



STUDIO RESPONSIBILITY INDEX

2025



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From the Office of the President & CEO,

SARAH KATE ELLIS

As GLAAD launches the 13th edition of our Anthem and Shorty Award-winning *Studio Responsibility Index (SRI)*, we have never been more certain of the power of inclusive storytelling to move culture forward and accelerate acceptance. In a time when the lesbian, gay, bisexual, transgender, and queer (LGBTQ) community faces unchecked harmful and false rhetoric in news media and are treated as a wedge issue by politicians, these stories are vital. The characters and stories that reach our living rooms are able to connect with all audiences—creating connections with allies to humanize our lives and affirming our own identities. GLAAD was founded 40 years ago by a group of advocates who saw an opportunity in the unique power of the media to build empathy and share the truth of who we are, while entertaining audiences. We remain committed to this work today, in holding the media accountable and in serving as the gold standard partner for telling fair, accurate, and inclusive LGBTQ stories year-round.

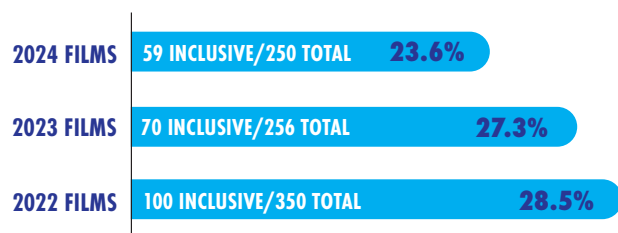
This is the second year in a row GLAAD has found an overall decrease in inclusive films, after hitting a record high in our 2023 study. Only 23.6% (59 of 250) of films included LGBTQ characters in this study, significantly down from the 27.3% in the previous edition. Unfortunately, several of the characters counted in this study are in less prominent roles.

While the previous edition showed increased screen time for LGBTQ characters, this year's findings show a disappointing flip with the largest group of LGBTQ characters appearing in roles with less than one minute of total screen time. In this SRI, GLAAD found only 27% of LGBTQ characters clocked over ten minutes of screen time, down from 38% of LGBTQ characters previously; while characters who appeared for under one minute dramatically jumped from 28% to 37% of LGBTQ characters—the largest group tracked.

In a finding identical to last year, GLAAD counted only two films which included transgender characters, less than one percent of the 250 films tracked. At the same time, independent films and art house distributors have released standout trans stories and characters with titles which also garnered critical acclaim like *Crossing (MUBI)*, *A Place of Our Own (Dark Star Entertainment)*, *20,000 Species of Bees (Film Movement)*, and *Close to You (Greenwich Entertainment)*. When the majority of Americans still report not personally knowing a transgender person, and politicians and journalists continue to spread harmful misinformation, the continued platforming of offensive trans characters and/or inauthentic casting can have catastrophic consequences for real trans people. The Netflix documentary *Disclosure*, which explores the impact of trans stories in film and TV over the past 100 years, is must-see viewing for all creatives who are telling trans stories and the audiences who watch them.

GLAAD's previous SRI found a welcome increase in LGBTQ characters of color, counted at 46% of all LGBTQ characters. This year's study sees a worrying decrease, down to just 36% LGBTQ characters of color. This is particularly alarming, given the current attacks on diversity from the highest levels of government.

TOTAL LGBTQ INCLUSIVE FILMS, YEAR-OVER-YEAR





It is clear that studios need to diversify their slates with a variety of story types at staggered budgets to ensure stability and, ultimately, growth.

One of the exciting developments in this year's study was that LGBTQ characters were nearly at gender parity, with 90 women (50%), 87 men (48%), and four nonbinary characters (2%). This edition counted several outstanding films with central queer women characters including GLAAD Media Award nominees *Drive-Away Dolls* (NBCUniversal), *Love Lies Bleeding* (A24), and *Mean Girls* (Paramount), as well as GLAAD Media Award winner *My Old Ass* (Amazon).

Several of these standout titles are mid-budget films—titles with a production budget roughly between 15 and 90 million dollars. These pictures, which used to be a mainstay of the industry, had all but disappeared in the mid 2000s as larger budget tentpoles began to dominate slates. It is no longer sustainable for the majority of studios to create a consistent output at those costs. As the entertainment industry continues to see swift changes, instability, and contraction of budgets balanced against a need for continuous new content, it is clear that studios need to diversify their slates with a variety of story types at staggered budgets to ensure stability and, ultimately, growth.

Those studios who have stood with the community and whose slates include LGBTQ characters in meaningful roles continue to see success. A24, the only distributor to receive a “Good” grade in this edition, passed the \$200 million mark at the box office for the first time in the studio's history

with their 2024 slate. This shows that studios investing in diverse and meaningful LGBTQ stories see returns on investment.

Not only is the LGBTQ audience growing domestically and abroad, but we know that inclusive storytelling is important to all audiences. Nearly 1 in 10 American adults (9.3%) are LGBTQ, and when focused on a key ticket and subscription buying population, Gallup found more than 1 in 5 Gen Z U.S. adults (23.1%) are LGBTQ. IPSOS has found a similar picture globally with 18% of Gen Z adults self-identifying as LGBTQ across 30 countries surveyed. LGBTQ stories have appeal across demographics—supermajorities of American 18-24-year-olds report actively seeking out inclusive content, 93% of LGBTQ people and 85% of non-LGBTQ people respectively, per WPP's *Beyond the Rainbow* study.

Further, LGBTQ Americans 13-39 are significantly more likely to call themselves a die-hard fan of something than non-LGBTQ people in the same age group, and spend three percent more on merch per year per YPulse's *Merch Madness* study. Of 20 fandoms surveyed, movies were the #1 thing LGBTQ Gen Z/Millennials say they are a die-hard fan of at nearly half (46%). Studios who are looking to grow their bottom lines should be actively courting this community with inclusive storytelling and targeted and specific marketing.



Studios who are looking to grow their bottom lines should be actively courting this community with inclusive storytelling and targeted and specific marketing.

Our GLAAD Media Institute is a resource for any studio working with the LGBTQ community. We partnered with several of the outstanding titles tracked in this SRI, both shaping the stories that connected with audiences and ensuring inclusive titles reached all moviegoers, which delivered over \$1.1 billion at the global box office. Our staff continue to work with executives, creatives, actors and animators across productions that are reaching key viewers and consumers who are ready to invest in content, franchises, merchandise, and experiences with brands that continue to stand with the community.

We are a community built for resilience. As GLAAD celebrates its 40th anniversary, we look back at the past four decades of progress and the characters who moved audiences through storytelling—from *Brokeback Mountain* to *Moonlight*, from *Boys Don't Cry* to *Love, Simon*, from *Philadelphia* to *Pariah*. These titles made groundbreaking strides in their time and many have proven to be timeless queer classics. These wins, which came even in the face of adversity, shifted cultural acceptance at its core. We look forward to the next forty years of impactful and entertaining queer storytelling.

“

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Thank you for your support,

SARAH KATE ELLIS

President & CEO, GLAAD



2024 OVERALL FINDINGS, BY STUDIO



EXECUTIVE SUMMARY

The 10 distributors tracked in this study (A24, Amazon, Apple TV+, Lionsgate, NBCUniversal, Netflix, Paramount Global, Sony Pictures Entertainment, The Walt Disney Company, and Warner Bros. Discovery) released 250 films in 2024. **OF THOSE 250 FILMS, 59 CONTAIN AN LGBTQ CHARACTER (23.6%).** This is a decrease of 3.7% from the 27.3% (70 of 256 films) tracked in 2023.

GLAAD found 181 LGBTQ characters in these 59 films, an **INCREASE OF 11 CHARACTERS** from the previous study. It is important to consider this in context as several of these characters had minimal screentime or impact, with a large number appearing in a single scene of one film (i.e. *Drive-Away Dolls*).

Of the 181 LGBTQ characters, **66 ARE CHARACTERS OF COLOR (36%).** This is a **SIGNIFICANT DECREASE (10%)** from the 46% LGBTQ characters of color in 2023.

Of the **181 LGBTQ CHARACTERS COUNTED, 90 ARE WOMEN (50%), 87 ARE MEN (48%) AND FOUR ARE NONBINARY CHARACTERS (2%).** One woman and two of the nonbinary characters are transgender.

Of the 59 LGBTQ-inclusive films released in 2024, **15 OF THEM (25%) INCLUDE BISEXUAL+ CHARACTERS,** a decrease from 27% of films in 2023. Further, only 19 characters are bisexual+ (10% of all LGBTQ characters).

There are a total of **THREE TRANSGENDER CHARACTERS,** up from two in 2023, but down from 13 in 2022. Only two films featured transgender characters, the same as 2023, but still down from 2022's record high of 12 trans-inclusive films. There were **NO TRANSGENDER MEN** in the films released during the reporting period.

Of the 181 LGBTQ characters, 49 clocked over 10 minutes of screen time (27%), a decrease of 11% from the previous edition's 38%. Twenty-seven characters had between five and 10 minutes of screen time (15%), 38 characters were between one and five minutes (21%), and **67 LGBTQ CHARACTERS WERE ON SCREEN FOR LESS THAN ONE MINUTE (37%).**

SEVEN LGBTQ CHARACTERS HAD A DISABILITY (4%). This is an increase of five characters from the previous study, which only found two. Once again, there were no LGBTQ characters living with HIV in the titles tracked.

THE VITO RUSSO TEST

Taking inspiration from the Bechdel Test, which examines the way women characters are portrayed and situated within a narrative, GLAAD developed its own set of criteria to analyze how LGBTQ characters are included in a film. The Vito Russo Test gets its name from celebrated film historian and GLAAD co-founder Vito Russo, whose book *The Celluloid Closet* remains the bedrock for analysis of early LGBTQ portrayals in Hollywood film. These criteria can help filmmakers create more multidimensional characters while providing a barometer for LGBTQ film representation.

However, as several past tracked films prove, simply including significant LGBTQ characters does not guarantee that a film is free of problems or tropes and inoffensive in its portrayals. Some examples of films that have passed the Vito Russo Test in prior years but still contain offensive content include *Zoolander 2*, *Hazlo Como Hombre*, *CHiPS*, and *The Gentlemen*. All of these films included significant LGBTQ characters intrinsically tied to the film's plot, but whose stories were objectionable. In 2022, GLAAD expanded the Vito Russo Test to more accurately discuss and analyze those films.

This test remains an evaluation of the minimal representation expected, and also provides a standard for a greater number of films to reach and ultimately exceed. **PASSING THE VITO RUSSO TEST IS A FIRST STEP, RATHER THAN THE FINISH LINE.**

For a film to pass the Vito Russo Test, the following must be true:

- 1 The film contains a character that is identifiably lesbian, gay, bisexual+, transgender, and/or queer.
- 2 That character must not be solely or predominantly defined by their sexual orientation or gender identity (i.e. they are comprised of the same sort of unique character traits commonly used to differentiate straight/cisgender characters from one another).
- 3 The LGBTQ character must be tied to the plot in such a way that the character's removal would have a significant effect, meaning the character is not there to simply provide colorful commentary, paint urban authenticity, or set up a punchline. The character must matter.
- 4 The LGBTQ character's story must not be outwardly offensive (avoids defaulting to well-known tropes or stereotypes with no further development). In films with multiple LGBTQ characters, at least one character must pass this point for the film to pass the test.

% OF LGBTQ-INCLUSIVE FILMS THAT PASSED THE VITO RUSSO TEST, BY YEAR

2024

75% (44 of 59) or 18% of 250 total films



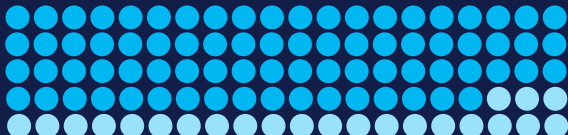
2023

71% (50 of 70) or 20% of 256 total films



2022

77% (77 of 100) or 22% of 350 total films



2021

56% (9 of 16) or 12% of 77 total films



2020

90% (9 of 10) or 20% of 44 total films



2019

73% (16 of 22) or 14% of 118 total films



2018

65% (13 of 20) or 12% of 110 total films



2017

64% (9 of 14) or 8% of 109 total films



2016

39% (9 of 23) or 7% of 125 total films



2015

36% (8 of 22) or 6% of 126 total films



2014

55% (11 of 20) or 10% of 114 total films



2013

41% (7 of 17) or 7% of 102 total films

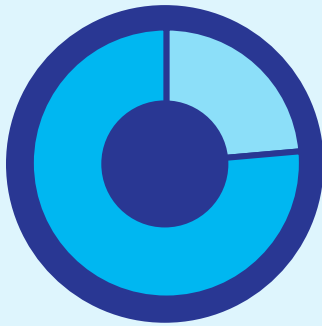


2012

43% (6 of 14) or 6% of 101 total films

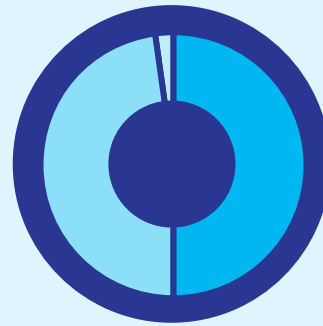


OVERVIEW OF FINDINGS



59 FILMS WITH LGBTQ CHARACTERS	23.6%
191 FILMS WITHOUT LGBTQ CHARACTERS	76.4%

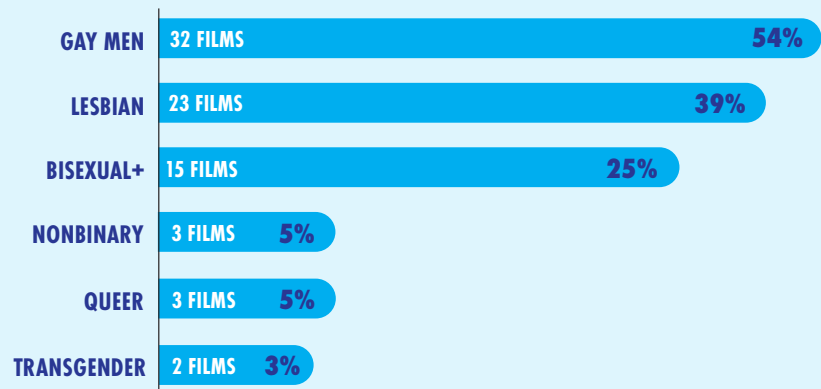
Of the 250 films released theatrically and direct to streaming in 2024 by the 10 distributors tracked in this study, 59 films featured LGBTQ characters (23.6%). This is a decrease of 3.7% from the previous edition's 27.3%, and a decrease of 4.9% from the record high of 28.5%.



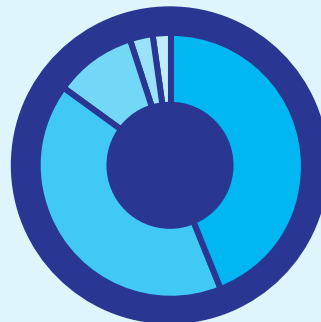
90 LGBTQ WOMEN	50%
87 LGBTQ MEN	48%
4 NONBINARY CHARACTERS	2%

Of the 181 LGBTQ characters counted, 90 are women (50%), 87 are men (48%), and four are nonbinary characters (2%). One of the women and two of the nonbinary characters are transgender.

Of the 59 LGBTQ-inclusive films released in 2024, 32 included gay men (54%), 23 included lesbians (39%), 15 included bisexual+ characters (25%), three included nonbinary characters (5%), three included queer characters that don't fall specifically into other labels (5%), and two included transgender characters (3%).



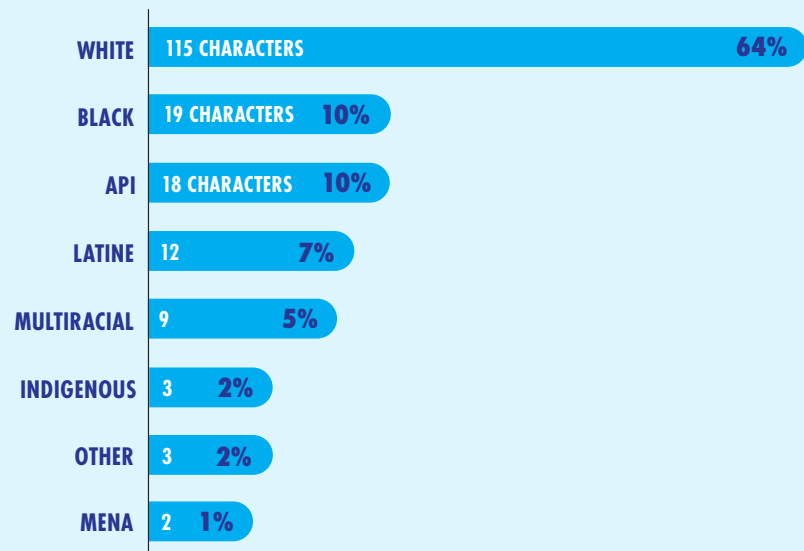
Of the 81 LGBTQ characters counted, 79 are gay men (44%), 74 are lesbians (41%), 19 are bisexual+ (10%), five are queer characters that don't fall specifically into those other labels (3%), and four have undefined sexual orientations (2%).



# OF CHARACTERS/IDENTITY	%
79 GAY MEN	44%
74 LESBIAN	41%
19 BISEXUAL+	10%
5 QUEER	3%
4 UNDEFINED	2%

OVERVIEW OF FINDINGS

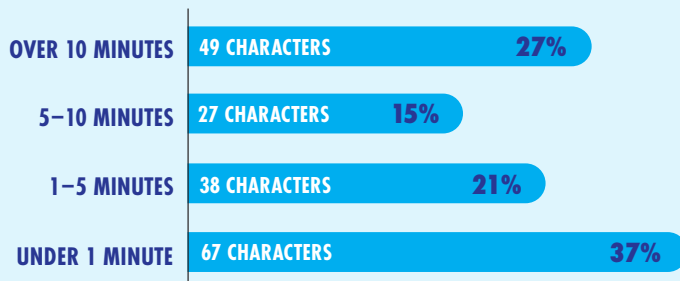
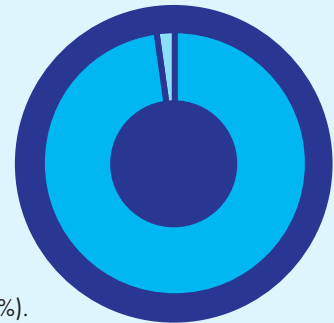
Of the 181 LGBTQ characters counted, 66 are characters of color (36%). Of all the LGBTQ characters, 115 are white (64%), 19 are Black (10%), 18 are Asian/Pacific Islander (10%), 12 are Latine (7%), nine are multiracial (5%), three are Indigenous (2%), three are another race/ethnicity (2%), and two are Middle Eastern/North African (MENA) (1%).



OF THE **181 LGBTQ CHARACTERS FOUND THIS YEAR**
ONLY **7** CHARACTERS
HAD A DISABILITY (**4%**)

3 TRANSGENDER CHARACTERS	2%
178 NON-TRANSGENDER QUEER CHARACTERS	98%

Of the 181 LGBTQ characters counted, only three are transgender (2%).



Of the 181 LGBTQ characters, 49 appeared in over 10 minutes of screen time (27%), 27 had between five and 10 minutes of screentime (15%), 38 had between one and five minutes of screen time (21%), and 67 clocked under one minute (37%).



COMEDY

53 total films
24 inclusive (45%)



ANIMATED/ FAMILY

26 total films
2 inclusive (8%)



DRAMA

92 total films
23 inclusive (25%)



ACTION/SCI-FI/ FANTASY

44 total films
6 inclusive (14%)



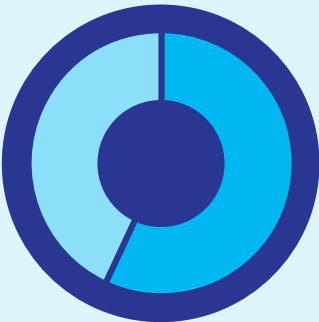
HORROR

35 total films
4 inclusive (11%)

OVERVIEW OF FINDINGS

CHARACTERS WITH SIGNIFICANT SCREENTIME

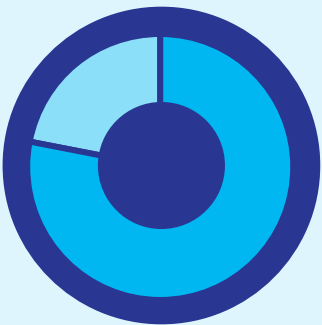
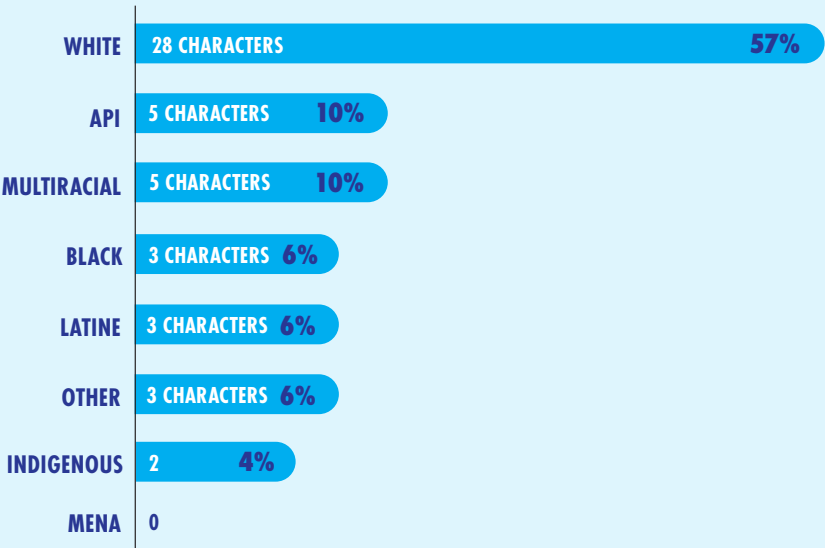
Of the 49 LGBTQ characters that had over 10 minutes of screen time, 28 were women (57%) and 21 were men (43%). There were zero nonbinary characters with over 10 minutes of screen time.



28 LGBTQ WOMEN	57%
21 LGBTQ MEN	43%

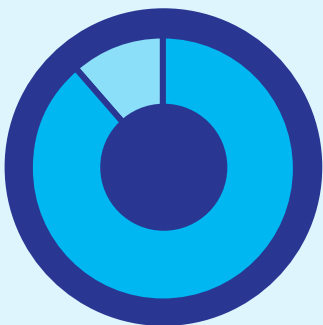
CHARACTERS WITH SIGNIFICANT SCREENTIME

Of the 49 LGBTQ characters that clocked over 10 minutes of screen time, 21 are characters of color (43%). In total, 28 are white (57%), five are API (10%), five are multiracial (10%), three are Black (6%), three are Latine (6%), three are another race/ethnicity (6%), two are Indigenous (4%) and zero are MENA.



Of the 250 films tracked in 2024, 179 were theatrical releases. Of those theatrical films, 39 were LGBTQ inclusive (21.8%).

39 THEATRICAL FILMS WITH LGBTQ CHARACTERS	21.8%
140 THEATRICAL FILMS WITHOUT LGBTQ CHARACTERS	78.2%



Of the 250 films tracked in 2024, 71 were streaming direct releases. Of those streaming films, 20 were LGBTQ inclusive (11.2%).

20 STREAMING FILMS WITH LGBTQ CHARACTERS	11.2%
51 STREAMING FILMS WITHOUT LGBTQ CHARACTERS	88.8%

OBSERVATIONS AND RECOMMENDATIONS: A PATH FORWARD

LGBTQ REPRESENTATION IS DOWN OVERALL, AS IS SCREEN TIME FOR LGBTQ CHARACTERS. The LGBTQ community is eager and hungry to be seen on screen, and have the buying power and cultural clout to make LGBTQ stories a success.

This is the second year in a row there has been a drop year-over-year in the percentage of films that feature LGBTQ characters. GLAAD previously counted a record high of 28.5% LGBTQ inclusion in 2022 releases. This number slightly dropped to 27.3% in this study's previous iteration, and now that percentage has decreased again: only 23.6% of 2024 films were LGBTQ-inclusive. This drop of almost five percentage points in just two years is certainly cause for concern, particularly when there are not enough upcoming LGBTQ inclusive titles announced to span the difference. Though the raw number of LGBTQ characters slightly increased (up 11 characters from the previous study), many of those were part of LGBTQ-inclusive films that featured numerous minor queer characters in an ensemble. Furthermore, a plethora of these characters appeared for under one minute of total screen time, with 37% of all LGBTQ characters falling under one minute, and only 27% of LGBTQ characters clocking more than 10 minutes of screen time. This is a stark contrast to the previous edition of this study, where these figures were nearly reversed; then 38% of LGBTQ characters had over 10 minutes of screen time and 28% fell under one minute.

Casual LGBTQ inclusion, often seen in minor characters who populate a film's world, can be positive, as queer people should and do exist in all places and environments, but it is imperative that these minor and most often inconsequential characters are not the only representation of the LGBTQ community found in a distributor's slate. It is alarming that both the overall number of LGBTQ-inclusive films and the screentime of LGBTQ characters dropped substantially. LGBTQ people leading their own stories is paramount: the LGBTQ community cannot and should not exist simply or solely as background characters or those with no dedicated development or agency.

ONLY TWO FILMS FEATURED TRANSGENDER CHARACTERS, AND BOTH RETREAD DANGEROUS TROPES AND OUTDATED NARRATIVES. There is a gap in the market and a community prepared to support trans-inclusive stories, studios simply have to fill it.

Only two films counted in this study contain transgender characters, on par with last year's findings. Also similar to the previous study, one of those movies had a cisgender actor playing a transgender character—a practice that has been denounced by transgender people and had been nearly eliminated in films and television. Universal's *Monkey Man* tells an important but rarely told story of the Hijra in India. In India, Hijra have existed for centuries as people assigned male at birth who live outside the traditional gender binary. However, Alpha, the lead Hijra character, is played by a well-known actor who is a cisgender man. This dangerous casting practice, which GLAAD consistently warns against, perpetuates the false narrative that trans people are not who they say they are. The only other film with transgender representation was Netflix's *Emilia Pérez*, which, though authentically cast, chose to perpetuate transphobic stereotypes and harmful tropes. The film depicts the titular Emilia as a stereotypically deceptive trans woman, lying to her own wife and children, and the story had a disproportionate (and ridiculous) focus on body parts and surgeries. As the trans community endures continuous attacks from all levels of government, it is essential that transgender representation in film uplifts authentic trans stories to counteract these outdated and harmful narratives.

OBSERVATIONS AND RECOMMENDATIONS: A PATH FORWARD

The stories of LGBTQ characters of color bring in a wide audience with financial and cultural power, YET RACIAL DIVERSITY IS PLUMMETING—LGBTQ CHARACTERS OF COLOR HIT LOWEST PERCENTAGE IN FIVE YEARS.

After the previous edition of this study found an increase in racial diversity, up to 46% of LGBTQ characters, it is concerning to see that number drop significantly in a single year, down to 36% of LGBTQ characters. This is the lowest percentage of characters of color among all LGBTQ characters since the 2020 SRI, tracking 2019 theatrical releases, and is the lowest percentage since GLAAD added streaming releases to this study's methodology. Further, only 10 percent of LGBTQ characters were Black, a sharp decrease from 17% counted in the previous study, and the already low 8% of Latine LGBTQ characters dropped even further to 7%.

In 2020, there were vocal and concentrated calls for racial diversity in Hollywood, and the numbers seen in that study reflected the change created out of this focused action. Much of that work has been neglected and/or defunded in this current political climate. The truth remains that telling meaningful stories from the unique lens and perspective of Black, Latine, API, Indigenous, MENA, and other communities is needed now more than ever—and can potentially make an even greater impact with audiences who are searching for those stories in a dearth. This makes it all the more alarming that the stories of characters of color are being deprioritized, including within LGBTQ stories.

The success of films with LGBTQ characters of color should give studios the confidence to turn this trend around. Films that featured LGBTQ characters of color in 2024 grossed a combined 1.2 billion dollars, sending a clear message that these stories are financially viable. Further, the success of these films can be seen in the critical response; *Love Lies Bleeding*, which has a multiracial co-lead, boasts a 94% Fresh rating on Rotten Tomatoes. Similarly, Indigenous-led drama *Fancy Dance* has a 96% Fresh rating, *My Old Ass*, which features a Black nonbinary character, has a 90% Fresh rating, and Latine-led absurdist comedy *Problemista* has an 86% Fresh rating. The potential LGBTQ characters of color have across the board has been demonstrated, and studios can and should capitalize upon this and embrace these stories, not turn their backs.

LGBTQ women outnumber LGBTQ men for the first time in four years, and the second time in study history. Gender parity should become the norm.

Of the 181 LGBTQ characters counted, 90 were women, accounting for 50% of all LGBTQ characters in this study. As mainstream LGBTQ stories have historically centered on men, it is exciting to see more stories focusing on leading queer women and their unique perspectives, issues, and relationships. The only other time LGBTQ women represented the majority of LGBTQ characters in this study's history was in 2021's SRI, tracking films released in 2020, when there were only 20 LGBTQ characters and 11 were women. In 2024, women shone in leading roles in films such as *Love Lies Bleeding*, *Fancy Dance*, *Drive-Away Dolls*, *Mean Girls*, and *My Old Ass*. There was also a noteworthy increase in lesbian characters, up to 74 characters from the previous study's 50. However, when it comes to the number of inclusive films, there were still more films with gay men than with lesbian characters, bisexual+ characters, or trans characters respectively.

OBSERVATIONS AND RECOMMENDATIONS: A PATH FORWARD

A MAJORITY OF THE LGBTQ COMMUNITY ARE BISEXUAL+, YET BI+ REPRESENTATION DECREASED YEAR OVER YEAR. The interest and audience for bi, pansexual, and queer representation is only growing and studios should focus on winning those consumer's attention.

The most recent polling from Gallup shows that 57% of the LGBTQ community and 5.2% of overall American adults identify as bisexual+, yet only 10% of the LGBTQ characters tracked in this study were bisexual+—a decrease from the already low 15% in the prior edition. Further, only 25% of the films tracked in this study contained a bisexual+ character. While there were standouts of bi+ representation, like Amazon's *My Old Ass*, which follows a teen girl who finds herself attracted to a boy for the first time after only being interested in women, there was an overall lack of bi+ representation in 2024 film. There were also films such as *Miller's Girl* (Lionsgate) and *Kinds of Kindness* (Walt Disney) that fell into tired tropes of bi+ characters who were portrayed as manipulative and inherently promiscuous. The bi+ community has been severely underrepresented in this study, presenting a clear opportunity for film to reach a mass audience who are hungry for more sophisticated and interesting characters and stories.

ONLY TWO FAMILY FILMS INCLUDED LGBTQ CHARACTERS—and both featured only minor characters with under one minute of screentime.

While the past five years have seen vast improvements in all ages and family films with titles including *Strange World*, *Lightyear*, *Nimona*, *Monster High*, and *The Mitchells vs. The Machines*, 2024 fell alarmingly short when it came to LGBTQ representation for younger audiences. Only two films in the genre included LGBTQ characters. A minor character in *Thelma the Unicorn* (Netflix) has two moms, and in Paramount's *No Time To Spy: A Loud House Movie*, the protagonist's best friend has two dads. Though it is wonderful to see queer parents in these films, every single character had under one minute of screen time and was insignificant to the plot, both failing the Vito Russo Test. There is a huge unutilized potential for more LGBTQ representation in these films and beyond. For example, *The Loud House* TV series includes bisexual character Luna and her girlfriend, but Luna barely appears in the film and there is no mention of her identity or partner.

A recent study from The Trevor Project found that seeing LGBTQ characters in film and TV was the top factor reported by LGBTQ young people in feeling good about themselves and their identity. Further, significant portions of Gen Z and Millennial audiences—a group which combined range from 18 to 44 and are key ticket buyers for themselves and their children—are LGBTQ. LGBTQ young people deserve to see themselves affirmed in age appropriate stories which also build understanding and empathy among their peers. The Williams Institute reports that 18% of LGBTQ American adults (2.57 million) are raising someone under 18 years old in their household, an estimated 5 million children in the U.S. This underserved audience should be represented in the films they are taking their families to see.

OBSERVATIONS AND RECOMMENDATIONS: A PATH FORWARD

When Americans see people living with HIV in the media, comfortability with real people grows by up to +15%. **THERE CONTINUE TO BE ZERO LGBTQ CHARACTERS LIVING WITH HIV INCLUDED IN FILMS FROM MAJOR DISTRIBUTORS WHOSE SLATES DOMINATE THE BOX OFFICE AND CULTURAL CONVERSATION.**

As was the case in the previous edition of the SRI, no LGBTQ characters living with HIV were counted in the 250 films tracked in this study. At a time when lifesaving resources and research on HIV are being delayed and defunded, telling these stories in film can provide a vital lifeline. According to GLAAD's 2024 *State of HIV Stigma*, there was a decrease in Americans who saw people living with HIV in TV shows and film, down to 35% from 39% in 2023. This continued decrease could have long-lasting effects, as Gen Z is already the least knowledgeable generation about HIV. Film provides a medium to tell impactful and meaningful stories to counteract hateful narratives, and is currently being underutilized.

A24



Katy O'Brian and Kristen Stewart as Jackie and Lou in Love Lies Bleeding

A24

GLAAD’s SRI tracked films distributed theatrically under A24 in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

16	Total films released in 2024 under studio and official imprints
9	Total number of LGBTQ inclusive films
56%	Percent of LGBTQ-inclusive films of studio total releases
8	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★★★★★	2024	GOOD
★★★★☆	2023	INSUFFICIENT
★★★★★	2022	GOOD

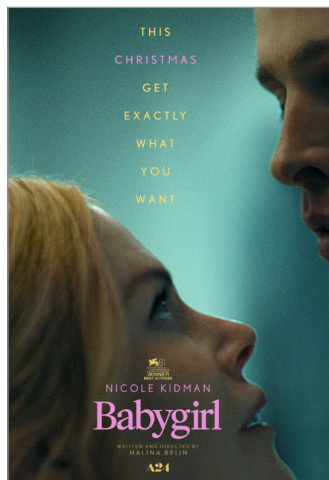
SUMMARY

Considering the quality, quantity, and diversity of LGBTQ characters in films distributed under A24 in 2024, GLAAD has rated A24 as **GOOD**.

A24 exhibited a breadth of high-quality LGBTQ representation across its 2024 calendar year of releases. A variety of LGBTQ characters were featured in leading roles and supporting roles as well as in smaller moments of casual representation. In films such as *Love Lies Bleeding*, *Problemista*, and *Queer*, queer characters lead their own stories across differing genres and were never sanitized or oversimplified. Two thirds of the LGBTQ-inclusive films from A24 featured queer women, including *Love Lies Bleeding*, *Babygirl*, *I Saw the TV Glow*, *Janet Planet*, *We Live in Time*, and *Y2K*. More than half of A24’s films, all of which were released theatrically, were LGBTQ-inclusive, marking the first time in this study’s history that a major studio has crossed this benchmark. GLAAD is looking forward to more queer content from the studio and hopes to see trans-inclusive A24 films with the same nuance the company has granted other queer characters, as well as more LGBTQ characters of color.

HISTORY

Founded in 2012 by arthouse film executives Daniel Katz, David Fenkel, and John Hodges, A24 Films began distributing films in 2013. With the abbreviation of the studio’s name in 2016, A24 announced a multi-year non-exclusive partnership with Apple and through that released its first in-house production, the GLAAD Media Award-winning and Oscar’s history-making film *Moonlight*. Previous LGBTQ-inclusive films from A24 include GLAAD Media Award winners *Moonlight* (2016) and *The Inspection* (2022), GLAAD Media Award nominees *Lady Bird* (2017), *Bodies Bodies Bodies* and *Everything Everywhere All at Once* (2022), as well as *Aftersun* (2022), *Dicks: The Musical*, *Medusa Deluxe*, and *Talk to Me* (2023).



BABYGIRL

Widest Theatrical Release:
2,164 Theaters

Vito Russo Test: **PASS**

This film follows Romy, a married CEO who strikes up an affair with her intern, Samuel. Romy's daughter, Isabel, is queer and references her girlfriend, Mary, multiple times. There is a moment midway through the film where Romy sees Isabel cheating on Mary and kissing another girl, Ophelia. Isabel tells her mother she can love Mary but still have fun with Ophelia. Unbeknownst to Isabel, this provides Romy with justification to continue seeing Samuel. Later, when Romy's husband finds out about her affair, Isabel acts as the reuniting force for her family, asking her mother to come back home. Isabel tells her mother that Mary forgave her for her indiscretions, so there is hope for Romy to be forgiven as well. Though Isabel is in no way a lead character, she has a significant impact on the protagonist and her queerness is an organic and matter-of-fact facet of her identity.

THE BRUTALIST

Widest Theatrical Release:
1,612 Theaters

Vito Russo Test: **FAIL**

This epic drama chronicles the life and work of immigrant and architect Laszlo Toth and the harsh reality he faces in the United States. The financier for his massive project, millionaire Harrison Van Buren, takes advantage of Laszlo in many ways, including sexually assaulting him while intoxicated. There is also a brief moment at the start of the film where Laszlo is at a brothel and is asked if he prefers men, and he declines. GLAAD did not count any LGBTQ characters in its tally.



I SAW THE TV GLOW

Widest Theatrical Release:
469 Theaters

Vito Russo Test: **PASS**

I Saw the TV Glow follows Owen, a social outcast who becomes obsessed with the fictional TV series *The Pink Opaque*. The second lead is Maddy, another loner at school, who helps Owen watch the show. At one point, Maddy tells Owen that she's only into girls when she thinks his interest is in her, not in their shared love of television. The two strike up a bond based on the TV show, and years later, Maddy returns to tell Owen that *The Pink Opaque* is real and that they have been living a lie. Owen refuses to believe her, and continues to live his life, wondering what could have been and what lives inside him. Maddy is a driving force in the film, kickstarting Owen's journey by helping him watch *The Pink Opaque* and later trying to free him from the potentially false world they have been living in.

Many have read this film as an allegory for Owen being a transgender person who refuses to accept that they are trans, and the director of the film has discussed this interpretation as well. This study tracks characters whose identity is clearly stated or shown, as these characters hold a unique power to connect more directly with audiences. As such, Owen was not counted as a transgender character in this tally.



JANET PLANET

Widest Release: 315 Theaters
Vito Russo Test: **PASS**

Janet Planet is a slice of life drama following 11-year-old Lacy over the course of one summer with her mom, Janet. There is a sequence toward the beginning of the film that shows Lacy bonding with another young girl, Sequoia, the daughter of Janet's current boyfriend, Wayne. When Wayne and Janet break up, Lacy is clearly sad about not getting to see Sequoia anymore. Later on in the film, Lacy asks her mother if she would be disappointed if Lacy ever dated a girl. Janet says she wouldn't be disappointed and that she's always wondered if Lacy was a lesbian. Though Lacy says she "never said she was a lesbian," it's clear to the audience that Lacy is still figuring out much about her life as a young teen and that she did have a crush on Sequoia. While this scene is the only mention of Lacy's identity, showing the viewpoint and experience of a queer child is an important perspective that is often missing from the film landscape.



LOVE LIES BLEEDING

Widest Release: 1,828 Theaters

Vito Russo Test: **PASS**

A romantic thriller set in the '80s, this film follows gym manager Lou and her budding relationship with Jackie, a bodybuilder passing through town. The two women strike up an intense sexual and romantic relationship, but complications arise due to Lou's criminal family and Jackie's steroid abuse, creating hyperbolic and unrealistic scenarios. Jackie ends up killing Lou's brother-in-law, leaving Jackie and Lou to attempt to cover it up. This leads to Daisy, another woman who has feelings for Lou, discovering the truth and subsequently getting killed by Jackie. Lou and Jackie fight and separate, but the film concludes with the pair running away together as Jackie turns into a literal giant. Though the film has heightened versions of violence and reality, the core narrative centers on a love story between two women and never wavers from it, something all too rare and exciting to see in this genre.



PROBLEMISTA

Widest Release: 379 Theaters

Vito Russo Test: **PASS**

Problemista is a surrealist comedy that follows Alejandro, an artist and immigrant from El Salvador who ends up working for eccentric art dealer Elizabeth in the hopes that she will sponsor his visa. Throughout the film, he takes side jobs to make extra money, including a sex work job where he cleans another man's house to fulfill his kink. During the encounter, it's clear Ale is attracted to the other man and craves an emotional connection. Another gay character, Bingham, gets a job working for Elizabeth through family connections. While the film centers on Ale's relationship to his own immigration status and art, it is also open about his queerness and shows

the nuance and depth of that perspective on his life. Specifically, *Problemista* tells a queer Latine immigrant story that isn't based in trauma or his queerness as the source of conflict. GLAAD urges more films to follow this structure by including an LGBTQ protagonist whose queerness is an intrinsic part of them while also fully exploring other facets of the character's personality and journey.



QUEER

Widest Release: 460 Theaters

Vito Russo Test: **PASS**

Based on William Burrough's unfinished novel of the same name, *Queer* follows American ex-pat Lee living in Mexico City in the 1950s. The film depicts the larger queer community in the city that surrounds Lee, though nearly all of them are white men. Lee meets Allerton, a handsome younger man who Lee becomes obsessed with after the two strike up a casual relationship. Allerton is also often seen with a woman; their relationship is unclear, although implied to be sexual. Lee eventually takes Allerton as his companion on a trip to South America in search of a type of psychedelic drug that he believes can give him telepathic abilities. When they find it and partake together, Allerton denies

his queerness and after that trip the two never see each other again. The film has a number of surrealist elements, often brought on by Lee's addiction to heroin. While it is exciting to see a film where almost all the characters are queer, the self-loathing and internalized homophobia of the lead characters remains a tiresome trope of queer stories.

TUESDAY

Widest Release: 654 Theaters

Vito Russo Test: **FAIL**

This drama tells the story of Zora, a mother who becomes one with Death after trying to save her daughter's life. At one point in the film, when Zora is acting as Death, she briefly encounters a man whose male partner weeps for him and holds him in his arms. Though neither character had an impact on the overall film's wider plot, their inclusion showed that Tuesday took place in a world with LGBTQ people in it.

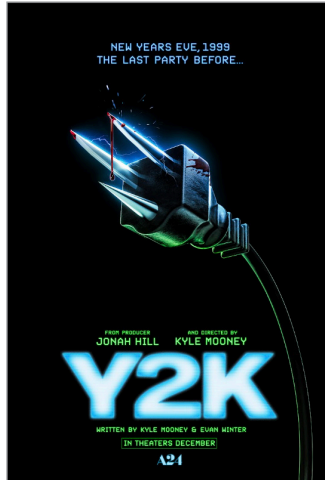


WE LIVE IN TIME

Widest Release: 2,964 Theaters

Vito Russo Test: **PASS**

We Live in Time is a romantic drama that follows the relationship of Almut and Tobias. Their love story is told non-chronologically, including their meeting, starting a family, and Almut's eventual cancer diagnosis. While the story focuses on Almut and Tobias' relationship, Almut is bisexual, and had a previous relationship with a woman. Her bisexuality is not a major point of discussion nor does it cause conflict, it is just another facet about her life that she shares with Tobias after he finds pictures of her with her ex. Given that the film is about Almut's relationship with Tobias, her bisexuality is presented very casually and has little impact on the plot. Still, bisexual leads remain all too rare in film and it's exciting to see *We Live in Time* include this representation.



Y2K

Widest Release: 2,108 Theaters

Vito Russo Test: **PASS**

This horror-comedy offers a retelling of history that sees the feared events of the Y2K computing crisis on December 31, 1999 come to pass, following a group of teens who must stop the machine uprising in their small town. One of the teens, Ash, is a masculine dressing teen in a friend group consisting only of teen boys. At one point, she talks about how she hooked up with one of her male friends and is teased about it, and goes on to say that she's not sure if she even likes boys. Though this is the only mention of Ash's sexual orientation, she is one of the few characters who survives through the end of the film.

OPPORTUNITIES AHEAD

A24 has plenty of opportunities to continue their momentum of releasing outstanding LGBTQ-inclusive films. Upcoming films from A24 include the 2025 film *Parthenope*, which features John Cheever, a queer alcoholic writer that encounters the titular Parthenope and quickly forms a bond with her. A24 has also reportedly wrapped filming on *Mother Mary*, described as an "epic pop melodrama" that depicts the relationship between two women, a musician and an iconic fashion designer. A24 also recently acquired the distribution rights to *Sorry, Baby*, a drama featuring a lesbian supporting character, and queer romance *Pillion* about a shy wallflower and the leader of a biker gang.



Maisy Stella and Kerrice Brooks as Elliot and Ro in My Old Ass

AMAZON

GLAAD’s SRI tracked films distributed theatrically under Amazon MGM Studios and as well as original films released on streamer Prime Video in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

25	Total films released in 2024 under studio and official imprints
8	Total number of LGBTQ inclusive films
32%	Percent of LGBTQ-inclusive films of studio total releases
6	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★★★★★	2024	FAIR
★★★★★	2023	GOOD
★★★★★	2022	FAIR
★★★★★	2021	INSUFFICIENT
	2020	N/A
★★★★★	2019	INSUFFICIENT

THEATRICAL

8	Total theatrical films released in 2024 under studio and official imprints
2	Total number of theatrical LGBTQ inclusive films
25%	Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases
1	Number of theatrical films that pass the Vito Russo Test

STREAMING

17	Total streaming films released in 2024 under studio and official imprints
6	Total streaming number of LGBTQ inclusive films
35%	Percent of streaming LGBTQ-inclusive films of total studio streaming releases
5	Number of streaming films that pass the Vito Russo Test

OF THE 8 LGBTQ- INCLUSIVE FILMS

2 WERE AMAZON MGM STUDIOS RELEASES

6 WERE PRIME VIDEO RELEASES

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Amazon Studios banners, GLAAD has rated Amazon as **FAIR**.

There are some standouts in terms of LGBTQ representation in Amazon's slate, led by the GLAAD Media Award-winning comedy *My Old Ass*, which featured a bisexual protagonist, something very rare despite bisexual+ people being the largest subsection of the LGBTQ community. Another highlight was *Ricky Stanicky*, which included a gay man in its lead trio, along with his partner, who is one of the few disabled queer characters featured in this study. Other films tracked, such as *Challengers* and *Space Cadet*, were minimally inclusive but had opportunities to expand upon their LGBTQ characters and storylines.

After Amazon's previous year's slate included such successes and leading and diverse characters as were seen in *Bottoms*, *Cassandra*, and *Red, White & Royal Blue*, which netted the distributor a Good grade, there was a slight decrease year over year, leaving an opportunity for Amazon to return to that level in the next study.

HISTORY

Prime Video and in-house Amazon MGM Studios (previously Amazon Studios) began distributing original content in 2013, followed by original films in 2018. In 2021, Amazon reached a multi-year deal with Universal Pictures to bring their films to Prime Video and Amazon Freevee (previously IMDb TV) after a window on Universal-owned streamer Peacock. Amazon finalized its acquisition of Metro-Goldwyn-Mayer (MGM) in 2022, allowing MGM to continue operations as a boutique label. In 2023, Amazon Studios merged with MGM Holdings and launched an international film and tv distribution unit for Amazon and MGM projects, entitled Amazon MGM Studios Distribution. That same year, Amazon shut down United Artists Releasing and Freevee, folding their operations into MGM and Prime Video, respectively. In 2024, Prime Video and Amazon MGM Studios joined the Motion Picture Association (MPA), becoming its seventh member.

Amazon and UAR's previous LGBTQ-inclusive films consist of GLAAD Media Award winners *Transparent: Musical Finale* (2019), *Uncle Frank* (2020), *Anything's Possible* (2022), *Red, White & Royal Blue*, and *Bottoms* (2023); GLAAD Media Award nominees *Professor Marston and the Wonder Women* and *God's Own Country* (2017) *Brittany Runs a Marathon* (2019), *Everybody's Talking About Jamie* (2021), *My Policeman* (2022), *American Fiction*, and *Cassandra* (2023).

AMAZON MGM STUDIOS

CHALLENGERS

Widest Release: 1,902 Theaters

Vito Russo Test: **FAIL**

Challengers follows a years-long entanglement between three tennis players: Art, Tashi, and Patrick. The story travels between timelines; in the present Art and Tashi are married as Art plays in a tournament against Patrick, and in the past, Art and Patrick are best friends who meet Tashi as teenagers, where their relationships to one another develop. When the young trio are first getting to know each other, they have an encounter in

a hotel room where both of the boys kiss Tashi and then Tashi slyly makes them kiss each other. Both Art and Patrick seem unaware that they are now kissing each other, and although they do appear to enjoy it, do not express any further explicit interest in each other after said kiss, only in Tashi. The rest of the film primarily focuses on both men's romantic interest in Tashi, even at the cost of their friendship. There is a moment later in the film where Patrick is swiping on Tinder and he swipes right on both women and one man, however it becomes clear that he is simply angling for a place to sleep rather than demonstrating actual romantic interest.

Though the tension in Patrick and Art's relationship is central to the film, the movie never goes beyond that kiss in the hotel room and a mention of them learning to masturbate together as young teens to confirm their relationship as explicitly sexual or romantic. As there was no such confirmation, neither character is counted in this tally. There is a gay couple that appears briefly toward the start of the film, ogling Patrick as they check in to their hotel; neither character has any impact on the film's plot.



MY OLD ASS

Widest Release: 1,390 Theaters

Vito Russo Test: **PASS**

This dramedy follows 18-year-old Elliot the summer before she leaves for college when a trip on mushrooms causes her to see her 39-year-old self. Older Elliot warns her younger self to stay away from a boy named Chad, which Younger Elliot doesn't think will be a problem as she's only been attracted to women at that point. Elliot spends the early part of the film sleeping with a girl named Chelsea, who she describes as her dream girl, but eventually she does meet Chad and falls for him. She has a conversation with her friend Ro, who is nonbinary, about how she's never been attracted to men before, and Ro assures Elliot she isn't any less queer because of her feelings for Chad. It is later

revealed that Chad died young, but he was a great love of Elliot's life, and that Older Elliot was trying to save Younger Elliot from the heartbreak of loss. Older Elliot also casually mentions that she currently has a girlfriend.

As most major studio films continue to lack bisexual+ stories, this nuanced and layered bi+ protagonist fills a vital void. Nonbinary characters are also a rarity, and although Ro is a supporting character in the film, they are an important figure in Elliot's life. *My Old Ass* shows Elliot's world as a place where her identity is accepted and gives her space to figure out just what that identity is.

AMAZON PRIME VIDEO



DIE HART 2: DIE HARTER

Straight to Streaming Release

Vito Russo Test: **PASS**

This sequel stars Kevin Hart as an action-star version of himself who is being hunted by his former stuntman, Doug. While trying to capture Doug, Kevin and his friends encounter Mr. 206, a man who is working with Doug in his attempt to kill Kevin. Mr. 206 states that he and Doug were lovers in the past, a fact later confirmed by Doug who says "In 2003, for a brief period where I was confused about my sexuality, he was my lover." While Mr. 206 and Doug are both villains and die by the end of the film, their villainy is not rooted in their queerness, nor vice versa. Ultimately, these characters could have used more nuance in their portrayal, but it is clear that Doug and Mr. 206 genuinely care about each other and their queerness is not the butt of the joke.

THE IDEA OF YOU

Straight to Streaming Release

Vito Russo Test: **FAIL**

This romantic drama between a pop star and the mother of one of his fans includes brief appearances from out queer TV hosts Graham Norton and Andy Cohen as part of this world of celebrity.



MY SPY: THE ETERNAL CITY

Straight to Streaming Release

Vito Russo Test: **PASS**

The sequel to 2020's My Spy continues to follow spy JJ and his adopted daughter Sophie. In the first film, gay couple Carlos and Todd were introduced as neighbors who were secretly arms dealers. Carlos and Todd return in the sequel, hired by the antagonist, but they are quickly apprehended by Sophie, who takes them down easily. Carlos and Todd have a relatively small part in the film, but they are important to the plot, and confirmed to still be a couple.

AMAZON PRIME VIDEO



RICKY STANICKY

Straight to Streaming Release

Vito Russo Test: **PASS**

This raunchy comedy follows a group of friends who have made up a fake person, Ricky Stanicky, who they use to displace blame for their own wrongdoings or to get out of things they do not want to do. Years later, when almost caught in the lie, they hire an actor, Rod, to play the “real” Ricky. One of the core friends is Wes, a gay man, who is dating a man named Keith. Wes’ sexuality is not a surprise or a punchline, and he is lying to Keith in the same way the straight men are lying to their wives. When the Ricky lie gets out of control, Wes is the one who tries to tell the truth, although the others shut him down. It is also revealed that Wes told Keith that he and Ricky used to date. Rod takes this in stride and commits to playing the role of Ricky as

Wes’s ex. It is notable that this gross-out comedy includes a gay character in the main cast and doesn’t make him the butt of the joke, as many predecessors have. It is also notable that Keith is one of the few characters counted in this study that has a disability, and though Wes and Keith’s relationship goes through its ups and downs, the two are together and happy at the end of the film.



SPACE CADET

Straight to Streaming Release

Vito Russo Test: **PASS**

Space Cadet follows Rex, a party girl who applies to NASA on a whim and is accepted into their space program. Her roommate is Violet Marie, a Type-A girl who learns to loosen up with the help of Rex. Violet Marie makes an offhand comment about how there are a bunch of cute guys in the program and then amends the statement to also include cute girls, demonstrating her interest in men and women. Though Violet Marie is never given a love interest, she is a significant part of the film, and her relationship with Rex is one of the central friendships in the movie.

AMAZON PRIME VIDEO



UPGRADED

Straight to Streaming Release

Vito Russo Test: **PASS**

This romantic comedy follows Ana as she meets a wealthy man, Will, on a flight, and the two fall in love. Will's mother Catherine is a British celebrity who is close friends with Julian, a gay man. Though Julian mostly serves a supporting role as Catherine's sidekick, he is also a confidant of Will, at times influencing Will and Ana to make their relationship work.

OPPORTUNITIES AHEAD

Amazon has ample opportunity for LGBTQ-inclusion in films that are in development. In June 2025, Amazon will release *Masters of the Universe*, based on the series of the same name. The last adaption of a series in that world was Netflix's *She-Ra and the Princesses of Power*, which established the protagonist and several others as queer. *Masters of the Universe* has the potential to feature She-Ra herself and to follow that series' lead of adding LGBTQ-inclusion to this beloved franchise.

There are several upcoming LGBTQ-inclusive titles that Amazon owns the distribution rights to including *Fun Home*, a feature length adaptation of Alison Bechdel's autobiographical graphic novel about her own sexuality and relationship with her closeted father; *Ex-Husbands*, a gay divorce comedy produced by and starring Billy Eichner; *Red, White & Royal Blue 2*, a sequel to the smash hit queer romantic comedy *Red, White & Royal Blue*; and *To Be Real*, a queer comedy written by Billy Porter that follows three high schoolers who decide to go to their first New York City Pride. All these projects are currently undated and GLAAD encourages Prime Video and Amazon to prioritize the release and marketing of these stories. Amazon also holds the rights to adapt a number of novels which feature central queer characters, including *I Am Pilgrim*, *Alice + Freda Forever*, and *I Am Not Your Mexican Daughter*.



Lily Gladstone and Isabel Deroy-Olsen as Jax and Roki in Fancy Dance

APPLE TV+

GLAAD’s SRI tracked films solely distributed by Apple TV+ either in theaters or directly onto their streaming platform in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

4	Total films released in 2024 under studio and official imprints
1	Total number of LGBTQ inclusive films
25%	Percent of LGBTQ-inclusive films of studio total releases
1	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★ ★ ★ ★ ★	2024	INSUFFICIENT
★ ★ ★ ★ ★ ★ ★	2023	FAILING
★ ★ ★ ★ ★ ★ ★	2022	POOR

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Apple TV+ banner, GLAAD has rated Apple TV+ as **INSUFFICIENT**.

Only one film in Apple’s slate, the drama *Fancy Dance*, contained an LGBTQ character. The film itself is an excellent representation of a queer Indigenous woman caring for her niece. More films centering underrepresented voices, specifically Indigenous voices, should be prioritized. GLAAD hopes that when Apple TV+ expands their slate of films, they continue to release films like this one.

Note: Films distributed by Apple TV+ do not share their theatrical release numbers publicly and the company declined to provide this information for this study. As such, there is no information cited in this study about their widest theatrical release.

HISTORY

Apple Inc. has been producing and distributing original content since 2016. In 2019, Apple launched its streaming service Apple TV+, which offers a selection of original production films and television series called Apple Originals. Apple announced its first acquisition in 2020, pivoting to incorporate a catalog of non-original films and television programs. Previous LGBTQ-inclusive releases from Apple TV+ include *Palmer* (2021) and *Causeway* (2022).

BLITZ

Widest Release: Unknown

Vito Russo Test: **FAIL**

This drama takes place during the London Blitz in World War II. There is a brief scene in a nightclub where the bandleader appears to flirt with a married man before the nightclub is bombed. It is confirmed outside the film that the bandleader was based on Ken "Snakeships" Johnson, a real performer who was openly gay. However, there is no confirmation that he was "Snakeships" within the context of what was seen on screen, nor was his brief interaction with another man clear enough to cement his identity. Thus, GLAAD did not include this character in its official tally.



FANCY DANCE

Widest Release: Unknown

Vito Russo Test: **PASS**

Fancy Dance tells the story of Jax, a woman living on the Seneca-Cayuga reservation in Oklahoma as she tries to uncover what happened to her missing sister. The film also includes Jax's relationship with and guardianship over her niece, who she is fiercely protective of. Early on in the film, Jax goes to a strip club and has a sexual encounter with another woman, Sapphire, who insists Jax doesn't have to pay though Jax pays her out of respect. It's clear that these two have an ongoing relationship and the encounter cements Jax's identity as a queer woman. Queer Indigenous women are a group so rarely seen in the media, and this film told Jax's story with heart and compassion, even as she has to go beyond the bounds of the law for her family. More films should center Indigenous women's voices as leads.

OPPORTUNITIES AHEAD

Apple TV+ has one upcoming film that will likely include LGBTQ characters, the adaptation of the novel *Disorientation* which featured multiple queer side characters. The company also has the rights to *The Wives*, based on *The Real Housewives* franchise, which will hopefully include LGBTQ characters given the number of out LGBTQ housewives and the very queer fanbase of the show. GLAAD is once again calling upon Apple to prioritize telling LGBTQ-inclusive stories and working with LGBTQ creatives on more stories going forward.

LIONSGATE



Harry Baxendale and Jay Lyczurgo as Rowan and Evan in The Radleys

LIONSGATE

GLAAD's SRI tracked films distributed theatrically under Lionsgate Studios as well as their subsidiary Grindstone Entertainment Group in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

44	Total films released in 2024 under studio and official imprints
8	Total number of LGBTQ inclusive films
18%	Percent of LGBTQ-inclusive films of studio total releases
6	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★ ★ ★ ★ ★ ★	2024	POOR
★ ★ ★ ★ ★ ★	2023	INSUFFICIENT
★ ★ ★ ★ ★ ★	2022	FAILING
★ ★ ★ ★ ★	2021	FAILING
	2020	N/A
★ ★ ★ ★ ★	2019	INSUFFICIENT
★ ★ ★ ★ ★	2018	FAILING
★ ★ ★ ★ ★	2017	FAILING
★ ★ ★ ★ ★	2016	FAILING
★ ★ ★ ★	2015	ADEQUATE
★ ★ ★ ★	2014	ADEQUATE
★ ★ ★ ★	2013	ADEQUATE

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Lionsgate banner, GLAAD has rated Lionsgate as **POOR**.

Lionsgate's 2024 film slate leaves something to be desired in terms of LGBTQ inclusion. While there are significant LGBTQ characters in films such as *The Radleys* and *The Ministry of Ungentlemanly Warfare*, there are also films with minimal representation such as *Float* and *Young Werther*. Further, and more concerning, are films such as *Miller's Girl* and *Strictly Confidential*, which paint pictures of queer women that fell into dated and harmful tropes.

HISTORY

Founded by Canadian businessman Frank Guistra in 1997, Lionsgate Studios (previously Lionsgate) has produced and distributed major blockbusters such as *Twilight*, *Hunger Games* and the *John Wick* franchises. In 2007, Lionsgate bought a partial stake in independent distribution company Roadside Attractions. The company has since acquired Summit Entertainment in 2012 and Starz Inc. in 2016. In 2023, Lionsgate acquired Entertainment One (eOne Films) and merged with Screaming Eagle Corp., a special-purpose acquisition company, to form Lionsgate Studios. In 2025, shareholders voted to approve the separation of Lionsgate Studios and Starz, which will continue on as separate entities.

LGBTQ-inclusive films previously released by Lionsgate include *The Pillow Book* (1997), *Gods and Monsters* (1998), *But I'm a Cheerleader!* and *Urbania* (2000), *Happy Endings* (2005), *Precious* (2009), *The Perks of Being a Wallflower* (2012), *American Ultra* and *Freeheld* (2015), *Un Padre No Tan Padre* (2017), *Bombshell* (2019), *Joy Ride*, *Dear David*, and GLAAD Media Award nominee *The Blackening* (2023).



FLOAT

Widest Release: 49 Theaters

Vito Russo Test: **PASS**

Float is a romantic drama between Waverly, a med student, and Blake, a lifeguard who saves her from drowning. Though the main story is a straight romance, there are two significant lesbian characters, Lena and Van, a couple who befriend Waverly. The climatic scene of the film takes place at Lena's baby shower, and by the end of the movie, the baby is born. Though they are supporting characters, Lena and Van are both significant to the plot in convincing Waverly to stay in their small town, yet they also have their own lives outside of the straight protagonists.

THE KILLER'S GAME

Widest Release: 2,623 Theaters

Vito Russo Test: **FAIL**

This film features two assassins, Ginni and Tonya, who blow kisses to each other at their introduction, but nothing further is confirmed between them, and they both flirt with men. It would have been easy to add a line or an action that would have furthered or confirmed their identities, but there was not enough content for GLAAD to include them in our tally.



MEGALOPOLIS

Widest Release: 1,854 Theaters

Vito Russo Test: **PASS**

This science fiction epic takes place in a futuristic New York City called New Rome and follows Cesar Catalina, an architect whose vision clashes with the mayor. Cesar begins dating Julia, the mayor's daughter, who we learn has a history of dating women as paparazzi ask her about her former relationships. She's also seen kissing Cesar's cousin Clodia before she is with Cesar. However, once she is with Cesar, her past and her queerness are never discussed. One of the villains, Clodio, Clodia's brother, is asked by the press if he is gay, but he says that they are thinking of his sister. Clodio often dresses femininely or in drag, contrasting with the masculinity of the hero. It is unfortunate that the instances of confirmed queerness were ultimately brushed aside and that the villain fell into tired cliches around evil characters transgressing gender roles and expression.

LIONSGATE

MILLER'S GIRL

Widest Release: 343 Theaters

Vito Russo Test: **FAIL**

This drama follows Cairo, a teenager who becomes close with her teacher, Mr. Miller. Cairo has a close friend, Winnie, who says she is a lesbian at the start of the film, but spends the majority of the movie trying to seduce a male teacher. Winnie also is attracted to Cairo, which Cairo uses to her advantage though she doesn't truly return the feeling. At one point, Winnie and Cairo kiss, but it is solely because Cairo wants Winnie to send a picture of it to the teacher Winnie is trying to seduce. Winnie's entire plot revolves around seducing a man through manipulation, making her fall

into outdated tropes around promiscuity and transactional queerness, while also telling a muddled story based on her actions versus statements. Further, the only moment of queer affection between two women exists solely for the male gaze. Unfortunately, the queerness in *Miller's Girl* misses the mark in numerous ways, depicting sexuality as a tool to exploit already disparate power dynamics rather than any genuine trait. There are ways to tell interesting stories with flawed or evil queer people, but this film fell short.

RUNNING ON EMPTY

Widest Release: 12 Theaters

Vito Russo Test: **FAIL**

This rom-com follows Mort, a man who finds out he has a year left to live and signs up for a dating service based on death dates. At one point, Mort is asked if he is gay and he responds "I don't think so," which implies he could still be questioning his sexuality, but that is never explored further and all of Mort's love interests are women. Further

on in the film, Mort is at his ex-fiance's house while her and her boyfriend talk about pegging and the boyfriend massages Mort, which could have been a leadup to them both wanting to sleep with Mort, but again, the scene ends before anything becomes definitive. As such, GLAAD did not include any characters in its tally.



THE MINISTRY OF UNGENTLEMANLY WARFARE

Widest Release: 2,845 Theaters

Vito Russo Test: **PASS**

Based very loosely on true events, this action-comedy follows a group of operatives hired by the British army during WWII to disrupt the production of German U-boats. One of the operatives is Anders, a Danish weapons expert, who expresses interest in men during one scene; telling one man he's too pretty for him, and hitting on another man. Though the scene is brief, it does confirm one of the major characters in this film is gay. Anders' sexuality isn't brought up any further in the film, though he is also never the butt of any jokes about his identity.

GRINDSTONE ENTERTAINMENT GROUP



CONTINUE

Widest Release: 8 Theaters

Vito Russo Test: **PASS**

This film follows Dean, who enters a rehab facility after attempting death by suicide. There she meets others who are dealing with similar issues, including a lesbian character, Taryn. After they are all released, Taryn does hang out with Dean as a background character in their group, but sadly, Taryn does die by suicide. This causes significant ripple effects throughout the group as Taryn was an important character, though having the only queer character pass away is a disappointing scripting choice.



THE RADLEYS

Widest Release: 11 Theaters

Vito Russo Test: **PASS**

This British film follows the titular Radley family of vampires who refuse to drink the blood of others until their Uncle Will comes to town and shakes everything up. The narrator of the film is Rowan Radley, who tells the audience he's gay in a voiceover at the start. He has a crush on his classmate Evan, who is bisexual, and eventually asks him out. During their date, Rowan struggles to stop himself from harming Evan, so he leaves, but then later finds out that Evan has been bitten by Will. To save Evan's life, Rowan turns him into a vampire even though, in this world, true love cannot be shared between a vampire and the person who turned them.

Will is also seen with both men and women throughout the film. Though Will is the villain of the film, he is not the only queer or bi+ representation nor does his queerness define his villainy, and Rowan and Evan are the heart of the film. The couple end the film together, unclear on the exact nature of their relationship but knowing that love is there in some form.

GRINDSTONE ENTERTAINMENT GROUP



STRICTLY CONFIDENTIAL

Widest Release: 16 Theaters

Vito Russo Test: **PASS**

This erotic thriller follows Mia, who is navigating the aftermath of the death of her friend Rebecca a year later. It is revealed that Rebecca's mother Lily is having an affair with Natasha, one of Rebecca's friends. The audience learns Lily accidentally killed her husband because he found out about their affair. Lily is presented as morally dubious due to her cheating—not necessarily her queerness, though the two are very much intertwined. Lily does redeem herself at the end of the movie, sacrificing herself for Rebecca who turns out to be alive after all, but the film itself seems much more interested in showing the sexual nature of two women together, rather than any real or grounded emotional storyline.

YOUNG WERTHER

Widest Release: 11 Theaters

Vito Russo Test: **FAIL**

Young Werther follows the titular Werther who meets his dream girl, but she is engaged to someone else. There are no major LGBTQ characters in this film, but there is a gay couple hugging at a train station in a scene early on in the film.

OPPORTUNITIES AHEAD

Lionsgate released *F*** Marry Kill* in 2025, which follows true-crime junkie Eva, who has to uncover a dating app serial killer while trying to navigate love. Eva's circle of friends includes queer and nonbinary characters. In September of 2025, Lionsgate and Roadside will release the Sundance Audience Award-winning film *Twinless*, which follows two men in a support group for "twinless twins" as they strike up an intense sexual relationship. Lionsgate will release *Ballerina* in 2025, a spinoff set within the *John Wick* universe, and is also working on *John Wick 5* in the main franchise, which could see the introduction or development of LGBTQ characters. In 2026, Lionsgate plans to release *The Hunger Games: Sunrise on the Reaping*. In the recently released book, Clerk Carmine is revealed to be queer, and there is an opportunity to include and build on his relationship in the film adaptation. Lionsgate has also greenlit a sequel to the 2023 GLAAD Media Award-nominated horror comedy *The Blackening*, which will likely see the return of gay character Dewayne.

There are also a number of LGBTQ-inclusive Lionsgate projects that seem to have stalled in development or which have not had any recent news coverage, and GLAAD hopes that these important stories still have a chance to make an impact on audiences worldwide. This includes *The Guncle*, an adaptation of a novel that follows a formerly famous gay man who takes in his niece and nephew when his sister dies; *Memetic*, an adaptation of the GLAAD Media Award-nominated graphic novel of the same name, which centers a queer color-blind and hard of hearing character; and *Ride*, a biopic of queer astronaut Sally Ride.



Geraldine Viswanathan and Margaret Qualley as Marian and Jamie in Drive-Away Dolls

NBCUNIVERSAL

GLAAD’s SRI tracked films distributed theatrically under Universal Pictures and Focus Features, as well as original films released on streamer Peacock, in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

25	Total films released in 2024 under studio and official imprints
4	Total number of LGBTQ inclusive films
16%	Percent of LGBTQ-inclusive films of studio total releases
3	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★★★★★	2024	FAIR
★★★★★	2023	FAIR
★★★★★	2022	GOOD
★★★★	2021	INSUFFICIENT
	2020	N/A
★★★★	2019	INSUFFICIENT
★★★★	2018	GOOD
★★★★	2017	INSUFFICIENT
★★★★	2016	INSUFFICIENT
★★★	2015	ADEQUATE
★★★	2014	ADEQUATE
★★★	2013	ADEQUATE
★★★	2012	ADEQUATE

THEATRICAL

22	Total theatrical films released in 2024 under studio and official imprints
4	Total number of theatrical LGBTQ inclusive films
18%	Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases
3	Number of theatrical films that pass the Vito Russo Test

STREAMING

3	Total streaming films released in 2024 under studio and official imprints
0	Total streaming number of LGBTQ inclusive films
0%	Percent of streaming LGBTQ-inclusive films of total studio streaming releases
0	Number of streaming films that pass the Vito Russo Test

OF THE 4 LGBTQ- INCLUSIVE FILMS

2 WERE UNIVERSAL PICTURES RELEASES

2 WERE FOCUS FEATURES RELEASES

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the NBCUniversal banner, GLAAD has rated NBCUniversal as **FAIR**.

NBCUniversal, specifically Focus Features, included strong LGBTQ representation in its slate. There were over 20 LGBTQ characters in *Drive-Away Dolls*, most of them women, and the GLAAD Media Award-nominated Macedonian film *Housekeeping for Beginners* showed a queer chosen family. The rest of NBCUniversal presents more of a mixed bag. Universal Pictures released *Monkey Man*, a film that included a significant trans Hijra character in an important role, but sadly cast a cisgender actor to play the part. Universal also released the blockbuster musical *Wicked*, which included Pfannee, a gay character in the supporting ensemble who is friends with co-lead Glinda, a role GLAAD hopes to see expanded upon in the upcoming sequel *Wicked: For Good*. As with the previous study, there were no LGBTQ characters counted in Peacock original films this year.

HISTORY

Founded in 1912, Universal Pictures is one of the oldest film studios in the United States. In 2004, Universal merged with NBC, which was then purchased by Comcast in 2011. NBCUniversal proceeded to acquire Dreamworks Animation in 2016, releasing their first film under that umbrella in 2019. NBCUniversal launched its streaming service, Peacock, in 2020. NBCUniversal's releases have historically been mass appeal films including titles like *Jaws*, *E.T.*, and the *Bourne* and *Fast and the Furious* franchises.

Universal did not release any LGBTQ-inclusive films until the 1990s, with the 1991 adaptation of *Fried Green Tomatoes*, though the film excluded the majority of the novel's lesbian content. The company's LGBTQ representation has fluctuated over the years, but some highlights of the past few decades include *To Wong Foo, Thanks for Everything! Julie Newmar* (1995), *Mulholland Drive* (2001), *Scott Pilgrim vs. The World* (2010), *Neighbors 2: Sorority Rising* (2016), *Blockers* (2018), *Good Boys* (2019), *Freaky* (2020), *Dear Evan Hansen* (2021), GLAAD Media Award winner *Bros* (2022), and GLAAD Media Award nominees *Nope* (2022) and *Knock at the Cabin* (2023), which was adapted from a GLAAD List script.

Focus Features has released several notable LGBTQ-inclusive films, such as GLAAD Media Award winners *Brokeback Mountain* (2005), *Milk* (2008), *The Kids Are Alright* (2010), *Pariah* (2011), *Boy Erased* (2018); GLAAD Media Award nominees *Kajillionaire* (2020), *Tár*, and *Spoiler Alert* (2022); in addition to *Downton Abbey: A New Era* (2022), *Of an Age*, and *My Big Fat Greek Wedding 3* (2023).

UNIVERSAL PICTURES

ARGYLLE

Widest Release: 3,647 Theaters

Vito Russo Test: **FAIL**

Some reviewers have read into a brief scene between the film's lead Elly and another woman, Saba the "Keeper of the Secrets" of Elly's memories. Saba implies there is much about their relationship that Elly doesn't remember, but nothing is ever explicitly stated or developed. As such, GLAAD did not count either character in its tally.



MONKEY MAN

Widest Release: 3,037 Theaters

Vito Russo Test: **PASS**

This action-thriller follows Kid, who goes on a mission of revenge against the corrupt government and a guru who massacred his village when he was a child. At one point during his quest, Kid's life is saved by Alpha, the leader of a temple devoted to Ardhanarishvara

that is a sanctuary for the Hijra. In India, Hijra have existed for centuries as people assigned male at birth who live outside the traditional gender binary. Alpha is instrumental in helping Kid understand his trauma, and is a key figure in the film, along with the other Hijra warriors. Although it's powerful to see of transgender South Asian characters with their own agency, the actor who plays Alpha is a well-known actor who is a cisgender man. Casting cisgender actors to play transgender people is dangerous and harmful, perpetuating a false and offensive narrative that transgender people are not who they say they are. It is highly disappointing that this interesting and empowering storyline is undermined by this inauthentic casting. Recent films and TV shows made in India have cast trans women actors to play trans characters. There's no reason *Monkey Man* couldn't have done this as well.

WICKED

Widest Release: 3,888 Theaters

Vito Russo Test: **FAIL**

The adaptation of the popular stage show, itself an adaptation of the novel of the same name, is a retelling of *The Wizard of Oz* from the perspective of the Wicked Witch of the West, Elphaba. This film focuses on the friendship between Elphaba and Glinda and primarily covers their time at school before venturing off to the Emerald City. One of Glinda's friends at school is Pfannee, who is clearly as enamored

as the other students with the charming Prince Fiyero when he comes to town. Pfannee plays a relatively small role as one of Glinda's two minions and is not actually named in the film itself, though a deleted scene included in the digital release does include a cut scene where he introduces himself. Hopefully there will be more material for Pfannee in the upcoming sequel *Wicked: For Good*.

FOCUS FEATURES

THE BIKERIDERS

Widest Release: 2,692 Theaters

Vito Russo Test: **FAIL**

This film does not include any queer characters, though it does make a repeated point of people implying that the members of the titular motorcycle club are gay in an effort to upset and get a rise out of the men. This defamatory “humor” feels dated, even in this period piece.

CONCLAVE

Widest Release: 2,377 Theaters

Vito Russo Test: **FAIL**

This drama follows a conclave of Catholic cardinals who are voting to select a new pope. The film follows Cardinal Lawrence as he investigates the background and motives of many of the candidates for pope. A new cardinal in the conclave is Cardinal Benitez, a kindhearted man from Mexico who has been working in Kabul and serves as the moral center of the story. At the climax of the film, Benitez gives a speech about how the church must be a place of acceptance as opposed to hate and he is ultimately elected pope. After the election, Benitez tells Lawrence that he was born with an intersex trait, but only discovered this fact a few years before. At one point, Benitez considered surgery to “correct” this trait, but decided against it, saying he is as God

made him. After learning this information, Lawrence does not inform the other cardinals about Benitez’s medical history because he knows that Benitez is the best person to be pope.

The intersex community and the LGBTQ community overlap in that many people with intersex traits are also LGBTQ. But, given that Benitez did not give any indication that his gender identity differs from the sex he was assigned at birth (male) and he doesn’t discuss his sexual orientation at all, Benitez was not included as an LGBTQ character in GLAAD’s final numbers.

FOCUS FEATURES



DRIVE-AWAY DOLLS

Widest Release: 2,280 Theaters

Vito Russo Test: **PASS**

This comedy follows two best friends, the uptight Marian and free-spirited Jamie, as their road trip to Tallahassee goes awry due to a mysterious package in the trunk of their rental car. Both Marian and Jamie are lesbians, and the cast has many other lesbian characters including Jamie's ex-girlfriend, multiple women Jamie sleeps with, and at one point a whole lesbian soccer team that spends an evening with the main characters. Marian and Jamie fall for each other over the course of their adventure and end the film together planning to start a new life in Florida. The film is overall extremely queer and allows lesbian characters to lead the story in an unabashed comedy where they are in on the joke.



HOUSEKEEPING FOR BEGINNERS

Widest Release: 251 Theaters

Vito Russo Test: **PASS**

This drama set in North Macedonia follows the ups and downs of a found family during a tumultuous time. Protagonist Dita's house has become a place for many displaced queer people to live, including Dita's girlfriend Suada and her two daughters. When Suada dies, Dita must find a way to keep custody of Suada's kids and to make that happen she marries Toni, a gay man who lives in the house. The house is also home to Ali, a younger gay man, and Elena, Flora, and Teuta, three queer women. This film shows queer people of many genders and ages, showcasing their complicated relationships to one another and their own families, and how they push through grief.

Housekeeping for Beginners very much did not shy away from any character flaws or mistakes, but painted a beautiful picture of found family and resilience in the queer community—notably in a part of the world not often seen in queer films.

OPPORTUNITIES AHEAD

Earlier in 2025, Universal Pictures released *Bridget Jones: Mad About the Boy*, the fourth in the franchise, which features the return of gay character Tom from earlier films. Universal Pictures will release the first live-action *How to Train Your Dragon* film later this year. In the animated *How to Train Your Dragon 2* (2014), there was a subtle line that was meant as Gobber's coming out and the director confirmed that he is gay, so this live-action adaptation has the opportunity to expand upon his character, including his identity and potential romantic life. The second part of *Wicked*, titled *Wicked: For Good*, will also be released in 2025 and has the opportunity to expand upon Pfannee's character as well as introduce other queer characters to Oz. Universal Pictures will be releasing a live-action *Monster High* film, which would be remiss not to include nonbinary character Frankie Stein from the previous films and series.

Focus Features will release *Honey Don't!* in August 2025, the second in a trilogy of lesbian B-movies, following the success of 2024's *Drive-Away Dolls*. While the film's plot is mostly under wraps, the film is a dark comedy and will include a private investigator, a cult leader, and a mystery woman. Additionally this year, Focus Features is set to release *Downton Abbey 3* which will likely include gay butler Thomas Barrow. Focus Features is developing *Girls Like Girls*, a film adaptation of the queer book of the same name by lesbian musician and actress Hayley Kiyoko.

NBCUniversal also has several films which have been reported on in previous editions of this study but which seemingly have not moved forward in development or production with no news announced in recent years. GLAAD hopes to see these stories move forward. This list includes the biopic *All That Heaven Allows* about beloved actor Rock Hudson, who contracted HIV and faced enormous fallout, which had out director Greg Berlanti attached; and *Darius the Great is Not Okay*, an adaptation of the popular novel of the same name which includes the titular Darius coming out in the book series.

NETFLIX



Himesh Patel and Dan Levy as Thomas and Marc in Good Grief

NETFLIX

GLAAD’s SRI tracked films solely distributed by Netflix in theaters or released directly onto their streaming platform in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

49	Total films released in 2024 under studio and official imprints
14	Total number of LGBTQ inclusive films
29%	Percent of LGBTQ-inclusive films of studio total releases
10	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★ ★ ★ ★ ★ ★	2024	POOR
★ ★ ★ ★ ★ ★	2023	FAIR
★ ★ ★ ★ ★ ★	2022	FAIR

THEATRICAL

16	Total theatrical films released in 2024 under studio and official imprints
5	Total number of theatrical LGBTQ inclusive films
31%	Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases
3	Number of theatrical films that pass the Vito Russo Test

STREAMING

33	Total streaming films released in 2024 under studio and official imprints
9	Total streaming number of LGBTQ inclusive films
18%	Percent of streaming LGBTQ-inclusive films of total studio streaming releases
7	Number of streaming films that pass the Vito Russo Test

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Netflix banner, GLAAD has rated Netflix as **POOR**.

Netflix's LGBTQ inclusion was inconsistent in 2024 with some strong films with unique characters but also one film which notably missed the mark in storytelling. The streamer released *Good Grief*, an intimate look at a gay man grieving his husband; *Rez Ball*, which features a queer Indigenous basketball coach; *Mother of the Bride*, which highlights the lead's brother and his husband; and *Time Cut*, which has a side story of a teen lesbian choosing to embrace her identity and relationship in a more difficult time period. All these stories included interesting and nuanced LGBTQ characters. Other Netflix releases included queer characters in more background roles including *A Family Affair*, *Meet Me Next Christmas*, *Incoming*, and *Players*.

While the above titles tell varied and diverse queer stories, the most notorious and contentious Netflix release of 2024 was *Emilia Pérez*, an acquisition out of Cannes which received a major awards season push from the streamer and a larger marketing spend than stronger inclusive titles. Once **GLAAD and other film critics and journalists** were able to see the film, it was strongly criticized for its retrograde portrayal of a Mexican trans woman. At a time when political leaders are peddling dangerous lies about trans people and transgender characters in film and TV have largely disappeared, authentic trans stories are more necessary than ever. But *Emilia Pérez*, Netflix's only trans-inclusive film this year, is a case study in what not to do when it comes to trans storytelling. The fact that Netflix, the same company that acquired and released the documentary *Disclosure*, which warns of the real-life harm caused by stereotypical transgender representation, not only bought and distributed *Emilia Pérez*, but mounted a multimillion-dollar awards campaign for it, is extremely disappointing. Netflix's decision to buy, release, and promote this film shows just how much more education needs to be done with Hollywood film executives. The GLAAD Media Institute is available to identify strong titles from the festival circuit that are more deserving of acquisition and promotion.

Note: Films distributed by Netflix do not share their theatrical release numbers publicly and the company declined to provide this information for this study. As such, there is no information cited in this study about their widest theatrical release.

HISTORY

Netflix Inc. launched its streaming platform in 2007—nearly a decade after the company began its DVD-by-mail rental service—and has distributed original films since 2015 with the release of *Beasts of No Nation*. As the COVID pandemic shut down theaters in 2020, the streamer purchased and released a plethora of films originally scheduled for theatrical release from other distributors. Netflix then announced an agreement with Sony Pictures Entertainment for a first-look deal for future direct-to-streaming films produced by Sony Pictures in 2021. As of 2022, half of the total film library available in the U.S. are Netflix original titles. The Netflix DVD service was officially shuttered in 2023.

As Netflix has historically one of the biggest distributor outputs with hundreds of new films per year, the quality and quantity of Netflix's LGBTQ representation has had highs and lows. Standout inclusive titles from Netflix include GLAAD Media Award nominees and recipients *The Boys in the Band*, *Ma Rainey's Black Bottom*, *The Half of It*, *The Old Guard* (2020), *Tick, Tick... Boom!*, *The Mitchells Vs. The Machines*, *Single All the Way*, and *The Fear Street Trilogy* (2021), *Do Revenge*, and *Wendell & Wild* (2022), *Nuovo Olimpo*, *Nyad*, *Rustin*, and *Nimona* (2023), among others.



BEVERLY HILLS COP: AXEL F

Straight to Streaming Release
Vito Russo Test: **PASS**

The sequel to *Beverly Hills Cop* sees the return of Serge, an old friend of protagonist Axel. Serge briefly appears to help Axel gain access to a mansion for Axel's case. Once there, Serge takes the opportunity to ogle the genitalia of the male statues in the mansion. His sexuality is barely remarked upon, but also isn't fully a punchline. Serge's time in the film is brief, but he is influential to the plot in forwarding Axel's investigation, thus making the film squeak by in passing the Vito Russo Test.



CARRY-ON

Straight to Streaming Release
Vito Russo Test: **PASS**

This action-thriller follows Ethan, a TSA agent who is forced into letting a man carrying a suitcase with a dangerous chemical weapon through the airport as they threaten to kill his wife if he disobeys. The man carrying the suitcase is Mateo, who it is later revealed is only involved because the criminals behind the attack have threatened his husband Jesse and are holding Jesse hostage to ensure Mateo's cooperation. Later, still trying to save his husband, Mateo is told to kill Ethan but his gun backfires and he dies.

Later, Jesse ends up saving Ethan and his wife and aiding him against the antagonists. Though neither Mateo or Jesse were main characters, they were significant to the plot and their love was treated with the same weight as the main straight couple in the movie. While Mateo does die, he is one of many characters that die in this movie and he is not treated any differently by the narrative due to his sexual orientation.

EMILIA PÉREZ

Widest Release: Unknown

Vito Russo Test: **FAIL**

Emilia Pérez, despite the praise from some cisgender critics, is an offensive portrayal of a transgender woman rooted in clichéd stereotypes of the past. The film opens with pre-transition drug cartel kingpin Emilia as she asks a lawyer to help her medically transition. This leads to a musical number about surgeries which is trivializing, wildly inaccurate, and insulting to those who've actually sought gender affirming care. In an outdated trope, Emilia fakes her own death in order to transition and then re-emerges in society as Emilia. Missing her family, she pretends to be a relative of the presumed-dead kingpin, deceiving her ex-wife and children about her relationship to them, as she moves them into her home.

Emilia's ex-wife and children don't recognize her, despite Emilia's lawyer recognizing her almost immediately after seeing her again post-transition. This *Mrs. Doubtfire*-type storyline is yet another example of the film's utter disconnection from the lived reality of transgender people. When Emilia's ex-wife Jessi announces her plans to remarry and move her children in with her new husband, Emilia reacts with physical violence—hitting Jessi and dropping her voice into a lower register meant to evoke the cartel leader seen at the beginning of the film. Emilia selfishly lying to her wife and children and her violent behavior when provoked are offensive tropes about trans women that are often weaponized by anti-trans activists claiming

that trans women are deceptive and dangerous.

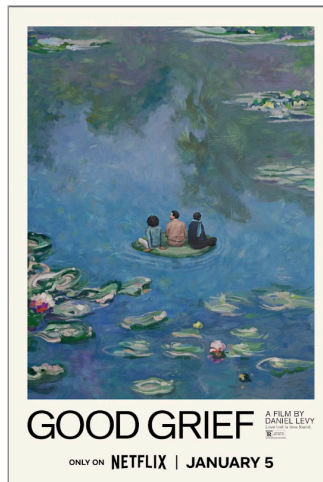
In the film's final act, Emilia reveals her true identity to Jessi, who then repeatedly misgenders her, despite having known her as Emilia for months. Then, in a shoot-out and car chase, the car crashes and explodes, killing Emilia and Jessi. The early rave reviews out of the festival circuit and the subsequent award season buzz proves the ongoing need for a better understanding of what it actually means to be a transgender woman and what authentic trans representation looks like, as well as the urgent need for festivals to invite and include transgender critics and journalists.

A FAMILY AFFAIR

Straight to Streaming Release

Vito Russo Test: **FAIL**

A Family Affair follows Zara, who is the assistant to movie star Chris Cole. Chris starts a relationship with Zara's mother and romance and miscommunications arise. A minor character in the film is Zara's friend Stella, a screenwriter who mentions that she's writing her "coming of queer dramedy" and she wants Chris to star in it. Though Stella appears multiple times working with Chris, her role is removed from the main plot and she has under five minutes of screentime. Stella's casual queerness is welcome, but her character could have easily been more central to the heart of the film, making for a more interesting character and plot than another queer sidekick.



GOOD GRIEF

Widest Release: Unknown

Vito Russo Test: **PASS**

Good Grief tells the story of Marc, who deals with his grief after his husband Oliver dies in a car accident. A year after the accident, Marc travels to Paris, spurred by a letter from Oliver, where he tells Marc that he has a lover in Paris, and by Oliver's accountant, who tells Marc about a secret apartment there. Marc takes his good friends Sophie and Thomas, who is also gay, with him on the trip without telling them the reason for the trip. While in Paris, Marc goes on a date with a new man, Theo, who he first met back in New York, and also meets his husband's former lover, Luca. All these relationships help Marc process his grief and come to terms with

his own flaws and his mistakes in his relationship with Oliver, as well as in his friendships with Sophie and Thomas. The film is unique in including various kinds of platonic and romantic relationships among primarily queer people, and ultimately depicts the complicated nature of losing a loved one and having unresolved business from an uncommon perspective.



HIT MAN

Widest Release: Unknown
Vito Russo Test: **PASS**

This film follows professor and undercover police officer Gary who poses as a hit man to catch people who solicit assassins. Over the course of the film, Gary works closely with fellow police officers, Claudette and Phil, and takes on many personas for his work. One of these personas is Ron, who both Claudette and Phil find cool and attractive versus Gary's real persona. Claudette says she would sleep with Ron and Phil agrees, saying he would "take her sloppy seconds." Though it is only a brief moment, this exchange is indicative of Phil's attraction to men overall and a welcome moment of casual inclusion.



INCOMING

Straight to Streaming Release
Vito Russo Test: **PASS**

This teen comedy follows a group of incoming high school freshmen who want to build a new reputation from who they were in middle school. The lead character is Benji, whose sister Alyssa spends most of the film complaining about her ex-girlfriend's new girlfriend. Though her character is often mean and judgemental, she has a growth arc when her ex calls her out on this behavior. Alyssa also helps her brother out with his crush. There is also other casual queer representation in the film, mostly in smaller and background roles, which is accurate to the Gen Z cohort depicted and will connect with this audience as reflective of their world and friends.



MEET ME NEXT CHRISTMAS

Straight to Streaming Release
Vito Russo Test: **PASS**

This romantic comedy follows Layla, who is seeking tickets for a sold out concert to see the well known real-life acapella group Pentatonix, and Teddy, the man she hires to help her find them. All the members of Pentatonix get involved in the search for tickets, including Scott Hoying and Mitch Grassi, both of whom are out as gay. The film also includes short moments at a talent competition which features Canada's Drag Race contestant Queen Priyanka as herself.



MOTHER OF THE BRIDE

Straight to Streaming Release

Vito Russo Test: **PASS**

Mother of the Bride follows a wedding party who have gathered at a tropical island resort and centers on Lana, who finds out that the father of her son-in-law-to-be is actually her own college ex-boyfriend Will. Will's brother Scott and his husband Clay are part of the wedding party and serve as Will's support system. Though Scott primarily exists to further his straight brother's story more than developing his own plotline, he has enough screentime and personality to move past the all too familiar gay best friend or sidekick archetype.



PLAYERS

Straight to Streaming Release

Vito Russo Test: **PASS**

Players follows four best friends who routinely run "plays" at bars to hook up with other people. One of these friends, Brannagan, is bisexual and uses these tricks to sleep with men and women, although it's noted early on in the film that it has been a while since he picked up a man. This is something his friends are aware of and they are very accepting and casual about his sexuality. Featuring a bisexual man in this type of movie is laudable, as bi+ men are so often excluded from media and other cultural conversations about

the community. However, it is worth noting how the film itself treats him differently in that Brannagan's hook ups are never shown on screen the way the straight characters' are and he is the only one who ends the film without a partner. While his inclusion is a step in the right direction, it would have been further improved if he had the same screen time and growth in romance as the straight characters in this film.



REZ BALL

Straight to Streaming Release
Vito Russo Test: **PASS**

Rez Ball follows an all Native high school basketball team and their progress towards the state championship following the tragic death of their star player. The team coach, Heather, recently moved back to Chuska, New Mexico to take the job leading the team. During the film, she is seen texting another woman, Alena, and it's clear that they were once a couple but Alena broke it off prior to Heather's move. One of the player's mothers also references Heather having dated men and women in high school. A queer Indigenous woman leading a high school sports drama is a rarity and worth lauding, though we wish audiences would've seen more of Alena and Heather's relationship or potentially a future partner in Heather's new town.

THELMA THE UNICORN

Straight to Streaming Release
Vito Russo Test: **FAIL**

This family film follows a horse who gets mistaken for a unicorn after getting covered in glitter who subsequently becomes famous. The first young girl to believe that Thelma is a unicorn has two mothers. The moms are mostly background characters to the girl, but the casual inclusion of a queer family in a movie for young audiences is something GLAAD hopes to see more often.



TIME CUT

Straight to Streaming Release
Vito Russo Test: **PASS**

This time travel-slasher movie follows Lucy as she goes back in time to save her sister, Summer, who was murdered before Lucy was born. Back in time, Lucy discovers that Summer is a closeted lesbian and in love with her best friend Emmy. Summer and Emmy had made a pact to come out together despite Summer's initial fears. By the end of the movie, Summer declares her love for Emmy at the Spring Fling and they kiss. Both characters also survive the events of the film after Lucy changes the timeline. This relationship was a surprisingly wholesome angle and helped ground the story.

UNFROSTED

Straight to Streaming Release

Vito Russo Test: **FAIL**

This comedy follows Bob Cabana, the fictionalized inventor of Pop-Tarts, and includes a brief cameo from infamous gay artist Andy Warhol, who appears onscreen for a few seconds to tell Bob that only he can be derivative. There is no other queer content in the film and this cameo has no impact on the plot.

OPPORTUNITIES AHEAD

Netflix has a sequel in the works for the 2020 action film *The Old Guard* which featured a gay romance between immortal men Joe and Nicky, both of whom are set to return for the sequel. Netflix is also planning to release *Wake Up Dead Man: A Knives Out Mystery* in 2025, the third film in the murder-mystery franchise. This will see the return of gay detective Benoit Blanc, and will hopefully expand upon his relationship with his partner who was very briefly introduced in the second film, *Glass Onion: A Knives Out Mystery*. Netflix is releasing another film in its *Fear Street* series, titled *Fear Street: Prom Queen*. This series has historically been rich with LGBTQ characters and GLAAD hopes to see Netflix continue this trend with the new film. Additionally, Netflix will release *The Thursday Murder Club* and *My Oxford Year* in 2025, both of which include queer supporting characters in the source material novels.

Netflix has a number of undated LGBTQ-inclusive projects in development that GLAAD hopes to see move forward. This includes an adaptation of the best-selling novel *The Seven Husbands of Evelyn Hugo*, whose titular character is bisexual and includes other queer characters in the ensemble, such as her lover Celia and good friend Harry. Another upcoming novel adaptation is *People We Meet on Vacation*, which features LGBTQ characters in the wider ensemble.



Jaquel Spivey, Angourie Rice, and Auli'i Cravalho as Damian, Cady, and Janis in Mean Girls

PARAMOUNT GLOBAL

GLAAD’s SRI tracked films distributed theatrically under Paramount Pictures as well as original films released on streamer Paramount+ in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

- 16 Total films released in 2024 under studio and official imprints
- 3 Total number of LGBTQ inclusive films
- 19% Percent of LGBTQ-inclusive films of studio total releases
- 1 Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★ ★ ★ ★ ★ ★	2024	INSUFFICIENT
★ ★ ★ ★ ★ ★	2023	INSUFFICIENT
★ ★ ★ ★ ★ ★	2022	FAIR
★ ★ ★ ★ ★	2021	FAILING
	2020	N/A
★ ★ ★ ★ ★	2019	INSUFFICIENT
★ ★ ★ ★ ★	2018	INSUFFICIENT
★ ★ ★ ★ ★	2017	POOR
★ ★ ★ ★ ★	2016	POOR
★ ★ ★ ★	2015	FAILING
★ ★ ★ ★	2014	ADEQUATE
★ ★ ★ ★	2013	FAILING
★ ★ ★ ★	2012	ADEQUATE

THEATRICAL

- 10 Total theatrical films released in 2024 under studio and official imprints
- 2 Total number of theatrical LGBTQ inclusive films
- 20% Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases
- 1 Number of theatrical films that pass the Vito Russo Test

STREAMING

- 6 Total streaming films released in 2024 under studio and official imprints
- 1 Total streaming number of LGBTQ inclusive films
- 17% Percent of streaming LGBTQ-inclusive films of total studio streaming releases
- 0 Number of streaming films that pass the Vito Russo Test

OF THE 3 LGBTQ- INCLUSIVE FILMS

2 WERE PARAMOUNT PICTURES RELEASES

1 WERE PARAMOUNT+ RELEASES

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Paramount Global banner, GLAAD has rated Paramount Global as **INSUFFICIENT**.

There are three LGBTQ-inclusive films counted on Paramount's slate this year. While the adaptation of *Mean Girls* excelled in making the story even more queer than the original film and source material Broadway musical, both of the other inclusive titles, *Better Man* and *No Time to Spy: A Loud House* movie, featured minimal LGBTQ characters with no impact on the plot. Further, in hit films such as *Gladiator II* and *Sonic the Hedgehog 3*, there were hints and subtext implications of queerness which could have been made into definitive or meaningful characters—and which in the case of *Gladiator II* spawned a contentious media cycle with the actor asserting more had been filmed but was cut and the director denying the claim. Paramount's film slate could have been significantly enhanced if these hints of queerness were ultimately committed to, rather than left as jokes or implications for audiences who may or may not pick up on them.

HISTORY

Founded in 1912, The Famous Players Film Company entered into a three-way merger with Lasky Company and Paramount to form Paramount Pictures in 1916. The Viacom Network acquired Paramount in 1994 and launched its streaming service, CBS All Access, in 2014, introducing original programming in 2016. CBS re-merged into ViacomCBS in 2019, which is now Paramount Global, and relaunched its streaming service as Paramount+ in 2021. While current Paramount films stream on Paramount+, the company became the first major studio to sign a multi-picture deal with Netflix in 2018. In 2022, Viacom CBS changed its name to Paramount Global and Paramount Players' operations were folded into Paramount Pictures Motion Picture Group, continuing to operate as a production label.

Paramount's first LGBTQ-inclusive releases came in the mid-nineties and early aughts with *Home for the Holidays*, *Clueless*, and *The Brady Bunch Movie* (1995), *Brain Candy* (1996), *Kiss Me Guido* and *In and Out* (1997), *The Talented Mr. Ripley* and *Election* (1999), *The Next Best Thing* (2000), and *The Hours* (2002). Paramount's more recent LGBTQ-inclusive films encompass GLAAD Media Award nominees *Star Trek: Beyond* (2016), *Rocketman* (2019), *Scream*, *Three Months* and *Monster High: The Movie* (2022), as well as *Like a Boss* (2020), *On the Come Up*, *Babylon*, and *High Society* (2022), and *Scream VI* (2023).

PARAMOUNT PICTURES

BETTER MAN

Widest Release: 1,291 Theaters

Vito Russo Test: **FAIL**

Better Man depicts the life story of Take That band member turned solo artist Robbie Williams, played by an anthropomorphized monkey in the film. Throughout his career, there has been speculation about Williams' sexuality, and that is not shied away from in this film, though there is no confirmation that Williams is anything other than straight. There is a section of the film where Take That performs in multiple gay clubs and Williams says he had "found his people" and "the promised land" there. In a voiceover,

he briefly discusses the rumors about his sexuality, particularly one that insinuated he had slept with all his gay friends. The real Robbie Williams, however, sued a magazine for libel in 2005 over stories alleging that he was closeted. Nigel Martin-Smith, Take That's manager, is gay in real life but his orientation is never mentioned or explored in the film. Ultimately, queer representation in this film is limited to fans attending the concerts at gay clubs and one character that expresses sexual attraction to a man auditioning for Take That.

GLADIATOR II

Widest Release: 3,580 Theaters

Vito Russo Test: **FAIL**

Gladiator II sees Hanno, the son of Maximus and Lucilla from the original 2001 film, return to Rome as a prisoner of war to fight in the Colosseum. Macrinus, who is the main antagonist of the film, makes a number of comments that could imply a queer identity, including a comment to another upperclassman, Thraex, about "men like [them]" who have "tasted" everything in Rome. There is also a moment where Macrinus says there are some days where he is not interested in women, but it is unclear if that is a reference to his sexuality or if it is a joke about not finding women interesting or worthwhile company, especially given that he is lecherously eyeing a woman while he makes this comment.

At one point in the film, there is an implication that Thraex was caught with both a man and a woman in the night, but it is again not made clear what the man

and woman are doing in Thraex's house. Finally, Emperor Caracalla is seen lounging on a throne with men next to him at one point in the film while his twin lounges with women in the same position, which could obliquely signal that Caracalla is interested in men, but there is no other indication of Caracalla's sexuality which takes it beyond vague implication and subtext that an audience could choose to believe or ignore. It is worth noting that all three of the men with potential to be queer are power-hungry villains. Denzel Washington, who played Macrinus, told the press that a gay kiss was cut from *Gladiator II*, although director Ridley Scott denies that the kiss ever took place. Ultimately, GLAAD did not include any characters in its final tally.

PARAMOUNT PICTURES



MEAN GIRLS

Widest Release: 3,826 Theaters

Vito Russo Test: **PASS**

Mean Girls is an adaptation of the 2017 Broadway musical adaptation of the 2004 teen comedy film of the same name. The musical follows protagonist Cady as she adapts to a new school environment and has to navigate the social landmines that come with high school after a life of home school in remote areas. When she first arrives, she meets Janis and Damien, two outsiders that take her under their wing. Damien is gay, as he was in both the 2004 film and the stage show, and Janis is a lesbian in this adaptation, something which was only hinted at in previous adaptations, most often as a joke. These two queer characters, notably both people of color, guide Cady on her journey through this new school. Janis and Damien are also the first characters on the screen, set up as the central storytellers of the film. They are key characters that are afforded the same character development

and relationships as their straight counterparts in the film; both of them headline multiple songs, go to a dance with dates of the same gender, and it is their conflict with Cady that leads to the climax of the film. In the original film, Janis's falling out with lead mean girl Regina is traced back to Regina thinking Janis is a lesbian and obsessed with her, even though Janis ends up with a male love interest. In this version, Janis is actually a lesbian and Regina's bullying of her stems from a plethora of other reasons. Having Janis be an out and proud lesbian in this adaptation and also singing a climactic number about self-love is an exciting choice and update to this franchise to make it more relevant to a modern audience. There are also a number of queer characters that fill out the wider ensemble of the film, like Janice and Damien's dates and background characters during musical numbers.

SONIC THE HEDGEHOG 3

Widest Release: 3,769 Theaters

Vito Russo Test: **FAIL**

For a portion of this film, Sonic is allied with Dr. Ivo Robotnik, the villain of the first two films. Sonic asks Dr. Robotnik if he ever would have a family and Dr. Robotnik says that something seems to make him "undesirable to all possible genders." While some have interpreted this as an indication that Ivo is bisexual+, this one passing comment is not enough to confirm his sexuality without any other indication in the film or any clarity that he actually would be open to "all genders"

if someone were interested. While Dr. Robotnik does turn on Sonic partway through the film, he flips again and ends up with a redemption arc in the final moments, sacrificing himself to save the world and stop his grandfather. If he is somehow brought back in future Sonic films, it would be simple to confirm and clarify his sexual orientation. This would be a welcome step, especially as it seems there was an interest in giving him a life beyond villainy and fighting.

NO TIME TO SPY: A LOUD HOUSE MOVIE

Straight to Streaming Release

Vito Russo Test: **FAIL**

No Time to Spy: A Loud House Movie is an animated spy-comedy film based on the universe of the television series *The Loud House*. The film follows the Loud family as they go on a family vacation to a tropical island where their grandfather Albert plans to marry Myrtle, a former spy. There are two gay characters in this film, the fathers of Clyde, a close friend of the protagonist Lincoln Loud. The couple only appear for a brief moment. Luna Loud, one of Lincoln's sisters, is bisexual in the TV series and has a longterm girlfriend, but in this film she is nothing more than a background character. In future films, we hope to see more of Luna and her girlfriend as well as the other queer ensemble characters in the *Loud House* universe.

OPPORTUNITIES AHEAD

Paramount Pictures will release *Scream VII* in 2026, which will see the return of fan favorite lesbian character Mindy Meeks-Martin. Also in 2026, Paramount Pictures will release *Aang: The Last Airbender*, a live-action adaptation of the popular animated series *Avatar: The Last Airbender*. The sequel series to this show, *The Legend of Korra*, featured a number of queer characters, including the titular Korra and her girlfriend Asami, whose story was then carried across tie-in graphic novels and more. The *Avatar* universe is rich with LGBTQ representation that should be included in this new film.

Paramount has a number of other undated films in development with LGBTQ characters or the potential for LGBTQ-inclusion. *Quincenearex*, which was last reported on by press in 2021, will follow a 14-year-old gender nonconforming teen determined to have their Quince, a Latine coming-of-age celebration. An adaptation of the novel *Tomorrow, Tomorrow, and Tomorrow* is in the works and features gay video game designers that get married in the source material novel. Other adaptations of inclusive books that we urge Paramount to bring to screens include *Rosaline Palmer Takes the Cake*, which has a bisexual protagonist, *Nevermoor*, which includes a lesbian couple, *Tracy Flick Can't Win*, which features gay character Lily, and *Harbinger*, a comic series with several queer characters.

SONY



Jim Rash and Scarlett Johansson as Lance Vespertine and Kelly Jones in Fly Me to the Moon

SONY PICTURES ENTERTAINMENT

GLAAD SRI tracked films distributed theatrically under Sony Pictures and Sony Pictures Classics, as well as Sony’s anime-focused subsidiary label Crunchyroll, in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

33	Total films released in 2024 under studio and official imprints	12%	Percent of LGBTQ-inclusive films of studio total releases
4	Total number of LGBTQ inclusive films	3	Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★★★★★★	2024	INSUFFICIENT
★★★★★★	2023	INSUFFICIENT
★★★★★★	2022	INSUFFICIENT
★★★★★	2021	INSUFFICIENT
	2020	N/A
★★★★★	2019	POOR
★★★★★	2018	INSUFFICIENT
★★★★★	2017	POOR
★★★★★	2016	FAILING
★★★★	2015	ADEQUATE
★★★★	2014	FAILING
★★★★	2013	GOOD
★★★★	2012	ADEQUATE

OF THE
4 LGBTQ-
INCLUSIVE
FILMS

2 WERE
SONY
PICTURES
TITLES

2 WERE
SONY
PICTURES
CLASSICS
TITLES

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Sony Pictures Entertainment banner, GLAAD has rated Sony Pictures Entertainment as **INSUFFICIENT**.

It is disappointing to see both the number and percentage of LGBTQ-inclusive films drop year-over-year for Sony. Though there were noteworthy supporting LGBTQ characters in films such as *Fly Me to the Moon*, *Tarot*, and *Between the Temples*, there were no LGBTQ leads seen across Sony's slate.

HISTORY

Founded as Cohn-Brant-Cohn (CBC) Film Sales in 1918, the studio was renamed Columbia Pictures in 1924. During the 1920s, Columbia Pictures garnered prestige through its association with director Frank Capra, producing some of the biggest films and stars in classic Hollywood. In the late 1980s, the studio was briefly acquired by Coca-Cola and launched TriStar pictures, which was its own entity until Sony purchased it in 1989. Since 1992, Sony Pictures Classics, Sony Pictures Entertainment's indie film label, has acquired, produced and distributed independent, documentary and arthouse films. Sony entered into multi-year deals with Netflix and The Walt Disney Company in 2021 to host films on their streaming platforms, including Disney+ and Hulu, following theatrical releases. Also in 2021, Sony acquired anime streaming service Crunchyroll from WarnerMedia and AT&T. Legendary Entertainment then reached a distribution deal with Sony to distribute its future slate of films in 2022, excluding Warner Bros.' *Dune* and *MonsterVerse* films. Currently, Sony Pictures Entertainment distributes films from its many imprints including Columbia Pictures, TriStar Pictures, Sony Pictures Classics, Sony Pictures Animation, Screen Gems, Affirm Films and Crunchyroll.

Sony Pictures Entertainment has an inconsistent history in terms of LGBTQ representation. Columbia's political thriller *Advise and Consent* (1962) and TriStar's neo-noir *Basic Instinct* (1993) were denounced by LGBTQ groups, including GLAAD, for their poor queer roles. In more recent years, Sony has released LGBTQ-inclusive films such as GLAAD Media Award nominees *A Man Called Otto* (2022), *Shortcomings* and *Anyone But You* (2023), as well as *Our Ladies* (2021), *Whitney Houston: I Wanna Dance with Somebody* (2022), and *Dumb Money* (2023). Sony Pictures Classics has released some high-profile LGBTQ-inclusive films, notably including the documentary *The Celluloid Closet* (1995), based on GLAAD co-founder Vito Russo's book of the same name which explores the rich history of LGBTQ representation in cinema. Other inclusive films from Sony Pictures Classics include GLAAD Media Award winners *Call Me By Your Name* and *A Fantastic Woman* (2017) and *Parallel Mothers* (2021); as well as GLAAD Media Award nominees *Pain and Glory* (2019) and *I Carry You With Me* (2021).

SONY PICTURES



FLY ME TO THE MOON

Widest Release: 3,356 Theaters

Vito Russo Test: **PASS**

This comedy follows a fictionalized NASA public relations team in a timeline where the Nixon administration attempts to fake the moon landing. For the staging of the moon landing, they hire Lance Vespertine, an auteur director, who is gay. Vespertine plays a significant role in the film, and is defined by his job more than his sexuality. It is notable that he is out in a film that takes place in the '60s and that his story does not lean into the tired self-loathing often seen in period pieces.

SATURDAY NIGHT

Widest Release: 2,336 Theaters

Vito Russo Test: **FAIL**

This retelling of the first *Saturday Night Live* show featured many characters who are real artists that were present for that original taping. There is a brief appearance by out singer Janis Ian, played by out musician Naomi McPherson, for less than a minute as she is performing mostly in the background. Given that there isn't as much widely held cultural awareness of Ian, and her sexual orientation was not discussed in the film, she was not included in GLAAD's tally.



TAROT

Widest Release: 3,104 Theaters

Vito Russo Test: **PASS**

Tarot follows a group of friends who pull a tarot card reading on vacation together with each character then dying in the way their card had depicted. One of the friends in the group is Paige, who booked the trip for her girlfriend Elise's birthday. Though it is made clear they are dating, the moments of confirmation happen so quickly that many audience members may not pick up on it. Further, Elise is the first person to be killed off and Paige eventually dies as well, even though the straight couple central to the film both survive. Though having a queer couple in this friend group is an accurate representation of queerness in young friend cohorts, the film could have done better to subvert tropes by developing the character's relationship further and/or ensuring the character's survival.

SONY PICTURES CLASSICS



BETWEEN THE TEMPLES

Widest Release: 576 Theaters

Vito Russo Test: **PASS**

This dramedy follows Ben, a Jewish cantor whose wife passed away, as he moves back home and strikes up a relationship with an older woman seeking a bat mitzvah. Ben has two mothers in this movie, Meira, his biological mother, and Judith, who is Filipino and converted to Judaism when she met Meira. Both mothers, especially Judith, meddle in Ben's life to try and find him a new girlfriend, but this is clearly done with affection. The casual inclusion of a significant lesbian couple, and especially women who are slightly older, is a welcome step forward.

THE ROOM NEXT DOOR

Widest Release: 6 Theaters

Vito Russo Test: **FAIL**

The Room Next Door follows two friends, Martha and Ingrid, who reconnect after Martha is diagnosed with terminal cancer. There are several small moments of LGBTQ inclusion throughout the film. At one of Ingrid's book signings, a fan asks Ingrid to make out the signature to her girlfriend. Additionally, in flashbacks of Martha's life, we see her working with a photographer, Martin, as they travel to Baghdad to report on the Spanish priests there, the Carmelites. Martin tells Martha that he was previously in a relationship with Bernardo, the man they interviewed, and that it's likely Bernardo is now with another Carmelite. Even though these moments are thoughtful and inclusive, they do not significantly impact the plot itself, as the primary focus is on Martha and Ingrid.

OPPORTUNITIES AHEAD

Sony will release *Street Fighter* in 2026, an adaptation of the popular video game franchise. Eagle, Juri, and Poison are characters that many fans of the game series posit as LGBTQ, something that could be confirmed and expanded on in this film. Sony is also developing *Horizon Zero Dawn*, another video game adaptation, which has a bisexual main character, Aloy, who has the option to kiss a woman in a DLC (downloadable content add-on) for the game. A sequel to the cult classic film *Labyrinth* is also in the works. The original film featured David Bowie as the Goblin King and a remake could expand upon the nonconforming styling of the character in the role's successor. Finally, Sony is adapting *The Wedding People* from the book of the same name, which has a lesbian ensemble character.

Sony Pictures Classics released *On Swift Horses* in 2025, which follows married couple Muriel and Lee as they build a life after Lee returns from the Korean War. That life is upended when Lee's younger brother Julius comes to town. Julius then heads to Las Vegas where he starts a secret relationship with a man, Henry, and Muriel also has a relationship with another woman, Sandra. Sony Pictures Classics will also release *Blue Moon*, a biopic about lyricist Lorenz Hart who, as part of the Broadway songwriting duo Rodgers & Hart, wrote the lyrics and music to over 26 musicals. Hart has been described by people who knew him as "discreetly homosexual," though no news was ever published about any of his partners during his lifetime.

Sony has a number of undated films that are LGBTQ-inclusive but for which no news has been reported by the press in recent years. This includes an adaptation of *The Hazel Wood*, a popular novel that includes queer characters Janet and Althea; *The Broken Earth Trilogy*, another adaptation of an LGBTQ-inclusive series which includes queer characters Alabaster, Innon, and Tonkee; *The Diabolic*, an adaptation which follows queer protagonist Nemesis who has a complicated relationship with supporting character Sidonia; *Metal Gear Solid*, a video game adaptation whose universe includes several queer characters; and a biopic of bisexual singer and actress Halsey. GLAAD hopes to see all these films make their way from development to production.

The WALT DISNEY Company



Julia Lester and Antonia Gentry as Hannah and Jess in Prom Dates

THE WALT DISNEY COMPANY

GLAAD’s SRI tracked films distributed theatrically under Walt Disney Studios labels as well as original films released on streamers Disney+ and Hulu in the 2024 calendar year

SUMMARY OF 2023 FINDINGS

23 Total films released in 2024 under studio and official imprints

5 Total number of LGBTQ inclusive films

22% Percent of LGBTQ-inclusive films of studio total releases

4 Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★ ★ ★ ★ ★	2024	POOR
★ ★ ★ ★ ★ ★	2023	INSUFFICIENT
★ ★ ★ ★ ★ ★	2022	GOOD
★ ★ ★ ★ ★	2021	INSUFFICIENT
	2020	N/A
★ ★ ★ ★ ★	2019	POOR
★ ★ ★ ★ ★	2018	FAILING
★ ★ ★ ★ ★	2017	POOR
★ ★ ★ ★ ★	2016	FAILING
★ ★ ★ ★	2015	FAILING
★ ★ ★ ★	2014	FAILING
★ ★ ★ ★	2013	ADEQUATE
★ ★ ★ ★	2012	FAILING

THEATRICAL

16 Total theatrical films released in 2024 under studio and official imprints

3 Total number of theatrical LGBTQ inclusive films

19% Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases

2 Number of theatrical films that pass the Vito Russo Test

STREAMING

7 Total streaming films released in 2024 under studio and official imprints

2 Total streaming number of LGBTQ inclusive films

29% Percent of streaming LGBTQ-inclusive films of total studio streaming releases

2 Number of streaming films that pass the Vito Russo Test

OF THE 5 LGBTQ-INCLUSIVE FILMS

3 WERE RELEASED
THEATRICALY VIA
WALT DISNEY STUDIOS

2 WERE HULU
STREAMING TITLES

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Walt Disney Company banners, GLAAD has rated the Walt Disney Company as **POOR**.

Though there are significant LGBTQ characters in Hulu's *Prom Dates* and Searchlight's *The Greatest Hits*, these were an exception rather than the norm across the company's wider slate. Marvel's biggest hit of the year, *Deadpool & Wolverine*, includes LGBTQ characters in a minor role as Yukio and Negasonic Teenage Warhead appear for a small moment, but the film still shied away from confirming the queerness of its lead character outside of throwaway jokes about his friendship with Wolverine and his overall outrageousness. As Disney has previously told outstanding and groundbreaking queer stories in both superhero and family films, it's disappointing to see this regression in the studio's storytelling.

HISTORY

Brothers Walt Disney and Roy Oliver Disney founded the animation studio in 1923, which adopted its current name in 1986. Today, The Walt Disney Company distributes and markets the majority of content under the Walt Disney Studios labels including Walt Disney Pictures, Walt Disney Animation Studios, Pixar, LucasFilm, Marvel Studios, Searchlight Pictures and 20th Century. In 2019, Disney completed acquisition of many assets of 21st Century Fox including 20th Century Fox film and TV studios. The same year, the company launched its streaming service Disney+ and acquired a majority stake in Hulu, officially claiming overall ownership in 2023.

In comparison to other studios tracked in this study, Walt Disney Studios took longer than others to implement LGBTQ inclusion. Notable LGBTQ-inclusive releases from the now shuttered Disney-owned Touchstone Pictures include *Ed Wood* (1994), *Sweet Home Alabama* (2002), *Under the Tuscan Sun* (2003), and *Kinky Boots* (2006). Lucasfilm produced *Mishima: A Life in Four Chapters* (1985), which combined gay Japanese writer Yukio Mishima's autobiography with parts of his fiction novels, but was never officially released in Japan due to protests, and was released by Warner Bros. in the United States. Disney's recent LGBTQ-inclusive films include GLAAD Media Award winner *Eternals* (2021) and GLAAD Media Award nominee *Strange World* (2022), in addition to *Delivery Man* (2013), *Muppets Most Wanted* (2014), *Beauty and the Beast* (2017), *Black Panther: Wakanda Forever*, *Lightyear*, *Doctor Strange in the Multiverse of Madness*, and *Thor: Love and Thunder* (2022).

20th Century's previous LGBTQ-inclusive releases include *The Rocky Horror Picture Show* (1975), *Making Love* (1982), *Silkwood* (1983), *The Object of My Affection* (1998), *The Family Stone* (2005), *Independence Day: Resurgence* (2016), GLAAD Media Award winner *Love, Simon* (2018), *The New Mutants* (2020) and GLAAD Media Award nominee *West Side Story* (2021). Searchlight Pictures' LGBTQ-inclusive highlights include GLAAD Media Award nominees *Kinsey* (2004) *Battle of the Sexes* (2017), *The Favourite* and *Can You Ever Forgive Me* (2018), *All of Us Strangers*, and *Theater Camp* (2023). Hulu began producing original films in 2019 and has released GLAAD Media Award winners *Happiest Season* (2020) and *Fire Island* (2022); GLAAD Media Award nominees *Plan B* (2021), *Crush*, and *Wildhood* (2022), among others. In 2022, Disney+ released GLAAD Media Award nominees *Better Nate than Ever*, *Trevor: The Musical*, and *Zombies 3*.

WALT DISNEY STUDIOS

DEADPOOL & WOLVERINE

Widest Release: 4,430 Theaters

Vito Russo Test: **FAIL**

The third film in the *Deadpool* series *Deadpool & Wolverine* follows the team up of the two titular characters as Deadpool tries to save his own timeline. Queer characters Negasonic Teenage Warhead and her girlfriend Yukio briefly appear at the start and end of the film, but in a much smaller role than in previous films. There is also a man who works at the Time Variance Alliance who ogles both Deadpool and Wolverine. None of these characters hold bearing on the plot.

THE FIRST OMEN

Widest Release: 3,375 Theaters

Vito Russo Test: **FAIL**

There is a brief scene in this film which includes a nun kissing the lead character, Margaret, but this is not shown as a sexual or romantic act—rather demonstrating the nun’s erratic behavior—and takes place minutes before that character dies by suicide. GLAAD did not count the character in its tally.

INSIDE OUT 2

Widest Release: 4,400 Theaters

Vito Russo Test: **FAIL**

Some fans over the years have read lead character Riley as a queer character, though this has never been confirmed or explored in the films. Following the sequel’s release, several media outlets reported on the behind the scenes conflicts involved in the film, which included accusations that executives pressured the creative team to ensure that Riley was not presented in a way that could be perceived as her being gay. The film as-released did not include any LGBTQ content and there were no specifics reported as to what story or character traits garnered the alleged pushback.



THE GREATEST HITS

Widest Release: Unknown

Vito Russo Test: **PASS**

The Greatest Hits follows Harriet, who is trying to save her late boyfriend when she begins to uncontrollably travel back in time, triggered by specific songs. Harriet’s best friend Morris plays a significant role in the film, serving as both confidant and motivator for Harriet on her quest, and also talks openly about the men he is hooking up with, his work as a DJ who primarily plays queer events and clubs, and even gets a new boyfriend at the film’s end.

WALT DISNEY STUDIOS



KINDS OF KINDNESS

Widest Release: 920 Theaters

Vito Russo Test: **PASS**

Kinds of Kindness includes three vignettes presented together as one film, with the same actors playing different roles in each story. The first vignette follows a man named Robert who is in love with his boss Raymond, who controls Robert's every action and eventually pushes him to murder. Robert repeatedly confesses his love to Raymond and they kiss once, despite the fact that both men are married to women. The second story follows a straight couple, Daniel and Liz, who have a foursome with another straight couple. When Liz goes missing, Daniel tries to

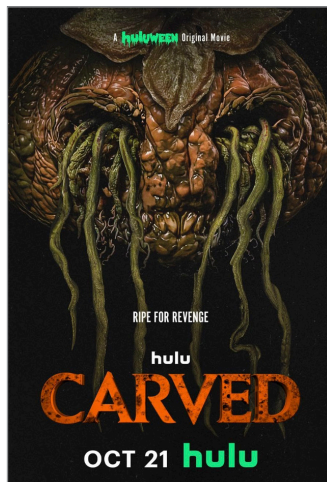
initiate group sex again, but the other couple refuses. The third vignette revolves around a cult where the members are only allowed to sleep with the cult leaders which leads to some same-gender sexual encounters. Though there was explicit queerness in all the vignettes of this film, significant parts of these stories were tied up with despicable acts that the characters enacted. This link in storytelling can then impact audiences who draw a connection between the characters' queerness and their immorality.

KINGDOM OF THE PLANET OF THE APES

Widest Release: 4,075 Theaters

Vito Russo Test: **FAIL**

This film introduces a new ape, Raka, who expresses affection for another ape that was recently killed saying, "he was my village." Many have viewed this as Raka declaring that he and the other ape were lovers. There is no further mention of the other ape and their relationship is never fully clarified as platonic or romantic, and as such, GLAAD did not include any characters in its tally.



CARVED

Straight to Streaming Release

Vito Russo Test: **PASS**

This horror film follows a killer pumpkin who comes to life and seeks revenge on employees at a local museum, including Bill, the head of the museum, and his coworker Kevin. Over the course of the film, it's revealed that Bill and Kevin are dating, but keeping their relationship secret. Later, when they are on the run from the pumpkin, Kevin is communicating with Bill via walkie-talkie and the two confess their love for each other. Their coworkers are surprised, but not prejudiced; it seems that the reason Bill and Kevin kept their relationship secret is because they work together, not because of any fear of homophobia.

Unfortunately, soon after this scene, both Bill and Kevin are killed. They are two of many killed by the pumpkin's vines and their deaths are not a result of their sexuality, but nevertheless, it is disappointing to see the men killed so soon after this joyful moment affirming their relationship and identities.



PROM DATES

Straight to Streaming Release

Vito Russo Test: **PASS**

This teen comedy follows two best friends who both break up with their boyfriends right before prom and are on a mission to find new prom dates. One of the main characters is Hannah, who comes out as a lesbian at the start of the film after the break ups. Her mission to find a prom date involves a series of mishaps before finally getting close to her crush, Angie, only to be interrupted by her ex-boyfriend. The film ends with Hannah coming out to the whole school in a musical number. Hannah does become vocal and confident in her identity over the course of the film and is met with mostly acceptance; aside from her best friend's ex, who is very much the villain of the film and

whose homophobia is clearly shown as part of why he is an unlikable character. However, it is disappointing that the straight protagonist ends up with a new romantic interest while Hannah is ultimately rejected by Angie for coming on too strong and she ends the movie alone. While it's exciting to have a lesbian co-lead, it was a missed opportunity for the film to not afford her the same happy ending as the straight lead.

OPPORTUNITIES AHEAD

Walt Disney Studios will release *Zootopia 2* in 2025. The original film featured a quickly implied queer couple in the background who were confirmed via a shared hyphenated last name in the credits, and there is an opportunity for more significant LGBTQ representation in the second film. *Toy Story 5* will be released in 2026, and we hope to see the continuation of incorporating LGBTQ characters into the *Toy Story* universe after the introduction of Alisha in *Lightyear*. Walt Disney Pictures plans to release *Bluey: The Movie* in 2027, which has the potential to include Pretzel, a friend of Bluey's who has two moms. There are a number of upcoming Marvel properties which may include LGBTQ characters from the current MCU such as Phastos, Billy Maximoff, and Agatha Harkness, as well as introducing characters who are LGBTQ in Marvel comics, such as Phyla-Vell and Tommy Maximoff. An untitled third *Black Panther* film is also in development, which should take the opportunity to expand upon Dora Milaje warriors Ayo and Aneka who are in a relationship.

There are a number of undated projects across Walt Disney Studios and its subsidiaries that either are or have the potential to be LGBTQ-inclusive, and we urge Disney to move these titles into active development. *Again Again Again* will follow Gus, the best man at his best friend Maggie's wedding when the whole event is thrown into chaos after Gus' ex-boyfriend Hal shows up. *Lando*, an upcoming film that will center on Lando Calrissian, has the opportunity to handle the character's pansexuality with care and authenticity; *Zombies 4: Dawn of the Vampire* will likely see the return of queer character Willa and nonbinary character A-Spen from earlier films in the franchise; *Scotty and the Secrets of Hollywood* tells the story of Scotty Bowers, who ran a gas station whose employees doubled as sex workers and were often frequented by celebrities. Finally, there are a number of book and graphic novel adaptations in the works which feature LGBTQ characters including *Beach Read*, *Seconds*, *Tender is the Night*, *The Tourist*, *A Manual for Cleaning Women*, and *Whalefall*.



**WARNER BROS.
DISCOVERY**



Caleb Hearn as Palmer in Sweethearts

WARNER BROS. DISCOVERY

GLAAD’s SRI tracked films distributed theatrically under Warner Bros. as well as original films released on streamer Max in the 2024 calendar year.

SUMMARY OF 2024 FINDINGS

- 15 Total films released in 2024 under studio and official imprints
- 3 Total number of LGBTQ inclusive films
- 20% Percent of LGBTQ-inclusive films of studio total releases
- 2 Number of films that pass the Vito Russo Test

STUDIO RATING OVER TIME

★★★★★	2024	INSUFFICIENT
★★★★★	2023	POOR
★★★★★	2022	INSUFFICIENT
★★★★★	2021	POOR
	2020	N/A
★★★★★	2019	POOR
★★★★★	2018	INSUFFICIENT
★★★★★	2017	FAILING
★★★★★	2016	POOR
★★★★★	2015	FAILING
★★★★★	2014	GOOD
★★★★★	2013	FAILING
★★★★★	2012	ADEQUATE

THEATRICAL

- 10 Total theatrical films released in 2024 under studio and official imprints
- 1 Total number of theatrical LGBTQ inclusive films
- 10% Percent of theatrical LGBTQ-inclusive films of total studio theatrical releases
- 0 Number of theatrical films that pass the Vito Russo Test

STREAMING

- 5 Total streaming films released in 2024 under studio and official imprints
- 2 Total streaming number of LGBTQ inclusive films
- 40% Percent of streaming LGBTQ-inclusive films of total studio streaming releases
- 2 Number of streaming films that pass the Vito Russo Test

OF THE 3 LGBTQ- INCLUSIVE FILMS

2 WERE MAX STREAMING ORIGINALS

1 WAS WARNER BROS. THEATRICAL LABELS

SUMMARY

Considering the quality, quantity, and diversity of films distributed under the Warner Bros. Discovery banner, GLAAD has rated Warner Bros. Discovery as **INSUFFICIENT**.

The 2024 Warner Bros. Discovery slate was a mixed bag with titles like *Joker: Folie à Deux*, which continued to exclude Harley Quinn's bisexuality, and *Trap*, which included a blink-and-you-miss-it moment of a queer character. The releases on streaming platform Max were more inclusive, with a lesbian lead in the comedy *Am I Ok?* and a strong supporting character in the rom-com *Sweethearts* who found his own gay community.

HISTORY

Founded by four Polish immigrant brothers in the early 1900s, Warner Bros. evolved from a movie theater business to a film production studio in 1923. In 2020, Warner Bros. launched their streaming service Max and in 2022 the company merged with Discovery Inc. to form Warner Bros. Discovery.

Warner Bros. introduced one of film's earliest recognizable gay-coded characters in *Rebel Without a Cause* (1955). Other inclusive films released during the twentieth century, nearly all based on external source material that featured LGBTQ characters, include *Dog Day Afternoon* (1975), *The Color Purple* (1985), *Interview with the Vampire* (1994), and *Midnight in the Garden of Good and Evil* (1997). Warner Bros.' more recent LGBTQ-inclusive films include *Alexander* (2004), *Kiss Kiss Bang Bang* and *V For Vendetta* (2005), *J. Edgar* (2011), *Tammy* (2014), *Storks* (2016), *Crazy Rich Asians* (2018), *Isn't It Romantic* (2019), *Birds of Prey* (2020), *In the Heights* (2021) and GLAAD Media Award nominee *The Color Purple* (2023). Max's previous LGBTQ-inclusive original films include GLAAD Media Award nominees *La layenda nedra* and *Unpregnant* (2020).

JOKER! FOLIE À DEUX

Widest Release: 4,102 Theaters

Vito Russo Test: **FAIL**

As much of this film takes place in a prison, there are scenes which fall into dated and clichéd jokes and tropes, including the guards taunting Arthur and another male prisoner by goading them to kiss and another scene with a group of guards sexually assaulting Arthur. It is disappointing that this film's portrayal of Harley Quinn, a character who is bisexual in the comics, animated television series, and the DC film *Birds of Prey*, only is defined through her relationship with Arthur. The film gives no attention to her larger backstory or identity. GLAAD did not count any LGBTQ characters in its tally.

TRAP

Widest Release: 3,181 Theaters

Vito Russo Test: **FAIL**

This thriller follows father and serial killer Cooper as he takes his daughter to a concert headlined by pop star Lady Raven. One of the guests that Lady Raven brings on stage is artist The Thinker. There is a brief moment backstage where The Thinker eyes Cooper up and down flirtatiously and calls him a "hot zaddy," confirming his sexuality. Beyond that, there was no more LGBTQ content in *Trap*.



AM I OK?

Straight to Streaming Release

Vito Russo Test: **PASS**

Am I OK? follows Lucy, a woman who is coming into her identity as a lesbian in her 30s while also dealing with the changing nature of her relationship with her best friend Jane. During the first portion of the film, Lucy seems afraid of her own sexuality: there is a scene where she goes to a bar and is too scared to interact with another woman, but Jane, who is straight, kisses a woman on the dance floor. Lucy eventually sleeps with her coworker, Britt, who she has an ongoing flirtation with. Britt has also never been with a woman before and says that their

night together was fun, but ultimately gets back together with her ex-boyfriend. Lucy eventually goes on a series of dates with women and seems to grow into herself. The film could have benefitted from a further resolution of these final scenes by showing Lucy fully experiencing and embracing the joy of queerness through these positive experiences with women.



SWEETHEARTS

Straight to Streaming Release

Vito Russo Test: **PASS**

This comedy follows best friends Jamie and Ben as they return from college to their hometown over Thanksgiving break to dump their respective significant others. Their other close friend back home is Palmer, who plans to use his fall break to come out as gay after spending the first few months following high school graduation in Paris. When Palmer's coming out plans are thwarted, he ends up spending time with his high school's football coach and his partner. The couple shows Palmer that there is opportunity to be gay in small

town Ohio and introduce him to Lucas, another queer teen who Palmer strikes up a connection with. Far too often in this type of film, the gay best friend of the straight lead exists solely to further the plot of the straight character and has no development or arc of their own. *Sweethearts* subverted this trope in a refreshing way by giving Palmer his own story, showing queer characters of multiple ages, races, and body types, and having this character grow beyond his relationship with the straight leads.

OPPORTUNITIES AHEAD

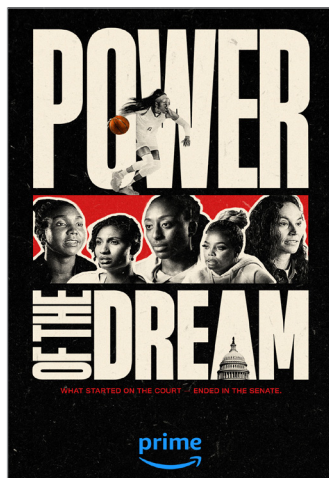
Warner Bros. released *Companion* in early 2025, a horror comedy that follows a group of friends on vacation in a remote cabin. Two of the friends at the cabin, Patrick and Eli, are a couple in the film. Sci-fi comedy *Mickey 17* was released in March, which centers on a human expedition to colonize the ice world Niflheim, and includes bisexual security agent Kai. In October 2025, *Mortal Kombat II* will be released in theaters and could include LGBTQ characters Kung Jin, Mileena, and Tanya from the games. In 2027, Warner Bros. plans to release *The Batman: Part II*, and has the opportunity to confirm Catwoman's bisexuality, which was loosely implied in the first film but not explicitly stated or explored. Max released *The Parenting* earlier this year, which follows a young gay couple, Rohan and Josh, that hosts a weekend getaway which goes awry. Max also holds the rights to adapt *In Five Years*, a novel which has supporting gay characters.

There are a number of LGBTQ-inclusive upcoming films from Warner Bros. which do not yet have public release dates. *Pretty Big*, a film based on the life of queer dancer Akira Armstrong, follows a young plus size dancer who takes matters into her own hands when dance companies can't see past her weight to her talent. *The Authority*, one of a number of upcoming James Gunn films for the expanding DC Comics universe, will likely star Apollo and Midnighter, two of the first out gay characters in DC Comics. This film and any further sequels are an incredible opportunity to incorporate interesting and organic LGBTQ representation into WBD's slate. There is also a planned *Adventure Time* movie which would likely see the return of fan-favorite lesbian couple, Princess Bubblegum and Marcelline.

Additionally, there are several LGBTQ-inclusive projects which were announced as being in development at Warner Bros. Discovery but which have not been reported on in the press recently. We hope to see these titles move forward into active production and release. This list includes *Camp*, which takes place at a queer summer camp; an untitled biopic on gay Vietnam veteran Oliver Sipple; *We Were There, Too*, which focuses on marginalized communities in Chicago; and *When Katie Met Cassidy*, a queer romance adaptation about a woman discovering her sexuality.

DOCUMENTARY FILM

While GLAAD only counts scripted films and characters in its official tally, that does not diminish the power of LGBTQ representation in unscripted and documentary storytelling. Several of the major distributors tracked in this study released LGBTQ-inclusive documentaries in 2024.



AMAZON

Previously, Amazon released the original inclusive documentaries *My Name is Pauli Murray* in 2021 and *Judy Blume Forever* in 2023. In 2024, Amazon released the documentary *Frida*, which tells the story of iconic bisexual artist Frida Kahlo through her own notes, letters, art, diaries, and interviews. The company also released *Power of the Dream*, which chronicles the WNBA's journey as players fought for equal pay and their overlapping advocacy efforts in the wider world. This documentary featured a number of LGBTQ players, including Sue Bird, Angel McCoughtry, and Layshia Clarendon.



APPLE TV+

In 2021, Apple TV+ released *The Velvet Underground* which tells the story of the band of the same name, who were managed by gay artist Andy Warhol. In 2024, Apple TV+ released *Girls State*, which tracks one single instance of an annual event held all over the country where young girls come together in an immersive experience to form their own government. One of the women featured in the documentary, Maddie Rowan, discusses her sexuality and why it is important to her to live out loud in this political climate.



NBCUNIVERSAL

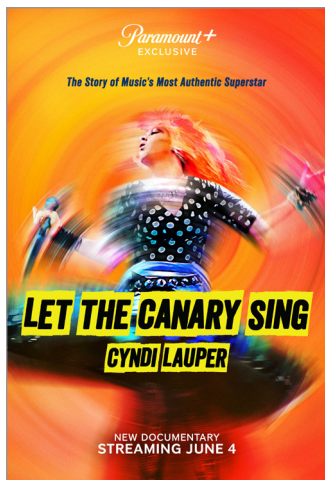
In 2023, NBCUniversal released the documentary *Every Body* which tells the story of three intersex individuals, including exploring their unique and overlapping identities and the medical abuse they endured, all to advocate for greater understanding of the intersex community and an end to unnecessary surgeries. In 2024, NBCUniversal released *Queer Planet*, which explored a number of different animals and the way that sexuality manifests within those species, proving to be nearly as complex as human sexuality.

DOCUMENTARY FILM



NETFLIX

Previous LGBTQ-inclusive Netflix documentaries include *Tig* (2015), *Disclosure* and *Mucho Mucho Amor: The Legend of Walter Mercado* (2020), *Pray Away* (2021), *Stay on Board: The Leo Baker Story* (2022), *Wham!*, *Money Shot: The Pornhub Story*, *Anna Nicole Smith: You Don't Know Me*, and *Scout's Honor: The Secret Files of the Boy Scouts of America* (2023). In 2024, Netflix released the GLAAD Media Award-winning *Will & Harper*, a documentary that follows Will Ferrell and his close friend Harper Steele on a road trip across the country. Two years before, Will received an email from Harper, his dear friend of nearly thirty years, disclosing to him that she's a transgender woman. In the film, Will and Harper hit the open road to process this new stage of their friendship and reintroduce Steele to the country that she loves—this time as herself. Netflix also released GLAAD Media Award nominee *Outstanding: A Comedy Revolution*, which explores the history of queer people in stand-up comedy and the medium's use as a method of social change in the last 50 years. This documentary features queer comedians, actors, and celebrities such as Judy Gold, Guy Branum, Rosie O'Donnell, Fortune Feimster, Bruce Vilanch, Lily Tomlin, Margaret Cho, Billy Eichner, Trixie Mattel, and many, many more.



PARAMOUNT GLOBAL

In 2024, Paramount released *Let the Canary Sing*, which chronicles Cindy Lauper's meteoric ascent to stardom and her impact on the world through music and advocacy. The film prominently features Lauper's queer sister, Ellen, as well as interviews with Billy Porter and Boy George. Lauper's lifelong allyship of the community is shown through her song "True Colors," which was written after her friend passed away during the height of the AIDS epidemic, leading Lauper to the establishment of the True Colors Fund, a non-profit dedicated to helping eradicate LGBTQ youth homelessness.



THE WALT DISNEY COMPANY

Previous inclusive documentary films from Disney and its subsidiaries include *Changing the Game* in 2021 and *Queenmaker: The Making of an It Girl* in 2023. In 2024, Disney released *Elton John: Never Too Late*, which looks back on gay music legend Elton John's 50 year career as he prepares for the final show of his farewell tour at Dodger Stadium. Disney also released *Child Star*, which was directed by queer and nonbinary actor, singer, and former child star Demi Lovato, and features a number of other queer child stars including Raven-Symoné, Alyson Stoner, and JoJo Siwa. Siwa and Symoné both discussed how their queerness affected them as child stars. Finally, Disney released *Fanatical: The Catfishing of Tegan and Sara*, which tells the true story of a 15-year-and-counting ongoing catfishing and identity theft scam targeting Tegan Quin, one half of the queer sister music duo Tegan & Sara.

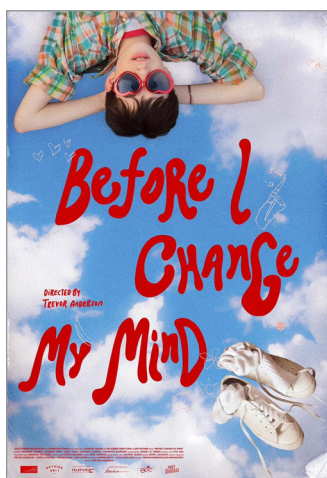
ADDITIONAL DISTRIBUTORS



BLUE FOX ENTERTAINMENT is a global film distribution and sales company founded in 2015 by Todd Slater and James Huntsman. In 2017, Blue Fox merged with Level 33 Entertainment, an independent film distributor, which now operates under the Blue Fox Entertainment banner, alongside Red Hound Films. In 2024, Blue Fox Entertainment released the GLAAD Media Award-nominated film *Fitting In*, which follows Lindy, a 17-year-old who has MRKH syndrome and struggles with her intersex trait and other teen issues like forming a relationship with Jax, a transmasculine student who also has an intersex trait. They also released *Empire Waist*, a dramedy that explores themes of friendship, self acceptance, and inclusion in the fashion industry and beyond. One of the students in this film, Marcy, is a proud queer and disabled student who aims to become a future “queer icon.”



DARK STAR PICTURES was founded in 2017 by Michael Repsch as a North American distribution company focused on thought-provoking original films. In 2024, Dark Star Pictures released GLAAD Media Award nominee *Big Boys*, which follows plus size teen Jamie as he goes on a camping trip with his brother, his cousin, and his cousin’s boyfriend Dan. While Jamie’s brother encourages him to pursue women, Jamie finds himself drawn to Dan. Dark Star also released the GLAAD Media Award nominee *A Place of our Own*, which follows two trans women, Laila and Roshni, as they try to find a home and a place in society. Additionally, the company released *Carnage for Christmas*, which follows transgender podcast host Lola, who returns home for the first time since transitioning and becomes involved in a mystery surrounding the ghost of a murderer from the past; as well as *T-Blockers*, from the same filmmaker, following a young Australian trans woman who discovers that parasites are taking over the local men and who gathers a group of vigilantes to put a stop to it. 2025 also saw the release of *The Lost Boys*, which follows Joe and William, two boys who fall in love while in a juvenile reform center. Other LGBTQ-inclusive films from Dark Star include sci-fi satire *The Becomers*, romance *Chuck Chuck Baby*, and drama *I Don’t Know Who You Are*.



EPIC PICTURES was founded in 2007 by Patrick Ewald and Shaked Berenson and initially focused on acquisition of foreign film rights while developing original features. In 2009 they expanded beyond genre films and in 2013 expanded into U.S. distribution with a new subsidiary, Epic Pictures Releasing. In 2024, Epic Pictures released the GLAAD Media Award-nominated film *Before I Change My Mind*, which follows nonbinary teenager Robin as they move to a small town in Alberta and befriend the school bully in an attempt to adapt to their new environment.

ADDITIONAL DISTRIBUTORS



FILM MOVEMENT, founded in 2003, is a North American film distributor focused on independent and international films. Based in New York City, the distributor has released more than 250 films and shorts after growing from a DVD-of-the-month club into a theatrical distributor. In 2024, Film Movement released the GLAAD Media Award-nominated film *20,000 Species of Bees*, a family drama from Spain that tells the story of Lucia, an eight-year-old transgender girl, who explores her femininity alongside her family as they vacation in the countryside.



GREENWICH ENTERTAINMENT was founded in 2017 by Ed Arentz in partnership with an investment fund led by Edmondo Schwartz. Arentz was the co-founder of Music Box Films before starting this venture. The company specializes in feature length documentary and narrative films. In 2024, Greenwich Entertainment released the GLAAD Media Award-nominated film *Close to You*, which follows Sam, a trans man who visits his hometown and in the process discovers himself, reconnects with an old flame, and deals with family tensions. The label also released the GLAAD Media Award-nominated documentary *Hidden Master: The Legacy of George Platt Lynes*, which follows the life and career of the titular George Platt Lynes, one of the first openly gay American artists who was active in the 1930s and 40s. Additionally, Greenwich Entertainment released *The Critic* in 2024, which follows a gay film critic's quest for revenge after he is fired from a tabloid paper; *Happy Clothes: A Film About Patricia Field*, the story of lesbian costume designer Patricia Field who is responsible for costuming on shows like *Sex and the City*, *The Devil* and *Emily in Paris*; *Queendom*, which tells the story of Gena Marvin, a young nonbinary and queer Russian performance artist who gained the attention of the government by transforming themselves in menacing and provocative drag; and *Queen of the Deuce*, which tells the story of Chelly Wilson, who was married to different men but was openly gay in 1950s New York City and is credited with being one of the first distributors to bring gay porn into the United States.

ADDITIONAL DISTRIBUTORS



MUBI is a global streaming service, production company, and film distributor founded in 2007 by Turkish entrepreneur Efe Çakarel as *The Auteurs*. In 2010, the company was renamed Mubi. In 2016, the company began distributing films in the United States and the United Kingdom, and expanded to Latin America and Germany in 2021. In 2023, Mubi released GLAAD Media Award nominee *Passages*, as well as French fantasy film *The Five Devils*, satirical comedy *Rotting in the Sun*, and family drama *Alcarras*. In 2024, Mubi released the GLAAD Media Award-winning film *Crossing*, a drama that follows a retired teacher searching for her long lost transgender niece. Her search leads her to Istanbul where she meets a trans lawyer fighting for her community. Also in 2024, Mubi released *The Last Year of Darkness*, a documentary that tells the story of queer youth in China as constant change threatens the underground club Funky Town.



MUSIC BOX FILMS specializes in independent and foreign film, and has been releasing them in theaters and on demand since 2007. Past LGBTQ-inclusive releases include the original Swedish-language version of *Girl with the Dragon Tattoo* (2009) and its subsequent sequels, which feature a bisexual lead; *A Quiet Passion* (2016), an Emily Dickinson biopic; *And Then We Danced* (2020), which follows a young Georgian dancer who develops feelings for another male dancer; and Italian drama *L'Immensità*, which follows a dysfunctional Italian family including Andrea, the transmasculine eldest child. In 2024, Music Box Films released *Solo*, which follows drag queen Simon as he enters a complicated relationship with fellow queen Olivier while simultaneously navigating his relationship with his estranged mother. The label also released *Glitter and Doom*, a musical set to the songs of the Indigo Girls that follows musician Doom and circus performer Glitter during a summer romance that is tested as they both try to navigate their lives. Finally, Music Box released *In the Summers* in 2024, which follows Violeta and Eva throughout their lives as they travel during the summers to spend time with their father. Violeta is queer and both Violeta and Eva become attached to a local queer bartender.

ADDITIONAL DISTRIBUTORS



NEON was founded in 2017 and has released numerous award-winning and far-reaching independent films. In 2021, Bleecker Street partnered with Neon to create the joint home entertainment distribution company Decal, which launched with the Bleecker Street release *Supernova* (2021), an LGBTQ love story. Neon's LGBTQ inclusive highlights include the critically acclaimed lesbian French romance *Portrait of a Lady on Fire* (2019); GLAAD Media Award and Academy Award nominated animated documentary *Flee* (2021); *Ailey* (2021), which paints a portrait of iconic dancer Alvin Ailey; and the GLAAD Media Award and Academy Award nominated documentary *All the Beauty in the Bloodshed* (2022) which tells the story of bisexual photographer Nan Goldin and her fight against the Sackler family. In 2023, Neon released the GLAAD Media Award-nominated thriller *How to Blow Up a Pipeline*, plus LGBTQ-inclusive dramas *Anatomy of a Fall* and *Eileen*. In 2024, Neon distributed GLAAD Media Award nominee *Cuckoo*, which follows queer teen Gretchen as she reluctantly leaves America to live with her father in the German Alps where she becomes plagued with strange noises and visions as she discovers a secret about her own family. The label also released *Stress Positions*, which follows a Moroccan-American man who during the COVID pandemic is recovering from a broken leg while quarantining with his gay uncle, as well as *Seeking Mavis Beacon*, which follows two Black queer women, director Jazmin Jones and collaborator Olivia McKayla Ross, as they search for the woman who served as the face of Mavis Beacon in the popular typing tool *Mavis Beacon Teaches Typing*. The film features a number of Black queer and trans people, including both Jones and Ross, in their search for the real Mavis Beacon.

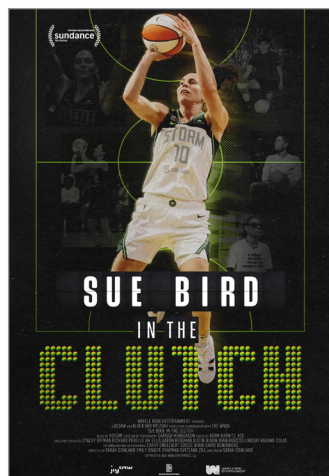


STRAND RELEASING was founded in 1989 as a distribution company for LGBTQ films, but has since expanded their repertoire without losing sight of their queer roots. Previous LGBTQ-inclusive films include *The Living End* (1992); *Yossi and Jagger* (2002); documentary *Mala Mala* (2014); *Monsoon, Straight Up* and *José* (2020); *Twilight's Kiss*, *Cicada*, *The Winner*, and *Minyan* (2021); *Girl Picture* (2022); *The Blue Caftan* and *Mutt* (2023). In 2024, Strand Releasing released the GLAAD Media Award-nominated film *High Tide* which follows an undocumented Brazilian immigrant in Provincetown searching for his purpose in the queer mecca as he sparks up an unexpected relationship with another man.

ADDITIONAL DISTRIBUTORS



TUBI was founded in 2014 by Farhad Massoudi and Thomas Ann Hicks. Originally named Tubi TV, the service offered a free way to consume television with ads. In 2019, the service doubled its budget for licensing and partnered with NBCUniversal to stream over 400 episodes of television and films. In 2020, Fox bought Tubi and took it on as a subsidiary and in 2021 Tubi began producing original scripted content. In 2024, Tubi released the GLAAD Award nominated film *Wynonna Earp: Vengeance*, a movie follow-up of the TV series of the same name which features fan favorite queer couple Waverly Earp and Nicole Haught. Tubi also released *You Shouldn't Have Let Me In*, a vampire horror film set at a bachelorette party and which includes a gay vampire hunter, as well as *Blood, Beach, Betrayal*, a horror film centering on a lesbian lifeguard in a quaint beachside town where things are not what they seem.



WOLFE RELEASING is the oldest and largest North American distributor of LGBTQ films, founded in 1985. Past studio releases include *Brother to Brother* (2004), an unprecedented exploration of Black gay culture during the Harlem Renaissance; GLAAD Media Award nominees *Boy Meets Girl* and *Naz and Maalik* (2015); *An Almost Ordinary Summer* and *Good Kisser* (2020); *Milkwater* and *The Obituary of Tunde Johnson* (2021), *Death and Bowling* (2022), and *The Sixth Reel* (2023). In 2024, Wolfe released *Sue Bird: In the Clutch* which follows NBA legend Sue Bird, the most successful point guard to ever play, as she grapples with retirement and the future alongside her fiancée, soccer star Megan Rapinoe.



XYZ FILMS was founded in 2008 by Aram Tertzakian, Nate Bolotin, and Nick Spicer and focuses on international genre films. In 2010, XYZ Films partnered with French film distributor Celluloid Dreams and in 2013 expanded into international sales. In 2023, XYZ announced the New Visions label specializing in new and emerging directors. In 2024, XYZ Films released the GLAAD Media Award-nominated film *Backspot*, a drama that explores the world of competitive cheerleading through the lens of lesbian couple Riley and Amanda. The film also features a number of supporting queer characters throughout, including cheerleading coach Eileen.

METHODOLOGY

In this study, GLAAD centered its research and analysis on 10 top studio distributors, including any subsidiary distribution labels and majority owned streaming services. These distributors were chosen based on a combination of theatrical box office grosses, Nielsen rankings, breadth of original programming, and cultural and media recognition factors. This study examines films released in the 2024 calendar year (January 1–December 31) in the United States that were distributed under official studio banners and imprints as reported by The Numbers, Box Office Mojo, the studios and their official channels, and other relevant entertainment reporting sources.

The ten distributors examined are, in alphabetical order:

A24

AMAZON

(this includes Amazon MGM Studios and Prime Video)

APPLE TV+

LIONSGATE

(this includes Lionsgate Studios and Grindstone Entertainment)

NBCUNIVERSAL

(this includes Universal Pictures, Focus Features, and Peacock)

NETFLIX

PARAMOUNT GLOBAL

(this includes Paramount Pictures and Paramount+)

SONY PICTURES ENTERTAINMENT

(this includes Sony Pictures, Sony Pictures Classics, and Crunchyroll)

THE WALT DISNEY COMPANY

(this includes Walt Disney Studios, Disney+, and Hulu)

WARNER BROS. DISCOVERY

(this includes Warner Bros. and Max)

GLAAD did not include any theatrical re-releases or special events such as filmed live events in this count. Additionally, films which first premiered on a linear television channel were not counted in this tally. GLAAD did not count unscripted films in its official tally; instead, there is an editorial section highlighting these stories.

Beginning with the 2023 SRI, GLAAD extended its methodology to evaluate the overall annual slate of releases, both theatrical and streaming, from all labels of a company as one unit with one overall grade.

For the purposes of this study, GLAAD included studio or label distributed films which were either released theatrically in the U.S. and those streaming originals which were ordered from the company's U.S. production wing. Films which were not released theatrically in the U.S. and were ordered, developed, and produced by international hubs operating separately from the primary studio were not included, though some of those films are available to watch on streaming services in the U.S. This type of independent content production is not currently a common practice in most U.S. based studios. GLAAD included scripted feature films which had an official run time of 65 minutes or more. The total number of films that met our criteria from the above distributors in the 2024 calendar year was 250.

Each film was researched and reviewed for inclusion of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters. Characters were quantified based on story elements present in the film itself (for example, explicitly stating their identity, discussing and/or showing their relationship or partner, romantic history, and/or expressing attraction, use of they/them pronouns, and more). The total number of LGBTQ characters was recorded for each film, as well as those characters' screen time, race/ethnicity, disability status, sexual orientation, and gender identity. The films were also reviewed for the presence of anti-LGBTQ language, jokes, and stereotypes. Such issues must be considered in context and will be highlighted in the qualitative analysis where applicable, but this language is not quantified in this study.

Each film was assigned to one of five genre categories:

- **ANIMATED/FAMILY**
- **COMEDY**
- **DRAMA**
- **FANTASY/SCI-FI/ACTION**
- **HORROR**

The “Family” category includes animated and children’s films rated PG and under. The category of “Fantasy/Science Fiction/Action” includes films not rooted in reality rated PG-13 and above. In the instance of films that straddled genres, categories were determined based on the predominant genre suggested by both the film’s content and its marketing campaign.

GLAAD’s methodology is anchored in categorizing characters based solely on what is presented on screen as part of the film and/or through wide and commonly held cultural knowledge of a real-life figure. In cases where an LGBTQ actor or personality appeared as themselves and that was made clear within the film, GLAAD counted those characters in its tally. If the talent was not specifically identified as themselves in their scenes, GLAAD did not count those characters based on the actor’s identity. This delineation was made to create a similar comparison to how all other characters are counted, i.e. by what is made clear on screen rather than an actor’s real life identity, source material like a book, TV series, or comic, or confirmation which comes solely through outside press confirmation. If previous films in a franchise have made it explicitly clear that a character is LGBTQ, GLAAD counts this character in future films in the franchise. We recognize that not all audiences will agree with some of the films determined to be LGBTQ-inclusive and vice versa.

In large crowd scenes such as a bar or party environment where the camera briefly pans over attendees, GLAAD did not count in its tally any LGBTQ characters who either did not have a speaking role in that scene and/or who did not appear in other scenes in the film. This ensures that findings were not falsely inflated by films which included scenes at LGBTQ bars or events but do not further include those characters. Where there was an explicitly LGBTQ character in a non-speaking role in less populated scenes, that character was counted.




Based on the overall quantity, quality, and diversity of LGBTQ representation in a company’s total slate of films, a grade was then assigned to each distributor: **EXCELLENT**, **GOOD**, **FAIR**, **INSUFFICIENT**, **POOR**, or **FAILING**.


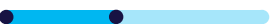

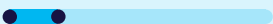
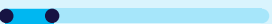
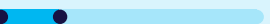
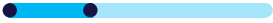
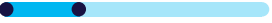
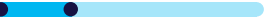
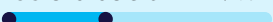
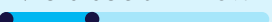

PLEASE NOTE: Prior editions of this study from 2017 to 2022 (excluding 2020, when GLAAD did not issue grades due to the unique disruption to theatrical distribution from the COVID-19 global pandemic) GLAAD graded studios on a five point scale of **EXCELLENT**, **GOOD**, **FAIR**, **INSUFFICIENT**, **POOR**, or **FAILING**. Prior to the 2017 report, GLAAD assigned studios scores on a four-point scale of **EXCELLENT**, **GOOD**, **ADEQUATE**, or **FAILING**. The expansion of graded rankings has been made in service of allowing further nuance in evaluating a distributor’s overall quantity, quality, and diversity of LGBTQ inclusion in its annual slate.




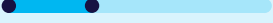
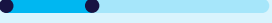
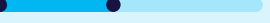



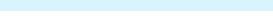
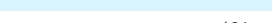
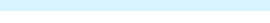
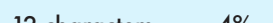
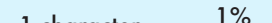
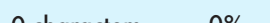



In the 2022 study, each studio’s grade included an additional evaluation of a studio and parent company’s public actions and communications with regard to the LGBTQ community. That material has not been considered in grades in this study.

STUDIO RESPONSIBILITY INDEX FINDINGS, YEAR-OVER-YEAR

In order to understand how LGBTQ representation in film is changing, GLAAD does not analyze only data from the current year of film releases, but also how the statistics tracked in this study are changing over time. This section delineates the trends of LGBTQ representation in film year-over-year across a number of key demographics and categories beginning in 2022,* the year GLAAD began tracking streaming services and the current ten distributors.





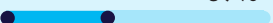




LGBTQ-INCLUSIVE FILMS	2022 (350 Total Films)	2023 (256 Total Films)	2024 (250 Films)
LGBTQ Inclusive	100 films 28.5% 	70 films 27.3% 	59 films 23.6% 

SCREENTIME OF LGBTQ CHARACTERS	2022 (292 Total Characters)	2023 (170 Total Characters)	2024 (181 Total Characters)
Over 10 minutes	95 characters 33% 	64 characters 38% 	49 characters 27% 
5–10 minutes	32 characters 11% 	21 characters 12% 	27 characters 15% 
1–5 minutes	79 characters 27% 	38 characters 22% 	38 characters 21% 
Under 1 minute	86 characters 29% 	47 characters 28% 	67 characters 37% 




LGBTQ CHARACTERS BY SEXUALITY	2022 (292 Total Characters)	2023 (170 Total Characters)	2024 (181 Total Characters)
Gay Men	148 characters 51% 	82 characters 48% 	79 characters 44% 
Lesbian	89 characters 30% 	50 characters 29% 	74 characters 41% 
Bisexual+	23 characters 8% 	26 characters 15% 	19 characters 10% 
Queer	19 characters 17% 	5 characters 3% 	5 characters 3% 
Undefined	1 character <1% 	6 characters 4% 	4 characters 3% 
Straight	12 characters 4% 	1 character 1% 	0 characters 0% 

*Prior to 2023, GLAAD included documentary films in its official tally. Starting in 2023, only scripted films are included in the SRI totals.




LGBTQ CHARACTERS BY GENDER

	2022 (292 Total Characters)	2023 (170 Total Characters)	2024 (181 Total Characters)
LGBTQ Men	163 characters 56% 	95 characters 56% 	87 characters 48% 
LGBTQ Women	119 characters 41% 	67 characters 39% 	90 characters 50% 
Nonbinary	10 characters 3% 	8 characters 5% 	4 characters 2% 




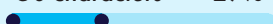
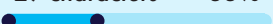




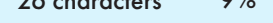
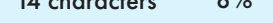
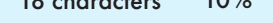



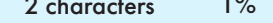

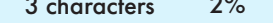



TRANSGENDER-INCLUSIVE FILMS

	2022 (350 Total Films)	2023 (256 Total Films)	2024 (250 Total Films)
Transgender	12 films 3% 	2 films 1% 	2 films 1% 

LGBTQ CHARACTERS OF COLOR

	2022 (292 Total Characters)	2023 (170 Total Characters)	2024 (181 Total Characters)
LGBTQ Characters of Color	117 characters 40% 	78 characters 46% 	66 characters 36% 

LGBTQ CHARACTERS BY RACE

	2022 (292 Total Characters)	2023 (170 Total Characters)	2024 (181 Total Characters)
White	173 characters 60% 	88 characters 52% 	115 characters 64% 
Black	50 characters 29% 	29 characters 33% 	19 characters 17% 
Latine	17 characters 6% 	14 characters 8% 	12 characters 7% 
API	26 characters 9% 	14 characters 8% 	18 characters 10% 
MENA	3 characters 1% 	4 characters 2% 	2 characters 1% 
Indigenous	2 characters 1% 	0 characters 0% 	3 characters 2% 
Multiracial	19 characters 7% 	17 characters 10% 	9 characters 5% 

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 reach out to PRESS@GLAAD.ORG.

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

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