

# Where We Are on TV

2021 - 2022



# CONTENTS

<b>4</b>	From the office of Sarah Kate Ellis
<b>7</b>	Methodology
<b>8</b>	Executive Summary
<b>10</b>	Summary of Broadcast Findings
<b>13</b>	Summary of Cable Findings
<b>16</b>	Summary of Streaming Findings
<b>20</b>	Gender Representation
<b>22</b>	Race & Ethnicity
<b>24</b>	Representation of Black Characters
<b>26</b>	Representation of Latinx Characters
<b>28</b>	Representation of Asian-Pacific Islander Characters
<b>30</b>	Representation of Characters With Disabilities
<b>32</b>	Representation of Characters Living With HIV and AIDS
<b>34</b>	Representation of Bisexual+ Characters
<b>36</b>	Representation of Transgender Characters
<b>39</b>	Representation in Alternative Programming
<b>40</b>	Representation in Spanish-Language Programming
<b>42</b>	Representation on Daytime, Kids and Family
<b>43</b>	Representation on Additional Streaming Services
<b>44</b>	Glossary of Terms
<b>45</b>	About GLAAD
<b>46</b>	Acknowledgements

From the Office of the President & CEO,  
**Sarah Kate Ellis**

GLAAD has tracked lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for 26 years, and this edition marks our seventeenth study since expanding that focus into what is now our *Where We Are on TV* (WWATV) report. We've seen significant changes as a community in that time and in entertainment – from that first edition which counted 12 total LGBTQ series regular characters to the 637 LGBTQ characters counted in this year's WWATV report. The past two years have been defined by change on all levels for many of us, and we continue to see an industry in flux as we look to Hollywood.

GLAAD has continued to evaluate and evolve the methodology of our industry leading research to ensure that we are in lock step with our industry partners – such as adding streaming services to our television tally in 2015 – as well as gathering in-depth data on multiple facets of identity, allowing GLAAD to apply an intersectional lens to analyzing representation of our community. These updates include expanding our tracking to include disability status, asexual characters, non-binary characters and more.

The television industry has been in a state of immense transformation the past several years as audiences' media consumption habits change. Several companies have launched their own streaming platforms – increasing competition and options between programming. The COVID-19 pandemic accelerated this industry evolution as viewers were looking to entertainment to fill an even bigger role in their lives, and they had more choices than ever before. Per Variety VIP+, streaming series now account for over half (51.5 percent) of all original series in the U.S., a drastic change from just 12.9 percent in 2016.

With this changing industry in mind, we expanded this year's WWATV to include LGBTQ characters on scripted originals across five new streaming services. This year, GLAAD began quantifying LGBTQ regular and recurring characters on scripted original series on Apple TV+, Disney+, HBO Max, Paramount+, and Peacock.

The unlimited "airtime" inventory these services have to fill, as well as the increased competition for viewer's money and attention, represents a significant opportunity for investment in bold, diverse and original stories that make a show and a subscription a 'Must' for viewers.

And LGBTQ viewers are turning out – Nielsen's *Proud & Present* report found that of five tracked streaming platforms, LGBTQ audiences were more likely to have used those services in the past seven days than total population across the board – from 16 to 71 percent more likely based on platform. LGBTQ audiences are also driving buzz, with LGBTQ people reported to be nearly two times more likely to be heavy social media users.

A Gallup poll released in 2021 shows that at least 15.9 percent of Gen Z Americans (born 1997 to 2002) self-identify as part of the LGBTQ community – that is 1 in 6 adult members of Gen Z, people aged 20 to 25 this year. The quick growth in LGBTQ people who feel more empowered to live authentically represents a significant consumer and audience base whose specific interests and experiences should be considered. This group also represents a new generation of employees and creatives entering the industry. Telling meaningful LGBTQ stories must be a business priority for networks, streaming services, and production companies who wish to remain relevant with current audiences.

TV is leading the entertainment landscape in the quality and quantity of LGBTQ stories. Last year's study was the first to see a drop in LGBTQ series regulars on broadcast, largely due to production delays and changes caused by the pandemic, after several years of sustained growth. While we recognized the unique challenges of the COVID-19 pandemic on productions, GLAAD called on the industry to ensure that, as filming resumed and new series were ordered, outstanding LGBTQ stories were not left behind. And Hollywood responded. This year, broadcast networks set a new record high with 11.9 percent of series regular characters on scripted primetime broadcast series being LGBTQ characters. This is a significant increase from the last year's 9.1 percent, as well as the previous record high 10.2 percent.

We also have seen networks and streaming services commit to focus on featuring stories of underrepresented parts of our community. For the first time in the history of the WWATV study, lesbian characters represented the majority of LGBTQ characters on the five broadcast networks at 40 percent of all LGBTQ characters. Lesbian characters also lead on cable for the first time in over 15 years, since the 2006-07 season, this is in large part thanks to the return of Showtime's *The L Word: Generation Q*. Transgender characters increased year over year, with 42 characters counted, and broadcast is the only platform this year to ensure that at least half of LGBTQ characters are also people of color, for the fourth year in a row, as 58 percent of LGBTQ characters are people of color.

However, television misses the mark this year in telling the stories of people living with HIV. Last year, GLAAD counted three characters with HIV, all of whom were featured on FX's *Pose*. This year, there are two characters with HIV counted and both characters are recurring rather than series regulars. Approximately 1.2 million Americans live with HIV. GLAAD and Gilead Sciences' *The State of HIV Stigma* survey found nearly 9 in 10 Americans believe "there is still stigma around HIV," and 88% of Americans agree that "people are quick to judge those with HIV."

We've seen the impact of films and series which told early groundbreaking stories, humanizing those living with HIV to audiences. It is paramount for television to tell the stories of people living with HIV; Hollywood must do its part to decrease stigma.

GLAAD with its partners at Gilead Sciences are working each day to provide resources and expertise to shape these critical stories.

Our society continues to stand on the precipice of progress as industries work to build a new normal, as we reassess our social and political systems in this country, as our culture addresses overdue calls for social justice and racial reckoning, and as anti-LGBTQ bills are introduced at record rates. Being able to see yourself and authentic storytelling are more important

than ever and can be tools to create change. The call to build new systems and increased demand for inclusive programming represents a major opportunity for programmers to invest in storytellers and content that breaks new ground with never-before-seen stories and the introduction of LGBTQ characters that move beyond tropes.

This is the work we do at GLAAD every day. The power of authentic storytelling was the foundation of GLAAD's creation, and 37 years later, it continues to be the core of our mission. The GLAAD Media Institute is a unique center of excellence and a valued resource to creatives, executives, and marketers. Our team is setting the narrative for the community within Hollywood and steering culture change.

In solidarity,

**SARAH KATE ELLIS**

President & CEO, GLAAD






# METHODOLOGY

GLAAD’s annual *Where We Are on TV* report forecasts the presence of lesbian, gay, bisexual+, transgender, and queer (LGBTQ) characters for the 2021-22 television season. Counts are based on original scripted series premiering or which are expected to premiere a new season in primetime between June 1, 2021 and May 31, 2022 and for which casting has been announced or confirmed by networks.

TV movies, episodic anthologies with a new cast each episode, and one-off episode or film specials are not included in GLAAD’s tally. Primetime begins at 8:00 p.m. ET and PT 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.

This season marks the twenty-sixth year GLAAD has quantifiably tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted programming.

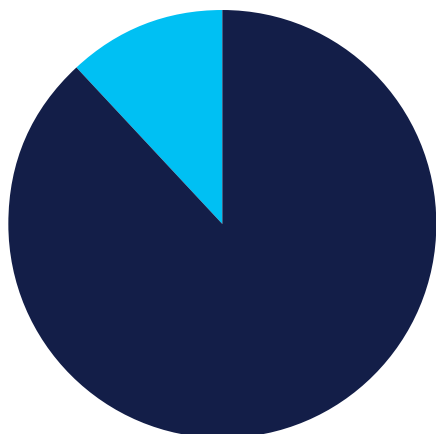
In 2005, GLAAD expanded this count past LGBTQ characters to track trends and amass statistics for all series regular characters on primetime scripted broadcast television, which allows GLAAD to identify deficits in overall diversity. In the case of characters announced as appearing across a connected universe of series, such as Carina DeLuca on ABC’s *Shondaland* series, the character is counted only once.

As cable television lacks standardized seasons in contrast to broadcast, GLAAD is able to track the presence of LGBTQ regular and recurring characters

on primetime scripted original series. This year, the *Where We Are on TV* report counts characters on scripted series premiering or expected to premiere a new season on primetime cable television between June 1, 2021 and May 31, 2022 as aired or as confirmed by networks.

Six years ago, GLAAD began quantitatively assessing the regular and recurring LGBTQ characters on first-run scripted series on streaming services Amazon, Hulu, and Netflix. In this year’s study, GLAAD is expanding that focus to include scripted first-run series on the streaming services Apple TV+, Disney+, HBO Max, Peacock, and Paramount+ in GLAAD’s tallies. This decision was informed by these services reaching comparable levels of original output per year, critical acclaim, industry reporting, and subscriber growth, as well as in recognition of the shifting nature of media consumption. GLAAD includes LGBTQ regular and recurring characters on programs that premiered or are expected to premiere a new season between June 1, 2021 and May 31, 2022 and for which casting has been confirmed by the content providers. This report counts both original scripted series created by the content provider, as well as foreign scripted series to which providers have acquired the exclusive U.S. distribution rights.

As of the publication of this report, the information found inside is accurate but remains subject to change based on programming adjustments that may be made over the course of the television season.



Diversity of Regular Characters of Primetime Scripted Broadcast, 2021-2022 Season

- Straight  
88.6% (687 characters)
- LGBTQ  
11.9% (92 characters) \*

\* (four trans characters are also straight)

## EXECUTIVE SUMMARY

There are 775 series regular characters scheduled to appear on scripted broadcast primetime programming for the 2021-2022 season. Of those, 92 characters (11.9 percent) are LGBTQ. This is an increase of 2.8 percentage points from the previous year and marks a new record high percentage of LGBTQ series regulars on broadcast. There are an additional 49 LGBTQ recurring characters on the platform for a total of 141 LGBTQ characters on broadcast.

On primetime scripted cable series, GLAAD counted 87 series regular LGBTQ characters and 51 LGBTQ recurring characters, totaling 138 LGBTQ characters on primetime scripted cable originals this season. This is an increase of 20 characters from the previous year.

GLAAD has added five new streaming services to its count this year – Apple TV+, Disney+, HBO Max, Paramount+, and Peacock – in addition to its ongoing counts of scripted originals on Amazon, Hulu and Netflix. On original scripted programming on those eight platforms, GLAAD counted 245 LGBTQ series regular characters and 113 LGBTQ recurring characters, bringing the total to 358 LGBTQ regular and recurring characters.

Of the 637 LGBTQ characters counted in this report, there are two asexual characters, one on HBO Max's *generation*, which has since been cancelled, and one on an upcoming streaming series.



Bisexual+ characters make up 29 percent of all the LGBTQ characters on broadcast, cable and streaming. This is an increase of one percent from last year's study. This number still heavily favors women, with 124 bi+ women, 50 bi+ men, and nine bi+ non-binary characters.

This year, there are 42 transgender regular and recurring characters across all of broadcast, cable, and streaming. They are made up of 20 trans women, 14 trans men, and eight trans characters who are non-binary. 41 out of the 42 are played or voiced by trans actors. There are a further 17 characters who are non-binary and not transgender.

Of the 775 series regulars on primetime scripted broadcast series, 47 percent (360 characters) are women, an increase of one-percentage point from last year and a new record high.

Of all primetime series regulars on broadcast, 50 percent (390 of 775) are characters of color, a four-percentage point increase from the previous year and a new record high for POC representation on broadcast. Racial diversity of LGBTQ characters on broadcast and streaming also increased, while cable saw a decrease.

Series regular characters with disabilities counted a decrease, down to 2.8 percent (22 of 775) from 3.5 percent last year. This number falls far below the actual number of those with disabilities in the United States. The number of characters living with HIV across all platforms has decreased from three to two.



# Summary of Broadcast Findings

TL THOMPSON AS DR. ANDRE DAVIS, THE CW'S 4400

- Of the 775 series regular characters counted on 97 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 92 series regulars are LGBTQ. This is a significant increase from the previous year's 70, and just over the 90 LGBTQ regulars of the 2019-20 television report, which was the last study released prior to the COVID-19 pandemic.
- The overall percentage of LGBTQ series regular characters on scripted broadcast is 11.9 percent of all series regular characters, an increase of 2.8 percentage points from the previous year (9.1 percent, 70 of 773) and marks a new record-high percentage in this report's history. The previous record-high percentage was 10.2 percent in the 2019-20 report.
- GLAAD counted an additional 49 recurring LGBTQ characters on scripted primetime broadcast programming. This is up from the previous year's 31 recurring LGBTQ characters. This year's total of 141 regular and recurring LGBTQ characters on primetime scripted broadcast series marks a significant increase, up from last year's 101. These characters appear across 61 series.
- For the first time in this report's history, gay men do not represent the majority of the total regular and recurring LGBTQ characters on broadcast. Of the 141 LGBTQ characters counted this year, 35 percent (49 characters) are gay. This is nine characters more than the last study, but a decrease of five percentage points.

## Ranking of Broadcast Networks by LGBTQ Character Inclusion

Percentage of LGBTQ Series Regulars of all Series Regulars

<b>#1</b>	<b>#2</b>	<b>#3</b>	<b>#4</b>	<b>#5</b>
The CW	FOX	ABC	NBC	CBS
17.1%	13.3%	12.5%	7.2%	6.6%

- This year, lesbian characters represent the majority of the LGBTQ characters on broadcast at 40 percent (56 characters). This is an increase of 22 characters and six percentage points from the previous season.
- Bisexual+ representation increased very slightly this year, after two years of decreases. Bi+ characters represent 19 percent (27) of regular and recurring LGBTQ characters, an increase of one point and nine characters from the last year. This group includes 21 bi+ women and six bi+ men characters.
- There are eight (six percent) transgender characters anticipated on primetime broadcast network’s scripted programming; four regular characters and four recurring. This represents a decrease of two characters and four percentage points from the previous study. Of the eight characters, four are trans women and four are trans men. Five of the trans characters are straight, and the remaining three do not yet have a determined orientation. Broadcast programming this season counts two non-binary characters who are not transgender.
- There are zero asexual characters expected on primetime scripted broadcast series.

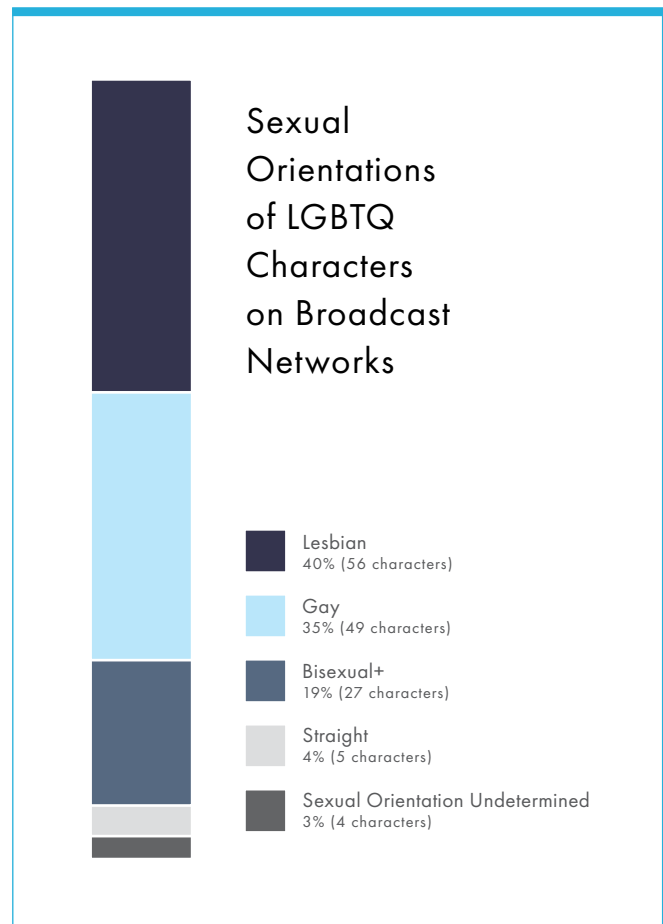
In last year’s study, GLAAD spoke about the changes in production schedules and expenses necessitated by the COVID-19 pandemic. As that study marked the first year to show a decrease in LGBTQ inclusion after years of continued progress on broadcast programming, GLAAD has closely worked alongside its partners in the television industry to ensure, as the world worked to find a new normal and productions began to resume, that LGBTQ characters and stories would not be left behind. While the pandemic continues and Hollywood – and all industries – work to find the path forward, we are happy to see the significant growth and progress made by broadcast this season, including setting several new record highs and historic firsts. Every platform must be deliberate in seeking inclusive and diverse programming as they look towards renewals and new slates, ones that fully reflect their audience which includes a quickly growing LGBTQ population.

Across the five broadcast networks tracked, The CW again boasts the highest percentage of LGBTQ series regular characters (17.1 percent of all series regulars on the network). This marks the fifth season in a row in which The CW marked the highest

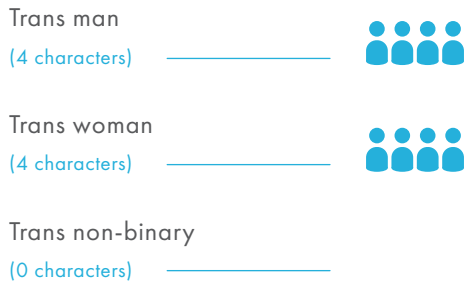
percentage of LGBTQ regulars, and an increase of 2.9 percentage points from the previous study. Four of the five networks posted an increase in percentage of LGBTQ regulars year-over-year, with only NBC showing a decrease (a drop of 1.1 percentage point).

For the first time in this report, lesbians represent the majority of LGBTQ characters on broadcast. New series which introduced lesbian characters this season include *Queens*, *NCIS: Hawai’i*, *Pivoting*, *Our Kind of People*, *Law & Order: Organized Crime*, and more. This is a welcome increase and a particularly noteworthy change following the headlines of recent years surrounding the issue of “Bury Your Gays,” particularly in reference to the tragic stories of many queer women characters on television.

Broadcast lags behind other platforms in portraying LGBTQ characters as the sole lead. Shows which do feature a queer lead include the new CW series *Naomi* with a bi lead teen girl and the superhero drama *Batwoman* which features a lesbian lead as well as several queer women in the wider ensemble. Series with leading LGBTQ characters in larger ensembles include The CW’s DC’s *Legends*



## Gender Identity of Trans Characters on Broadcast Networks



of *Tomorrow* (Sara, Ava, Gwyn, Gary), *Charmed* (Mel, Ruby, Josefina), *4400* (Keisha, Andre, Noah, and others), and the recently wrapped series *Supergirl* (Alex, Nia, Kelly), and NBC's *Brooklyn Nine-Nine* (Captain Holt and Rosa Diaz).

For the fourth year in a row, LGBTQ people of color outnumber white LGBTQ people on broadcast with 82 (58 percent) of the 141 characters being characters of color. Broadcast is the only platform this year to meet GLAAD's challenge for networks to ensure that at least half of LGBTQ characters also be people of color. Some of the newly premiering series which feature LGBTQ characters of color include *4400*, *Naomi*, *Promised Land*, *Queens*, *NCIS: Hawai'i*, and *Ordinary Joe* among others.

## GLAAD'S RECOMMENDATIONS

GLAAD has noted in its past three editions of this report that many series only include one LGBTQ character among a group of several straight, cisgender characters, and that pattern has continued. Though there are series which include multiple LGBTQ characters in its ensemble (*Brooklyn Nine-Nine*, *All American*, *Legends of Tomorrow*, *Station 19*, *Grey's Anatomy*, and *Batwoman* to name a few), the broadcast networks have not produced a primetime scripted series with a majority cast of LGBTQ characters like those seen on cable and streaming. We'd like to see broadcast produce an outstanding series with an LGBTQ-centric cast like *Pose*, *The L Word*, *Queer as Folk*, *Looking*, *Banana*, *Cucumber*, and *Tales of the City* which have been both fan and critical favorites.

GLAAD and Harris Poll's *Accelerating Acceptance* study shows that 20 percent of Americans 18 to 34 – a key demographic for networks and advertisers to court, as well as the age range of many characters – identify as LGBTQ. A 2021 Gallup poll found that at least 15.9 or nearly 1 in 6 people in Gen Z (born 1997-2002) identify as LGBTQ. If broadcast series want to win audiences – discerning consumers with multiple options – they must include LGBTQ characters whose stories are new, interesting, told with depth, nuance and authenticity, which reflect the full diversity of the LGBTQ community.



## Summary of Cable Findings

ZACKARY ARTHUR AS JAKE WHEELER, BJÖRGVIN ARNARSON AS DEVON EVANS, SYFY'S CHUCKY

- This year, the number of LGBTQ regular characters on scripted primetime cable programs has increased slightly year-over-year from 81 to 87.
- Recurring LGBTQ characters have significantly increased from 37 to 51 characters. This brings the overall count to a total of 138 regular and recurring LGBTQ characters expected, up from the previous year's 118. This remains notably down from the 215 LGBTQ characters of two years ago in the last report season prior to the COVID-19 pandemic.
- For the first time since the 2006-07 season study, gay men do not represent the majority of regular and recurring LGBTQ characters on cable. Gay characters account for 33 percent (45) of all LGBTQ characters on primetime scripted cable series. This marks a decrease of three percentage points, but two additional characters from the previous report.
- Lesbian representation increased significantly on cable year-over year to make up the majority of LGBTQ characters at 35 percent (48). This is an increase of 17 characters and nine points from the previous year, and the first report since the 2006-07 study where lesbian characters have led on the platform.
- Representation of bisexual+ women has decreased again this year on cable to 20 percent (28) – a decrease of one percentage point and addition of three characters. Bisexual+ men stayed consistent at nine percent, though saw an increase of two characters to 13. There are two non-binary bisexual characters counted on cable. In total, bi+ characters represent 31 percent (43) of LGBTQ regular and recurring characters on cable, though bi+ people actually make up the overwhelming majority of the community (55 percent of LGBTQ adults per Gallup).
- Transgender characters decreased slightly year over year, down to eight from ten the previous year. These eight represent six percent of the 138 regular and recurring LGBTQ characters on primetime scripted cable, this is a 2.5 percentage point decrease from the previous year. Of these eight transgender characters, four are trans men, two are trans women, and two are non-binary transgender characters. There are four non-binary characters who are not transgender counted on cable programming. Of the six total non-binary characters, two are bi+, two are gay, one is a lesbian, and one's orientation was marked as undetermined at this time.

- Of the 138 LGBTQ characters counted on cable this season, 26 (19 percent) are not expected to return next year due to series cancellations, announced finales, anthology series format, or characters being written off but who appear as regular or recurring characters during the stated research period. A further 12 characters (nine percent) will return for a final season in the next research period.
- There are zero asexual characters expected on this year’s scripted primetime cable tally. This is a decrease from the previous year which included a lesbian asexual character on Freeform’s *Everything’s Gonna Be Okay*.

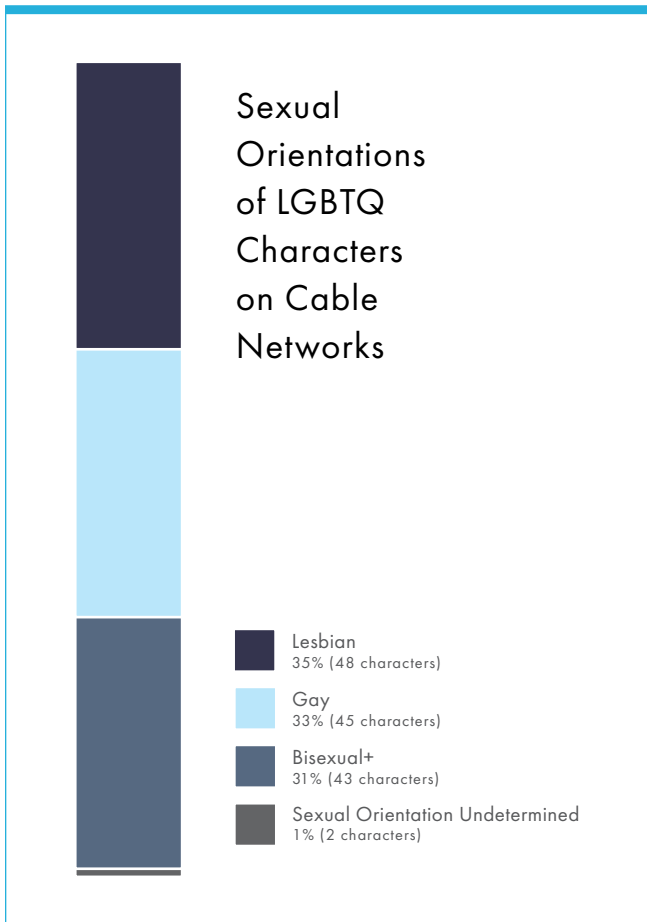
This year, Showtime moved up to be the most LGBTQ-inclusive cable network with 35 LGBTQ regular or recurring characters counted. This is an increase from 18 in the previous year when they were in third place among cable networks. The majority of those characters (16 characters or 46 percent) appeared on *The L Word: Generation Q*, which returned this year for its second season. The buzzy new drama *Yellowjackets*, which has been nominated for a GLAAD Media Award in the Outstanding New

TV Series category, introduced four new queer characters. The series follows a team of high school soccer players as they try to survive after their plane crashed, as well as the survivor’s present day lives, including Taissa who begins a romance with a teammate, Van, in the wilderness, and in the present, is running for State Senate and raising a young son with her wife, Simone. The show also includes gay character and assistant coach Ben. Other LGBTQ-inclusive Showtime primetime scripted series include *American Rust*, *Billions*, *Dexter: New Blood*, *The End*, and more new series premiering this spring.

Freeform follows at 15 LGBTQ regular and recurring characters expected in the 2021-22 season. The majority of these characters appear on the GLAAD Media Award-nominated comedy series *Good Trouble*, a group which notably covers a wide spectrum of the community and includes several LGBTQ characters of color. This year also included the premiere of a new dark comedy *Single Drunk Female* which features a bisexual lead character – something still far too rare in television – in Sam, who is trying to get her life together as she goes through her first year of getting sober. Her story also includes her lesbian sober coach, Olivia, and Sam’s new work supervisor, Mindy, who is a trans woman and a member of the sober group. Other inclusive Freeform series include *grown-ish* and *Motherland: Fort Salem*.

FX comes in next with 14 LGBTQ characters, with most appearing in the final season of *Better Things*, and vampire comedy *What We Do in the Shadows* also featuring several queer characters. Though they have often switched places, these three networks have represented the most inclusive cable networks for several years. Together Showtime, Freeform and FX represent nearly half (46 percent) of all LGBTQ regular and recurring characters on all of primetime scripted cable. Seventy-five percent (six of eight) of trans characters counted on cable appear on Freeform and Showtime. Other networks should follow their example in the coming season and ensure that LGBTQ inclusion is part of their programming slates – and that diverse storytelling is an enshrined and actionable value of their companies.

Lesbian representation increased significantly this year, with lesbian characters representing the majority of LGBTQ characters for the first time since the 2006-07 season. The majority of those characters appear on Showtime’s *The L Word: Generation Q*, which returned this year after skipping last year’s study as the series



was delayed due to COVID. Interestingly, the last time lesbians lead on cable, the majority of those characters appeared on the original *L Word*. A new cable series this season will also introduce a queer woman co-lead and will mark an incredibly welcome change in featuring a plus size queer character.

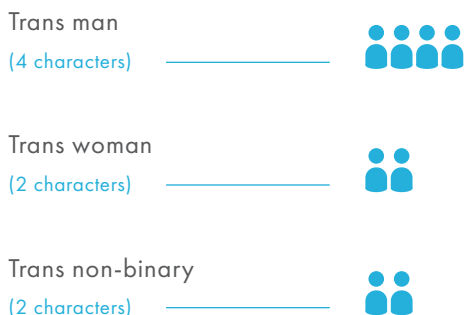
Two years ago, GLAAD challenged each platform tracked in this report to commit to at least half of LGBTQ characters also being people of color within the next two years. At that time, only broadcast programming had met our challenge. Last year, for the first time, cable met and surpassed that threshold. Unfortunately, this year cable moved backward with a decrease of seven percentage points from the previous year down to 45 percent, but one more character (62) from the past season who were LGBTQ people of color. Half (31) of those characters are Black LGBTQ characters.

Some of the new LGBTQ-inclusive cable series which have or are expected to premiere within this research period include Freeform's *Single Drunk Female*, HBO's *Somebody Somewhere* and *The White Lotus*, Showtime's *Yellowjackets* and *American Rust*, Syfy's *Chucky*, among others. Returning LGBTQ-inclusive series include AMC's *Fear the Walking Dead*, BBC America's *Killing Eve*, BET's *Twenties*, Disney Channel's *The Owl House*, Freeform's *Good Trouble* and *Motherland: Fort Salem*, FX's *Better Things* and *What We Do in the Shadows*, HBO's *Euphoria*, Showtime's *Billions* and *Generation Q*, TNT's *Claws* and more.

## GLAAD'S RECOMMENDATIONS

Racial diversity of LGBTQ characters on scripted primetime cable series decreased this year, after the platform had last year met GLAAD's challenge and ensured that half of LGBTQ characters were also people of color. Further, as with the previous two years, nearly half of all LGBTQ characters on cable (46 percent) appear on just three networks – Showtime, Freeform, and FX. As executives build their newest slates – and need to compete for audience attention among more programming options than ever before – they should be looking to the example of these networks and introduce meaningful new and diverse LGBTQ characters and series. The LGBTQ community is quickly and steadily growing – particularly among younger generations who feel educated and empowered to come out – and is a highly engaged audience who generate social buzz. Creating nuanced and central LGBTQ characters who represent the full diversity of the community is an opportunity to earn the success, attention, and loyalty to their network's brand and programming as those who have long been telling LGBTQ stories.

### Gender Identity of Trans Characters on Cable Networks





## Summary of Streaming Findings

HAILEE STEINFELD AS EMILY DICKINSON AND ELLA HUNT AS SUE GILBERT, APPLE TV+'S DICKINSON

GLAAD first quantified LGBTQ characters on the streaming services Amazon, Hulu, and Netflix in the 2015-16 WWATV study. Starting in 2019, several new streaming services were launched from both legacy entertainment companies and new tech companies. Some of those services have quickly grown to release a comparable volume of original programming each year as the services GLAAD previously tracked, as well as reaching similar levels of critical acclaim and/or subscribers.

The lifestyle changes forced by the COVID-19 pandemic accelerated the flux of the already-shifting entertainment industry, and media consumption continues to evolve. What can be said for certain is that streaming programming is only growing, in budget, acclaim, and scope. Beginning with this year's study, GLAAD will now annually quantifiably track LGBTQ regular and recurring characters in scripted streaming originals from eight total services: Amazon, Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+ and Peacock.

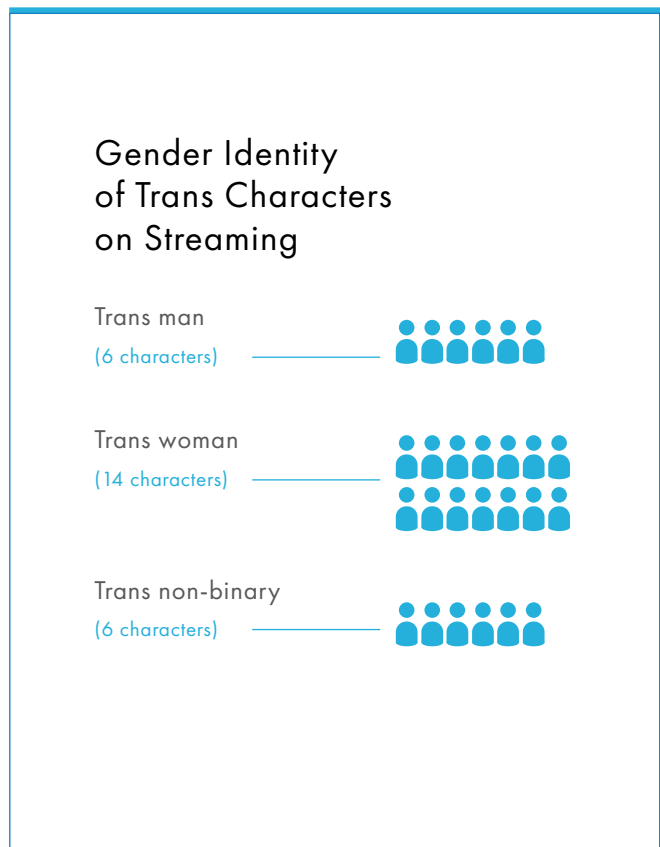
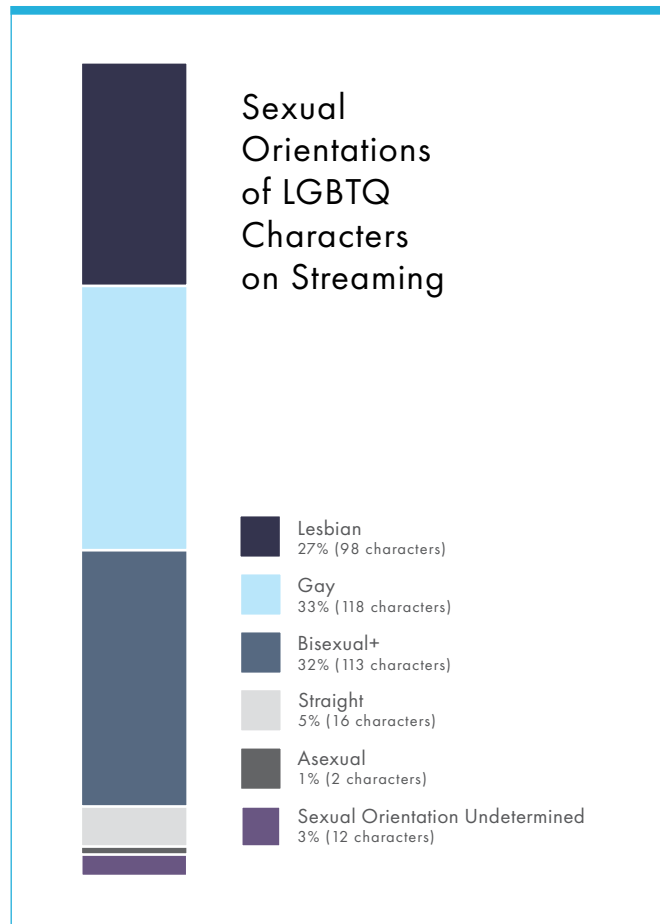
Note that while GLAAD works closely with each network and streaming service tracked to ensure the most accurate possible data, Apple TV+ and Disney+ respectively declined to confirm information

of characters on their full slates of upcoming programming. As such, there may be discrepancies between what is reported here – tracking those characters already publicly announced or on series which have already been released – and what these services may or may not premiere within this study's research period.

- This year, GLAAD counted 245 regular LGBTQ characters on original scripted series across these eight services, an increase of 150 from last year's count (95 LGBTQ regulars on the three services previously tracked). There are an additional 113 recurring LGBTQ characters in scripted originals on these eight content providers, an increase of 67 characters from those services tracked last year. This totals to 358 LGBTQ regular and recurring characters on streaming, an increase of 217 characters overall from the previous year.
- Streaming is the only platform this year where gay men make up the majority of LGBTQ regular and recurring characters at 33 percent (118). This marks a decrease of three percentage points from the previous year, but an increase of 67 characters from the last study.



- Lesbian representation slightly decreased by one percentage point to 27 percent (98) of the 358 LGBTQ characters counted on streaming, though this is an increase of 58 characters from the previous year. This is the fifth study to see a decreasing percentage in the share of lesbian representation on streaming.
- Representation of bisexual+ women slightly increased on streaming year-over-year, with this group representing 21 percent (75) of LGBTQ characters, an increase of two points and 48 characters. Disappointingly, there was a notable drop in the representation of bisexual+ men, down from 12 percent to nine percent (31) of LGBTQ characters. There are seven bi+ characters who are non-binary (two percent of all LGBTQ characters). Overall, bi+ characters make up 32 percent (113) of LGBTQ regular and recurring characters on streaming.
- There's been a slight increase in trans representation year-over-year, up to 7.3 percent (26), an increase of 17 characters and nearly one percent. Of those 26 characters, 14 are trans women, six are trans men, and six are non-binary trans characters.
- Streaming scripted originals count 11 non-binary characters who are not transgender (three percent of LGBTQ characters).
- Racial diversity of LGBTQ characters has improved on streaming, up to 49 percent (176) of LGBTQ regular and recurring characters counted as people of color. This marks an increase of two percentage points from the previous year. This year, broadcast is the only platform to achieve GLAAD's challenge for at least half of LGBTQ characters to be people of color.
- There are two asexual characters expected on primetime scripted streaming series. One will not be returning due to series cancellation (lesbian asexual Greta on HBO Max's *generation*), and the details of the other character are under embargo at time of publication.
- Of the 358 LGBTQ characters counted on streaming, 86 of them (24 percent) at time of publication will not be returning in next year's report due to announced series finales, cancellations, or characters which have either died or been otherwise written off.



## Ranking of Streaming Services by LGBTQ Character Inclusion

Number of LGBTQ regular and recurring characters

<b>#1</b>	<b>#5</b>
Netflix 155	Peacock 32
<b>#2</b>	<b>#6</b>
HBO Max 71	Disney+ 12
<b>#3</b>	<b>#7</b>
Amazon 36	Paramount+ 10
<b>#4</b>	<b>#8</b>
Hulu 36	Apple TV+ 6

In this year's study, GLAAD expanded its quantitative streaming focus to include original scripted programming on five new services in addition to those previously tracked: Apple TV+, Disney+, HBO Max, Paramount+ and Peacock. This decision was informed by these services reaching comparable levels of original output per year, critical acclaim, industry reporting, and subscriber growth, as well as in recognition of the shifting nature of media consumption. Though the watching patterns of viewers and how they access content continues to shift, it is clear that streaming programming has fairly quickly (in less than a decade) become a serious competitor for audience and acclaim to its linear counterparts in broadcast and cable.

Of the eight services tracked, Netflix counted the most LGBTQ regular and recurring characters – a trend that has held steady since GLAAD began tracking streaming programming in the 2015-16 WWATV study. Netflix is also releasing significantly more original scripted content overall than their competitors at this point. Foreign language scripted originals caught on big with LGBTQ fans this year

with passionate fandoms developing around queer stories in the Swedish teen drama *Young Royals* which follows a romance between a prince and another boy at his school, the Mexican drama *Rebelde* about a group of student musicians at an elite private school, and the newest season of hit Spanish teen drama *Elite*.

English comedy *Sex Education* returned for a new season, and introduced Cal, a new non-binary student played by non-binary actor and advocate Dua Saleh; Mindy Kaling's *Never Have I Ever* gave supporting character Fabiola a girlfriend and a group of queer friends as she explores where exactly she fits in the community; and the long-awaited animated comedy *Q-Force*, about a group of queer superheroes, premiered in the fall. This year also included the final seasons of *Dear White People*, *Atypical*, and *Gentefied*, all of which included significant LGBTQ characters. We know that representation and seeing our stories in the media have a tremendous impact on the experiences and treatment of LGBTQ people each day out in the world. However, it would be disingenuous to shine a light on Netflix's inclusive programming without also being clear on the harm Netflix did to the LGBTQ community this past fall by doubling down on giving anti-LGBTQ content the reach and legitimacy of their platform and brand.

HBO Max, launched in May 2020, has quickly built a reputation for standout LGBTQ-inclusive comedy series with the majority of the service's 71 LGBTQ regular and recurring characters appearing in the genre. The Emmy-winning *Hacks* counts a bi co-lead with Ava, a comedy writer struggling to find a new job, and Marcus, the gay chief operating officer and assistant to Vegas legend Deborah Vance. Two other new comedies, *The Sex Lives of College Girls* and *Sort Of*, premiered at the end of 2021 and joined *Hacks* as nominees in the GLAAD Media Awards Outstanding New TV Series category. *Sort Of* centers on Sabi, a non-binary trans millennial, who is trying to balance their own identity with the expectations of their Pakistani immigrant parents, a job bartending at an LGBTQ bookstore and bar, and working as a caregiver to two young children after an unexpected accident. *The Sex Lives of College Girls* follows four college freshmen, including lesbian student Leighton and several other queer characters on campus. *The Other Two* moved from Comedy Central to HBO Max for its second season, which introduced a love interest and new career heights and obstacles for leading

character Cary, and the fifth and final season of *Search Party* (previously a TBS series), which counts several leading queer characters in its ensemble, premiered this winter. HBO Max also counted multiple LGBTQ characters on the DC Comics series *Doom Patrol* and *Young Justice*.

In December, Amazon premiered the new GLAAD Media Award-nominated romcom series *With Love* whose ensemble cast includes queer couple Jorge and Henry, and Isis King plays a trans non-binary oncologist named Sol. Another new Amazon comedy *Harlem*, also GLAAD Media Award nominated, premiered in December; the series follows four women in their thirties living in Harlem who have been best friends since meeting during college at New York University. The show includes Tye, a lesbian entrepreneur who is starting a new dating app for queer women. Paramount+ premiered the reboot continuation of comedy *iCarly* this year, and updated the series for today, including introducing Carly's friend and roommate Harper, a bi woman who is an aspiring fashion stylist. The streamer also features several LGBTQ characters on the *Star Trek* franchise series *Discovery*, *Lower Decks*, and *Picard*.

Hulu's comedy *Love, Victor* returned for a second season this year, and added several new LGBTQ characters, including introducing Victor's new love interest Rahim. The limited series *Dopesick* explores the creation and impact of the opioid crisis in the U.S., including the effects on a small mining town in Virginia. Betsy is a miner who is injured and is then

prescribed OxyContin by her doctor, who is not aware of the extreme addictive properties of the drug, and she becomes addicted. The streamer also aired a new season of *The Handmaid's Tale*, and the first and final season of the graphic novel adaptation *Y: The Last Man* premiered on the FX on Hulu vertical.

On Apple TV+, the final season of the GLAAD Media Award nominated series *Dickinson* dropped in late 2021 centered on bi poet Emily Dickinson. Apple's *The Morning Show* also returned for a third season and introduced a romantic storyline between news anchor Bradley Jackson and her boss, Laura. Disney+'s new Marvel series *Loki* confirmed that Loki is bisexual, a part of his identity which had been previously omitted from the Marvel Cinematic Universe and which we hope to see further explored in the announced second season, and a lesbian recurring character was introduced in *Hawkeye*. *Diary of a Future President*, *Big Shot*, and *Doogie Kame'alooha, M.D.* all also included LGBTQ characters, among others.

The second season of Peacock's *Saved by the Bell* reboot continuation was released this year and includes Josie Totah as Lexi, a popular girl who started dating boyfriend Jamie this season, as well as bisexual character Aisha, who started dating a girl for the first time this season. Other LGBTQ-inclusive series on Peacock include teen mystery drama *One of Us is Lying*, comedy *Rutherford Falls* which includes a non-binary character, *We Are Lady Parts*, miniseries *Vigil* which features a queer romance between the leads, and the *Tiger King* scripted series *Joe vs Carole*.

## GLAAD'S RECOMMENDATIONS

Though there was progress made this year, streaming remains the only platform that has never met GLAAD's challenge to ensure that at least half of LGBTQ characters are people of color. Creating a slate which fully represents the diversity of the LGBTQ community needs to be a leading priority in their next season. Further, we'd like to see a streaming service premiere a new series with a majority LGBTQ cast. There has not currently been any word on whether Netflix's *Q-Force* will return for a second season, HBO Max's *genera+ion* has been cancelled after one season, and no date has yet been announced for Peacock's highly anticipated new reboot of *Queer as Folk*. We look forward to what is to come.



# Gender Representation

DUA SALEH AS CAL, NETFLIX'S SEX EDUCATION

The 2021-22 season of television saw a small, but record-breaking increase of women series regulars on scripted broadcast shows, with 47 percent (360 of 775) series regulars on broadcast series being women. This is up slightly from 46 percent of the last two years, and a new high since GLAAD began tracking all broadcast series regulars in 2005. The number of characters has also increased from 355 to 360. While it is exciting to see these numbers on the rise, it still falls short of the actual 51 percent of women in the U.S., according to the Census Bureau. There is also one non-binary series regular character, representing less than one percent of all series regulars.

Of the five broadcast networks, ABC has the highest percentage of women series regular characters at 52 percent, with The CW following at 50 percent, then FOX with 45 percent women, CBS at 44 percent, and NBC at 40 percent. This is an increase of four percentage points for ABC, and two for The CW and FOX. CBS and NBC both show decreased percentages of women, CBS by four points, and NBC by two percentage points.

This year's report counts 193 characters who are women of color, which represents 25 percent of all series regular characters, an increase of four percentage points from last year's study. The 193 women of color also represent 49 percent of all characters of color, an increase of two percentage points. There is also one non-binary character of color.

Of the 360 series regular women characters on broadcast scripted series, 83 of them are Black women (23 percent), 34 are Latinx women (nine percent), 32 are Asian Pacific Islander women (nine percent), 37 are multiracial women (ten percent), and seven women are

of another race or ethnicity. There are 164 white women series regulars (46 percent). The remaining three women characters are non-human.

The biggest disparity of gender representation in terms of race is between white characters. There are 211 white men characters and 164 white women. There is also a large gap between Black characters, with 110 Black men and 83 Black women. One Black character is non-binary. Women outnumber men when it comes to Latinx characters (34 women and 25 men), API characters (32 women and 24 men), and multiracial characters (37 women and 25 men.) In terms of characters who are another race or ethnicity, nine men and five women are Middle Eastern or North African, and four men and two women are Indigenous.

For the third year in a row, there are more LGBTQ women characters who are regular and recurring on scripted broadcast series than LGBTQ men. Of the 141 LGBTQ regular and recurring characters, 57 percent (80 characters) are women, 42 percent (59 characters) are men, and one percent (two characters) are non-binary.

Of the 141 LGBTQ regular and recurring characters on broadcast, 56 (40 percent) are lesbians, 21 (15 percent) are bisexual+ women, and four (three percent) are trans women, three of whom are straight and one whose sexual orientation is unknown. There are also 49 (35 percent) gay men, six (four percent) bi+ men and four trans men (three percent.) Of the trans men, two are straight, and two have unknown sexual orientations. There are two non-binary characters, one with an unknown sexual orientation and one who is queer.

There was an increase year-over-year of representation for lesbian and bisexual+ women, while there was a small drop in the percentage of bi+ men, and a larger one for gay men. There was also an unfortunate drop in trans men and women, though a welcome increase for non-binary characters on broadcast, up from zero last year.

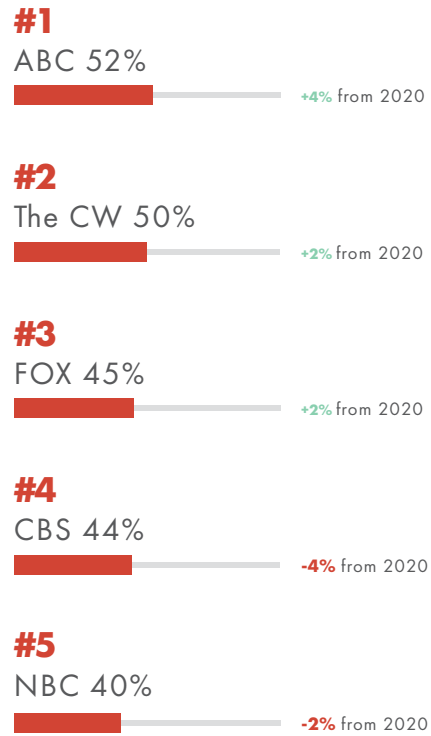
There is also a slant toward women for the LGBTQ characters on primetime scripted cable. Of the 138 LGBTQ characters, 75 (54 percent) are women, 57 (41 percent) are men, and six (four percent) are non-binary. There are 138 LGBTQ regular and recurring characters on primetime scripted cable. Of those, 49 (35 percent)

are lesbians, 28 (20 percent) are bi+ women, two of whom are trans women. There are also 45 (33 percent) gay men, including one trans man, and 13 (nine percent) bi+ men. Two of the bisexual+ men are trans men. One trans man has an unknown sexual orientation. There are six non-binary characters on cable this year; two are gay, two are bi+, one is a lesbian, and one has an unknown sexual orientation.

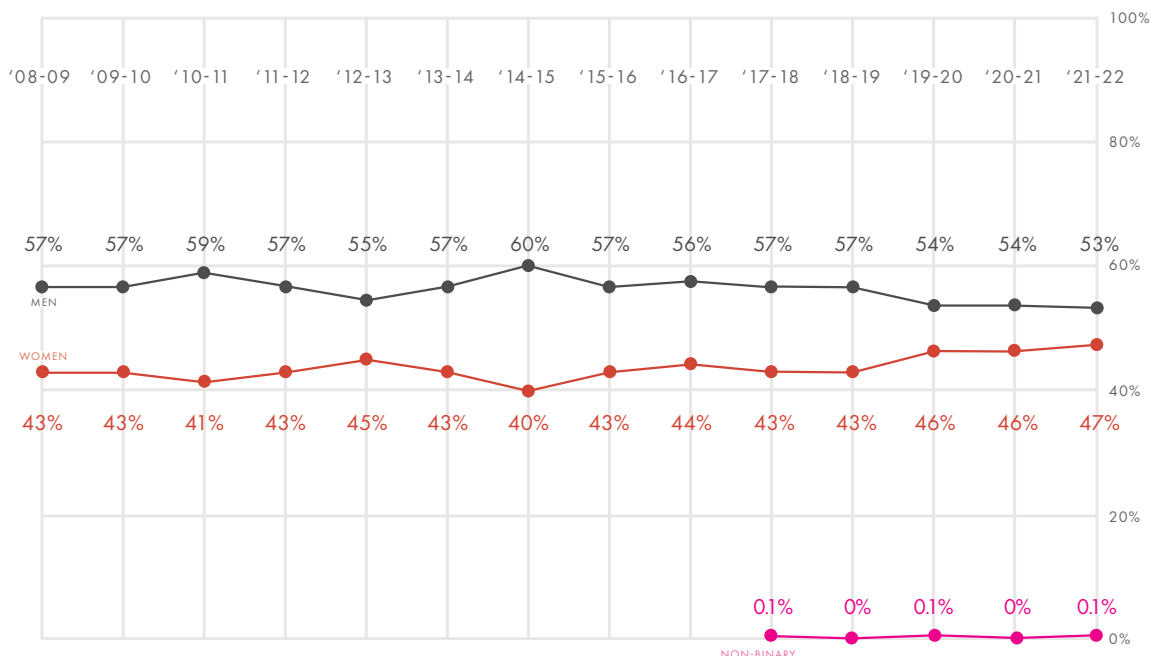
On the streaming services Amazon, Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+, and Peacock, there are 358 LGBTQ regular and recurring characters. Of those, 187 (52 percent) are women, 154 (43 percent) are men, and 17 (five percent) are non-binary.

There are 358 LGBTQ regular and recurring characters on those eight streaming services. Of those, 198 (27 percent) are lesbians, 75 are bi+ women (21 percent), and 14 (four percent) are trans women. Of the trans women, 13 are straight, and one has an unknown sexual orientation. There are also 118 gay men (33 percent), 31 bi+ men (nine percent), and six trans men (two percent), one of whom is straight and five who have unknown sexual orientations. There are 17 non-binary characters on streaming, two of whom are straight, one who is gay, seven who are bi+, six who are unknown, and one who is asexual. One of the lesbian characters is also asexual. Streaming is the only platform tracked this year to include asexual characters.

### Percentage of Women Series Regulars by Broadcast Network



### Broadcast Gender Balance of Series Regular Characters Over Time





VINCENT RODRIGUEZ III AS HENRY AND MARK INDELICATO AS JORGE DIAZ JR., AMAZON'S WITH LOVE

## Race & Ethnicity

Of the 775 series regulars on scripted broadcast series, 390 (50 percent) characters are people of color (POC). This is a 36 character and four percentage point increase from the previous season and a record high percentage of characters of color in the history of this report.

- ABC has the highest percent of POC series regulars, with 57 percent of the network's characters being POC. This is a welcome ten percentage point increase from last year.
- The CW is in second place once again, with 53 percent series regulars of color, a four-percentage point increase from the last season.
- NBC has 50 percent series regulars of color, a two-percentage point decrease.
- CBS is again in fourth place, with an increase to 47 percent characters of color, up four points from last year's tally.
- FOX rounds out the group, but did post an increase of seven percentage points, up to 42 percent series regulars of color from last year.

In the 2019-2020 *Where We Are on TV* study, GLAAD challenged all platforms to ensure that at least half of LGBTQ characters tracked are POC. Broadcast has met this challenge every year since it was issued

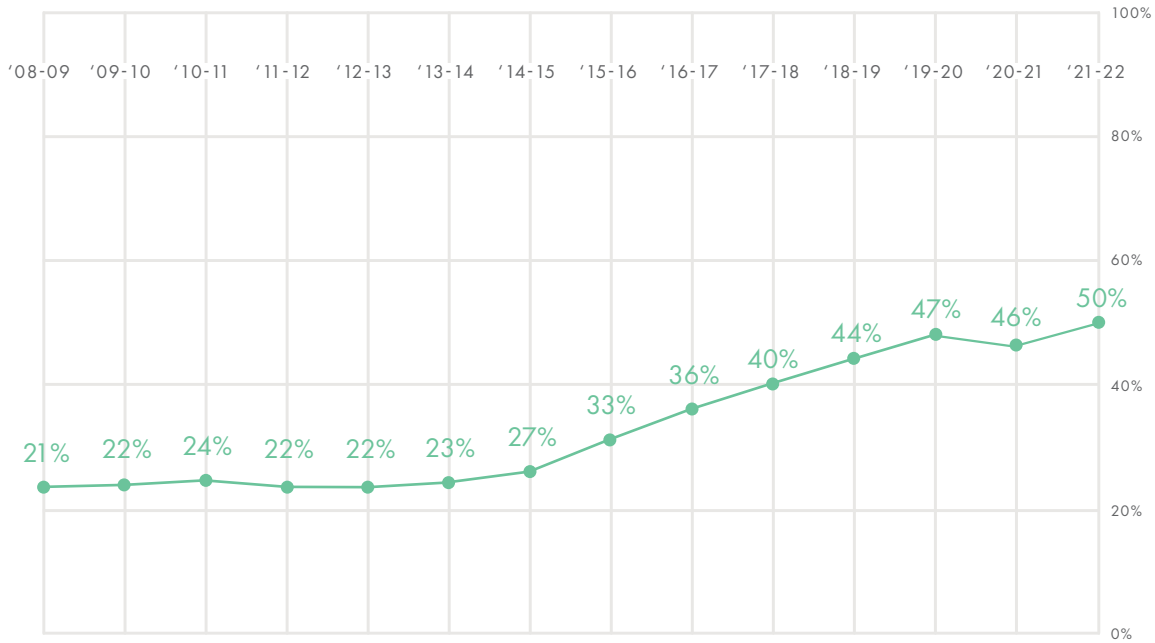
and continues to meet it. Last year, cable broke the 50 percent barrier, but saw a large decrease of characters of color this year. Streaming has yet to meet the 50 percent challenge, though the platform's share of LGBTQ characters of color did increase this year.

LGBTQ series regular and recurring characters of color on broadcast increased again this year, up to 58 percent (82 characters out of 141) from last year's 53 percent. This also represents an increase of 29 characters.

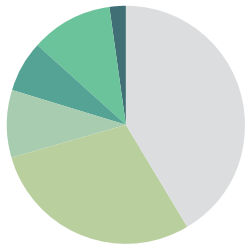
Cable programming posted an unfortunate decrease this year, with 62 out of 138 LGBTQ characters (45 percent) being POC, a seven-percentage point decrease from last year, though an increase of one character. It is an unwelcome step back after cable had met GLAAD's challenge with 52 percent characters of color last year.

Given that there was a large increase in streaming services tallied this year – up from three services tracked to eight – there was also a large increase in characters of color from 66 to 176 characters. The percentage of POC also slightly increased, up from 47 percent to 49 percent (176 out of 358). This still falls short of GLAAD's challenge.

### Broadcast Representation of People of Color Series Regulars Over Time

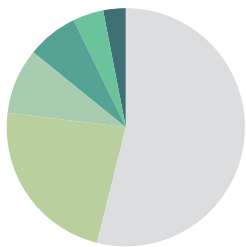


#### Racial Diversity of LGBTQ Characters on Broadcast



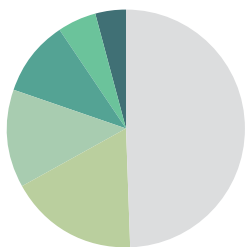
- White 41% (58 characters)
- Black 29% (41 characters)
- Latinx 9% (13 characters)
- Asian-Pacific Islander 7% (10 characters)
- Multiracial 11% (15 characters)
- Other Race 2% (3 characters)

#### Racial Diversity of LGBTQ Characters on Cable Networks



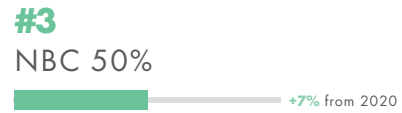
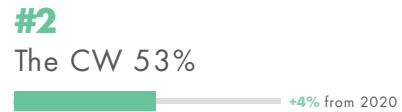
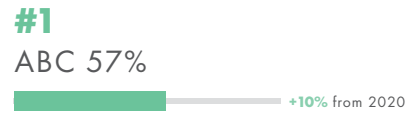
- White 54% (75 characters)
- Black 23% (31 characters)
- Latinx 9% (13 characters)
- Asian-Pacific Islander 7% (9 characters)
- Multiracial 4% (5 characters)
- Other 3% (4 characters)

#### Racial Diversity of LGBTQ Characters on Streaming Services



- White 48% (172 characters)
- Black 17% (60 characters)
- Latinx 13% (48 characters)
- Asian-Pacific Islander 10% (37 characters)
- Multiracial 5% (17 characters)
- Other 4% (14 characters)

#### Representation of People of Color by Broadcast Networks



# Representation of Black Characters

Of the 775 series regular characters on primetime scripted broadcast this year, 25 percent (194 characters) are Black. This is an increase of 23 characters, and three percentage points, setting a new record high percentage of Black series regulars on broadcast.

As reported in last year's study, summer 2020's call for systemic change in regard to investing in Black stories resulted in many media companies announcing renewed pledges to prioritize hiring and advancing historically excluded talent and donating to community organizations. Several companies have expanded talent pipelines for underrepresented communities, and CBS signed a multi-year agreement with the NAACP which will include a dedicated team of executives working with the group to acquire, develop, and produce new programming across ViacomCBS properties. We hope to see impact of those deals and programs in the coming years, in representation both on screen and behind the scenes.

When it comes to the broadcast networks, ABC counts the highest percentage of Black series regulars at 29 percent (40 characters). This is a six-percentage point increase from last year, in part due to new ensemble series that feature majority Black casts such as *Abbott Elementary*, *Queens* and *The Wonder Years*. NBC has the next highest percentage at 26 percent (36) Black characters. This is a decrease of one percentage point from last year when NBC led the pack. The network features Black characters on returning series such as *This Is Us* and new shows including *Grand Crew*. The CW follows with 25 percent (58) Black characters, seen in ensembles such as *All American* and its new spinoff *All American: Homecoming*. This is a four-point increase for The CW. FOX counts 23 percent Black characters (27), and increase of eight percentage points, and CBS has 22 percent (33 characters), a decrease of one point from last year.

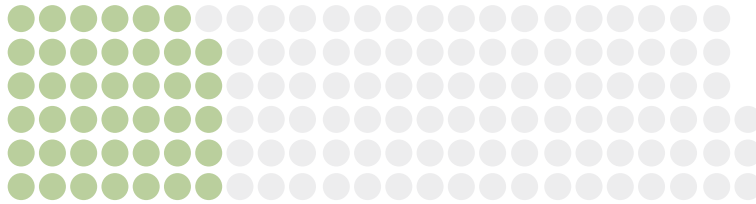
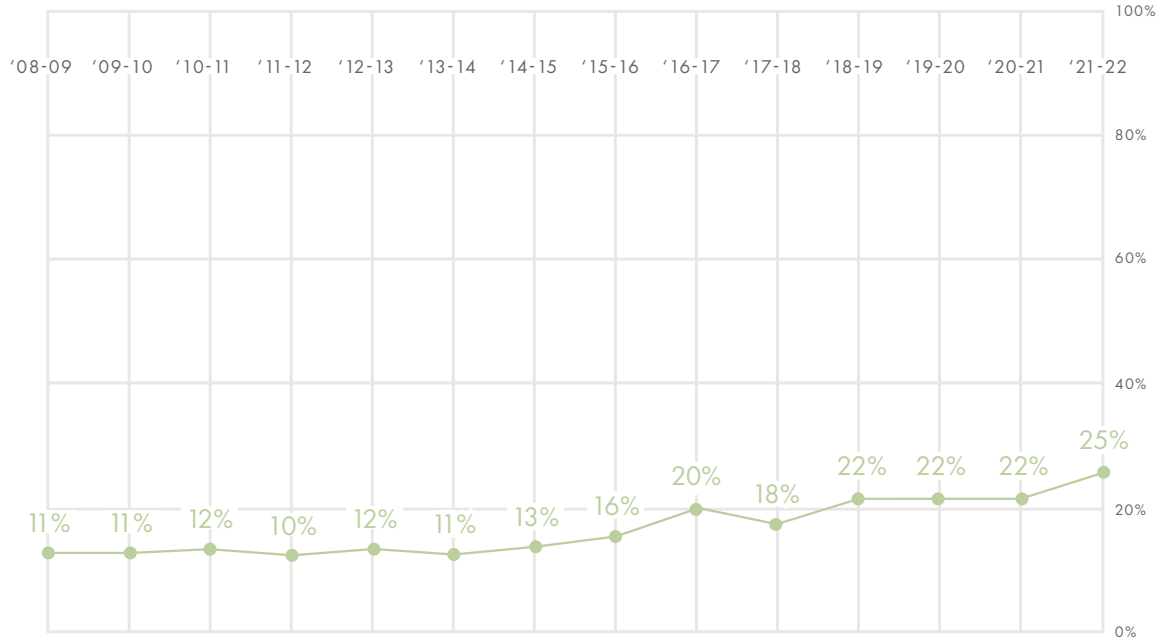
The percentage of Black LGBTQ regular and recurring characters on broadcast increased this year to 29 percent (41 out of 141 characters), up from 23 percent in the previous season. Cable saw a decrease of seven points down to 23 percent (31 out of 138 characters). On streaming, the percentage of Black LGBTQ characters increased to 17 percent (60 out of 358 characters), up four points from last year. Still, even with the addition of five new streaming services, streaming remains the platform with the lowest percentage of Black LGBTQ representation, though it has the highest number of characters. Some highlights of Black LGBTQ inclusion across all platforms include characters from the series *Batwoman*, *Twenties*, *Yellowjackets*, *Harlem*, and *Sex Education*.

- Of the 141 LGBTQ characters counted on the five broadcast networks, 29 percent (41) are Black characters.
- Of the 138 LGBTQ characters counted on cable networks 23 percent (31) are Black characters.
- Of the 358 LGBTQ characters counted on eight streaming services, 17 percent (60 characters) are Black characters.

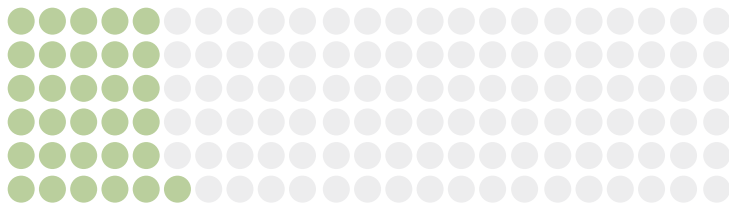
JERRIE JOHNSON AS TYE, AMAZON'S HARLEM



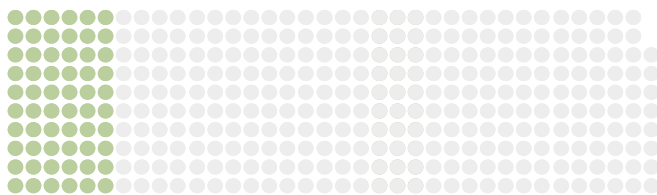
### Broadcast Representation of Black Characters Over Time, Series Regulars



Of the 141 LGBTQ characters counted on the five broadcast networks, 29 percent (41) are Black characters.



Of the 138 LGBTQ characters counted on cable networks, 23 percent (31) are Black characters.



Of the 358 LGBTQ characters counted on eight streaming services, 17 percent (60 characters) are Black characters.

# Representation of Latinx Characters

This year, of the 775 series regulars counted on primetime broadcast scripted series, eight percent (59 characters) are Latinx, a small increase from last year's seven percent, but still below 2019-2020's record high of nine percent. That falls far short of the estimated 19 percent of the U.S. population that is Hispanic or Latino, according to the 2020 U.S. Census.

In Fall 2021, the U.S. Government Accountability project found that the lack of Latinx representation and the misrepresentation of the Latinx community in media leads directly to stereotypes and violence against the community. GLAAD and Netflix also found in a survey in 2020 that the representation of LGBTQ Latinx folks is a significant factor in non-LGBTQ people's level of understanding and acceptance of the community. Representation of Latinx LGBTQ people continues to be lacking year-over-year, despite some incredible standout series and characters.

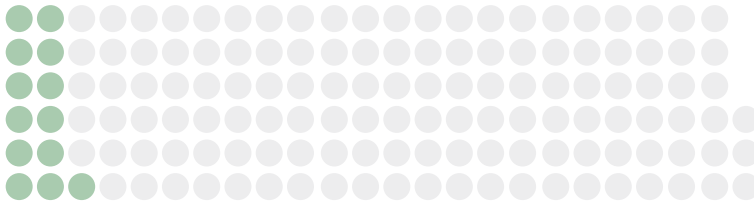
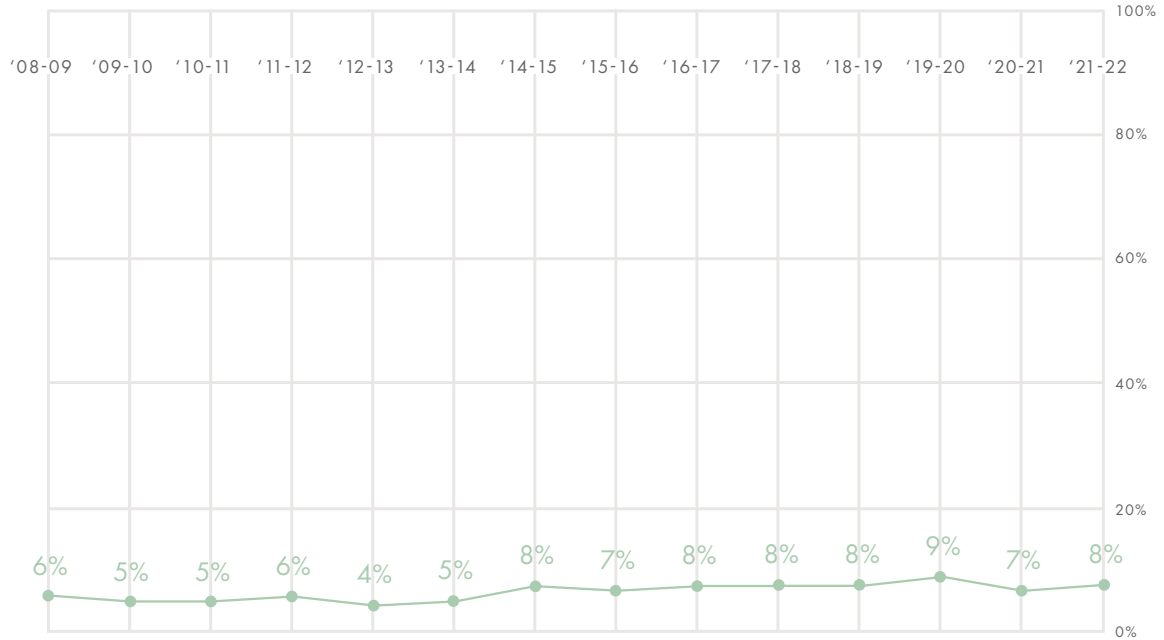
This year, ABC boasts the most Latinx series regulars at 11 percent (15 characters), up four points from last year, partially due to the new Latinx-majority drama series *Promised Land*. NBC posted a significant increase in Latinx representation this year, up three points to nine percent (12 characters) of series regulars this year, in part due to new series *La Brea* which includes several Latinx characters in the ensemble cast. CBS follows at eight percent (12 characters), a one-point increase from last year, and then The CW at six percent (14) characters. This is a two-percentage point decrease for The CW who counted the highest percentage of Latinx regular characters last year. FOX rounds out the group with five percent (six) Latinx characters, a two-percentage point drop.

Both broadcast and streaming posted decreases this year in representation of LGBTQ Latinx characters. This is disheartening, as last year streaming tallied an impressive 19 percent of LGBTQ characters who were Latinx characters. Cable saw a slight increase up two points to nine, but there is still much work to be done. Some highlights of LGBTQ Latinx representation across platforms include *Charmed*, *Good Trouble*, *Dafne and The Rest/Todo Las Otro*, and *Gentefied*.

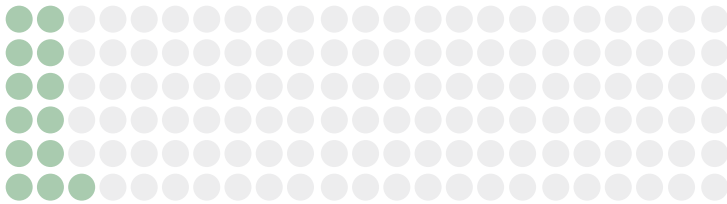
- Of the 141 LGBTQ characters counted on the five broadcast networks, nine percent (13) are Latinx characters.
- Of the 138 LGBTQ characters counted on cable networks nine percent (13) are Latinx characters.
- Of the 358 LGBTQ characters counted on eight streaming services, 13 percent (48) are Latinx characters.

KARRIE MARTIN AS ANA, NETFLIX'S *GENTEFIED*

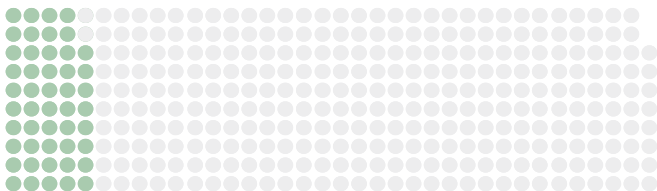
### Broadcast Representation of Latinx Characters Over Time, Series Regulars



Of the 141 LGBTQ characters counted on the five broadcast networks, nine percent (13) are Latinx characters.



Of the 138 LGBTQ characters counted on cable networks, nine percent (13) are Latinx characters.



Of the 358 LGBTQ characters counted on eight streaming services, 13 percent (48) are Latinx characters.

# Representation of Asian-Pacific Islander Characters

Of the 775 series regulars counted on scripted primetime broadcast series, seven percent (56 characters) are Asian-Pacific Islander. This is an equal percentage from last year, but still falls short of the eight percent of series regulars of the prior two years.

During the COVID-19 pandemic, the coalition Stop AAPI Hate noted a devastating increase in hate crimes against Asian Americans. The hashtag #StopAsianHate saw widespread use in 2021, spreading awareness of these crimes and the stereotypes that surround the AAPI community. Conversations about how media representation in the U.S. affects and often adds to those stereotypes reached a new level of importance and attention. More accurate and inclusive representation of API characters is paramount.

Across the five broadcast networks, The CW once again posts the highest percentage of API series regular characters at nine percent (20 characters), in part thanks to the majority API ensemble series *Kung Fu*. FOX comes in next with eight percent (nine) API regular characters, a three-percentage point increase from last year, with API representation on shows including the new series *The Cleaning Lady*. CBS and NBC both counted seven percent (11 and nine characters, respectively) of series regulars who are API, an increase of one point for CBS, but a decrease of one-percentage point for NBC. ABC follows with five percent (seven) API regular characters, a consistent percentage with last year.

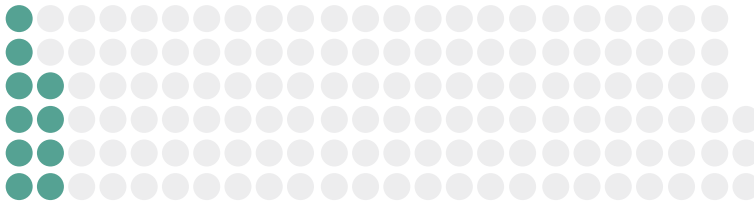
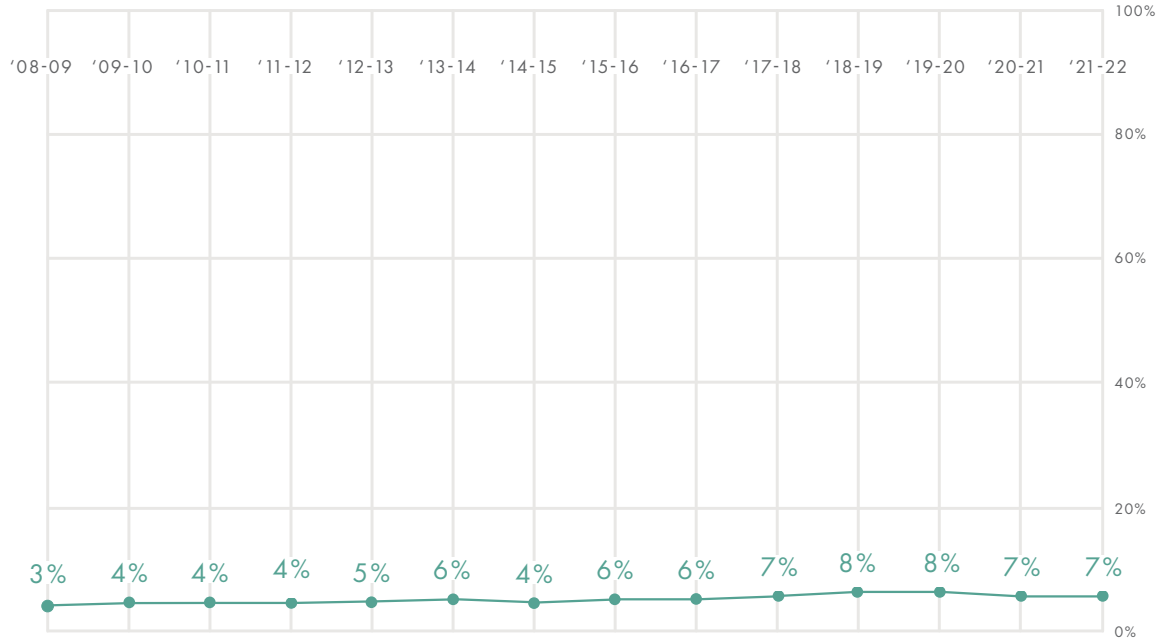
Broadcast LGBTQ API representation decreased year-over-year, down four points to seven percent of broadcast LGBTQ characters. Both streaming and cable saw welcome increases in LGBTQ API characters, but it was still only a small uptick compared to the larger wave of changes needed in truly representing LGBTQ API characters and stories. Some highlights of queer and trans API characters include those appearing on *Pivoting*, *Good Trouble* and *Sort Of*.



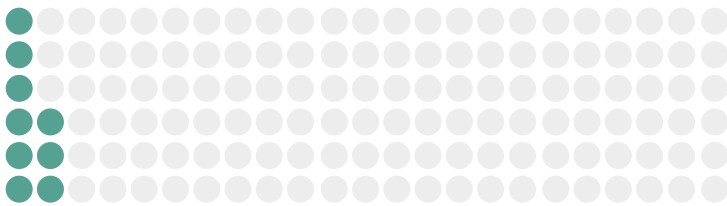
- Of the 141 LGBTQ characters counted on the five broadcast networks, seven percent (ten) are API characters.
- Of the 138 LGBTQ characters counted on cable networks, seven percent (nine) are API characters.
- Of the 358 LGBTQ characters counted on eight streaming services, 10 percent (37 characters) are API characters.

BILAL BAIG AS SABI, HBO MAX'S SORT OF

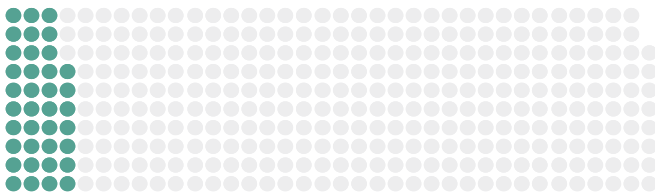
### Broadcast Representation of Asian-Pacific Islander Characters Over Time, Series Regulars



Of the 141 LGBTQ characters counted on the five broadcast networks, seven percent (ten) are API characters.



Of the 138 LGBTQ characters counted on cable networks, seven percent (nine) are API characters.



Of the 358 LGBTQ characters counted on eight streaming services, 10 percent (37 characters) are API characters.

# Representation of Characters With Disabilities



STEVEN KRUEGER AS BEN SCOTT, SHOWTIME'S YELLOWJACKETS

GLAAD has tracked the presence of people with disabilities (PWD) across all series regulars on primetime scripted television for twelve years and continues to find the number of characters with disabilities disproportionately fewer than that of the actual population. According to the 2017 American Community Survey conducted by the U.S. Census, 13.3 percent of non-institutionalized Americans live with a disability. For the purposes of this report, GLAAD followed the guidelines of the American Disability Act (ADA), which includes those with non-apparent disabilities, including those with cancer, PTSD, and people living with HIV and AIDS.

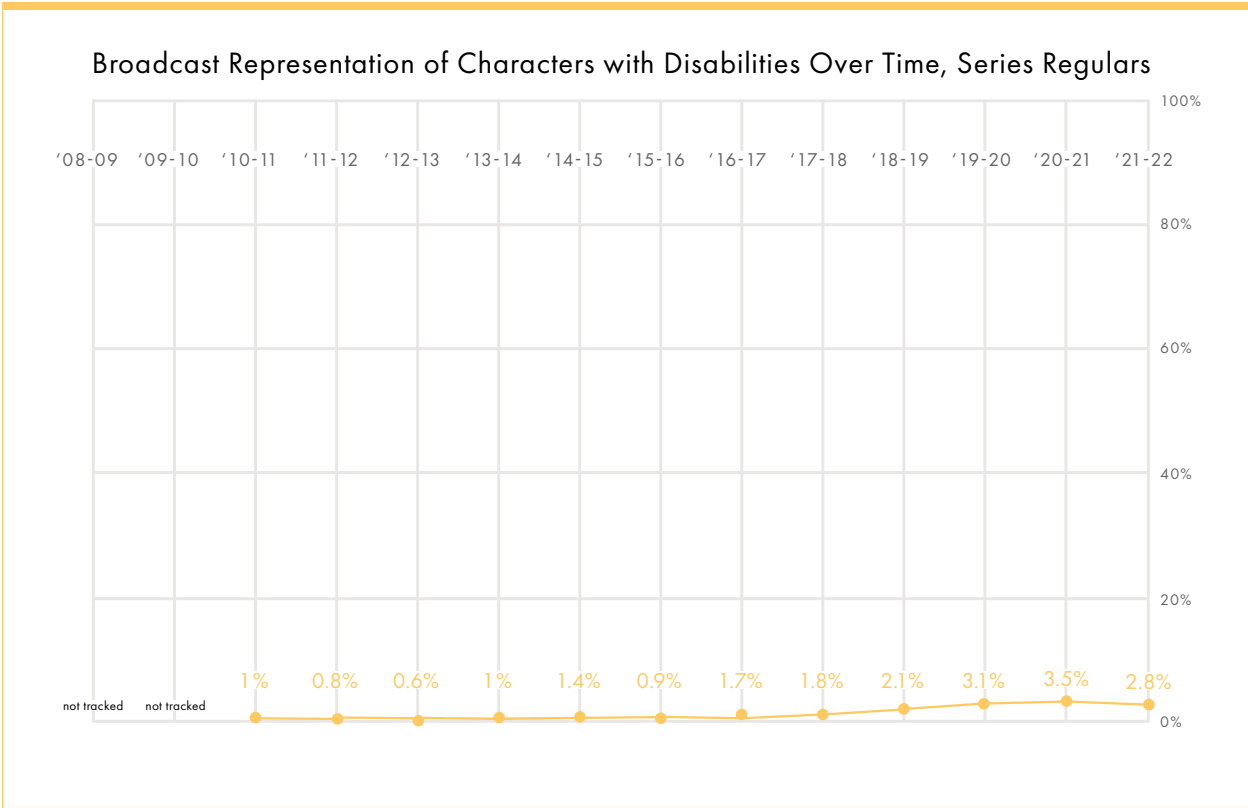
Out of 775 series regulars on broadcast scripted series this season, 2.8 percent (22 characters) have a disability. This is a decrease from the previous year's study, a drop of 0.7 percentage points from the record high of 3.5 percent.

NBC again leads the broadcast networks in representing PWD, counting 14 regular characters (10 percent of the network's series regulars) who have a disability this season. This marks a decrease from the previous year's 18 characters. These include Dr. Lauren Bloom on *New Amsterdam*, a bisexual character struggling with addiction, and lesbian

character Tess Pearson on *This is Us* is living with anxiety disorder. NBC also includes several characters experiencing PTSD on *Chicago PD*, *La Brea*, *Law and Order: Organized Crime*, and *Law and Order: SVU*; an amputee character on the drama *La Brea*; and other characters with cancer, diabetes, and mood disorders including anxiety and depression on *Chicago Med* and *This is Us*. NBC also features a recurring gay character on *Ordinary Joe*, Sai, who is living with HIV. We hope to see others follow NBC's lead in future.

ABC follows with four series regular characters who have a disability, an increase of one from the previous year. The CW comes in third with two characters who are disabled. On ABC, the three characters with a disability include a wheelchair user and a character with depression on *A Million Little Things*, the lead of *The Good Doctor* is autistic, and Tim Bradford from *The Rookie* has a learning disability. The CW's slate includes *Roswell, New Mexico*'s Sgt. Alex Manes, a gay character who has a mobility-related disability, and a blind lead on *In The Dark*.

CBS and FOX trail with each network including one regular character with a disability. On CBS, *NCIS*:



*Los Angeles*' Hetty Lange has dwarfism and Gavin McHugh on FOX's *9-1-1* has cerebral palsy.

On cable primetime scripted programming, there are five (four percent) LGBTQ characters with a disability, this is a decrease of three points from the previous year. This group includes returning character Aaron from AMC's *The Walking Dead* and Ben Scott on Showtime's *Yellowjackets*, both of whom are amputees; Sam from Freeform's *Single Drunk Female* and Rue on HBO's *Euphoria* struggle with addiction; and Maribel from Showtime's *The L Word: Generation Q* is living with muscular dystrophy.

There are five LGBTQ characters counted in streaming originals this year, representing 1.4 percent of LGBTQ characters on the platform. Michael returns for the final season of Netflix's *Dear White People* and is the only character on streaming living with HIV in this research period. Betsy on Hulu's *Dopesick* and Raffi (Paramount+'s *Star Trek: Picard*) are both struggling with addiction, Amy on *Vigil* (Peacock) lives with anxiety and depression, and *Sort Of*'s Bessy (HBO Max) is in a coma following a serious accident. This number is up from the previous year (only one character), but at least three of these characters will not return in the next year.

Television has a long way to go in telling nuanced stories of people with disabilities and empowering those from the community to tell their own authentic stories.



ERIS BAKER AS TESS PEARSON, NBC'S *THIS IS US*



## Representation of Characters

### Living With HIV and AIDS

WADE F. WILSON AS MICHAEL, NETFLIX'S DEAR WHITE PEOPLE

Today there still exists stigmas and harmful stereotypes surrounding those who are living with HIV and AIDS. GLAAD has a long history of and commitment to combating HIV stigma while working with the media to tell accurate and truthful stories.

In 2015, GLAAD partnered with The Elizabeth Taylor AIDS Foundation and AIDS United to create a comprehensive media guide to work toward ending HIV stigma. That guide is used to help educate the news media and content creators in entertainment on how to tell stories about people living with HIV and AIDS without defaulting to negative stereotypes. Television has a unique power to tell the stories of those who are living with HIV without further stigmatizing them. It is a crucial tool to begin to break down that stigma and show that people living with HIV are a part of our everyday world.

In 2020, GLAAD partnered with Gilead Sciences to better understand this stigma through our first *The State of HIV Stigma* survey. Nearly 9 in 10 Americans believe “there is still stigma around HIV,” and 88% of Americans agree that “people are quick to judge those with HIV.” Only half of Americans “feel knowledgeable about HIV” and nearly 6 in 10

Americans wrongfully believe that “it is important to be careful around people living with HIV to avoid catching it.” Approximately 1.2 million people are living with HIV today in the U.S.

GLAAD and Gilead Sciences joined forces in last year’s study to call on the entertainment industry to drive real and meaningful cultural and societal change in ending the stigma of people who are living with HIV. GLAAD challenged the industry to introduce no less than three new regular or recurring LGBTQ characters living with HIV each year in scripted primetime broadcast or cable shows, or original streaming series on the platforms tracked by this report.

In the 2021-22 television season, GLAAD has counted two characters who are living with HIV. This marks a decrease from the previous year’s three characters (all of whom appeared on FX’s *Pose*), and a significant decrease from the nine characters tallied in the study prior to that. Both characters counted this year are recurring, Michael returned in the final season of Netflix’s *Dear White People* and NBC’s *Ordinary Joe* introduced Sai. Both of these characters were romantic interests of series regular characters and painted compelling portraits of people living full lives with HIV.



However, Michael will not return as the series has ended, and it's unknown if Sai will become more of a permanent fixture on *Ordinary Joe*. More series need to introduce significant and leading characters living with HIV and to tell stories exploring the diversity of the community.

*Pose* has led the way in re-framing this conversation and telling the stories of characters living with HIV and AIDS with nuance and dignity. ABC's *How to Get Away with Murder* was also able to tell outstanding stories about Oliver, who appeared as a series regular character for multiple seasons, allowing audiences to get to know more of the character's story, motivations, and relate to him. More series need to step up and do the same.

Hollywood has the opportunity to lead and create groundbreaking programming which can educate, entertain and humanize. GLAAD, in partnership with Gilead Sciences, is determined to drive this change as a resource to our industry partners.



CHARLIE BARNETT AS ERIC PAYNE, RUSHI KOTA AS SAI, NBC'S ORDINARY JOE



**- DASHAWN USHER**  
GLAAD'S DIRECTOR –  
COMMUNITIES OF COLOR  
& HIV AND AIDS ADVOCATE

*"As we see a year-over-year decrease in storylines, we must ask why. Why aren't there more characters living with HIV on television? With over 1.2 million people living with HIV in the United States, there are so many stories that could be told. I look forward to the day when, year after year, we are increasing the number of characters living with HIV on television and those characters are thriving and leading fully realized lives. As more Americans' report less knowledge about HIV, we have the opportunity to create equitable interest and access in entertainment that sees the full value in stories of characters living with HIV and eradicate stigma."*

# Representation of Bisexual+ Characters



HANNAH EINBINDER AS AVA DANIELS, HBO MAX'S HACKS

Of the 637 regular and recurring characters on scripted broadcast, cable, and streaming programming this season, 183 (29 percent) are counted as bisexual+. This marks an increase of 84 characters but only one percentage point from the previous year.

This group consists of 124 women (two of whom are transgender), 50 men (two of whom are trans), and nine non-binary characters. This is compared to 65 women and 33 men (five of whom were trans), and one non-binary person in the previous study. The bisexual umbrella or bi+ are both encompassing terms for people with the capacity to be attracted to more than one gender. This can include people who identify as bisexual, pansexual, fluid, queer, and more.

UCLA'S The Williams Institute has collected data which shows bisexual+ people actually make up the majority of LGB people at 52 percent, and a 2021 Gallup poll found that trend continued to grow with 55 percent of the community identifying as bisexual. Further, GLAAD's *Accelerating Acceptance* data shows that bi+ people are the largest group within the LGBTQ community by percent at every age range. Yet, bisexual+ people continue to be underrepresented and often poorly represented in both entertainment and news media. This invisibility coupled with fundamental misunderstandings when portraying bi+ characters undermine how the wider society understands bisexuality and contributes to the hesitance which bi+ people may feel in coming out to family and friends.

Bi+ people are reportedly much less likely to be out than gay and lesbian people, with 28 percent saying "all or most of the important people in their life know" they are bisexual+ versus 77 percent of gay men

and 71 percent of lesbians. GLAAD's *Accelerating Acceptance* data shows that 29 percent of Americans know someone who is bisexual, though this number jumps up significantly for Millennials (47 percent). Bi+ people also experience much higher rates of minority stresses.

Content creators have the opportunity to step forward with a wider variety of nuanced bi+ stories, with bi+ characters in the leading roles to explore new story ground that audiences have not yet seen. An increase and improvement in the worth and variety of stories of bi+ people will ultimately help build a safer environment for bi+ people to live every day in as their full and authentic selves.

Harmful tropes continue to persist, being played out in representation and treatment of bisexual+ characters' stories. GLAAD will continue to combat:

- Treating a character's attraction to more than one gender as a temporary plot device which moves an episode or short run of episodes forward and then is never referenced again.
- Bisexual+ characters whose identities are treated as invalid by their romantic partners, a plot which has cropped up particularly around bi+ men who date women in recent years.
- Depicting bisexual+ characters as inherently untrustworthy, adulterous, scheming, obsessive, or as having self-destructive behaviors.
- Portraying bisexual+ characters or relationships as transactional in service of gaining some benefit or information, rather than out of genuine interest.
- Bi erasure, including bi characters and stories which are never explicitly labelled or discussed as bisexual. While some people do prefer not to use a label, the outsized number of bi+ characters who never get to own their own story or use a specific word for themselves (whether it be bi, pansexual, queer, fluid, or another) is a long-running problem in media.

Several series with bisexual+ significant characters will be airing or have aired their final seasons this year, including NBC's *Brooklyn Nine-Nine*, BBC America's *Killing Eve*, Apple TV+'s *Dickinson*, HBO Max's *genera+ion*, and Netflix's *Lucifer*, *Feel Good* and

*Atypical.* In order to create improved representation of bisexual+ characters, we encourage networks and streaming services to greenlight more new series with bi+ lead characters, prioritizing access for and investment in those who can authentically create these stories and avoid harmful and tired tropes.

New bi+ characters were introduced on several series this season including NBC's *Ordinary Joe*, The CW's *Naomi*, Freeform's *Single Drunk Female*, Amazon's *The Wheel of Time*, Disney+'s *Loki*, HBO Max's *Hacks*, *Sort Of*, and *And Just Like That*, Peacock's *Saved by the Bell* and Hulu's *Love, Victor* among other series. Of the 183 bisexual+ characters counted this year across all platforms, 152 characters (83 percent) are series regular characters. These characters who continue to appear week-to-week in more substantial plots have the opportunity to be intentionally developed, allowing for more truthful and less damaging narratives.

The overwhelming majority of bisexual+ characters forecasted this season are white, at 50 percent (91) of all bi+ characters. There are thirty (16 percent) Black bi+ characters, 20 (11 percent) who are Asian Pacific Islander, 18 (10 percent) are Latinx, and 11 (six percent) are multiracial. There are eight bi+ characters (four percent) who are of a different race or ethnicity, and five non-human bi+ characters. Seven bi+ characters (four percent) also have a disability.

The General Social Survey reports that young people are increasingly identifying as bisexual+ and that this applies across demographics, with 23 percent of

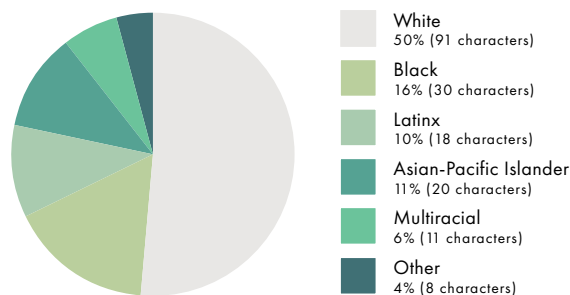
Black women 18-34 in America identifying as bisexual+ in 2018. Television needs to reflect this with more stories of bisexual+ people of color introduced.

Of the three programming platforms tracked, bisexual+ characters appear most often on streaming platforms at 113 of the total 183 bi+ characters, a finding similar to the previous year. Cable counts 43 bi+ characters and broadcast primetime scripted series include 27 bi+ characters this season.

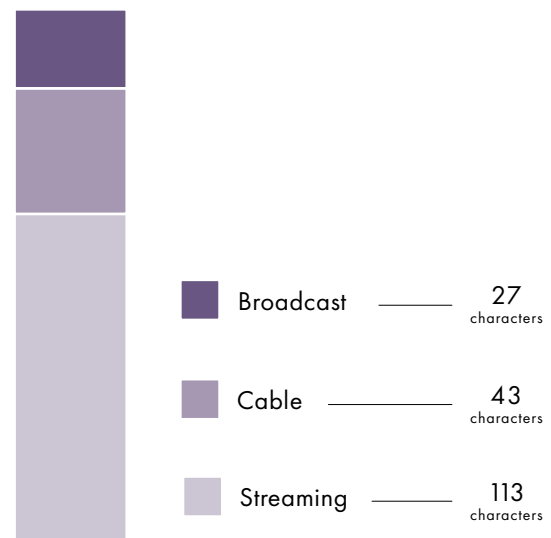
*"It is disheartening to see television continue to fall short when it comes to telling authentic and meaningful experiences of bisexual+ people. We know that bi+ people make up the majority of the community and we are a quickly growing group, yet entertainment is slow to reflect that change in both numbers and in a lack of leading bi+ characters. As networks and streamers look towards their new year of programming, they should be looking towards that opportunity to tell groundbreaking new stories audiences are hungry for."*

**- MEGAN TOWNSEND**  
GLAAD'S DIRECTOR OF ENTERTAINMENT RESEARCH & ANALYSIS AND BISEXUAL ADVOCATE.

### Racial Diversity of Bisexual+ Characters



### Number of Bisexual+ Characters on All Platforms





## Representation of Transgender Characters

JOSIE TOTAH AS LEXI HADDAD-DEFABRIZIO, PEACOCK'S *SAVED BY THE BELL*

This year's report sees an increase in the number of transgender characters, though a decrease in the percentage of transgender characters of total LGBTQ characters. This report also sees a welcome increase in trans characters who appear in a comedy series, following the previous year's study which noted that 85 percent of trans-inclusive series counted were dramas.

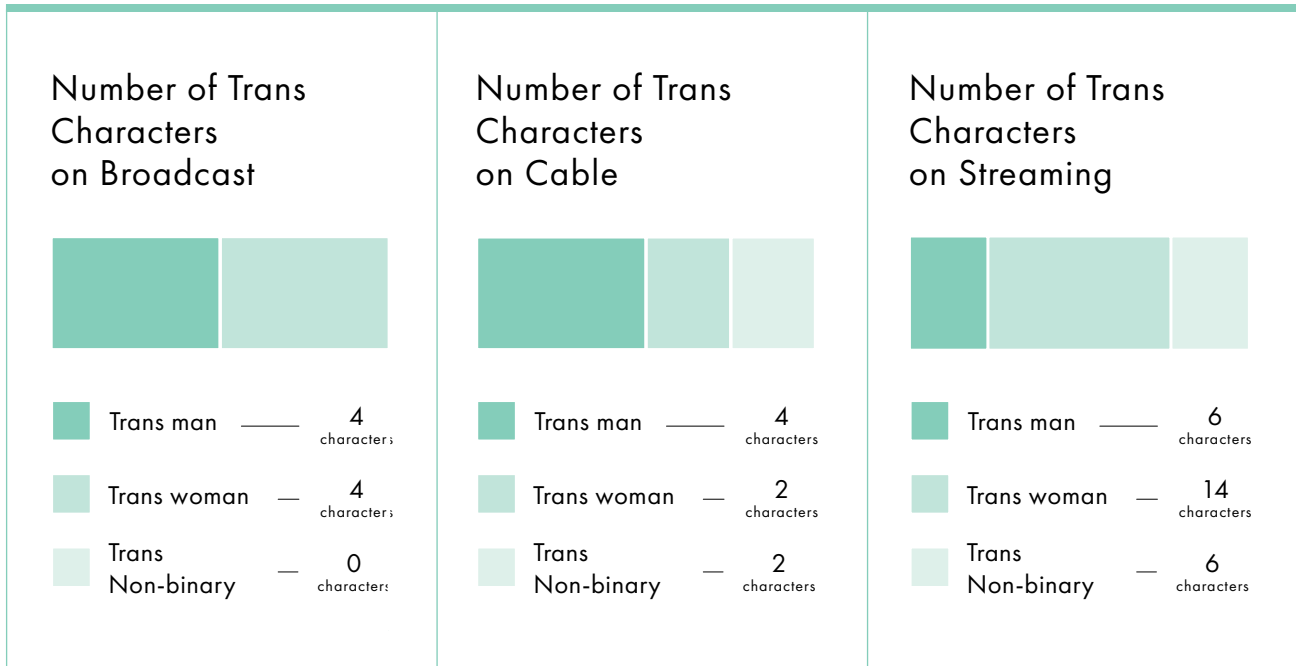
Of the 637 total regular and recurring LGBTQ characters counted on scripted primetime broadcast, cable, and streaming originals, 42 (six percent) are transgender. This is an increase of 13 characters from the previous year, but a decrease of two percentage points. These characters appear on 36 series across all platforms tracked, up from 26 series last year. Eleven of these 36 trans-inclusive series are comedies, although none of those comedies appear on broadcast television. At least seven of the 36 series counted have ended and will not return.

Of the 42 trans characters counted in this year's report, 20 are transgender women, 14 are transgender men, and eight are non-binary transgender characters. The 42 regular and recurring transgender characters include 18 white characters (43 percent of all trans characters), nine Latinx characters (21 percent), six Black characters (14 percent), four who are Asian Pacific Islander (10 percent) and four (10 percent)

who are multiracial or other ethnicities. There are no transgender characters counted under the disability category, this is down from the previous year which included one character.

Of the 42 transgender characters counted this year, 20 (48 percent) are straight, seven (17 percent) are bisexual+, one is gay (two percent), one is a lesbian (two percent), and 13 (31 percent) were marked as "sexual orientation undetermined" as networks were unable to confirm those characters' sexual orientations. Some of these are younger characters who had not yet expressed any romantic interest, some do not have a romantic storyline planned due to the genre or scope, but other instances appear to be shortsighted planning or lack of understanding that trans people also have sexual orientations. It is important to clarify, gender identity and sexual orientation are not the same, but many people remain confused about the difference between them.

Sexual orientation describes a person's enduring physical, romantic, and/or emotional attraction to another person (for example: straight, gay, lesbian, bisexual, pansexual), while gender identity describes a person's internal, personal sense of being a man or a woman, or having a gender identity that is outside of that gender binary. Simply put, sexual orientation is



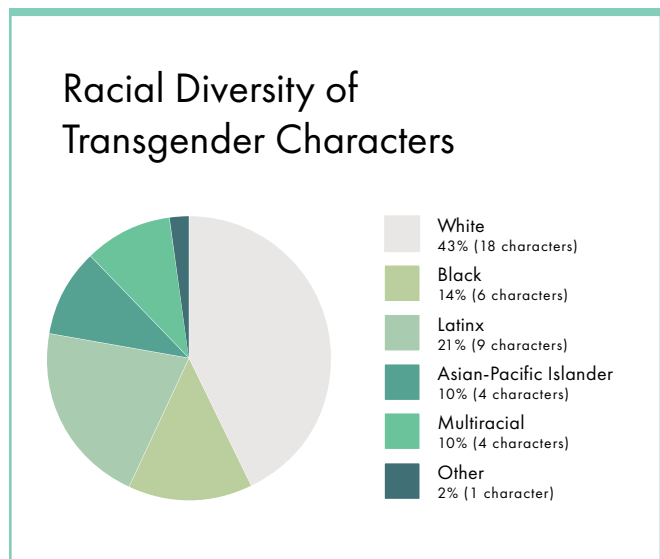
about whom you are attracted to and fall in love with; gender identity is about who you are. Transgender people also have sexual orientations, and they may include being straight, lesbian, gay, bisexual, pansexual, asexual, or queer.

GLAAD counted eight transgender characters in scripted primetime broadcast network series, with five of the eight (63 percent) appearing on The CW. TV’s only trans superhero Nia Nal returned on the final season of *Supergirl*, while the new series *4400* introduced new trans characters, Dr. Andre Davis (TL Thompson) and Noah (Theo Germaine). *Coroner* and *Charmed* also include trans characters. Paul Strickland, played by Brian Michael Smith, returns on FOX’s *9-1-1: Lone Star*, while NBC’s *New Amsterdam* and ABC’s *Big Sky* also include trans characters.

Cable also counts eight trans characters this year – appearing on only three networks, Freeform, HBO, and Showtime. Of the eight, four are trans men, two trans women, and two are non-binary transgender characters. Freeform’s *Good Trouble* counts two recurring trans characters, Rowan (Emmett Preciado) and Lindsay (River Butcher), while the network’s new series *Single Drunk Female* introduces Jojo Brown as Mindy, the boss and sober group friend of the series lead. HBO’s popular drama *Euphoria* returns with Jules, played by Hunter Schafer. The network also premiered the new series *Somebody Somewhere* which introduced a new trans character, Fred Rococo (Murray Hill). Showtime included returning characters Taylor Mason (Asia Kate Dillon) on *Billions* and Micah

Lee (Leo Sheng) on *The L Word: Generation Q*, as well as another trans character on *The End*, a series imported from Australia.

Of all three platforms tracked, streaming counts the highest number of transgender characters this year at 26 – triple the number of characters appearing on either broadcast or cable. Disney+ and Apple TV+ were the only streaming services tracked to not include a transgender character in this research period. HBO Max’s series *Sort Of* is about a trans non-binary character named Sabi, played by Bilal Baig who also created the series, plus two of their friends who are recurring trans characters, Olympia (Cassandra James) and Deenzie (Becca Blackwell). HBO Max also aired *Dafne and the Rest*, another series created



by a trans showrunner who plays the lead role, Spanish writer and actress Abril Zamora. Amazon's *With Love* features Isis King as Sol Perez, a non-binary oncologist who is in a relationship with a co-worker. Netflix introduced non-binary student Cal (Dua Saleh) on *Sex Education*, as well as counting trans characters on *Cowboy Bebop*, *Dear White People*, *Heartstopper*, and *Sandman* among others. *Star Trek: Discovery* on Paramount+ continues to explore the stories of Adira (Blu del Barrio) and Gray (Ian Alexander), and popular teen girl Lexi (Josie Totah) returns for the second season of *Saved by the Bell* on Peacock.

## Representation of Non-Binary Characters Who Are Not Transgender

The word non-binary has seen a surge in popularity in recent years. As more people use the word non-binary to describe themselves, it has become its own umbrella term describing many different types of experiences. Most people who describe their **gender identity** as non-binary also call themselves transgender. But it's becoming increasingly common for people to call themselves non-binary who either explicitly say they are not transgender or who never use the word transgender to describe themselves, seemingly defining non-binary as outside of the trans experience.

Until last year, GLAAD counted all non-binary characters as also being transgender characters. Starting in last year's report, in recognition of the expanding definition of the word non-binary, GLAAD began to separate these counts – only counting a non-binary character as transgender if the creators confirmed the character to be trans and/or a trans identity is explicitly discussed or portrayed onscreen. If the character is non-binary, but the word transgender is never mentioned, the character explicitly says they are not transgender, or creators confirm the character is not transgender – the character will be counted as non-binary but not counted as transgender, and so not referenced in the tally of trans characters on TV.

This year networks reported 17 non-binary characters who are not transgender, with the majority (11) appearing on scripted streaming originals. This category included characters on *Grey's Anatomy*, *Another Life*, *Motherland: Fort Salem*, *Feel Good*, and

*Just Like That*, *The Sex Lives of College Girls*, *The Girl in the Woods*, *Ridley Jones*, *Rutherford Falls* and more.

Creators who want to create authentic non-binary characters must consider the many ways this label is used and commit to a thoughtful and intentional approach to creating a non-binary character. If not, creators risk confusing and conflating the various ways the word is used and may make inaccurate or even harmful assumptions about what it means to be non-binary. GLAAD is a resource to help creators to craft authentic non-binary characters.



**- NICK ADAMS**  
VICE PRESIDENT,  
GLAAD MEDIA INSTITUTE  
& TRANSGENDER ADVOCATE

*"It's wonderful to see more trans characters appearing in comedies, as it helps people laugh with us, not at us. However, there is still room for improvement as nine of the 11 trans-inclusive comedies are on streaming platforms and there are no trans characters in comedies on broadcast television. We also hope to see more creators telling stories about trans people in loving relationships – especially lesbian, gay, and bisexual relationships. On TV, only five percent of trans characters are either lesbian or gay – this does not accurately reflect the community. Finally, as networks and streaming services plan their programming, we hope they will use this report to see where trans representation is still lacking and reach out to GLAAD and to trans writers, directors, and producers to continue improving the nuance and complexity of the trans and non-binary characters and storylines on TV."*



JENNA JOHNSON AND JOJA SIWA, ABC'S DANCING WITH THE STARS

## Representation in Alternative Programming

Though this report quantifies scripted content, it is important to note the impact of unscripted series as well. Reality shows and docuseries reach a wide audience, and feature LGBTQ people telling their stories in their own words. Here are some highlights of unscripted television that included LGBTQ voices in this year's report period.

Popular competition series saw several noteworthy LGBTQ contestants this year. Out personality Jojo Siwa made her debut on ABC's *Dancing with the Stars* and became the first contestant in the 30 seasons to have a dancing partner of the same gender. Siwa and Jenna Johnson placed second in the series, while out gay fitness instructor Cody Rigsby placed third. NBC's *The Voice* included trans singer Sasha Allen competing with his father Jim Allen, who made it to the top eight contestants. Amy Schneider, a trans woman, started on CBS' *Jeopardy!* in November 2021 and became the highest-earning woman contestant of all time, as well as the woman who has won the most games. With 40 games in a row won, she is only second to Ken Jennings in terms of overall initial winning streak in *Jeopardy!* history. The twenty-third season of *Big Brother* featured a number of LGBTQ contestants, including Derek Frazier, who was the runner up of the season. HBO Max aired season two of *Legendary*, a competition series that features queer and trans talent from the ballroom scene. *Project Runway* aired its nineteenth season on Bravo this winter, with gay judge Brandon Maxwell and mentor Christian Siriano returning.

Drag series continue to sweep television. *RuPaul's Drag Race* aired its 13th season in spring 2021, and featured Gottmik, the first transmasculine contestant to compete

on the series, and the 14th season premiered this spring, which includes multiple trans contestants. *RuPaul's Drag Race: All Stars* also aired its sixth season, and the queen who took home the crown was Kylie Sonique Love, a trans woman who originally competed in season two. The franchise now has series based in Canada, The U.K., Thailand, Spain, The Netherlands, Australia, and The Philippines coming in 2022. The Boulet Brothers' drag competition *Dragula* aired its fifth season on Shudder this fall. HBO's *We're Here* aired its second season in fall 2021, where three drag queens go to small American towns and help residents to achieve their drag dreams. The season two finale focused on uplifting trans voices in Grand Junction, CO. Paramount+ also released *Queen of the Universe*, a singing competition for drag performers.

Ava DuVernay's Peacock series *Home Sweet Home* features different families swapping homes and lives for a few days and featured a family with two queer Black mothers in the first episode. Bravo aired season two of *Family Karma*, which follows Indian-American families in the Miami area. The show featured gay cast member Amrit, who had a touching moment coming out to his grandmother this season. *I Am Jazz* aired its seventh season in fall 2021, continuing to follow Jazz Jennings, a transgender woman coming into herself. Amazon aired *Tampa Bae* this year, a new series that follows a group of lesbian friends in Tampa, Florida.

Paramount+ released *Real World Homecoming: New York* which featured original *Real World* cast member Norman Korpi talking about his experiences as a gay man on the show and how much has changed since then. Netflix premiered new series *Twentysomethings: Austin*, following a group of young people living in a house in Austin, including gay cast member Keauno Perez and bisexual cast member Abbey Humphreys. Netflix series *Love on the Spectrum*, a show following the dating lives of those on the autism spectrum, featured bisexual cast members Chloe and Jayden. Netflix also released the sixth season of hit series *Queer Eye* where the Fab Five go to Texas to work with new heroes. HBO Max aired holiday dating show *12 Dates of Christmas*, featuring three singles trying to find love for the holidays, one of whom was gay and one who was a lesbian.



## Representation in Spanish-Language Programming

PAULA USERO AS LUISITA AND CAROL ROVIRA AS AMELIA, ATRESPLAYER PREMIUM'S #LUIAMELIA

Spanish-language television and entertainment plays an impactful role in the lives of Latinx people in the United States, often providing an important cultural touchstone. Internationally, Spanish-language programming also has a tremendous reach and is quickly growing as more streaming services begin to ramp up foreign language production. According to a story in *Variety*, “Between 2016 and Sept. 2021, Netflix launched over 50 titles made in Spain – counting series, movies and documentaries – and participated in 70 film productions.” In the past two years, streamers including HBO Max, Disney+ and AppleTV+ have expanded their services to Latin America and the Caribbean, with HBO expressing the desire to create “local original productions from home-grown talent” in these regions.

Overall, scripted series regularly consumed by Latinx families across the U.S. and in Latin America have largely become more LGBTQ-inclusive and have begun to move past previous stereotypes in giving characters agency over their own lives. However, only in a few instances do the bi+, lesbian, gay or trans characters take center stage.

Telemundo, one of the two largest Spanish-language networks in the US, aired *Malverde – El Santo Patrón*,

set in early 1900s Mexico, from September of last year to January 2022. The series includes Amalio Samán, a character based on real-life trans man and revolutionary fighter Colonel Amelio Robles Ávila. In February of this year, Telemundo will air the series *Pasión de Gavilanes 2* which includes the character Andrés Reyes, a gay man in his early 20s. In the spring of 2021, Telemundo aired *La Suerte de Loli*, which featured out gay character Matías who was the titular character’s assistant and followed he and his husband’s efforts to become fathers, as well as *Buscando A Frida*, a novela that included Antonio Carmona, a businessman and husband in love with Ángel Olvera. Reality shows on Telemundo like *Lo Mejor de Tí con Chiquis* and *Caso Cerrado* have also included contestants or stories about people who are part of the LGBTQ community.

Univision aired *Vencer el Pasado* from October 2021 to February 2022 which included the gay character Samy, the best friend of the series’ lead, and Abel Hernandez, a trans man with a minor role. Earlier in the year the network aired *Te Acuerdas de Mí*, with LGBTQ fans enjoying the relationship between Teo and Gonzalo. In the realm of reality shows, Melissa Alemán, a lesbian woman, was among the contestants



of *Nuestra Belleza Latina* and one of ten finalists. The dating show *Enamorándonos* on *UniMás* has, since its 2019 launch, included several members of the LGBTQ+ community looking for love. Additionally, several series that ran in past years which featured LGBTQ characters are now airing on Univision's new PrendeTV streaming site.

Turning to streaming series, audiences have found more LGBTQ characters in recent years, though some unfortunate tropes have remained bountiful in those series – particularly in the portrayal of bisexual+ characters.

Spanish-language LGBTQ shows on Netflix include *Élite*, with fan favorite characters Ander and Omar; *Madre Sólo Hay Dos (Daughter from Another Mother)*, which features bisexual lead Mariana; *La Venganza de las Juanas (The Five Juanas)* which included a trans man appropriately played by a trans actor (Ricky del Real) in, arguably, the healthiest relationship on the show; and *Valeria*, a show about friends in modern-day Madrid, which includes Nerea, a lesbian woman, as one of its central characters. Other inclusive series include *Casa de Papel (Money Heist)*, *Control Z*, *Chicas del Cable (Cable Girls)*, *Monarca*, *Quién Mató a Sara (Who Killed Sara)*; *Ritmo Salvaje* and *Dark Desire*. New series to watch include *Feria: The Darkest Light*, *Rebelde*, and *Welcome to Eden*.

Amazon's LGBTQ-inclusive series include *Pequeñas Victorias*, a series following several women raising a daughter together, which includes a trans woman in the core cast, Emma Uriburu. Emma's story focuses on fulfillment in her career and marriage. Also on Amazon is the Brazilian series *September Mornings* whose lead is a trans woman, the Spanish show *Merlí: sapere aude* which is in Catalan and Spanish and includes bisexual representation, and in upcoming series, *El Fin del Amor* from Argentina.

On the streamer Pantaya, the series *Manual Para Galanes* includes the character Mariana in its lead group of friends, whose romantic exploits with women are treated in a similar style as the relationships of any of the other supporting cast. The second season of *El Juego de las Llaves*, the sex-positive comedy featuring a group of friends exploring relationships outside traditional monogamous structures, features gay and bisexual characters at various stages of owning their queer identity. This includes leads Valentín, who meets

Rubén in his process of coming out, and Adriana who explores her sexuality with her friend Siena, a bisexual woman. *De Brutus, Nada* will continue to include Rodrigo, a gay man, and his relationship with partner David Ibarra. Other upcoming LGBTQ-inclusive shows on Pantaya include the drama *Señorita 89* and the comedy *Ana*.

HBO Max aired *Todo lo Otro (Dafne and the Rest)* created by, directed by, and starring actress Abril Zamora, a woman of trans experience. *Todo lo Otro* offers refreshing trans and queer representation as it looks at friendships and love and how they often intertwine. Another inclusive HBO Max series is the coming-of-age *Maricón Perdido (Queer You Are)*, a funny and sometimes heartbreaking look at a budding creative's painful albeit colorful youth in the 80s and his life in present-day Spain.

A few standout shows on other platforms include: *#Luimelia*, from Spain, a funny, endearing series that fully centers Luisita and Amelia, two women in love. It's available on Atres Player. Apple TV+'s *Acapulco*, which is mostly in English with some Spanish, included a storyline with a queer resort guest and has hinted towards a more significant queer storyline for the second season.

Networks and streamers should keep writing interesting, compelling, and leading stories for characters who happen to be part of the LGBTQ+ community, as well as ensuring stories are told in ways that center those characters and their experiences.

While we have seen strides in representation on scripted Spanish-language television, there are still steps to be taken toward portraying the range of lived experiences that make up the LGBTQ community: Black and/or indigenous characters, disabled characters, and non-binary characters are rarely offered a chance to take center stage, if they're at all present. Seeing more stories move beyond a focus on the experiences of cis, white and economically privileged LGBTQ people is a crucial next step in portraying queer and trans people on Spanish-language television.

Audiences are clearly hungry for inclusive content, especially stories that center LGBTQ protagonists and take care not to fall into tropes. Ensuring writers' rooms and casts include LGBTQ creatives, as well as people who are of all ethnicities, including Afro Latinxs, is a key starting point towards that improvement.



BILLY FLYNN AS CHAD DIMERA, CHANDLER MASSEY AS WILL HORTON, ZACH TINKER AS SONNY KIRIAKIS, PEACOCK'S DAYS OF OUR LIVES: BEYOND SALEM

## Daytime TV

*General Hospital* continues to feature Dr. Terry Randolph (Cassandra James), a doctor who is a trans woman and was recently promoted to co-Chief of Staff alongside friend Britt Westbourne. *Days of our Lives'* longtime fan favorite couple Will and Sonny left the original series but returned as the stars of the Peacock limited series *Days of our Lives: Beyond Salem* and the spinoff film *A Very Salem Christmas*. *The Young and the Restless* continues to feature queer couple Tessa and Mariah through their ups and downs as Mariah carried a baby for their friend Abby. The two are now discussing starting their own family.

## Kids and Family

In Spring 2021, Disney Junior aired an episode of *Muppet Babies*, "Gonzo-rella," where a mysterious stranger who wore a dress to the royal ball turned out to be iconic character Gonzo expressing their gender identity. On Disney Channel, *The Owl House* features lead character Luz, a bisexual witch-in-training, and her girlfriend Amity spending a majority of the second season building up their romance. The show also features non-binary character Raine Whispers, who attends the same magical school as the leads.

Nickelodeon's *Danger Force* made headlines this summer for casting trans teen Sasha A. Cohen as Finn in the episode "Manlee Men" as a teen reporter who

interviews the Danger Force. The fifth season of *The Loud House* continues to air on Nickelodeon, and features bisexual character Luna Loud in the ensemble, alongside her girlfriend Sam. *Power Rangers: Dino Fury*, which aired on Nickelodeon before moving to Netflix, featured a storyline where Izzy, the Green Ranger, has feelings for another girl, Fern, and the two are seen walking off hand in hand.

Netflix's *Centaurworld* follows a war horse who is transported into a magical world of centaurs, including queer characters Zulus and Comfortable Doug. Also on Netflix is *Ridley Jones*, which follows the titular six-year-old and her animal friends in the Natural History Museum. Her friends include non-binary Bison Fred (played by out actor Iris Menas), and Mummy Queen Ismat, who happens to have two gay fathers. Menas also portrays non-binary character Odee the Okapi on *Madagascar: A Little Wild* on Hulu and Peacock. For a special pride episode, the gang helps Odee find a float in the pride parade that matches their identity.

*The Rugrats* reboot on Paramount+ shows Betty (out actor Natalie Morales), the mother of Phil and Lil, as an out lesbian. Disney+'s reboot of *The Proud Family* is set to include gender non-conforming character Michael and introduce gay couple Barry and Randall Leibowitz-Jenkins in the series, the fathers of new character, fourteen-year-old activist Maya.



## Representation on Additional Streaming Services

CHRISTIAN KANE AS ELLIOT SPECER, AND ALEYSE SHANNON AS BREANNA CASEY, IMDBTV'S *LEVERAGE: REDEMPTION*

AMC Networks' streaming service AMC+ features the libraries of series from AMC networks as well as new original content. Shows with LGBTQ characters include *Ragdoll*, a thriller mystery series investigating a gruesome killer. One of the leads is Lake Edmunds, a former LAPD officer new to the UK, who is also a lesbian. AMC+ also airs *Ultra City Smiths*, a stop motion comedy following a mystery in the fictional Ultra City, which includes several gay, bisexual, and lesbian characters. Other LGBTQ-inclusive shows include the Irish drama *Kin*, featuring gay character Frank, and the British crime series *Gangs of London*, which includes gay character Billy Wallace.

BET+ is the streaming offshoot of BET which includes several original shows on its platform. Among the shows are *A Luv Tale*, which follows the friendship between Taylor, Candice, Akila and Tammy, four Black lesbians in Harlem. *All The Queen's Men*, a series which follows Madam DeVille, who operates a male strip nightclub, features character Trouble, a lesbian and the only dancer at the club who isn't a man. BET+'s adaptation of *First Wives Club* includes Versace, the queer daughter of lead character Ari. Drama series *The Family Business* follows the Duncan family, who owns a car dealership in New York, and includes Rio, a gay nightclub manager who is trying to prove himself to his father.

BritBox is a streaming service dedicated to content from the UK, from series dating back many decades to

exclusive U.S. distribution of new British series. One of those is *The Long Call*, a drama starring out actor Ben Aldridge as Matthew Venn, a detective who returns home for his father's funeral and ends up investigating a murder in his hometown. Matthew is married to his husband Jonathan, who supports Matthew through his grief.

IMDb TV is a free streaming service owned by Amazon that plays film and television with ads as well as creating original content. One of their most buzzed-about original series is *Leverage: Redemption*, a continuation of TNT's *Leverage*. The new series introduces queer character Breanna Casey, the younger foster sister of Alec Hardison, who helps the team with technology and social media. IMDb TV also airs Canada's *Pretty Hard Cases*, which follows a group of detectives in the "Gangs and Guns" unit, including queer characters Edwina Shanks and Tara Swallows.

Revry was founded in 2016 as a streaming service specifically for LGBTQ creators and viewers. The streamer boasts several original unscripted, scripted, and variety series, as well as a home for curated queer collections from other sources. Some original scripted content from the streamer in 2021 includes the second season of *Strut*, about a woman who comes out of her shell by starting an escort agency with her best friends, and *Querencia*, which follows two queer indigenous queer women navigating their different backgrounds.

## GLOSSARY OF TERMS FOR WWATV

**Asexual** - An adjective used to describe people who do not experience sexual attraction (e.g., asexual person). A person can also be aromantic, meaning they do not experience romantic attraction. (For more information, visit [asexuality.org](http://asexuality.org).)

**Bisexual** - A person who has the capacity to form enduring physical, romantic, and/or emotional attractions to those of the same gender or to those of another gender. People may experience this attraction in differing ways and degrees over their lifetime. Bisexual people do not need to have had specific sexual experiences to be bisexual; in fact, they need not have had any romantic or sexual experience at all to identify as bisexual.

**Bisexual Umbrella, Bisexual+** - An encompassing term for people with the capacity to be attracted to more than one gender. Includes people who identify as bisexual, pansexual, fluid, queer, and more.

**Gender Identity** - A person's internal, deeply held sense of their gender. For transgender people, their own internal gender identity does not match the sex they were assigned at birth. Many people have a gender identity of man or woman (or boy or girl). For some people, their gender identity does not fit neatly into one of those two choices (see non-binary below.) Unlike gender expression (see below), gender identity is not visible to others.

**Gender Expression** - External manifestations of gender, expressed through a person's name, pronouns, clothing, haircut, behavior, voice, and/or body characteristics. Society identifies these cues as masculine and feminine, although what is considered masculine or feminine changes over time and varies by culture. Typically, transgender people seek to align their gender expression with their gender identity, rather than the sex they were assigned at birth.

**Transgender** - An umbrella term for people whose gender identity and/or gender expression differs from what is typically associated with the sex they were assigned at birth. People under the transgender umbrella may describe themselves using one or more of a wide variety of terms - including transgender. Use the descriptive term preferred by the person. Many transgender people are prescribed hormones by their doctors to bring their bodies into alignment with their gender identity. Some undergo surgery as well. But not all transgender people can or will take those steps, and a transgender identity is not dependent upon physical appearance or medical procedures.

**Non-Binary** - Terms used by some people who experience their gender identity and/or gender expression as falling outside the categories of man and woman. They may define their gender as falling somewhere in between man and woman, or they may define it as wholly different from these terms.

**Latinx** - A gender-neutral way of referring to people from or whose ancestors are from Mexico, Central America, South America, and the Caribbean living in the United States. The term originated in academic circles and has been increasingly accepted as a more inclusive term.

## 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. GLAAD protects all that has been accomplished and creates a world where everyone can live the life they love.

The GLAAD Media Institute provides training, consultation, and actionable research to develop an army of social justice ambassadors for all marginalized communities to champion acceptance and amplify media impact.

Journalists and media interested in speaking to a GLAAD spokesperson, please inquire at [press@glaad.org](mailto:press@glaad.org). Those interested in learning more about the GLAAD Media Institute and its services including consultation, research and contextualized education, media and cultural competency training and more, please visit [glaad.org/institute](https://glaad.org/institute).

**MEGAN TOWNSEND** (researcher & author)  
Director of Entertainment Research & Analysis  
GLAAD Media Institute  
mtownsend@glaad.org

**RAINA DEERWATER** (researcher & author)  
Manager, Entertainment Research & Analysis  
GLAAD Media Institute  
rdeerwater@glaad.org

**NICK ADAMS** (Contributor)  
Vice President GLAAD Media Institute  
nadams@glaad.org

**AMANDA HURWITZ** (Contributing Researcher)  
Consultant  
GLAAD Media Institute

**MONICA TRASANDES** (Contributor)  
Director of Spanish Language and Latinx Representation  
GLAAD Media Institute  
mtrasandes@glaad.org

**GABE GONZÁLEZ** (Contributor)  
Consultant  
GLAAD Media Institute

**DASHAWN USHER** (Contributor)  
Director, Communities of Color  
GLAAD Media Institute  
dusher@glaad.org

**DUSTIN HOOD** (Art Direction)  
Art Director  
GLAAD

**ADAM COHEN** (Layout)  
Consultant

## SPECIAL THANKS

Abdool Corlette, Brendan Davis, Rich Ferraro, Spencer Harvey,  
Gwendolyn Pointer, Anthony Ramos





The **GLAAD Media Institute** provides training, consultation, and research to develop an army of social justice ambassadors for all marginalized communities to champion acceptance and amplify media impact.

[GLAAD.org](https://www.glaad.org)



[@GLAAD](https://twitter.com/GLAAD)