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*GLAAD's
annual
report
on LGBTQ
inclusion*

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FROM THE DESK OF SARAH KATE ELLIS

GLAAD was founded in 1985, and has tracked the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters on television for more than 20 years. In that time, a lot has changed in the world of entertainment and the cultural landscape. GLAAD's first character count took place in the 1996-97 season when Ellen DeGeneres' character in *Ellen* made history as the first out lead character in a series. This year, GLAAD has found a record-high percentage of LGBTQ series regulars on primetime scripted broadcast television, and television is beginning to tell groundbreaking new stories of communities that have long been left off-screen.

For the first time this year, GLAAD has counted regular and recurring characters who identify as non-binary and characters who are asexual. While these identities have been depicted on screen before, those characters were often relegated to one-off episodes, which did not allow for nuanced exploration.

The emergence of these new stories is reflective of the real world. GLAAD's *Accelerating Acceptance* survey found that 20 percent of Americans aged 18-34 (a key demographic for networks) identify as LGBTQ. Twelve percent of 18-34 year olds would call themselves "not cisgender," and four percent identify as asexual. The inclusion of these stories is a welcome change, and GLAAD looks forward to seeing more of these characters.

But there is still work to be done on television. There are three considerations GLAAD has in mind when looking at television: whose stories are told, how LGBTQ characters are positioned within a cast, and what genre of series are including LGBTQ characters (or noticeably excluding us). The answers to these questions allow GLAAD to find where representation is falling short and help set our team's priorities for working within the industry to create change.

While there are some stand-out series which position queer characters as the lead – including the returning hit *Will & Grace* on NBC, ABC'S *How to Get Away with Murder*, and the upcoming CBS series *Instinct*, in which Alan Cumming plays the gay lead character – these series are still the exception to the rule. Generally, queer and trans characters tend to be just one among many in an ensemble, and this leads to LGBTQ characters being treated as expendable when a show needs to downsize. We've seen this emerge in a way that has particularly affected lesbian and bisexual women characters over the past two years – indeed, they have been killed off in droves.



At its best, television should reflect the full diversity of our community and therefore our society. The LGBTQ characters who make it to TV screens tend to be white gay men, who outnumber all other parts of our community in representation on screen. In actuality, the population of the U.S. counts more women than men, and bisexual people make up the majority of the LGBTQ community. It's long past time for television to introduce more diverse LGBTQ characters on multiple levels: more queer people of color (who have long been and remain underrepresented), characters living with disabilities, stories of lesbians and bisexual women, trans characters, characters of various religious backgrounds, and characters who are shaped by existing at the intersection of multiple marginalized identities.

While we have seen some great changes, in this current culture of divisiveness our need from Hollywood is greater. When the Administration in Washington, D.C. is actively working to roll back the rights of all marginalized communities and using fear to divide us, entertainment has the unparalleled opportunity to connect with people in their living rooms. These stories allow audiences to find their shared experiences among people with whom they might have previously believed themselves to have nothing in common.

GLAAD recognizes that #RepresentationMatters, and we will continue to work alongside the industry to tell LGBTQ stories on screen and further the conversation through our year-round work. And we won't stop until there is full acceptance of LGBTQ people and our lives.

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

Sarah Kate Ellis
President & CEO, GLAAD

EXECUTIVE SUMMARY

BROADCAST TELEVISION

Of the 901 regular characters expected to appear on broadcast scripted primetime programming this season, 58 (6.4%) were identified as gay, lesbian, bisexual, transgender, and/or queer. This is the highest percentage GLAAD has found in the history of this report. There were an additional 28 recurring LGBTQ characters.

CABLE TELEVISION

The number of regular LGBTQ characters counted on scripted primetime cable increased to 103, and recurring characters increased to 70, making for 173 characters.

STREAMING SERVICES

There were 51 LGBTQ regular characters counted in original scripted series on the streaming services Amazon, Hulu, and Netflix as well as 19 recurring characters. This is an increase of five characters from last year's 65 total LGBTQ characters.

BISEXUAL+ CHARACTERS

Bisexual+ characters make up 28 percent of the LGBTQ characters tracked across all platforms, a slight decrease from last year. These characters still heavily skew toward women (75 women to 18 men).

TRANSGENDER CHARACTERS

This year, there are 17 regular and recurring transgender characters tracked across all three platforms. Of those, nine are trans women, four are trans men, and four are non-binary. This is notably the first time GLAAD has been able to count non-binary characters.

ASEXUAL CHARACTERS

For the first time since GLAAD has started this report, there are asexual characters counted. Cable and streaming each include one asexual character, while there are none on broadcast. While the Jughead character is asexual in the *Archie* comics, The CW's *Archie* series *Riverdale* is not yet telling this story. GLAAD would like to see the series address this moving forward, as the ace community remains nearly invisible in media.

WOMEN

Only 43 percent of the regular characters counted on broadcast primetime television are women, a decrease of one percentage point from last year and a severe underrepresentation of the U.S. population which is estimated to be 51% women.

PEOPLE OF COLOR

Of the 901 series regulars tracked on primetime broadcast, 40 percent (356) of them are people of color, a welcome increase from last year. However, percentages of LGBTQ people of color on broadcast and streaming has significantly fallen.

PEOPLE WITH DISABILITIES

The amount of regular primetime broadcast characters counted who have a disability has slightly increased to 1.8 percent, but that number still vastly underrepresents the actualities of Americans with disabilities. There are only two characters across all three platforms that are depicted as HIV-positive, a decrease of one from last year.

METHODOLOGY

GLAAD’s annual *Where We Are on TV* report forecasts the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for the 2017-2018 television season. Counts are based on original scripted series premiering or which are expected to premiere a new season in primetime between June 1, 2017 and May 31, 2018 for which casting has been announced and confirmed by networks.

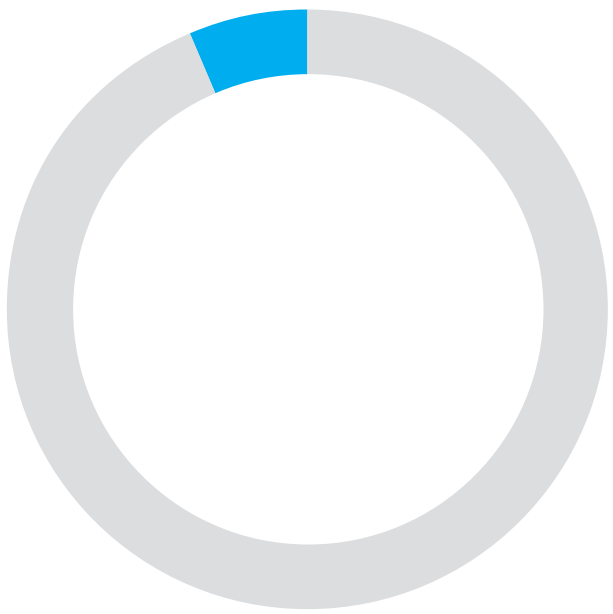
This season marks the 22nd year GLAAD has quantifiably tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted primetime programs across both broadcast and cable networks, and now also streaming services. In 2005, GLAAD expanded this count past LGBTQ characters to track trends and amass statistics for all series regular characters on scripted broadcast television, which allows GLAAD to identify deficits in overall diversity. In the case of characters that have been announced as series regular characters across a connected universe of series, such as Malcolm Merlyn (John Barrowman) on The CW’s four interconnected DC-verse series, the character is only counted once.

As cable television and streaming series lack defined seasons, GLAAD is able to track the presence of LGBTQ regular and recurring characters on scripted original series. This year, the *Where We Are on TV* report counts characters on scripted series premiering or which are expected to premiere a new season on primetime cable television between June 1, 2017 and May 31, 2018, and looks at anticipated casts for the 2017-18 season.

Three years ago, GLAAD began quantitatively assessing the regular and recurring LGBTQ characters on first-run scripted series on streaming services Amazon, Hulu, and Netflix. Due to the lack of defined seasons for streaming television, GLAAD includes programs that premiered or are expected to premiere a new season between June 1, 2017 and May 31, 2018 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.

At the beginning of the fall season, the information found in this report is accurate but remains subject to change based on programming adjustments over the course of the television season.

DIVERSITY OF REGULAR CHARACTERS ON PRIMETIME SCRIPTED BROADCAST TELEVISION, 2017-2018 SEASON



STRAIGHT 93.7% (844 CHARACTERS)*

LGBTQ 6.4% (58 CHARACTERS)*

*One transgender character is also straight

SUMMARY OF BROADCAST FINDINGS

- Of 901 series regular characters counted on 115 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 58 characters are LGBTQ. This is an increase from 43 reported last year.
- The overall percentage of LGBTQ regular characters on scripted broadcast series is 6.4%, an increase of just over 1.5 percentage points from the previous year's 4.8% (43 of 895). This is the highest percentage of LGBTQ series regulars GLAAD has found since beginning to gather data for all series regulars in the 2005-06 season.
- GLAAD counted an additional 28 recurring LGBTQ characters on scripted primetime broadcast programming. This is consistent with the previous year's 28.
- Gay men again make up the majority of the 86 regular and recurring LGBTQ characters at 47% (40), a decrease of two percentage points from last year.
- Lesbian representation is up to 24% (21) of regular and recurring LGBTQ characters. This is a seven percentage point increase from the previous year, but still drastically down from two years ago when lesbians were 33% of that year's lineup of regular and recurring LGBTQ characters.
- After a significant rise last year, bisexual representation has dropped by four percentage points to 26% of regular and recurring LGBTQ characters. There are 16 bisexual women and six bisexual men.
- There are four (5%) transgender characters expected on broadcast network's primetime scripted programming; two regular characters and two recurring characters. Of the four, one character is a transgender woman, two are trans men, and one is a non-binary identified character. Last year, GLAAD counted three transgender regular or recurring characters on scripted broadcast programming, though *Star's* Amiyah Scott (Cotton) is the only one who has returned this year.

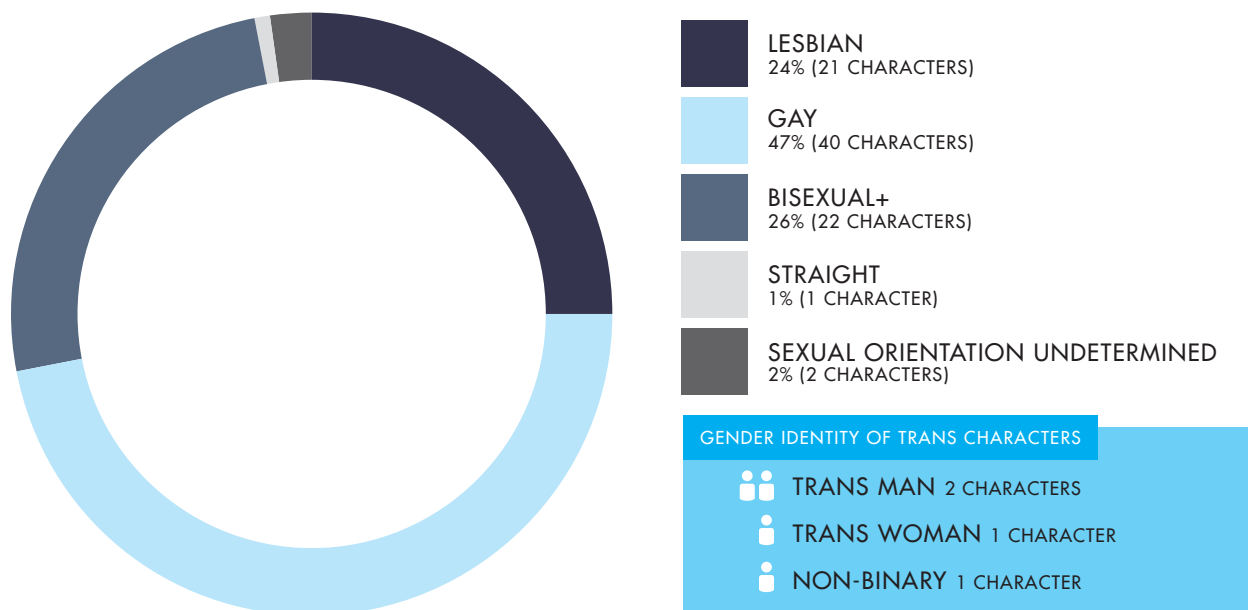


WILL TRUMAN (ERIC MCCORMACK) AND JACK MCFARLAND (SEAN HAYES), NBC'S *WILL & GRACE*

Broadcast television (and television as a whole) has yet to recover from the past two seasons, which included the deaths of an overwhelming number of lesbian and bisexual women characters. These deaths were often in service of another straight, cisgender character's plotline, and sent a toxic message to audiences. This decades-long trend – referred to in popular culture as “Bury Your Gays” – has made countless headlines in the past year, educating both viewers and creators alike on just how ubiquitous this trope has been. We hope to see the new crop of shows coming this year and in development for next year begin to introduce more lesbian and bisexual women – and ensure that their plotlines do not always end in death or disaster. Though the total number of LGBTQ characters is up overall for the year, it still skews toward gay men.

One new program that GLAAD is looking forward to this year is the CBS series *Instinct*, starring out bisexual actor Alan Cumming as Dylan, a gay former CIA operative who gets pulled back into his old life when the NYPD needs help tracking a serial killer. Legal dramas and police procedurals have a spotty past with LGBTQ inclusion, often only casting queer and trans characters as villains or victims, so this is a welcome change. *Instinct* is also one of very few series that counts an LGBTQ lead character. Other LGBTQ-inclusive series that will premiere this fall and spring include *Ten Days in the Valley*, *Champions*, *Black Lightning*, *Dynasty*, and *Life Sentence* among others.

SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON BROADCAST NETWORKS



RANKING OF BROADCAST NETWORKS BY LGBTQ CHARACTER INCLUSION

(PERCENTAGE OF LGBTQ SERIES REGULARS OF ALL SERIES REGULARS)

- ① THE CW
11%
- ② FOX
10%
- ③ NBC
5.3%
- ④ ABC
5%
- ⑤ CBS
4.2%

While press materials have described a new series regular character, Mark, on the *Roseanne* reboot as “gender creative,” the series seems to indicate the character identifies as a boy who simply wears whatever he likes, rather than identifying as non-binary. As such, GLAAD did not count Mark as a non-binary character this year.

Though they are not included in GLAAD’s tally, it is noteworthy that the digital streaming services launched by CBS and The CW are introducing original series that feature core LGBTQ characters. CBS All Access this fall premiered *Star Trek: Discovery*, which includes the television franchise’s first gay couple, played by out actors Anthony Rapp and Wilson Cruz. Another CBS All Access series, *The Good Fight*, which aired this spring and has been renewed, included a lesbian couple in the core cast.

CW Seed is launching two new animated superhero series this fall fronted by queer heroes. Both the gay superhero *The Ray* and bisexual supernatural investigator John Constantine will make their bows in small television arcs with their stories continuing in their respective animated digital series, *Freedom Fighters: The Ray* and *Constantine*. While it is great to see this inclusion – particularly in genre programming with large fandoms behind them – GLAAD would prefer to see these series airing on their parent networks to a larger audience than may find them online.

GLAAD’S RECOMMENDATIONS

The hit NBC series *Will & Grace* returned to air this fall. The series’ critically acclaimed initial run brought gay people into the living rooms of millions around the country and helped pave the way for the LGBTQ-inclusive programming that we have today. However, we have yet to see a swell of original series including LGBTQ characters as lead characters in the same way, and at a time when more and more young people are identifying as queer and trans, the industry should have more significant queer and trans roles that reflect the real world of the viewers.

Of the platforms tracked in GLAAD’s report, broadcast counts the highest percentage of racially diverse LGBTQ characters among their total LGBTQ characters, though broadcast did drop drastically from 42 percent of LGBTQ regular and recurring characters being characters of color last year to 36 percent this year. Networks should be working to reflect the full diversity of the LGBTQ community, and GLAAD hopes to see the numbers move upward in next year’s report.

SUMMARY OF CABLE FINDINGS

- The number of LGBTQ regular characters on scripted primetime cable programs has increased to 103, 11 more characters than the previous year.
- Recurring characters increased, up to 70 from 50 the previous year. This brings the overall count to 173 regular and recurring LGBTQ characters expected, an increase from last year's total (142).
- Gay men still represent the majority of LGBTQ regular and recurring cable characters at 42%, or 72 characters (down from 46% last year).
- Lesbian representation is up on cable to 27% (47) of the LGBTQ characters, an increase of seven percentage points from the previous report.
- Bisexual women account for 22% (38) of LGBTQ characters on cable, which is down three percentage points from last year, while bisexual men make up 6% (down from last year's 7% and significantly down from the 13% of the 2015-16 TV season) or 10 characters.
- Seven of the 173 characters (4%) are transgender; two of these characters are trans men, three are trans women, and two are non-binary.
- Among the 173 characters counted on cable, 27 are not expected to return next year due to series cancellations, announced finales, or characters being written off but who appeared as a regular or recurring character during the stated research period.

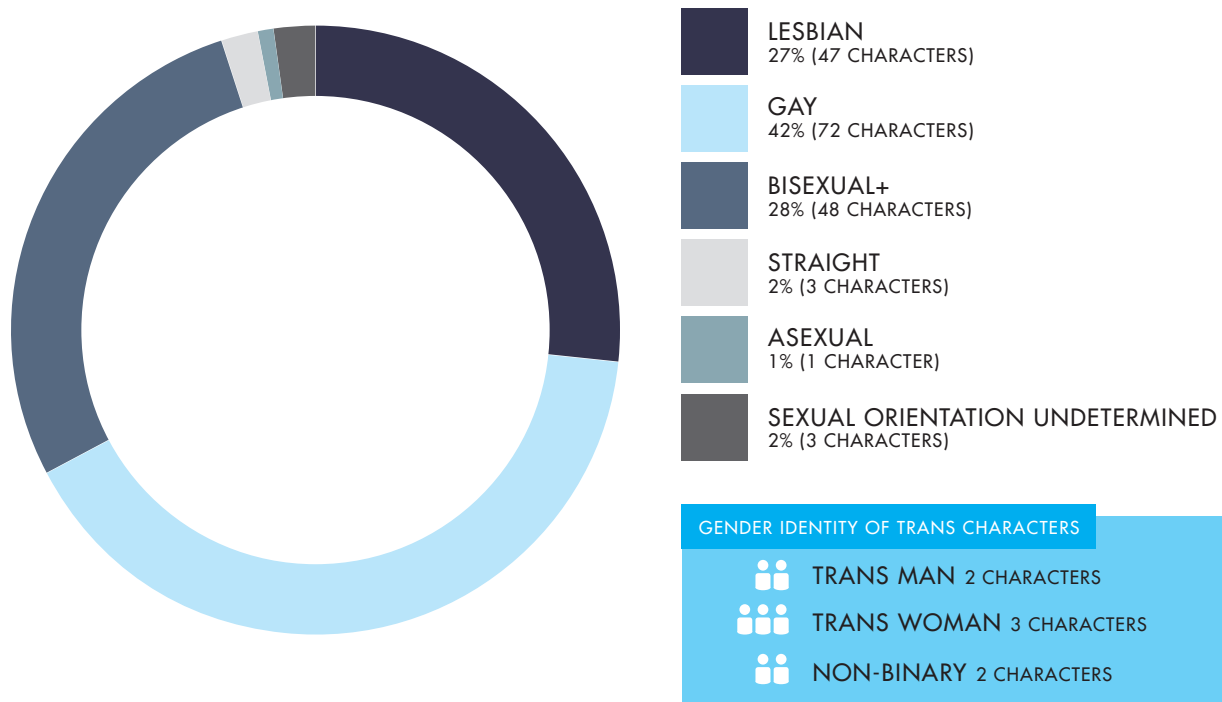


WAVERLY EARP (DOMINIQUE PROVOST-CHALKLEY) AND NICOLE HAUGHT (KATHERINE BARRELL), SYFY'S WYNNONNA EARP

The young-adult focused network Freeform (formerly ABC Family) remains the most LGBTQ-inclusive network on cable, as the channel counts 25 regular and recurring LGBTQ characters this season. Showtime again comes in second at 21 characters. It is notable that these two networks are also leading cable in sharing stories from communities that have remained largely invisible in popular media. Freeform's *Shadowhunters* includes the only asexual character (Raphael Santiago) on all of cable television, and the network introduced a Muslim lesbian character, Adena, in the new series *The Bold Type*. Showtime's *Billions* features one of the most prominent non-binary characters on TV in Taylor Mason (played by non-binary actor Asia Kate Dillon), who was upped to a series regular for season three.

Other transgender characters expected on cable this season include Aaron who returns on *The Fosters* (Freeform) and is now dating lead character, Callie. Paramount Network, the re-branded Spike network, hits airwaves in January, and the reboot of *Heathers* based on the cult favorite film of the same name will include Brendan Scannel as the non-binary character, Heather Duke, who is described as genderqueer in early press materials. Shannen Doherty originated the character. The hacker known as whiterose will return on USA's *Mr. Robot*, and

SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON CABLE NETWORKS



VH1's since cancelled summer series *Daytime Divas* included a recurring transgender child, Ella.

Among the new series featuring LGBTQ characters in the 2017-18 season are *The Bold Type* (Freeform), *The Deuce* (HBO), *Heathers* (Paramount), *Claws* (TNT), and *Daytime Divas* (VH1), which has since been cancelled. Starz also recently announced the upcoming drama *Vida*, which will include several regular and recurring LGBTQ characters, most of them Latinx.

Several LGBTQ-inclusive series have been announced to be premiering their final seasons or have already ended within this research period, including *Survivor's Remorse* (Starz), *Major Crimes* (TNT), *Veep* (HBO), *The Strain* (FX), *Episodes* (Showtime), and more. GLAAD will be keeping a close eye on next year's greenlit series; we hope that upcoming series in 2018-19 will keep cable from taking a huge dip after losing all these inclusive series. One thing to look forward to later next year will be Showtime's sequel series to *The L Word* following a new group and some returning cast, as well as FX's next Ryan Murphy project, *Pose*, if the series is picked up past its pilot order. If the series is greenlit, it is set to include multiple series regular trans characters as the story takes place partly in the New York City ball scene in the 80s.

GLAAD'S RECOMMENDATIONS

With so many of the queer and trans characters counted here not expected to return next year, it is imperative that cable commit to including the LGBTQ community in its full diversity in next year's slate of programming. This includes diversity on many levels – race/ethnicity, age, religion, gender, orientation, ability, and geographical location.

This year, cable improved the racial diversity of its LGBTQ characters significantly from the previous year. Of the 173 regular and recurring LGBTQ characters expected on cable, 64% (110) are white, a decrease of eight percentage points from the previous year.

SUMMARY OF STREAMING FINDINGS

- GLAAD found 51 regular LGBTQ characters on streaming original series, this is an increase of six from last year's count. There were an additional 19 recurring LGBTQ characters, down one from 20 the previous year. This totals to 70 regular and recurring LGBTQ characters, up from 65 in the previous report.
- Lesbian characters make up the majority of LGBTQ representation in streaming series at 36% (25 characters); this is down seven percentage points from last year. This remains a far higher percentage than is found on either broadcast or cable.
- Gay men make up 24% (17) of those 70 LGBTQ characters, up one percentage point from the previous year.
- Representation of bisexual women has increased significantly, up by ten percentage points to 30% (21) of LGBTQ characters on streaming originals. However, representations of bisexual men have dropped to 3% (down three percentage points) or two characters.
- Streaming original series again boast the highest percentage of transgender characters of all programming platforms tracked at nine percent (six characters). This is a two-percentage point drop from the previous year, and one less character.
- Similarly to cable, a handful of characters (five) counted this year are not expected to return next year due to series cancellations.



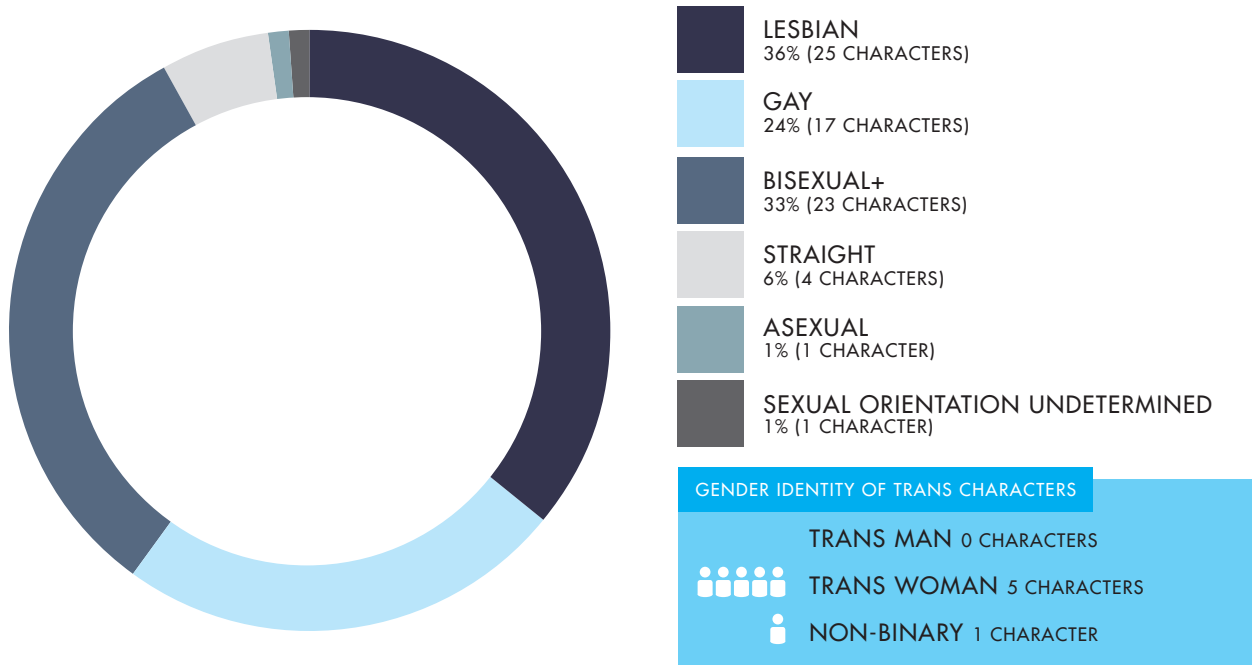
ELENA ALVAREZ
(ISABELLA GOMEZ),
NETFLIX'S *ONE DAY
AT A TIME*

This fall, Hulu will be premiering the new teen sci-fi series *Marvel's Runaways* based on the hit comic series of the same name. One of the central characters, superhero Karolina Dean, is a lesbian, and has the ability to fly and manipulate solar energy. While it is a positive step forward to see queer characters in comic books and television adaptations, LGBTQ characters remain almost completely shut out of the comic book films which have dominated the box office for the last decade.

Netflix is again the most LGBTQ-inclusive of the three streaming services tracked here with just over 40 regular and recurring queer and trans characters expected in the 2017-18 season. Dramedy *Orange Is the New Black* accounts for eleven of those characters. The recent cancellation of the Netflix drama *Sense8* has had a serious impact on the numbers across streaming as a whole. While *Sense8* will return for a finale special after a passionate fan outcry, TV movies are not counted in this report. Despite the cancellation, Netflix features the highest percentage of LGBTQ people of color among the streaming services tracked with twelve of 46 (26 percent) LGBTQ characters being people of color.

This summer's season of *Degrassi: Next Class* began a new storyline with returning character Yael Baron beginning to describe themselves as non-binary. The most recent season of animated dark comedy *Baljack Horseman* further developed the story of Todd, including voicing his asexuality and beginning to meet other members of the community. He is the only asexual character on streaming originals, and the first GLAAD

SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON STREAMING



RANKING OF STREAMING SERVICES BY LGBTQ CHARACTER INCLUSION (LISTED BY NUMBER OF LGBTQ REGULAR AND RECURRING CHARACTERS)

1 NETFLIX
46

2 AMAZON
13

3 HULU
11

has counted on the platform since beginning to count streaming series three years ago. While Netflix’s *Gypsy* seemed to be developing a storyline with Dolly exploring her sexual orientation, and possibly her gender identity, ultimately there was not enough on-screen character development for GLAAD to count the character. Netflix has since cancelled the series. Additional LGBTQ-inclusive Netflix series include *Narcos*, *Grace and Frankie*, *One Day at a Time*, *Gypsy*, *Unbreakable Kimmy Schmidt*, and *Wet Hot American Summer: Ten Years Later*.

Amazon’s hit comedy *Transparent* returned in September for season four, it remains one of the only television series to regularly include multiple transgender characters. This makes it the most trans-inclusive series on all three platforms (broadcast, cable, streaming) tracked. Among the three streaming services tracked, Amazon is again notably the most inclusive of LGBTQ characters with disabilities, as three of 13 (23 percent) LGBTQ characters counted have a disability. Some of the platform’s other LGBTQ-inclusive Amazon originals include *One Mississippi*, *Red Oaks* (which has aired its final season), *Bosch*, and *Mozart in the Jungle*.

Hulu is currently airing the final season of *The Mindy Project* (which the platform picked up in 2015 after cancellation by FOX), and the new series *Marvel’s Runaways* will premiere in November. The original comedy *Difficult People*, which added John Cho as Billy’s love interest in the most recent season, aired earlier this fall. GLAAD will also be keeping an eye out for the second season of the drama *The Handmaid’s Tale*, which included a lesbian regular character (Moira, Samira Wiley) in the first season.

GLAAD’S RECOMMENDATIONS

Streaming services must introduce more racially diverse LGBTQ characters going forward. Across the three services tracked here, 77 percent (54 of 70) of LGBTQ characters are white. This is a higher percentage than is found on cable or broadcast’s collection of LGBTQ characters, and an increase of six percentage points over the previous year. There are a handful of series featuring LGBTQ characters of color that are not counted here as they are unlikely to return in this report’s research period, but this remains an area that streaming services as a whole need to improve in. GLAAD would also like to see these services begin to introduce more transgender men, as streaming is the only platform tracked to not include any trans men in this reporting period.

GENDER REPRESENTATION

- FOX and ABC are the networks that come closest to accurately representing the gender make up of this country, with 45 percent of each network's characters being women. However, this is down three percentage points from last year for FOX and one percentage point for ABC.
- This year, there were 155 series regulars on broadcast who were women of color. This represents 44 percent of series regular characters of color, a decrease of two percentage points from last year. There are 57 black women characters (37 percent of women of color regular characters), 39 Latinx women (25 percent), 31 Asian Pacific-Islander women (20 percent), and 28 women who were another ethnicity or multiracial (18 percent).
- Similar to last year's report, the gender discrepancy of black characters is the largest among characters of color, with almost twice as many black men as black women regular characters (57 black women versus 108 black men). Asian Pacific-Islander men also slightly outnumber Asian Pacific-Islander women (34 to 31 respectively). There are slightly more Latinx women than Latinx men (39 women and 37 men), and women of another race not listed here or who are multiracial outnumber the men (28 women and 22 men).



TAYLOR MASON
(ASIA, KATE DILLON),
SHOWTIME'S
BILLIONS

This year, women make up 43 percent of series regulars on primetime scripted broadcast series, a decrease of one percentage point from last year. According to the population estimate of the 2016 Census Bureau, the U.S. population is composed of 51 percent women. Broadcast television continues to lag behind the reality of the population of this country.

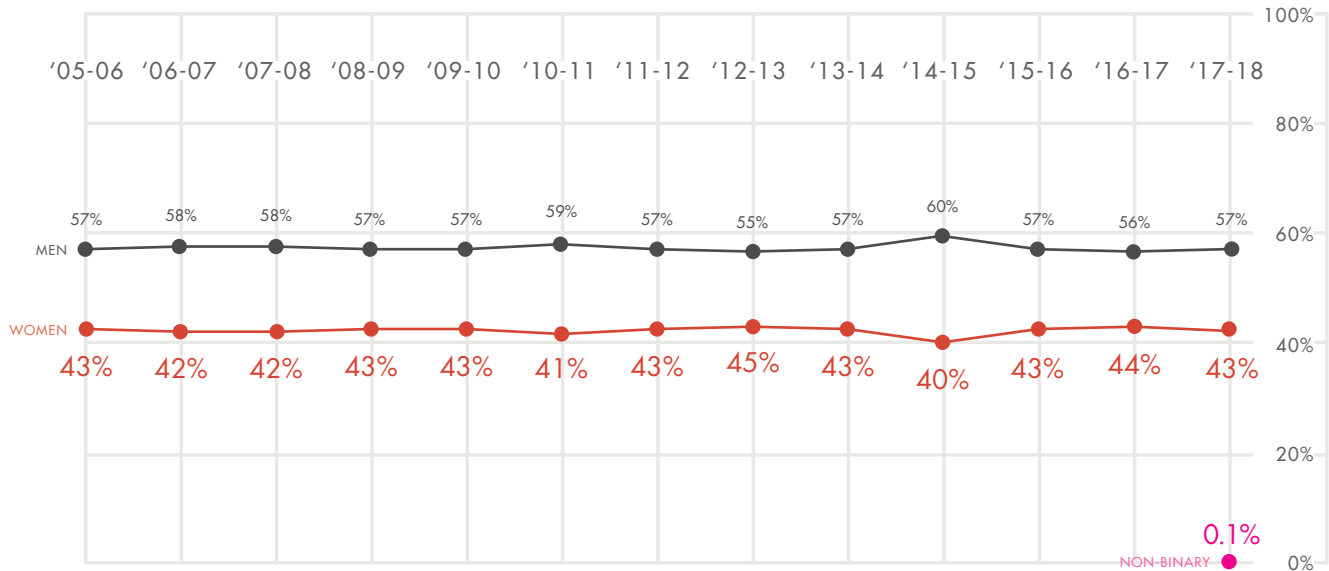
"The decline in the number of overall female regular characters — and female characters of color on primetime broadcast television — is disappointing and disturbing," said Julie Burton, president of the Women's Media Center. "The pendulum clearly is swinging in the wrong direction. Broadcast executives and decision makers must be held accountable for this widening gender gap. Audiences want and deserve media that truly reflect the voices, images and experiences of women."

Among the LGBTQ regular and recurring characters on primetime broadcast, the ratio of men to women is still in favor of men. This year, 55 percent of the LGBTQ characters are men, and only 44 percent are women. There is one non-binary character on a midseason broadcast show, accounting for the other one percent. This is very similar to last year's percentages.

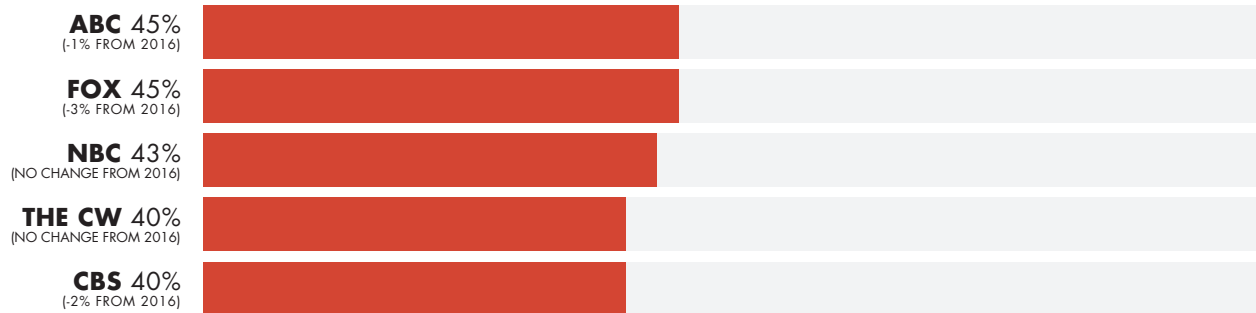
Of the 86 LGBTQ regular and recurring characters on broadcast counted, 21 are lesbians (24 percent), 16 are bisexual women (19 percent), one is a straight transgender woman (one percent), and one is non-binary (one percent). The remaining LGBTQ characters are 40 gay men (47 percent), six bisexual men (seven percent), and two transgender men (two percent).

This represents a four-percentage point drop in bisexual women and a three-point drop in transgender women from last year, though there was a significant seven-percentage point increase in lesbian representation. Gay men still continue to have the highest percentage by far of LGBTQ

BROADCAST GENDER BALANCE OVER TIME



% OF FEMALE SERIES REGULARS BY BROADCAST NETWORK



characters on broadcast. This is the first year specifically non-binary identified regular or recurring characters have been counted in this report. This is a welcome sign of progress in a growing diversity of stories being told.

On cable, the gender balance of LGBTQ characters is the closest to representing our reality with 49 percent of the 173 LGBTQ regular and recurring characters being women, and 50 percent of the LGBTQ characters being men. One percent of the LGBTQ characters on cable are non-binary identified.

There are 173 regular and recurring LGBTQ characters counted on cable this year. Of those, 47 (27 percent) are lesbians, 38 (22 percent) are bisexual women, and three (two percent) are trans women. There are 72 gay men (42 percent), ten bisexual men (six percent), two transgender men (one percent) and one asexual man (one percent). Two characters (one percent) are non-binary, meaning their identity falls outside the categories of man and woman.

Streaming is again the platform with the highest percentage of women LGBTQ characters, with 70 percent women to 29 percent men. One percent of LGBTQ regular and recurring characters counted on streaming series were non-binary characters.

Of the 70 LGBTQ characters counted on streaming, 25 are lesbians (36 percent), 21 are bisexual women (30 percent), 17 are gay men (24 percent), two are bisexual men (three percent), and one is an asexual man (one percent). There are five transgender women on streaming (seven percent), three of these women are straight, one is a lesbian, and one is bisexual. There is one character (one percent) who does not fully identify with a binary gender. There are no transgender men on streaming services in this period.

RACE & ETHNICITY

- This year, NBC leads the five broadcast networks in terms of racial and ethnic diversity, with 44 percent of the network's series regulars being POC. This is an increase of four percentage points from the previous year, when NBC was second to FOX.
- ABC is in second place with 43 percent series regulars of color, which is up a welcome six percent from last year's report.
- FOX is right in the middle, with POC making up 41 percent of the network's series regulars. This is down a percentage point from last year, when the network had the highest percentage of people of color.
- The CW comes in next, with 38 percent of its series regulars being POC, an increase of seven percentage points from last year when the network was tied for last place.
- CBS comes in last in terms of racial diversity with 31 percent of the network's series regulars being POC. This is the same percentage as last year's report, where the network was once again in last place.



(LEFT TO RIGHT)
RAY HOLT (ANDRE BRAUGHER), FOX'S BROOKLYN NINE-NINE

KAT SANDOVAL (SARA RAMIREZ), CBS' MADAM SECRETARY

MAGNUS BANE (HARRY SHUM JR.), FREEFORM'S SHADOWHUNTERS

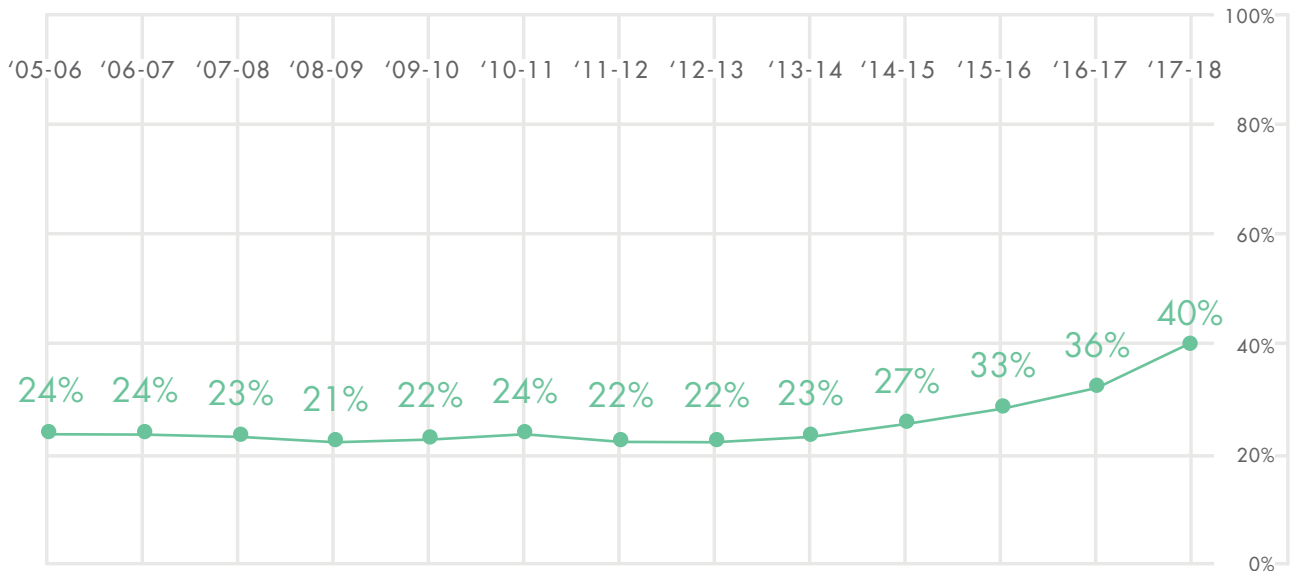
Broadcast scripted programming has continued to increase overall racial and ethnic diversity. This year 356 out of the 901 (40 percent) series regulars on primetime scripted broadcast were people of color (POC). This is a four percent increase from last year and is part of a welcome trend of a consistent uptick of series regular characters of color on broadcast television the past several years.

It seems that the broadcast networks are finally making serious strides towards more racially diverse representations as most have steadily increased in the past few years after long periods of little variation. However, GLAAD would like to see that racial diversity also represented in the increased inclusion of LGBTQ characters who are also people of color. This year, racial diversity in queer characters counted on broadcast decreased from the previous year. Of the 86 LGBTQ regular and recurring characters counted on broadcast, 36 percent (31) are characters of color. This is a decrease of six percentage points.

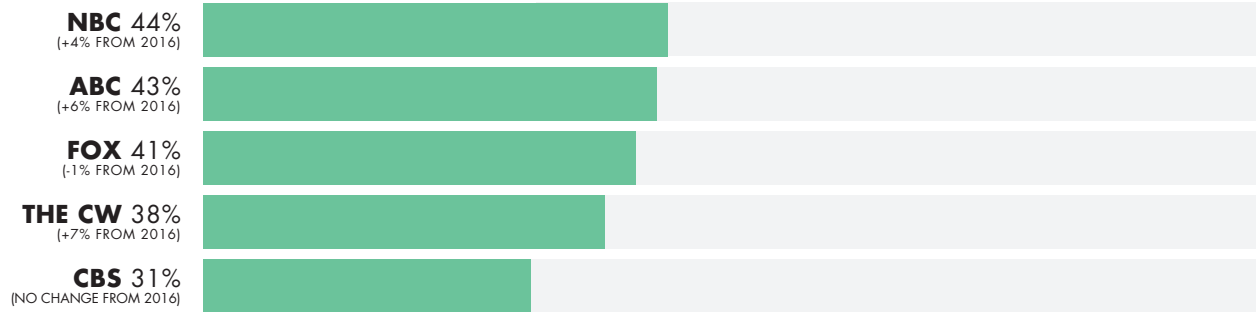
Racial diversity among LGBTQ characters on cable is slightly behind broadcast. Of the 173 LGBTQ regular and recurring characters expected on cable, 35 percent are people of color. This is a significant increase of 10 percentage points from the previous year.

Streaming platforms have shown a considerable drop in including LGBTQ regular and recurring characters of color. Only 23 percent (16) of the 70 expected LGBTQ characters on streaming originals in 2017-18 are people of color. This is significantly lower than broadcast and cable, as well as a six-percentage point decrease from last year.

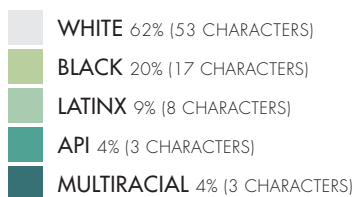
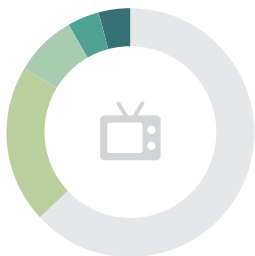
BROADCAST REPRESENTATION OF PEOPLE OF COLOR OVER TIME



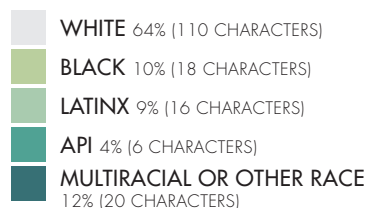
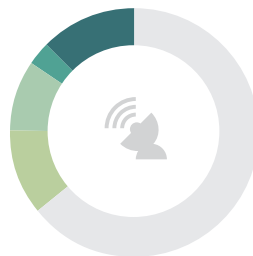
POC REPRESENTATION BY BROADCAST NETWORK



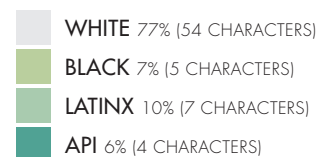
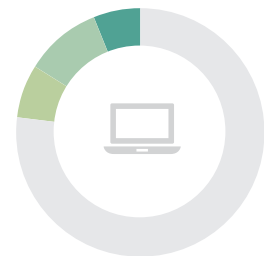
RACIAL DIVERSITY OF LGBTQ CHARACTERS ON BROADCAST NETWORKS



RACIAL DIVERSITY OF LGBTQ CHARACTERS ON CABLE NETWORKS



RACIAL DIVERSITY OF LGBTQ CHARACTERS ON STREAMING SERVICES



REPRESENTATION OF BLACK CHARACTERS



"M-CHUCK"
CALLOWAY
(ERICA ASH),
STARZ'S
SURVIVOR'S
REMORSE

This year, of the 901 series regulars counted on primetime broadcast television, 18 percent (165) of the regular characters were black. This is a two-percentage point decrease from last year's record high of 20 percent, and unfortunately, the first time in three years that has not marked an increased percentage of black regular characters.

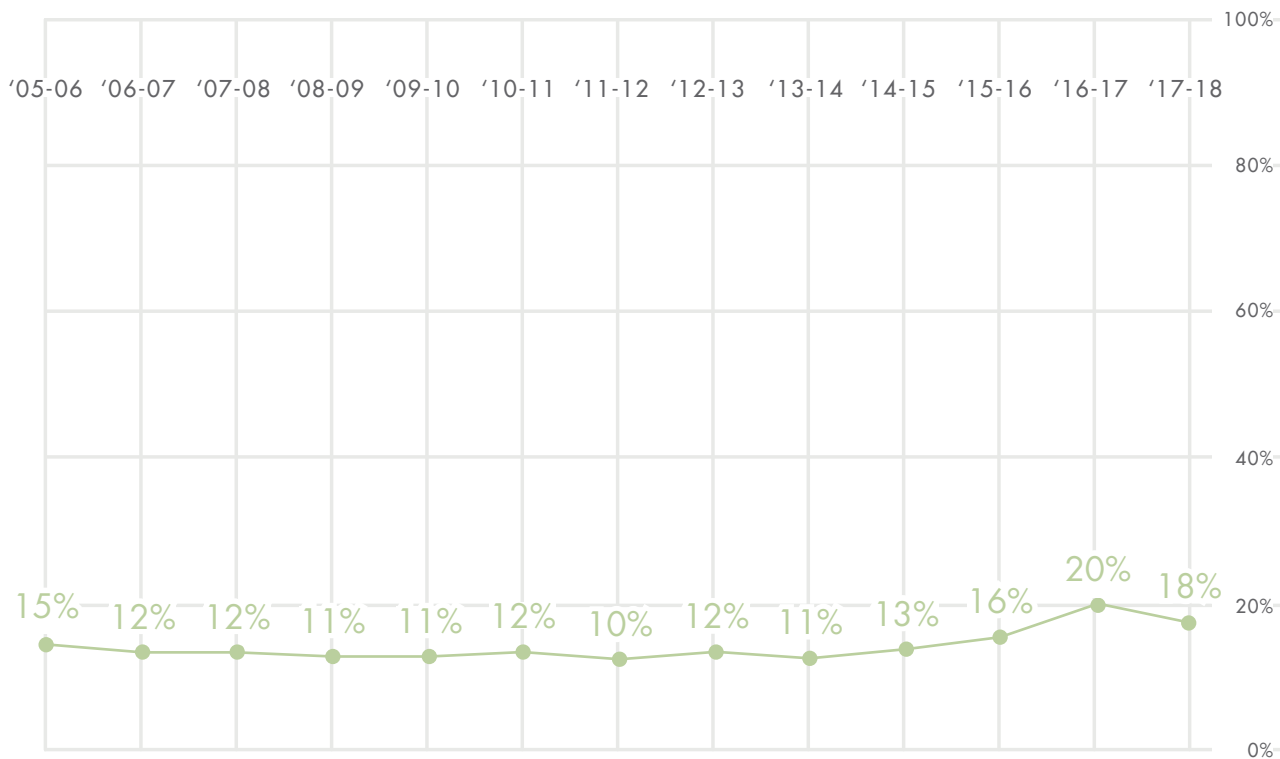
It is crucial to keep alive the necessary conversations about inclusion of racial diversity in Hollywood that have become widespread in recent years due to the social media buzz of #OscarsSoWhite, and the critical and commercial success of series like *Empire*, *Star*, *Black-ish*, and *How to Get Away with Murder* which star leading black characters.

"There is no doubt that we have made substantial progress over the past few years in increasing Black and POC visibility in front of the camera. The past two years have seen the highest share of Black series regular characters on primetime broadcast scripted series. But this only tells half the story of diversity in Hollywood. Better representation

of our communities on the screen starts with the writers and showrunners who craft rich stories and compelling characters. Seeing more diversity in those roles is essential to the creation of content that represents us, rather than stereotypes us," said Color of Change Executive Director Rashad Robinson.

FOX ranks the highest among the five broadcast networks with 26 percent of the network's series regulars counted as black. The network has several hit shows that feature predominantly black casts including the returning hits *Empire*, *Star*, and *Lethal Weapon*. The CW's newest DC superhero drama *Black Lightning* and ABC's comedy *The Mayor* will premiere this year, and also feature majority black casts.

BROADCAST REPRESENTATION OF BLACK CHARACTERS OVER TIME



Of the 86 LGBTQ characters counted on five broadcast networks, 20% (17) are black.



Of the 173 LGBTQ characters on cable primetime scripted series, 10% (18) are black.



Of the 70 LGBTQ characters on the big three streaming platforms, 7% (5) are black.

REPRESENTATION OF LATINX CHARACTERS



RAPHAEL SANTIAGO
(DAVID CASTRO),
FREEFORM'S
SHADOWHUNTERS

The percentage of Latinx* series regular characters on primetime scripted broadcast remains steady at eight percent (76 out of 901), this is a three-time tie for the highest percentage of Latinx regular characters since GLAAD first began counting all broadcast series regulars in the 2005-06 season. This remains a drastic difference from the actual U.S. population, which was estimated to be 17 percent Latinx in the 2014 Census Bureau population estimates and is one of the fastest growing U.S. populations.

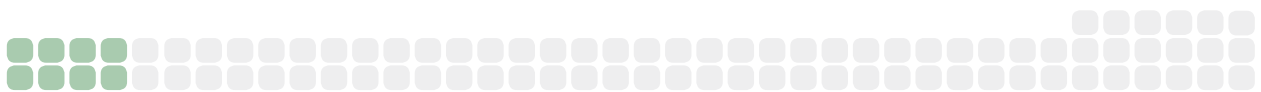
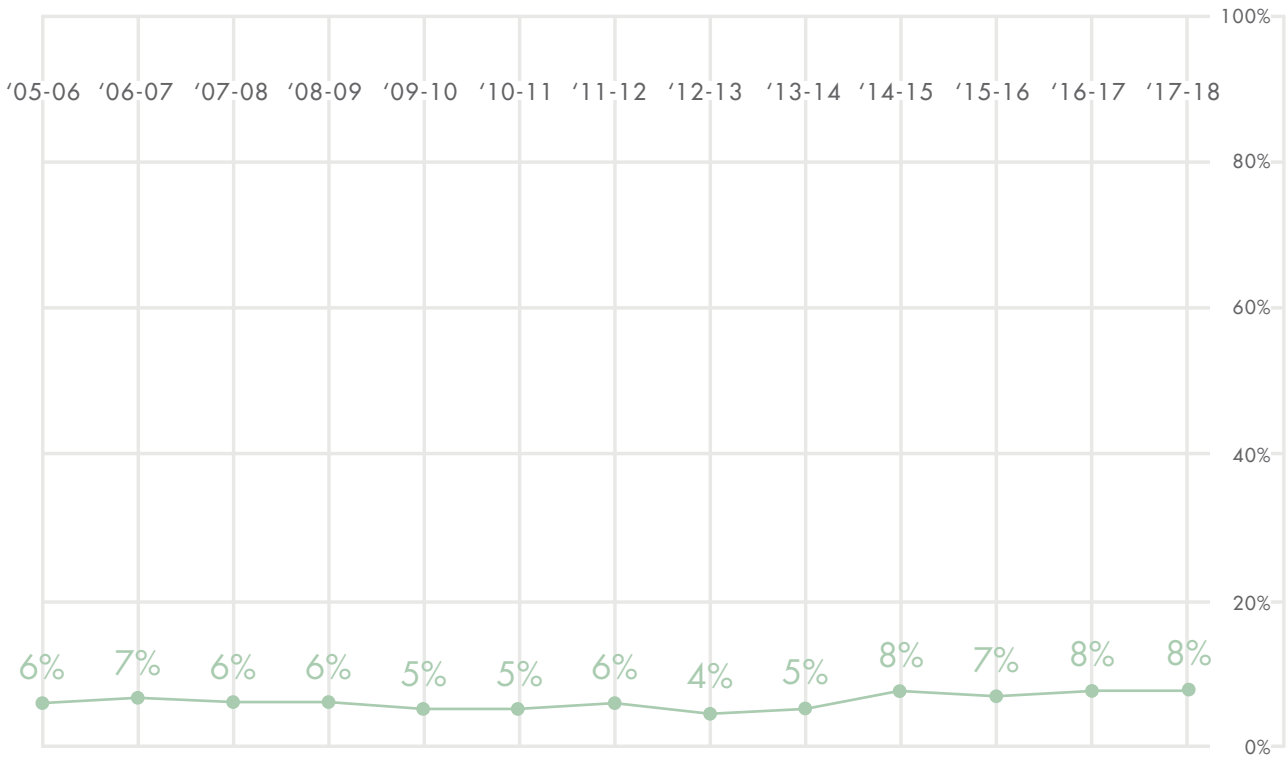
"How is it possible that at 18 percent of the U.S. population, with a purchasing power of 1.5 trillion dollars a year, Latinx people still only make up eight percent of series regulars on broadcast television, the same percentage as our friends at GLAAD reported last year? The networks are failing us, all of them, and there is no excuse to justify their exclusion," said Alex Nogales, President and CEO of the National Hispanic Media Coalition (NHMC). "Advertisers have to press the networks to include Latinx people because we are simply good business. Latinx viewers, this year, have no choice

but to embark on a campaign to embarrass the networks, demand inclusion in front of camera as regulars and recurring actors, as well as in back of camera as writers, directors, and producers, where Latinx people are also minimally included."

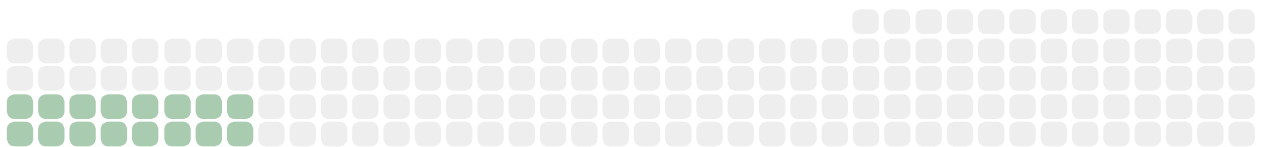
The CW has the highest percentage of Latinx regular characters with 12 percent of the network's series regulars counted as Latinx. This is in large part due to the critical darling *Jane the Virgin*, which counts five out of six regular characters as Latinx. NBC follows with 10 percent of the network's series regulars being Latinx on series including *Chicago Fire* and *Shades of Blue*. ABC, CBS, and FOX have all tied with each network counting seven percent Latinx regular characters.

*Latinx is 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 in South America and has been increasingly accepted as a more inclusive term.

BROADCAST REPRESENTATION OF LATINX CHARACTERS OVER TIME



Of the 86 LGBTQ characters counted on five broadcast networks, 9% (8) are Latinx.



Of the 173 LGBTQ characters on cable primetime scripted series, 9% (16) are Latinx.



Of the 70 LGBTQ characters on the big three streaming platforms, 10% (7) are Latinx.

REPRESENTATION OF ASIAN-PACIFIC ISLANDER CHARACTERS



OLIVER HAMPTON
(CONRAD RICAMORA),
ABC'S HOW TO GET
AWAY WITH MURDER

The percentage of Asian-Pacific Islander (API) broadcast series regular characters is up this year to seven percent (65 out of 901), marking an increase of one-percentage point from the previous year. This is the highest percentage of API series regulars that GLAAD has ever found in the 13 years since expanding this report to count all series regular characters on broadcast scripted primetime programs.

ABC leads the way with API representation at 10 percent, with one of its flagship comedies *Fresh Off the Boat* having a predominantly API cast. CBS is second at nine percent, with API characters appearing in new shows such as *9JKL* and *Salvation*. This number, however, must be put in context with the announcement over the summer of *Hawaii Five-O* stars Daniel Dae Kim and Grace Park leaving the CBS series after disputes regarding equal pay with their white co-stars, and the network adding six new API characters as regular ensemble members. GLAAD hopes to see these characters become as fully developed as those fan favorites. NBC is next with seven percent with API characters appearing in a variety of shows such as *The Good Place* and the upcoming *Reverie*, while The CW and FOX round out the broadcast nets with three and four percent respectively.

"Despite the heartbreaking cancellation of ABC's *Dr. Ken*, where we lost five Asian American regulars, it's encouraging to see APIs nevertheless reach a record high: seven percent of all regular roles. This demonstrates the depth of talent in our community, as Riz Ahmed

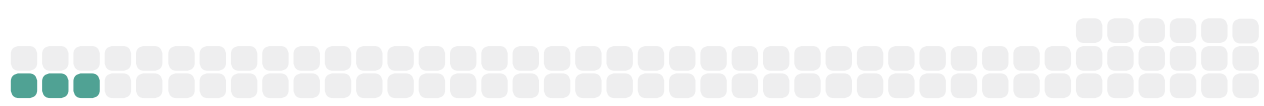
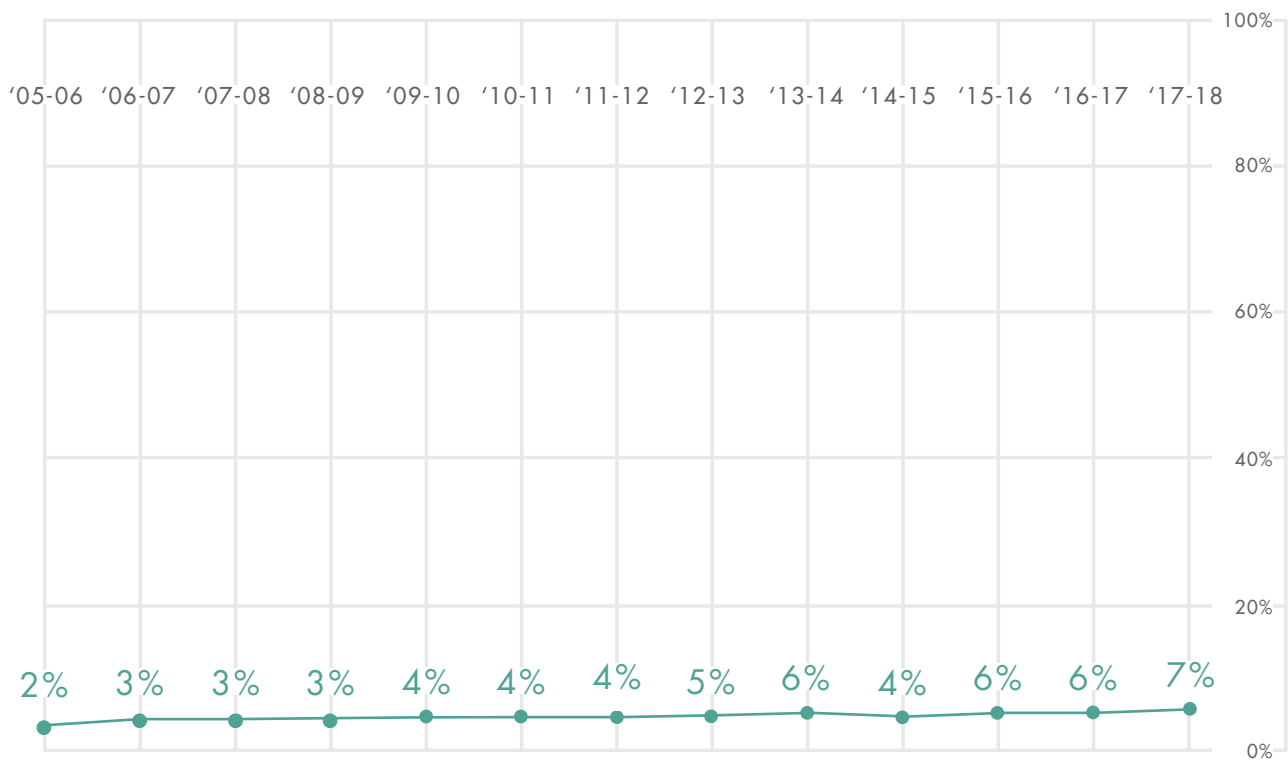
became the first API actor to win a 'Lead Actor' Emmy (for *The Night Of*) and Aziz Ansari repeated his win for 'Outstanding Writing in a Comedy Series' (for *Master Of None*)," said Guy Aoki, Asian Pacific American Media Coalition (APAMC) Founding Member and Founding President of Media Action Network for Asian Americans (MANAA).

Aoki also hopes that networks will feature more significant API characters in a variety of series, particularly in those shows set in areas or career fields that have a higher percentage API population.

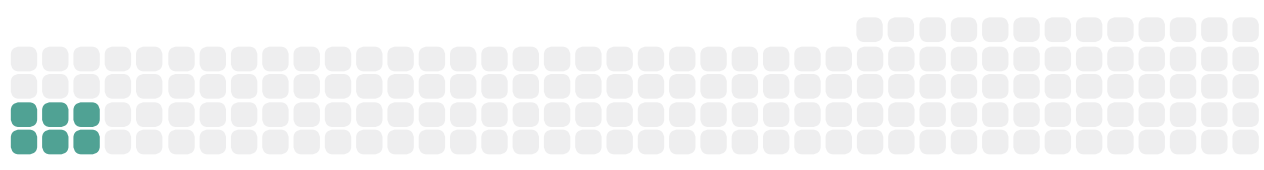
"However," he continued, "ABC's *The Good Doctor*, executive produced by Daniel Dae Kim, only includes one Asian cast member and no API doctors, even though the series takes place in San Jose (32 percent API), while *Grey's Anatomy* continues on without an Asian presence in Seattle. What's more, after the troublesome loss of all three API actors on *Hawaii Five-O*, CBS promoted three recurring API actors to series regular status, but in past seasons and recent episodes, none has had significant storylines nor screen time. Do they and the three new replacement regulars truly deserve their 'regular' status?"

The percentage of API LGBTQ regular and recurring characters on broadcast has gone down an alarming amount from 13 percent in the 2016-17 season to a meager four percent this year. This, tied with cable, is the lowest percentage of API LGBTQ characters on all three platforms counted.

BROADCAST REPRESENTATION OF API CHARACTERS OVER TIME



Of the 86 LGBTQ characters counted on five broadcast networks, 4% (3) are API.



Of the 173 LGBTQ characters on cable primetime scripted series, 4% (6) are API.



Of the 70 LGBTQ characters on the big three streaming platforms, 6% (4) are API.

REPRESENTATION OF CHARACTERS WITH DISABILITIES

This is GLAAD's eighth year of tracking number of series regular characters on primetime broadcast scripted series who are depicted as people with disabilities (PWD). According to the 2016 American Community Survey conducted by the U.S. Census, 12.8 percent (40.7 million) of U.S. non-institutionalized citizens are living with an apparent disability. In its count, GLAAD included characters who would be covered under the Americans with Disabilities Act (ADA), which includes people living with non-apparent disabilities such as cancer or HIV and AIDS. Inclusion of those disabilities would greatly increase the figures found by the U.S. Census Bureau. While the percentage of series regular characters living with disabilities on broadcast has increased this year, primetime programming continues to fall short in reflecting the reality of this demographic.

This year, the percentage and number of series regulars with disabilities has risen slightly to 1.8 percent (16 characters) from the previous year's 1.7 percent (15 characters). This is the highest percentage of inclusion since GLAAD began gathering disability statistics in the 2010-11 season.

"While these numbers are the best ever, they are still shameful overall. The percentage of characters with disabilities is literally less than one-sixth of what they are in real life. Moreover, what does exist is misleading. Almost all portrayals of people with disabilities in media are white and most are male, despite the fact that disability affects all. Anyone can join the disability community at any point in their lives and people with disabilities come from all communities – including the African American, Asian, Hispanic/Latino, Native American and LGBTQ communities," said RespectAbility President Jennifer Laszlo Mizrahi. "What people see and hear impacts what they think and feel about themselves and others. Like *Will and Grace* and *Modern Family* helped to change perceptions of the LGBTQ community, an increase in positive, diverse and authentic portrayals of people with disabilities on television and film can help to end stigmas and advance opportunities for people with disabilities."

This year, ABC leads the five broadcast networks in representations of regular characters with disabilities with five (2.3 percent) characters. ABC includes the lead character of Dr. Shaun Murphy on the new series *The Good Doctor*, who is living with Asperger's and

ARIZONA ROBBINS
(JESSICA CAPSHAW),
ABC'S GREY'S
ANATOMY

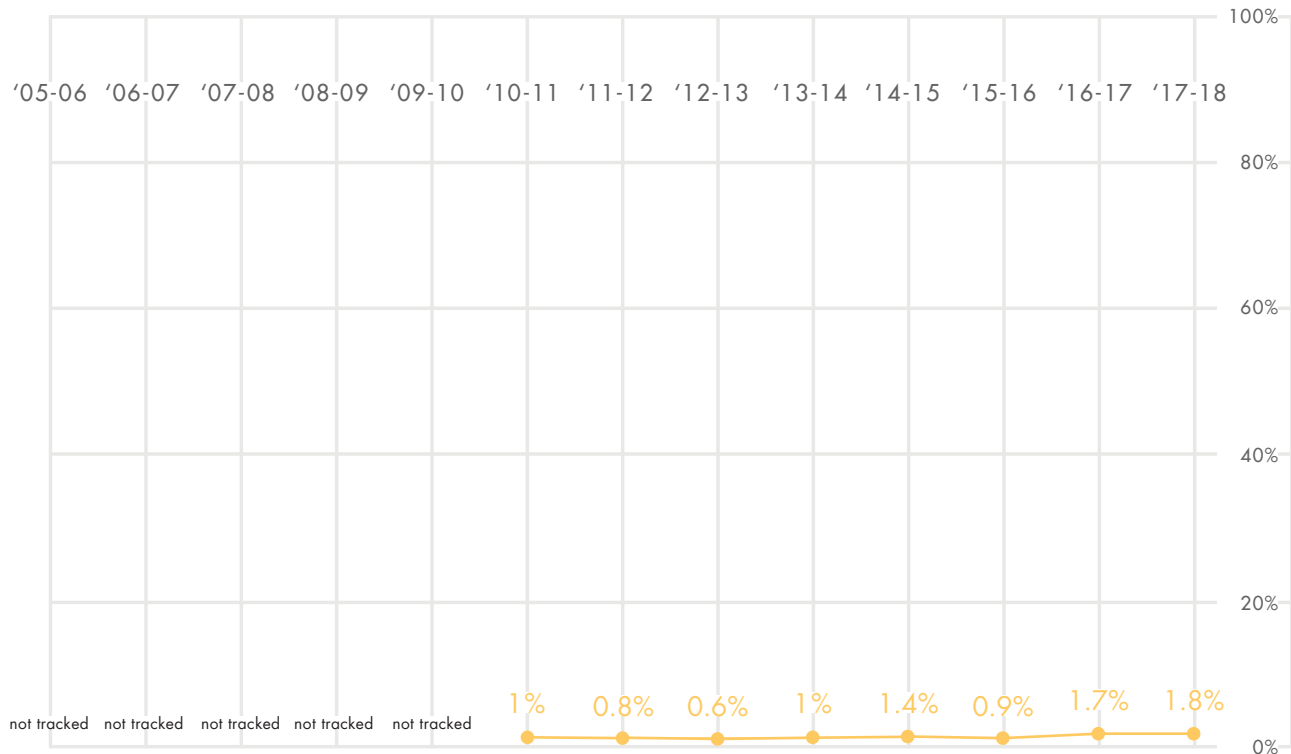


has savant syndrome, JJ DiMeo on *Speechless* who has cerebral palsy, and new character Jocelyn Turner on *Quantico*, who is deaf. ABC also counts two LGBTQ characters with disabilities with Dr. Arizona Robbins (*Grey's Anatomy*) who is an amputee, and Oliver Hampton on *How to Get Away with Murder* who is HIV-positive. On CBS, Patton on *NCIS: New Orleans* and Adam on *Mom* use wheelchairs, Matty (Meredith Eaton) from *MacGyver* has dwarfism, and a character on *Scorpion* has been diagnosed with obsessive compulsive disorder and anxiety.

FOX's *Empire* includes a character with Myasthenia Gravis and a character with bipolar disorder, and FOX's *Gotham* includes bisexual character Tabitha who is an amputee. Garrett on NBC's *Superstore* uses a wheelchair, while *Taken* includes a character diagnosed with cancer. The CW has a character living with mobility issues on *The 100*, and a character with post-traumatic stress disorder on the network's new military show *Valor*.

On cable series, LGBTQ characters with disabilities are severely lacking. There is one recurring or

BROADCAST REPRESENTATION OF CHARACTERS WITH DISABILITIES OVER TIME



regular LGBTQ character on a cables series that GLAAD counted this year has having a disability: Ian Gallagher on Showtime's *Shameless* who lives with bipolar disorder. On streaming series, there are five LGBTQ characters with disabilities. Two LGBTQ characters are cancer survivors that have opted for double mastectomy (Maxine on Netflix's *Wentworth*, Tig on Amazon's *One Mississippi*), and Gobber (Netflix's *DreamWork's Dragons: Race to the Edge*) is a double amputee. Maura on *Transparent* has heart problems, while Davina on the same show is HIV-positive.

REPRESENTATION OF CHARACTERS LIVING WITH HIV AND AIDS

There are still many stigmas and misconceptions about people living with HIV and AIDS. Two years ago, GLAAD partnered with AIDS United and The Elizabeth Taylor AIDS Foundation to release a media guide for best practices on talking about HIV and AIDS without reinforcing negative stereotypes and helping to end

stigma. Television is a powerful tool to help educate and inform the public about those living with HIV and AIDS. Unfortunately, across all of the platforms tracked (broadcast, cable, and streaming services Amazon, Netflix, and Hulu), there were only two HIV-positive characters.

How to Get Away with Murder on ABC continues to break new ground with Oliver's story and normalizing him living with HIV. It is presented as just another facet of his life, as opposed to an obstacle to overcome. Oliver is also the only regular character on all the platforms tracked to be HIV-positive. On the most recent season of Amazon's *Transparent*, audiences learned that recurring character Davina is HIV-positive. The story did not change the way any characters viewed Davina, which is a step in the right direction. There were no HIV-positive LGBTQ characters on cable.

GLAAD hopes to see more creators fairly and accurately sharing the stories of people living with HIV going forward.

REPRESENTATION OF BISEXUAL AND BI+ CHARACTERS



KAT EDISON (AISHA DEE), FREEFORM'S THE BOLD TYPE

Of the 329 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 93 (28 percent) are counted as bisexual+. This group is made up of 75 women and 18 men as compared to 64 women and 19 men in the previous report. 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.

Bisexual+ people actually make up the majority of the LGBTQ community*, and yet this community continues to be underrepresented in media or as characters who fall into harmful tropes. Both of these issues undermine how people understand bisexuality, and contribute to the hesitance which bisexual+ people may feel in coming out to family and friends.

Previous editions of this report have noted several harmful tropes that we still see being played out in regards to treatment of bisexual+ characters. These include:

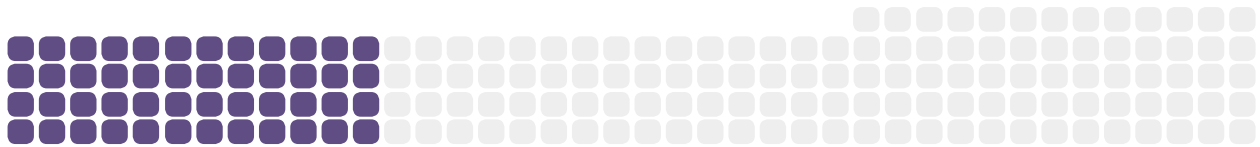
- depictions of bisexual+ characters using sex solely as a means of manipulation or transaction;
- treating a character's attraction to more than one gender as a temporary plot device;
- depicting bisexual+ characters as inherently untrustworthy or lacking a sense of morality.

While representations of bisexual+ characters have improved in some ways, we do still see many characters whose schemes are tied directly to their bisexual+ identity. Moving forward, we hope to see a broader variety of stories told. While not every character needs to or should be the "good guy," they also should not all be manipulative villains. It is additionally imperative that if a character does happen to be the villain of a series, that their villainy is not directly tied to their orientation.

The number of bisexual+ men dropped again this year, down to 18 from 19 last year and from 23 in the 2015-16 season. While some of the highlights of



Of the 86 LGBTQ characters counted on five broadcast networks, 26% (22) are bisexual+.



Of the 173 LGBTQ characters on cable primetime scripted series, 28% (48) are bisexual+.



Of the 70 LGBTQ characters on the big three streaming platforms, 33% (23) are bisexual+.

bisexual characters are men, – GLAAD praised Darryl Whitefeather on The CW’s *Crazy Ex-Girlfriend* and Magnus Bane on Freeform’s *Shadowhunters* in last year’s report, and they remain standouts – GLAAD would like to see more bisexual+ men featured.

“While it is heartening to see the number of bisexual+ characters rise from the previous year, television has a long way to go in accurately reflecting the bisexual+ community. As more and more young people open up about being part of the LGBTQ community, TV needs a wider variety of characters represented (including pansexual, fluid, and queer people), and those characters to be truly multidimensional people, rather than shallow stereotypes,” said GLAAD’s Associate Director of Campaigns and Public Engagement and bisexual advocate, Alexandra Bolles.

Of the three programming platforms tracked, bisexual+ characters are again most likely to be found on cable by numbers. Bisexual+ women far outnumber bisexual+ men on every platform.

GENDER IDENTITY OF BISEXUAL+ CHARACTERS ON BROADCAST, CABLE, AND STREAMING



WOMEN 75 CHARACTERS
MEN 18 CHARACTERS

*<https://www.glaad.org/blog/13-things-you-didn%E2%80%99t-know-about-being-bisexual>

REPRESENTATION OF TRANSGENDER CHARACTERS

This season will see a welcome increase in the number of transgender characters in scripted television, including for the first time, trans characters who are non-binary. However, there is still a very long way to go before the trans community is fully represented on TV. Of the 329 regular and recurring LGBTQ characters on broadcast, cable, and streaming programs, only 17 (five percent) are transgender. (Nine of these characters are returning from last year's report.) This is a one-percentage point decrease from last year, but an increase of one character. One of these 17 trans characters will not be returning next year due to series cancellation, leaving 16 transgender characters in the ongoing season.

Of the 17 characters counted in this report, there are nine transgender women, four transgender men, and four non-binary characters.

Of the 17 regular and recurring trans characters, thirteen are white, two are black, one is Latinx, and one is API. Three are people living with disabilities, all on streaming original series.

Only 11 of the transgender characters have identifiable sexual orientations: six are straight, two are gay, two are bisexual, and one is a lesbian. The remaining six trans characters have been marked as "sexual orientation undetermined" as the networks were unable to confirm the character's sexual orientation. Some of the characters are young and have not yet expressed romantic interest but may in the future, some have no romantic storyline planned due to the genre (i.e. office setting), but in some instances it appears that the show's creators haven't given much thought to the fact that trans people also have sexual orientations.

Gender identity and sexual orientation are not the same, but many people remain confused about the difference between them. Gender identity is a person's internal, deeply held sense of their gender. For transgender people, their gender identity does not match the sex they were assigned at birth. Sexual orientation describes a person's enduring physical, romantic, and/or emotional attraction to another person. Transgender people also have sexual orientations, and they may be straight, lesbian, gay, bisexual, or queer.

According to a GLAAD/Harris Poll, 84 percent of Americans say they do not personally know someone who is transgender – which means they only learn about trans people through the images they see in the media.

COTTON (AMIYAH SCOTT), FOX'S STAR



It is critical that creators include trans characters, and that those characters reflect the full diversity of the trans community. In order to tell those stories authentically, it is also important that trans people be involved both in front of and behind the camera. Including trans creators will help stories move beyond the "transition narrative" into exploring all areas of trans people's lives – including romance.

It is also important to consider how much screen time is given to trans characters. Series regulars who audiences see week after week will have a greater impact than recurring characters who may appear occasionally during a season. The 17 trans characters counted this year are almost evenly split with nine being regular and eight recurring. However, of the series regulars, the only clear lead character is Maura on Amazon's *Transparent*. Last year's report included Laverne Cox

GENDER IDENTITY OF TRANS CHARACTERS ON BROADCAST



TRANS MAN 2 CHARACTERS



TRANS WOMAN 1 CHARACTER



NON-BINARY 1 CHARACTER

- On broadcast networks, there is one trans woman, two trans men, and one non-binary character. Two characters are series regulars and two are recurring.
- This is up from two characters in the previous year. Last year's report listed three trans characters on broadcast, but ultimately one of those projected characters only appeared in a single episode.

GENDER IDENTITY OF TRANS CHARACTERS ON CABLE



TRANS MAN 2 CHARACTERS



TRANS WOMAN 3 CHARACTERS



NON-BINARY 2 CHARACTERS

- On cable networks, there are three trans women, two trans men, and two non-binary characters. Three characters are series regulars and four are recurring.
- One of these characters will not be returning due to a series cancellation, leaving only six ongoing trans characters on cable.

GENDER IDENTITY OF TRANS CHARACTERS ON STREAMING

TRANS MAN 0 CHARACTERS



TRANS WOMAN 5 CHARACTERS



NON-BINARY 1 CHARACTER

- On streaming, there are five trans women, one non-binary character, and no trans men (during this reporting period.) Four characters are series regulars and two are recurring.

playing a groundbreaking lead role as an attorney on the CBS legal drama *Doubt*, and Jamie Clayton playing a lead trans character on Netflix's *Sense8*. Unfortunately, both of those shows were cancelled. CBS shocked fans by cancelling *Doubt* after only two episodes, airing the remaining episodes over the summer. And Netflix cancelled *Sense8* shortly after the season two premiere, only agreeing to air a two-hour movie after the show's fans took to social media demanding a wrap-up story. With the loss of these two shows, both of which included cutting-edge trans representation, GLAAD is advocating for more series to create lead trans characters that audiences can get to know and love.

Cable has one more trans character than streaming, with seven and six characters respectively, although streaming does pull ahead in trans characters who are also series regulars (four compared to cable's three). In this report,

streaming has no transgender men, because it appears as if Netflix's *The OA* may not return during this research period. On the first season of *The OA*, which premiered in December 2016, Ian Alexander, a transgender teen, plays a trans high school student. *The OA* has been renewed, however, and we look forward to seeing Ian Alexander in season two.

"The increase in trans characters year over year is welcome progress. With more characters, programs are beginning to include members of the trans community that have historically been left off screen, including trans men and non-binary people. Now, GLAAD wants to see those characters become integral parts of their series, moving beyond focusing solely on their trans identity and telling stories about them as whole human beings," said Nick Adams, the Director of GLAAD's Transgender Media & Representation.

REPRESENTATION IN ALTERNATIVE PROGRAMMING



HANNAH HART,
FOOD NETWORK'S
I HART FOOD

While this report does not quantify the casts of reality or unscripted programs as they are not typically announced before the report's writing, the impact of reality television and docuseries cannot be overlooked. Diverse LGBTQ representation has been part of unscripted television for decades as people were empowered to share their own story in their own way, often long before LGBTQ characters began to be regularly included in scripted programming. Though these series are not counted in GLAAD's tabulations, they are still worth recognizing.

This summer saw the premiere of Food Network's *I Hart Food*, hosted by out lesbian influencer and web personality Hannah Hart. The series followed Hart around the country as she tried local foods, and chatted with the people who created them. The third season of GLAAD Media Award-winning reality series *I Am Jazz* also aired this summer. The TLC original show continues on the journey of trans teenage girl Jazz Jennings and her family.

The Fusion original docuseries *Shade: Queens of NYC* premiered in the fall, and delves into the New York drag community, both on stage and in the personal lives of the queens. This fall will also include the premiere of season six of *Big Freedia: Queen of Bounce* on Fuse TV, with the new title *Big Freedia Bounces Back*. The show follows queer hip-hop and bounce artist Big Freedia, and season six shows a new outlook on life and optimism looking forward.

YouTuber and trans advocate Gigi Gorgeous has been named as one of the social media hosts of MTV's revived *Total Request Live*. *RuPaul's Drag Race* moved to VH1 earlier this year from Logo. Peppermint, a transgender woman who performs in drag shows, was the spring season's runner-up. The series has been renewed for season 10, coming next year.

REPRESENTATION IN DAYTIME PROGRAMMING



MAYA AVANT
(KARLA MOSLEY),
CBS' *THE BOLD AND
THE BEAUTIFUL*

There are LGBTQ characters featured in the casts of the four flagship daytime dramas: *The Bold and The Beautiful* and *The Young and the Restless* on CBS, *Days of Our Lives* on NBC, and *General Hospital* on ABC.

The GLAAD Media Award-winning daily drama *The Bold and the Beautiful* broke new ground in 2015 when the character of Maya Avant came out as transgender. She continues to be featured on the show, often in stories connected with her husband Rick and their daughter. Though the series is not currently focusing on Maya, she remains a series regular character. CBS's *The Young and the Restless* also includes an LGBTQ storyline between two friends, Mariah and Tessa. In a currently unfolding plot, Mariah seems to be preparing to tell Tessa of her deeper feelings. The two previously shared a kiss, but were both in relationships with men at the time.

ABC's *General Hospital* spent a good portion of last year focusing on the story of Kristina Corinthos-Davies' sexuality, after she had an affair with Parker, one of her female professors at college, though the two did not stay together. Since then, the show has shown Kristina coming out to her family and becoming proud of her sexuality. Earlier this fall, the show seemed to be teasing a love triangle between Kristina, Parker, and another woman. However, the series disappointingly seems to have written Kristina and Parker off the series in recent weeks by having the newly reunited couple move away to Oregon. Another currently unfolding story is the re-introduction of fan favorite gay character Will Horton to *Days of Our Lives*, the character was written off the show in 2015 after being murdered. Press reports indicate that Will's story will be tied into attempting to win back his former flame, Sonny, who is on the verge of marrying another man.

Daytime family programming is also becoming more queer-inclusive. This summer an episode of the popular Disney Junior program *Doc McStuffins* aired, featuring the voices of out actors Wanda Sykes and Portia De Rossi as a lesbian couple. There are additionally several LGB personalities featured in daytime talk series including Clinton Kelly on ABC's *The Chew* and Sara Gilbert on the CBS's *The Talk*. Ellen DeGeneres still has one of the most popular television talk shows with *The Ellen DeGeneres Show*, where she has used her platform to spotlight LGBTQ issues including a recent episode featuring transgender military members sharing their experiences.

REPRESENTATION IN SPANISH-LANGUAGE PROGRAMMING

Last year, GLAAD launched its inaugural report examining LGBTQ representation on Spanish-language television, *Nearly Invisible* or *Casi Invisibles*. The 2017 edition will be out later this year. Spanish-language and Latinx-centric networks continue to be slow to increase meaningful inclusion of LGBTQ characters, particularly in the primetime novelas that tend to draw the largest audiences.

On broadcast television, viewers saw several returning LGBTQ characters over the summer months though not all were positive. The recurring characters include Esperanza Salvatierra (Sabrina Seara), a bisexual character who first appeared in season three of *El Señor de los Cielos* (Telemundo). In the fifth season, Salvatierra starts a relationship with Zoe (Valeria Vera), who is later killed. The returning character in *La Querida del Centauro* (Telemundo), Emilio Cobos, the son of the crime boss Centauro, returned for the second season only to die violently after a flirtation with another man, Dr. Julian Lemus, who was also fatally shot.

On Univision, Tadeo (Alex Perea) may also reappear in the confirmed second season of *La Doble Vida de Estela Carrillo* (Univision). Tadeo's storyline involved navigating coming out, facing rejection and then finally acceptance, and working towards his music industry aspirations. It will be interesting to see if and how Tadeo will enjoy a fully realized relationship in the second season of the program. Another Univision series, *La Piloto*, included the violent death of closeted gay crime boss Óscar Lucio (Alejandro Nones).

Of the new scripted programs announced by the networks, *La Reina del Sur* (Telemundo), the groundbreaking narco-novela that featured a kiss between the protagonist played by Kate del Castillo and a female cellmate in prison, returns. One of the characters in *De Pura Cepa* (Telemundo) may be transitioning in the upcoming season.

Unscripted series continue to feature more positive representations of LGBTQ people than their scripted counterparts. Mario Kreutzberger often includes LGBTQ guests on Don Francisco *Te Invita* (Telemundo), and longtime LGBTQ ally Ana Maria Polo continues to involve LGBTQ people on her popular legal show *Caso Cerrado* (Telemundo). It is not clear if any of the beauty, dance or singing contest shows (including *La*

TADEO (ALEX PEREA),
UNIVISION'S *LA*
DOBLE VIDA DE
ESTELA CARRILLO



Banda with out judge Ricky Martin) will feature LGBTQ contestants during their seasons, although some have done so in the past. Finally, the FIFA 2018 World Cup (Telemundo) might offer an opportunity for teams and players to send a powerful message rejecting homophobia and transphobia in sports after official censure and much controversy regarding the use of anti-gay slurs by fans during the previous games.

The widespread success of streaming services offer more opportunities for inclusion. Netflix's *Ingobernables* and *Las Chicas del Cable* included LGBTQ characters. Póngalo may also continue to offer some novelas that included LGBTQ characters.

Spanish-language offerings are beginning to increasingly include LGBTQ characters and storylines, although the change is painfully slow. Content creators need to catch up with the changing dynamic of their audience and better reflect the diverse reality that Latinx people are living today. We look forward to seeing ensembles that are more inclusive of queer characters with nuanced stories, and an end to the harmful tropes and toxic message sent by the often-violent deaths of so many LGBTQ characters.

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GLAAD's Entertainment Team includes experts working across the organization to ensure inclusive, diverse, and accurate portrayals of the LGBTQ community in film, television, comics, and other popular media.

GLAAD's subject matter experts in English and Spanish-language entertainment work within the newly launched GLAAD Media Institute to accelerate acceptance through storytelling and providing media engagement training to activists, community organizations, industry leaders, brands, and more. GLAAD's repositioned Director of Entertainment Media leverages GLAAD's work within the industry to advocate for fair and accurate portrayals, and the Director of Talent Engagement grows GLAAD's impact through partnerships with key influencers.

For journalists interested in speaking to a GLAAD spokesperson, please inquire at press@glaad.org. For those interested in scheduling a training with the GLAAD Media Institute, please visit glaad.org/institute.

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ENTERTAINMENT MEDIA INTERNS

GLAAD's Entertainment Media Interns join the Programs Team in researching and monitoring LGBTQ-inclusive content on television, film, music, and other entertainment platforms. They conduct research for *Where We Are on TV*, the *Studio Responsibility Index*, and contribute to GLAAD's blog.

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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.

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