

2015-16

WHERE WE ARE ON TV



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MESSAGE FROM

SARAH KATE ELLIS

CEO & PRESIDENT OF GLAAD

Twenty years ago, GLAAD began tracking the number of lesbian, gay, bisexual, and transgender (LGBT) characters on television, and at the time, you could count them on one hand. Slowly but surely, those numbers increased and just over 10 years ago, GLAAD began gathering more comprehensive data about diversity on broadcast programming to get a sense of how LGBT people fit into the picture, and created the *Where We Are on TV* report. Since then we've seen amazing changes in the television landscape, especially in the quantity of LGBT characters. But numbers only tell part of the story, which is why GLAAD is turning the focus of its television analysis to pushing for more diverse LGBT characters and more substantive LGBT stories.

As each of us lives at the intersection of many identities, it's important that television characters reflect the full diversity of the LGBT community. It is not enough to just include LGBT characters; writers must craft those characters with thought and care. They must reject harmful, outdated stereotypes and avoid token characters that are burdened with representing an entire community through the view of one person.

The critical and commercial success of series like *Empire*, *Transparent*, and *Orange Is the New Black* can serve as an example to network executives that audiences are looking for stories they haven't seen before; indeed, there are still plenty of stories about our community yet to be told. LGBT people of color have remained underrepresented for years, and transgender men have been all but invisible in the media.

Additionally, LGBT stories must go far beyond the common "coming out" narrative.

The expansion of the television landscape into digital platforms is helping to spark these needed changes, as content creators like Netflix and Amazon are making their mark with groundbreaking series like *Sense8* and *Transparent*. This year, for the first time, GLAAD has expanded our analysis to count LGBT characters on these original streaming series as well. This is one way the *Where We Are on TV* report has grown this year, along with more detailed data and analysis around TV's gender balance, and representations of people of color, people with disabilities, bisexual, and transgender characters. This will allow GLAAD to more succinctly identify diversity deficits and storytelling opportunities for networks and television creators moving forward.

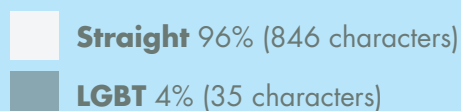
We've witnessed tremendous progress in television since GLAAD began tracking the presence of LGBT characters 20 years ago, but there is still a great deal of work to be done and many new and exciting stories to be told. We will continue to applaud networks and streaming services telling these stories – and hold their feet to the fire when they don't.

A handwritten signature in black ink that reads "Sarah Kate Ellis".

Sarah Kate Ellis
CEO & President
GLAAD



DIVERSITY OF REGULAR CHARACTERS ON PRIMETIME SCRIPTED TELEVISION



METHODOLOGY

GLAAD's annual *Where We Are on TV* report forecasts the expected presence of lesbian, gay, bisexual, and transgender (LGBT) characters for the 2015-2016 television season. Counts are based on scripted series which air or are expected to air in primetime between June 1, 2015 and May 31, 2016 for which casting has been announced.

This season marks the 20th year GLAAD has tracked the presence of LGBT characters on television by calculating their numbers in scripted primetime programs across both broadcast and cable networks. In 2005, GLAAD expanded this count into the *Where We Are on TV* report, which has allowed us to track trends and amass statistics for all series regular characters on broadcast television with regard to sexual orientation, gender identity, and race/ethnicity. At the beginning of the fall season, the information found in this report is accurate, but remains subject

to change based on programming adjustments over the course of the television season. This year, the *Where We Are on TV* report counts characters on scripted series that began after May 31, 2015, and looks at anticipated casts for the 2015-16 season.

While we have included an editorialized chapter on streaming television for several years, this year marks the first time GLAAD has assessed the regular and recurring LGBT characters on first-run scripted series on Amazon, Hulu, and Netflix. Due to the lack of defined seasons for streaming television, GLAAD includes programs that premiered or are expected to premiere between June 1, 2015 and May 31, 2016 and for which casting has been announced by the content providers. This report counts both original series created by the content provider, as well as foreign series providers have acquired.

HIGHLIGHTS



Of the 881 regular characters expected to appear on **broadcast** primetime programming in the coming year, **35 (4%) were identified as gay, lesbian, or bisexual**. There were an additional 35 recurring LGB characters.



The number of regular LGBT characters counted on **cable increased from 64 to 84**, while recurring characters increased from 41 to 58.



For the **first time**, GLAAD counted LGBT characters on **original series that premiered on Amazon, Hulu, and Netflix**. GLAAD found 43 series regulars and 16 recurring LGBT characters across 23 series.



There are **no transgender characters counted on primetime broadcast programming**, while only three recurring trans characters were counted on cable (2%). Streaming series boast the highest percentage of trans characters at 7% (4) with two notably being series leads. Of the seven trans characters counted, only one was a transgender man.



Bisexual representations rose on both broadcast and cable this year with a notable increase (from 10 to 18) in the number of bisexual men appearing on cable programs. Unfortunately, many of these characters still fall into dangerous stereotypes about bisexual people.



All three programming platforms **need to include more racially diverse LGBT characters**. Overall racial diversity is moving in the right direction with 33% (287) of 881 regular characters counted on broadcast programming being people of color, which is a six-point increase from last year.



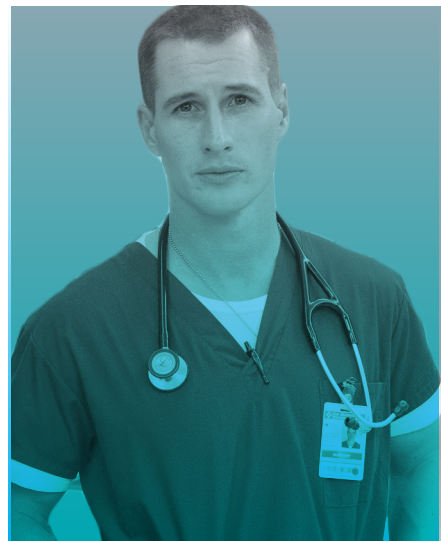
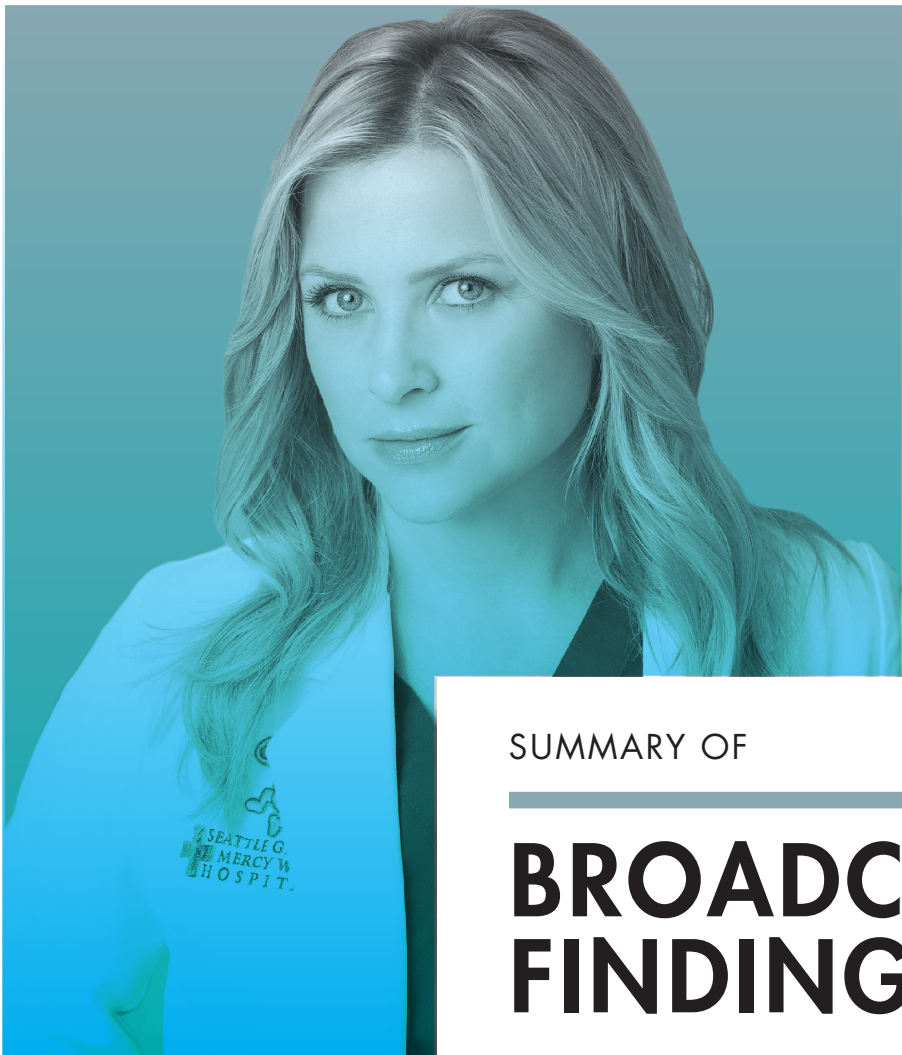
GLAAD found that 16% (145) of regular characters on broadcast programming will be Black, **the highest percentage since GLAAD began compiling comprehensive racial data 11 years ago**. However, Black women remain significantly underrepresented with only 59 of those characters being female.



This year, **43% of regular characters on primetime broadcast programming are women**, which is an increase of three percentage points from last year but still greatly underrepresents women in the population.

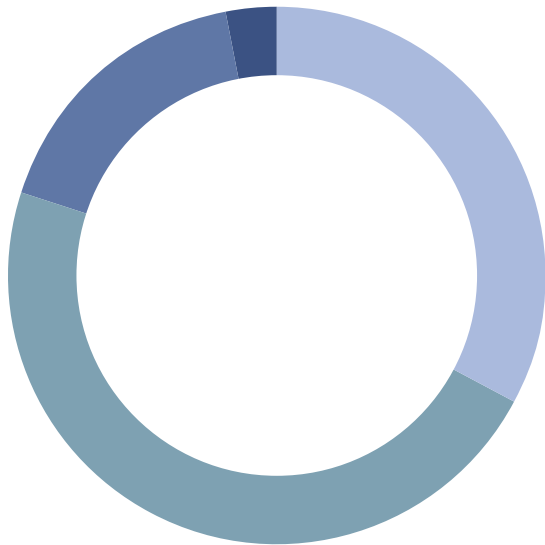


For the first time in two years, the percentage of **regular characters depicted as living with a disability on broadcast programming has dropped**, down to 0.9% from 1.4% reported last year. Between broadcast and cable, there is only one recurring character who is depicted as HIV-positive.

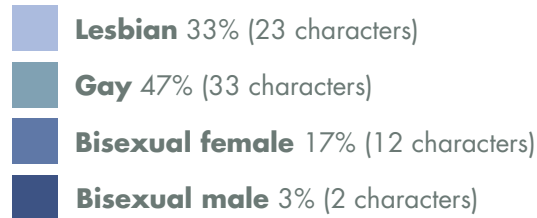


SUMMARY OF

BROADCAST FINDINGS



BREAKDOWN OF LGBT CHARACTERS IN PRIMETIME PROGRAMMING ON BROADCAST NETWORKS



- Of 881 series regular characters counted on 118 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 35 characters are LGBT. This is an increase from 32 reported last year.
- The overall percentage of LGBT regular characters on scripted broadcast series is 4%, an increase of one-tenth of a percentage point since 2014.
- GLAAD counted an additional 35 recurring LGBT characters on scripted primetime broadcast programming.
- Gay men still make up the majority of 70 regular and recurring LGBT characters at 47% (33), a decrease of seven percentage points from last year.
- Lesbian representation increased five points over last year to 33%.
- Bisexual representation rose two percentage points to 20%.
- There are currently no regular or recurring transgender characters expected on broadcast networks' primetime scripted programming.

One of the most inclusive programs on broadcast television is FOX's musical drama *Empire*, which broke several ratings records in its first season. In the show's second season, gay musician Jamal Lyon will be taking on more of a business role as the head of the family music label, Empire. Tianna, a bisexual artist signed to the label, was upped to a series regular this year. Several other gay, lesbian, and bisexual characters will recur.

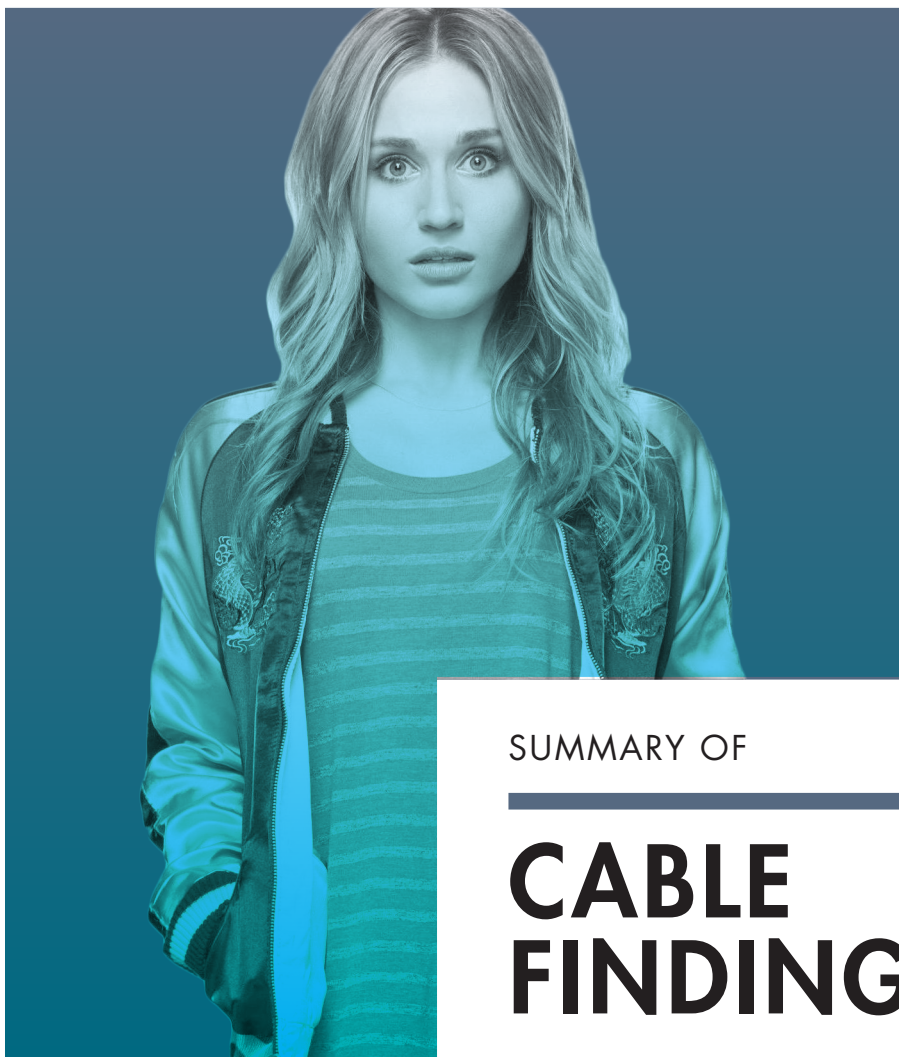
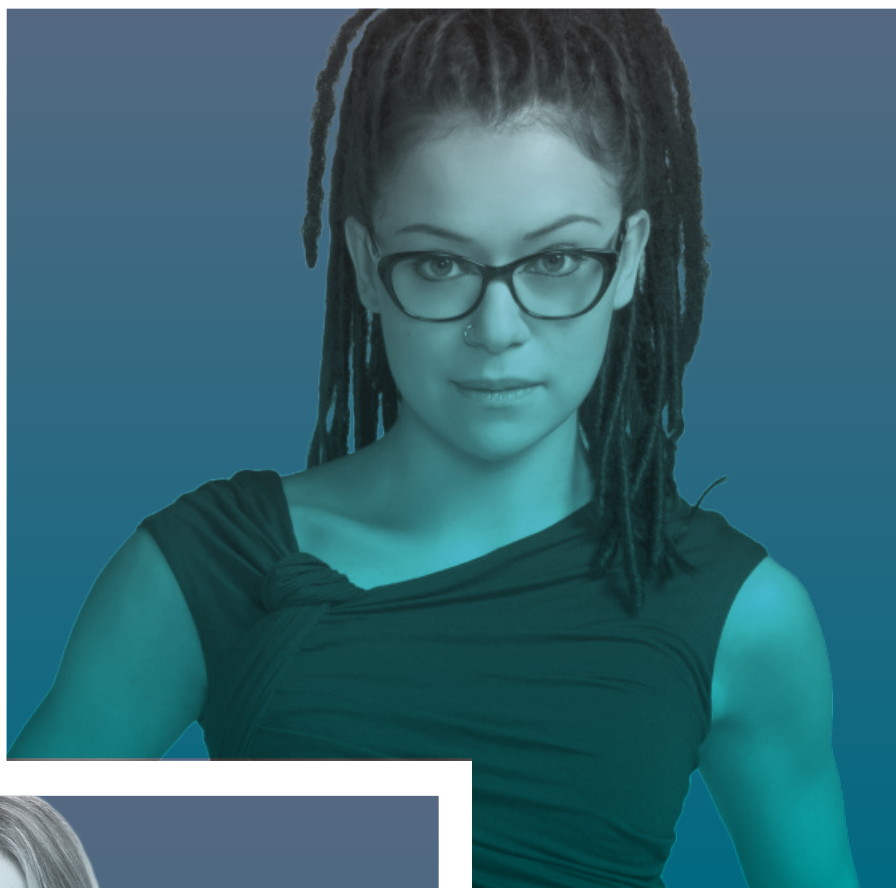
While crime procedurals have long been a place where LGBT characters were most often included as villains or victims, this season introduces lesbian couple and pathology experts Pippy and TMI on FOX's *Rosewood*. The CBS sci-fi crime drama *Person of Interest* will include the return of hacker Root and assassin Shaw in expanded roles after the two women realized their feelings for each other last season.

There will also be some new characters coming to super hero genre shows this year. *Arrow* will resurrect bisexual heroine Sara Lance before moving her over to the midseason series *DC's Legends of Tomorrow* as a lead character, the White Canary. Her former girlfriend Nyssa will continue to recur on *Arrow*, and the series

will add the recurring gay character Curtis Holt, who appears as the hero Mr. Terrific in the DC Comics source material. *Marvel's Agents of S.H.I.E.L.D.* on ABC will introduce recurring gay character Joey Gutierrez who has the power to spontaneously melt metal. These are all notable developments for LGBT representation in genre-driven programming, though it is increasingly difficult to ignore that LGBT people remain almost completely shut out of Hollywood's big budget comic films that have dominated the box office over the past several years.

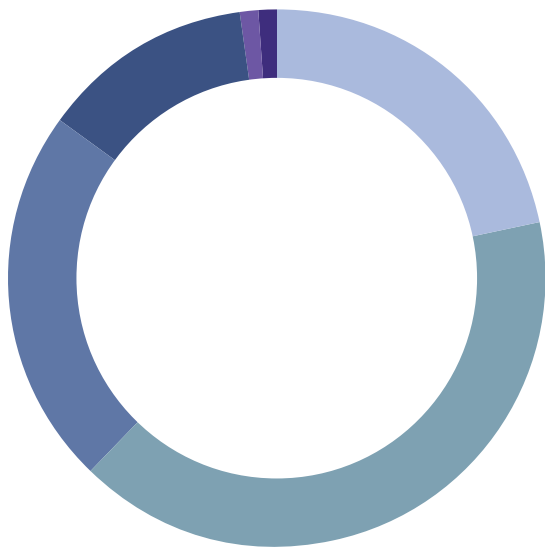
LOOKING AHEAD

While the broadcast networks have made strides in presenting greater racial diversity, they must also do better to reflect the full diversity of the LGBT community. Of the 70 LGBT characters on broadcast in the upcoming season, 69% are white, which is three percentage points higher than the overall percentage of white characters on broadcast. We would also like to see broadcast networks catch up to their online competitors with the introduction of significant transgender characters.

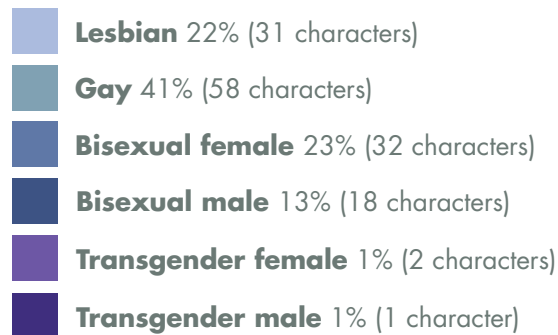


SUMMARY OF

CABLE FINDINGS



BREAKDOWN OF LGBT CHARACTERS IN PRIMETIME PROGRAMMING ON CABLE NETWORKS



- The number of LGBT characters on scripted cable programs continued to rise, with 84 regular characters, up substantially from 64 last year.
- Recurring characters also increased, from 41 to 58, bringing the overall count to 142 regular and recurring LGBT characters expected.
- Gay men still represent the majority of LGBT regular and recurring cable characters at 41% (down from 45% last year).
- Lesbians make up 22% of the LGBT characters, which is a drop of three percentage points from the previous report.
- Bisexual women account for 23% of LGBT characters on cable compared to 20% last year, while bisexual men make up 13% (up from 10% in the previous report).
- Three of the 142 characters (2%) are transgender, compared to just one character last year. Unfortunately, one of those three characters was the now deceased Angelique on Showtime's *Penny Dreadful*.

Among the 142 characters counted, 17 are not expected to return due to characters being written off or series

cancellations but which aired during the research period.

The teen and young adult-skewing ABC Family and premium channel Showtime are set to be the most LGBT-inclusive networks on cable with each network boasting 18 regular or recurring characters. Notably, these two networks are also responsible for all transgender characters counted on cable.

The returning drama *The Fosters*, which follows a lesbian couple raising their biological, foster, and adopted children, is ABC Family's most inclusive show with seven LGBT characters, including trans teen Cole (played by trans actor Tom Phelan) and new couple Jude and Connor. The network's upcoming sci-fi drama *Shadowhunters*, based on *The Mortal Instruments* book series, will include out demon hunter Alec Lightwood and bisexual warlock Magnus Bane. Another book-to-TV adaptation to keep an eye out for on ABC Family is *Recovery Road*, which will star gay actor Daniel Franzese as a gay man struggling with addiction.

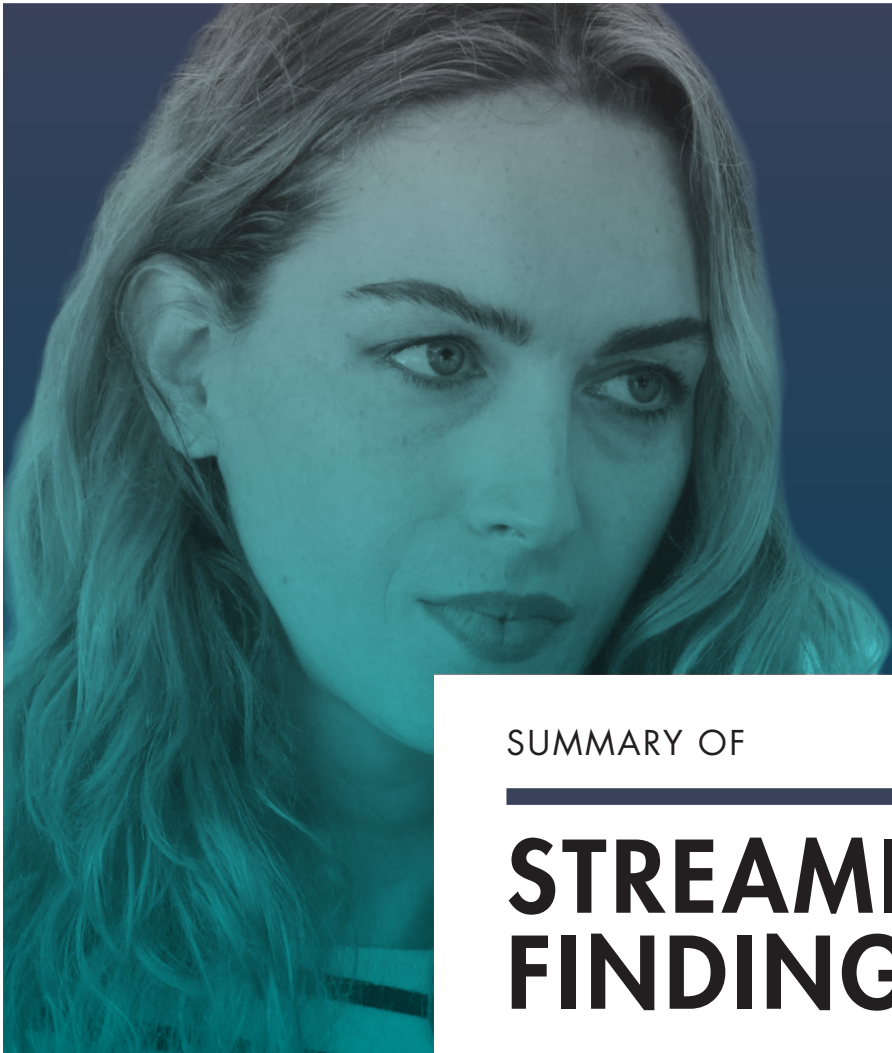
One of TV's biggest hits is the post-apocalyptic drama *The Walking Dead*, which added out couple Aaron and Eric last season and continues to include lesbian zombie hunter Tara.

The new season will also introduce Paul "Jesus" Monroe, a gay character from the comic series that provides the show's source material.

The most recent season of the Starz' pirate drama *Black Sails* revealed that lead character and feared pirate Captain James Flint was previously involved with a man, and featured several other bisexual characters. The hacker series *Mr. Robot* on USA features several LGBT characters, including cybersecurity firm CEO Gideon, Evil Corp's vice president Tyrell, and hacker/activist Trenton. BBC America's clone drama *Orphan Black* also continued to feature several LGBT characters and introduced Cosima's new recurring love interest Shay. *American Horror Story: Hotel* will star Lady Gaga as The Countess, the owner of the titular hotel, who is romantically involved with Angela Bassett's character among others.

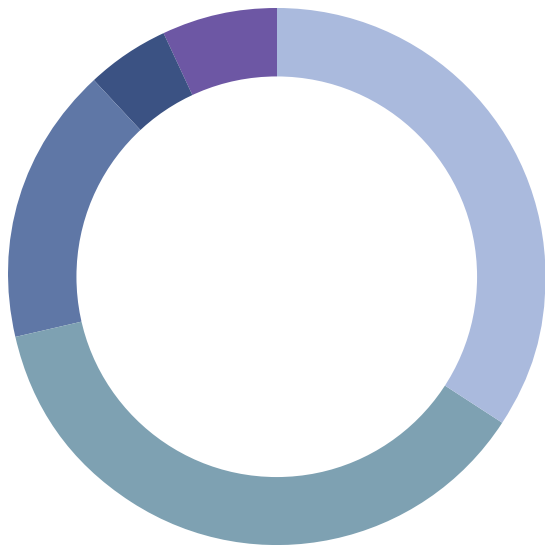
LOOKING AHEAD

As with broadcast, we would like to see cable create more racially diverse characters going forward. Of the 142 regular and recurring LGBT characters expected, 71% (101) are white characters.

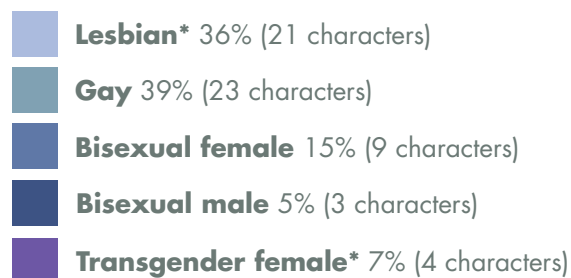


SUMMARY OF

STREAMING FINDINGS



BREAKDOWN OF LGBT CHARACTERS ON STREAMING CONTENT PROVIDERS



*1 character is both transgender and a lesbian

This year, for the first time, GLAAD includes a count of the regular and recurring LGBT characters in scripted series on the streaming content providers Amazon, Hulu, and Netflix. Due to the lack of defined seasons, GLAAD counted scripted series that premiered or are expected to premiere between June 1, 2015 and May 31, 2016 for which casting has been announced by the content providers. GLAAD counted both original series created by these companies, as well as foreign series they have acquired.

- Across 23 series, GLAAD found 43 regular lesbian, gay, bisexual, and transgender characters. We counted an additional 16 recurring LGBT characters.
- Gay men make up 39% of those 59 characters.
- Lesbians account for 36% of LGBT representations in streaming series, which is a higher percentage than is found on either broadcast or cable.
- Bisexual women make up 15% of LGBT representations with bisexual men at 5%.
- Streaming original series boast the highest percentage of transgender characters of all programming platforms at 7% (four characters). Notably, two of those four characters are lead characters on their respective series (Maura on *Transparent*, Nomi on *Sense8*).

The Amazon comedy *Transparent* tells the story of Maura, a trans woman coming out to her family late in life, and includes several other lesbian, bisexual, and transgender characters. Show creator Jill Soloway also paid special attention to ensuring diversity both in front of and behind the camera by employing trans writers, crew members, and several trans actors who appear in recurring roles. Other LGBT-inclusive Amazon Originals include the music-based dramedy *Mozart in the Jungle* and the 1980s-set comedy *Red Oaks*.

Hulu's two most LGBT-inclusive series are British soap operas *Coronation Street* and *Hollyoaks*, for which the platform owns U.S. distribution rights. The two series include 10 LGBT characters between them, with *Hollyoaks* notably including a gay character who is HIV-positive. Hulu also airs the Australian soap *Neighbours* in the U.S. which includes two gay characters. The original series *Difficult People*, *The Awesomes*, *Casual*, *East Los High*, *The Hotwives of Las Vegas* and season four of *The Mindy Project* (acquired by Hulu for continuation after it was cancelled by FOX) all include regular or recurring LGBT characters.

Netflix's prison dramedy *Orange Is the New Black* boasts more LGBT regular and recurring characters than any other scripted program tracked in this report. The series

follows a diverse group of inmates at a women's prison, including trans prisoner Sophia Buset, played by trans actress and advocate Laverne Cox. This summer, Netflix premiered the new sci-fi drama *Sense8* from Lana and Andy Wachowski, which has been picked up for a second season. The globe-spanning story follows eight strangers who learn they have a mysterious psychic connection. The cast includes telenovela star Lito Rodriguez and his boyfriend Hernando, as well as blogger and hacker Nomi (who is a trans woman) and her girlfriend Amanita.

Other LGBT-inclusive Netflix programming includes *Grace and Frankie*, *Degrassi: The Next Class*, *The Fall*, *Bojack Horseman*, *House of Cards*, *Master of None*, *Unbreakable Kimmy Schmidt*, and *Wet Hot American Summer: First Day of Camp*. We'll also be keeping an eye on the upcoming series *Marvel's Jessica Jones*.

LOOKING AHEAD

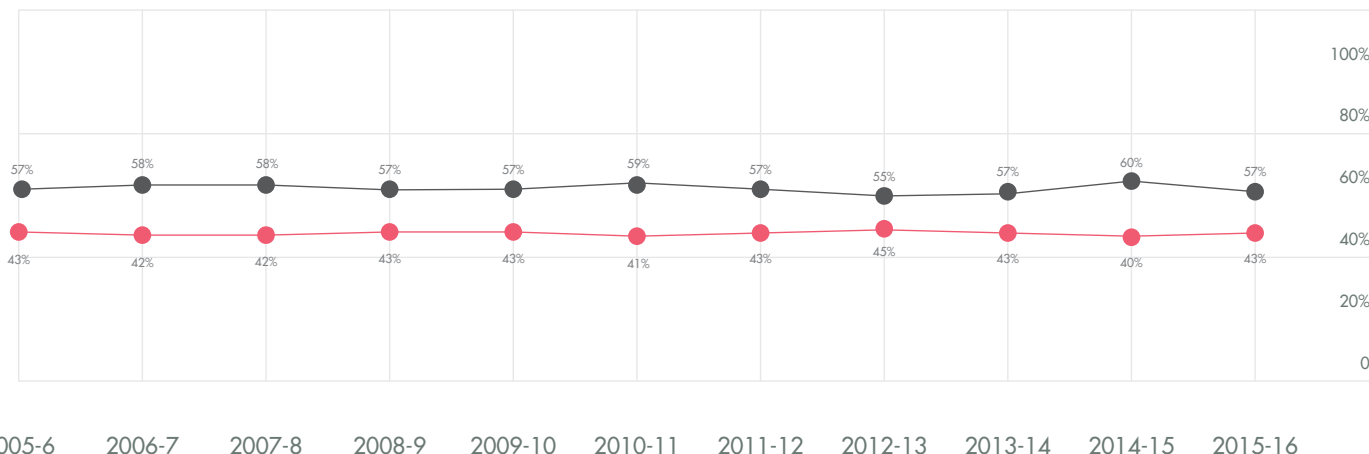
We'd like to see streaming content providers produce more racially diverse LGBT characters going forward. We were surprised to find that of the 59 regular and recurring characters counted, 73% (43) are white; a percentage higher than that of LGBT characters found on cable or broadcast programming this year.



SEX AND GENDER

BROADCAST GENDER BALANCE OVER TIME

●—● % Male Characters ●—● % Female Characters



This year, 43% of series regulars on primetime scripted broadcast series are women, an increase of three percentage points from last year. According to the 2010 census, the country's population is 51% female.

- FOX comes the closest to accurately reflecting our population's gender balance with 48% of their series regulars being female, an increase of 10 points from the previous year.
- There are 135 female series regular characters of color, which accounts for 47% of all characters of color.
- There are 59 Black female regular characters expected (44% of female characters of color), 33 Latinas (24%), 27 Asian Pacific-Islander women (20%), and 16 women who belong to another ethnicity or are multiracial (12%).
- The largest discrepancy among broadcast women of color is the number of Black female characters (59 females versus 86 male characters). Women outnumber men among other non-white ethnic groups tracked.

"While it's encouraging to see that the number of female regular characters on broadcast television is at an all-time high, it's disappointing that the percentage of women in these roles is largely unchanged over the past 11 years," said Julie Burton, President of the Women's Media Center (WMC). "Network executives

need to realize that slow, incremental change simply is not good enough. Women are more than half of the population and comprise a majority of the television audience. In fact, women are 54 percent of the heaviest consumers of media across four media sectors —radio, television, Internet and print newspaper, according to Nielsen Scarborough. Yet, television network studio heads and senior management are more than 70 percent male and over 90 percent white, according to research cited in WMC's *Status of Women in U.S. Media 2015*. If network executives are serious about real transformation and truly wish to produce television programming and characters that better reflect the representation of women and girls, we invite them to look internally at the industry's decision makers. This is crucial to making sure that women's stories, perspectives and voices are heard."

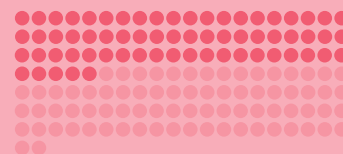
After droppings seven points last year, the gender balance of LGBT characters on primetime scripted broadcast has returned to parity.

Hopefully lesbian and bisexual women will fare better on broadcast in the coming season than in the previous year, which included the deaths of several queer women. For instance, the 2014-15 season included the deaths of lesbian EMT Shay on NBC's *Chicago Fire* and lesbian hacker Charlie on *Supernatural* (The CW) among others.

On cable, the gender balance of



Of the 70 LGBT characters on five broadcast networks, **23** (33%) are lesbians and **12** (17%) are bisexual women.



Of the 142 LGBT characters on cable primetime scripted series, **31** (22%) are lesbians and **32** (23%) are bisexual women. **2** of these characters are trans.



Of the 59 LGBT characters on streaming original series, **21** (36%) are lesbians and **9** (15%) are bisexual women. **4** of these characters are trans.

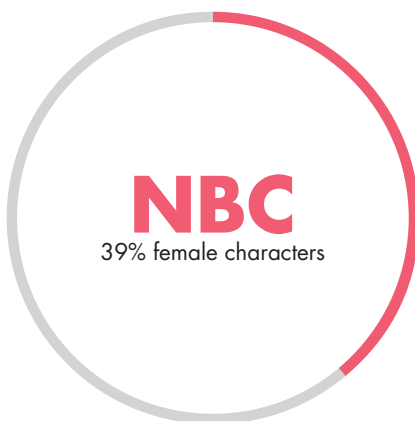
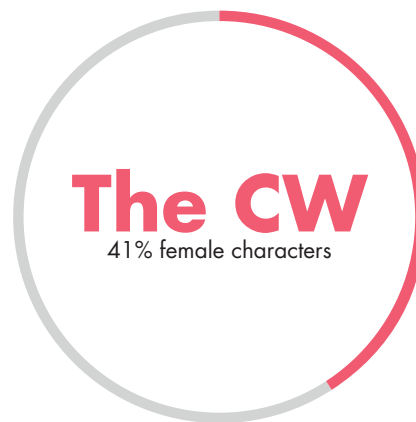
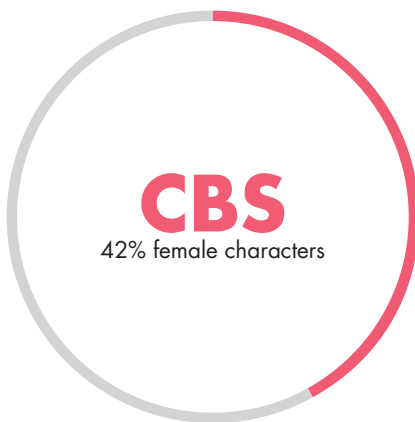
LGBT regular and recurring characters is 44% female to 56% male, a figure similar to the previous year.

- Of the 142 characters, 31 (22%) are lesbians and 32 (23%) are bisexual women. There are 58 gay characters (41%) and 18 bisexual men (13%).
- Cable counts three recurring transgender characters: two trans women (3% of LGBT female characters) and one trans man (1% of LGBT men).

On streaming series, female LGBT characters actually outnumber males, 56% to 44%.

- Of the 59 LGBT regular and recurring characters, 21 are lesbians (36%) and 9 are bisexual women (15%). There are 23 gay men (38%) and three bisexual men (5%).
- There are four regular and recurring trans women on streaming programs, they represent 12% of the LGBT females counted.

GENDER BALANCE BY BROADCAST NETWORK



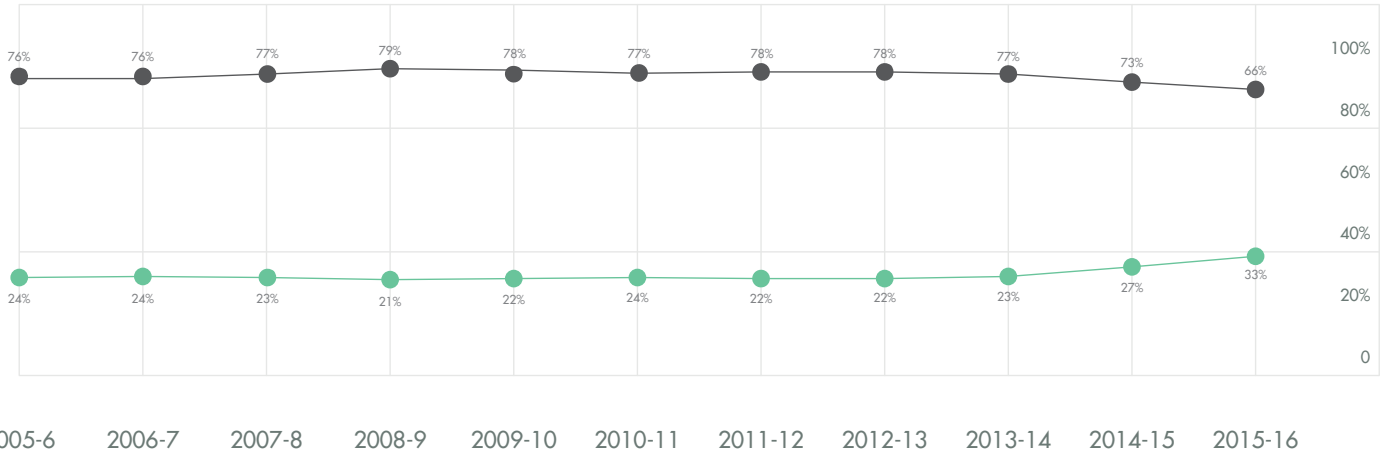


RACE AND ETHNICITY

Clockwise from upper left: Jamal Lyon (Jussie Smollett), FOX's *Empire*; Lena Adams Foster (Sherri Saum), ABC Family's *The Fosters*; David Singh (Patrick Sabongui), The CW's *The Flash*; Lito Rodriguez (Miguel Ángel Silvestre), Netflix's *Sense8*

BROADCAST POC REPRESENTATION OVER TIME

● % White Characters ● % POC Characters



The past two years have seen welcome increases in overall racial and ethnic diversity on broadcast programming after years of little variation. This year, that number continues to climb with 33% (287) of 881 series regulars being people of color (POC). This is a six point jump from last season's 27% and a full ten points over two years ago when only 23% of regular characters were POC.

- NBC leads the five broadcast nets with 41% of their regular characters being POC, a huge jump from last year's 29%.
- FOX is in second at 36%, up from 32% last year.
- ABC is third at 32%, which is an increase of two points from last year.
- The CW (29%) and CBS (25%) are again in fourth and last respectively, though both nets did post increases from the previous year.

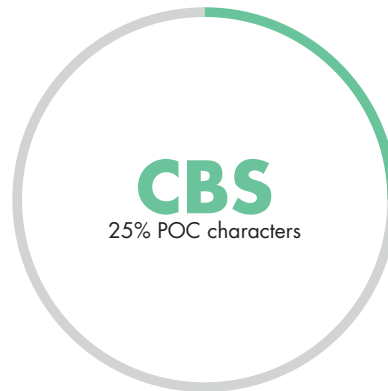
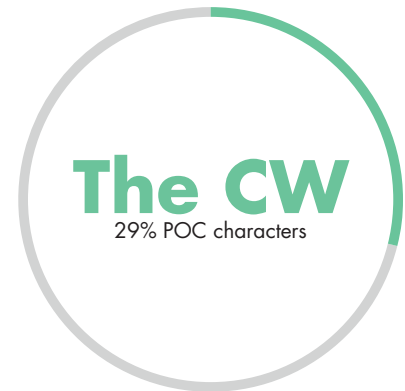
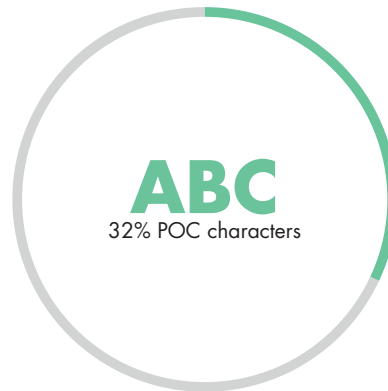
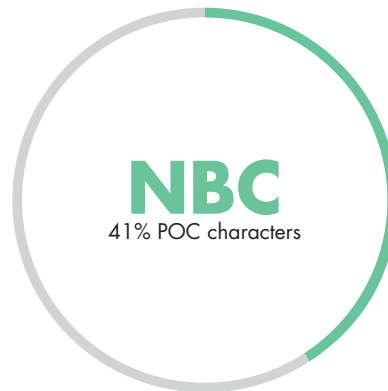
Given the increase in regular characters of color on broadcast it seems that networks are finally making serious strides towards more diverse representations.

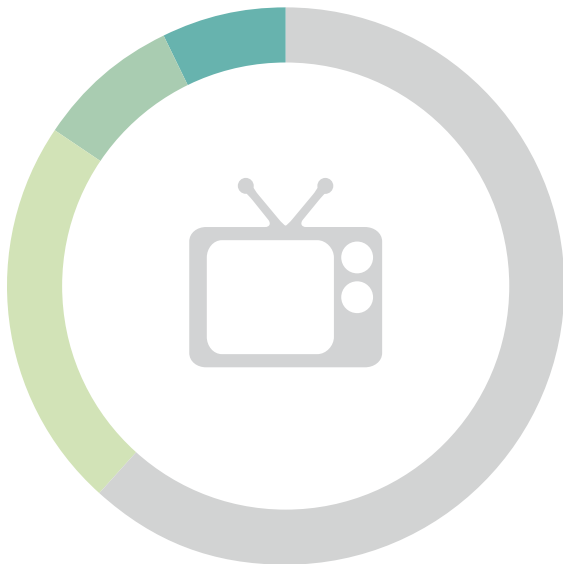
The racial diversity of the 70 LGBT regular and recurring characters on primetime scripted broadcast series has also increased, going from 26% to 31% being POC.

However, racial diversity is down this year among LGBT characters on cable programming. Only 28% of the 142 LGBT characters counted are POC; a drop of six percentage points. Of the 59 LGBT characters on original streaming series, 27% (16) are characters of color.

This is an area that we would like to see all three programming platforms improve in.

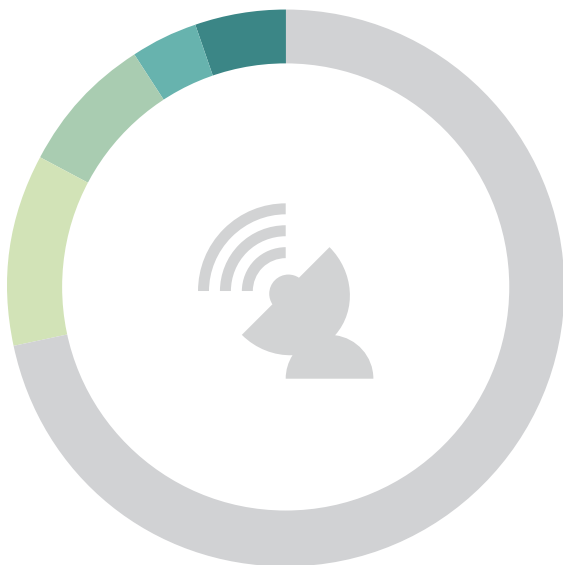
POC REPRESENTATION BY BROADCAST NETWORK





DIVERSITY OF LGBT CHARACTERS ON BROADCAST NETWORKS

- White** 69% (48 characters)
- Black** 19% (13 characters)
- Latino/a** 7% (5 characters)
- API** 6% (4 characters)



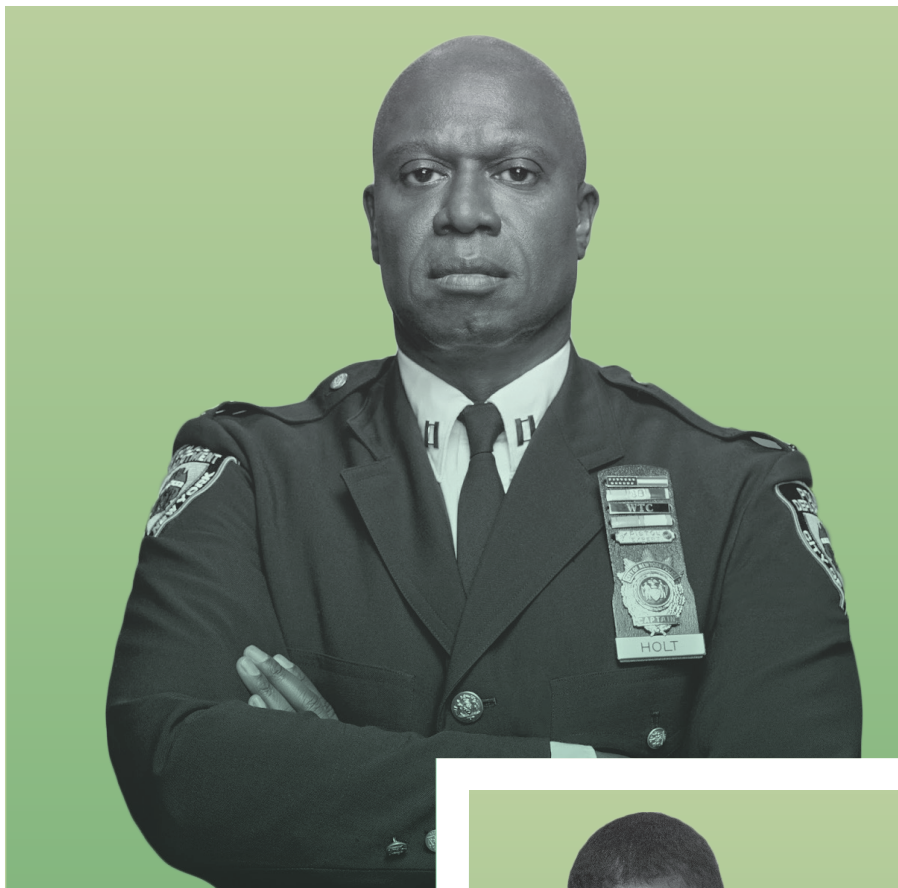
DIVERSITY OF LGBT CHARACTERS ON CABLE NETWORKS

- White** 71% (101 characters)
- Black** 11% (16 characters)
- Latino/a** 8% (11 characters)
- API** 4% (6 characters)
- Other** 5% (7 characters)



DIVERSITY OF LGBT CHARACTERS ON STREAMING CONTENT PROVIDERS

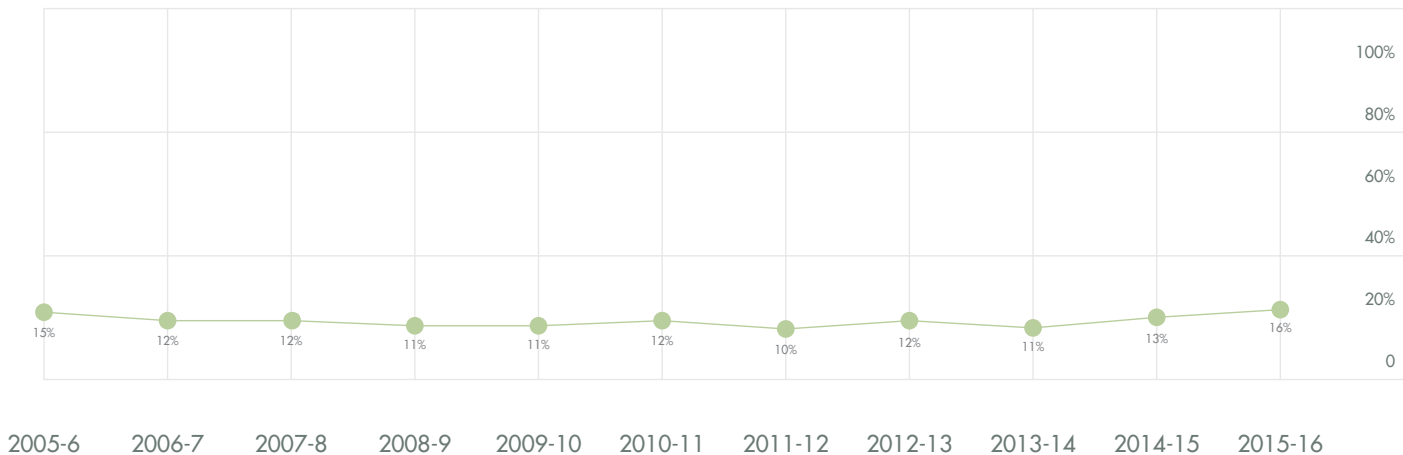
- White** 73% (43 characters)
- Black** 12% (7 characters)
- Latino/a** 12% (7 characters)
- API** 2% (1 character)
- Other** 2% (1 character)



REPRESENTATION OF

BLACK CHARACTERS

BROADCAST REPRESENTATION OF BLACK CHARACTERS OVER TIME



This year, GLAAD found the highest percentage of Black regular broadcast characters it has ever counted - 16% (145) - since beginning to gather comprehensive racial data 11 years ago. This is an increase of three percentage points from the previous year.

The success of shows like *Empire* and *How to Get Away with Murder*, which star leading Black characters, has sparked widespread conversations about diversity in Hollywood.

“There has been a renaissance of Black shows that have emerged in the past year and they’ve told complex stories of Black people from all walks of life. Their success both financially and artistically tells us that the television industry, and Hollywood at large, has a vested interest in continuing to tell the myriad stories of people of color,” said ColorofChange Executive Director Rashad Robinson.

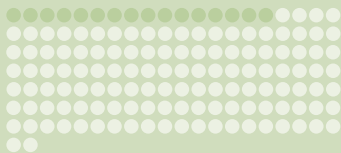
ColorofChange hopes that the increase in Black representation proves to be a lasting change rather than temporary reaction to criticism. They’d also like to see more inclusion of diverse talent behind the lens. Robinson continued:

“At the same time, it’s important to remember that, in terms of Black representation, we saw similar numbers 10 years ago, followed by a steady decline in the years following. This shouldn’t be just a fad, but truly the way forward. And it can’t just be what we see on our screens but also behind the cameras, including more writers, directors and producers of color. We need to see more Shonda’s - they are certainly out there.”

Among LGBT characters on the three programming platforms, broadcast featured the highest percentage of Black LGBT characters, largely thanks to FOX’s *Empire*.



Of the 70 LGBT characters on five broadcast networks, **13** (19%) are Black.



Of the 142 LGBT characters on cable primetime scripted series, **16** (11%) are Black.



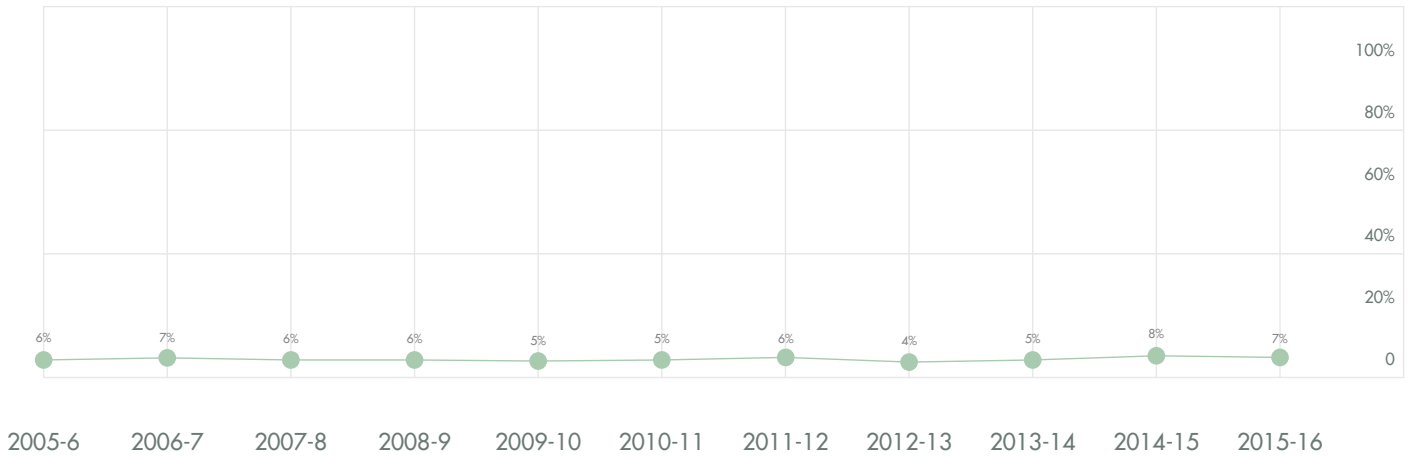
Of the 59 LGBT characters on streaming original series, **7** (12%) are Black.



REPRESENTATION OF

LATINO/A CHARACTERS

BROADCAST REPRESENTATION OF LATINO/A CHARACTERS OVER TIME



The percentage of Latino/a characters has actually dropped by one point to 7% (61) from last year’s all-time high. This is a drastic difference from the actual U.S. population, which was estimated to be 16% Latino/a in the 2010 census.

Alex Nogales, President of the National Hispanic Media Coalition, notes the new variety of experiences that broadcast stories are beginning to tell about the Latino/a community.

“Just a few years ago many portrayals of Latinos on television were negative stereotypes. More recently we have seen a balance emerge in the way we are portrayed. Yes, sometimes we are still criminals and gang members but these roles are balanced by Latinos playing lawyers, teachers and good citizens within

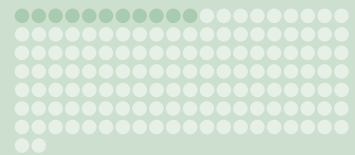
the same program. We expect to see more of these nuanced characters for Latinos on the big and small screen,” he said.

This year will include the premiere of *Hot and Bothered* on NBC, starring a predominantly Latino/a cast fronted by Eva Longoria. Several other new broadcast series will also feature Latina leading characters including Jennifer Lopez on *Shades of Blue* and America Ferrera on *Superstore*, both on NBC.

Streaming content providers boast the highest percentage of Latino/a LGBT characters thanks to shows like Hulu’s *East Los High* and Netflix’s *Sense8*.



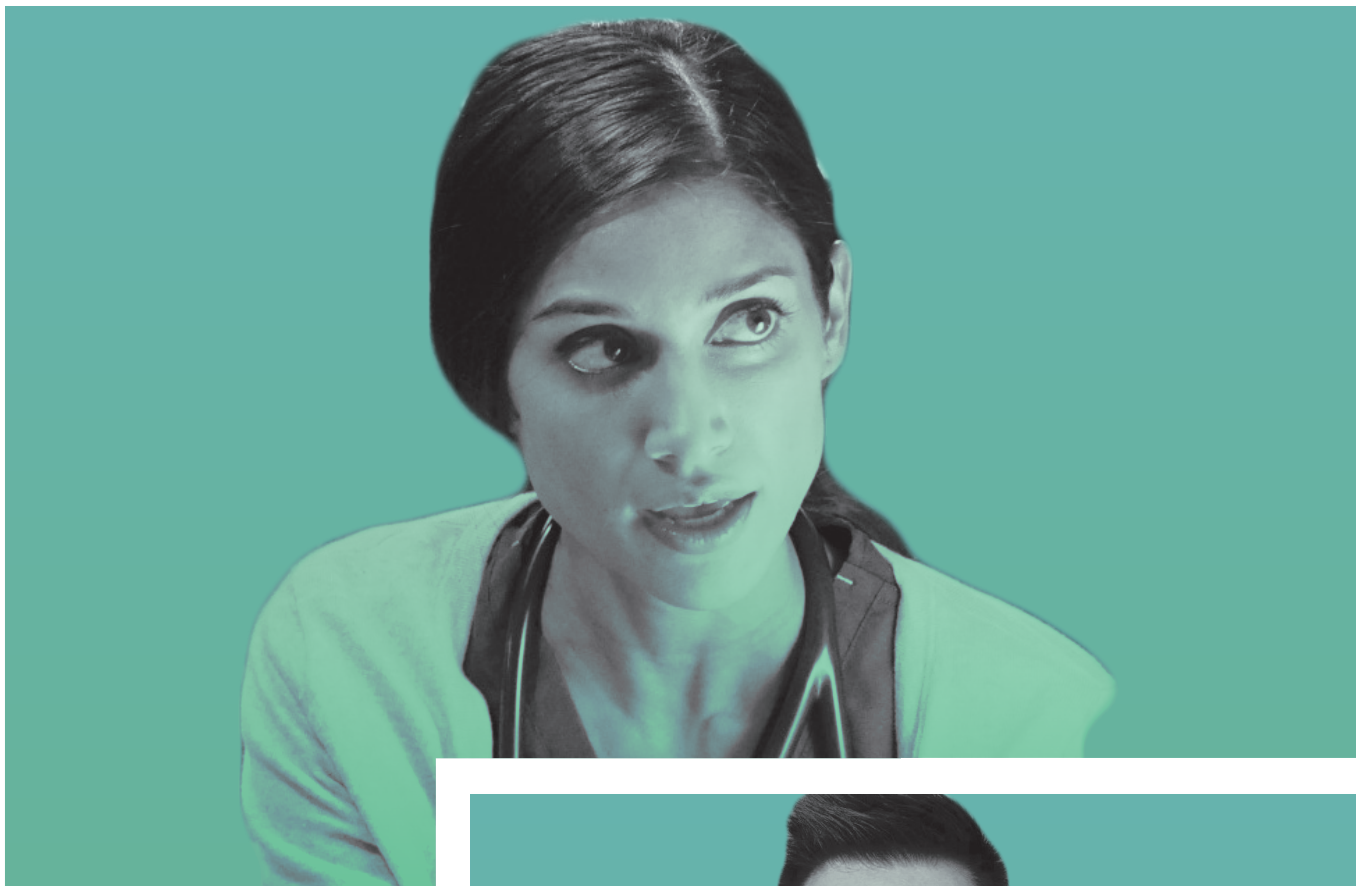
Of the 70 LGBT characters on five broadcast networks, **5 (7%)** are Latino/a.



Of the 142 LGBT characters on cable primetime scripted series, **11 (8%)** are Latino/a.



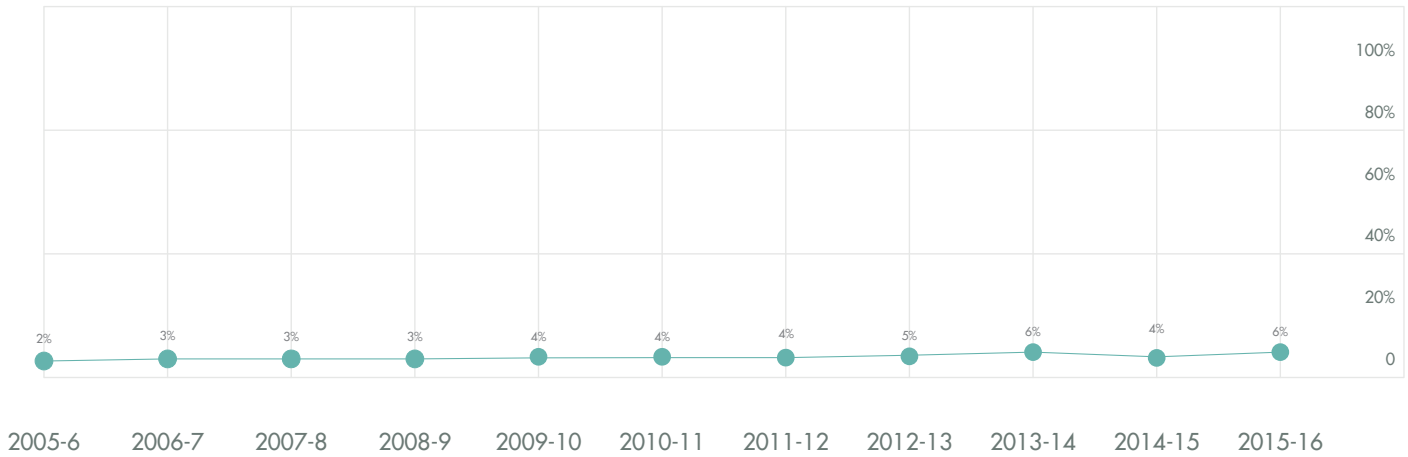
Of the 59 LGBT characters on streaming original series, **7 (12%)** are Latino/a.



REPRESENTATION OF

API CHARACTERS

BROADCAST REPRESENTATION OF ASIAN & PACIFIC ISLANDER CHARACTERS OVER TIME



The percentage of Asian-Pacific Islander (API) regular characters increased two points this year to 6% (53), a tie for the highest percentage of API regulars GLAAD has ever found.

“The 6% figure is helped in great part by ABC airing two Asian American family sitcoms: *Fresh Off The Boat* and the new *Dr. Ken* starring Ken Jeong. The former – which follows the adventures of an immigrant family – has been a critics’ favorite, and the latter – which also boasts some hilarious moments – offers a more assimilated Asian American family. For years, we’ve encouraged the networks to cast Asian/Pacific Islander actors in starring (first name in the credits) roles – not just in ensemble casts – and the idea is catching on with ABC’s *Quantico* (Priyanka Chopra), AMC’s *Into the Badlands* (Daniel Wu), and *Fear The Walking Dead* (Maori actor Cliff Curtis),” said Asian Pacific American Media Coalition (APAMC) Founding Member and Founding President of Media Action Network for Asian Americans (MANAA) Guy Aoki.

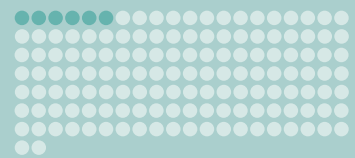
Aoki also hopes that networks will begin to tell more varied stories that reflect the lived experiences of API people, saying:

“The biggest problem continues to be the exclusion of Asian Americans in places where we’re found disproportionately in real life. Despite the fact that one out of every six doctors in this country is of Asian descent, there has only been one Asian regular on *Grey’s Anatomy* in its first 10 seasons and none since Sandra Oh left. Although Hawaii is 60% Asian-Pacific Islander, 30% white, and 3% black, the presence of the API regulars on *Hawaii Five-O* continues to be diminished in favor of white and black guest stars (who also play most of the authority figures) who tag along with the team to help solve the crime of the week.”

While the percentage of API LGBT characters is comparable to overall API characters on broadcast, the number decreases from cable to streaming.



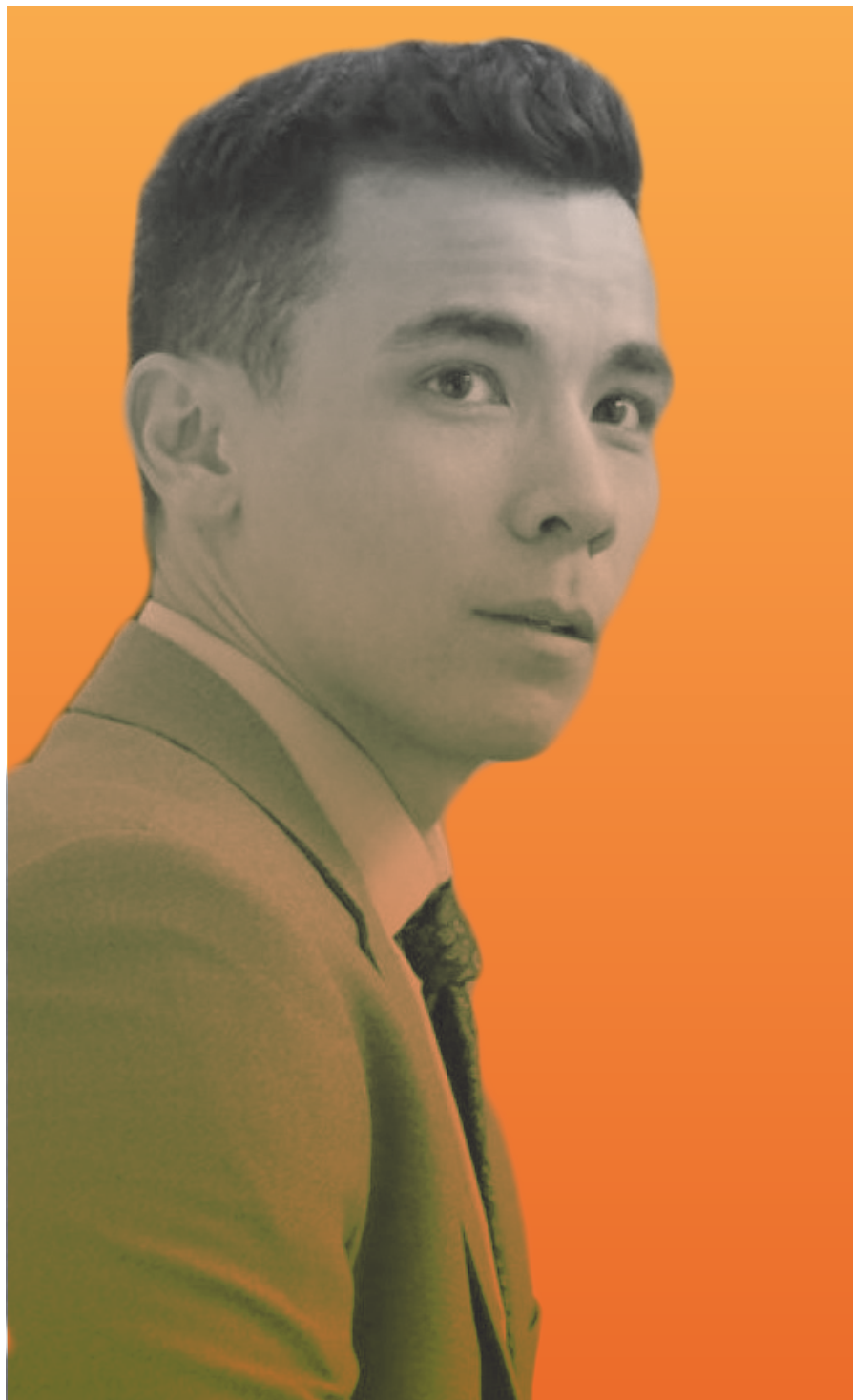
Of the 70 LGBT characters on five broadcast networks, 4 (6%) are API.



Of the 142 LGBT characters on cable primetime scripted series, 6 (4%) are API.



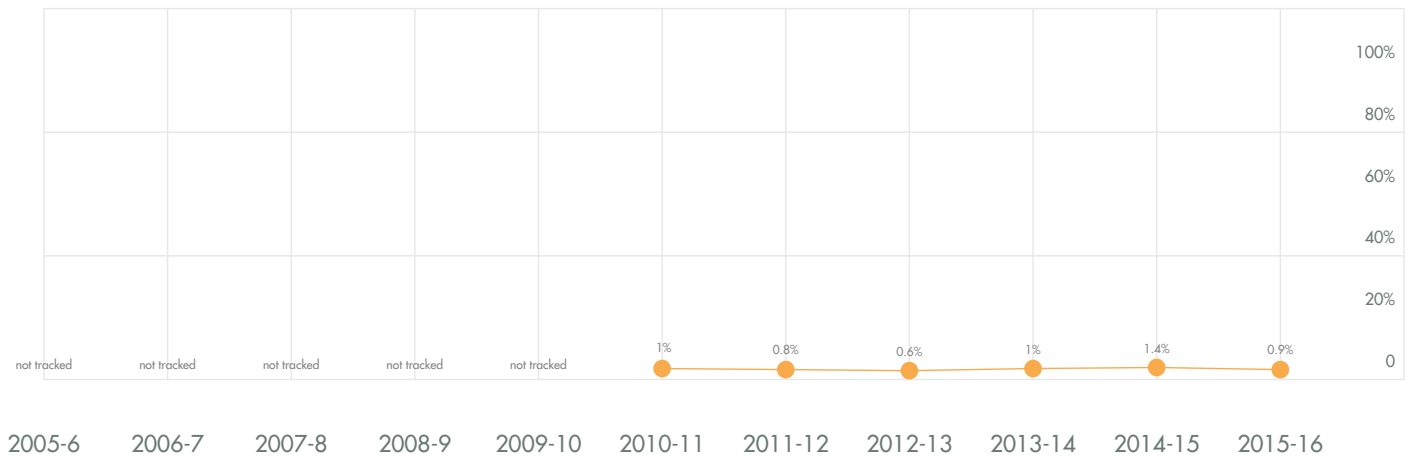
Of the 59 LGBT characters on streaming original series, 1 (2%) is API.



REPRESENTATION OF

PEOPLE WITH DISABILITIES

BROADCAST REPRESENTATION OF PEOPLE WITH DISABILITIES OVER TIME



For the sixth year in a row, GLAAD also conducted a count of primetime broadcast's regular characters that are depicted as people with disabilities (PWD). The U.S. Census Bureau's 2012 American Community Survey's 1-year estimates reports that 12% (37.6 million people) of U.S. non-institutionalized citizens report living with an apparent disability. In its count, GLAAD included characters who would be covered under the Americans with Disabilities Act (ADA), which includes people living with non-apparent disabilities such as cancer or HIV and AIDS. Inclusion of those disabilities would greatly increase the figures found by the U.S. Census Bureau. Still, scripted primetime broadcast programming continues to fail to reflect the reality of this demographic.

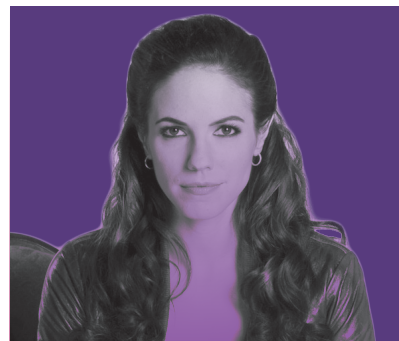
This year, the percentage and number of series regulars with disabilities has dropped for the first time in two years. Less than 1% (0.9% or eight characters) will have a disability this season, compared to 1.4% of characters last year and 1% the year prior. FOX is leading the way with four regular characters. *Empire* includes family patriarch Lucious Lyon who has been diagnosed with neuromuscular disease myasthenia gravis and eldest son Andre lives with bipolar disorder. On *Rosewood*, series lead Dr. Beaumont Rosewood has a pair of holes in his heart and *Scream Queens* includes Hester, a sorority pledge with scoliosis. ABC's *Grey's Anatomy* continues to include out Dr. Arizona Robbins who uses a prosthetic leg and *Marvel's Agent Carter* features Agent Daniel Sousa who uses a prosthetic leg and crutch. One of the characters on CBS' *NCIS*:

New Orleans uses a wheelchair, and a character on The CW's *The 100* has mobility issues from a severe leg injury. NBC has no regular characters with disabilities.

On cable, ABC Family includes recurring deaf, lesbian student Natalie on *Switched at Birth* and *Pretty Little Liars'* Charlotte who was diagnosed with a behavioral disorder. On Showtime, *Shameless'* Ian Gallagher lives with bipolar disorder. In streaming series, the Australian drama *Neighbours* on Hulu includes Nate Kinski who is living with post-traumatic stress disorder.

REPRESENTATION OF CHARACTERS LIVING WITH HIV AND AIDS

Earlier this year, GLAAD partnered with the Elizabeth Taylor AIDS Foundation and AIDS United to release a guide for talking about HIV and AIDS in the media. Television has the power to educate, helping to end stigma. In a groundbreaking storyline, *How to Get Away with Murder's* (ABC) recurring character Oliver was diagnosed as HIV-positive in the first season finale, and subsequent episodes have shown Oliver and his boyfriend Connor discussing the HIV prevention medication PrEP (Pre-Exposure Prophylaxis) and establishing guidelines for their romantic life going forward. In streaming series, the British soap *Hollyoaks* includes HIV-positive character Ste Hay. We hope to see more creators fairly and accurately sharing the stories of people living with HIV going forward.



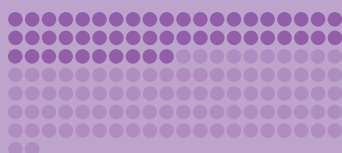
REPRESENTATION OF

BISEXUAL AND BI+ CHARACTERS

From left: Flint (Toby Stephens), Starz's *Black Sails*; Clarke Griffin (Eliza Taylor), The CW's *The 100*; Bo (Anna Silk), Syfy's *Lost Girl*



Of the 70 LGBT characters on five broadcast networks, **14 (20%)** are bisexual.



Of the 142 LGBT characters on cable primetime scripted series, **50 (35%)** are bisexual.



Of the 59 LGBT characters on streaming original series, **12 (20%)** are bisexual.

Of the 271 regular and recurring LGBT characters on scripted broadcast, cable, and streaming programming, 76 (28%) are counted as bisexual. This group is made up of 53 women and 23 men. Given the increase in bisexual characters on television in recent years, it is important to note some of the tropes that we still see playing out in regards to treatment of those characters. These include:

- bisexual characters who are depicted as untrustworthy, prone to infidelity, and/or lacking a sense of morality;
- characters who use sex as a means of manipulation or who are lacking the ability to form genuine relationships;
- associations with self-destructive behavior;
- and treating a character's attraction to more than one gender as a temporary plot device that is rarely addressed again.

We've seen a huge jump in the number of bisexual male characters recently, but unfortunately many of them fall directly into the tropes listed above. This includes characters like Cyrus Henstridge on E!'s *The Royals* who last season seduced a member of parliament and then blackmailed him into helping the Queen; *Mr. Robot's* (USA)

Tyrell who sleeps with a male office assistant to install spyware on the man's phone; and traitorous Chamberlain Milus Corbett on FX's *The Bastard Executioner* whose sexual liaisons have so far been depicted as a way for him to exert power. Representation of bisexual women has improved in recent years with characters like *Grey's Anatomy's* Callie and *Chasing Life's* Brenna whose sexuality is established as just part of their lives.

"There are real-life consequences to what we see portrayed on TV as 'bisexuality.' Though bisexual people make up the majority of the LGBT community, they are less likely than their gay and lesbian peers to be out to the people they love, because their identity is constantly misconstrued as either a form of confusion, a lie, or a contrived and hypersexualized means to an end. Perpetuating these tropes undermines the truth that bisexuality is real and that bi people deserve to be treated equally and fairly," said GLAAD media strategist and bisexual advocate Alexandra Bolles.

Of the three programming platforms tracked, bisexual characters are most likely to be found on cable programming.



REPRESENTATION OF

TRANSGENDER CHARACTERS

From left: Maura Pfefferman (Jeffrey Tambor), Amazon's *Transparent*; Sophia Burset (Laverne Cox), Netflix's *Orange Is the New Black*; Cole (Tom Phelan), ABC Family's *The Fosters*



Of the 70 LGBT characters on five broadcast networks, **none** are transgender.



Of the 142 LGBT characters on cable primetime scripted series, **3** (2%) are transgender, though they are only recurring roles, and one will not return following her death.



Of the 59 LGBT characters on streaming original series, **4** (7%) are transgender.

While it is encouraging that the transgender community is starting to be more visible in entertainment media, we still have a long way to go. Of the 271 regular and recurring LGBT characters on scripted broadcast, cable, and streaming programming, only seven (2.6%) are counted as transgender. This group is made up of six trans women and one trans man.

The number of Americans who personally know someone who is transgender has gone up, but an overwhelming majority (84%) of Americans learn about trans people through what they see in the media. It is imperative then that creators not only include trans characters, but also improve that representation by telling a wider variety of stories and empowering trans people to tell their own stories.

One way to do this is to introduce more transgender characters who are defined by more than just being transgender. A good example is Nomi on the Netflix series *Sense8* who has the same type of dramatic storylines as other characters and is living her life beyond the “transition narrative” we have seen so much of recently.

Cable and broadcast networks need to include more trans characters of substance, in regular roles, to keep up with their competitors on streaming content providers. Characters the audience can get to know every week will make a much larger impact than ones who only appear sporadically in special episodes.

We would also like to see Hollywood eliminate the use of some harmful and outdated tropes as it begins to integrate trans stories into shows and movies. These include:

- portraying trans characters as tragic victims;
- depicting the transition process as medically dangerous;
- portraying trans people as killers, psychopaths, and villains, who are often mentally ill;
- and portraying the majority of trans women as sex workers, especially with no context given as to why trans women may be forced into sex work including widespread employment discrimination, among other factors.

While we are seeing less of these stories lately, one regrettable exception is *Pretty Little Liars*' recent reveal of the villain “A” as a transgender character named Charlotte who tries to kill her own family and herself.

“As more shows begin to include transgender characters and stories, we’d like to see them moving beyond the transition narrative, and include more trans men, who remain largely invisible in mainstream media. It’s also important that we see more diverse depictions of the transgender community, including more trans people of color, and characters of different ages, economic statuses, and sexual orientations,” said GLAAD’s Director of Programs for Transgender Media Nick Adams.



REPRESENTATION ON

ALTERNATIVE TELEVISION

From left: Jazz Jennings, TLC's *I Am Jazz*; Caitlyn Jenner, E!'s *I Am Cait*; Big Freedia, Fuse's *Big Freedia: Queen of Bounce*

The casts of reality programs are not typically announced early enough for inclusion in this report, but the genre has long lent itself to inclusion of diverse LGBT representations (often before LGBT characters were being regularly included in scripted programming). Over the summer, several new series premiered and shone a light on underrepresented identities.

Two prominent new docuseries spotlighted the trans community from two unique perspectives. E!'s *I Am Cait* followed Olympian Caitlyn Jenner as she shared her journey with millions and helped people understand some of what it means to be transgender. The show touched on her relationships with her children, the difference between sexual orientation and gender identity, and gave a platform to several trans advocates to talk about their own experiences. TLC's *I Am Jazz* followed trans teen Jazz Jennings as she juggled high school, dating, making friends, and her work as an LGBT advocate. Jazz's experiences were much more grounded in the day-to-day life of a teen.

Oxygen turned its focus to the U.S. South with the new series *The Prancing Elites Project*, which follows a gay and gender non-conforming Black dance troupe in Mobile, Alabama. Notably,

the series also included one of the troupe members, Kareem, disclosing to his friends that he is HIV-positive.

Amazon launched *This Is Me*, a series of mini documentary webisodes in which trans and gender non-conforming people shared their stories. The series was directed by Rhys Ernst, who served as a consultant and associate producer on *Transparent*.

In upcoming programming, we are looking forward to the fourth season return of Fuse's docuseries *Big Freedia: Queen of Bounce* following New Orleans bounce rap artist Big Freedia and her friends, including trans artist Katey Red, as they bring bounce music to the mainstream.



REPRESENTATION ON

DAYTIME TELEVISION

From left: Maya Avant (Karla Mosley) and Rick Forrester (Jacob Young), CBS' *The Bold and the Beautiful*; Ellen DeGeneres, *The Ellen DeGeneres Show*; Ruby (Charlyne Yi) and Sapphire (Erica Luttrell), Cartoon Network's *Steven Universe*

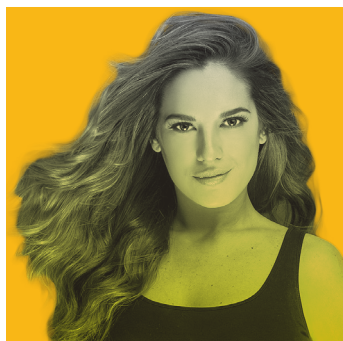
LGBT characters continue to be featured on daytime dramas including ABC's *General Hospital*, NBC's *Days of Our Lives*, and CBS' *The Bold and the Beautiful*.

In March, *The Bold and the Beautiful* introduced a new trans storyline with established character Maya Avant (Karla Mosley) disclosing that she is a transgender woman who transitioned a decade ago. In a television first, Maya and her fiancé Rick recently wed on the show, with Maya's friend Nick, a trans male character played by trans actor Scott Turner Schofield, performing the ceremony. Both Maya and Nick are set to continue as regular and recurring characters respectively as the series continues.

The *Bold and the Beautiful* premiered in 1987 on CBS and airs in over 100 countries. Over 35 million people around the world watch the show every day.

Several LGBT personalities continue to feature on daytime talk series including Sara Gilbert on *The Talk* (CBS), Clinton Kelly on *The Chew* (ABC), and Ellen on *The Ellen DeGeneres Show* (syndicated), who is now one of the most successful hosts on TV.

Animated programming has been slow to reflect the diversity of the real world, but recent years have seen significant developments. One of those is Cartoon Network's animated series *Steven Universe*, which has found popularity among viewers of all ages. One of the show's main characters is alien superhero Garnet, who is the physical form of two female-presenting Gem beings who are in love.



REPRESENTATION ON

SPANISH-LANGUAGE TELEVISION

From left: Ricky Martin, Univision's *La Banda*;

Esperanza Salvierra (*Sabrina Seara*), Telemundo's *El Señor de los Cielos*;

Alejandro de Toledo (Eddy Vilard), Univision's *Antes Muerta que Lichita*

Spanish-language networks are increasing their LGBT inclusion, but at a still unfortunately slow pace, especially in the realm of entertainment. One of the challenges is that telenovelas, the scripted format that still dominates programming hours on the major networks, are often written and filmed in Mexico and Latin America, by producers and networks with varied and sometimes outdated opinions on LGBT inclusion.

As networks like Telemundo begin producing more original content in the U.S., however, we hope to see more LGBT characters with layered stories. In the coming months, Telemundo's *El Señor de los Cielos* will include a bisexual character, Esperanza Salvierra, played by Sabrina Seara. Telemundo has confirmed plans to include two gay characters, Gamaliel Alfonso (Michell Guillo) and René Neira (José Narvaez), in the much-anticipated series about singer Celia Cruz.

On MundoMax, several novelas include LGBT characters, including *Chepe Fortuna* in which a transgender character is played by transgender actress Endry Cardeño. *La Guerrera*, *El Estilista* and *La Playita* along with *Rastros de Mentira* all include gay characters and are airing now. *Rastros de Mentira*, originally from Brazil,

inspired a Twitter campaign to let the leads Felix and Nico have an on-air kiss.

Univision's *Antes Muerta que Lichita*, which premiered in the United States in September, includes Alejandro de Toledo, the gay son of the head of the advertising agency at the center of the novela. *Yo No Creo en Los Hombres* and the novela *La Vecina* which is airing currently also features a gay character, Rafael Padilla (Benjamín Rivero) who lives in a small town and must hide his orientation.

Reality programming and entertainment talk shows have typically included more LGBT content than scripted programming. Out superstar Ricky Martin stars as one of the judges on the musical competition show *La Banda*. *El Palenque de Enrique Santos*, on UniMás is hosted by out radio and television personality Enrique Santos and celebrity entertainment show *Sal y Pimienta* features out host Jomari Goyso. On Estrella TV, the new political talk show *En La Lucha* features out host Hernán Molina.

Daytime talk shows continue to be a strong source of representation. Telemundo's *Un Nuevo Día* and Univision's *Casos de Familia* and *Primer Impacto* often feature interviews with

LGBT guests. *Suelta la Sopa* touched on Caitlyn Jenner's transition and gave an update on Felicia Garza's life after her public transition last year. While inclusion is increasing, more can be done to ensure that celebrity talk shows steer away from, for example, speculation about actors' sexual orientation or gender identity.

Finally, Netflix recently premiered its first program in Spanish, *Club de Cuervos*. The show included a storyline about a gay soccer player who is outed and kicked off of the team when a picture of him kissing another man is circulated. The series is a promising sign that digital platforms, which have opened the way to more inclusivity and nuanced LGBT characters and storylines in English, may do the same for the Spanish-speaking market.

Latino/a LGBT viewers in this country and in Latin America are clamoring for better and more representation, as audiences have grown tired of stereotyped characters and a dearth of romantic and realistic stories for LGBT characters. Hopefully the major networks who want to retain or attract viewers living in an increasingly accepting world, will catch on to what cable and streaming programs seem to already know, and create more interesting, complex Latino/a and LGBT characters.

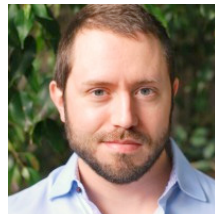
GLAAD'S

ENTERTAINMENT MEDIA TEAM

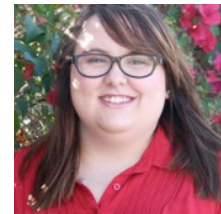
GLAAD's Entertainment Media Team not only works with entertainment-related media platforms to encourage fair, accurate, and inclusive representation of LGBT people, but also to combat problematic content and instances of defamation in these industries. This process may involve reading scripts, viewing rough cuts, pitching story ideas, consulting with writers and producers, working with talent to better inform them about portraying LGBT characters and arranging entertainment-related events and panels. GLAAD also promotes LGBT-inclusive projects through GLAAD's newsroom, social media and the weekly LGBT TV listings, "Must-See LGBT TV," and through its annual GLAAD Media Awards.



Zeke Stokes
Vice President of Programs
zstokes@glaad.org



Matt Kane
Director of Programs, Entertainment Media
mkane@glaad.org



Megan Townsend
Strategist – Entertainment Media
mtownsend@glaad.org

GLAAD'S

ENTERTAINMENT MEDIA INTERNS

GLAAD's Entertainment Media Interns join the Programs Team in researching and monitoring LGBT-inclusive content on television and in film. They conduct research for the *Studio Responsibility Index*, *Network Responsibility Index* and contribute to GLAAD's newsroom.

Emily Cameron
Emerson College
Class of 2017

Jorge Molina
University of Southern California
Class of 2016

Ferdinand Botha
California Institute of the Arts
Class of 2016

Katie Levine
University of Southern California
Class of 2017



GLAAD rewrites the script for LGBT acceptance. As a dynamic media force, GLAAD tackles tough issues to shape the narrative and provoke dialogue that leads to cultural change. GLAAD protects all that has been accomplished and creates a world where everyone can live the life they love.

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