

Where We Are on TV

2023-2024

TABLE OF CONTENTS

4	From the office of the President & CEO, Sarah Kate Ellis
6	Methodology
8	Executive Summary
10	Summary of Broadcast Findings
14	Summary of Cable Findings
17	Summary of Streaming Findings
21	Canceled Series
24	Gender Representation
28	Race & Ethnicity
30	Representation of LGBTQ Black Characters
32	Representation of LGBTQ Latine Characters
34	Representation of LGBTQ Asian-Pacific Islander Characters
36	Representation of LGBTQ Middle Eastern and North African Characters
38	Representation of LGBTQ Indigenous Characters
40	Representation of LGBTQ Multiracial Characters
42	Representation of LGBTQ Characters With Disabilities
43	Representation of LGBTQ Characters Living With HIV
44	Representation of Bisexual+ Characters
47	Representation of Transgender Characters
50	Representation in Spanish-Language Programming
55	Representation in Alternative Programming
57	Representation in Kids & Family Programming
59	Representation in Additional Streaming Services
61	Glossary of Terms
63	About GLAAD
64	Acknowledgements

From the Office of the President & CEO,

SARAH KATE ELLIS

GLAAD has tracked lesbian, gay, bisexual, transgender and queer (LGBTQ) characters on television for nearly three decades. This edition of the *Where We Are on TV* study meets the entertainment industry at a time of immense shift with changing business models, evolving platforms, and strong calls for storytelling that reflects the full diversity of its audience.

GLAAD uses the findings of this study year-round to shape the GLAAD Media Institute's work to drive representation and progress. Our *Where We Are on TV* study allows GLAAD to identify gaps in inclusion on television and create actionable insights and priorities for change. GLAAD's GMI then serves as the leading resource in telling impactful, nuanced, and inclusive LGBTQ stories which resonate with our community and entertain audiences across the world. We know that LGBTQ stories are crucial now more than ever—it is paramount to see our lives reflected on screen, challenging the misinformation and harmful rhetoric that is running unchecked by politicians and journalists.

LGBTQ stories have power and resonance that audiences are craving. Through their nationally representative research, MRI-Simmons reports that LGBTQ inclusion in entertainment is important to more than two in five of all American adults. WPP found that super majorities of LGBTQ and non-LGBTQ 18-24 year olds actively seek out queer inclusive media (93 and 85% respectively)—but only 38% are satisfied with how LGBTQ people are represented. This tremendous gap provides an opportunity for networks and streaming companies to win audiences and subscribers who are hungry for more inclusive programming and fresh new perspectives.

This interest applies across genres and around the globe. Based on Nielsen's Scarborough data, LGBTQ adults over-index in 18 of the most viewed genres including science fiction, dramas, comedies, kids' shows, reality, international, novelas, late-night talk and more. The population of LGBTQ people is only growing; Gallup reports that more than one in five adult Gen Z Americans self-identify as LGBTQ (22%) and IPSOS has shown that this closely translates globally with 18% of Gen Z counted as LGBTQ across 30 countries.

Yet, TV networks and streamers are passing up on the opportunity to fully engage with this meaningful audience, and are leaving stories that will help bottom lines and earn buzz and accolades on the table. Huge strides have been made in the last decade of LGBTQ representation, and it is crucial that this progress is not lost. The past few years have seen the industry continue to limit new programming orders and increased vertical integration, allowing for fewer companies to have outsized control of viewer's options. We've also seen inclusive storytelling of every type continue to be prematurely canceled in recent years—and audiences have noticed. A YouGov survey reported that a quarter of U.S. adults wait for a streaming originals' finale before starting to watch, with 27 percent of those citing worry about a series potential cancellation with no resolution as their reasoning for delay.

At the same time, recent inclusive projects have faced criticism from a small but loud coordinated effort by fringe anti-LGBTQ activists who oppose LGBTQ inclusion. What they don't want you to know is that LGBTQ-inclusive series which have received full marketing and promotional pushes have



Networks and streamers that do not tell nuanced and meaningful inclusive LGBTQ stories are at true risk of alienating a huge audience and tarnishing future brand recognition.

been massively successful—*The Last of Us* was the most watched show on Max in Latin America and Europe, GLAAD Media Award-winning *Yellowjackets'* season two finale was the most streamed episode ever for Showtime, *Abbott Elementary* broke records for recent comedy ratings for ABC, and AMC's *Interview with the Vampire* was the top new drama premiere on ad-supported cable upon its 2022 release. These stories with significant and impactful LGBTQ characters continue to be a rousing success.

Networks and streamers that do not tell nuanced and meaningful inclusive LGBTQ stories are at true risk of alienating a huge audience and tarnishing future brand recognition. Key younger audiences are looking for stories and characters that truly reflect themselves, their friends, family, and the world around them. If absent, these audiences will quickly begin to turn to competing providers, gaming and other forms of entertainment, and to social media to find those authentic characters. LGBTQ inclusion is key for these networks and streamers to stay relevant and grow their audience.

The GLAAD Media Institute is a unique center of excellence, and our teams are proudly working every day as a valued partner to creators, writers, talent, executives, marketers, and more to drive culture change. We know the power of these stories and LGBTQ voices have never been more crucial as we look towards the future of a shifting industry and broader culture.

In solidarity,

SARAH KATE ELLIS

President & CEO, GLAAD



We know that LGBTQ stories are crucial now more than ever—it is paramount to see our lives reflected on screen, challenging the misinformation and harmful rhetoric that is running unchecked by politicians and journalists.

METHODOLOGY

GLAAD's annual *Where We Are on TV* report tracks the presence of lesbian, gay, bisexual+, transgender, and queer (LGBTQ) characters for the 2023-24 television season. This season marks the 28th year GLAAD has quantitatively tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted programming.

Broadcast counts are based on original scripted series premiering or expected to premiere a new season in primetime between June 1, 2023 and May 31, 2024, and for which casting has been announced or confirmed by networks. LGBTQ characters must appear in at least one third of the episodes in a season to be counted in this report. TV movies, episodic anthologies with new casts each episode, and one-off episode/film specials are not included in GLAAD's tally. Primetime begins at 8:00 p.m. ET and PT (7:00 Central and Mountain) and ends at 11:00 p.m. ET and PT (10:00 Central and Mountain), Monday through Saturday. On Sunday, primetime begins at 7:00 p.m. ET and PT.

In previous editions of this report, GLAAD tracked demographic information for all series regular characters on primetime scripted broadcast television, as well as recurring LGBTQ characters. Beginning with last year's report, GLAAD updated its reporting for broadcast to focus solely on tracking demographics for the LGBTQ regular and recurring characters. This change ensures that GLAAD's reporting across broadcast, cable, and streaming is uniform, as GLAAD does not track demographic information of non-LGBTQ series regulars on cable and streaming.

On cable TV networks in the U.S., GLAAD tracks the presence of LGBTQ regular and recurring characters on primetime scripted original series expected to premiere a new season on primetime cable television between June 1, 2023 and May 31, 2024 as aired or as confirmed by networks. A character must be in at least one third of a season's episodes to be considered recurring.

Eight years ago, GLAAD began quantitatively assessing the regular and recurring LGBTQ characters on first-run and original scripted series on streaming services Amazon Prime, Hulu, and Netflix. Two years ago, GLAAD expanded that focus to include scripted originals on the streaming services Apple TV+, Disney+, Max, Paramount+ and Peacock in its tallies. Streaming counts include LGBTQ regular and recurring characters on programs that premiered or are expected to premiere a new season between June 1, 2023 and May 31, 2024, and for which casting has been confirmed by the content providers. A character must appear in at least a third of episodes in a season to be considered recurring.

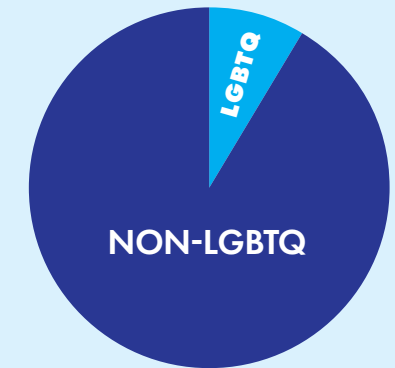
This report counts both original scripted series created by the content provider, as well as foreign scripted series to which providers have acquired the exclusive U.S. distribution rights. If a character appears in multiple series in a connected universe (for example, Walter in *Big Mouth* and spinoff *Human Resources*), GLAAD only counts the character once.

Characters' sexual orientations are determined based on the specific label a character uses onscreen. For series which have not yet aired, the characters' sexual orientations

are determined by what has been confirmed by content providers and/or creators in official promotional material for the series. For the context of this report, where characters must be specifically quantified, those characters who have been explicitly confirmed as queer and who do not use any other label have been marked as such. Characters who interchangeably use queer with a lesbian, gay, or bisexual+ label have been recorded under the most specific label applicable to them. Queer is only used to refer to sexual orientation in this report.

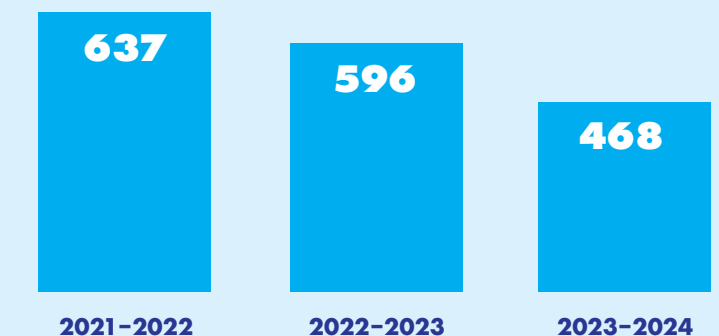
GLAAD reserves the final right to define a character's identity based on what is presented on screen, as well as through information provided by the network or streaming service. As of the publication of this report, the information found inside is accurate but remains subject to change based on programming adjustments that may be made over the course of the television season.

DIVERSITY OF REGULAR CHARACTERS OF PRIMETIME SCRIPTED BROADCAST, 2023-2024 SEASON



	# OF CHARACTERS	PERCENTAGES
NON-LGBTQ	415	91.4%
LGBTQ	39	8.6%

TOTAL LGBTQ CHARACTERS YEAR-OVER-YEAR



EXECUTIVE SUMMARY

For the 2023-2024 season, GLAAD counted 454 series regulars across primetime scripted broadcast programming. **Of those, 39 (8.6 percent) are LGBTQ.** This is a decrease of 31 characters and two percentage points from last year. There are an additional 25 LGBTQ recurring characters, bringing the total to **64 LGBTQ characters on broadcast**, a decrease of 37 characters from the previous study.

GLAAD counted 49 LGBTQ series regulars and 28 LGBTQ recurring characters on primetime scripted cable, **for a total of 77 LGBTQ characters.** This is a decrease of 62 characters from the previous study.

On streaming services Amazon Prime, Apple TV+, Disney+, Hulu, Max, Netflix, Paramount+ and Peacock, GLAAD counted 208 LGBTQ series regular characters and 119 recurring LGBTQ characters, **for a total of 327 LGBTQ characters.** This is a decrease of 29 characters from the previous study.

Of the 468 LGBTQ characters counted across all platforms, **there are 24 transgender characters (5.1 percent of all LGBTQ characters)**, a decrease of eight characters and 0.3 percentage points from the previous study. Of those, there are 11 trans women, five trans men, and eight trans nonbinary characters.

Of the 468 LGBTQ characters counted across all platforms, there are **113 bisexual+ characters (24 percent)**. This is a decrease of 36 characters and one percentage point from the previous study. Of the bi+ characters, there are 69 bi+ women, 38 bi+ men, and six bi+ nonbinary characters.

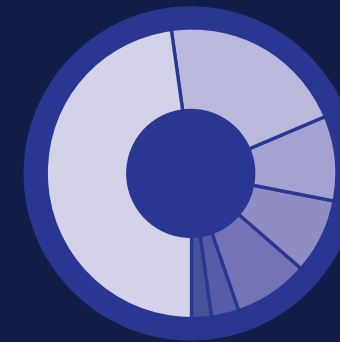
Of the 468 LGBTQ characters across all platforms, **232 (50 percent) are characters of color.** This is a decrease of 72 characters and one percentage point from the previous study.

There were **18 LGBTQ characters (3.8 percent of all LGBTQ characters) counted with a disability.** This is a decrease of nine characters and 0.7 percentage points from the previous study.

There was only **one LGBTQ character (0.2 percent) counted this year living with HIV.**

Of all 468 LGBTQ characters counted, at least **170 (36 percent) will not be returning** due to series cancellations or endings, miniseries/anthology format, or a character dying or leaving the show. Of those, 112 LGBTQ characters (24 percent) won't be returning due to series cancellation or ending.

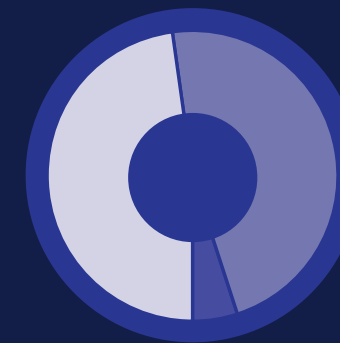
RACIAL BREAKDOWN OF TOTAL LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
WHITE	46%	216
BLACK	20%	95
LATINE	9%	40
API	8%	39
MULTIRACIAL	8%	37
MENA	3%	13
INDIGENOUS	2%	8

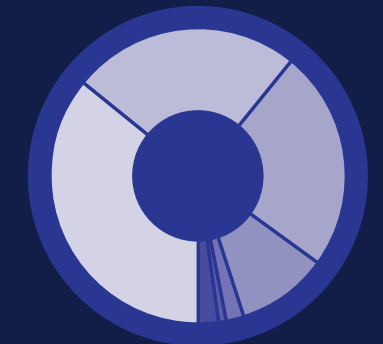
*an additional 20 (four percent) characters are non-human.

GENDER BREAKDOWN OF TOTAL LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
MEN	48%	224
WOMEN	47%	220
NONBINARY	5%	24

SEXUAL ORIENTATION BREAKDOWN OF TOTAL LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	36%	167
LESBIAN	25%	118
BISEXUAL+	24%	113
QUEER	10%	49
STRAIGHT	2%	7
ASEXUAL	1%	4
SEXUAL ORIENTATION UNDETERMINED	2%	10



SUMMARY OF BROADCAST FINDINGS

GLAAD counted 454 series regulars on 64 primetime scripted series on all five broadcast networks (ABC, CBS, The CW, FOX, and NBC) for the 2023-24 season. Of those, 39 series regulars are LGBTQ. This is a decrease of 31 characters (44 percent) from last year's 70 LGBTQ characters. There are also significantly fewer overall characters and shows, down from 659 characters (a 31 percent decrease) across 88 shows (a 27 percent decrease) counted in the 2022-23 season.

The percentage of LGBTQ series regulars on scripted primetime series on the five broadcast networks is 8.6 percent. This is a decrease of two percentage points from 10.6 percent in the last report, and the lowest this percentage has been since the 2017-18 season.

In addition to the 39 LGBTQ series regulars on broadcast, GLAAD counted an additional 25 recurring characters, down from last year's 31 (a 19 percent decrease). This makes the total LGBTQ characters on broadcast 64, a significant decrease from last year's 101 characters and less than half of the 2021-2022 season's 141 LGBTQ characters.

Of these 64 LGBTQ characters, 35 (55 percent) are women, 27 (42 percent) are men, and two characters (three percent) are nonbinary.

After lesbian characters were the leading demographic in the 2021-2022 season, gay men are in the plurality for the second year running. Of the 64 LGBTQ characters, 24 (38 percent) are gay men, an increase of four percent but a decrease of ten characters from the previous report.

There are 20 lesbian characters counted on broadcast (31 percent), a decrease of 13 characters and two percentage points from the 2022-23 report.

Of the 64 LGBTQ characters, 12 (19 percent) are bisexual+. This is a decrease of seven percentage points and 14 characters. Of the bi+ characters, ten are women and two are men.

Five of the 64 LGBTQ characters (eight percent) are queer and do not use another label, an increase of four characters and seven percentage points.

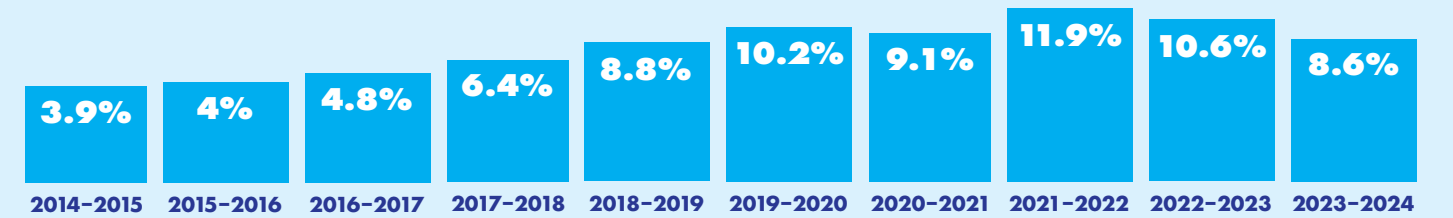
There are three transgender characters counted (five percent of all LGBTQ characters), which is a decrease of four characters from last report and a drop of two percentage points. Of the trans characters, one is a bi+ woman, one is a straight man, and one is nonbinary with an undefined sexual orientation.

There are once again zero asexual characters on scripted primetime broadcast this year.

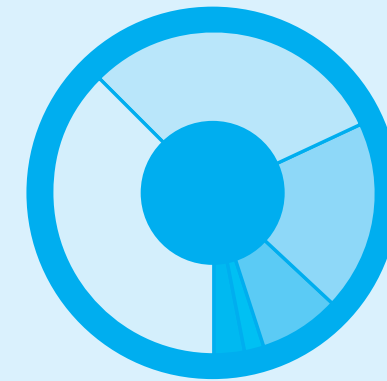
There are 31 characters of color (48 percent) counted among scripted series, a consistent percentage with last year, but a decrease of 17 characters.

Of all 64 LGBTQ characters counted, at the time of this report's release, 13 characters (20 percent) will not return next year due to series cancellations or endings.

LGBTQ SERIES REGULARS ON BROADCAST OVER TIME



SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	38%	24
LESBIAN	31%	20
BISEXUAL+	19%	12
QUEER	8%	5
STRAIGHT	2%	1
SEXUAL ORIENTATION UNDETERMINED	3%	2

This is the second year in a row that the percentage of LGBTQ series regulars on broadcast has decreased. This year's decrease, however, is far more dramatic, down a full two percentage points and the lowest this number has been in six years.

A fraction of this decrease can be attributed to the Writers Guild of America and the Screen Actors Guild strikes halting production. As a result, inclusive shows such as FOX's *9-1-1: Lone Star* and The CW's *All American: Homecoming* will not return until after this research period ends. Additionally, several new series were delayed until next season. However, this downward trend was emerging long before the strikes. Many shows that included LGBTQ ensembles or protagonists were canceled or concluded in the last year, such as ABC's *The Rookie: Feds*, The CW's *Gotham Knights*, *Riverdale*, and *Roswell, New Mexico*, and NBC's *New Amsterdam*, among others. New inclusive programming has not been ordered to replace these canceled series, thus overall LGBTQ inclusion is suffering.

In fact, there is not a single series currently on broadcast that has an LGBTQ character as the sole protagonist. While LGBTQ ensembles thrive on shows such as ABC's *Grey's Anatomy* and the recently canceled *Station 19*, lead LGBTQ characters are lacking. Over the past few years, series with both LGBTQ leading characters and LGBTQ ensembles were warmly received by fans, such as The CW's *Batwoman* and DC's *Legends of Tomorrow* and ABC's *The Rookie: Feds*, yet, once again, no programming has been ordered to replace them.

As for the individual networks, ABC has the highest percentage of LGBTQ series regulars at 15 percent, a 2.6 percentage point increase from last season. This is due to strong ensembles on *Grey's Anatomy* and *Station 19*, as well as picking up popular procedural drama *9-1-1* after it was canceled by FOX. There are also standout LGBTQ characters in ensemble comedies *Abbott Elementary* and *Not Dead Yet*.

There is a large gap between ABC's 15 percent and the next highest percentage of series regulars, which is CBS at 9.2 percent. This is an increase of three percentage points from the previous season. CBS, which has regularly placed last, sees this increase due to including several queer women on its procedurals, including a lesbian fan favorite couple on *NCIS Hawai'i*, as well as *Tracker*, *FBI: Most Wanted*, *NCIS*, *The Equalizer*, and more. On NBC, 7.3 percent of series regulars are LGBTQ, which is an increase from last year's 5.6 percent. This is due to characters on *Found*, *The Irrational*, *Quantum Leap*, and more.

The CW has decreased its percentage dramatically from 14.8 percent in the 2022-2023 season to 6.3 percent in the 2023-2024 season. This is the first time in seven years that The CW did not have the highest percentage of LGBTQ series regulars on broadcast. This was expected, given that after Nexstar purchased The CW in 2022, nearly all original programming was canceled, and the company intended to cut costs and appeal to an older demographic, thus shuttering many shows featuring young LGBTQ people. Now, two years after this purchase, the effects are clear, as The CW's inclusion and

relevancy have both dropped significantly. The majority of LGBTQ characters are now on Canadian imports to The CW, including *Family Law*, *Run the Burbs*, and *The Sullivan Sisters*.

The network with the lowest percentage of LGBTQ series regulars is FOX at 5.2 percent, a major decrease from last year's 13.2 percent. A large part of this can be attributed to the cancellation of *9-1-1*, which was picked up by ABC, and that *9-1-1: Lone Star*, which includes a diverse LGBTQ cast, will not air its next season until fall of 2024. Inclusive series on FOX this season include *Alert: Missing Persons Unit*, *Animal Control*, and *The Great North*.

There was a lack of new programming on broadcast compared to other years, given the late start of production due to the WGA and SAG strikes. However, there are still a few new series that feature LGBTQ characters, including a lesbian couple in CBS's *Tracker*, a married gay man in NBC's *Found* and the lead's lesbian sister on *The Irrational*. Broadcast is also weakening when it comes to the diversity of its LGBTQ characters. Though there is an equal percentage of LGBTQ characters of color compared to last year, that

number falls far beneath the previous high of 58 percent in the 2021-2022 season. Further, broadcast counts only one character with a disability (Izzy Harris on NBC's *La Brea*) and that show is now canceled. There was also a major decrease in transgender representation, with only three trans characters, less than half of the previous year's study.

GLAAD'S RECOMMENDATIONS

In last year's study, GLAAD urged broadcast networks to order series starring LGBTQ characters in leading roles and to include larger LGBTQ ensembles. As many new series could not come to fruition because of the strikes, this is still an action item for broadcast. It is essential to greenlight these series and to create meaningful and dynamic LGBTQ stories, or the audience for an already dwindling platform will drop further.

Additionally, only nine of the 36 series that included LGBTQ characters were comedies. Broadcast comedy has historically been a genre where LGBTQ stories thrive, from *Will and Grace* to *Modern Family* to *Glee*. The LGBTQ-inclusive comedies that are currently airing, such as ABC's *Abbott Elementary* and CBS's *Ghosts*, are some of the most successful broadcast shows on the air. Inclusion in this genre can bolster a network, as well as invite LGBTQ characters into family's living rooms and shift the hearts and minds of America.

If new series are not ordered by the broadcast networks, the future looks even more dire. With inclusive series including *Station 19*, *Run the Burbs*, and *La Brea* ending, broadcast TV needs to step up if they want to remain relevant in a world where people continue to turn to other platforms.

GENDER IDENTITY OF TRANS CHARACTERS

1 TRANS MAN



1 TRANS WOMAN



1 TRANS NONBINARY



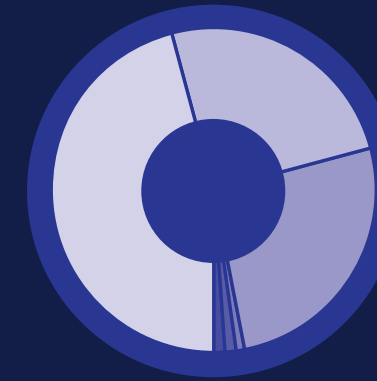
RANKING OF BROADCAST NETWORKS BY LGBTQ CHARACTER INCLUSION

percentage of LGBTQ series regulars of all series regulars

#1	#2	#3	#4	#5
ABC	CBS	NBC	The CW	FOX
15%	9.2%	7.3%	6.3%	5.2%



SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	46%	35
LESBIAN	25%	19
BISEXUAL+	26%	20
QUEER	1%	1
ASEXUAL	0%	0
STRAIGHT	1%	1
SEXUAL ORIENTATION UNDETERMINED	1%	1

SUMMARY OF CABLE FINDINGS

For the 2023-24 season on primetime scripted cable, GLAAD counted 77 LGBTQ characters across cable TV. This is a decrease of 62 characters (45 percent) from last year's 139. This number is made up of 49 series regular characters and 28 recurring characters.

These 77 LGBTQ characters are made up of 47 men (61 percent of all LGBTQ characters), 27 women (35 percent), and three nonbinary characters (four percent). This is a stark difference from last year, when 53 percent of cable characters were women, 41 percent were men, and seven percent were nonbinary.

Gay men make up almost half of the LGBTQ characters on cable. Of the 77 LGBTQ characters, 35 (46 percent) are gay men. This is a decrease of 11 characters, but an increase of 13 percentage points year over year.

Lesbian representation decreased for the second year in a row. Now, only 19 of the LGBTQ characters on cable (25 percent) are lesbians. This is a decrease of 21 characters and four percentage points.

Bisexual+ representation also saw a decrease year over year. Of the 77 LGBTQ characters on cable, 20 (26 percent) are bisexual+, a decrease of 19 characters and two percentage points. Of the bi+, characters, 12 are men, six are women, and two are nonbinary.

There are only two transgender characters counted on primetime scripted cable, three percent of all LGBTQ characters. This is a decrease of seven characters and four percentage points. One is a straight trans woman, and one is nonbinary and bisexual+.

There were zero asexual characters counted on cable, after two in the previous study.

Of the 77 LGBTQ characters counted on cable, 37 (48 percent) are characters of color. This is a decrease of two percentage points and 32 characters.

Thirty-eight of the 77 LGBTQ characters (49 percent) will not be returning due to series endings, cancellations, or miniseries/anthology format.

The two most inclusive networks this season are FX and Showtime, which both count 15 LGBTQ characters on their networks. FX had 15 characters last year as well, one of the few cable networks whose numbers did not decrease. Seven of FX's characters appear in the GLAAD Media Award-winning comedy *What We Do in the Shadows*, which features a house of bisexual vampires. There are significant gay characters on miniseries *Feud: Capote vs. The Swans* and *Justified: City Primeval*, as well as LGBTQ roles in *Breeders*, and *American Horror Story: Delicate*. Given that the upcoming sixth season of *What We Do in the Shadows* will be its final one, that *Feud*, *Primeval*, and *AHS* are all miniseries or anthologies, and *Breeders* has been canceled, the future of this network is precarious. FX has consistently been a leader in LGBTQ content; GLAAD hopes to see more scripted LGBTQ excellence in stories introduced on FX in the coming years, or else the historically queer-inclusive network will leave their LGBTQ fan base behind.

Showtime, which counted 24 characters last year, also counts 15 LGBTQ characters. Nine of these characters appear on the GLAAD Media Award-winning miniseries *Fellow Travelers*, which follows a decades-long love story of two men, from McCarthyism to the AIDS crisis, and

features a rich queer community. Five other characters appear on long running drama *The Chi*, which includes Fatima, one of the few trans characters counted on cable, as well as lesbian couple Nina and Dre. The last character is Taylor Mason for the final season of *Billions*, one of the first nonbinary characters ever counted in this report. While over half of Showtime's characters will not be returning due to *Fellow Travelers* being a limited series, it is worth noting that hit drama *Yellowjackets*, which features many queer characters in its ensemble, is not counted in this report as it will return after the end of this current research period.

Starz features 11 LGBTQ characters, one less than last year. This includes lead lesbian character Jackie in the final season of detective drama *Hightown*, both the titular mother and son in upcoming historical miniseries *Mary & George*, and three of the main ensemble characters of *Minx*, a 70s set comedy that had been previously canceled on Max, only for Starz to revive it for a second and final season. There are also multiple supporting characters in the popular *Power* franchise on Starz. Eight of these 11 characters will not return next year.

GENDER IDENTITY OF TRANS CHARACTERS

0 TRANS MEN

1 TRANS WOMAN

1 TRANS NONBINARY



These three networks account for 53 percent (41 out of 77) of the characters across all of cable. Other networks must step up to fill this void and include ensembles with LGBTQ characters. Two networks, Freeform and HBO, were in the top three last season, with HBO counting 26 characters and Freeform counting 16. This year, HBO counts only five characters, while Freeform counts eight.

On HBO, much of this decrease can be attributed to series with LGBTQ characters that will not return in this research period, such as flagship drama *The Last of Us*, teen drama *Euphoria*, and comedy *Somebody Somewhere*, all of which have been renewed but will not return in this research period. Current HBO programming includes gay character Oscar on period drama *The Gilded Age*, the lead's lesbian stepdaughter on *True Detective: Night Country*, and the recently revealed romance between characters Kevin and Keefe on comedy *The Righteous Gemstones*.

Though Freeform counts more characters than HBO, the situation is much more dire. This is the first time in a decade that Freeform has not been one of the three most inclusive networks on cable. Furthermore, not a single one of these characters will return next year. The majority of LGBTQ characters appear on the final season of long running drama *Good Trouble*, which has boasted a strong LGBTQ ensemble from its first episode and significant bisexual, lesbian, and trans characters over the course of its run. The other characters appear on *grown-ish* and *Praise Petey*, both of which have also come to an end. This is the end of an LGBTQ-inclusive era for Freeform, which has been consistent in its queer content since it was named ABC Family. As Freeform shifts away from scripted content, it is a huge loss for LGBTQ content aimed at young people, which has been a defining part of the last decade of culture.

Other highlights from cable include the return of AMC's hit series *Anne Rice's Interview with the Vampire*, that continues to heighten the queerness of the source material. Syfy continues to air *Chuck*, which centers a gay couple fighting the murderous title doll, and comedy *Reginald the Vampire*, which includes multiple pansexual supporting characters. Overall, science fiction and fantasy shows had a strong showing on cable TV, a bright spot in a year with so many losses.

This year, 48 percent of the LGBTQ characters on scripted cable were characters of color, a two percent decrease from the previous year. As more series are ordered and return after the strike, this needs to be a priority, as does increasing trans representation up from a measly three characters.

GLAAD'S RECOMMENDATIONS

With a near 50 percent decrease from last year's total, the fact that almost half of the 77 characters in this report will not return next year signals an alarmingly rapid drop in LGBTQ inclusion on cable. As nearly every conglomerate has a foot in both cable and streaming, cable scripted programming seems to be quickly falling by the wayside.

Despite narratives to the contrary, cable has the unique power to be appointment television; the high ratings for HBO's *True Detective: Night Country* is one indicator of this, as more people tuned in for this iteration than the anthology's debut season in 2014. There is an audience for cable, especially weekly programs which generate buzz that lasts far longer than just a week.

GLAAD encourages these companies to invest in scripted cable programming, and to build out more shows with LGBTQ ensembles in the vein of *Pose*, *The L Word*, and *Looking*. With *The L Word: Generation Q*'s cancellation last year and *Good Trouble*'s final season airing this year, there is space in the cable market for LGBTQ focused shows.



SUMMARY OF STREAMING FINDINGS

GLAAD counted 327 LGBTQ characters on scripted original series this year, made up of 208 series regular characters and 119 recurring characters. This is a decrease of 29 characters (0.8 percent) from the previous year.

Of these 327 LGBTQ characters, 150 (46 percent) are men, 158 (48 percent) are women, and 19 (six percent) are nonbinary. This is a slight shift toward parity from last year's 46 percent men, 51 percent women, and three percent nonbinary characters.

There are once again more gay men than any other demographic on streaming, with 108 (33 percent) gay men counted here. This is a decrease of 22 characters and four percentage points.

There was also a decrease of lesbian characters on streaming. Of the 327 LGBTQ characters counted on streaming, 79 (24 percent) are lesbians, a decrease of 28 characters and six percentage points.

Bisexual+ representation slightly increased on streaming with 81 (25 percent) bi+ characters. This is a decrease of three characters, but an increase of one percentage point. Of the 81 bi+ characters, 53 are women, 24 are men, and four are nonbinary.

Forty-three characters (13 percent) are queer and do not use any other label for their sexual orientation. This is an increase of 24 characters and eight percentage points.

Four characters (one percent) counted are asexual, a steady number and percentage as last year. As was true last year, all four are on Netflix.

Of the 327 LGBTQ characters counted on streaming, 19 (5.8 percent) are transgender. This is an increase of three characters and 1.3 percent year over year. Of the trans characters, nine are women, four are men, and six are nonbinary. Nine of the trans characters are queer, five are straight, three are bi+, and two are undefined.

Half of the LGBTQ characters on streaming are characters of color, with 164 of the 327 (50 percent) being POC. This is down three percent and 23 characters from the previous year.

Of the 327 LGBTQ characters on streaming, 119 (36 percent) will not return due to series endings, cancellations, or miniseries/anthology format.

As with all of the platforms, streaming series were affected by the WGA and SAG strikes with many series being delayed until after this research period. Many streamers also used the strikes as a scapegoat for their own programming decision to cancel series prematurely.

As has been the case for the last several years, Netflix counts the highest number of LGBTQ characters with 155 LGBTQ characters (47 percent of all LGBTQ characters). This is almost half of the entirety of streaming characters counted in this report. This number has decreased from last year's 183, but several high profile inclusive shows will not be returning this research period, including *Stranger Things*, *The Umbrella Academy* and *XO, Kitty*. It is also worth noting that 59 of these characters (38 percent of the Netflix characters) will not return due to series endings, cancellations, or miniseries/anthology format.

Highlights from Netflix include the final season of *Sex Education*, a show that consistently increased inclusion throughout its four seasons. The final season introduced Roman and Abbi, two trans characters who were in a relationship, and asexual character O, while continuing to tell the story of nonbinary student Cal and established queer characters Eric and Adam. *Sex Education* ending is a huge loss for LGBTQ young adult inclusion, specifically on a show that talked so openly and positively about sex and identity. Popular Swedish teen show *Young Royals* is also coming to a close. The show has always followed the queer relationship between Prince Wilhelm and his classmate Simon, and, as with *Sex Education*, has continued to introduce more queer characters as the series progresses. Spanish-language hit *Elite* aired its seventh and penultimate season in summer 2023, which now follows gay lead Omar off at university, and includes Nico, a trans man, in the ensemble.

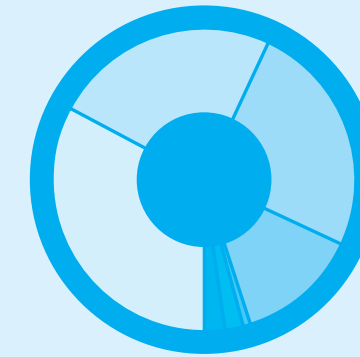
Young adult series that have not yet ended on Netflix include Australian hit *Heartbreak High*, which will return for season two this spring. The series boasts a diverse cast that includes a nonbinary character, an asexual character, an autistic lesbian, and more in the main ensemble. Already renewed is cultural

phenomenon and fan favorite *Heartstopper*, which aired its second season this summer. The show follows the romance between teen boys Nick and Charlie as well as their group of friends, which include trans teen Elle, asexual teen Isaac, lesbian couple Tara and Darcy, and new trans characters added this year. Netflix also premiered and then canceled the new series *Everything Now*, whose lead Mia is in a love triangle with two other women and features additional queer characters in the cast.

New content from Netflix this year includes miniseries *Fall of the House of Usher*, an adaptation of several Edgar Allen Poe stories, which documented a wealthy family's downfall. Many of the Usher siblings were queer as well as the district attorney who served as the framing device of the show. Netflix also adapted the popular graphic novel series and film *Scott Pilgrim vs The World* into the animated *Scott Pilgrim Takes Off*, which changes the plot of the book series and film to make bisexual character Ramona Flowers the protagonist of the series. Other major characters include Scott's gay roommate Wallace, and Ramona's ex Roxie. Netflix also released and then abruptly canceled *Glamorous*, which focused on Marco, a young make-up enthusiast who landed a dream job for a beauty company. At the end of the season, Marco comes out a transgender woman. Another new series from Netflix is *Tore*, a Swedish series which follows the titular Tore, a gay man whose grief leads him on a journey of self-discovery.

Amazon Prime counts the next highest LGBTQ characters on any streamer with 54. This is an increase of 11 characters from the previous report. Many of these characters can be seen on Australian murder-comedy *Deadloch*, whose protagonist is Dulcie, a lesbian detective, with an ensemble that includes her wife and the prominent lesbian community of their small town. Amazon also debuted multiple adult animated series that included queer characters at the center, including *Hazbin Hotel*, a musical comedy featuring a queer protagonist trying to rescue others from hell, and *The Second Best Hospital in the Galaxy*, which features several LGBTQ doctors in this science fiction medical show.

SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	33%	108
LESBIAN	24%	79
BISEXUAL+	25%	81
QUEER	13%	43
ASEXUAL	1%	4
STRAIGHT	2%	5
SEXUAL ORIENTATION UNDETERMINED	2%	7

Also on Amazon is *Good Omens*, which expanded on the novel source material in the second season to include an explicit romance between its leads: the angel Aziraphale and the demon Crowley, as well as a secondary lesbian romance. The steamer also aired the second season of *The Wheel of Time*, which features bisexual protagonist Moraine. Amazon aired the second and final season of *With Love* in 2023, which features a strong LGBTQ ensemble, including the lead gay couple Jorge and Henry, as well as Sol, Jorge's trans cousin who had a romance of their own. Of the 54 characters on Amazon, 16 (30 percent of all Amazon characters) will not return.

Max has 38 LGBTQ characters counted for the 2023-2024 season, four more than the previous report. Several of these are on the second season of canceled comedy *Our Flag Means Death*. The series followed fictionalized versions of famous pirates and centered a queer romance between Stede Bonnet and Blackbeard. The show had a large ensemble which also featured nonbinary pirate Jim. Another show that is ending from Max is Canadian comedy *Sort Of*, which follows Pakistani trans nonbinary lead Sabi, navigating their life in Toronto and amassing a community of LGBTQ people around them. Both these shows are massive losses for the streamer.

Returning series on Max include *Harley Quinn*, which continues to tell the antics of the villains in Gotham, with the romance between Harley Quinn and Poison Ivy at the center. *And Just Like That...* aired its second season this summer, and continues to explore Miranda's sexuality, as well as nonbinary character Che Diaz, though it has been confirmed that Che will not return for the third season. New series include

Adventure time: Fionna and Cake, which features couple Marshall Lee and Gary Prince, the gender bent version of *Marceline and Princess Bubblegum* from the original cartoon. *Comedy Hacks* will return this spring, whose cast includes bisexual protagonist Ava, and gay supporting character Marcus. Nineteen of the 38 characters on Max (50 percent) will not return.

Hulu counts 25 LGBTQ characters, 12 fewer than last year. These are featured on new series *Culprits*, where lead character Joe has a husband and child, and is trying to hide his criminal past. FX on Hulu also aired miniseries *The Full Monty*, a continuation of the film, which includes gay and lesbian characters in the ensemble. New series *Black Cake* and *Such Brave Girls* include queer women among their cast, as well as the canceled series *Death and Other Details*. Returning adult animated comedy *Solar Opposites* also included a special this year where lead characters, an alien couple named Korvo and Terry, got married.

Paramount+ counts 21 LGBTQ characters on their streaming service, an increase of 11 characters from the previous year. Many of these are on the final season of *Star Trek: Discovery*, which has been a flagship series for inclusion over its run, with gay couple Paul Stamets and Hugh Culber returning, as well as transgender character Adira. There are also several LGBTQ characters on Canadian medicine show *SkyMed*, including queer couple Lexi and Stef, whose romance was a large part of season two. Other Paramount+ series that featured queer characters include the final season of *iCarly*, teen drama *School Spirits*, FBI drama *Special Ops: Lioness*, and more.

GENDER IDENTITY OF TRANS CHARACTERS

4 TRANS MEN



9 TRANS WOMEN



6 TRANS NONBINARY



There are 11 characters counted on Apple TV+, the same as the previous year. This was the only streamer that did not answer GLAAD’s questions about which shows were returning, so there may be omissions on this list, as it is based only on publicly available information. Period drama *The Buccaneers* included a lesbian couple in their ensemble of young women in the 19th Century. Popular drama *The Morning Show*’s third season continued to explore the relationship between bisexual lead Bradley and her love interest Laura. The second season of comedy *Loot* will return this spring which features prominent gay character Nicholas. Other LGBTQ inclusive Apple TV+ shows include *Acapulco*, *The Big Door Prize*, *Foundation*, and more. Peacock also counts 11 LGBTQ characters, 13 less than the previous report. These characters include the leads on British drama *Vigil*, supporting characters in comedy *Ted*, kids’ show *Superbuns*, and further shows that will air later in this research period.

Disney+ counts only 10 characters, a decrease of four from the previous year. A majority of those appeared on the final season of teen series *High School Musical: The Musical: The Series*, which introduced more and more LGBTQ characters as the series progressed. Its loss will be significant for the streamer. Disney+ also counts queer leads in the upcoming season of *Doctor Who*, as well as Marvel hit *Loki*.

Of the 327 characters counted on streaming, 164 (50 percent) of them are characters of color. This is a decrease of 23 characters and three percent from the previous year. Even so, streaming is the only platform to meet the goal of 50 percent characters of color.

GLAAD’S RECOMMENDATIONS

Though streaming’s numbers decreased, it is a far less dramatic decrease than the other platforms. It’s clear that scripted content still has a home on streaming. However, an alarming number of inclusive streaming series will not be returning next year. Streamers need to invest in long-running series that put LGBTQ characters front and center. According to the MRI-Simmons Fall 2023 Survey, two in five LGBT people say they subscribe to streaming services for original content specifically and are 15 percent more likely than non-LGBT people to do so. This is a valuable audience for new streaming originals and it would be detrimental to the streamers to lose this audience by canceling these inclusive streaming originals.

Many incredible series with diverse LGBTQ ensembles have thrived on streaming, starting over a decade ago with *Orange is the New Black*. With shows like *Sex Education*, *High School Musical: The Musical: The Series*, *Our Flag Means Death* and *Sort Of* coming to a close, streaming has a duty to keep pushing series that include a variety of different perspectives on LGBTQ lives.



CANCELED SERIES

Given the continuing and escalating trend of LGBTQ-inclusive series being canceled or abruptly ending after one or two seasons, GLAAD added this chapter last year to track the inclusive shows that were canceled year over year.

There are 468 LGBTQ characters counted in this report, a decrease of 128 characters from the 596 in the previous report. It is worth noting that several LGBTQ-inclusive series have been delayed due to production schedules and the strikes and will return in future reports, such as *The Last of Us*, *The Umbrella Academy*, *Yellowjackets*, *Harlem*, and more. The vast majority of those losses, however, are due to canceling or ending LGBTQ-inclusive series.

2023 marked a significant year in the TV industry, as the Writers Guild of America and the Screen Actors Guild both went on strike. The strikes were a culmination of many factors facing both film and television including, but not limited to, lack of pay, lack of residuals for streaming series, lack of upward mobility, and artificial intelligence. The writers’ strike stretched from May to September, and the actor’s strike lasted from July through November. During this time, the AMPTP, the official collective bargaining representative of the major studios, took months to come to the negotiating table, costing themselves

time and money. Another unfortunate side effect of the AMPTP’s refusal to listen to workers is that many streamers and networks used the strikes as an excuse to cancel series, many of them inclusive.

This reputation of canceling series before they find their footing is detrimental to a studio’s business. According to a YouGov survey, over a quarter of viewers wait for the finale before watching a series, and will not watch if there is an unresolved ending.

A non-exhaustive list of series which included LGBTQ leads and/or ensembles that were canceled or ended during the strikes include *A League of Their Own*, *The Other Two*, *Single Drunk Female*, *Grease: The Rise of the Pink Ladies*, *Gotham Knights* and more. These were all series that were tracked in the previous report, but are not in this current one.

Of the 468 LGBTQ characters counted here, 170 (36 percent) characters will not return next year. Of those, 58 (12 percent) won’t return due to a miniseries/anthology format or a character not returning and 112 (24 percent) won’t return due to series cancellations or endings. Overall, there are 36 series that have officially been canceled that include LGBTQ characters.

STREAMER	# OF LGBTQ CHARACTERS	STREAMER	# OF LGBTQ CHARACTERS
NETFLIX	155	PARAMOUNT+	21
AMAZON	54	PEACOCK	13
MAX	38	APPLE TV+	11
HULU	25	DISNEY+	10

Five of those series are on broadcast, amounting to 13 characters who will not return (20 percent of all LGBTQ characters on broadcast). This includes four characters on beloved *Grey's Anatomy* spinoff *Station 19* and four on The CW's Canadian import *Run the Burbs*, which was not only canceled, but pulled from the network before the season finished. Other canceled series on broadcast include ABC's *The Good Doctor*, and NBC shows *La Brea* and *Transplant*.

On cable, 19 characters (25 percent of all LGBTQ characters on cable) on eight shows won't be returning due to series cancellations or endings. This is most apparent on the Disney owned network Freeform: all three of their LGBTQ-inclusive scripted shows, which count eight characters total, will not return. This is particularly disheartening as no new scripted series have been ordered to take their place. Six of these characters appear on the final season of *Good Trouble*, which has been a leading show for LGBTQ inclusion for its entire run. Other canceled series include *Minx* on Starz, which was canceled for the second time and featured several queer characters in its ensemble; *Billions* on Showtime, which broke ground with its portrayal of nonbinary character Taylor; *Hightown* on Starz, which had a lesbian lead, and more.

As for streaming, 80 characters (24 percent of all LGBTQ characters on streaming) on 23 shows won't be returning due to series cancellations or endings. Half of these characters are on Netflix originals. These include queer-led series such as *Sex Education*, *Young Royals* and *Glamorous*. Seventeen of these characters are on Max, with eight characters on beloved pirate comedy *Our Flag Means Death*, and five on Canadian dramedy *Sort Of*. Both shows featured groundbreaking nonbinary representation. Ten characters on Amazon won't return, including four on queer family comedy *With Love*, and five on mystery thriller *Harlan Coben's Shelter*. Paramount+ counts seven characters that won't return, the majority on *Star Trek: Discovery*. All five of Disney+'s characters were on the final season of teen musical show *High School Musical: The Musical: The Series*.

The situation becomes even more worrisome when the demographics of these characters are examined. In terms of gender, 53 percent of the LGBTQ characters on canceled shows are women, compared to only 47 percent of all LGBTQ characters counted. Another concerning statistic is that nearly half of all nonbinary characters (11 of 24) are on canceled series. The same is true of transgender characters; ten of 24 trans characters are also on series that have been canceled or ended. In terms of race, 55 percent of characters on canceled or ended series are characters of color, compared to 50 percent of total characters.

Not only is the number of series with LGBTQ characters declining, but the LGBTQ characters who are disappearing from our screens are from the most underrepresented demographics, and therefore are the most critical to see remain on air. Women, trans characters, nonbinary characters, and characters of color are essential to have LGBTQ characters that reflect the world and uplift our society's most vulnerable. If these stories disappear, the results could be detrimental.

As more of these important LGBTQ shows are disappearing from screens, the solution is not only to greenlight new work featuring the diversity of the LGBTQ community, but for those shows to be fully supported. As mentioned in previous reports, when networks and streamers put their full weight and marketing behind a series, it leads to success, with hits such as HBO's *The Last of Us*, ABC's *Abbott Elementary* and Netflix's *Stranger Things*. Putting this promotional effort behind new inclusive series is paramount and will lead to necessary inclusion.

GENDER IDENTITY OF TRANS CHARACTERS ON CANCELED SERIES

1 TRANS MAN



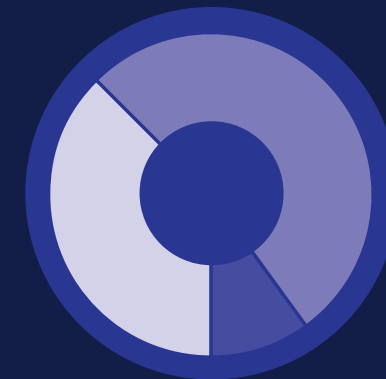
3 TRANS WOMEN



6 TRANS NONBINARY

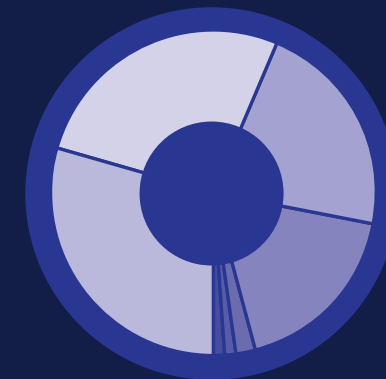


GENDER OF LGBTQ CHARACTERS ON CANCELED SERIES



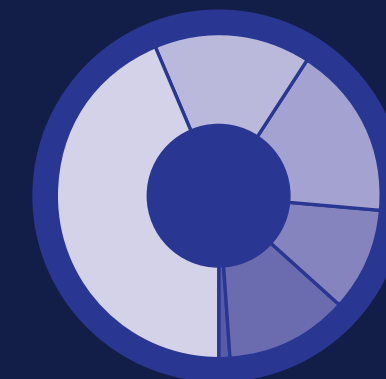
IDENTITY	%	# OF CHARACTERS
MEN	38%	42
WOMEN	53%	59
NONBINARY	10%	11

SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON CANCELED SERIES



IDENTITY	%	# OF CHARACTERS
GAY	30%	33
LESBIAN	27%	30
BISEXUAL+	22%	25
QUEER	18%	20
STRAIGHT	2%	2
ASEXUAL	1%	1
SEXUAL ORIENTATION UNDETERMINED	1%	1

RACIAL DIVERSITY OF LGBTQ CHARACTERS ON CANCELED SERIES



IDENTITY	%	# OF CHARACTERS
WHITE	43%	48
BLACK	15%	17
LATINE	17%	19
API	10%	11
MULTIRACIAL	12%	13
MENA	1%	1
INDIGENOUS	0%	0

*an additional three (three percent) characters are non-human.



GENDER REPRESENTATION

There were more LGBTQ women than men on broadcast for the fifth year running. Of the 64 LGBTQ characters on primetime scripted broadcast, 35 (55 percent) are women, 27 (42 percent) are men, and two (three percent) are nonbinary. Of these characters, 20 (31 percent) are lesbians, 10 (16 percent) are bi+ women, and five (eight percent) are queer women. One of the bi+ women is also trans. There are 24 (38 percent) gay men, two bi+ men (three percent) and one straight trans man (one percent). There are two nonbinary characters on broadcast, both who have undefined sexual orientations.

The percentage of both bi+ men and women decreased year over year, and there was a slight decrease in lesbian representation as well. Trans men, women, and nonbinary characters all decreased from the previous study, both in number and percentage.

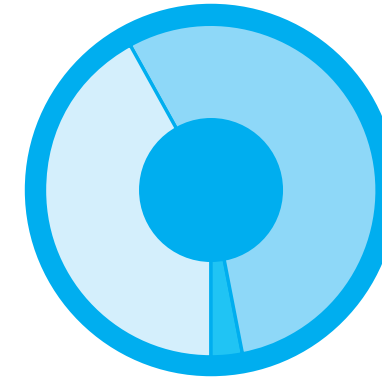
For the past four years, there has been a slant toward women characters on cable. This year, the numbers have dramatically shifted to favor men. Of the 77 LGBTQ characters counted on primetime scripted cable, 27 (35 percent) are women, 47 (61 percent) are men, and three (four percent) are nonbinary. Out of those characters, 19 (25 percent) are lesbians, six (eight percent) are bi+ women, one (one percent) is a queer woman, and one (one percent) is a straight trans woman.

Nearly half of all LGBTQ characters on cable are gay men, at 35 out of 77 (46 percent). There are additionally 12 (16 percent) bi+ men. There are no trans men counted on cable this year. There are three nonbinary characters, two of whom are bi+ and one who has an undefined sexual orientation.

Year over year, there was a large decrease in bi+, lesbian, and trans women, as well as a decrease in trans men and nonbinary characters. The only demographic that increased was cisgender men.

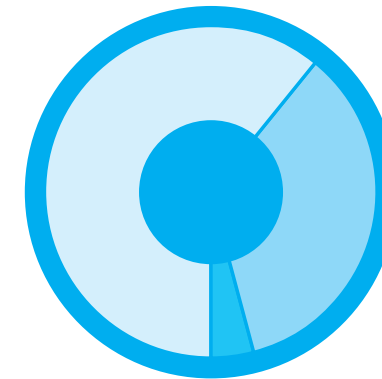
On scripted original streaming series, there is a slight lean toward women, with 158 (48 percent) of the 327 LGBTQ characters being women, along with 150 (46 percent) men, and 19 (six percent) nonbinary characters. Of those same characters, 79 are lesbians (24 percent), 53 are bi+ women (16 percent), and 19 are queer women (six percent). Of the nine trans women on streaming, four are straight, two are queer, one is bi+, and two have undefined sexual orientations. There are 108 (33 percent) gay men on streaming, 24 (seven percent) bi+ men, and 15 (five percent) queer men. There are four trans men counted on streaming, three queer and one straight. Of the 19 nonbinary characters counted on streaming, nine are queer, four are bisexual+, one is gay, and five are undefined.

GENDER OF LGBTQ CHARACTERS ON BROADCAST



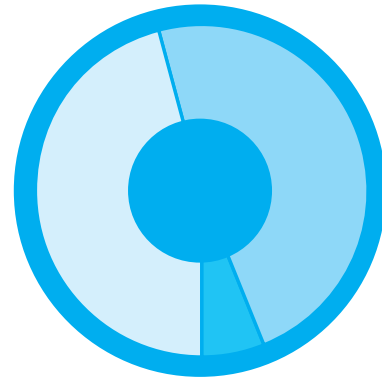
IDENTITY	%	# OF CHARACTERS
MEN	42%	27
WOMEN	55%	35
NONBINARY	3%	2

GENDER OF LGBTQ CHARACTERS ON CABLE



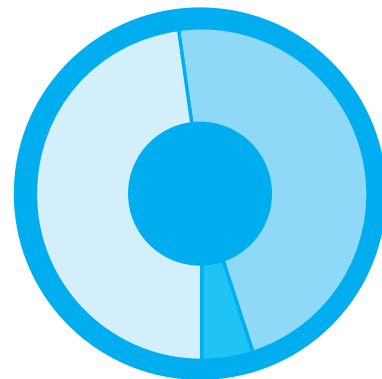
IDENTITY	%	# OF CHARACTERS
MEN	61%	47
WOMEN	35%	27
NONBINARY	4%	3

GENDER OF LGBTQ CHARACTERS ON STREAMING



IDENTITY	%	# OF CHARACTERS
MEN	46%	150
WOMEN	48%	158
NONBINARY	6%	19

GENDER OF TOTAL LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
MEN	48%	224
WOMEN	47%	220
NONBINARY	5%	24

There was a welcome increase in nonbinary characters on streaming year over year. There was a decrease in both gay men and lesbian representation, though bi+ representation remained steady. There was also a slight decrease of trans characters. There was a significant increase of characters who are queer and don't identify with any other label.

Across all platforms, men very slightly outnumber women. Of the total 468 characters counted in the tally, 220 (47 percent) are women, 224 (48 percent) are men, and 24 (five percent) are nonbinary. There are 118 (25 percent) lesbian characters, 69 (15 percent) bi+ women, and 25 (five percent) queer women. There are 11 trans women (two percent) counted across all platforms; five are straight, two are bi+, two are queer, and two have an undefined sexual orientation.

There are 167 (36 percent) gay men, 38 (eight percent) bi+ men, and 15 (three percent) queer men. Of the five trans men (one percent of all LGBTQ characters) counted across all platforms, three are queer and two are straight. Of the 24 nonbinary characters counted this year, nine are queer, six are bisexual+, one is gay, and eight have undefined sexual orientations.

Overall, this is a decrease in percentage of LGBTQ women, with slight increases for LGBTQ men and nonbinary characters. Lesbian women saw a decrease of five percentage points, while the percentage of bi+ women and trans women slightly decreased. That said, there was an increase in the percentage of women who identify exclusively as queer. The percentage of gay, bi+, and queer men slightly increased while trans men significantly decreased.

Josie Totah as Mabel and Mia Threapleton as Honoria, *The Buccaneers*





RACE & ETHNICITY

Four years ago, GLAAD challenged the industry to have every platform count at least 50 percent characters of color. This year both broadcast and cable fell short of that challenge, and no platform improved upon their previous percentage.

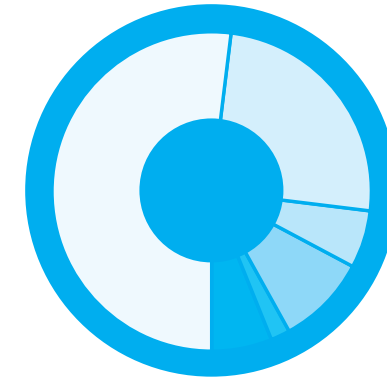
On primetime scripted broadcast, there are 31 LGBTQ characters of color (48 percent of all LGBTQ characters). This is the same percentage as the previous year and marks the second year in a row that broadcast has fallen beneath fifty percent, after meeting GLAAD's challenge the previous three years. Cable saw a decrease in the percentage of characters of color. Of the 77 LGBTQ characters on cable, 37 (48 percent) are characters of color, a drop of two percentage points from last year, which fails to meet the 50 percent benchmark. LGBTQ characters on streaming also saw a three percentage point drop down to 164 out of

327 characters (50 percent) from last year's high of 53 percent. This is the only platform that met the challenge, but barely scraped by.

Of the total 468 LGBTQ characters counted on all three platforms, 232 (50 percent) are characters of color. This is a one percentage point decrease from last year's 51 percent. As noted in last year's report, a significant number of characters of color were on canceled series, which foretold this decline. Unfortunately, the same is true this year, as 55 percent of characters who are on canceled or ended series are characters of color.

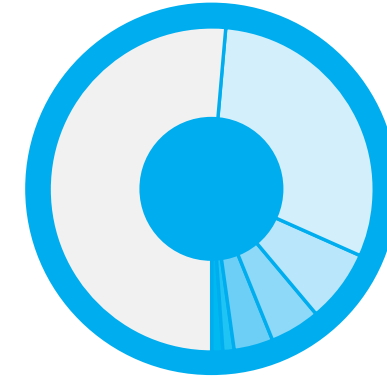
The industry needs to prioritize the inclusion of diverse LGBTQ people of color, both in greenlighting and promoting those stories.

RACIAL DIVERSITY OF LGBTQ CHARACTERS ON BROADCAST



IDENTITY	%	# OF CHARACTERS
WHITE	52%	33
BLACK	25%	16
LATINE	6%	4
API	9%	6
MENA	2%	1
INDIGENOUS	0%	0
MULTIRACIAL	6%	4

RACIAL DIVERSITY OF LGBTQ CHARACTERS ON CABLE



IDENTITY	%	# OF CHARACTERS
WHITE	51%	39
BLACK	30%	23
LATINE	7%	5
API	5%	4
MENA	4%	3
INDIGENOUS	1%	1
MULTIRACIAL	1%	1

*one additional character is non-human.

RACIAL DIVERSITY OF LGBTQ CHARACTERS ON STREAMING



IDENTITY	%	# OF CHARACTERS
WHITE	44%	144
BLACK	17%	56
LATINE	10%	31
API	9%	29
MENA	3%	9
INDIGENOUS	2%	7
MULTIRACIAL	10%	32

* 19 additional characters are non-human.



REPRESENTATION OF LGBTQ BLACK CHARACTERS

The lack of growth in Black LGBTQ representation on screen in the past few years has been a constant concern for the community. GLAAD’s Communities of Color and Media team has launched multiple initiatives to increase Black queer storytellers in Hollywood.

The inaugural Black Queer Creative Summit (BQCS), an in-person event, specifically geared towards educating, empowering, and training emerging Black LGBTQ creatives across five sectors of the entertainment industry: executives, creators, behind the scenes, on-screen talent, and music supervision. The Summit spotlights, celebrates, and curates professional growth opportunities for Black LGBTQ creative leaders, fostering a pathway for the next generation of Black LGBTQ artists through event keynotes, fireside chats, workshops, and mentorship opportunities.

The Equity in Media and Entertainment Initiative (EMEI), which is a year-long program designed specifically for Black LGBTQ creatives to elevate Black queer storytelling in entertainment and media. EMEI serves as a pathway to build and strengthen professional networks, advance access to executive leaders and spaces, and support early development of original creative projects. The alumni of these programs are a valuable resource that the industry should call on in order to create meaningful representation for a vital part of the community.

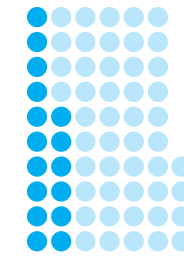
Of the 64 LGBTQ characters counted on primetime scripted broadcast programming, 16 (25 percent) are Black. This is an increase from last year’s 21 percent, but still below the previous year’s 29 percent. Some highlights of Black LGBTQ representation on broadcast include lesbian characters Coop and Patience on The CW’s *All American*, Hen and Karen on ABC’s *9-1-1*, as well as Black LGBTQ characters on procedurals such as *FBI: Most Wanted*, *The Irrational*, *Fire Country*, and more.

There was also an increase of Black LGBTQ characters on primetime scripted cable. Of the 77 LGBTQ characters counted, 23 (30 percent) are Black. This is an increase from the 24 percent counted last year. Cable has counted several shows with predominantly Black casts that include LGBTQ characters in their ensemble, including Starz’s *Power* franchise, with Black queer characters in both *Raising Kanan* and *Ghost*. BET also continues to include gay and bi+ men on *Tyler Perry’s Sistas* and *The Oval*. Showtime’s *The Chi* continues to grow the LGBTQ characters in its ensemble, and features the only trans woman on cable, Fatima.

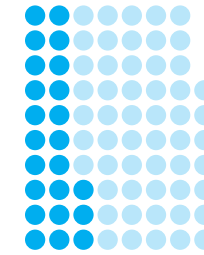
Streaming was the only platform where Black LGBTQ representation decreased year over year. Of the 327 LGBTQ characters on scripted streaming originals, 56 (17 percent)

are Black, a slight decrease of one percentage point from last year’s 18 percent. Highlights include lead characters Marie and Andre on Amazon’s *Gen V*, the new Doctor and companion Rose on *Doctor Who*, the lead Joe and his husband in Hulu’s *Culprits*, trans character Elle on Netflix’s *Heartstopper*, Eric and Cal on the final season of Netflix’s *Sex Education*, Tristan and Lexi on Paramount+’s *SkyMed*, and more.

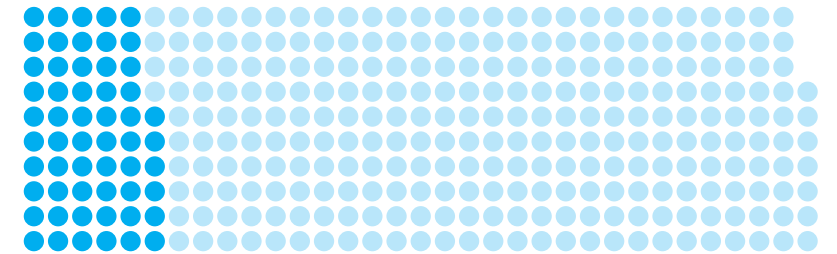
Across all three platforms, Black representation remained steady with 95 Black LGBTQ characters of 465 LGBTQ characters (20 percent). This is the same percentage as the previous year.



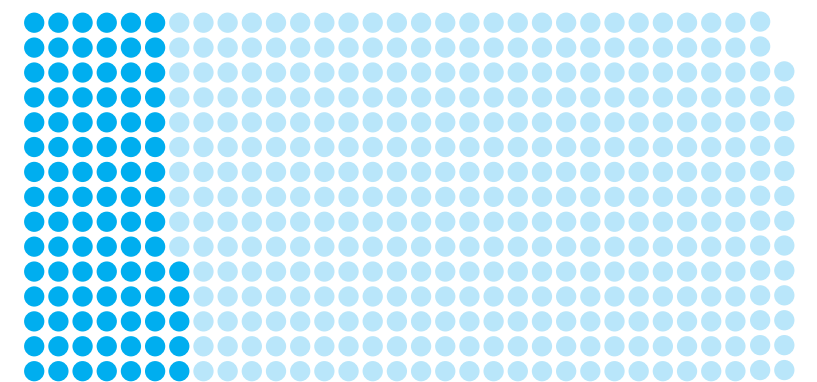
Of the 64 LGBTQ characters counted on the five broadcast networks, 25 percent (16) are Black.



Of the 77 LGBTQ characters counted on cable networks, 30 percent (23) are Black.



Of the 327 LGBTQ characters counted on eight streaming services, 17 percent (56) are Black.



Of the 468 LGBTQ characters counted on all platforms, 20 percent (95) are Black.



REPRESENTATION OF LGBTQ LATINE CHARACTERS

Latine representation has consistently under indexed compared to the actual Latine population of this country. Furthermore, its importance cannot be overstated: the U.S. Government Accountability Project Study in 2021 reported that lack of media representation of the Latine community has a direct correlation to stereotypes and violence. A Netflix and GLAAD survey further showed that representing specifically LGBTQ Latine people helps bolster understanding and acceptance from non-LGBTQ people. This year, Latine representation on TV decreased significantly on all platforms, which is highly worrisome.

Of the 64 LGBTQ characters counted on primetime scripted broadcast, only four characters (six percent) are Latine, a decrease of two percent from the previous study. Of those four characters, none are leads, and only two of them are series regulars: Serena on *CSI: Vegas*, and Antonio on *The Spencer Sisters*. ABC, FOX, and NBC all do not count a single LGBTQ Latine character in their lineup.

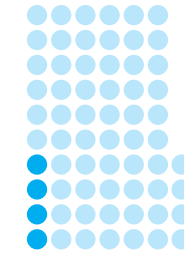
On primetime scripted cable, five (seven percent) of the 77 LGBTQ characters are Latine. This is a large decrease from the 11 percent counted last year, with series cancellations of shows like *The Owl House* and *The L Word: Generation Q* leading to this decline. The five characters counted on cable

include Jackie, the lead of Starz drama *Hightown*, Gael and Lucia on Freeform's *Good Trouble*, Guillermo on vampire comedy *What We Do in the Shadows*, and Richie from comedy *Minx*. Four out of five of those characters are on series that will not return, and the fifth, *What We Do in the Shadows*, has confirmed that its next season will be its last. It is essential that cable orders new series with Latine LGBTQ characters or there may be a complete lack of LGBTQ Latine representation on cable.

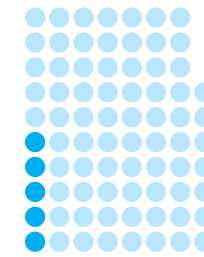
Of the 327 LGBTQ characters counted on scripted streaming originals, 31 (ten percent) of them are Latine. Though this is the highest percentage of all three platforms, it falls far beneath the 17 percent counted last year. Several shows highlighted in the previous report including *A League of Their Own*, *Madre hay Solo Dos*, *Blockbuster*, and *Love, Victor*, were ended or canceled, leaving a large gap of Latine representation. Highlights of Latine representation on streaming include Jorge on the final season of Amazon's *With Love*, Carlos on the final season of *High School Musical: The Musical: The Series*, Jim on the final season of *Our Flag Means Death*, Simon on the final season of *Young Royals*, and Adira on the final season of *Star Trek Discovery*.

Again, none of the listed characters will return next year, so new programming must be ordered. There are still Latine characters on shows that have not been canceled such as *Acalupco*, *Only Murders in the Building*, *Pretty Little Liars: Summer School*, *Nothing to See Here*, and more, but this remains a large void that needs to be filled.

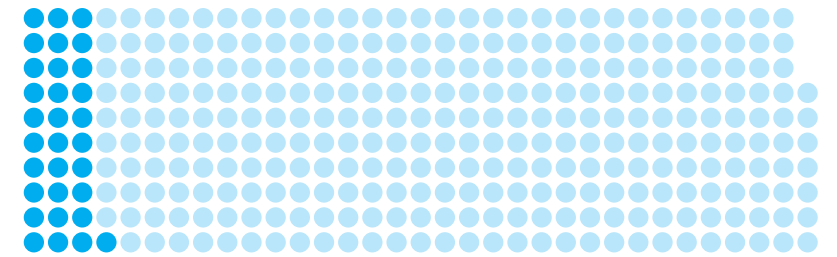
There are 468 LGBTQ characters counted across all three platforms. Of them, 40 (nine percent) are Latine, a decrease of five percentage points from last year's 14 percent. According to the 2021 MPA THEME report, the Hispanic/Latine population regularly over-indexes in streaming views, so if these studios want to keep their loyal audiences, this has to be remedied.



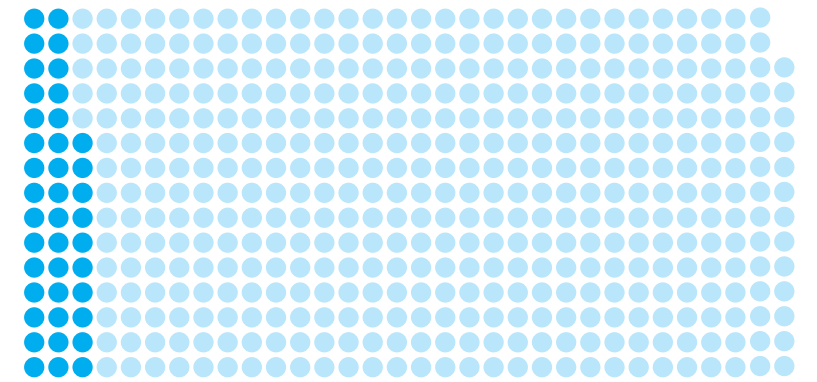
Of the 64 LGBTQ characters counted on the five broadcast networks, six percent (four) are Latine.



Of the 77 LGBTQ characters counted on cable networks, seven percent (five) are Latine.



Of the 327 LGBTQ characters counted on eight streaming services, ten percent (31) are Latine.



Of the 468 LGBTQ characters counted on all platforms, nine percent (40) are Latine.



REPRESENTATION OF LGBTQ ASIAN-PACIFIC ISLANDER CHARACTERS

In 2023, a study from the USC Norman Lear Center and non-profit Gold House analyzed the top 100 streaming film and television titles from 2022 for Asian representation, and found 347 Asian characters, with 99 of them in major roles. The report analyzed those 99 characters and found that only one of them was queer. Though that study looks at a far different sample from this report, the result is unequivocally the same: LGBTQ Asian representation is extremely limited.

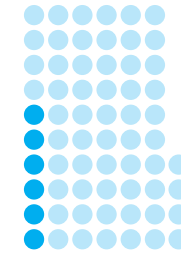
There was a welcome increase of LGBTQ Asian and Pacific Islander (API) characters on primetime scripted broadcasts this year. Six of 64 (nine percent) of LGBTQ characters were API, an increase of three percentage points from last year. These characters include bi+ doctor Mika Yasuda on *Grey's Anatomy*, nonbinary dog walker Nico on ABC's *Will Trent*, queer characters Khia and Cathy on The CW's *Run the Burbs*, gay investigator Dhan on NBC's *Found* and Dr. Devi on NBC's *Transplant*.

Cable saw a slight percentage decrease of API representation year over year. Of the 77 LGBTQ characters on cable, four (five percent) are API. This is a decrease of one percentage point, and four less characters than the previous year. Two

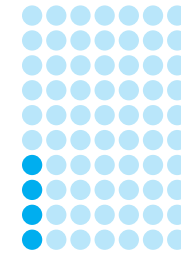
of the four characters appear on the final season of *Good Trouble*, while the other characters are on series that will hopefully see new seasons: Disney Channel's *Hailey's on It!* and Syfy's *Reginald the Vampire*.

After an increase last year, streaming saw a decrease in API representation. Of the 327 LGBTQ characters counted on streaming, 29 (nine percent) are API. Highlights include a nonbinary character on Max's dramedy *Girls on the Bus*, protagonist Sabi on the final season of Max's *Sort Of*, bisexual character Ah Toy on Max's *Warrior*, asexual character Sarah on the final season of Netflix's *Sex Education*, and more. *Warrior*, *Sort of* and *Sex Education* will not be returning next year.

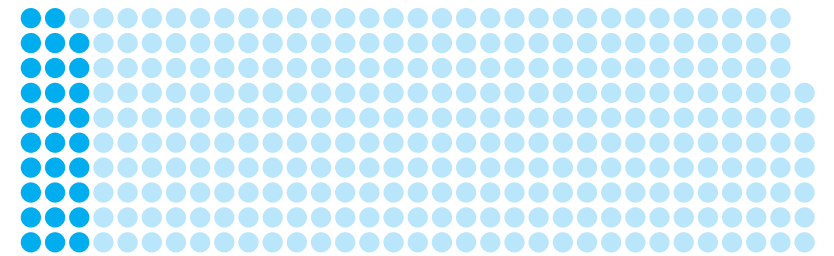
In totality, of the 468 LGBTQ characters on broadcast, cable, and streaming, 39 (eight percent) are API. That is a decrease of one percentage point, and a disturbing trend that must be significantly reversed.



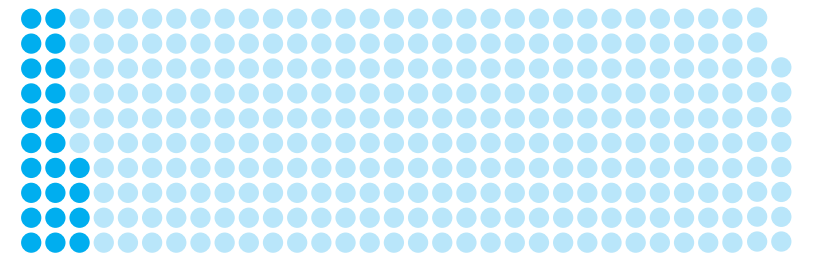
Of the 64 LGBTQ characters counted on the five broadcast networks, nine percent (six) are API.



Of the 77 LGBTQ characters counted on cable networks, five percent (four) are API.



Of the 327 LGBTQ characters counted on eight streaming services, nine percent (29) are API.



Of the 468 LGBTQ characters counted on all platforms, eight percent (39) are API.



REPRESENTATION OF LGBTQ MIDDLE EASTERN AND NORTH AFRICAN CHARACTERS

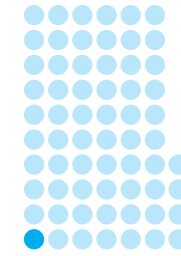
According to Nielson data from 2022, Middle East/North African (MENA) characters represent only 2.5 percent of characters across broadcast, cable and streaming. According to the MENA Arts Advocacy Coalition, the majority of those characters represent harmful stereotypes of Middle Eastern people, which can lead to disinformation and discrimination.

As with last year, there is only one LGBTQ MENA character on primetime scripted broadcast, Lucy Tara on *NCIS Hawai'i*.

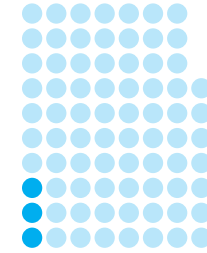
Cable counts three MENA characters out of all 77 LGBTQ characters, representing four percent. This is a decrease from last year's seven characters (five percent). The characters represented on cable include vampires Armand on AMC's *Anne Rice's Interview with the Vampire* and Nandor on FX's *What We Do in the Shadows*, as well as college student Zaara on the final season of Freeform's *grown-ish*.

On scripted original streaming programming there are nine (three percent) MENA characters, a decrease of three characters, but the same percent as last year. Highlights include lesbian character Mabel on Apple TV+'s period drama *The Buccaneers*, bisexual teen Jay on Netflix comedy *Big Mouth*, recurring characters Mr. Farouk and Sahar on Netflix's *Heartstopper*, Reese on Paramount+'s *SkyMed*, and more.

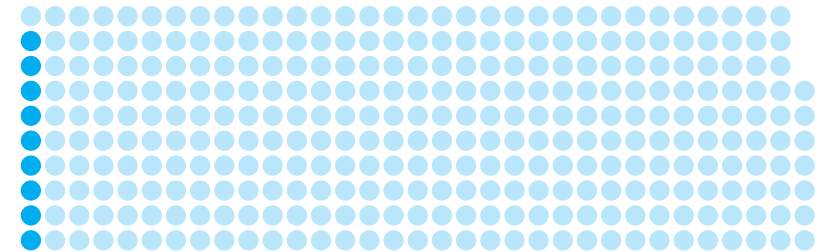
Of all 468 characters counted across all three platforms, 13 (three percent) are MENA. This is a decrease of seven characters year over year, but an equal percentage.



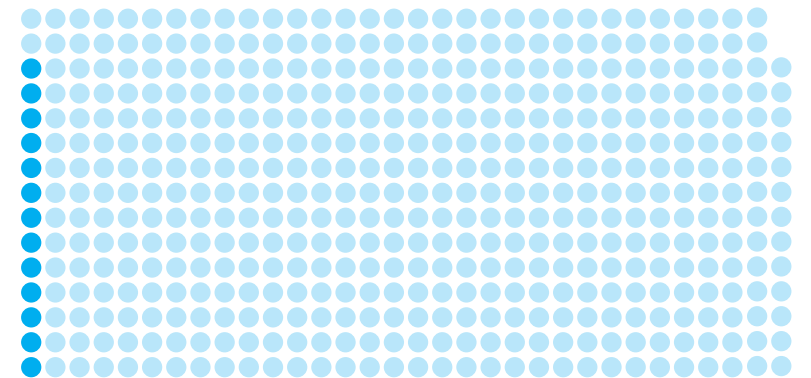
Of the 64 LGBTQ characters counted on the five broadcast networks, two percent (one) are MENA.



Of the 77 LGBTQ characters counted on cable networks, four percent (three) are MENA.



Of the 327 LGBTQ characters counted on eight streaming services, three percent (nine) are MENA.



Of the 468 LGBTQ characters counted on all platforms, three percent (13) are MENA.



REPRESENTATION OF LGBTQ INDIGENOUS CHARACTERS

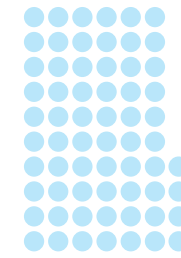
According to UCLA’s 2023 Hollywood Diversity Report, Native roles amount to only one percent of scripted roles on broadcast, cable, and streaming television. This number has been consistently low. The 2018 Reclaiming Native Truth study spoke to how this invisibility of Native people can lead to stigma, from individual prejudice to court decisions.

When it comes to LGBTQ indigenous representation, the findings have been just as bleak. In last year’s report, only one percent of LGBTQ characters across all platforms were indigenous. Further, there are zero indigenous characters counted on primetime scripted broadcast this year. This is down from two last year, both on The CW shows which are no longer airing. The lack of LGBTQ indigenous characters creates a very large gap in broadcast programming.

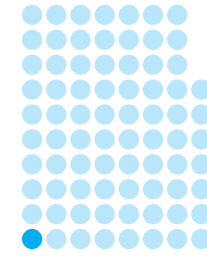
On primetime scripted cable, there is one indigenous character, Leah Danvers on *True Detective: Night Country*, the lesbian stepdaughter of the lead character Liz. This character is on an anthology series, so will not be returning next year. There were zero indigenous characters on cable last year.

Of the 327 characters on streaming scripted originals, seven characters (two percent) are indigenous. This is an increase of four characters and one percentage point from last year. The majority of these characters are on Amazon: lesbian teen Tammy on *Deadloch*, lead character June’s wife Twig on *The Lost Flowers of Alice Hart*, and parents and partners Joy and Martha Hawk on *Outer Range*. The remaining three characters are on Netflix, including Aztec vampire Olrox on *Castlevania: Nocturne*, queer teen Missy on *Heartbreak High*, and a character in an upcoming season of a Netflix series.

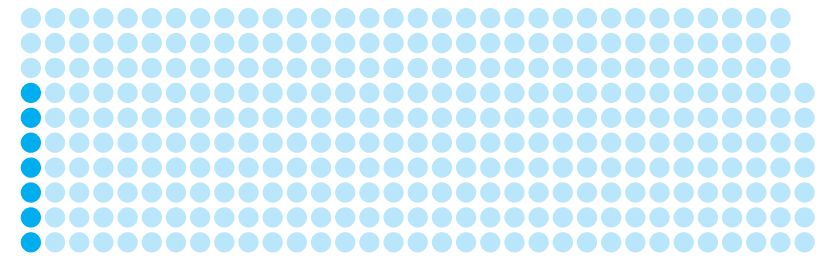
In total, of the 468 LGBTQ characters across broadcast, cable, and streaming, eight (two percent) are indigenous. This an increase of three characters and one percent, yet still an extremely low number.



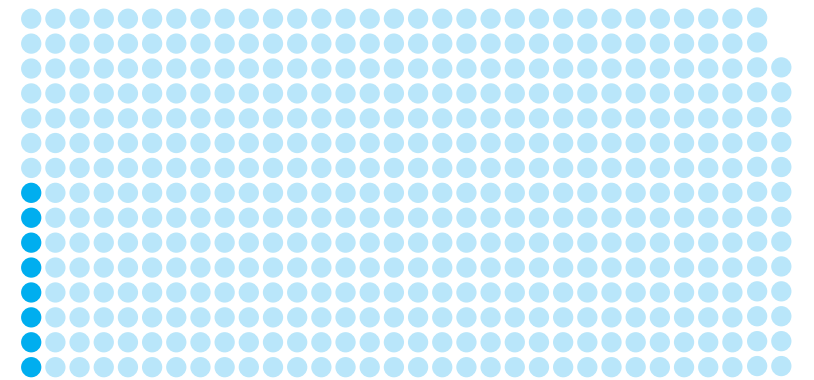
Of the 64 LGBTQ characters counted on the five broadcast networks, none are indigenous.



Of the 77 LGBTQ characters counted on cable networks, one percent (one) are indigenous.



Of the 327 LGBTQ characters counted on eight streaming services, two percent (seven) are indigenous.



Of the 468 LGBTQ characters counted on all platforms, two percent (eight) are indigenous.



REPRESENTATION OF LGBTQ MULTIRACIAL CHARACTERS

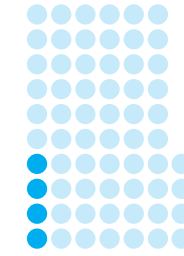
According to the 2020 US Census, the population of people who are multiracial is growing rapidly, with people who selected two or more races being the youngest of any race category, an increase of over 200 percent between the 2010 and 2020 censuses. This population is also growing on TV, with over ten percent of roles on broadcast, cable, and streaming being multiracial, according to UCLA's 2023 Hollywood Diversity Report.

As for multiracial LGBTQ representation this year, broadcast counted four (six percent) multiracial characters out of 64 LGBTQ characters. This is a decrease of six characters and four percent from last year. These include Dennis on ABC's *Not Dead Yet*, Travis on ABC's *Station 19*, Roxy on CBS's *FBI: Most Wanted*, and Lucy on The CW's *Family Law*.

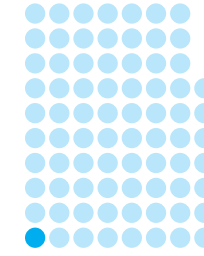
On scripted primetime cable, there is one multiracial character out of 77 (one percent). This is a decrease of five characters and three percent. That character is Eliza on Freeform's now canceled *Praise Petey*.

Of the 327 characters counted on scripted streaming originals, 32 (ten percent) of them are multiracial. This is an increase of 23 characters and seven percent. Highlights include trans character Sol on Amazon's *With Love* and nonbinary teen Darren on *Heartbreak High*, as well as lead Ed "Blackbeard" Teach on Max's *Our Flag Means Death* and lead Mia on Netflix's *Everything Now*, which have both been canceled.

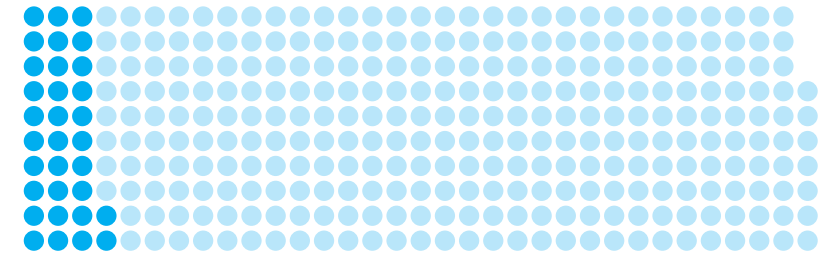
Of the total 468 characters counted across all platforms 37 (eight percent) are multiracial, an increase of 12 characters and double the percentage of last year.



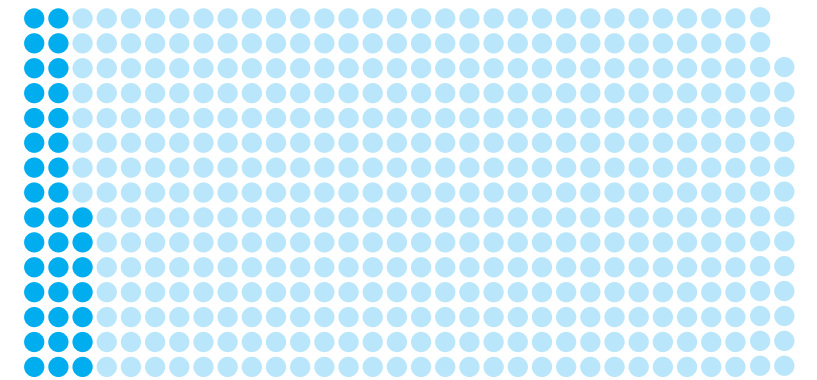
Of the 64 LGBTQ characters counted on the five broadcast networks, six percent (four) are multiracial.



Of the 77 LGBTQ characters counted on cable networks, one percent (one) are multiracial.



Of the 327 LGBTQ characters counted on eight streaming services, ten percent (32) are multiracial.



Of the 468 LGBTQ characters counted on all platforms, eight percent (37) are multiracial.



REPRESENTATION OF LGBTQ CHARACTERS WITH DISABILITIES

According to the 2020 Behavioral Risk Factor Surveillance System, 36 percent of LGBTQ adults self-reported having a disability, compared to 24 percent of non-LGBTQ adults. Both of these numbers are significantly higher than the four percent of LGBTQ characters in this study that have a disability. The vast underrepresentation of people with disabilities has been a constant throughout the decades GLAAD has been doing this research.

Of the 64 LGBTQ characters on scripted primetime broadcast, only one (two percent) has a disability, a decrease of two characters and one percentage point. This character is Lizzie on *La Brea*, a show that is airing its final season. As was the case last year, no disability representation on broadcast will return next year.

There are 77 LGBTQ characters counted on scripted primetime cable; of those, three (four percent) have disabilities. This is a decrease of six characters and three percent from the previous year. These characters include Tim on Showtime miniseries *Fellow Travelers*, who has HIV, and Jackie on Starz' *Hightown*, who lives with addiction. Neither of these shows will return. Also counted is *South Park*'s Mr. Garrison, who remains an offensive caricature of both his sexuality and schizophrenia.

Of the 327 LGBTQ characters on original scripted streaming series, 14 (four percent) are living with a disability. This is the same percentage as the previous year with a decrease of one character. This includes Dr. Klak on Amazon's *Second Best Hospital in the Galaxy*, who has anxiety, Josie on Hulu's *Such Brave Girls*, who has severe depression, amputee Izzy Hands on Max's *Our Flag Means Death*, Bessy on Max's *Sort Of*, who has a brain injury, and Amy on Peacock's *Vigil*, who has PTSD and anxiety. On Netflix, Amaya on *The Dragon Prince* and Aisha on *Sex Education* are both deaf, *Everything Now* lead Mia has anorexia, Quinni on *Heartbreak High* is autistic, Felix on *Heartstopper* is a wheelchair user, Nathan on *My Life with the Walter Boys* has epilepsy, Charly on *Nothing to See Here* has cerebral palsy, Luciano on *The Surrogacy* has clubfoot, and Ava on *Virgin River* has endometriosis.

Of the 468 LGBTQ characters counted across all platforms, 18 (3.8 percent) have a disability. This is a decrease of nine characters and 0.7 percent from the previous year and remains ludicrously low compared to the actual population.

REPRESENTATION OF LGBTQ CHARACTERS LIVING WITH HIV

GLAAD's 2023 State of HIV Stigma study, conducted in partnership with Gilead Sciences, found that TV was the medium through which the most audiences saw stories of people living with HIV, with 30 percent of people surveyed reporting they had seen a character living with HIV on TV. Another key finding reveals that only 34 percent of Gen Z report that they are knowledgeable about HIV, compared to 62 percent of Gen X and 50 percent of millennials. Given that TV is the most effective tool to educate young people and introduce them to stories of people living with HIV, it is more important than ever to include these storylines on TV.

In 2022, GLAAD and Gilead Sciences used this report to call on networks and streamers to introduce three new characters living with HIV each year. Last year, that challenge was met, as the number of characters living with HIV jumped from two to eight. However, all eight of those characters were on limited or canceled series and none returned. This year, the networks and studios failed this challenge, as only one new character was introduced with HIV. Furthermore, that character is featured on a limited series, and is not set to return to screen next year.

The singular character living with HIV this year appears on Showtime's limited series *Fellow Travelers*. The series documents a love story between two men, following their relationship over the course of three decades, from the '50s to the '80s. Tim, one of the lead roles, is diagnosed with HIV in the '80s, and eventually passes away. The series takes place among the world of politics and is very clear about the American government's failure to address the AIDS crisis at the outset of the epidemic. Tim's diagnosis and death spurs his former lover Hawk to be a voice for HIV legislation and finally be open about his own identity.

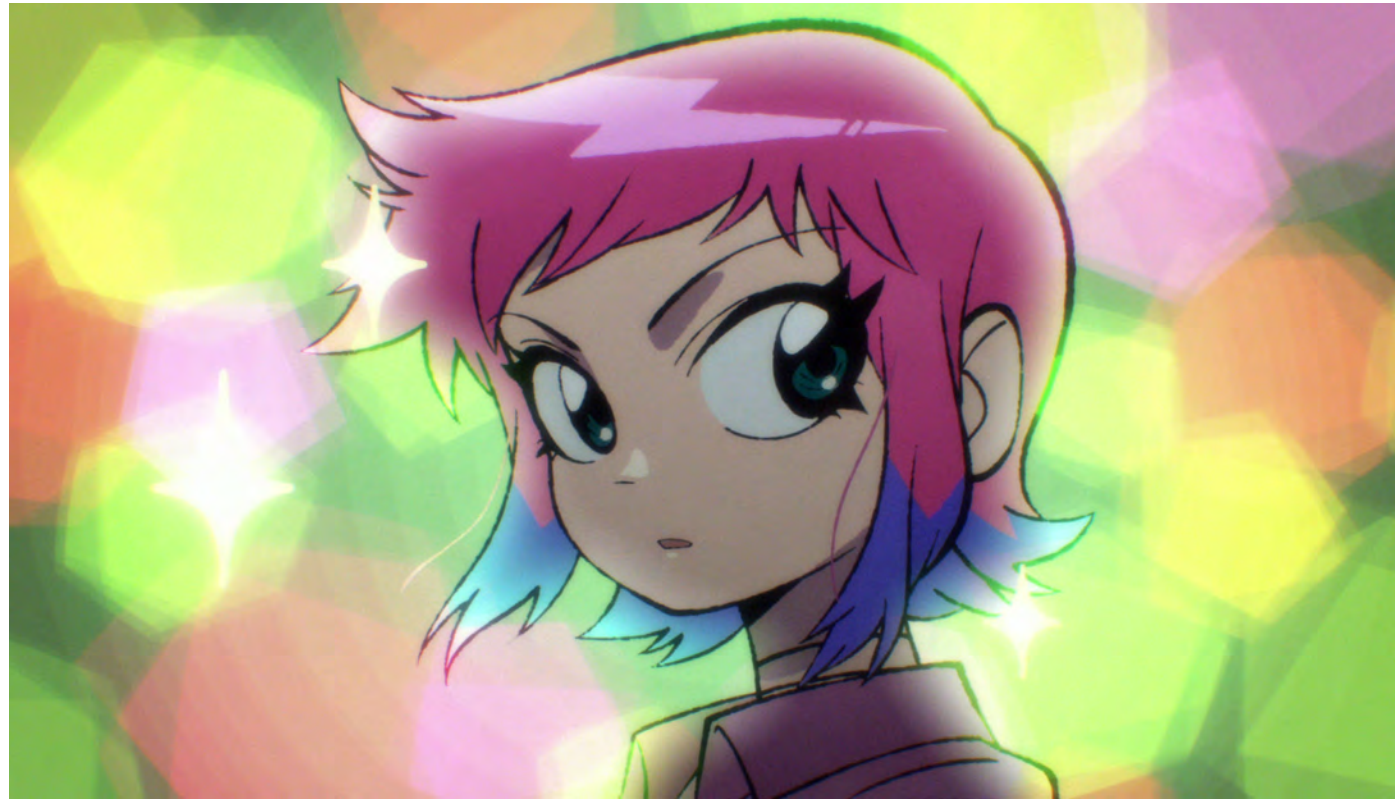
Though this show is a tender depiction of a love story, it is too often that representation of people living with HIV only revolve around white gay men in the past. GLAAD urges further series to introduce people living with HIV in the modern age, people of color, especially within the Black LGBTQ community, Black cis and trans women, and youth. It is imperative that studios are showcasing communities that are highly impacted by HIV. Not just in the past, but also featuring new storylines that speak to the holistic experience of people living with HIV.

Jonathan Bailey as Time Laughlin, *Fellow Travelers*



Growing up, I used to see commercials, interviews, and storylines on TV about HIV. These campaigns were highly impactful in not only raising awareness, but also increasing the visibility and education around HIV. This is how an entire generation, most who are now adults, became knowledgeable about HIV, as described in GLAAD's annual State of HIV Stigma report. The networks that prioritize HIV storylines, will be the leaders of the pack. Now, more than ever, as these storylines go missing, we need network leadership and executives to pledge their commitment to inclusive, equitable storytelling that provides authentic representation, not only for people living with HIV and LGBTQ people of color, but for people from all marginalized backgrounds and identities.

—DASHAWN USHER
Director, Communities of Color and Media, GLAAD



REPRESENTATION OF BISEXUAL+ CHARACTERS

Bisexual+ (or bi+) is an umbrella term used throughout this chapter and report for people who experience attraction to more than one gender. This term encompasses several identities including bisexual, pansexual, sexually fluid, and more. Studies continue to show that bi+ people make up the majority of the community, at 58 percent according to Gallup. Yet, the bi+ representation found in this report continues to fall far below this number.

Out of the 468 LGBTQ characters counted across scripted broadcast, cable and streaming programming, 113 characters (24 percent) are bisexual+. This is a decrease of 36 characters and one percentage point.

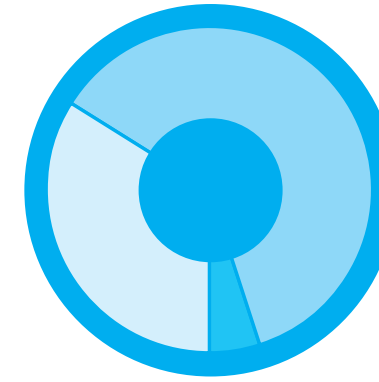
Studies have shown that bisexual+ people are less likely to be out than gay or lesbian people, and this lack of representation, or at times, inaccurate representation, can hamper bi+ people in coming out. A recurring problem that is still seen today is bi+ erasure, where a character does not label themselves as bi, pan, queer, or any word to self-describe. Though it isn't

uncommon for people to not use labels, the amount of people calling themselves bisexual in the real world far outweighs those on television. Using a word on TV such as bisexual can be empowering for the bi+ members of the community who do not see themselves represented as often as their gay and lesbian counterparts.

An exciting development this year is the number of bi+ characters as leads and members of main ensembles. Some bisexual+ protagonists include Lestat in AMC's *Interview with the Vampire*, essentially the whole ensemble of FX's *What We Do in the Shadows*, Moraine on Amazon's *The Wheel of Time*, Loki on Disney+'s *Loki*, Ava on Max's *Hacks*, Ramona in Netflix's *Scott Pilgrim Takes Off*, Nick Nelson on Netflix's *Heartstopper*, and more.

Of the 113 bisexual+ characters counted in this report across all platforms, 69 (61 percent) are women, 38 (34 percent) are men, and six (five percent) are nonbinary. That is an eight-point increase in the percentage of bi+ men.

GENDER OF BISEXUAL+ CHARACTERS



IDENTITY	%	# OF CHARACTERS
MEN	34%	38
WOMEN	61%	69
NONBINARY	5%	6

This is a particularly exciting development, as bi+ men often remain invisible in media. Many biphobic tropes persist around bi+ men, including that they are "secretly gay" and being untruthful about their sexuality, or only using sexuality for personal gain. Seeing more bi+ men on TV is a powerful tool to ease that stigma. Shows that highlight bi+ men include ABC's *Not Dead Yet*, AMC's *Interview with the Vampire*, FX's *What We Do in the Shadows*, Disney+'s *High School Musical: The Musical: The Series*, and *Loki*, Netflix's *Elite*, *Big Mouth*, *Heartstopper*, *The Witcher*, and more.

Last year, a welcome finding was that a plurality of the bi+ characters counted in this report were characters of color. Sadly, that is no longer the case. Of the 113 bi+ characters counted across broadcast, cable and streaming, 60 (53 percent) are white and 49 (43 percent) are characters of color. (There are an additional four bi+ characters who are non-human). That is a decrease of four percentage points

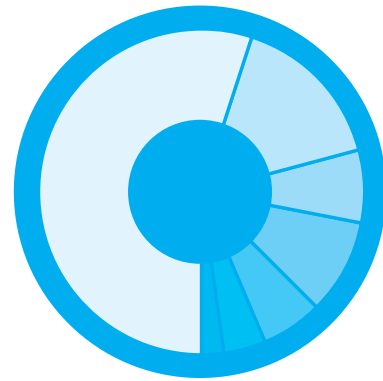
and 23 characters of POC from the previous year. Shows that showcase bi+ characters of color include ABC's *Not Dead Yet*, Amazon's *Gen V*, Hulu's *Black Cake*, Netflix's *Everything Now*, *Fall of the House of Usher*, and *Heartbreak High*, and more.

Out of the 113 bisexual+ characters, 31 of them (27 percent) are guaranteed not to return due to miniseries/anthology format, series endings, or cancellations. Twenty-five of them (22 percent) will not return due to specific series cancellation or ending. Bi+ representation has already decreased year over year due to series cancellations; this cannot continue to be a trend, as the largest portion of the community is an invaluable audience that networks and streamers can't afford to lose.

PLATFORM	# OF BI+ CHARACTERS	% OF LGBTQ CHARACTERS
BROADCAST	12	19%
CABLE	20	26%
STREAMING	81	25%

*an additional LGBTQ character was counted as non-human.

RACIAL DIVERSITY OF BISEXUAL+ CHARACTERS



IDENTITY	%	# OF CHARACTERS
WHITE	53%	60
BLACK	15%	17
LATINE	7%	8
API	9%	10
MULTIRACIAL	6%	7
INDIGENOUS	2%	2
MENA	4%	5



The newest polling continues to affirm that bi+ people make up the majority of the community—close to 60 percent. Four percent of all U.S. adults are bi+, but television continues to stagnate, as we’ve seen several years in a row with no significant progress made towards reflecting reality.

The bi+ community includes people with a broad variety of experiences, genders, and relationships that have yet to be meaningfully explored.

As executives plan for future year’s slates of programming and strategies to reach new subscribers, they would be smart to consider the interests and potential of this sizable audience who are being left out of the story currently.

—MEGAN TOWNSEND
Senior Director, Entertainment Research & Analysis
GLAAD



Yasmin Finney as Elle Argent, Heartstopper

REPRESENTATION OF TRANSGENDER CHARACTERS

According to GLAAD’s *Accelerating Acceptance* study, only 28 percent of non-LGBTQ Americans personally know a transgender person. The study further showed that non-LGBTQ adults who are exposed to the LGBTQ community in media are 30 percent more likely to feel familiar with LGBTQ people overall, compared to people who haven’t been exposed to LGBTQ people in content or media. Today, it’s more critical than ever that transgender representation on television depicts authentic, realistic stories of transgender people by transgender storytellers. Furthermore, it is what audiences want. According to the MRI-Simmons LGBTQ and Gender Identity Study, half of Americans say they like it when TV shows and movies show transgender or nonbinary characters. However, the number of transgender characters on TV continues to decrease.

This is the second year in a row that has seen a dramatic decrease in transgender characters, down to 24 from last year’s 32. This is the lowest number since the 2017-18 report. As was the case last year, several series with prominent trans characters (*9-1-1: Lone Star*, *Euphoria*, *The Sandman*, *Somebody Somewhere*, *The Umbrella Academy*) are not slated to return in this research period. Still, even if those shows were included, there is a steady decline.

Of the 468 characters counted across scripted broadcast, cable, and streaming, 24 (five percent) are transgender, this is the same percentage as last year but is an overall decrease of eight characters. These characters appear across 19 series: five comedies and 14 dramas. Seven of these

shows have been canceled or ended, meaning that at least ten characters (42 percent of all trans characters) will not be returning next season.

This year, of the 24 trans characters counted, 11 (46 percent) are trans women, five (21 percent) are trans men, and eight (33 percent) are trans nonbinary characters. This is a decrease year over year for trans women and trans men, but an increase for trans nonbinary characters.

Nine of the trans characters (38 percent) are white, five are Black (21 percent), five are Latine (21 percent), three are multiracial (13 percent), and one is API (four percent). This is a steady percentage of white trans characters, with an increase in the percentage of Black and multiracial trans characters, but a decrease in the percentage of Latine and API trans characters. There were also no MENA or indigenous trans characters counted this year. Once again, there are no transgender characters with a disability counted.

Of the 24 trans characters, nine (38 percent) use queer with no other label, seven (30 percent) are straight, five (21 percent) are bisexual+, and three (13 percent) were marked as undetermined sexual orientation. There were zero gay or lesbian transgender characters counted across all three platforms. Though it was exciting to see a percentage rise in queer and bisexual+ transgender characters, it is also notable gay and lesbian transgender people are a prominent part of the LGBTQ community, and their absence is one that should be remedied.

There were only three trans characters counted on primetime scripted broadcast programming, a decrease of two characters from the previous report. The characters are office manager Jerri Rifkin on The CW's *Family Law*, forensic analyst C Hemingway on FOX's *Alert: Missing Persons Unit*, and scientist Ian Wright on NBC's *Quantum Leap*, which has been canceled.

On scripted cable television, there are only two trans characters, both on Showtime. This is a decrease of seven characters from last report. The two characters are nonbinary financial analyst Taylor Mason on the final season of *Billions*, and Fatima on *The Chi*, a trans woman who is a journalist seeking to better her community.

As for streaming, there are 19 trans characters on original scripted original streaming programming, a welcome increase of three characters from the previous year. Many of these characters are on shows that did not air a season during last year's report period, such as Amazon's *With Love*, Max's *Our Flag Means Death*, Netflix's *Sex Education* and Paramount+'s *Star Trek Discovery*. Though it is exciting to see these trans characters back on screen everywhere from a spaceship to a pirate ship to high school, this the final season of those series

and the groundbreaking trans characters on them. Also ending this year is Max's comedy *Sort Of*, one of the few shows with a trans lead (Pakistani nonbinary 20-something Sabi) and Netflix's comedy *Glamorous*, whose make-up enthusiast protagonist came out as a trans woman in the series finale. Within these six shows, nine trans characters are taking their final bow, nearly half of the trans representation on streaming.

Other highlights of trans representation on streaming include Rose Noble on Disney+'s *Doctor Who*, a young trans woman who is the daughter of Donna Noble, a fan-favorite companion of the Doctor. *Doctor Who* is a 60-year-old franchise with fans around the world, so including a young trans woman on this show is a powerful antidote to the transphobic media narratives in the UK. Yasmin Finney, who portrays Rose, also plays trans teen Elle on Netflix's *Heartstopper*, who begins a romance this season and becomes friends with more queer and trans people including Naomi, another young trans woman. Netflix also continues to air *The Dragon Prince*, which includes trans elf Terrestrius. Other streaming series with trans characters include *Back to 15*, *Elite*, *Survival of the Thickest*, and a new series premiering this spring.

REPRESENTATION OF NONBINARY CHARACTERS WHO AREN'T TRANSGENDER

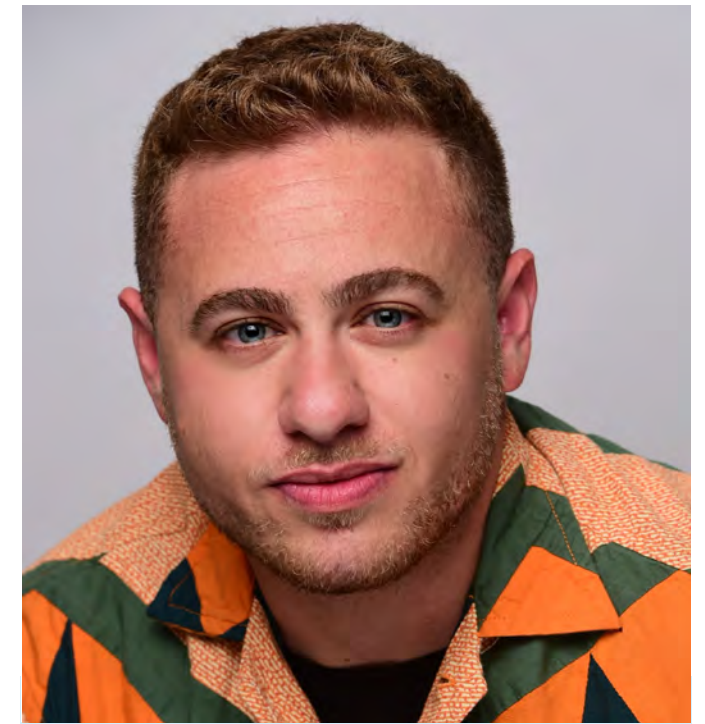
The past several years have seen the word nonbinary used to describe a range of experiences. It is an umbrella term to describe people whose gender identity and/or gender expression falls outside the gender categories of "man" or "woman." Many nonbinary people also call themselves transgender and are part of the transgender community. Other nonbinary people say they are not transgender or never use the word transgender to describe themselves.

Historically, GLAAD counted all nonbinary characters as transgender, but four years ago, given the evolution of the word nonbinary, GLAAD changed the methodology to count these nonbinary characters who are not transgender separately. For the purposes of this study, if the networks confirm the character is transgender, or if the nonbinary character mentions being trans on screen, that character is counted as both transgender and nonbinary. If the creators confirm that the character is not trans, the character explicitly says they are not transgender on screen, or if the word transgender is never brought up in the series, the character was then counted as nonbinary, but not transgender.

This year, in addition to the eight transgender nonbinary characters counted across all three platforms, there are 16 nonbinary characters who are not transgender. However, many of these characters have so little screen time they only barely met our methodology criteria.

This year, Amazon's *Gen V* gave us Jordan Li, a superpowered college student who switches between genders and is played by two cisgender actors. Though Jordan is counted in our methodology, it is disheartening to see a character used as a metaphor for gender diversity, as opposed to simply including a nonbinary character in the show.

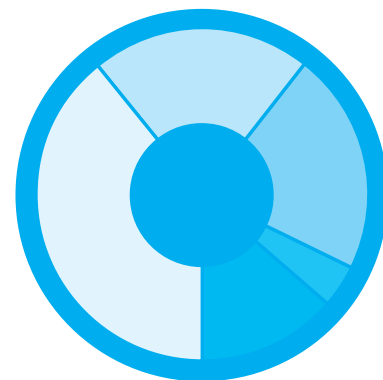
Highlights of nonbinary representation include Casey on Hallmarks' *The Way Home*, Nico on ABC's *Will Trent*, Dr. Azel on *The Second Best Hospital in the Galaxy*, and Darren on Netflix's *Heartbreak High*.



We know the impact that television can have on cultural acceptance for transgender people. Especially with the public's lack of personal familiarity with us and the escalated level of anti-trans attacks and rhetoric targeting our community, this year's dramatic decrease in trans characters on television is extremely concerning. Hollywood must recognize the call from audiences to reflect the world around us, which includes trans and nonbinary people, and take into account the great responsibility of television as a vehicle to accelerate acceptance. The stakes of transgender representation—or its absence—have never been higher. It's imperative that Hollywood, for its own success and our own livelihood, seize the opportunity and recognize the necessity of telling authentic and accurate stories about the trans community.

—ALEX SCHMIDER
Director of Transgender Representation
GLAAD

RACIAL DIVERSITY TRANSGENDER CHARACTERS



IDENTITY	%	# OF CHARACTERS
WHITE	38%	9
BLACK	21%	5
LATINE	21%	5
API	4%	1
MULTIRACIAL	13%	3

TRANS CHARACTERS ON BROADCAST

- 1 TRANS MAN
- 1 TRANS WOMAN
- 1 TRANS NONBINARY

TRANS CHARACTERS ON CABLE

- 0 TRANS MEN
- 1 TRANS WOMAN
- 1 TRANS NONBINARY

TRANS CHARACTERS ON STREAMING

- 4 TRANS MEN
- 9 TRANS WOMEN
- 6 TRANS NONBINARY



REPRESENTATION IN SPANISH-LANGUAGE PROGRAMMING

Spanish-language television remains a vital source of entertainment, news and cultural connection for Latine people and Spanish-speaking communities in the United States. Latines continue to be one of the fastest growing populations. They make up a sizable share of viewers among both English and Spanish-language TV, and yet an industry that once seemed poised to expand with them hasn't delivered on that potential. This is especially true when it comes to LGBTQ Latine characters, writers and directors reaching U.S. viewers. This year has been a particularly sobering reminder of the limited representation of LGBTQ Latines in Spanish-language programming, as the numbers continue to decline.

When it comes to U.S. audiences, Latine people, especially Gen Z Latines, are more likely to identify as LGBTQ than their non-Latine counterparts. Even though Latines in the U.S. are becoming increasingly more English-dominant in younger generations, they're still consuming bilingual media. A 2023 report from Pew Research shows that 63 percent of U.S. Hispanics report speaking Spanglish and 57 percent of U.S. born Latinos can "carry on a conversation in Spanish

pretty well or very well." According to a 2023 Nielsen report, Latine and Hispanic viewers have increasingly turned to streaming television—with Hispanics spending 48.9 percent of their TV viewing time on streaming.

Despite this, scripted TV shows in English and Spanish do not accurately reflect the audiences they serve. The progress seen over the last few years regarding LGBTQ and/or Latine representation has not resulted in lasting change on Spanish-language inclusive streamers or cable networks.

While streamers like Netflix, Hulu, Amazon, Apple TV+ and Disney+ take up the lion's share of what audiences are streaming and offer varying degrees of Spanish-language programs in the U.S., the availability of streaming options continues to expand with predominantly Spanish-language platforms like ViX, Pantaya, AtresMediaPlayer and RTVE Player+. Cable networks like Univision and Telemundo also reach a wide swath of Spanish-language communities in the U.S. Though the overall data presented in this report only counts eight of the largest streamers, and English-language

programming available on broadcast and cable, the data presented in this chapter looks at Spanish-language programming across a broader range of streaming and cable networks available in the U.S.

There were a total of 34 LGBTQ characters featured on new or returning Spanish-language shows this year, down from 49 (a 31 percent decrease) last year. Ten of those characters appeared on Netflix, nine on Atresplayer, eight on Univision, four on RTVE Play, two on ViX and one on Apple TV+. Fourteen of these characters were leads (an increase from one last year), 14 were supporting characters and six were recurring. Thirteen of those characters (38 percent) were women, 19 (56 percent) were men, and two were nonbinary (accounting for just six percent).

Cisgender gay men were overwhelmingly represented this year, with more than half of the characters falling into that category. In terms of sexuality, there were 17 gay men (50 percent of the characters), five lesbian women (15 percent), and four bisexual characters (12 percent). One character (three percent) is a straight trans man. Seven characters' sexualities were undefined (21 percent) and there were zero asexual characters represented. In terms of gender identity, five trans women are featured among the 34 characters listed (up from two last year), with one trans man and two nonbinary characters represented among streamers and cable this year.

As for racial diversity, there was only one Black character and one Middle Eastern and North African (MENA) character included in the 34 LGBTQ characters counted, while 19 characters (56 percent) are white. In regards to ethnicity, only 13 characters are Latine. To be clear, this data draws a necessary distinction between speaking Spanish and identifying as Latine—particularly given the range of characters from Spain featured in this report (who speak Spanish but are not from Latin America). It's also important to note that while "Latine" is a word that describes a person's ethnicity, there is also racial difference among Latine people. That said, the 15 non-white LGBTQ characters on Spanish-language programming accounted for only 44 percent of the survey this year.

While there's much work to be done, some of the most prominent LGBTQ representation we saw on the eight largest U.S. streamers included *Élite* and *Sagrada familia* on Netflix, where a number of LGBTQ characters are featured as leads. LGBTQ supporting characters are featured on Netflix's *Nothing to See Here* and *Madre de Alquiler*, as well as Apple TV+'s bilingual comedy *Acapulco*. While ten of the characters counted were on Netflix and one was on Apple TV+, within the range of this survey Amazon, Disney+, Max, Hulu, Paramount+ and Peacock unfortunately featured zero LGBTQ Spanish-language characters (although Amazon did release the exceptional series *Sin Huellas*, a Spanish-language

Andrea Ros as Alicia, Mirela Balic as Emily, and Tai Fati as Diana, Atresplayer's *Zorras*



comedy featuring a lesbian Romani character as one of its two leads, which was released before June 2023 and therefore counted in last year's report).

Newer Spanish-language streamers are bringing a wider array of Spanish-language content from Latin America, Spain and beyond, gaining traction with audiences while creating bold content that brings exciting LGBTQ characters to life. ViX, Atresplayer and RTVE Play are particularly well-represented in this year's Spanish-language report.

Shows like *Zorras*, a bold sex-positive comedy-drama series featuring lesbian and bisexual women in leading roles, and *Noches de Tefía*, the GLAAD Media Award-nominated series inspired by a real-life concentration camp where LGBTQ people were imprisoned under Spain's Francoist regime, can be found on Atresplayer. Trans actress Abril Zamora also returns to screens in a supporting role on Atresplayer's *Un Nuevo Amanecer*, an off-beat comedy series about an actress in rehab. *El Juego de Las Llaves*, a steamy comedy series available on ViX, is one of the few returning series in this year's report featuring LGBTQ leads. ViX also streamed *Las Pelotaris*, the GLAAD Media Award-nominated series with several queer leads, which was counted in last year's WWATV. RTVE Play's *4 Estrellas*, an eccentric comedy about four women running a hotel after the family's patriarch dies, features two queer women and a nonbinary character in supporting roles, as well as a trans character portrayed by trans actress Celeste González in a recurring guest role.

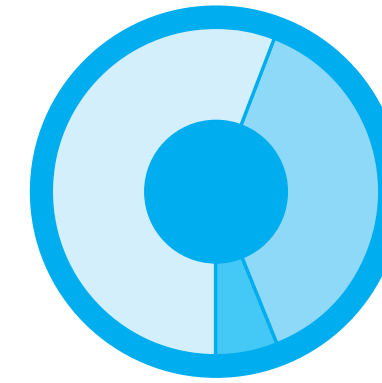
The expanding options for streaming audiences doesn't necessarily mean cable television has entirely lost steam, but there has been a drop in LGBTQ characters in scripted content on the two largest Spanish-language networks in the U.S.—Univision and Telemundo. While streamers this year offered at least a few stories featuring LGBTQ leading characters, the same isn't true for cable. Univision featured some LGBTQ characters in supporting and recurring roles, but none as leads, while Telemundo had zero LGBTQ characters (leading, supporting or recurring) across all their scripted programming. Univision's scripted programming included eight LGBTQ characters on telenovela dramas like *El Amor Invencible*, *Vencer la Culpa*, *Tu Vida Es Mi Vida*, *El Amor No Tiene Receta* and *Golpe de Suerte*.

Across all the series counted in this chapter, transgender and nonbinary representation is still sorely lacking—and when it is present, the people portraying these characters are far too often cisgender. Happily, Ander Puig on Netflix's *Élite*, Coco Máxima on Univision's *El Amor No Tiene Receta* and Abril Zamora on Atresplayer's *Un Nuevo Amanecer* are trans performers playing roles that align with their gender identity, while Iván Vígara (a trans man) plays a nonbinary character on RTVE Play's *4 Estrellas*. Casting trans and nonbinary performers to portray trans and nonbinary characters is essential to combat years of harmful and stereotypical casting, while bringing authenticity and the depth of lived experience to their portrayals.

When it comes to trans storylines on Spanish-language programming, we were glad to see fewer storylines about trans women focused on the process of medical transition and/or transphobic violence—a trend that limits what we learn about these characters to one facet of their lives. We still, however, don't see many trans characters taking center stage.

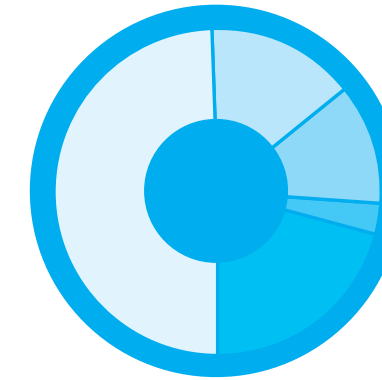
It's also important to note that trans men are missing entirely from Spanish-language network programs, with the exception of Netflix's *Élite*, and saw little improvement in representation among streamers, while nonbinary characters are still sparse. Racial diversity among LGBTQ characters in Spanish-language programming is also severely lacking—particularly given the fact that Pew estimates 12 percent of Latinos in the U.S. identify as Afro-Latino. Ensuring writers' rooms and casts include Latine LGBTQ creatives, as well as people of all ethnicities, including Afro-Latinas, is a key starting point towards that improvement.

GENDER OF LGBTQ CHARACTERS ON SPANISH LANGUAGE SERIES



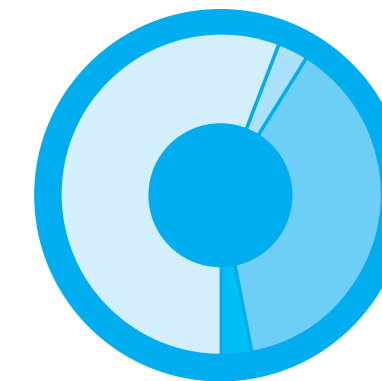
IDENTITY	%	# OF CHARACTERS
MEN	56%	19
WOMEN	38%	13
NONBINARY	6%	2

SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON SPANISH LANGUAGE SERIES



IDENTITY	%	# OF CHARACTERS
GAY	50%	17
LESBIAN	15%	5
BISEXUAL+	12%	4
STRAIGHT	3%	1
SEXUAL ORIENTATION UNDETERMINED	21%	7

RACIAL BREAKDOWN OF LGBTQ CHARACTERS ON SPANISH LANGUAGE SERIES



IDENTITY	%	# OF CHARACTERS
WHITE	56%	19
BLACK	3%	1
LATINE	38%	13
MENA	3%	1

Non-scripted or reality shows, some of which air several nights per week and thus command a large audience share, offer a bit more positive news in terms of LGBTQ inclusion. While unscripted programming isn't counted in this chapter's data, highlighting popular shows where real-world LGBTQ people take center stage offers a bright spot when it comes to TV representation. *Drag Latina* from Revry and LATV is a bilingual drag competition featuring Latine talent from across the globe. Season four of Telemundo's *La Casa de los Famosos*, currently airing, has an LGBTQ cast member, as did *Los 50*. On UniMás, the dance competition *Mira quién baila* featured a gay contestant, the dating show *Enamorándonos* included various gay couples and aired a wedding between two women during one of their special episodes. ViX aired *Wendy, perdida pero famosa*, a docu-series following Wendy Guevara, a trans performer and activist who first stole Mexico's heart as a contestant (and winner!) on *La Casa de los Famosos*. *Drag Latina* on LATV, *Wendy, perdida pero famosa* on ViX and *Enamorándonos* on Unimás all received a GLAAD Media Award Special Recognition for their programming in 2023.

While many of the scripted series counted feature characters that bring meaningful, substantive representation to the screen, a number of LGBTQ-inclusive shows have been canceled. Of those still on the air, many fail to give LGBTQ characters major storylines while others struggle to cast LGBTQ roles appropriately. Overall, scripted series regularly consumed by Latine and Spanish-speaking families across the U.S. have significantly lagged when it comes to LGBTQ-inclusivity in this year's report—reversing the progress we so sorely need.

According to a 2022 Neilson study, the Latine population makes up 19 percent of the US population, but a whopping 42 percent of the viewers of the most watched streaming content. This is an essential audience to networks and streamers that could easily be lost if there is not more inclusion on Spanish Language programming.



Every human being wants and needs a sense of belonging. Storytelling can provide that, with its power to move, entertain and even enlighten. That is why the inclusion of LGBTQ Latines in the media we all enjoy and count on is incredibly important. Whether living in the US or in Mexico, Central or Latin America or Spain, we want to see our stories told. It's heartening to see an increase in LGBTQ characters on streaming platforms, and we would love to see the same on network television, which still plays such an important role in the lives of millions of Spanish-speaking people. The shows and series we sit down to watch with mom and dad, abuela and abuelo, do far more than provide a fun moment of entertainment — they can have the power to open connections and conversations that, in the real world, make families more united and individuals far more accepted and loved.

—MONICA TRASANDES
Senior Director,
Spanish Language &
Latine Media and Representation
GLAAD



REPRESENTATION IN ALTERNATIVE PROGRAMMING

Though this report only quantifies scripted content, the impact and scope of unscripted series is important to note. In terms of diversity and representation, reality shows and docuseries often outpace scripted series as they grant LGBTQ people the agency to tell their own stories.

Many outstanding LGBTQ-inclusive reality shows premiered on streaming services this year. In January, Netflix's hit reboot *Queer Eye* returned for its eighth season, and the Fab Five headed to New Orleans to jazz up the lives of the city's heroes. The series has been renewed for a ninth season, which will introduce gay design expert Jeremiah Brent. The seventh season of *Selling Sunset* also premiered on the streamer this fall, offering a glimpse into the relationship between out real estate agent Chrishell Stause and her partner, nonbinary musician G-Flip. The streamer debuted the spin-off *The Ultimatum: Queer Love* in May, which centers on couples of women and nonbinary people at a turning point in their relationship as one is ready for marriage and the other is not. Additionally, the sophomore season of *Love on the Spectrum*, a docuseries following people on the autism spectrum as they

navigate the world of dating and relationships, introduces lesbian aspiring pastry chef Journey Early, who goes on her very first date. Also in the season, fan-favorite animator Dani Bowman returns to find love and opens up about her pansexual identity.

Peacock's *The Traitors*, a strategic competition series hosted by out actor Alan Cumming, returned for its second season this winter, becoming the streamers' most-watched reality series debut. The show included transgender contestant Peppermint and queer contestant Parvati. In June, Max launched the inclusive rom-doc *Swiping America*, following a group of single New Yorkers on an introspective dating app journey across the country. Two of the four singletons are in the LGBTQ community: lesbian entrepreneur Ashleigh Warren and gay data scientist Krishnanand Kelkar. Hulu premiered Kristen Stewart's reality series *Living for the Dead* in the fall, which follows a group of queer paranormal experts who travel to infamous haunted locations to communicate with supernatural spirits. Tubi's ground-breaking new series *TRANSworld Atlanta* also premiered in 2023 and has since

become available on Amazon Prime. The docu-reality series follows Black trans men Malik Brown, Ja'Mel Ashely, Shon Jackson, and Nick Devereux as they push through adversity, love, and life, no longer willing to hide in the shadows of hatred or hostility.

On cable, HGTV aired the third season of *Bargain Block*, garnering over 14 million viewers this summer. In the show, fiancés Keith Bynum and Evan Thomas transform abandoned Detroit properties into stylish and affordable starter homes. Also on HGTV is the new series *Small Town Potential*, hosted by queer fiancées Kristin Leitheuser and Davina Thomasula. In the show, real estate agent Thomasula and builder Leitheuser transform affordable houses in upstate New York's Hudson Valley into beautiful homes that fulfill their clients' lifestyle dreams. The fourteenth season of *Real Housewives of New York City* premiered on Bravo, which features lesbian cast member Jenna Lyons, the second out Housewife in the franchise. Lyons has spoken publicly about the vitality of LGBTQ representation in media.

Unscripted drag series continue to sweep television. *RuPaul's Drag Race* is airing its 16th season on MTV this spring, alongside its companion show *RuPaul's Drag Race: Untucked*. *RuPaul's Drag Race: All Stars* has also been renewed for a ninth season, set to premiere on Paramount+ in 2024. In the fall, Shudder and AMC+ released the fifth season of *The Boulet Brothers' Dragula*, where eleven drag artists from around the world compete in an underground style drag competition. Additionally, Hulu debuted *Drag Me to Dinner in May*, a new competition series hosted by out drag legend Murray Hill, with judges Neil Patrick Harris, David Burtka, Haneevah Wood, and Bianca Del Rio.

There was a plethora of LGBTQ contestants in additional reality competition series during the research period. These programs include MTV's *The Challenge: Battle for a New Champion*, Netflix's *Next in Fashion*, Bravo's *Project Runway*, NBC's *The Voice*, CBS's *Survivor* and *The Amazing Race*, and more.

Cast of *RuPaul's Drag Race* Season 16



Andrew Rannells as Gary Prince and Donald Glover as Marshall Lee, *Adventure Time* Fianna and Cake



REPRESENTATION IN KIDS & FAMILY PROGRAMMING

As anti-LGBTQ legislation continues to be proposed and instituted at alarming rates—much of which is directly aimed at access for LGBTQ kids to schooling, facilities, and education systems—it is vital that content made for kids and families depict the LGBTQ community in a positive and accurate light.

Though there are several kids and family programs counted within our methodology, there are also many series that do not fall within our research parameters; either they don't air in primetime, they have shorter episode lengths, or characters were not in enough episodes to count as recurring. Others detailed below were counted elsewhere in this report, but are still highlighted here due to their impact in the genre.

Disney Channel debuted the new animated sci-fi series *Hailey's On It!*, introducing queer couples Becker and Kennedy and Jonathan and Thad. The second season of *Marvel's Moon Girl and Devil Dinosaur* continues to feature trans student Brooklyn and nonbinary student Tai, though

they are now in guest starring roles. Disney Jr. is airing the second season of *Firebuds*, which includes nonbinary character Corey, Violet's two mothers, Val and Viv Vega-Vaughn, and Axl's two fathers, Arnie and AJ Ambrose. On Disney+, the final season of *High School Musical: The Musical: The Series* features an ever-growing ensemble cast, including fan-favorite couple Seb and Carlos, bisexual ex's Big Red and Ashlyn, and lesbian new student Maddox. The season also re-introduces *High School Musical* character Ryan Evans, who is finally free to kiss his boyfriend at East High.

Netflix aired a bevy of LGBTQ kids and family programs this year. The streamer's hit coming-of-age series *Heartstopper* returned for its sophomore season this summer, which introduces Elle's new trans friends Naomi and Felix while exploring Isaac's newfound asexual identity. The second season of animated series *Princess Power* also premiered on Netflix and features the lead's gay fathers, King Barton and

Sir Benedict, as well as the queer Queen Ryung. The fifth season of *The Dragon Prince* dropped in the summer, continuing to spotlight the charming transgender character Terrestrius and lesbian couple Queen Janai and General Amaya. Additionally, the final season of Netflix's *Power Rangers: Cosmic Fury* further explores the relationship between history-making queer couple Izzy and Fern.

Premiering in March, Nickelodeon airs the sophomore season of *Monster High*, which delves deeper into the backgrounds of the iconic teenage monsters, including nonbinary student Frankie, and continues expanding on the theme of friendship. The network also renewed *Transformers: Earthspark*, which features the first character in a Transformers cartoon to identify as nonbinary.

Max debuted the *Adventure Time* spin-off series *Adventure Time: Fionna and Cake* this summer, which introduces the gender swapped versions of Princess Bubblegum and Marceline the Vampire Queen, gay couple Gary Prince and Marshall Lee. The final season of *Summer Camp Island* airs on Cartoon Network and includes queer couples Puddle and The King, Ava and Blanche, and Kent and Cole. Also on Cartoon Network is the final season of *Craig of the Creek*, which features numerous LGBTQ characters, including queer couples Kelsey and Stacks, Cat Burglar and George of *The Tea Times*, and Raj and Shawn.

Judy Alice Lee as Becker and Auli'i Cravalho as Hailey, *Hailey's On It!*

REPRESENTATION IN ADDITIONAL STREAMING SERVICES

This report tracks scripted originals on eight streaming services per the official methodology of the report—Amazon Prime, Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+, and Peacock—yet smaller streaming platforms also create accurate and meaningful LGBTQ narratives.

BET+, the streaming offshoot of BET, features numerous LGBTQ-inclusive shows in their slate of programming. The streamer released the third season of *All the Queen's Men*, which continues to highlight lesbian characters Trouble and Blue. BET+ debuted the series *Diarra From Detroit* in March, introducing gay character Mr. Tea. Additionally, *The Ms. Pat Show* has been renewed for a fourth season, which will include the titular Ms. Pat's lesbian daughter Ashley and nonbinary character Jesse.

MGM+, previously known as Epix, has positioned itself as a sister streaming service to Amazon Prime Video and Amazon Freevee. The service recently premiered British Victorian period drama *Belgravia: The Next Chapter*,

the sequel to limited series *Belgravia*. The show includes gay characters Fletcher and Rev. James Trechard, lead Frederick's valet and younger estranged brother, respectively. MGM+ renewed the sci-fi horror series *FROM* for a third season, which is set to premiere in 2024 and features queer couple Kristi and Marielle, as well as bisexual+ character Fatima. Amazon Freevee has also ordered *Clean Slate*, a comedy from Laverne Cox, George Wallace, and Norman Lear that focuses on the relationship between Desiree, played by Cox, a trans woman who reconnects with her father in Alabama after 17 years. AMC+ has renewed the inclusive series *Gangs of London* for a third season, which features gay character Billy Wallace. Lesbian actress T'Nia Miller has been added to the cast of the upcoming season.

Revry, the world's first global queer streaming network, offers a bevy of LGBTQ original unscripted, scripted, and variety series, as well as curated queer collections from other sources. This year, the platform hosted the second season of *Drag Latina*, a groundbreaking bilingual drag competition series that celebrates the intersectionality of Latine drag culture;

Flunk, a critically acclaimed Australian drama following shy student Ingrid as she explores her sexuality whilst navigating the pressures of a conservative Chinese-Australian family; *Gay Mean Girls*, a coming-of-age dramedy that follows Lucy Kim, president of the prom committee who struggles to fit in with the white gay community; and *QueerX Awards*, the streamer's annual award show honoring influential personalities who have impacted the LGBTQ community on National Coming Out Day.

As streaming television continues to expand into new territories, we hope to see growth in the quantity and quality of LGBTQ stories across all mediums.

Cast of *Drag Latina* Season 2



ASEXUAL

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

BISEXUAL

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

BISEXUAL UMBRELLA, BISEXUAL+

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

GENDER EXPRESSION

External manifestations of gender, expressed through a person's name, pronouns, clothing, haircut, behavior, voice, and/or body characteristics. Society identifies these cues as masculine and feminine, although what is considered masculine or feminine changes over time and varies by culture. Typically, transgender people seek to align their gender expression with their gender identity.

GENDER IDENTITY

A person's internal, deeply held sense of their gender. Everyone has a gender identity. For transgender people, their gender identity does not match the sex they were assigned at birth. Many people have a gender identity of man or woman (or boy or girl for younger people). For others, their gender identity may not fit neatly into one of those two choices (see nonbinary below.) Unlike gender expression (see above), gender identity is not visible to others.

Glossary of Terms

LATINE

A gender-neutral way of referring to people from or whose ancestors are from Mexico, Central America, South America, and the Caribbean living in the United States. The term originated in academic circles and has been increasingly accepted as a more inclusive term. In previous reports, GLAAD has used “Latinx” by this definition.

NONBINARY

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

QUEER

An adjective used by some people, particularly younger people, whose sexual orientation is not exclusively heterosexual (e.g., queer person, queer woman). Typically, for those who identify as queer, the terms lesbian, gay, and bisexual are perceived to be too limiting and/or fraught with cultural connotations they feel do not apply to them, though some people may use both queer and a more specific label interchangeably for themselves.

TRANSGENDER

An adjective to describe people whose gender identity differs from the sex they were assigned at birth. People who are transgender may also use other terms, in addition to transgender, to describe their gender more specifically. It is important to note that being transgender is not dependent upon physical appearance or medical procedures. A person can call themselves transgender the moment they realize that their gender identity is different than the sex they were assigned at birth.

ABOUT GLAAD

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

The GLAAD Media Institute provides training, consultation, and actionable research to develop an army of social justice ambassadors for all marginalized communities to champion acceptance and amplify media impact. Journalists and media interested in speaking to a GLAAD spokesperson, please inquire at press@glaad.org.

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

ACKNOWLEDGEMENTS

RAINA DEERWATER (Researcher & Lead Author)
Manager, Entertainment Research & Analysis
GLAAD Media Institute

MEGAN TOWNSEND (Researcher & Author)
Senior Director, Entertainment Research & Analysis
GLAAD Media Institute

AMANDA HURWITZ (Researcher & Author)
Associate, Entertainment Research & Analysis
GLAAD Media Institute

NICK ADAMS (Contributor)
Vice President
GLAAD Media Institute

GABE GONZÁLEZ (Contributor)
Consultant
GLAAD Media Institute

ALEX SCHMIDER (Contributor)
Director of Transgender Representation
GLAAD Media Institute

MONICA TRASANDES (Contributor)
Senior Director of Spanish Language &
Latine Representation
GLAAD Media Institute

DASHAWN USHER (Contributor)
Director, Communities of Color & Media
GLAAD Media Institute

ADAM WEINREB (Editor)
Consultant
GLAAD Media Institute

MARGARET GALLAGHER (Layout & Design)



SPECIAL THANKS

Jada Bethea, Alexander Cammy, Brendan Davis,
Isa Fernández, Rich Ferraro, Melanie Litwin,
Tristan Marra, Tony Morrison, Gwendolyn Pointer,
Anthony Allen Ramos, Crystal Stratford,
Kayla Thompson, Julian J. Walker



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