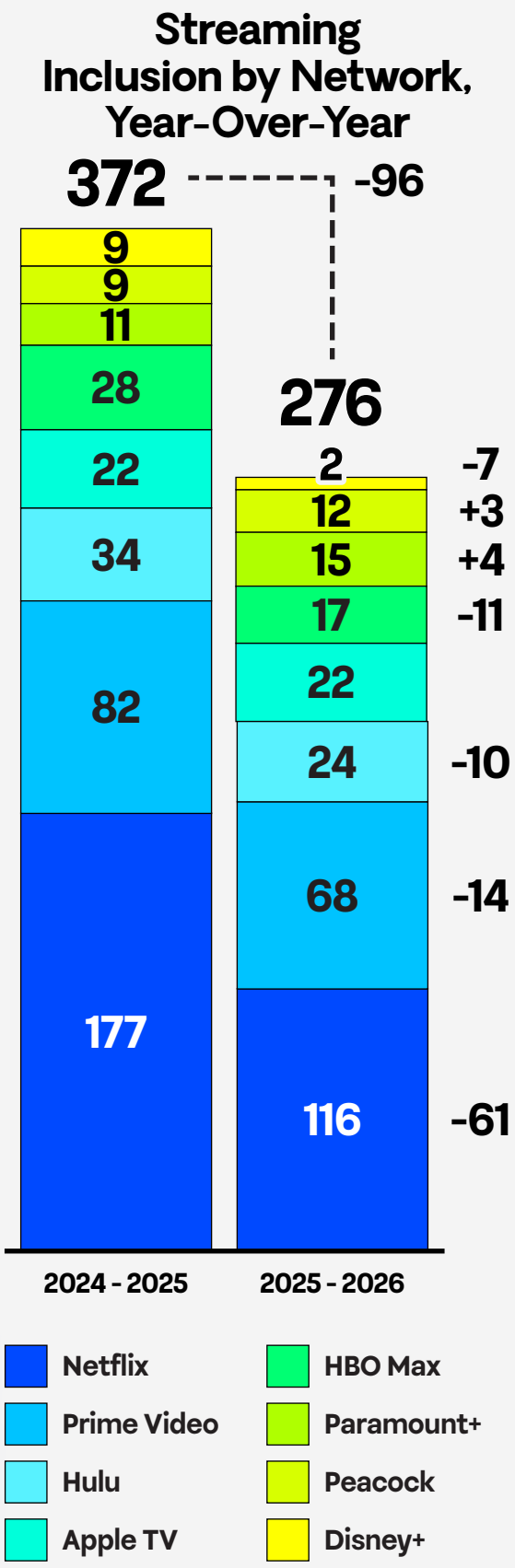
Starfleet Academy
Paramount+



Ponies
Peacock

Netflix has the most LGBTQ characters of any streaming service, while Prime Video had a strong showing and Disney+ falls behind the rest.

- As has been the case for the last several years, Netflix boasts the lion's share of LGBTQ representation with 116 LGBTQ characters across 58 series, which is 42% of all characters on streaming.
- Prime Video counts 68 LGBTQ characters across 31 series, 25% of representation across streaming.
- Hulu counts 24 LGBTQ characters across 14 series (9%).
- Apple TV counts 22 characters across 14 series (8%).
- HBO Max has 17 LGBTQ characters in seven series (6%).
- Paramount+ has 15 LGBTQ characters in seven series (6%).
- Peacock has 12 characters in eight series (4%).
- Disney+ counts only two characters in two series, 1% of all LGBTQ characters.



Similar to cable, there are several LGBTQ-inclusive shows that were counted in previous studies, such as Apple TV's *Severance*, Netflix's *Black Doves*, Prime Video's *Overcompensating*, and more, that did not air a season in this research period, but will return in the future.

Several new series have debuted with exceptional LGBTQ representation and have already been renewed for second seasons. These shows are exemplary and wildly popular, proving that high-quality LGBTQ representation leads to audience, critical acclaim, and awards. HBO Max's Canadian import *Heated Rivalry* was a smash hit; a love story between two men driving the cultural conversation for months. Netflix's soapy hit *The Hunting Wives* made waves by focusing a twisted romance between two women. Multiple Emmy award-winning sci-fi drama *Pluribus* on Apple TV introduced a lesbian lead character as one of the only people who could save humanity from alien overlords.

In an era where it is rare for series to get instant renewals, these shows with LGBTQ leads showed that audiences are hungry for new and exciting stories on their TVs.

Limited series also included quality LGBTQ representation. Hulu's *Malcolm in the Middle: Life's Still Unfair* seamlessly introduced gay and nonbinary representation into the beloved sitcom. Netflix's *Wayward* followed a trans cop dealing with a town controlled by a cult-like school for youth. Peacock's *Devil in Disguise* put the focus on John Wayne Gacy's victims with nuance and care.



Devin in Disguise
Peacock

Chief of War
Apple TV

XO Kitty
Netflix

Representation Deep Dive



Family Law
The CW

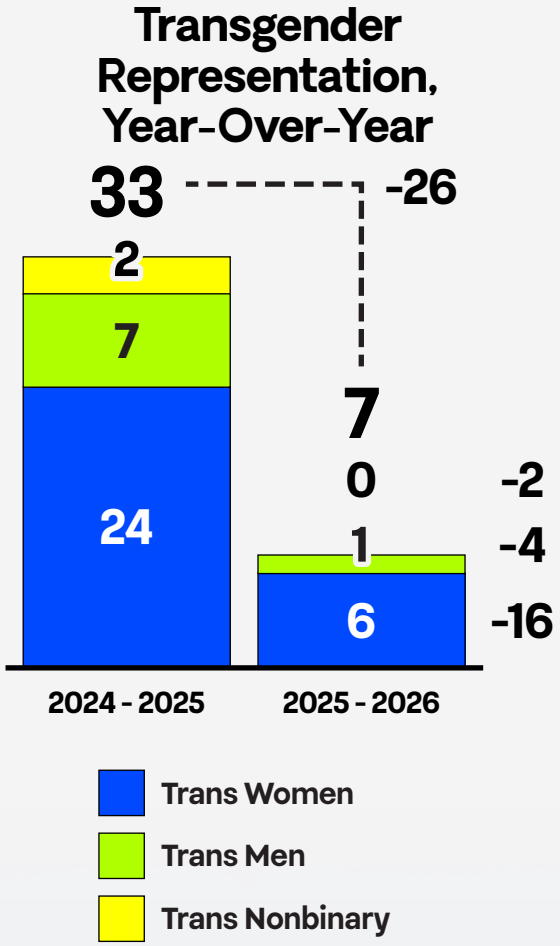
Representation of Transgender Characters

Since the record high of 42 transgender characters in the 2021-2022 season, this study has seen a year-over-year decline in the number of transgender characters on television. This year sees the most drastic decrease we've tracked. This comes at a time where trans people are under attack from local, state, and federal politicians who are enacting laws and policies which threaten the civil rights and safety of transgender Americans. Authentic trans characters on television can be a bridge to show audiences that transgender people are their friends, co-workers, family, and neighbors. And yet, at a time when it's needed most, TV executives have turned away.

Transgender representation is rapidly shrinking, both in quality and quantity.

- In the previous study, there were 33 transgender characters tracked for the 2024-25 season. For the 2025-26 season, there are only seven trans characters, just 21% of the characters from last year, an absolutely shattering decrease.
- Of the seven trans characters counted, one is on broadcast and six are on streaming. There are zero transgender characters on cable.
- Two of the trans characters are series regulars (29%), and five are recurring (72%).
- Six of the trans characters are women (86%) and one is a man (14%).There are no trans nonbinary characters counted in this study.
- Three of the trans characters are straight (42%), one is bisexual (14%), and three have an undefined sexual orientation (42%).
- Three are white (42%), three are Latine (42%), and one is API (14%).
- Three characters are on canceled series and four are on limited series, which means **none will be returning next year.**

The quality of transgender representation is also on the decline. It is shocking that two of the seven characters, or nearly one-third of the trans characters, are cisgender men playing transgender women. Netflix's *Squid Games* and *The Dead Girls* both cast cis men to play trans women. After years of protests and education by transgender advocates, the industry seemed to understand that casting cisgender people to play transgender characters was a dangerous practice that directly contributed to real-life violence, particularly against transgender women. Yet somehow, we have regressed back to the 2010s. We repeat again: cis men playing trans women sends the message that trans women are not women, but simply men wearing a costume. That lie feeds the narrative underlying every attack, both political and physical, against trans people. Mercifully, both of these series have ended, and it's imperative that this casting practice end as well.



Transgender characters include Jerri Rifkin from The CW's *Family Law*, which has been a consistently solid representation of a trans woman whose story does not revolve solely around her identity. This is the last season of *Family Law*. Other trans characters appear in Spanish-language shows *Community Squad* on Prime Video and *Unspeakable Sins* on Netflix. Netflix also aired the limited series *Wayward*, which debuted as the number one series the week it was released, and followed a trans man investigating a sinister school in a small New England town where his identity as a man was immediately accepted. A less ideal depiction on a Netflix miniseries was a version of real-life trans woman Christine Jorgensen who appeared in *Monster: The Ed Gein Story*.

As it stands, the future looks bleak for any authentic transgender representation unless executives look once again to transgender creatives and cisgender allies who can create the stories that audiences want to see.

Television is a powerful tool that can share experiences, characters, and stories that are new and exciting. Right now, the TV industry is squandering the opportunity to do what's right - and what's good for business.

Representation of Nonbinary Characters

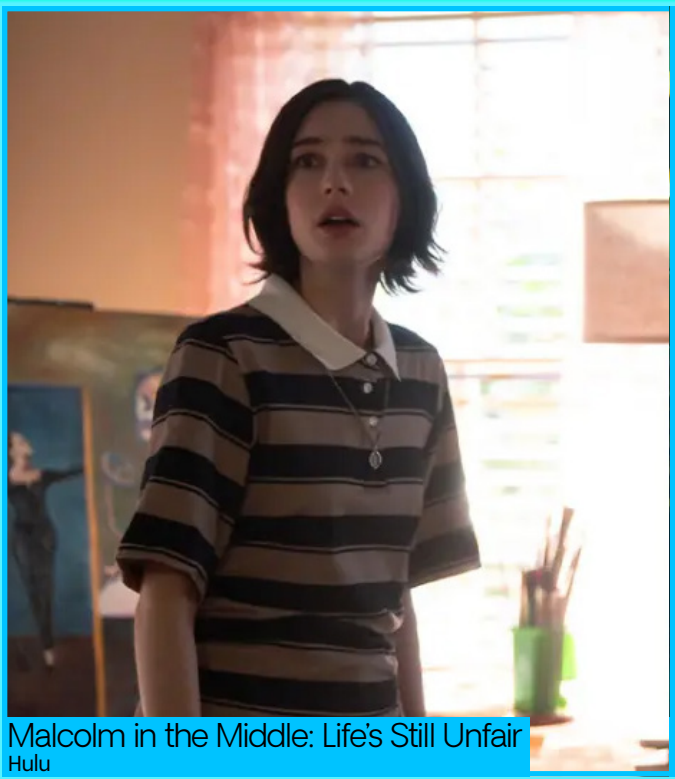
The word nonbinary is used by members of the community to describe a wide range of identities and experiences. There are transgender people who understand their gender identity to fall outside of the categories "man" and "woman" and who call themselves nonbinary and are part of the transgender community. There are also people who call themselves nonbinary but who explicitly say they are not transgender or never use the word transgender to describe themselves.

Until six years ago, GLAAD counted all nonbinary characters in this study as transgender. However, given the way the term has evolved, GLAAD changed the methodology to count nonbinary characters who are not transgender separately. If a nonbinary character refers to themself as transgender onscreen, then they are counted as transgender in this study. If that is not the case, then the character is counted as nonbinary, but not transgender.

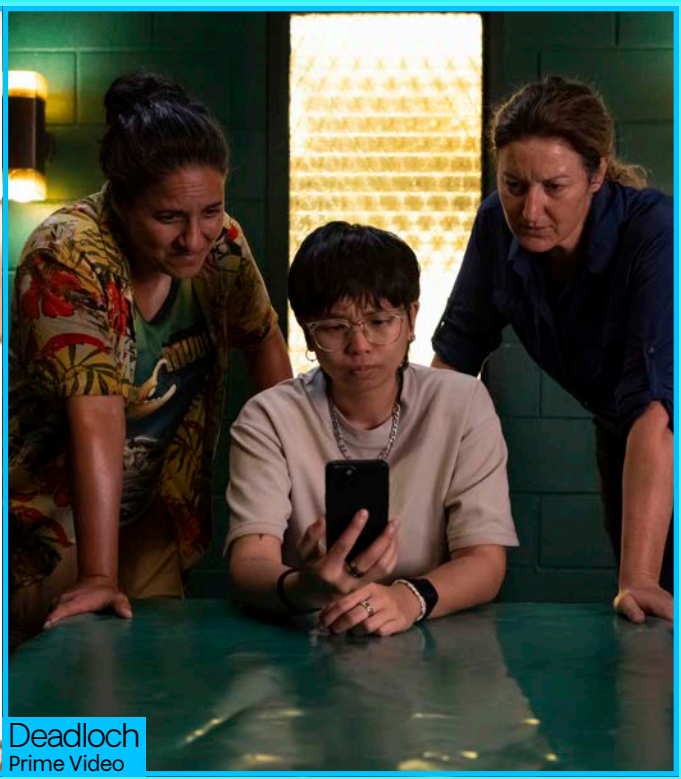
There are sixteen characters counted this year that are nonbinary but not transgender. These 16 characters are a slight increase from the 12 nonbinary characters counted in the previous study. Six of these characters will not return.

Of the 16 nonbinary characters, six are white, three are Black, three are API, and four are multiracial. One is gay, four are bisexual, four are queer, and seven have undefined sexual orientations.

Highlights include two characters of color on Prime Video's comedy-mystery *Deadloch*, a new character in hit Hulu miniseries *Malcolm in the Middle: Life's Still Unfair*, and significant character Darren on the last season of Netflix's *Heartbreak High*.



Malcolm in the Middle: Life's Still Unfair
Hulu



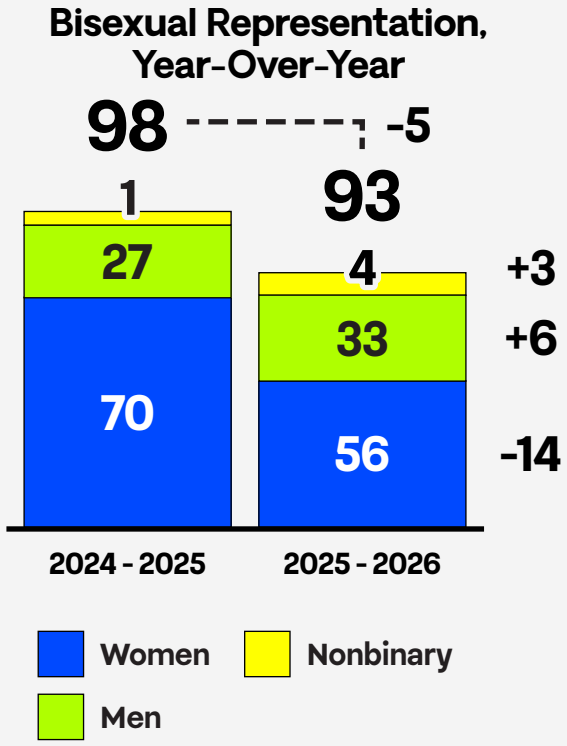
Deadloch
Prime Video



The Hunting Wives
Netflix

Representation of Bisexual Characters

The word bisexual (or bi) is an umbrella term that refers to anyone who has the potential to be romantically and/or sexually attracted to more than one gender. Bisexual includes many identities including bisexual, pansexual, fluid, queer, and more. Those who fall under the bi umbrella make up the majority of the LGBTQ community (57%), according to Gallup. In this report, GLAAD counts all characters who fall under the bisexual umbrella as bisexual characters, with acknowledgment of the many identities that exist within that label.



In a year of constant decrease, bisexual representation is increasing, though the numbers skew white and female.

- For the 2025-26 season, of the 369 LGBTQ characters counted on broadcast, cable, and streaming, 93 (25%) of them were bisexual.
- Though a decrease of five characters, this is an increase in percentage from the 20% bisexual characters counted in the previous research period. While still far below the population average, this is the first uptick after three years of the bisexual number declining.
- Of the 93 bisexual characters, 17 are on broadcast, 10 are on cable, and 66 are on streaming.
- 56 of the bi characters are women (60%), 33 are men (36%), and four are nonbinary (4%).
- One bi character is transgender.
- 49 bi characters are white (53%), eight are Black (9%), seven are Latine (8%), seven are multiracial (8%), five are API (5%), two are MENA (1%), and 14 are nonhuman (15%).
- 37 bi characters will not return (40%), with 24 being on shows that have been canceled or ended (26%). 42 bi characters are on shows that are renewed (45%), six are on shows that have been renewed for a final season (7%), and eight have unknown renewal status (9%).

Highlights of bisexual characters include lead characters Ilya Rosanov from HBO Max hit *Heated Rivalry*, Ava Daniels on the final season of *Hacks*, Margot and Sophie on Netflix's *The Hunting Wives*, Kitty Song Covey on *XO, Kitty* on Netflix, and more.

It is exciting to see more prominent bi+ characters that are leading their own stories and have their own unique voices and perspectives. However, we'd like to see more bi characters who are men and who have intersectional identities.



RJ Decker
ABC

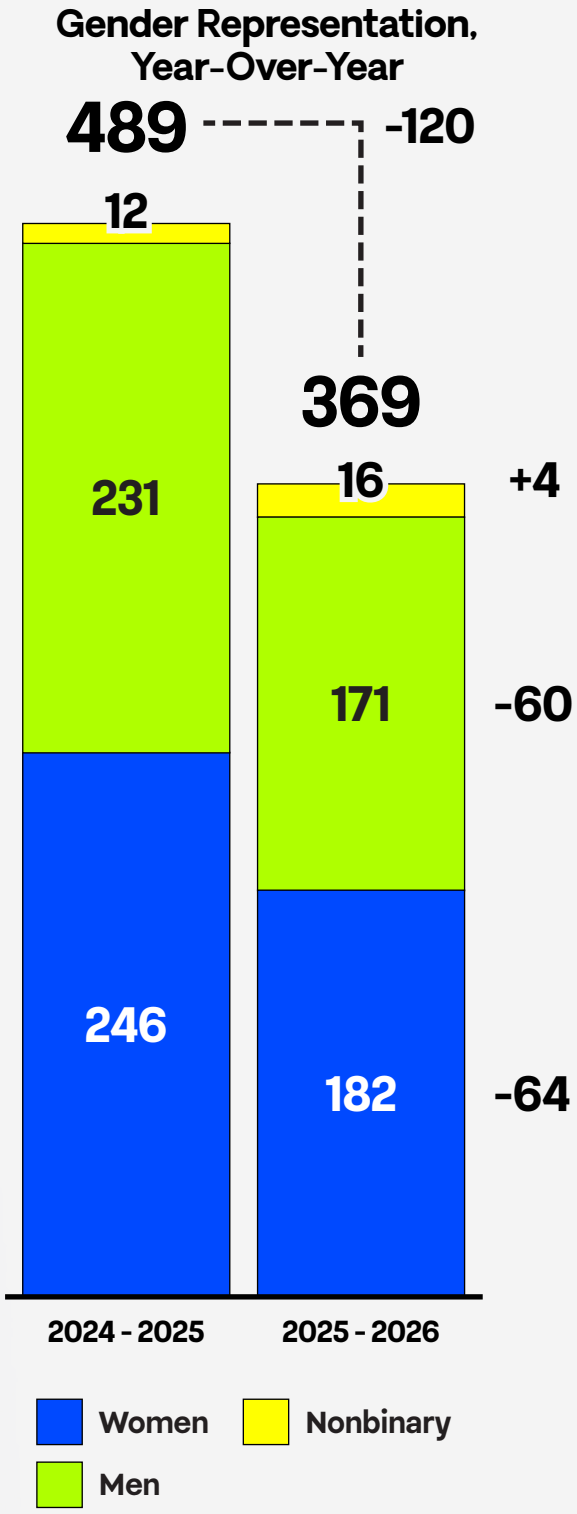
Representation of Gender

Representation of men and women remained consistent to the previous year, with a slight uptick of nonbinary representation. Lesbian and bisexual characters also saw significant gains.

- Of the total 369 LGBTQ characters, 182 are women (49%), this is a slight decrease from the 50% counted in the previous season.
- 171 LGBTQ characters are men (46%), another slight decrease from last year's 47%
- There are 16 nonbinary characters (4%) an increase from the 2% in the previous study.
- Of the 369 LGBTQ characters, 131 (36%) are gay men, a decrease down from 39%.
- There are 113 (30%) lesbian characters, an increase from 27% last year.
- 93 of the LGBTQ characters are bisexual (25%), an increase from 20% in the previous study.
- Three (1%) of LGBTQ characters are asexual, a slight increase from only 2 (less than 1%) in the previous year.
- Of the remaining characters, 16 (4%) are queer, three (1%) are straight, and 10 (3%) have an undefined sexual orientation (three trans characters and seven nonbinary characters).

In a year that saw many backslides, it is heartening that there weren't significant declines in regards to representation of queer women, and an increase to lesbian and bi characters due to shows such as Apple TV's *Pluribus*, Netflix's *Long Story Short*, ABC's *RJ Decker*, and many more.







Heartbreak High
Netflix

Representation of LGBTQ Characters of Color

In previous editions of this report, GLAAD has challenged the TV industry to ensure that at least half of all LGBTQ characters are people of color.

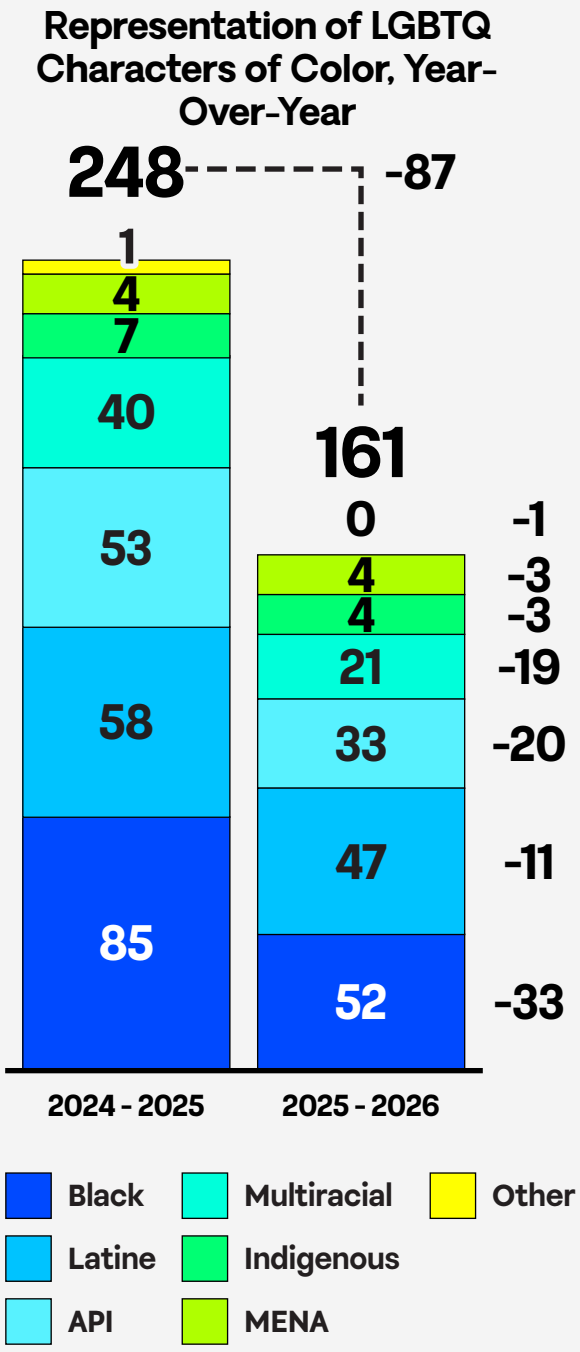
In our last report we saw that 50% of LGBTQ characters on all platforms were characters of color. However, for the 25-26 season, that number has fallen drastically.

This decrease is not just seen in LGBTQ representation, but also for all characters. According to the June 2026 UCLA Hollywood Diversity Report, the representation of lead actors of color on streaming TV declined from a high of 51% to just 36%, falling below their real life U.S. population estimate.

LGBTQ representation of characters of color is at an eight year low.

- Of the 369 LGBTQ characters tracked across broadcast, cable, and streaming, only 161 (44%) are characters of color. That is the lowest percentage tracked since the 2017-2018 TV season.
- On broadcast, 23 LGBTQ characters (50%) are people of color, the highest percentage of all platforms.
- Cable sees a sharp decrease with only 13 characters (28%) who are characters of color.
- Streaming has 125 (45%) LGBTQ characters of color, a decrease from over 50% counted in the previous season.

Not only is the number of LGBTQ characters of color decreasing, but it is decreasing faster than their white counterparts. This trend cannot continue at this pace, or the progress this community has made in the last several years will be lost.




Bel-Air
Peacock

Representation of Black LGBTQ Characters

This year has seen another decrease in Black LGBTQ characters across all platforms. Two years ago, 20% of all LGBTQ characters were Black, but that number has fallen drastically.

On streaming and broadcast, Black LGBTQ representation has decreased significantly, leading to a decline in overall representation.

- Of the 369 LGBTQ characters tracked across all platforms, only 52 (14%) are Black. This is a decrease of 32 characters and three percentage points from the 24-25 season.
- On broadcast, 10 out of the 46 (22%) LGBTQ characters were Black, a decrease from 26% in the previous year.
- On cable, 10 out of the 47 (21%) LGBTQ characters were Black, an increase from 14% in the previous year.
- On streaming, 36 out of 276 (13%) of the LGBTQ characters were Black, a decrease from 17% in the previous season.

This number continues to fall across all platforms, though the demand is there. Netflix's *A Different World*, which premiered outside of this research period, included a prominent Black queer character and immediately got renewed for season two.

Highlights of Black LGBTQ representation in this research period include the final seasons for many beloved characters including Marcus in HBO Max's *Hacks*, Darren on Netflix's *Heartbreak High*, Ashley Banks on Peacock's *Bel-Air*, and more.

Black LGBTQ characters that are returning include Hen and Karen on ABC's *9-1-1*, Dr. Tara Lewis on *Criminal Minds: Evolution*, Kendra on Netflix's *Long Story Short*, and more.


Olympo
Netflix

Representation of Latine LGBTQ Characters

Despite a high representation among LGBTQ adults and a growing population, Latine LGBTQ characters are still at a scarcity compared to the demographics of this country.

There was a slight percentage increase year over year in Latine representation on TV, which is a welcome change, but there is still more work to be done.

- Of the 369 LGBTQ characters counted on all platforms 47 (13%) are Latine. That is a decrease of six characters, but an increase from the 11% tracked last year.
- Of the 46 LGBTQ characters counted on primetime scripted broadcast, only four were Latine (9%). This is an increase of one character and three percentage points, but still an incredibly small number.
- Of the 47 LGBTQ characters counted on cable, four were Latine (9%). This is another increase from two characters and 3% last year.
- Streaming also saw a slight increase in Latine LGBTQ representation, with 39 out of 276 characters who were Latine, or 14%, an increase in percentage from 13% the previous year, but a decrease of nine characters.

Some highlights of Latine LGBTQ characters include broadcast characters Roxie Alba on ABC's *9-1-1: Nashville* and Mel Abreu on R.J. Decker, Paz and Elena on AMC's *The Walking Dead: Daryl Dixon*, the ensemble of *Amor Animal* on Prime Video, Roque and Sebas on Netflix's *Olympo*, and more.



Scrubs
ABC

Representation of Asian-Pacific Islander LGBTQ Characters

Asian and Pacific Islander (API) representation was another group that saw a decrease in LGBTQ characters.

After an increase the previous year, this number has decreased, creating a serious lack of API LGBTQ stories.

- Of the 396 LGBTQ characters counted on all platforms 33 (9%), were API. This is a decrease from the 58 characters and 12% counted in the 24-25 season.
- On broadcast, five of the 46 (11%) LGBTQ characters counted were API, a decrease of one character, but the same percentage as the previous year.
- On cable, only one LGBTQ character is API (2%), a consistent finding with the previous year
- Streaming saw a significant decrease in API representation Of the 276 LGBTQ characters on streaming, 27 of them were API (10%), almost half the characters of the 51 (14%) counted the previous year.

Highlights of API representation include Dr. Kevin Park on the *Scrubs* reboot on ABC, the ensemble of Netflix's *XO Kitty*, Ryu and Johan of Netflix's *Soul Mate*, Dr. Trinity Santos on HBO Max's *The Pitt*, and Prince Kupule in Apple TV's *Chief of War*.



The Bucaneers
Apple TV

Representation of Middle Eastern and North African LGBTQ Characters

This is the second year in a row to see a large decrease in Middle Eastern and North African (MENA) LGBTQ characters on TV.

MENA representation was already scarce, and getting scarcer.

- Of the 369 LGBTQ characters counted on all platforms, four of them (1%) are MENA. This is the same percentage as the previous year, but nearly half of the characters counted in the 2024-25 season.
- Broadcast once again counts zero MENA LGBTQ characters in their tally.
- On cable, there are two out of 47 MENA LGBTQ characters (4%), a finding consistent with the two characters tracked previous year, though a slight increase from the 3%.
- On streaming, there are only two (1%) MENA LGBTQ characters out of 276. This is a decrease from the five characters counted the previous year, though the same percentage.

The four MENA characters are Alby on HBO Max's limited series *Half Man*, Fatima on MGM+'s *From*, Mabel on Apple TV's *The Buccaneers*, and May on Netflix's *Breathless*.



Representation of Indigenous LGBTQ Characters

One of the most underrepresented populations in media, GLAAD counted only four Indigenous LGBTQ characters on TV. That number has remained the same from last year.

- On all platforms, only four of the 369 (1%) of the LGBTQ characters tracked are Indigenous.
- There are zero LGBTQ Indigenous characters on broadcast or cable.
- The four characters are on streaming, representing 1% of the 276 LGBTQ characters on scripted streaming series.

Three of these characters are on Netflix's *Heartbreak High*, Missy, Malakai, and Taz. This was the final season of the Australian teen drama, which showcased a diverse group of LGBTQ characters. The other character is Miki on Prime Video's *Deadloch*, which has unknown renewal status.

It is worth noting that all of these characters are on Australian series, and there is no Native American LGBTQ representation on TV this year.



Heart Rivalry
HBO Max

Representation of Multiracial LGBTQ Characters

An ever-growing population, multiracial representation is another demographic that saw LGBTQ inclusion shrink year over year.

- Of the 369 LGBTQ characters counted, 21 of them are mulitracial (6%), which is 19 fewer characters and two percentage points lower than the previous year's 40 characters (8%).
- On broadcast, four of the 46 (9%) LGBTQ characters are multiracial, an increase of one character and three percentage points from the previous year.
- There are zero multiracial LGBTQ characters on cable, a significant drop from the eight (13%) counted last year.
- On streaming, 17 out of 276 (6%) LGBTQ characters are multiracial, a decrease of 12 characters and two percentage points from the previous year.

Highlights of multiracial representation include lead characters Eddie Redcliff on Prime Video's *Deadloch* and Shane Hollander on HBO Max's *Heated Rivalry*, and supporting characters Skyler and Dexter on hit teen series *Off Campus* and *My Life With the Walter Boys* respectively.



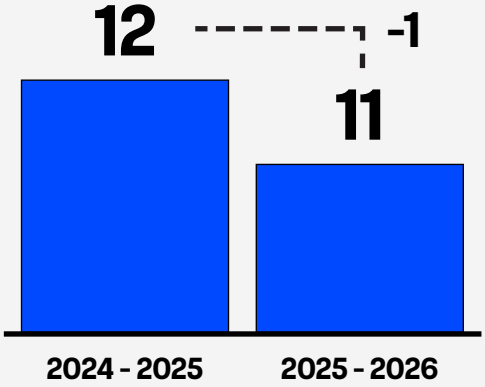
Cochinas
Prime Video

Representation of LGBTQ Characters with a Disability

The number of disabled LGBTQ characters counted in this study has gone down by one, while the percentage has very slightly increased, this is a huge underrepresentation of the actual population, where almost half of LGBTQ people report having a disability.

- Of the 369 LGBTQ characters tracked across all platforms, 11 (3%) have a disability. This is one fewer character than the previous year, and a slight increase from 2.5%.
- On broadcast, two of 46 LGBTQ characters (4%) have a disability. That is double the one (2%) of last year, but still an extremely low number.
- Of the 47 LGBTQ characters on cable, two (4%), have a disability, the same number as the previous year.
- On streaming, there are seven characters with a disability (3%), a decrease of two characters, but a slight percentage increase.

Representation of LGBTQ Characters of with a Disability, Year-Over-Year



The characters represented on broadcast are Evan "Buck" Buckley on ABC's *9-1-1* and Laila Jackson on Fox's *Murder in a Small Town*, both of which are recovering addicts. On cable there is Maura on HBO's *Half Man*, who has cancer, and Linus Bean on MGM+'s *American Classic*, who is living with Alzheimer's.

This streaming characters with disabilities are Irene from Prime Video's *Cochinas*, who has Down Syndrome, Stevie from Hulu's *Malcolm in the Middle: Life's Still Unfair*, who is a wheelchair user and only has one lung, Josie on Hulu's *Such Brave Girls*, who has clinical depression, Quinni from Netflix's *Heartbreak High*, who is autistic, Nathan from Netflix's *My Life with the Walter Boys* who has epilepsy, Wally from Netflix's *The Boroughs* and Horace from Netflix's *Beauty in Black*, who both have cancer.

One particularly concerning finding is that there are zero LGBTQ characters living with HIV. For the past two years, there has been only one character tracked per year, both on miniseries. In this study, there are none at all.

The results of this lack of representation are crystal clear. According to GLAAD's State of HIV Stigma report, in 2025 70% of Americans say they have not seen depictions of people living with HIV in film or television, compared to 65% in 2024. This has resulted in knowledge about HIV decreasing in younger generations.

Television must tell stories of people living with HIV today, including stories that educate audiences about the prevention and treatment that is currently available. While we appreciate period dramas about the cisgender gay men who were impacted by HIV in the 1980s and 90s, there is more to the story – and TV isn't telling it.



Boots
Netflix

Characters on Canceled Series

As TV has shifted more heavily to streaming, with shorter season orders and more time between seasons, more shows are being canceled after just one or two seasons. As we've seen in this study, with LGBTQ characters on the decline, every cancellation of an inclusive show has a devastating impact.

The impact of last year's cancellations are being seen in this year's report, with fewer shows which are less diverse. GLAAD counted 369 LGBTQ characters across scripted broadcast, cable and streaming series. That is 120 fewer characters than the 489 characters counted the previous year.

Slightly fewer shows are being canceled, but the overall number of series is shrinking rapidly due to series cancellations.

- Of the 369 LGBTQ characters across all platforms, 142 of them (38%) will not be returning. 162 (44%) are on series that have been renewed, while 21 (6%) are on series that have been renewed for a final season, and 44 (12%) have unknown renewal status.
- Of the 142 LGBTQ characters that won't be returning, 89 (24% of total shows) of them are on shows that have been canceled or ended, 44 (12% of total shows) of them are on limited series or anthologies, three LGBTQ characters left their series (1%), and six of them died (2%).
- The 89 LGBTQ characters on canceled or ended series account for 24% of all LGBTQ characters, nearly one quarter. This is still significantly fewer than the 159 (33%) counted last year, but the impact of those cancellations are still being felt.

Shows with large ensembles such as HBO Max's *Hacks*, Netflix's *Heartbreak High* and *The Sandman* have all concluded their run, as well as shows with LGBTQ leads, such as NBC's *Brilliant Minds*, Netflix's *Boots*, and Peacock's *Ponies*.

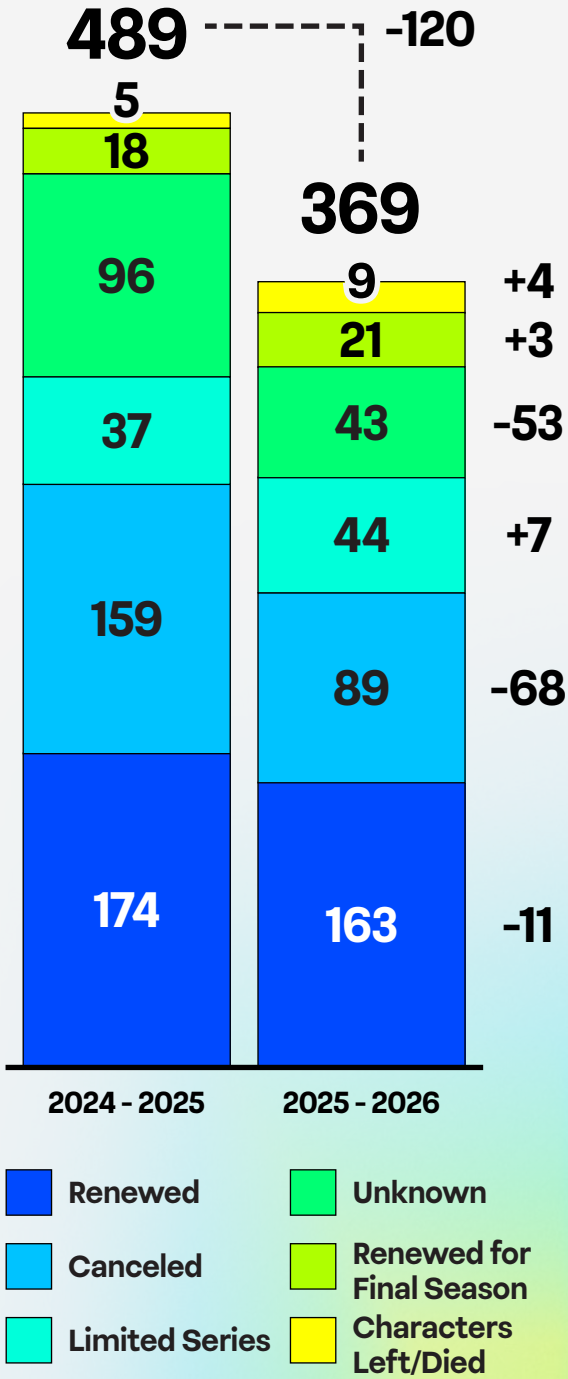
Last year, cancellations disproportionately affected transgender characters. The same is true this year: of the few remaining trans characters, none will return. Three of seven transgender characters are on canceled series (The CW's *Family Law*, Netflix's *Community Squad*, Netflix's *Squid Game*), while four further trans characters are on limited series or anthologies (Netflix's *The Dead Girls*, *Monster: The Ed Gein Story*, *Unspeakable Sins*, and *Wayward*).

These numbers will continue to go down year over year if inclusive shows are not greenlit, marketed, and given a chance to grow their audiences.



The Sandman
Netflix

Return Status of LGBTQ Characters, Year-Over-Year



Additional Content Deep Dive

Representation on Spanish-Language Programming


Mariliendre
Atresplayer

While GLAAD tracks Spanish Language programing on streaming services in this study, including HBO Max, Netflix, and Prime Video, there are also cable and streaming channels that specialize in Spanish Language programming that aren't covered in this report, including Unimás, Univision, and Telemundo on cable and ViX, Atresplayer, and RTVEplayer on streaming.

Some of the exciting LGBTQ-inclusive programming in Spanish Language media include GLAAD Media Award-winning *Mariliendre* on Atresplayer, a musical comedy that follows a woman who reunites with her friends in Madrid's gay scene. The series centered found family and community through a lens of laughter and music.

Other highlights include *Olympo* on Netflix, a teen drama that followed a training school for young athletes. The show highlighted a romance between gay rugby players Roque and Sebas. Netflix also aired Spanish medical drama *Breathless*, with five LGBTQ characters in the ensemble, and comedy *Community Squad*, which features one of the few trans characters on TV.

Prime Video included LGBTQ voices in new comedies *Amor Animal* and *Cochinas*, the latter of which includes Irene, one of the few disabled characters on TV. The streamer also aired the second seasons of returning series *Betty, la fea: la historia continúa*, and *Cana Minuto Cuenta*, both which feature queer characters in the ensemble.

Univision included LGBTQ representation on *Los Hilos del Pasado*, with Tony, the protagonist's right hand man, and on *Papás Por Siempre* with Circe, the protagonist's daughter, and her love interest, Edith. Unimás included trans character Sirena on the final season of *Rosario Tijeras*.

Representation on Unscripted Programming



The Traitors
Peacock

While this report only tracks the sexual orientation and gender identity of fictional characters on scripted series, reality TV has long included LGBTQ voices telling their own stories.

This year, there was significant LGBTQ representation on unscripted TV, with competition reality show winners, dating shows, and stories about people just living their everyday lives. Unscripted has more significant trans representation than scripted TV, but, much like scripted, there are beloved series which will not return. Below are a few highlights from reality television this season.

NBC's 17th season of *American Ninja Warrior* featured competitors Clayton Reeves and Jenson Little, two trans men, a first for the series. ABC's 34th season of *Dancing With the Stars* featured queer contestants Scott Hoying and Lauren Jauregui. CBS premiered new competition series *America's Culinary Cup*, which was won by a lesbian chef, Cara Stadler.

MTV continues to air *RuPaul's Drag Race*, with the *All Stars* version streaming on Paramount+. Both series bring drag and queer culture to a mainstream audience. *The Boulet Brothers' Dragula: Titans* also aired, a spinoff of their signature spooky drag competition series on AMC+.

Netflix released season two of gay Japanese dating series *The Boyfriend*, along with the second season of *The Ultimatum: Queer Love*. Netflix also aired the final season of *Queer Eye* and the ninth season of *Selling Sunset*, which was the final season with queer realtor Crishell Stause. Hulu aired second seasons of their queer dating series *I Kissed a Girl* and *I Kissed A Boy* in summer 2025. The latter included a trans man among the group of queer men. Both series were canceled after their second season.

Peacock's Emmy and GLAAD Media Award-winning series *The Traitors*, hosted by out star Alan Cumming, included a plethora of LGBTQ players in its fourth season. The streamer also aired the UK and UK Celebrity versions of *The Traitors*, which both featured gay men winning their season.

HBO Max's and Magnolia Network's *Back to the Frontier* included a gay couple amongst a group of people living life as if it were the 1800s. Prime Video released *June Farms*, following the event venue owned by Matt Baumgartner, who is gay. *Project Runway* moved to Freeform with queer judge Law Roach and mentor Christian Siriano, and featured the series first trans winner, Veejay Floresca. Hallmark+ plus aired the second season of *Finding Mr. Christmas*, hosted by out actor Jonathan Bennet.

Bravo released *Next Gen NYC*, which includes trans cast member Emira D'Spain and gay cast member Brooks Marks. *Southern Charm* and its spinoff *Southern Hospitality* both included LGBTQ cast members in their ensemble. Bravo's *The Valley* included a lesbian couple who were married on the show itself.



RuPaul's Drag Race All Stars
Paramount+



The Ultimatum: Queer Love
Netflix



School Spirits
Paramount+

Representation on Kids and Family Programming

As with representation found throughout this report, Kids and Family programming on television has seen a significant decline. This decline is not a coincidence.

In spring of 2026 the Federal Communications Commission (FCC) asked Americans to submit comments about whether the TV Oversight Management Board (TVOMB) should create new TV ratings to alert viewers to "transgender and gender non-binary programming" and "the discussion or promotion of gender identity themes."

With GLAAD's help, the industry fought back, with over 40 organizations signing onto a letter opposing warning labels on LGBTQ stories, and tens of thousands of public commenters rallied in favor of LGBTQ representation on screen for people of all ages.

Despite the public's overwhelming support for LGBTQ representation in the kids and family space, programming on TV has nearly vanished.

This season saw inclusive series coming to an end with the final seasons of Hulu's *The Bravest Knight* and Netflix's *Jurassic World: Chaos Theory* both ending. Both shows featured central queer romances, one of knights and princes and the other of explorers and adventures. Also concluding is Disney+'s *The Loud Family: Louder and Prouder*, which featured a gender fluid character and a gay couple. The loss of these shows is a huge blow to the genre.

There is still significant representation in the young adult space with series like Netflix's *XO Kitty* and Paramount+'s *School Spirits* expanding their LGBTQ ensemble to even more characters into their latest seasons, which makes those series an accurate reflection of the demographics of young people today. HBO Max's *Adventure Time: Fionna and Cake* explores queer characters from the original *Adventure Time*, with a gender-flipped twist.

Methodology

GLAAD's annual *Where We Are on TV* study tracks the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for the 2025-26 television season. This season marks the 30th year GLAAD has quantitatively tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted programming. This is the 21st edition of the *Where We Are on TV* study, which was launched in 2005 as an expansion of GLAAD's initial research methodology.

Broadcast counts are based on original scripted series which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 as aired or as confirmed by networks. LGBTQ characters must appear in at least one third of the episodes in a season to be counted in this study. Primetime begins at 8:00 p.m. ET and PT (7:00 Central and Mountain) and ends at 11:00 p.m. ET and PT (10:00 Central and Mountain), Monday through Saturday. On Sunday, primetime begins at 7:00 p.m. ET and PT.

On cable TV networks in the U.S., GLAAD tracks the presence of LGBTQ regular and recurring characters on primetime scripted original series which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 as aired or as confirmed by networks. A character must be in at least one third of a season's episodes to be considered recurring.

On streaming services Apple TV, Disney+, HBO Max, Hulu, Netflix, Paramount+, Peacock, and Prime Video, GLAAD counts regular and recurring LGBTQ characters on first-run and original scripted series. Streaming counts include LGBTQ regular and recurring characters on programs which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 as aired or as confirmed by content providers. A character must appear in at least a third of episodes in a season to be considered recurring.

This study counts both original scripted series created by the content provider, as well as foreign scripted series for which providers have acquired the exclusive U.S. distribution rights. If a character appears in multiple series in a connected universe, GLAAD only counts the character once.

TV movies, episodic anthologies with new casts each episode, and one-off episode/film specials are not included in GLAAD's tally. GLAAD did not include in its tally any series whose episode runtime is below the 22 minute standard "half hour" format. That standard can be met either as a single episode or as two shorter segments programmed to air as one half hour episode.

Characters were quantified based on story elements present in the series itself (for example, explicitly stating their identity, discussing and/or showing their relationship or partner, romantic history, and/or expressing attraction, use of they/them pronouns, and more.). The total number of LGBTQ regular and recurring characters was recorded for each series, as well as the characters' race/ethnicity, disability status, sexual orientation, and gender identity. For the context of this report, where characters must be specifically quantified, those characters who have been explicitly confirmed as queer and who do not use any other label have been marked as such. Characters who interchangeably use queer with a lesbian, gay, or bisexual+ label have been recorded under the most specific label applicable to them. Queer is only used to refer to sexual orientation in this study.

In this edition, ABC, Apple TV, Disney+, Hulu declined to give GLAAD their list of LGBTQ characters. Information about all the characters on those providers are taken from publically available information.

GLAAD reserves the final right to define a character's identity based on what is presented on screen, as well as through information provided by the network or streaming service. As of the publication of this study, the information in this report is accurate.

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About GLAAD
GLAAD is the world's largest LGBTQ media advocacy organization. GLAAD rewrites the script for LGBTQ acceptance. As a dynamic media force, GLAAD tackles tough issues to shape the narrative and provoke dialogue that leads to cultural change.

The GLAAD Media Institute provides education, consultation, and actionable research to help the entertainment industry create authentic, compelling, and nuanced stories about the LGBTQ community.

Journalists and media interested in speaking to a GLAAD spokesperson, please reach out to press@glaad.org.

Those interested in learning more about the GLAAD Media Institute and its services including consultation, research, media and cultural competency education, and more, please visit glaad.org/.

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