

Where We Are on TV

2024-2025

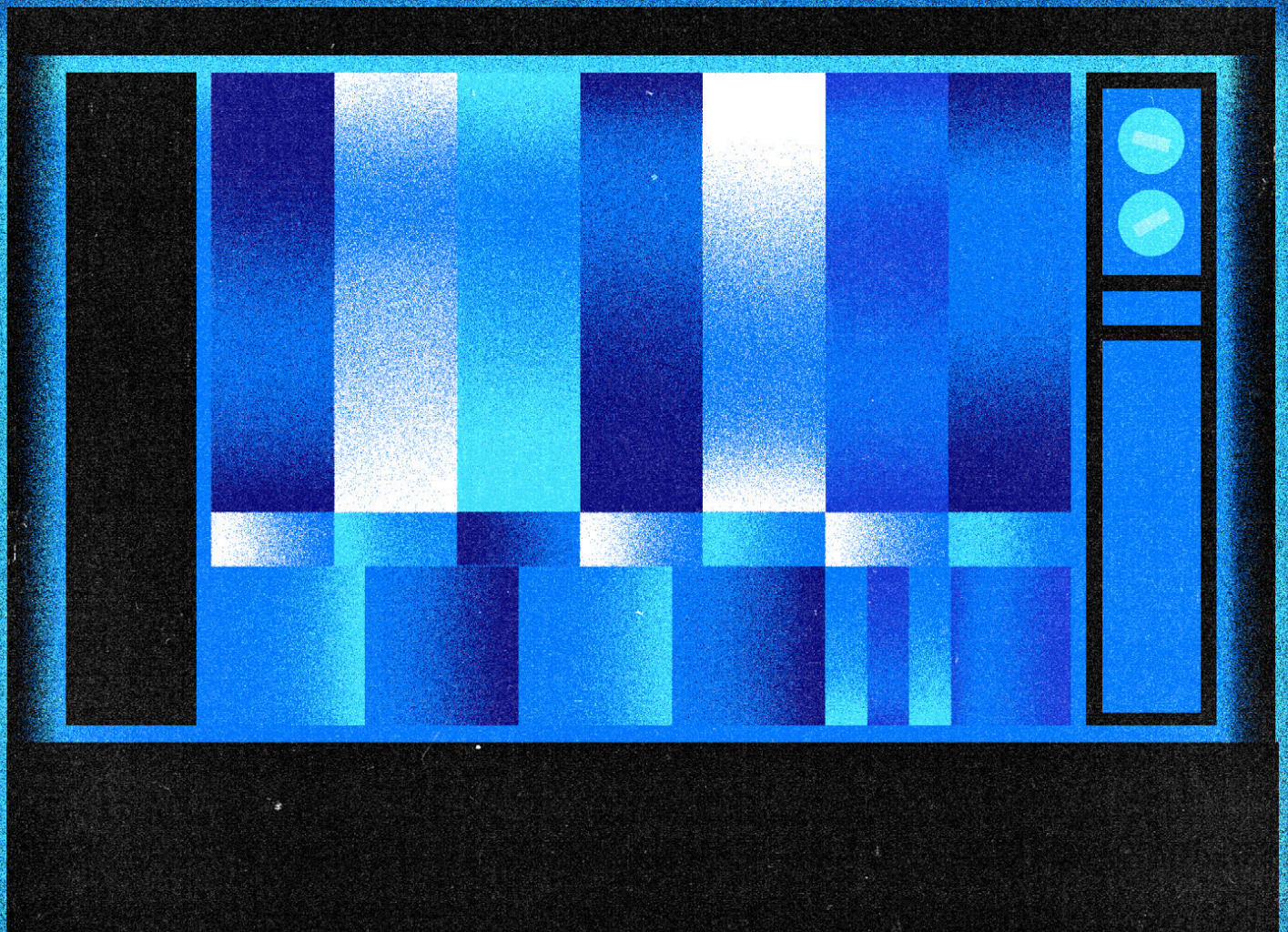


TABLE OF CONTENTS

From the Office of the President and CEO, Sarah Kate Ellis	03
Executive Summary	05
Observations and Recommendations	07
Summary of Broadcast Findings	09
Summary of Cable Findings	12
Summary of Streaming Findings	15
Representation of Canceled Series	19
Representation of Transgender Characters	22
Representation of Bisexual+ Characters	25
Gender Representation	27
Race and Ethnicity	28
Representation of Black LGBTQ Characters	30
Representation of Latine Characters	32
Representation of Asian-Pacific Islander (API) Characters	34

TABLE OF CONTENTS

Representation of LGBTQ Middle Eastern/ North African (MENA) Characters	36
Representation of LGBTQ Indigenous Characters	38
Representation of LGBTQ Multiracial Characters	40
Representation of LGBTQ Characters with Disabilities	42
Representation of Characters LGBTQ Characters Living with HIV	43
Representation in Spanish Language Programming	44
Representation in Alternative Programming	47
Representation in Kids and Family Programming	49
Representation in Additional Streaming Services	51
Methodology	52
Glossary of Terms	53
Acknowledgements	54

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

This year marks the 20th edition of GLAAD's **Where We Are on TV (WWATV)** study and marks nearly three decades of tracking LGBTQ characters on television. Over that time, we've witnessed incredible progress—from marriage equality to greater overall visibility and understanding of our community. Much of this historic change was shaped by storytelling that entertained audiences while also connecting people.

Past series highlighted in this study and that GLAAD worked with behind-the-scenes—like *Pose*, *Glee*, *Modern Family*, and *Grey's Anatomy*—didn't just reflect society; **they actively compelled change**. GLAAD and [MRI-Simmons](#)* research shows that nearly a third of non-LGBTQ American adults say that LGBTQ-inclusive media has changed their perception of our community.

Storytelling brings us together and this current cultural and political climate calls on creatives and executives to double down on fair and accurate stories of LGBTQ people.

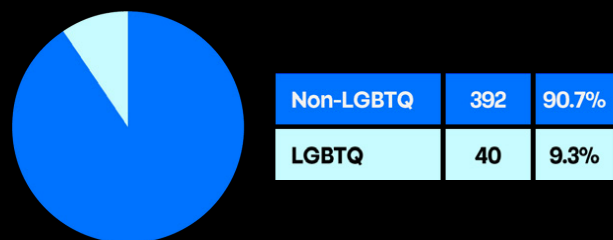
The LGBTQ community finds ourselves at a critical juncture. **Hateful rhetoric from politicians and news media runs unchecked, amplified by an outsized megaphone, even as the majority of Americans are supportive of the LGBTQ community.** [Our latest polling](#) found 74% of non-LGBTQ U.S. adults support equal rights for the LGBTQ community and [70% of Americans](#) say that knowing a brand offers LGBTQ-inclusive products and marketing positively impacts or has no impact on their purchasing decisions.

The past two decades of the WWATV study have shown the impact of LGBTQ storytelling and committed creative partnership. This year's study counts **489 LGBTQ characters** across scripted primetime broadcast, cable, and streaming originals—a remarkable leap from just 47 characters in the first edition. However, while this year's study marks an increase after two years of decline, it remains far below the 2021-2022 record high.

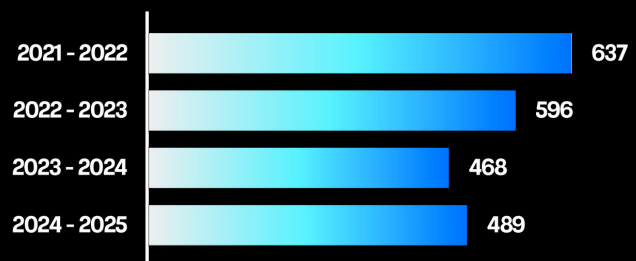
At the same time, the recent flurry of cancellations sets a dangerous precedent. Over 200 (41%) LGBTQ characters counted this year will not be returning due to series cancellations, endings, or limited series format. Beloved series with strong queer ensembles like *Heartstopper*, *Harlem*, and *Elite* will not air further seasons.

This year's WWATV tracked a large and concerning number of transgender-inclusive series that were canceled or otherwise ended, including groundbreaking titles like *9-1-1: Lone Star*, *Kaos*, and *Clean Slate*. The number of transgender characters on television has slightly increased from last year, but only four trans characters appear on series that have been officially renewed.

Diversity of Regular Characters of Primetime Scripted Broadcast, 2024-2025 Season



Total LGBTQ Characters Year-Over-Year



At a time when [less than 30% of Americans](#) say they know a trans person, the industry could be a critical part of shaping the narrative about trans people as disinformation and anti-trans rhetoric reach new highs in our politics and culture.

The idea that diverse representation will alienate audiences is a myth. It's a costly business miscalculation fueled by loud, fringe voices **when inclusive stories are valued by all audiences**. A majority of both LGBTQ and non-LGBTQ U.S. adults say representation is important to them in the TV shows they watch. In fact, over half of LGBTQ Americans and **3 in 10 non-LGBTQ people, that's 84 million Americans combined**, say they are actually **more likely to watch a TV show** if at least one of the characters is LGBTQ.

In this moment when diverse stories are under heightened scrutiny, GLAAD is partnering with entertainment industry leaders to meet a clear call: Do not cave to pressure to reduce LGBTQ representation. Freedom of speech includes freedom of storytelling, and that includes stories of our community.

The data is undeniable: **LGBTQ-inclusive shows are good for business.**

- **Audience Influence:** LGBTQ adults are 46% more likely to be influential in the TV Shows category than the general population, driving buzz as highly trusted recommenders ([MRI-Simmons](#)). Shows like *Hacks*, *The Last of Us*, *Yellowjackets*, and *Abbott Elementary* demonstrate how initial investment can lead to long-term, record-breaking success.
- **Consumer Power:** The [LGBTQ consumer spending power](#) is estimated to be \$1.4 trillion in the U.S. alone.
- **The Current and Future Audience:** 23% of Gen Z U.S. adults identify as LGBTQ ([Gallup](#)). Networks and streamers that continue to pass up meaningful engagement with LGBTQ viewers risk alienating and losing this key audience and harming future brand recognition. Audiences will quickly move on to competing platforms that authentically spotlight interesting LGBTQ characters.

The GLAAD Media Institute remains the go-to partner for creatives, executives, and talent to ensure fair, accurate, inclusive, and entertaining LGBTQ stories. And we help culture find great content - ensuring great storytelling is discovered by the consumers who are ready to support series, franchises, and brands that continue to stand with the community.

As we celebrate GLAAD's 40th anniversary and the 20th *WWATV* study, the legacy of groundbreaking storytelling that drove progress and acceptance is truly inspiring. I, and the team at GLAAD, are excited to partner on the next two decades of LGBTQ TV and beyond—and we call on the industry to stand firm with us. Because your current and future employees, talent, and audiences already do.

In solidarity,

SARAH KATE ELLIS
PRESIDENT & CEO, GLAAD



EXECUTIVE SUMMARY

Across primetime scripted broadcast, primetime scripted cable, and scripted streaming original series that premiered a new season between June 1, 2024 and May 31, 2025, GLAAD counted **489 LGBTQ characters in total**. This is a 4% increase and 21 additional characters from 468 characters counted in the previous season.

Of the 489 total LGBTQ characters on all platforms, **98 are bisexual+ (20%)**. This is a decrease of 15 characters and four percentage points from the previous study. These characters include 70 bi+ women, 27 bi+ men, and one bi+ nonbinary character.

On primetime scripted broadcast, GLAAD counted 432 series regulars on primetime scripted broadcast series. **Of those 432 characters, 40 (9.3%) are LGBTQ**. This is a slight increase of one character and 0.7 percentage points from the 2023-24 season. There are an additional 13 recurring LGBTQ characters on broadcast, which brings **the total to 53 LGBTQ characters on broadcast**, a decrease of 11 characters from the previous study.

Just over half of the LGBTQ characters across all platforms are people of color, at **248 out of 489 characters (51%)**. This is 16 more characters than the previous study, with an increase of one percentage point

On primetime scripted cable, GLAAD counted 47 LGBTQ series regulars as well as 17 LGBTQ recurring characters, for a total of **64 LGBTQ characters on cable**. This is a decrease of 13 characters from the previous study.

There were **12 LGBTQ characters counted with a disability (2.5%)**. This is a decrease of six characters and 1.3 percentage points year-over-year.

On the eight major streaming services tracked, GLAAD counted 233 LGBTQ series regulars and 139 LGBTQ recurring characters, for a total of **372 LGBTQ characters**. This is an increase of 45 characters from the 327 characters counted in the previous study.

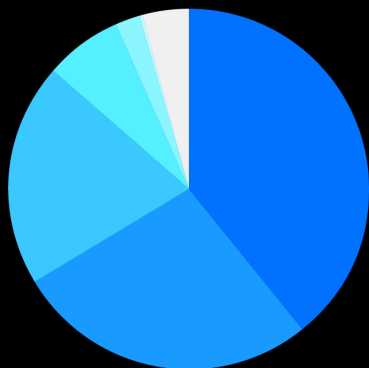
As with the previous study, **only one LGBTQ character (0.2%) was counted living with HIV**.

Of the total 489 LGBTQ characters, **33 were transgender (6.7%)**. That is an increase of nine characters and 1.6 percentage points from the previous year. These characters were made up of 24 trans women, seven trans men, and two nonbinary characters

Of all the 489 LGBTQ characters counted on all platforms, **201 (41%) of them will not be returning** due to series cancellations or endings, limited series format, or a character dying or leaving the show. Of those same 489, 159 (33%) won't be returning due to series cancellation or ending.

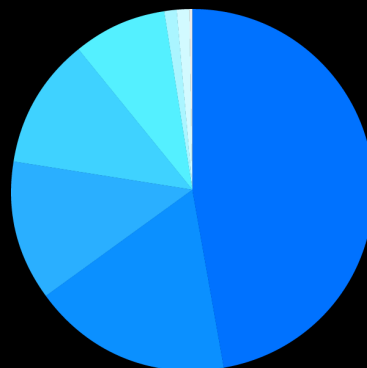
EXECUTIVE SUMMARY

Sexual Orientation Breakdown of Total LGBTQ Characters



	# of characters	percentage
GAY	193	39%
LESBIAN	132	27%
BISEXUAL+	98	20%
QUEER	32	7%
STRAIGHT	11	2%
ASEXUAL	2	0.4%
SEXUAL ORIENTATION UNDETERMINED	21	4%

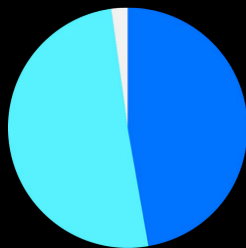
Racial Breakdown of Total LGBTQ Characters



	# of characters	percentage
WHITE	221	45%
BLACK	85	17%
API	58	12%
LATINE	53	11%
MULTIRACIAL	40	8%
MENA	7	1%
INDIGENOUS	4	1%
OTHER	1	0.2%

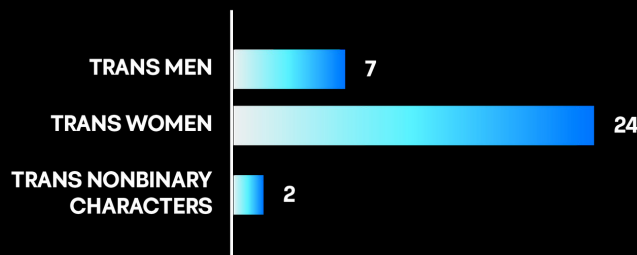
*an additional 20 characters are non-human

Gender Breakdown of Total LGBTQ Characters



LGBTQ MEN	231	47%
LGBTQ WOMEN	246	50%
NONBINARY	12	2%

Gender of Total Transgender Characters



OBSERVATIONS AND RECOMMENDATIONS

Representation on broadcast and cable have continually declined, while streaming programming saw a welcome increase of LGBTQ characters.

Streaming continues to dominate the numbers and the conversation in terms of LGBTQ inclusion. This was the only platform to see an increase in LGBTQ characters year-over-year. In only the past two years, both broadcast and cable's LGBTQ characters have shrunk significantly, broadcast down to 53 from 101 (a 48% decrease) in the 2022-23 season, and cable down to 64 from 139 (a 53% decrease) in the 2022-23 season. With scripted linear television shrinking overall, shows with LGBTQ characters still provide buzz on those networks. ABC's *Abbott Elementary*, HBO's *The Last of Us*, and Showtime's *Yellowjackets*, among others, are LGBTQ-inclusive series on broadcast and cable that have won critical and audience acclaim.

More LGBTQ characters will not return next year than those who appear on renewed series.

As has been noted in previous editions of this study, a concerning number of LGBTQ-inclusive series will not return next year. This year, 201 LGBTQ characters (41%) will not return due to series cancellations, endings, a character leaving a show, or limited series. While there are 192 (39%) characters who are on series that have already been renewed, the fate of 96 characters (20%) is still unknown pending official renewal or cancellation decisions. Television is a powerful medium, because these characters grow and evolve over the years, alongside the audience. When so many series are only being greenlit for short runs and the seasons themselves are getting shorter, the potential larger impact of these characters disappears. Less than half of the LGBTQ characters counted appear on renewed series, and with their loss comes a loss of possibility for impact that continues for years with an audience, creating social change.

Series with LGBTQ ensembles are still too few and far between – and many are ending this year.

The LGBTQ community is just that: a community. Over the past few decades, series such as *The L Word*, *Queer as Folk*, *Looking*, *Sense8*, *Pose*, and more showed many different queer people together and the different dynamics therein. There are still series tracked that include a main queer ensemble, such as Prime Video's *Harlem*, Hulu's *Mid-Century Modern*, Netflix's *Heartstopper*, and FX's *Adults*, but these series aren't all returning. *Harlem* and *Mid-Century Modern* have been canceled, *Heartstopper* will conclude with a finale movie on Netflix, and *Adults* has yet to receive an official announcement at time of publication. To reflect the LGBTQ experience and to show the diversity of our community, these kinds of series are essential for authentic representation.

The number of transgender characters on television has slightly increased, but only four characters appear on series that have been officially renewed.

Though there were more transgender characters counted than in the previous edition, 61% of them (20 characters) will not return due to series cancellations, endings or limited series format, while nine additional characters appear on shows that have yet to be renewed. In fact, only four of the 33 characters (12%) appear on series that have been renewed. Series such as *Clean Slate*, *Heartstopper*, *The Umbrella Academy*, and *9-1-1: Lone Star* included trans characters that connected with audiences and provided a counternarrative to the unchecked transphobic rhetoric in newsrooms and government offices – and all of these series aired their final season in this research period. If no new trans-inclusive series are green lit, there will be a dangerous drop in trans representation next year.

Bisexual+ people make up the majority of the LGBTQ community, yet bisexual representation on TV continues to decrease.

Per [Gallup](#), 56% of the U.S. adult LGBTQ community are bisexual. Yet, only 20% of the LGBTQ characters counted in this study are bisexual. This is the third year in a row that bisexual+ representation has decreased, a worrisome trend that only leads to the continued misunderstanding of bisexual people. While there are standout bi+ stories and leads on shows such as *Heartstopper*, *Hacks*, *Yellowjackets*, and more, there are many more stories and perspectives out there to explore from a bi point of view. Further, the bi+ number continues to heavily skew toward women, and this year there was only one bi nonbinary character.

The percentage of LGBTQ characters of color remains steady – but certain demographics saw alarming decreases.

The percentage of LGBTQ characters of color has slightly increased, up to 51% of all LGBTQ characters counted. However, increases were not seen in all groups. After counting eight LGBTQ Indigenous characters in the previous study, there were only four Indigenous LGBTQ characters counted this year. Middle Eastern/North African LGBTQ characters dropped from 13 to seven, and Black LGBTQ characters decreased down to 17% from 20%, losing ten characters year-over-year.

Once again, GLAAD only counted one LGBTQ character living with HIV.

After eight characters living with HIV were counted in the 2022-23 season, that number dropped to just one in the previous study (Tim Laughlin in the limited series *Fellow Travelers*) and that trend has remained with just one character counted this year – Cris Miró, the titular character of HBO Max's *Cris Miró (Ella)*. As Gen Z continues to be the least knowledgeable generation about HIV, TV has the power to educate and reduce stigma. These stories must move beyond solely historical or tragic frames and instead reflect the present reality: people living with HIV today who continue to thrive and go about their daily lives. According to GLAAD's *State of HIV Stigma* study, seeing stories of people living with HIV increases comfort with interacting with people living with HIV by as much as 15%. Television remains one of the most powerful tools for shaping understanding and reducing stigma, yet the industry continues to fall short.

SUMMARY OF BROADCAST FINDINGS

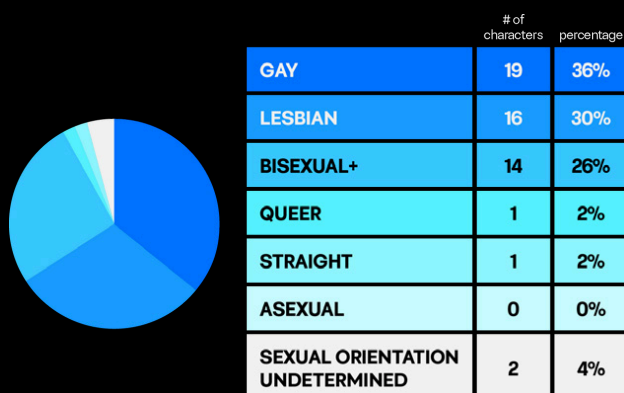


Chris Perfetti as Jacob Hill, ABC's *Abbott Elementary*

- On the five broadcast networks (ABC, CBS, The CW, FOX, and NBC), GLAAD counted 432 series regulars on 66 primetime scripted series for the 2024-25 television season. Of those, 40 series regulars on 26 series are LGBTQ. This is a very slight increase from the 39 LGBTQ series regulars in the 2023-24 season, which was a significant drop from 70 LGBTQ series regulars counted in the 2022-23 season.
- Of all primetime scripted broadcast series regulars, 9.3% of them are LGBTQ. This is a small increase from the previous season's 8.6%, which was a five-year low. This 9.3% still falls short of the 2022-23 season's 10.6% and the 2021-22 record high of 11.9%.
- There were an additional 13 recurring LGBTQ characters on primetime scripted broadcast series, down from last year's 25 LGBTQ recurring characters. This makes the total number of LGBTQ characters on broadcast 53, a decrease from 64 characters in the 2023-24 season, and nearly half of the 101 characters counted in the 2022-23 season.
- Eighteen of these characters are new this season and 35 are returning characters.
- Of the 53 LGBTQ characters, 30 (57%) are women, 21 (40%) are men, and two (4%) are nonbinary.
- Gay men are once again the highest percentage of LGBTQ characters on broadcast. Nineteen (36%) of the LGBTQ characters are gay men, a decrease of five characters and two percentage points.
- Fourteen characters (26%) are lesbian characters, a sizable decrease from the previous edition's 20 characters and 31%.
- Of the 53 LGBTQ characters on broadcast, 16 (30%) are bisexual+, an increase of four characters and 11 percentage points from the previous study's 12 characters (19%).
- There is only one transgender character counted on broadcast (two percent). This character is a straight man. There are no transgender women counted on broadcast in this study.
- There are no asexual characters counted on broadcast for the 2024-25 season.
- In the 2024-25 season, there were 26 (49%) LGBTQ characters of color counted on broadcast. This is a slight increase in percentage but a drop in characters from the previous season's 31 (48%) LGBTQ characters of color.
- Of the 53 LGBTQ characters in primetime scripted broadcast, 15 characters (28%) will not return next year due to series cancellations, endings, or a character leaving the series.

Though the percentage of LGBTQ series regulars on broadcast saw a small increase, there is still a drop in the overall number of LGBTQ characters on primetime scripted broadcast for the third year in a row. This study counted 53 total regular and recurring LGBTQ characters, while the 2023-24 study counted 64, 2022-23 had 101 and there were a total of 141 LGBTQ characters on broadcast in the 2021-22 season.

Sexual Orientation of LGBTQ Characters on Broadcast



Part of the decline in characters can be attributed to the overall decrease in original scripted primetime broadcast programming.

The 2021-22 season counted 97 total broadcast series versus this year's 66 titles, which represents a 32% decrease in total programming on the platform. Alongside the decrease in overall programming, cast sizes have also shrunk; the 2021-22 season counted 775 series regulars on primetime scripted broadcast, compared to 432 series regulars in the 2024-25 season, a decline of 44%.

However, this study shows an even more pronounced loss in LGBTQ representation during that same time frame.

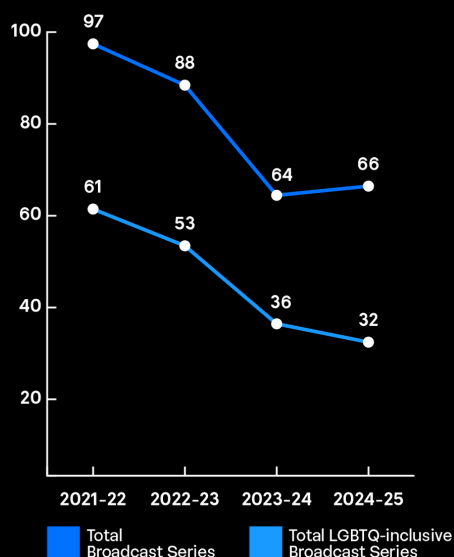
Gender Identity of Trans Characters on Broadcast



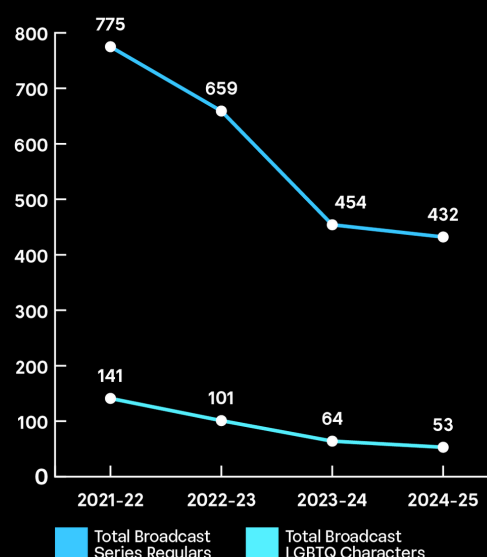
There was a staggering 62% decrease in the total number of LGBTQ characters, regular and recurring combined, in this year's study compared to that 2021-22 edition. LGBTQ characters went from a record high of 141 LGBTQ characters down to just 53 LGBTQ characters in this year's study.

Similarly, the number of LGBTQ-inclusive series dropped by almost half from 61 inclusive titles on scripted primetime broadcast in 21-22 to 32 this year – that is a 47% decrease in inclusive series versus the 32% decrease in overall total titles in the same time frame. It's clear that an overall decrease in programming does not solely explain the disproportionate decrease in LGBTQ characters and stories.

Total Broadcast Series vs LGBTQ Inclusive Broadcast Series, Year-Over-Year



Total Broadcast Series Regulars vs LGBTQ Characters on Broadcast, Year-Over-Year



Many series that were counted in the previous research period that featured exemplary LGBTQ representation, such as ABC's *Station 19*, CBS's *NCIS: Hawaii* and NBC's *Quantum Leap*, were canceled and did not return in this research period.

There have been a handful of new broadcast series with LGBTQ characters that have premiered in this research period, including NBC's *Brilliant Minds*, which has a gay lead, CBS dramas *Matlock* and *Watson*, both of which feature supporting queer women, and ensemble characters on comedies *Going Dutch* (FOX) and *St. Denis Medical* (NBC). However, these new characters are not enough to offset the losses of LGBTQ-inclusive programming on broadcast over the past few years.

Further, 25% of broadcast LGBTQ characters will not return next season, notably including the singular trans character on broadcast, Paul Strickland on FOX's *9-1-1: Lone Star*. The CW has also canceled *All American: Homecoming*, which featured the only nonbinary series regular on broadcast.

In terms of individual networks, ABC once again has the highest percentage of LGBTQ series regulars, as 12.9% of the network's series regulars are LGBTQ. This is a decrease from 15% in the previous season. ABC continues to hold strong with inclusive long running ensemble dramas *Grey's Anatomy* and *9-1-1*, while including LGBTQ voices in hit comedy series *Abbott Elementary* and the final season of *The Conners*. ABC declined to confirm character identities, so there may be additional characters who are perceived as LGBTQ but who are not included in this tally based on publicly available information in series and official press materials.

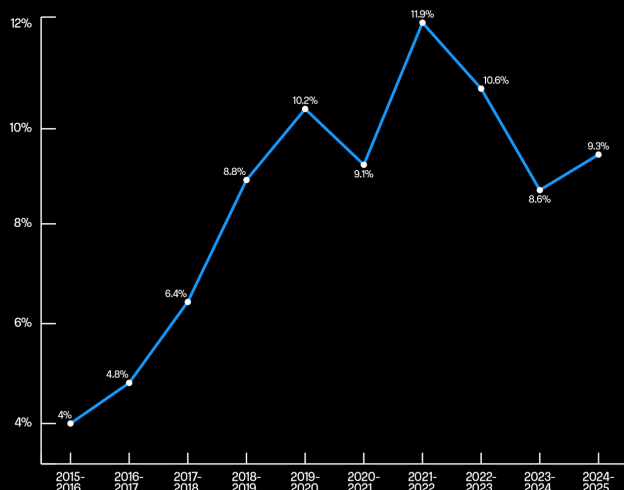
FOX has the second highest percentage of LGBTQ regulars at 10.2%, nearly doubling the prior year when the network was in last place at 5.2%. Much of that can be attributed to the return of drama *9-1-1: Lone Star*, which counts four LGBTQ series regulars in their cast, and which did not air a new season in the prior edition of this study. However, as this is the final season of *Lone Star*, FOX could see a significant decrease again unless they prioritize ordering new inclusive series. FOX also includes LGBTQ supporting characters on comedies *Going Dutch*, *Animal Control*, and *The Great North*, the latter of which was canceled.

CBS has slightly decreased its percentage of representation down to 8.5% LGBTQ series regulars from 9.2% in the previous season. LGBTQ characters appear on the popular comedy *Ghosts*, plus procedurals *Fire Country*, *Matlock* and *Tracker*.

The CW increased year-over-year to 8.2% of LGBTQ series regulars from the previous year's 6.3%, but this is still a large drop from 14.8% in the 2022-23 season on the network. Since its purchase by Nexstar, original programming on The CW has greatly decreased and inclusive storytelling seems to no longer be a priority for the network. While there are still LGBTQ characters featured on the final season of *All American: Homecoming*, the penultimate season of *All American*, and *Superman and Lois*, new original programming has fallen short. The Canadian import *Family Law*, which includes a trans woman in the cast, did not air a season within this research period.

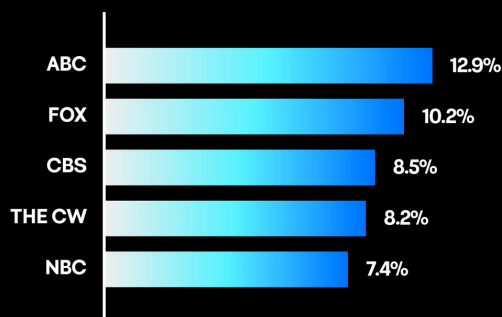
NBC has the lowest percentage of LGBTQ regular characters, at 7.4% of all scripted series regular characters, a steady percentage with last year's 7.3%. NBC launched the new series *Brilliant Minds* with a gay lead, as well as continued to feature supporting queer characters on series such as *Found* and *Chicago Fire*.

Percentage of LGBTQ Series Regulars on Broadcast Over Time



Ranking of Broadcast Networks by LGBTQ Character Inclusion

(percentage of LGBTQ series regulars of all series regulars)



SUMMARY OF CABLE FINDINGS

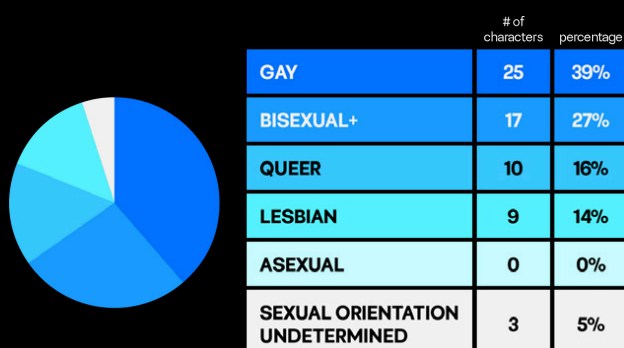


Liv Hewson, Jasmin Savoy Brown, Jenna Burgess, and Sophie Nelisse as Van, Taissa, Melissa and Shauna, Showtime's *Yellowjackets*

- GLAAD counted 64 LGBTQ characters across primetime scripted cable series in the 2024-25 television season. This is a decrease of 13 characters from 77 characters counted in the previous study, and a massive drop of 75 characters from the 139 LGBTQ characters counted on cable in the 2022-23 season.
- This includes 47 series regulars and 17 recurring characters. Thirty-three characters counted here are on series which returned for new seasons, while 31 appeared on new series which launched in this research period.
- Of the 64 LGBTQ characters, 33 (52%) are men, 29 (45%) are women, and two (3%) are nonbinary. This is closer to parity than the previous study, which counted 61% men, 35% women, and 4% nonbinary characters.
- The highest demographic in terms of sexual orientation is gay men, similar to the prior study, with 25 characters (39%) who are gay men. This is a decrease of 10 characters and seven percentage points from the previous year.
- For the third year in a row, there was a decrease in lesbian representation on cable with only nine lesbian characters (14%) counted. This is a decrease of ten characters and 11 percentage points.
- Seventeen of the 64 LGBTQ characters (27%) on primetime scripted cable were bisexual+, an increase of one percentage point but a decrease of three characters from the previous year. Of the bisexual+ characters, six are men and 11 are women. There were no bi+ nonbinary characters counted on cable.
- Ten of the 64 LGBTQ characters (16%) were counted as queer without a more specific label. This is a significant increase from the one character of the previous season. Of the 10 queer characters, three are men and seven are women.
- Only three characters (5%) counted were transgender, an increase of one character and two percentage points from the previous year. One is a queer trans man and two are trans women with undefined sexual orientations.
- There were no asexual characters counted on cable, a consistent finding with the previous year.
- Of the 64 LGBTQ characters counted, only 22 (34%) were characters of color. This is a significant decrease of 14 percentage points and 15 characters from the previous edition.
- Over half of the characters on cable (52% or 33 characters) will not return next year due to series endings, cancellations, limited series format, or a character leaving the show. Twenty-five of these (39% of the 64) are specifically disappearing due to series cancellations or endings.

This is the second year in a row that scripted cable has seen a sharp decline of LGBTQ representation. This is consistent with a decline in overall scripted programming on cable. Networks like Freeform, TBS, TNT, and more have largely shifted from scripted series to unscripted content. This leaves a void in cable programming to win audiences with new, diverse, and exciting programming.

Sexual Orientation of LGBTQ Characters on Cable



The network with the most LGBTQ characters counted this year is HBO with 18 LGBTQ characters featured in its primetime scripted programming. This is an increase of 13 characters from the previous year. HBO boasts some of the most popular and buzzy shows including *The Last of Us*, *House of the Dragon* and *The Righteous Gemstones*, all of which feature significant and impactful LGBTQ characters. HBO aired absurdist comedy *Fantasmass*, which has a gay lead as well as a nonbinary character. The streamer aired the final season of comedy *Somebody Somewhere*, which featured many queer characters in the ensemble including Fred Rococo, the only trans man on primetime scripted cable. The network also aired the miniseries *Get Millie Black* which featured Hibiscus, one of two trans women on cable. Both of these series have aired their final episodes, meaning that trans representation on cable TV is all but disappearing.

FX counts the second highest number of LGBTQ characters in their primetime scripted programming with 17 LGBTQ characters; two more than the previous season when it was the most inclusive network. Seven of these characters appear in the final season of the vampire comedy *What We Do in the Shadows*. Adults also boasts an ensemble cast where nearly every character is queer, including a budding romance between leads Anton and Paul Baker. There were also LGBTQ characters featured in the new series *English Teacher*, *American Sports Story*, and *Grotesquerie*.

FX and HBO combined accounted for 35 of the total 64 characters counted, representing more than half (55%) of all LGBTQ characters on cable on just two networks. Both of these networks have seen both commercial and critical success by telling nuanced and diverse LGBTQ stories, as well as platforming several series that feature multiple LGBTQ characters.

Gender Identity of Trans Characters on Cable



Companies that wish to see similar audience and reputational boosts should follow their lead in prioritizing production of inclusive stories and interesting characters.

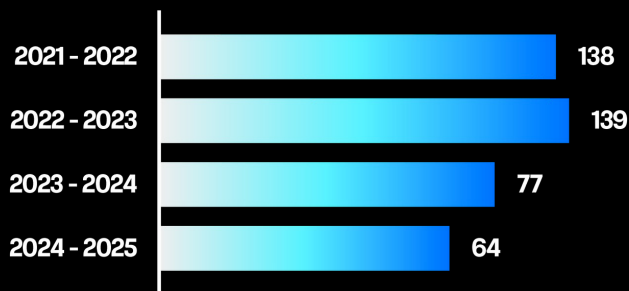
AMC featured nine LGBTQ characters, the majority on the since canceled *Orphan Black: Echoes* and *Snowpiercer*. The network also aired the second season of *Mayfair Witches*, which included a brief scene where recurring character Jojo confirms her identity as a trans woman. AMC did not air a season of its flagship supernatural drama *Interview with the Vampire* during this research period, but when that series returns under the new title *The Vampire Lestat*, it will provide a significant boost to the network's programming as it features both queer lead and ensemble characters.

Starz counted eight LGBTQ characters, three fewer than the previous edition of this study. Three LGBTQ characters appeared on the popular *Power* series, with further LGBTQ characters appearing in *Outlander*, *The Couple Next Door*, *Three Women* and the since canceled series *The Serpent Queen*.

Showtime counted six LGBTQ characters, the second year in a row to see significant decreases from the network after counting 15 LGBTQ characters in the 2023-24 season and 24 in the 2022-23 season. Five of the six LGBTQ characters counted this year appeared on the popular horror drama *Yellowjackets*, which continues to grow its queer ensemble every year and has been renewed for a fourth season. Showtime should note the success of *Yellowjackets* with its subscribers and prioritize adding new queer stories to its lineup.

Nearly all other cable networks tracked only counted one to two LGBTQ characters each. Those companies who have prioritized telling interesting, nuanced, diverse LGBTQ stories – and continuing to invest in those series with meaningful marketing campaigns – have seen success. Standout hits like *The Last of Us*, *Yellowjackets*, and *Adults* which cover several genres and which are a mix of original ideas and established intellectual property have proven that our stories are successful and connect across lines. As cable networks struggle to retain viewers who have shrinking available funds and more options than ever before for content and has more than half of the inclusive cable series counted will not be returning, it is clear that networks need to re-evaluate old models or risk continued loss of audience and relevance.

LGBTQ Characters on Cable Year-Over-Year



SUMMARY OF STREAMING FINDINGS



Joe Locke, Aubrey Plaza, and Kathryn Hahn as Teen, Rio, and Agatha, Disney+'s *Agatha All Along*

- On original and U.S. first run scripted series on the eight streamers tracked, GLAAD counted 372 LGBTQ characters. This is an increase of 45 characters from the previous season, the only platform tracked in this study to see a significant increase in LGBTQ characters.
- Of the 372 LGBTQ characters, 233 were series regulars and 139 were recurring characters. Further, 230 were new characters in this research period and 142 were returning on established series.
- Of these 372 characters, 177 (48%) were men, 187 (50%) were women, and eight (2%) were nonbinary. This is a similar finding as the previous year in terms of proportion of men and women (46% and 48% respectively), but nonbinary representation has decreased significantly, down from 19 characters and 6% in the previous season.
- Gay men were the largest group amongst LGBTQ characters on streaming, with 149 (40%) gay men counted, an increase of 40 characters and seven percentage points from the previous study.
- There were 109 (29%) lesbian characters counted on streaming, a welcome increase of 30 characters and five percentage points from the 2023-24 season.
- Bisexual+ characters posted a decrease year-over-year with 65 (17%) bi+ characters counted on streaming. This is a decrease of 16 characters and eight percentage points from the previous study. Of the bi+ characters counted, 44 are women, 20 are men, and one is nonbinary.
- Twenty-one characters (6%) are queer and do not use any other label, a decrease of 22 characters and seven percentage points from the previous study. Of those characters, 14 are women, five are men, and two are nonbinary.
- Two of the 372 LGBTQ characters (0.5%) are asexual, a decrease of two characters and half a percentage point from the previous season. Those characters are Issac on *Heartstopper* and Viktor on *Arcane*.
- Of the 372 LGBTQ characters counted on streaming, 29 (7.8%) are transgender. This is an increase of nine characters and two percentage points year-over-year. Of these characters, 22 are women, five are men, and two are nonbinary. Ten trans characters are straight, five are queer, one is lesbian, and thirteen have undefined sexual orientations.
- Over half of the LGBTQ characters on streaming are characters of color, with 200 (54%) of all LGBTQ characters being people of color. This is an increase of 36 characters and four percentage points from the previous study.
- Of the 372 LGBTQ characters on streaming, 153 (41%) will not return due to series endings, cancellations, characters leaving the show, or limited series format. Of the total, 120 (32%) will not return specifically due to series cancellations or endings.

Netflix again had the largest number of LGBTQ characters on its streaming service, with 177 characters or 48% of all LGBTQ characters across tracked streaming services.

This is an increase of 22 characters from the previous study, but still slightly below the 2022-23 high of 183 LGBTQ characters. It is worth noting that 68 of these characters (38% of all Netflix's LGBTQ characters) are on series that have been canceled or ended.

During this research period, Netflix aired several high profile young adult series. The final season of British hit *Heartstopper* was released in fall of 2024 which continued to follow the main couple Nick and Charlie, plus showed a young trans woman, Elle, in a healthy and thriving relationship with her boyfriend. The series also continues to expand its ensemble with more queer and trans characters. Netflix announced that *Heartstopper* will conclude with a finale film, but it must be noted that with the series ending, 12 LGBTQ characters will not be returning next year. Other Netflix shows that have aired their final season include *Élite*, the long-running teen soap set at a Spanish boarding school, and *Big Mouth*, the adult animated series following a group of pre-teens learning about their changing bodies. All of these shows contained large LGBTQ ensembles and have been successful staples for Netflix.

Other series that will not be continuing at Netflix include *Arcane*, the popular series based on the *League of Legends* games, which included a prominent romance between lead characters Vi and Caitlyn. Also ending is the animated series *The Dragon Prince*, which featured a transmasculine elf named Terristrui and Amaya, a deaf lesbian commander who weds Queen Janai, as well as other LGBTQ characters. Netflix aired only one season of *Kaos*, a series that placed Greek gods in the modern world, and which featured several LGBTQ characters, including Caeneus, a trans man who frees himself from the underworld.

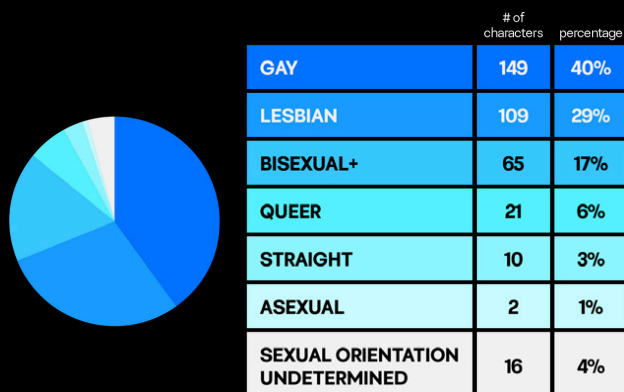
The final season of *The Umbrella Academy* aired in fall of 2024, which featured Viktor and Klaus Hargreeves, a trans man and queer man respectively, who were two of the core group of siblings.

Despite all these series drawing to a close, there are several inclusive Netflix series that have been renewed for further seasons, including comedy *The Four Seasons*, which follows four couples who take seasonal vacations together, including gay couple Danny and Claude. Spy drama *Black Doves* was renewed for a second season ahead of its first season premiere and features many queer characters, including gay co-lead Sam and his partner Michael. *XO, Kitty*, the spinoff in the *To All the Boys I Loved Before* franchise, follows bisexual lead Kitty amongst a slew of other queer characters at a boarding school in South Korea. Basketball comedy *Running Point*, which features Sandy, the brother of the lead character, and his boyfriend has already been renewed for a second season. *Survival of the Thickest*, features several LGBTQ characters, including Peppermint, a trans woman played by the performer of the same name, who had a loving and celebratory wedding in the second season, one of the few shows to show a trans character in a happy and healthy relationship. The comedy will return for its third and final season next year.

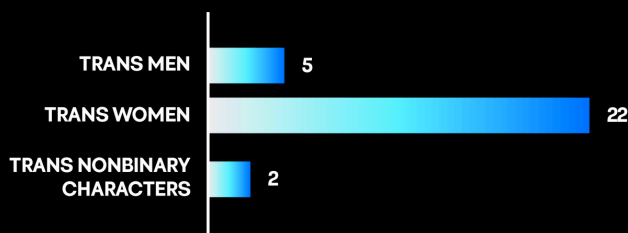
Other Netflix highlights include Mexican hit *The Secret of the River*, Indian YA drama *Mismatched*, the animated series *Jurassic World: Chaos Theory*, and more.

Prime Video counted the second highest number of LGBTQ characters with 82 (22% of all LGBTQ characters on streaming). This is an increase of 28 characters from the 2023-24 season. Twenty of these characters (24%) will not be returning due to series cancellations or endings. One such canceled series is *Clean Slate*, one of the final projects from legendary producer Norman Lear that starred Emmy winner Laverne Cox as Desiree, a woman returning to her hometown after transitioning and reviving her relationship with her father.

Sexual Orientation of LGBTQ Characters on Streaming



Gender Identity of Trans Characters on Streaming



Also ending on Prime Video is the hit comedy *Harlem*, which followed the ups and downs of four Black women living in Harlem as they tried to figure out life, love, and friendship as adults. Two of the main characters, Tye and Quinn, were queer. Prime Video also aired the final season of fantasy series *The Wheel of Time*, which featured bisexual lead Moraine, in this research period.

Other highlights on Prime Video include buzzy comedy *Overcompensating*, which follows closeted college freshman Benny as he navigates his new setting, makes new friends and figures out his own identity. The series has been renewed for a second season. Prime Video also released a new season of *El Fin De Amor*, which includes a sprawling queer ensemble, including the bisexual+ lead Tamara and trans woman, Ofelia. *The Second Best Hospital In the Galaxy* was back for a second season with a large LGBTQ ensemble, including queer lead Dr. Klack and nonbinary character Dr. Azel.

Hulu counted 34 LGBTQ characters, an increase of 11 characters from the previous edition of this study. Hulu declined to confirm character identities, so there may be additional characters who are perceived as LGBTQ but who are not included in this tally based on publicly available information in series and official press materials.

A standout of Hulu's slate is the new comedy *Mid-Century Modern* which follows a group of gay men of a certain age who all live together in Palm Springs. Unfortunately the series was canceled after its first season, creating a gap in programming for series following older members of the community. Hulu also aired new seasons of the British comedies *Big Boys* and *Wreck*, both of which featured gay leads alongside multiple other LGBTQ characters. Hulu continues to air new episodes of *The Bravest Knight*, a children's show which follows the love story of a prince and knight raising their daughter, and *Solar Opposites*, an adult animated series that features two male aliens who fall in love.

Hulu also debuted several buzzy limited series featuring LGBTQ roles: *Becoming Karl Lagerfeld* followed the titular designer and his rise to fame as well as his romantic entanglements; the second installment of *Nine Perfect Strangers* featured queer couple Tina and Wolfie; and dark comedy *Dying For Sex* featured a queer character named Sonya.

Streaming service HBO Max counted 28 LGBTQ characters, which is a decrease of 10 characters from the previous edition. HBO Max aired the final season of the comedy *The Sex Lives of College Girls*, which said goodbye to lead lesbian character Leighton, but confirmed another lead, Bela, as bisexual. The streamer also aired the fourth season of the hit series *Hacks*, which features bi co-lead Ava and which continues to expand its cast of ensemble queer characters.

A third series with a bi lead, *Harley Quinn*, aired its fifth season in early 2025, and continues to center the romance between Harley and Poison Ivy. HBO Max aired *Cris Miró (Ella)*, which tells the real life story of an Argentinian trans woman and is the only series this year to include a character living with HIV. The streamer also released the final season of *And Just Like That...*, the *Sex and the City* Spinoff that featured lead Miranda coming into her own as a lesbian as well as an ensemble cast of queer characters.

Apple TV+ counted 22 LGBTQ characters on their scripted originals in this research period, an increase of 11 characters. Returning shows include hit drama *Severance*, which featured a romance between two older men, Burt and Irving; *Shrinking*, which expanded the role of Brian, a gay man who is best friends with the protagonist, and his husband Charlie. Apple TV+ also aired the final season of *Mythic Quest*, which features lesbian couple Rachel and Dana, as well as the second season of *Bad Sisters*, which included the return of Nora, one of the titular group of sisters, and her wife Bibi. Newly debuted series from Apple TV+ included *Murderbot*, which featured nonbinary character Pin-Lee and their wife Arada who have an open relationship; and *Land of Women (Tierra de mujeres)* which features Kate, a trans woman and the only trans lesbian tracked in this entire study.

Paramount+ counted 11 LGBTQ characters, a decrease of 10 characters from the previous study. This decrease can largely be attributed to the ending of *Star Trek: Discovery* and the fact that *Star Trek: Strange New Worlds* did not air a season in this research period as the *Trek* franchise makes up the overwhelming majority of LGBTQ characters on the platform. *Star Trek: Lower Decks* did air its final season this year, which included pansexual lead Beckett Mariner. Returning inclusive series on Paramount+ include *SkyMed*, *Lioness*, *Criminal Minds: Evolution*, and *School Spirits*, all of which include prominent queer women characters. There were no new scripted series on Paramount+ with LGBTQ regular or recurring characters in this research period.

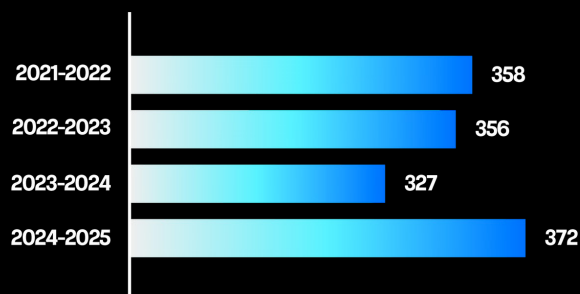
Both Disney+ and Peacock featured nine LGBTQ characters in the 2024-25 season, a decrease of two characters for Peacock and one for Disney+ year-over-year. Disney+ declined to confirm character identities, so there may be additional characters who are perceived as LGBTQ but who are not included in this tally based on publicly available information in series and official press materials. Three of the LGBTQ characters on Disney+ appeared on hit Marvel series *Agatha All Along*, which included a queer romance between the titular Agatha and Rio, the personification of death and Agatha's ex, as well as Billy, a gay teenager who comes into his own powers. While the series was initially billed as a miniseries, the season finale opened the door for further seasons and multiple awards bodies have categorized the series under ongoing comedy categories. Agatha and Billy also have the opportunity to appear in future connected MCU series and films. The final season of *Andor* included lesbian character Vel, and sadly, the death of her lover, Cinta. The fifteenth doctor on *Doctor Who* took his final turn, he was notably the first Doctor in the series to be a gay Black man. Other inclusive series on Disney+ included *Goosebumps: The Vanishing*, *Star Wars: Skeleton Crew*, and *Your Friendly Neighborhood Spider-Man*.

Peacock included several LGBTQ characters on the historical Roman drama series *Those About to Die*, though one was killed by his lover in a violent fashion; and in the comedies *Laid* and *Mr. Throwback* which featured a bisexual lead and queer supporting character respectively. Both series have since been canceled. *Law and Order: Organized Crime* returned to Peacock for a new season, which included lesbian detective Ayanna Bell as part of the ensemble cast.

LGBTQ people are trusted taste makers with influence on many consumer categories. These consumers significantly overindex the general population in the TV shows category (46% more likely to be influential, [MRI-Simmons](#)). At the same time, LGBTQ audiences are 62% more likely than non-LGBTQ people to say that a service not having enough inclusive TV series would be a reason for them to cancel their streaming subscription ([MRI-Simmons](#)). Further, LGBTQ audiences included “favorite show getting canceled” in their top five reasons to cancel a streaming subscription - 11% more likely to list this than non-LGBTQ people ([MRI-Simmons](#)).

With so many inclusive series coming to an end across streaming, it's clear that those services interested in retaining subscribers and engaging with LGBTQ audiences, who are critical to growing buzz and awareness, should be prioritizing greenlighting and distributing new series to offset the lost character gap.

LGBTQ Characters on Streaming Year-Over-Year



Streaming Series Ranked by Inclusion

	# of LGBTQ characters
NETFLIX	177
AMAZON	82
HULU	34
HBO MAX	28
APPLE TV+	22
PARAMOUNT+	11
DISNEY+	9
PEACOCK	9

REPRESENTATION ON CANCELED SERIES



Laverne Cox as Desiree, Prime Video's *Clean Slate*

Television as a medium has a unique power to connect with audiences for years at a time, letting a character grow and plotlines evolve across multiple seasons as audiences invest in those personalities. Unfortunately, the recent years have seen a shift with many series having truncated runs with shorter seasons and many series only lasting one or two seasons. The engagement and fandoms that expand upon what is presented show that audiences crave more time with these characters, yet even some of the most popular series don't achieve longevity.

This year, GLAAD counted 489 total LGBTQ characters across primetime scripted broadcast, cable and scripted streaming originals. This is the first time in two years that there has been an increase in total LGBTQ characters, a welcome change. However, as seen in several previous editions of this study, an alarming number of the series and the LGBTQ characters counted will not return next year.

Of the total 489 characters, 201 (40%) will not return, 192 (39%) are on series that have been renewed, and the fate of the remaining 96 (20%) LGBTQ characters is unknown as no official renewal or cancellation announcements have been made.

Of the 201 characters that will not return, 159 of them will not return due to series cancellations or endings, 37 appeared on limited series or anthology formats, and five will not return because the character either died or otherwise left the series. The 159 characters that will not return due to series cancellations and endings account for 33% of all LGBTQ characters counted, an increase of eight percentage points from the previous season.

Overall, there are 61 LGBTQ-inclusive series tracked in this study that have been canceled or ended. Ten inclusive series have been canceled on broadcast, accounting for 14 characters who will not return (25% of all LGBTQ characters on broadcast). This is the same number of characters on canceled shows as the previous season, but an increase of five percentage points. The canceled series on broadcast include FOX's *9-1-1: Lone Star*, which features four LGBTQ characters, including Paul Strickland, the only transgender character currently on broadcast, and *All American: Homecoming*, which has one of the two nonbinary characters on broadcast. Other canceled series include *The Conners* and *Dr. Odyssey* (ABC), *The Equalizer* and *FBI: Most Wanted* (CBS), *The Great North* (FOX), *Superman and Lois* (The CW), and *Found* and *The Irrational* (NBC).

On primetime scripted cable, 25 characters (39% of all LGBTQ characters on cable) won't be returning due to the cancellation of eight series. Many of these series featured multiple LGBTQ characters in significant roles, something that cable will need to account for when greenlighting new series. Seven of these characters were on FX's hit comedy *What We Do in the Shadows*, which features a nearly all queer cast of characters. Four of these characters appeared on the HBO comedy *Somebody Somewhere*, which counted the only trans man on cable. Other inclusive series that were canceled include AMC's *Orphan Black: Echoes* and *Snowpiercer*, *My Brilliant Friend* and *The Righteous Gemstones* (HBO), and *Power Book II: Ghost* and *the Serpent Queen* (Starz).

On original and first run scripted streaming series, 120 characters (32% of all LGBTQ characters on streaming) won't return due to series cancellations or endings. These characters appear on 43 series, and 68 of those characters (57%) appear on Netflix series.

There are several series on Netflix with large LGBTQ ensembles that won't return next year including popular British series *Heartstopper*, which will be concluded with a film; modern Greek mythology series *Kaos*, *Big Mouth*, *The Dragon Prince*, *Élite*, and more. Other streamers have also canceled series with LGBTQ ensembles including Prime Video's *Harlem* and *The Wheel of Time*, HBO Max's comedies *And Just Like That...* and *The Sex Lives of College Girls*, Hulu's *Mid-Century Modern*, and more. Other canceled series on streaming which counted LGBTQ leads include *Clean Slate* (Prime Video), *Big Boys* (Hulu), *Arcane* (Netflix), and *Laid* (Peacock).

Streaming is the only platform where LGBTQ representation increased year-over-year. It is heartening to see that increase, and streamers need to hold on to those interesting and diverse stories. But clearly, more inclusive series need to be renewed and greenlit to ensure that series ending aren't outpacing new LGBTQ-inclusive series premiering.

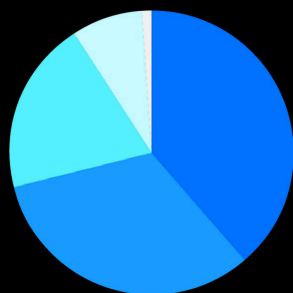
It is particularly concerning to see that 42% (14) of all transgender characters counted this year will not be returning specifically due to series which were cancelled or otherwise ended. Trans characters make up only 6.8% of all LGBTQ characters counted, but are 9% of all LGBTQ characters on canceled series. A similar story exists with bisexual+ characters as bisexual+ characters represent 25% of all LGBTQ characters on canceled series, but only 20% of all characters total.

A silver lining is that the percentage of LGBTQ characters of color is actually lower on canceled series than on overall series - this represents a change from the previous study where GLAAD made note of the issue of LGBTQ characters of color being disproportionately impacted by cancellations. While 51% of LGBTQ characters counted in this edition are people of color, only 41% of the canceled characters are, meaning that there should not be significant drops year-over-year in this number.

Of the 489 LGBTQ characters counted, there are 192 characters (39%) who are on renewed series. Eighteen of those characters (9% of characters on renewed series) are on shows which were announced as returning for a final season. Of the 192 LGBTQ characters that are on renewed series, only four characters (two percent) are transgender. More encouragingly, 97 of these characters (51%) are characters of color and 100 (52%) are women.

There are 96 LGBTQ characters who appeared on series that have not been officially renewed or canceled. This marks 20% of all LGBTQ characters. Many of these series have LGBTQ leads and ensembles including FX's *Adults*, HBO's *Fantasmas*, Disney+'s *Agatha All Along*, Netflix's *The Secret of the River* and more. It's clear that the instability of LGBTQ representation year-over-year and outsized impact of single titles or networks on the overall will continue to remain an issue until all networks and streaming services recognize telling inclusive stories as a business imperative.

Return Status of LGBTQ Characters



	# of characters	percentage
ON RENEWED SERIES	192	39%
ON CANCELED SERIES	159	33%
UNKNOWN	96	20%
ON LIMITED SERIES	37	8%
CHARACTER LEFT SERIES	5	1%

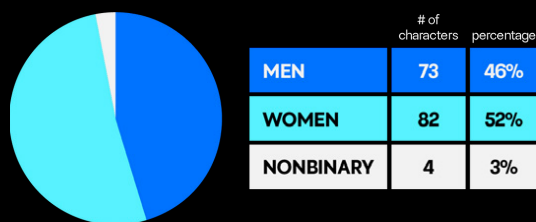
Gender Identity of Trans Characters on Canceled Series



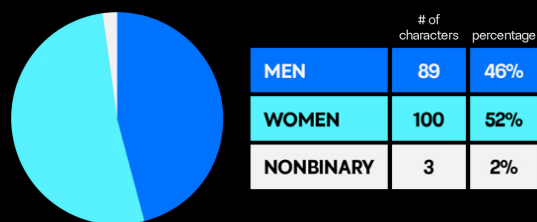
Gender Identity of Trans Characters on Renewed Series



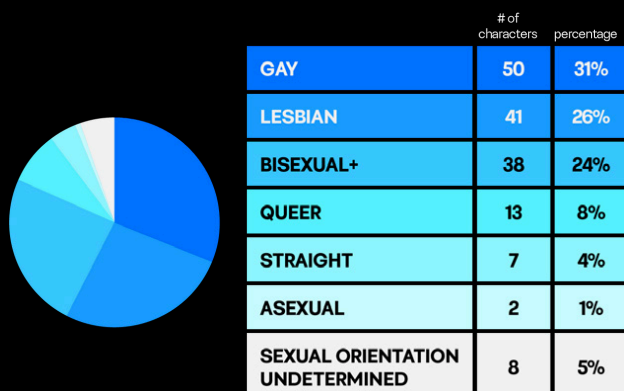
Gender of LGBTQ Characters on Canceled Series



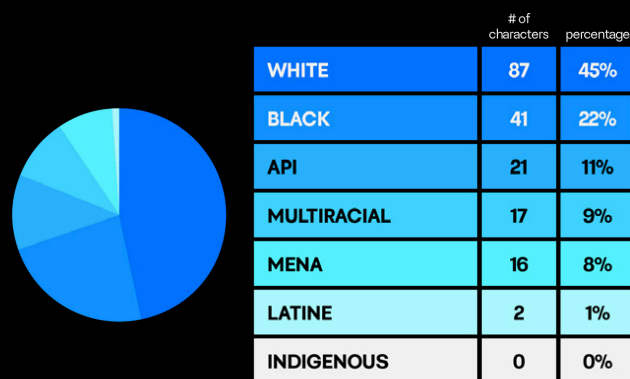
Gender of LGBTQ Characters on Renewed Series



Sexual Orientation of LGBTQ Characters on Canceled Series

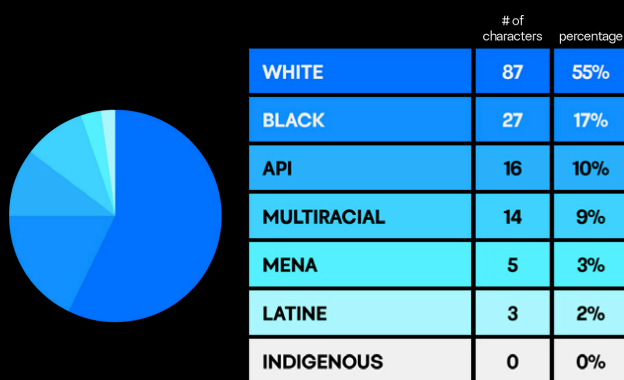


Sexual Orientation of LGBTQ Characters on Renewed Series



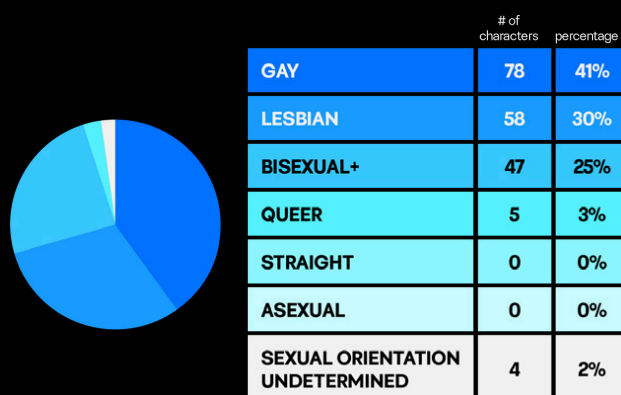
*there are an additional seven non-human characters

Racial Diversity of LGBTQ Characters on Canceled Series



*there are an additional seven non-human characters

Racial Diversity of LGBTQ Characters on Renewed Series



REPRESENTATION OF TRANSGENDER CHARACTERS



Clyna McQueen as Hibiscus, HBO's *Get Millie Black*

According to GLAAD's [Accelerating Acceptance](#) study, only 22% of non-LGBTQ Americans say they personally know a transgender person. In the current climate, as the media and politicians spread hateful rhetoric about trans people unchecked, exposure to authentic and meaningful trans representation in entertainment is of critical importance. When non-LGBTQ people see the LGBTQ community represented in the media, their familiarity and comfortability with the community grows. Over the past decade, television has been a place for trans characters to shine and to connect with those audiences who may not know a trans person in real life.

After two consecutive years of decline in transgender representation on TV, there is a welcome increase in trans characters on television counted this year.

Of the 489 LGBTQ characters counted across broadcast, cable and streaming, 33 (7%) are transgender. This is an increase of five characters and two percentage points. However, 20 of these characters (61% of all trans characters) will not return next year due to series cancellations and endings or the limited series format, while nine additional characters appear on shows that have yet to be renewed (17%). In fact, only four of the 33 characters (12%) appear on series that have been renewed. This opens the door for a potential huge decrease in transgender representation, just when it's needed the most.

These 33 transgender characters appear in 23 shows: seven comedies and 16 dramas. Fifteen of the trans characters are series regulars, while 18 are recurring characters.

Of the 33 trans characters, 24 (73%) are trans women, seven (21%) are trans men, and two are trans nonbinary characters (6%). These two characters appear in *The Secret of the River*, a Netflix original series from Mexico, and the characters are Zapotec and muxe. Muxe are traditionally described as third gender people in Zapotec culture.

This is an increase in both trans men and women, but a sharp decrease year-over-year in trans nonbinary characters, which made up 33% of transgender characters in last year's study.

In terms of racial diversity of the trans characters, 11 are white (33%), seven are Latine (21%), five are Black (15%), four are API (12%), three are Indigenous (9%), and one is multiracial (3%).

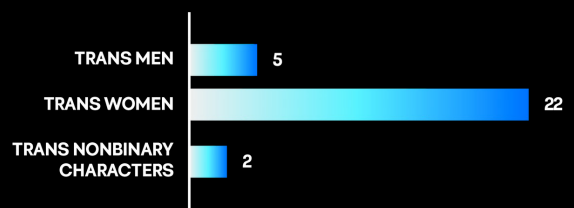
Gender Identity of Trans Characters on Broadcast



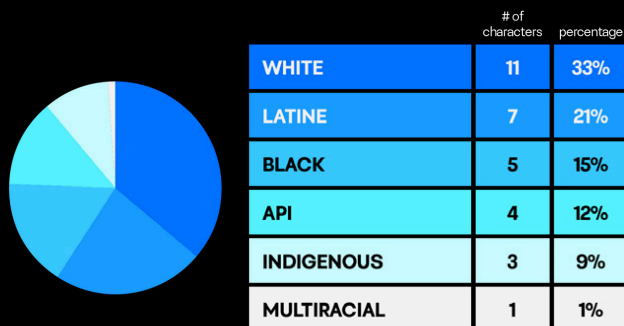
Gender Identity of Trans Characters on Cable



Gender Identity of Trans Characters on Streaming



Racial Diversity of Transgender Characters



*there are an additional two non-human characters

There are an additional two trans characters who are non-human. This is a decrease in the percentage of Black and multiracial trans characters from the previous study, and an increase in API and Indigenous characters. Once again, there were no MENA trans characters this year. There was one trans character counted with a disability, the titular character in *Cris Miró (Ella)* on HBO Max, who is also the only character in this study counted living with HIV.

Of the 33 trans characters counted, 11 are straight (33%), six are queer with no other label (18%), one is a lesbian (3%) and 15 have an undetermined sexual orientation (46%). As is repeatedly seen in this study, often transgender characters are not given a sexual orientation as the creator(s) have conflated their gender identity and sexual orientation, or they are not given romantic arcs to the same degree as their cisgender counterparts. This study also shows a decrease in bi+ and queer trans characters; and there continues to be no gay transgender men on TV, and only one lesbian trans character. The majority of the transgender community are gay, bi, or lesbian, and yet those LGB trans characters rarely appear on TV.

There was only one trans character in scripted primetime broadcast programming, a decrease of two characters from the previous study. This character is Paul Strickland on the final season of FOX's *9-1-1: Lone Star*. With that series ending, there is almost no trans representation on broadcast channels. *Family Law*, a Canadian series which airs on The CW, includes a trans woman but did not air a season in the research period. It will be counted in the next edition of this study should the series and character return.

Cable had three transgender characters on primetime scripted programming, an increase of one character from the previous year.

These characters are Jojo, a trans woman on AMC's *Mayfair Witches*, who had a very brief scene disclosing her gender history; Hibiscus on HBO's limited series *Get Millie Black*, and Fred Rococo on the final season of the HBO comedy *Somebody Somewhere*. Both Fred and Hibiscus will not return in the next study, leaving only one trans character on cable and no trans characters of color.

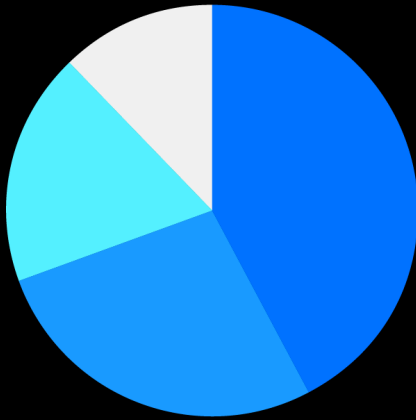
On original scripted streaming programming, there are 29 transgender characters, an increase of ten characters from the previous year. This includes the bilingual Apple TV+ series *Land of Women*, produced by and starring Eva Longoria, which stars Victoria Bazúa as Kate, the trans daughter of Longoria's character. It also includes Amazon's *Clean Slate*, produced by and starring Laverne Cox.

It's important to note that 17 of the 33 trans characters counted on streaming (52%) appear on shows from non-English speaking countries, with highlights including Ofelia on *El Fin Del Amor* and Kothai and Vimala on *Suzhal - The Vortex* (Amazon), Cris Miró on *Cris Miró (Ella)* (HBO Max), Nico on *Elite*, Neus on *Breathless*, and Sicarú, Muxe, and Solange on *The Secret of the River* (Netflix). Television executives in the United States should take note of how much excellent trans-inclusive content appears in series created in other countries.

However, it is worth noting that while Korean Netflix hit *Squid Game* included a transgender character, Cho Hyun-ju, in their second season, the creators cast a cisgender man to play this role. This casting practice has been condemned by GLAAD and the transgender community for decades, as it promotes and reinforces the dangerous and harmful narrative that transgender women are simply wearing a costume. It was an irresponsible and lazy decision to cast a cisgender man to play this role, especially in one of the streamer's most watched series. There are talented transgender actresses in South Korea, as there are in every country around the world. If the creators felt they could not identify a trans woman to play the role, it would have been preferable to exclude the character entirely.

Fourteen of the transgender characters on streaming will not return due to series cancellations or endings, on series such as Amazon's *Clean Slate*, Netflix's *Heartstopper*, which featured Yasmin Finney as trans teen Elle, *Kaos*, which starred trans man Misia Butler as Caeneus, *The Umbrella Academy* which starred Elliot Page as Viktor, and the animated series *The Dragon Prince* which featured Terristrus and Astrid. Other canceled shows with transgender characters included Netflix's *Back to 15*, *Elite*, and *Valeria*.

Return Status of Transgender Characters



	# of characters	percentage
ON CANCELED SERIES	14	42%
UNKNOWN	9	27%
ON LIMITED SERIES	6	18%
ON RENEWED SERIES	4	12%

Representation of Nonbinary Characters Who Are Not Trans

The word nonbinary is used by members of the community to describe a wide range of identities and experiences. There are transgender people who understand their gender identity to fall outside of the categories "man" or "woman" and who call themselves nonbinary and are part of the transgender community. There are also people who call themselves nonbinary but who explicitly say they are not transgender or never use the word transgender to describe themselves.

Until five years ago, GLAAD counted all nonbinary characters in this study as transgender. However, given the way the term has evolved, GLAAD changed the methodology to count nonbinary characters who are not transgender separately. If a nonbinary character refers to themselves as transgender onscreen, or it's confirmed by the network or creator(s), then they are counted as transgender in this study. If that is not the case, then the character is counted as nonbinary, but not transgender.

This year, there are 10 characters counted in this study that are nonbinary but not transgender. Five of these 10 nonbinary characters will not return next year, including Nathaniel on *All American: Homecoming*, Rock on *And Just Like That...*, Darcy and Felix on *Heartstopper*, and Phoenix on *You*.

Other highlights include Chester on HBO's *Fantasmias*, Pin-Lee on *Murderbot*, and Dr Azel on *The Second Best Hospital in the Galaxy*.

REPRESENTATION OF BISEXUAL+ CHARACTERS



Anna Cathcart as Kitty Song Covey, Netflix's *XO, Kitty*

Bisexual+ (or bi+) refers to anyone who has the potential to be romantically, sexually, and/or attracted to more than one gender. It is an umbrella term that covers many identities including bi, pan and queer. Those who fall under the bi+ umbrella make up the majority of the LGBTQ community (56%), yet bi+ people are less likely to be out to their friends and families, according to research from the Pew Research Center.

This disparity can be attributed to many things, but part of that reason is the cultural misunderstandings around bi+ people and experiences which has been shaped by poor representation in media.

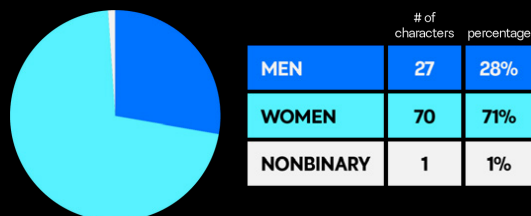
Too often these characters' stories fall into tropes where a character only uses their sexuality to manipulate or scheme to achieve some end rather than as a true reflection of their identity; are painted as self destructive or troubled with no additional context; or are shown to be inherently promiscuous and/or untrustworthy in relationships. Further, bisexual+ representation has decreased on television for three years running.

Of the 489 LGBTQ characters counted across all platforms, 98 of them (20%) are bisexual+. This is a decrease of 15 characters and four percentage points, the third year in a row to show a significant decrease. Further, 40 of these characters (41%) will not return next season due to series cancellations, endings, or limited series format.

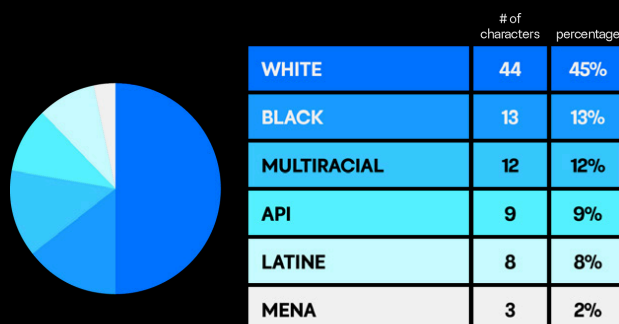
Of the 98 bisexual+ characters across broadcast, cable, and streaming, 27 (28%) are men, 70 (71%) are women and one (1%) is nonbinary. This is an increase of one character and ten percentage points for bi+ women and a decrease of nine characters and six percentage points of bi+ men, a demographic that is often misunderstood and misrepresented. There was also a decrease in bi+ nonbinary characters from the previous study and zero transgender bisexual characters counted this year.

There was a welcome uptick in bi+ characters of color this year. Of the 98 bi+ characters counted, 44 are white (45%) and 45 of them (46%) are characters of color, an increase of three percentage points. There are an additional nine bi+ characters who are nonhuman.

Gender of Bisexual+ Characters



Racial Diversity of Bisexual+ Characters



*there are an additional nine non-human characters

Of the bi characters of color, 13 are Black (13%), 12 are multiracial (12%), nine are API (9%), eight are Latine (8%), and three are MENA (3%).

On primetime scripted broadcast, 16 of 53 (30%) LGBTQ characters are bisexual+. This is a welcome increase of four characters and 11 percentage points from the previous study. Five of these bi+ characters appeared on ABC's long-running medical drama *Grey's Anatomy*, with other bi+ characters counted on new series *Watson* (CBS), and *Doc* and *Going Dutch* (FOX).

Of the 64 LGBTQ characters counted on primetime scripted cable, 17 (27%) are bisexual+. This is a decrease of three characters, but a slight increase of one percentage point from the previous study. Nine of the bisexual+ characters on cable will not return next year, including six characters on FX's *What We Do in the Shadows*. Bisexual+ characters on renewed series include the lead of HBO's *House of the Dragon*, Rhaenyra, Dina on HBO hit *The Last of Us*, Shauna of Showtime's *Yellowjackets*, and more.

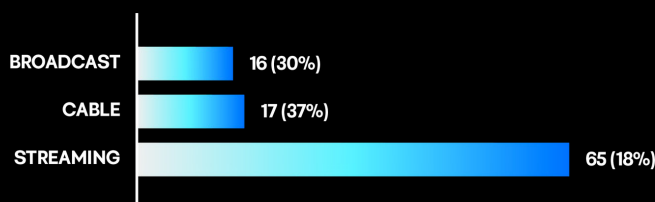
Streaming was the only platform that saw a decrease in bisexual+ representation year-over-year. Of the 372 LGBTQ characters on streaming, 65 of them (17%) were bisexual+. This is a decrease of 16 characters and eight percentage points. Of the 65 bi+ characters on streaming, 27 (42%) won't return due to series cancellation, ending, or limited series format. Other highlights of bi+ representation on streaming include leads Ava on *Hacks* (HBO Max), Kitty on *XO, Kitty* (Netflix), Beckett on *Star Trek: Lower Decks* (Paramount+) and Ruby on *Laid* (Peacock).

Return Status of Bisexual+ Characters



Representation of Bisexual+ Characters

(percentage out of total LGBTQ characters per platform)



GENDER REPRESENTATION



Bella Ramsey and Isabella Merced as Ellie and Dina, HBO's *The Last of Us*

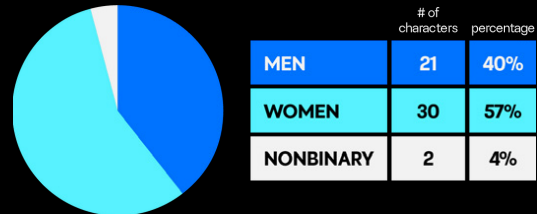
Across scripted primetime broadcast and cable and scripted original or first run streaming series, GLAAD counted 489 LGBTQ characters. Of these characters, 246 (50%) were women, 231 (47%) were men, and 12 (2%) were nonbinary. This is an increase in the percentage of women from the previous edition of this study, which counted 48% men, 47% women and 5% nonbinary characters.

On primetime scripted broadcast, there were 53 LGBTQ characters counted. Of those, 30 (57%) were women, 21 (40%) were men, and two (4%) were nonbinary. This is slightly more LGBTQ women than the previous season, which saw 55% women, 42% men, and 3% nonbinary characters.

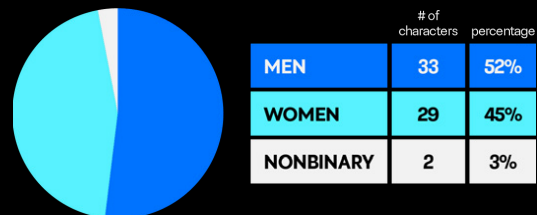
On primetime scripted cable, 64 LGBTQ characters were counted in GLAAD's tally. Of those, 33 (52%) were men, 29 (45%) were women, and two were nonbinary (3%). Cable is the only platform to have more LGBTQ men than LGBTQ women though the disparity is not as large as the previous year, when there were 61% men, 35% women and 4% nonbinary characters.

Of the 372 LGBTQ characters on scripted streaming originals, 177 (48%) were men, 187 (50%) were women, and 8 (2%) were nonbinary. This is a fairly similar finding to last year when there were 46% men, 48% women and 6% nonbinary characters.

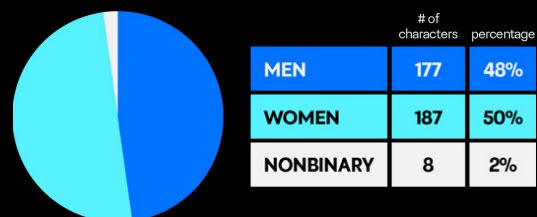
Gender of LGBTQ Characters on Broadcast



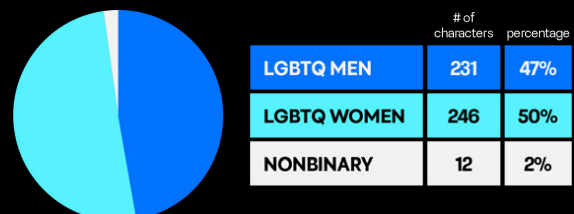
Gender of LGBTQ Characters on Cable



Gender of LGBTQ Characters on Streaming



Gender Breakdown of Total LGBTQ Characters



RACE AND ETHNICITY



Amrita Rao and Owen Thiele as Issa and Anton, FX's *Adults*

In this study five years ago, GLAAD called upon the television industry to ensure that each platform tracked here counted at least 50% characters of color. Consistent with the previous year's findings, broadcast and cable fell short of that goal, while streaming exceeded it.

Fifty-one percent (248 of 489) of the LGBTQ characters on all platforms were characters of color, a slight increase from the previous year's findings (50%, 232/468).

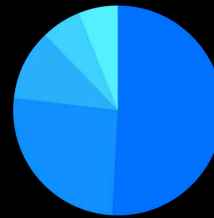
On primetime scripted broadcast, there were 26 LGBTQ characters of color (49% of all LGBTQ characters on the platform). This is a decrease of five characters, but an increase of one percentage point from the previous season.

Scripted cable programming saw a significant decrease in LGBTQ characters of color year over year. This year, of the 64 LGBTQ characters counted on cable, just 22 (34%) were characters of color. This is a sharp decrease of nine characters and 14 percentage points.

Once again, streaming was the only platform to individually meet the challenge. This year, streaming programming exceeded that benchmark at 54% (200 of 372 LGBTQ characters) characters of color. This is an increase of 36 characters and four percentage points from the previous year.

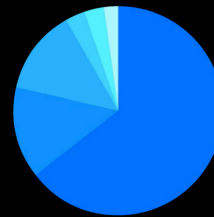
While it is heartening to see an increase in streaming representation, racial diversity of LGBTQ characters remains at a near plateau from the previous study. We hope to see this improve in the coming year of programming.

Racial Diversity of LGBTQ Characters on Broadcast Networks



	# of characters	percentage
WHITE	27	51%
BLACK	14	26%
API	6	11%
LATINE	3	6%
MULTIRACIAL	3	6%
MENA	0	0%
INDIGENOUS	0	0%

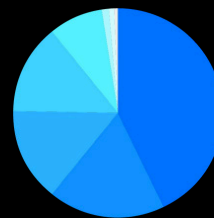
Racial Diversity of LGBTQ Characters on Cable Networks



	# of characters	percentage
WHITE	41	64%
BLACK	9	14%
API	8	13%
LATINE	2	3%
MULTIRACIAL	2	3%
MENA	1	2%
INDIGENOUS	0	0%

*one additional character is non-human

Racial Diversity of LGBTQ Characters on Streaming Services



	# of characters	percentage
WHITE	153	41%
BLACK	62	17%
API	51	14%
LATINE	48	13%
MULTIRACIAL	29	8%
MENA	5	1%
INDIGENOUS	4	1%
OTHER	1	0.3%

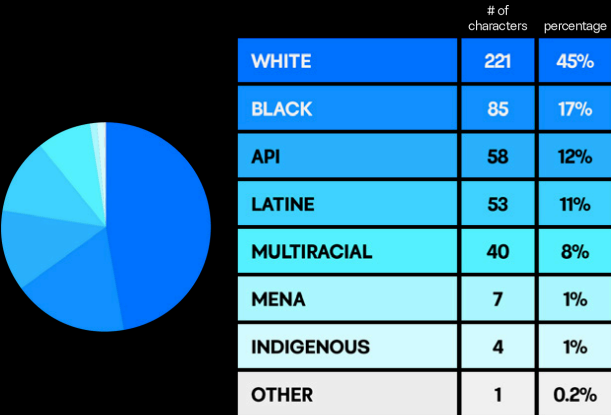
*19 additional characters are non-human

While it is heartening to see an increase in streaming representation, racial diversity of LGBTQ characters remains at a near plateau from the previous study. We hope to see this improve in the coming year of programming.

Return Status of LGBTQ Characters of Color



Racial Breakdown of Total LGBTQ Characters



*an additional 20 characters are non-human

REPRESENTATION OF BLACK LGBTQ CHARACTERS



Jerrie Johnson and Grace Byers as Tye and Quinn, Prime Video's *Harlem*

This season marked a decline in the number of Black LGBTQ characters on television after several years of stagnation. While representation on screen has stalled, GLAAD's Communities of Color and Media team continues to lead programming designed to elevate, sustain and advance voices in the Black queer community.

The second annual [Black Queer Creative Summit](#) (BQCS) took place in September 2025 in Los Angeles, CA featuring a cohort of 284 creatives from across the country and abroad. The Summit is designed to educate, empower and train Black LGBTQ creatives across five sectors of the entertainment industry – executives & industry leaders, creators & storytellers, behind the scenes visionaries, on-screen & live talent, and audio & music development. It spotlights and celebrates Black LGBTQ creative leaders while curating professional growth opportunities that serve both emerging voices and established artists seeking community, collaboration, and continued opportunity.

The Communities of Color and Media team also leads the award winning [Equity in Media and Entertainment Initiative](#) (EMEI), now in its third year.

Each cycle spotlights a different group of Black LGBTQ storytellers - from film to music, and this year, visual artists. EMEI serves as a tool to elevate these artists and connect them with professionals in their chosen field.

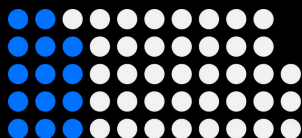
Together, these programs build a growing network of Black LGBTQ alumni with the skills, talent, and industry access to tell their stories.

Of the 489 LGBTQ characters counted across all platforms, 85 (17%) were Black. This is a decline of 10 characters and two percentage points.

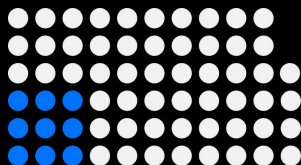
On primetime scripted broadcast programming, 14 of the 53 LGBTQ characters (26%) were Black. This is a decrease of two characters, but an increase of one percentage point from the previous year. Several of these characters won't return next year including Aunt Vi on *The Equalizer* (CBS), Nathaniel and Keisha on *All American: Homecoming* (The CW), Paul on *9-1-1: Lone Star* (FOX), Kylie on *The Irrational*, and Darren on *Chicago Fire* (NBC). Other series that featured Black LGBTQ characters include ABC's *9-1-1*, CBS' *NCIS* and *Watson*, The CW's *All American*, and FOX's *Going Dutch*.

Primetime scripted cable saw a sharp decline in Black LGBTQ characters. Of the 64 LGBTQ characters on cable, only nine (14%) were Black. This is a decrease of 14 characters and 16 percentage points from the previous year. These characters appeared on BET's *Tyler Perry's Sistas*, FX's *Adults*, HBO's *Get Millie Black*, Showtime's *Dexter: Original Sin* and *Yellowjackets* and Starz' *Power Book III: Rising Kanan* and *Three Women*.

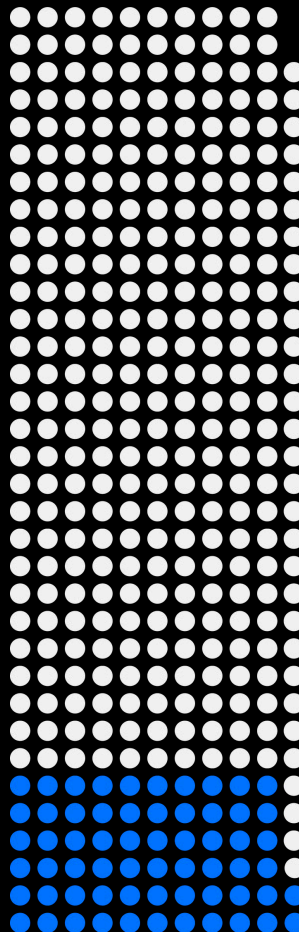
Streaming saw a consistent percentage of Black LGBTQ characters as the previous year. Of the 372 LGBTQ characters on streaming, 62 (17%) were Black, an increase of four characters, but the same percentage as the previous study. Several of these characters won't return including Desiree, the trans woman lead of Prime Video's *Clean Slate*, *Harlem*, and the Fifteenth Doctor on *Doctor Who* (Disney+). Other standouts of Black queer stories on streaming included co-lead Arthur on Hulu's *Mid-Century Modern*, co-lead Danny on *The Four Seasons* and queer and trans women on *Survival of the Thickest* (Netflix), the lead of animated series *Star Trek: Lower Decks* (Paramount+), Ashley Banks on *Bel-Air* (Peacock), and more.



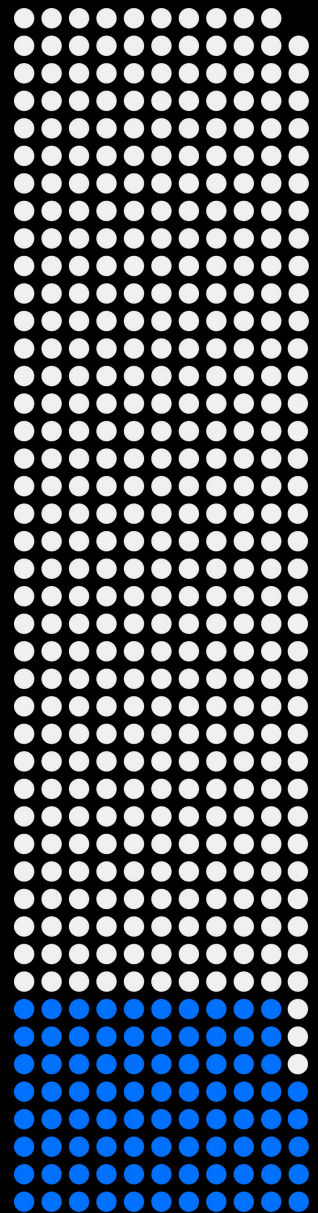
Of the 53 LGBTQ characters counted on the five broadcast networks, 26% (14) are Black.



Of the 64 LGBTQ characters counted on the cable networks, 14% (9) are Black.



Of the 372 LGBTQ characters counted on the streaming services, 17% (62) are Black.



Of the 483 LGBTQ characters counted on all platforms, 17% (85) are Black.

REPRESENTATION OF LATINE CHARACTERS



Julio Torres as Julio, HBO's *Fantamas*

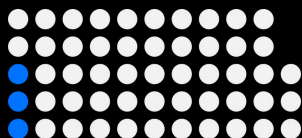
Per Gallup data, a significantly larger percentage of non-white U.S. adults self-report as being part of the LGBTQ community compared to white American adults. Latine people specifically are also highly likely to be allies to LGBTQ people with MRI-Simmons reporting that 67% of Latine adults support the transgender community (14% more likely than the general population). Further, more than half of Latine adults say they like it when shows or movies include transgender, genderfluid, or nonbinary characters (MRI-Simmons).

Yet Latine LGBTQ characters are severely underrepresented in television this year, a concerning ongoing pattern. Of the 489 LGBTQ characters counted in this season, 53 (11%) were Latine. Though this is an increase of 13 characters and one percentage point, it falls far behind reality.

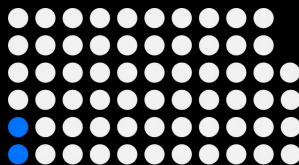
Of the 53 LGBTQ characters counted on primetime scripted broadcast, only three were Latine (6%). This is one less character than the previous study, but the same percentage. These characters appeared on ABC's *Grey's Anatomy*, The CW's *Wild Cards*, and in the final season of FOX's *9-1-1: Lone Star*.

On primetime scripted cable, only two of the 64 LGBTQ characters (3%) were Latine. This is another decline for cable of three characters and four percentage points. These characters are Julio on HBO's *Fantamas* and Guermillo on FX's *What We Do In the Shadows*. There is no news as to whether or not *Fantamas* will have a second season and this was the final season of *What We Do in the Shadows*. In last year's study, GLAAD warned of Latine LGBTQ representation all but disappearing from cable, and sadly, this continued to be true in this edition.

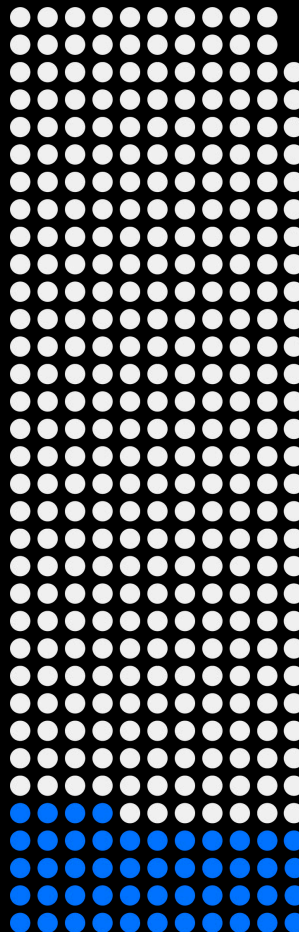
Streaming is the only platform to see an uptick in Latine LGBTQ characters. Of the 372 LGBTQ characters counted on original scripted streaming programming, 48 (13%) were Latine. This is an increase of 11 characters and one percentage point, but still falls short of the 17% seen in the 2022-23 season. Highlights on streaming included Latine trans women in Prime Video's *El Fin Del Amor*, Apple TV+'s *Land of Women*, HBO Max's *Cris Miró*, and Netflix's *The Secret of the River*. Other highlights of LGBTQ Latine representation on streaming included *No One Will Miss Us* (Prime Video), *The Sex Lives of College Girls* (HBO Max), *Tell Me Lies* (Hulu), *Eva Lasting*, *Jurassic World: Chaos Theory*, (Netflix), and *Lioness* (Paramount+).



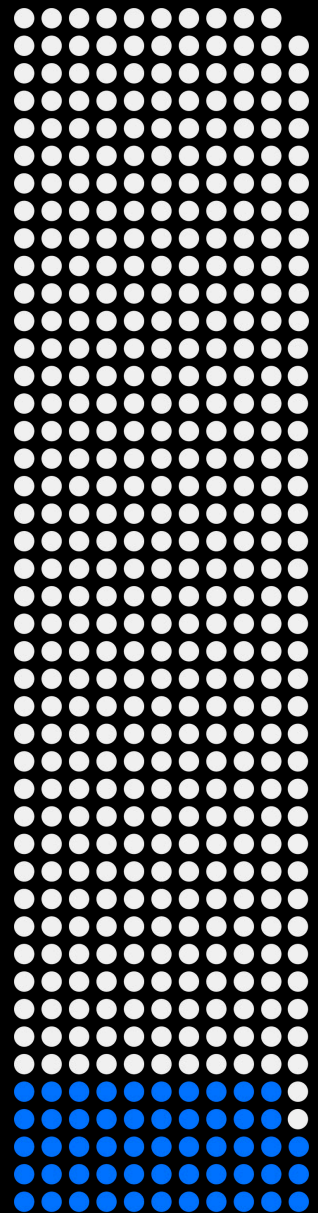
Of the 53 LGBTQ characters counted on the five broadcast networks, 6% (3) are Latine.



Of the 64 LGBTQ characters counted on cable networks, 3% (2) are Latine.



Of the 372 LGBTQ characters counted on streaming services, 13% (48) are Latine.



Of the 483 LGBTQ characters counted on all platforms, 11% (53) are Latine.

REPRESENTATION OF ASIAN-PACIFIC ISLANDER (API) CHARACTERS



Sabrina Wu as Pin-Lee, Apple TV+'s *Murderbot*

That character is Issa on FX's *Adults* which is still pending official news on renewal or cancellation.

Streaming saw a significant increase in LGBTQ API representation this year. Of the 372 LGBTQ characters counted on streaming, 51 (14%) were API.

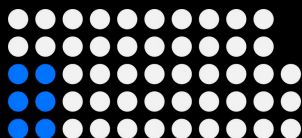
This is an increase of 22 characters and six percentage points from the previous year. Highlights include multiple trans women on Prime Video's Indian original *Suzhal - The Vortex*, nonbinary character Pin-Lee on Apple TV+'s *Murderbot*, co-lead Bela on *The Sex Lives of College Girls*, lead character Kitty and several ensemble characters in Netflix's *XO, Kitty*, and more.

This is the second year in a row that has shown an increase in LGBTQ API (Asian-Pacific Islander) characters in this study. It is a welcome shift to see representation of this population increasing and more stories being financed.

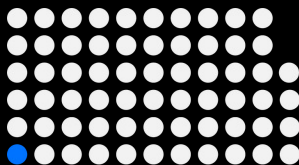
Of the 489 total LGBTQ characters counted on all platforms, 58 (12%) were API. This is a welcome increase of 19 characters and four percentage points from last year's 39 characters (8% of 468).

On primetime scripted broadcast programming, six of the 53 LGBTQ characters (11%) were API. This is an equal number but an increase of two percentage points from the previous study. Half of these characters appeared on NBC programming: Dr. Dana Dang on *Brilliant Minds*, Dhan Rana on *Found*, and Val on *St. Denis Medical*. Other LGBTQ API characters appeared on *Grey's Anatomy*, *Will Trent* (ABC), and *Matlock* (CBS).

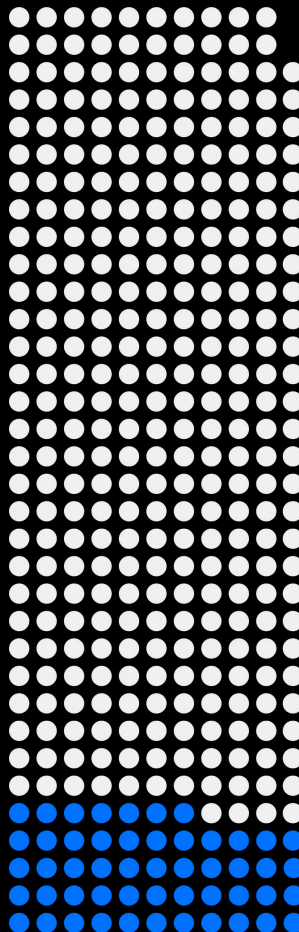
On primetime scripted cable, of the 64 LGBTQ characters counted, only one is API (2%). This is a decrease of three characters and four percentage points from the previous year and a worrying drop to have one single character tasked with representing an entire community.



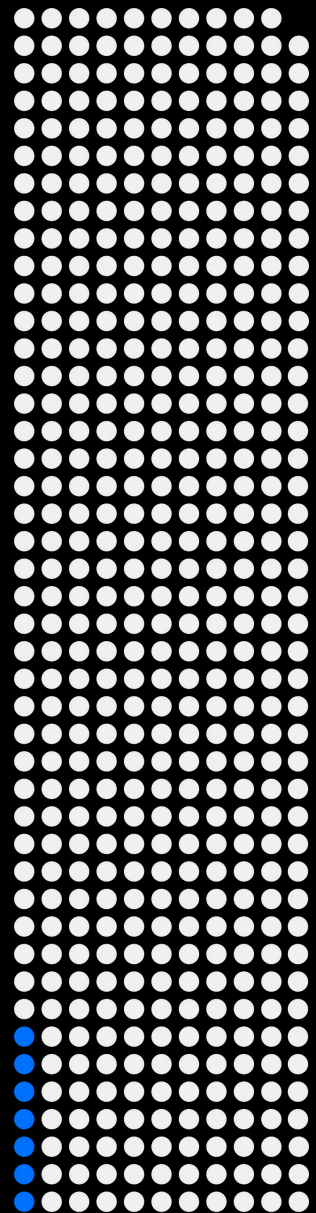
Of the 53 LGBTQ characters counted on the five broadcast networks, 11% (6) are API.



Of the 64 LGBTQ characters counted on the cable networks, 2% (1) are API.



Of the 372 LGBTQ characters counted on the streaming services, 14% (51) are API.



Of the 483 LGBTQ characters counted on all platforms, 1% (7) are API.

REPRESENTATION OF LGBTQ MIDDLE EASTERN/NORTH AFRICAN (MENA) CHARACTERS



Nick Kroll, Jason Mantzoukas and Paul Sober as Lola, Jay, and Guy

Both of these characters appeared on series that have since ended and will not be returning in future editions.

Of the 372 LGBTQ characters counted on original scripted streaming programming, there are five (1%) MENA characters.

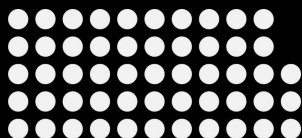
This is a decrease of four characters and two percentage points. These characters are Mona on Prime Video's *#1 Happy Family USA* and the rest appeared on Netflix series, including Jay on *Big Mouth*, May on *Breathless*, and Sahar and Mr. Farouk on *Heartstopper*.

Nielsen reports that only 2.5% of all characters across 1,500 broadcast, cable, and streaming TV shows are MENA, with the MENA Arts Advocacy Coalition citing that a number of those characters fall into racist stereotypes and tropes. This number is even smaller when it comes to the LGBTQ MENA characters on TV.

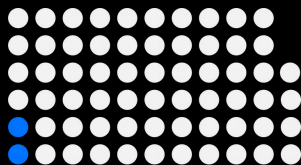
This year, the representation of LGBTQ MENA characters was nearly cut in half from the previous television season. Of the 489 LGBTQ characters tracked on broadcast, cable and streaming platforms, only seven (1%) were MENA. This is a decrease of six characters and two percentage points from the previous year's 13 characters.

Last year, there was only one LGBTQ MENA character counted on broadcast, Lucy Tara on CBS's *NCIS: Hawai'i*. Since the cancellation of that series, there have been no new characters introduced across the five broadcast networks.

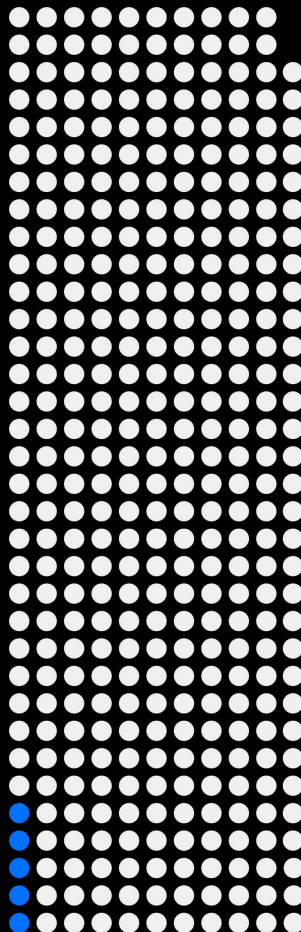
On primetime scripted cable, two out of 64 LGBTQ characters (3%) were MENA. This was a decrease of one character and two percentage points. These characters are Nandor on FX's *What We Do in the Shadows* and Aabis on Starz' *The Serpent Queen*.



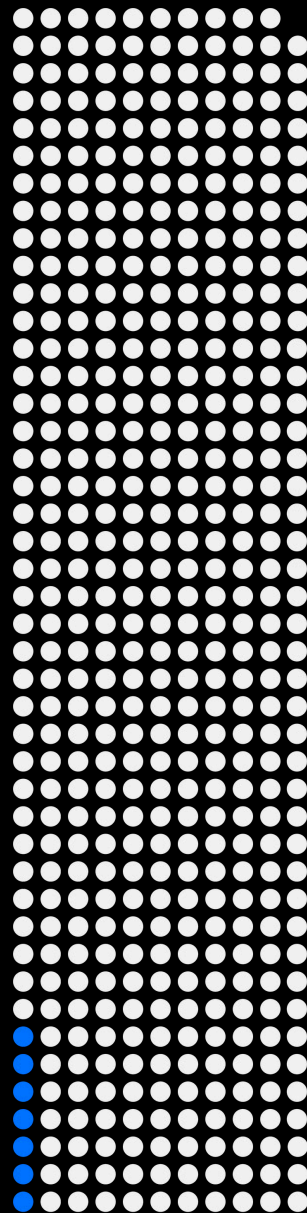
Of the 53 LGBTQ characters counted on the five broadcast networks, 0% (0) are MENA.



Of the 64 LGBTQ characters counted on cable networks, 3% (2) are MENA.



Of the 372 LGBTQ characters counted on streaming services, 1% (5) are MENA.



Of the 483 LGBTQ characters counted on all platforms, 1% (7) are MENA.

REPRESENTATION OF LGBTQ INDIGENOUS CHARACTERS

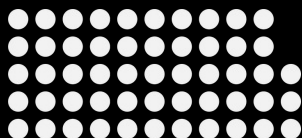


La Bruja de Texcoco and Frida Sofia Cruz as Solange and Manuel, Netflix's *The Secret of the River*

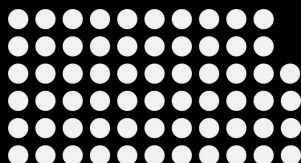
According to a [study from](#) USC Annenberg and IllumiNative, audiences' exposure to Native stories highly impacts their views on Native people and can foster understanding on key issues. That study also found a profound lack of LGBTQ Native and two-spirit stories.

In the last edition of this study, GLAAD counted eight Indigenous characters across broadcast, cable and streaming. This year that number has halved to only four characters (1% of total LGBTQ characters), all of whom appeared on Netflix: Olrox on Netflix's *Castlevania: Nocturne*, and Sicarú, Solange and Muxe on *The Secret of the River*.

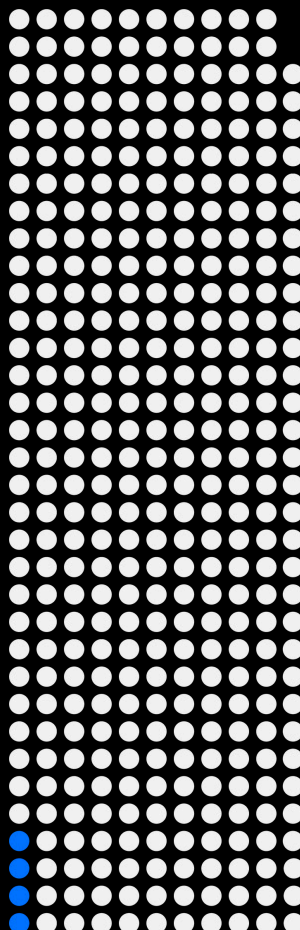
Both of these series are still pending renewal or cancellation announcements. There were no LGBTQ Indigenous characters counted on scripted primetime broadcast or cable programming. This decline in representation is frustrating to see after a few years of steady gains. Networks and streamers need to invest in platforming and developing queer Indigenous voices who can create entertaining and groundbreaking new characters and series.



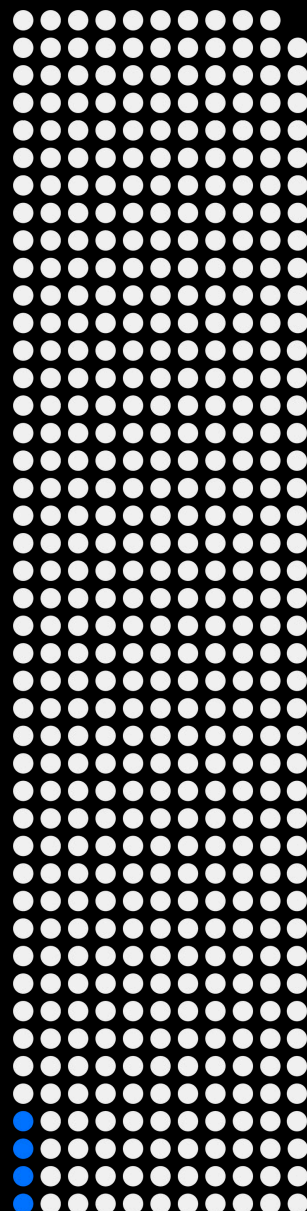
Of the 53 LGBTQ characters counted on the five broadcast networks, 0% (0) are Indigenous.



Of the 64 LGBTQ characters counted on cable networks, 0% (0) are Indigenous.



Of the 372 LGBTQ characters counted on streaming services, 1% (4) are Indigenous.



Of the 483 LGBTQ characters counted on all platforms, 1% (4) are Indigenous.

REPRESENTATION OF LGBTQ MULTIRACIAL CHARACTERS



Chis Medlin as Isaac, *Sweet Magnolias*

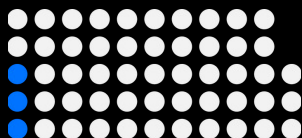
As for streaming, 29 of 372 (8%) LGBTQ characters are multiracial. This is a decrease of three characters and two percentage points from the previous season. These characters included Breanna on *Leverage: Redemption*, Sivan and Aviendha on *The Wheel of Time* (Prime Video), Omar on *Élite*, Yaz on *Jurassic World: Chaos Theory*, Isaac on *Sweet Magnolias* (Netflix), Stef on *SkyMed* (Paramount+) and more.

Nearly 34 million Americans are multiracial, according to the U.S. Census. The [Census](#) also finds multiracial Americans are the youngest of any other race, a noteworthy finding as surveys continue to show Gen Z as the most LGBTQ generation yet.

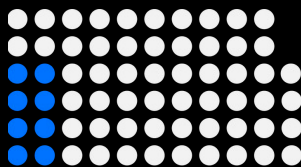
Across the 489 LGBTQ characters counted across all platforms, there are 40 (8%) multiracial characters. This is an increase of six characters and an equal percentage to the previous year.

On primetime scripted broadcast, three out of the 53 LGBTQ characters (6%) were multiracial. This is a decrease of one character but the same percentage as the previous year. These characters are Roxy on CBS's *FBI: Most Wanted*, Sarah on The CW's *Superman & Lois*, and Amirah on FOX's *Doc*.

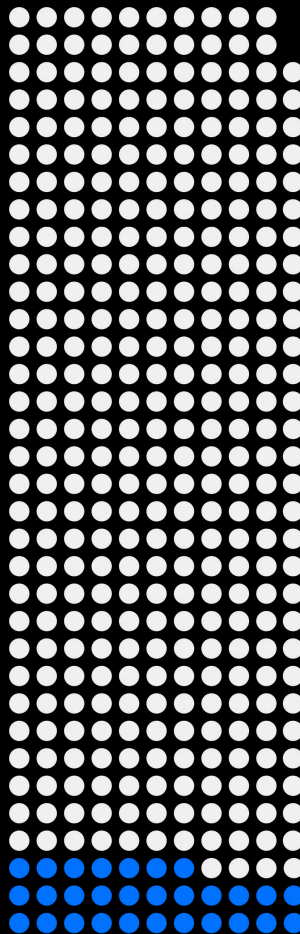
Of the 64 LGBTQ characters counted on primetime scripted cable, eight (13%) were multiracial, a significant increase of seven characters and 12 percentage points from the one character counted in the previous year. These characters appeared on FX's *American Sports Story* and *English Teacher*, HBO's *Fantasma*s, *House of the Dragon*, and *The Last of Us*, and Starz' *Power Book II: Ghost*.



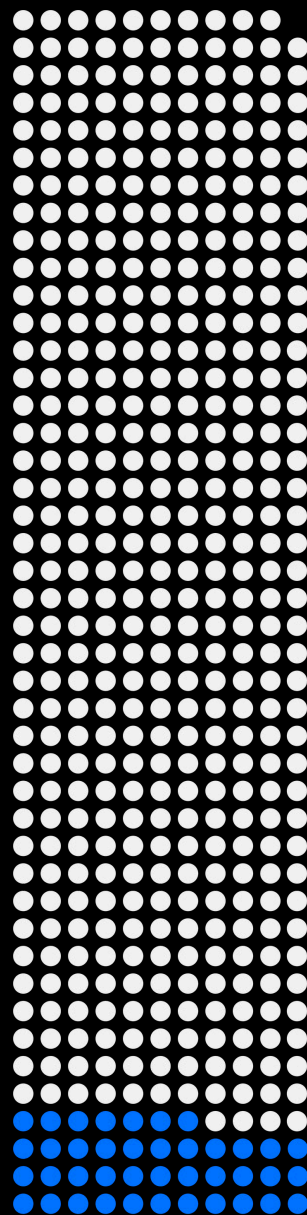
Of the 53 LGBTQ characters counted on the five broadcast networks, 6% (3) are multiracial.



Of the 64 LGBTQ characters counted on the cable networks, 13% (8) are multiracial.



Of the 372 LGBTQ characters counted on the eight streaming services, 8% (29) are multiracial.



Of the 483 LGBTQ characters counted on all platforms, 8% (40) are multiracial.

REPRESENTATION OF LGBTQ CHARACTERS WITH DISABILITIES



Bel Priestly and Ash Self as Naomi and Felix, Netflix's *Heartstopper*

According to a [2020 study](#) from the Behavioral Risk Factor Surveillance System, over a third (36%) of LGBTQ adults self-report having a disability as compared to non-LGBTQ adults (24%). Despite this reality, television continues to lag behind and this year saw a decline in representation. For the purposes of this report, GLAAD followed the guidelines of the American Disability Act (ADA), which includes those with nonapparent disabilities, including those with cancer, PTSD, and people living with HIV and AIDS.

Of the 489 LGBTQ characters counted in this study, only 12 have a disability (2.5%). This is a decrease from the 18 characters counted in the previous year, which was already far below the population of LGBTQ people who are living with disabilities.

On primetime scripted broadcast, one LGBTQ character (2%) is living with a disability, the same as the previous season. That character is Rosie on *Dr. Odyssey*, who is a recovering addict. Rosie and *Dr. Odyssey* will not return next year.

Of the 64 LGBTQ characters counted on primetime scripted cable, two (3%) are living with disabilities. This is a decrease of one character and one percentage point. Both of these characters appeared on Showtime's *Yellowjackets*, Ben who is an amputee and Van, who has terminal cancer. Sadly, both of these characters died in the last season of *Yellowjackets*, so will not return in the next research period.

On scripted streaming programming, there were nine of 372 (2%) LGBTQ characters counted who have a disability. This is a decrease of five characters and one percentage point from the previous year. These characters include Dr. Klak on Prime Video's *Second Best Hospital in the Galaxy* who has anxiety; Bibi on Apple TV+'s *Bad Sisters* who has a vision impairment; Cris Miró on HBO Max's *Cris Miró*, who is living with HIV; and Joyce on *The Pitt* (HBO Max) who has sickle cell disease. The rest of the characters appear on Netflix series - Wilson on *Bandidos*, who is an amputee, Horace on *Beauty in Black* who has cancer, Felix on *Heartstopper* is a wheelchair user, Franco on *Nothing To See Here* has Cerebral Palsy, and Amaya on *The Dragon Prince*, who is deaf. Both Amaya and Felix will not return in the next research period.

REPRESENTATION OF CHARACTERS LGBTQ CHARACTERS LIVING WITH HIV



Mina Serrano as Cris Miró, HBO Max's *Cris Miró (Ella)*

It is significant and heartening to see a Latina trans woman represented, as the majority of characters historically portrayed with HIV on our screens have been portrayed through the perspective of cisgender men. As this study has repeatedly noted, many depictions of HIV and AIDS remain confined to historical or tragic narratives. It is imperative that television reflect the present reality of people living with HIV today - stories of resilience, joy, and everyday life that are critical to dismantling stigma.

According to GLAAD's [*State of HIV Stigma study*](#), seeing stories of people living with HIV increases comfort with interacting with people living with HIV by as much as 15%. Media, and television in particular, remains one of the most powerful tools for reducing stigma. Yet Gen Z remains the least knowledgeable generation about HIV, with only 37% reporting that they feel informed about HIV. This knowledge gap is influenced by many factors, including the steep decline in on-screen representation of people living with HIV compared to just a few years ago.

Four years ago, GLAAD and Gilead Sciences challenged networks and streamers to introduce at least three new characters living with HIV every year. For the second year in a row, the industry has failed to meet this benchmark. Only one new character living with HIV was introduced across all platforms- a steep drop from the eight characters counted in the 2022-23 season.

That lone character is Cris Miró, the titular subject of HBO Max's *Cris Miró (Ella)*, a biographical series following an Argentine transgender woman who rose to stardom in the 1980s and 90s before being diagnosed with HIV.

REPRESENTATION IN SPANISH-LANGUAGE PROGRAMMING



Macarena Oz, Camila Calónico, Nicolás Haza, Axel Madrazo, and Virgilia Delgado, as Daniela, Marifer, Alex, Memo, Tenoch, Prime Video's *No One Will Miss Us*

Spanish-language entertainment provides an important cultural connection and sense of home for millions of Latine people in the United States. It also creates a shared experience among family members of different generations, including younger Latine people, who may predominantly speak English but love connecting to their cultural roots. Spanish-language news, including local news coverage, provides a trusted source of vital information for an ever-growing audience.

A [2023 report from Pew Research Center](#) found that a majority of Latine people in the U.S. speak Spanish and that 63 percent of “U.S. Hispanics... report speaking Spanglish” while 75 percent of Latine people in the U.S. can “carry on a conversation in Spanish pretty well or very well.”

Latine people continue to represent one of the fastest growing populations in the U.S. and make up a large portion of TV and streaming viewers. In 2024, [the Latino Donor Collaborative reported](#) that while Latine people make up 19.5% of the U.S. population they account for 29% of mobile TV viewership and 24% of streaming subscriptions. Yet, per [Nielsen](#), in 2023, Hispanic audiences were 19% more likely than the general population to say they feel underrepresented in TV and films.

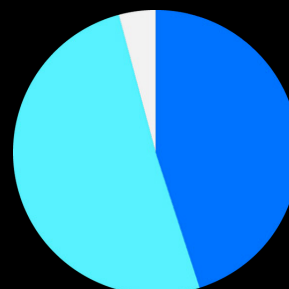
While Latine people are more likely to identify as LGBTQ than their non-Latine counterparts, that lack of representation can feel especially acute.

Cable networks like Univision, UniMás and Telemundo reach many Spanish-language and bilingual viewers in the U.S. However, streaming services like Netflix, Prime Video, and AppleTV+ take up the lion's share of what audiences are viewing, and they offer varying degrees of Spanish-language programs. The availability of streaming options continues to expand with predominantly Spanish-language platforms like VIX, Atresplayer and RTVE Player+ growing in library and reach.

Though the overall data presented in this study 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.

Encouragingly, we've seen an increase in LGBTQ characters in Spanish-language programming since last year's study – thanks mostly to international productions available on streamers in the U.S. There were a total of 80 LGBTQ characters featured on new or returning Spanish-language shows in this research period. This is a welcome increase of 46 characters from only 34 counted last year.

Gender Breakdown of LGBTQ Characters on Spanish-language Series



	# of characters	percentage
MEN	36	45%
WOMEN	41	51%
NONBINARY	3	4%

While a higher number of LGBTQ+ characters means increased visibility, the majority of these characters were not leads but instead appeared as supporting or recurring characters. There's also work to be done to ensure the full racial diversity of LGBTQ Latine people is represented equitably and accurately in scripted entertainment, with the majority of characters being white Latine with few Indigenous or Afro-Latine characters featured. There is a difference between speaking Spanish and identifying as Latine or Latinx, and characters may speak Spanish but not be Latine. While "Latinx" or "Latine" are words that describe a person's ethnicity, or shared language or culture, there is also a significant racial difference among Latine people.

One of the most significant findings this year was a welcome increase in trans characters. There were 23 transgender characters counted in Spanish-language programming, up from five last year. It is worth noting that many of these are trans women in lead roles with strong writing and performances in series like *Cris Miró*, *Land of Women*, *El Secreto del Río* and *Vestidas de Azul*, among others. Representation of trans men was once again insufficient, with Nico on *Élite* (Ander Puig) as the only trans man counted on Spanish Language television.

This year, there was also a notable increase in LGBTQ women. Of the 80 LGBTQ characters counted on Spanish Language television, 41 were women (51%), 36 were men (45%), and three were nonbinary (4%).

Of the 80 LGBTQ characters counted, 32 (40%) were gay men, 19 (24%) were lesbians, seven (9%) were bisexual, six characters (8%) were straight, two were queer (3%), and 14 characters (18%) had an undefined sexual orientation.

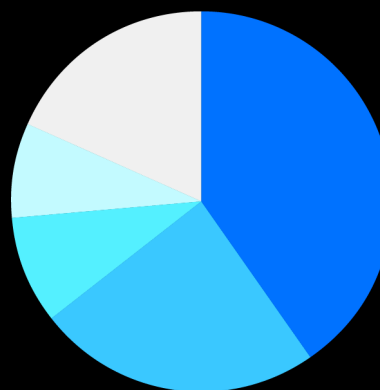
In terms of the individual networks and streamers, Netflix had the highest character count at 32 LGBTQ characters in Spanish-language originals.

The streamer aired the standout series *El Secreto del Río* (*The Secret of the River* in English), a story of love and friendship set in a town with a vibrant Muxe community in Oaxaca and which won the GLAAD Media Award in Outstanding Scripted Television Series. *The Secret of the River* featured a gripping storyline and breakout performances by its cast, especially lead actress Trinidad González whose performance as the trans lead Sicarú helped win audiences in the U.S. and Mexico.

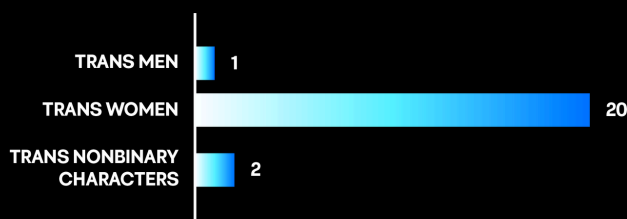
Other inclusive shows on Netflix included *Bandidos*, *Breathless*, *Élite*, *Envious*, *Eva Lasting*, *Fake Profile*, *I Am Not Mendoza*, *Medusa*, *Snakes and Ladders*, *The Lady's Companion*, and *Valeria*.

Prime Video counted 14 LGBTQ characters in Spanish-language series. Exceptional shows on Prime Video include the GLAAD Media Award-nominated *Nadie nos va a extrañar* (*No One Will Miss Us*), which follows a lovable troupe of Mexican high schoolers as they battle bullies and try to embrace their true selves. Other LGBTQ-inclusive shows included *Betty, la fea: la historia continúa*, *Cada Minuto Cuenta*, *Cromañón*, and *El Fin del Amor*.

Sexual Orientation of LGBTQ Characters on Spanish-language Series



Gender Identity of Trans Characters on Spanish-language Series



Atresplayer, a streaming service from Spain that is also available in the U.S., counted 14 LGBTQ characters. Among the standouts on Atresplayer were *Vestidas de azul*, nominated for a GLAAD Media Award, a welcome return visit with some of the trans Spanish women we first fell in love with in the acclaimed series *Veneno*, from queer directors Los Javis. The series *Física o Química*, set in a secondary school in Spain, featured two bisexual characters, a lesbian character and one queer nonbinary character, Lele (Rocky).

Univision counted seven characters on scripted series including *Juegos de amor y pasión*, *Marea de pasiones*, and *Papás por conveniencia*. It is also re-airing a 2012 novela, *Amores verdaderos* which includes a wedding between two gay men. HBO Max also counted seven characters, all on GLAAD Media Award-nominated *Cris Miró (Ella)* about legendary Argentine performer and trans woman Cris Miró, which included a number of trans and queer characters. The series also included the only character counted in this study living with HIV.

Apple TV+ counted three LGBTQ characters in *Land of Women*, which starred Eva Longoria as a mom who escapes to the Spanish wine country with her mom (Carmen Maura) and her trans daughter (Victoria Bazúa) to find refuge and community. The series was nominated for a GLAAD Media Award.

Telemundo, UniMás, and ViX all only counted one LGBTQ character each. Telemundo produced and aired the series *Velvet, el Nuevo Imperio*, which included a gay character, Raul de la Riva (Luciano D'Alessandro), in a key supporting role. UniMás aired the series *Pedro El Escamoso— Más Escamoso Que Nunca* which featured a gay character. ViX, a streaming platform available in the U.S. and internationally, aired the series *Riquisimos por cierto*.

While not quantified in the data, reality shows take up a large and important part of bilingual viewer's attention. Some standouts in this research period were Telemundo's LGBTQ inclusive reality shows including *Top Chef VIP* which featured an openly gay judge, *Miss Universe Latina*, *El Reality*, and *Los 50* which included both a trans and a gay contestant.

On ViX, the all-women chat show *Desiguales* invited Wendy Guevara to participate as a regular panelist for several weeks. Guevara, who is trans, made history as the winner of Mexico's *La Casa de los Famosos* in 2023. Other LGBTQ guests also appeared on *Desiguales*.

UniMás aired the inclusive dating show *Enamorándonos* (which won a Special Recognition at the GLAAD Media Awards), as well as reality shows *¿Quién Caerá? Soltero Cotizado*, *La Caja de los Secretos*, and *La Descarga*. AtresMedia Player aired inclusive reality shows *Drag Race España*, *Temporada de Caza*, and *Si lo dice mi madre*.

While it's gratifying to see an increased number of LGBTQ characters, far more LGBTQ inclusion needs to take place in Spanish-language programming. Changing demographics of the United States and Latin America signal a real need for more LGBTQ lead characters of diverse ethnicities, abilities and disabilities. Young and growing audiences from across the U.S. to Mexico and Central and South America want stories that include them in all of their beautiful diversity. When film and traditional television fail to tell their stories, these media-savvy consumers will keep turning elsewhere. Diversity isn't just a nice idea – it's good business.

REPRESENTATION IN ALTERNATIVE PROGRAMMING



Shin, Dai Nakai in Netflix's *The Boyfriend*

Though this study only quantifies primetime scripted programming, representation in unscripted shows remains important for people sharing their own story and as reality television wins significant audiences and cultural cache. Reality shows and other unscripted TV vehicles have long allowed LGBTQ people the agency to tell their own stories and express their unique perspectives - often leading scripted programming in highlighting marginalized voices.

There were a number of both LGBTQ-inclusive shows that returned to or premiered across streaming services in this study's research period (June 1, 2024 - May 31, 2025). *The Boyfriend* premiered on Netflix in July 2024, and marked a milestone as the first same-sex dating program from Japan. The show follows nine Japanese and East Asian gay or bisexual men as they move throughout their lives while living together in a communal space called the "Green Room," running a coffee truck, and looking for love. It has been renewed for a second season and will debut in January 2026. Season three of Netflix's hit dating show *Love on the Spectrum*, which follows individuals on the autism spectrum as they explore the world of dating, returned in April and featured queer couple Pari and Tina.

Season nine of Netflix's *Queer Eye* premiered in December and saw the Fab Five head to Las Vegas to makeover a new group of individuals. The show has been renewed for a tenth and final season.

Selling Sunset returned for season eight and saw the Oppenheim Group of realtors continue to sell high end real estate in California while living luxurious lives. Chrishell Stause, one of the main realtors on the show, and her partner, nonbinary musician G-Flip, offer a glimpse into their relationship on the show. Another real estate based reality show, *Owning Manhattan*, features out realtor Jordan Hurt as one of the top realtors working under CEO Ryan Serhant.

Season three of *The Traitors* premiered on Peacock in January and out actor Alan Cumming returned to host the deception-based strategic competition show. Queer contestants on the show this year included Bob the Drag Queen (*RuPaul's Drag Race*), Bob Harper (*The Biggest Loser*), Chrishell Stause (*Selling Sunset*), Carolyn Wiger (*Survivor*), Gabby Windey (*The Bachelorette*), and Lord Ivar Mountbatten, a British aristocrat. Season two of *Deal or No Deal Island* on Peacock, a twist on the classic game show that sees 13 competitors compete in challenges on an island to win millions, premiered in January 2025 and featured queer contestant Parvati Shallow. Hulu aired the U.S. premieres of seasons one and two of BBC's *I Kissed a Boy* and season one of the BBC's *I Kissed a Girl*. Hallmark+ premiered *Finding Mr. Christmas* in October 2024, which saw ten men compete to be the next Hallmark leading man hosted by out actor Jonathan Bennett. The show also featured out actor Daxton Bloomquist as one of the competitors.

HBO Max aired home renovation show *Breaking New Ground*, which included gay Broadway actor Robert Hartwell renovating a 200-year-old home in Massachusetts. *Roller Jam* also aired on the platform, which followed the life and careers of professional roller skaters. There were a number of LGBTQ roller skaters represented on the show and gay ice skater Johnny Weir sat on the judges panel.

HGTV aired season four of *Bargain Block*, a home renovation show that featured couple Keith Bynum and Evan Thomas buying and renovating houses in Detroit, Michigan. Unfortunately the show was canceled after the season aired. Bravo's *The Real Housewives of New York City* features lesbian cast member Jenna Lyons.

Bravo also aired *Southern Charm*, which added Ryan Albert to the cast of the most recent season, where he joins out cast member Rodrigo Reyes. Big Freedia Means Business aired on Fuse and saw queer music artist Big Freedia navigating her various business endeavors. Freeform aired *Wayne Brady: The Family Remix*, which follows actor and comedian Wayne Brady as he and his family adapt to him living openly, exploring his new sexuality and dating, and more. *Wiggin' Out with Tokyo Stylez* hosted by trans wig artist Tokyo Stylez aired on We TV.

Season 37 of *The Amazing Race* aired on CBS in March 2025, and featured lesbian couple Courtney Ramsey and Jasmin Carey, as well as two gay couples, Brett Hamby and Mark Romain, and the winners of the season, Carson McCalley and Jack Hodge. This is the second season in a row to be won by a gay couple. MTV aired *The Challenge 40: Battle of the Eras*, which saw competitors from the 40-season run of *The Challenge* return to compete for a million dollar prize. Queer competitors included women's co-winner Rachel Robinson, men's runner-up Derek Chavez, as well as Ryan Kehoe, Kaycee Clark, Laurel Stucky, Cara Maria, Tori Deal, and Aneesa Ferreira.

Unscripted shows celebrating the art of drag continue to dominate the cultural conversation. *RuPaul's Drag Race* aired its 17th season in January, and the global franchise shows no signs of slowing down anytime soon. The companion show *RuPaul's Drag Race: Untucked* continued alongside the series and *RuPaul's Drag Race: All-Stars* debuted its 10th season in May 2025. Shudder and AMC+ released a new season of *The Boulet Brothers' Dragula* in October 2024, which featured 12 drag artists from around the world competing in an underground style drag competition. The subscription streaming service Dropout launched season two of *Dungeons and Drag Queens*, which is part of the Dimension 20 banner of Dungeons and Dragon shows, premiered in January 2025. The platform also includes several other series featuring LGBTQ comedians.

REPRESENTATION IN KIDS AND FAMILY PROGRAMMING



Raini Rodriguez and Kausar Mohammed as Sammy and Yaz, Netflix's *Jurassic World: Chaos Theory*

Though there are several kids and family programs counted within our methodology, there are also additional series that do not fall within our research parameters; either they don't air in primetime, fall short of runtime eligibility, or the LGBTQ characters did not appear in enough episodes to be considered recurring. Some of the series detailed below are quantified in GLAAD's tally, but are still highlighted here due to their impact in the genre.

Streaming continues to put out kids and family television shows that feature central LGBTQ+ characters. *Heartstopper's* third season premiered on Netflix and continued to deepen the story of Nick and Charlie's relationship as both boys get older. The series also included transgender character Elle and her boyfriend Tao, and lesbian character Tara and nonbinary character Darcy, who grapple with their future. Netflix also premiered seasons six and seven of *The Dragon Prince* in this research period, an animated show set in a fantasy world seeking an end to a thousand-year-old conflict between humans, dragons, and elves. There are a number of queer characters in the show, including Janai, Terry, Amaya, Astrid, Ethari, and Runaan.

Two of those characters, Astrid and Terry, are transgender. *Jurassic World: Chaos Theory* saw its second and third seasons drop on Netflix during the research period. The animated show follows "The Nubular Six" as they reunite to uncover the truth behind a global mystery threatening dinosaurs and humans alike. The show features queer couple Sammy and Yaz. *Vida the Vet* on Netflix premiered its second season during the research period and features Vida's two dads.

The Bravest Knight on Hulu follows a central gay character, Sir Cedric, and his husband Prince Andrew, as they raise their daughter who is in training to become a brave knight herself. *Fright Krewe* season two, which followed a group of teens in New Orleans defending the city against dark forces, featured main character Soleil's two mothers, Judy and Judith. Apple TV+'s *Jane* follows the titular Jane, a young environmentalist, as she goes on a journey to save endangered animals alongside her best friend David and Greybeard the chimpanzee. David has two dads who are featured periodically throughout the show.

On cable, Disney Channel released *Zombies: The Re-Animated Series*, an animated musical television series which sees the crew of the *Zombies* film franchise in a new format as they travel in time to relive senior year of high school. The show sees the return of nonbinary character A-Spen from the films.

Disney also released *Primos*, an animated series that follows a large Mexican-American family living in a Los Angeles suburb as a 9-year-old member of the family tries to discover her "it factor." One of the titular *Primos* (cousins) is pansexual character Lita, the show also includes her nonbinary friend Alex. *Firebuds* on Disney Jr. features Violet's two mothers, Val and Viv Vega-Vaughn, and Axl's two fathers, Arnie and AJ Ambrose. There is also a nonbinary character named Cory included in the series. Season two of *Star Wars: Young Jedi Adventures* premiered on Disney Jr. and featured Nash Durango and his two moms.

Nickelodeon released the second half of season two of *Monster High*, which continues to delve deeper into the backgrounds of the iconic teenage monsters, including nonbinary student Frankie Stein.

Season eight of Nickelodeon's *The Loud House* continued to show the crazy adventures of the Loud family. One of the children, Luna Loud, is bisexual and in a relationship with Sam Sharp, and main character Lincoln's best friend Clyde has two dads. The live action version of the show, *The Really Loud House*, also premiered a season during the research period.

On Cartoon Network, the reboot of *Total Drama Island*, an animated spoof on reality survival competitions, features gay couple Bowie and Raj as part of the cast. On Cartoonito, *Let's Go Bananas!* explores the lives of three different families including Apple, who has two dads, Daddy and Papa Banana.

REPRESENTATION IN ADDITIONAL STREAMING SERVICES



Nico Santos as Doug, Tubi's *The Z-Suite*

This study quantifies scripted originals on eight streaming subscription services – Apple TV+, Disney+, HBO Max, Hulu, Netflix, Peacock, and Paramount+ and Prime Video. However, it is worth also noting some of the meaningful highlights and impactful programming coming from additional streamers that may be smaller in scale or have a more specific focus on particular genres or audiences.

MGM+, formerly known as Epix, is a sister streaming service to Prime Video. The streamer released the third season of *From* in November 2024, a sci-fi horror show set in a town that traps all those who enter it. The show features queer couple Kristi and Marielle, a third-year medical student and a pediatric nurse addicted to drugs, respectively, as well as Fatima, a bisexual Iranian character whose family fled to the U.S. after criticizing the Iranian government. The streamer also airs *Earth Abides*, which features queer couple Jean and Molly.

BET+, the streaming offshoot of BET, features a number of LGBTQ-inclusive shows in their slate of programming. The streamer released the fourth season of *All the Queen's Men* in November 2024, a drama set in Atlanta about the male exotic nightclub industry which featured lesbian characters Trouble and Blue.

Zatima, which follows titular couple Zac and Fatima as they navigate their relationship, included a queer character, Bryce.

Tubi, a streaming service owned by the Fox Corporation, hosts a large amount of licensed content as well as some original programming. *The Z-Suite*, a workplace comedy set in an ad agency that has ousted its C-suite in favor of the all Gen Z social media team, features a number of queer characters in its cast. This includes Doug, one of the people pushed out of the agency, and Elliott, one of the new Gen-Zers put in charge. Tubi's programming also included *Boarders*, which followed a group of

Black students at a predominantly white prestigious boarding school. This included Omar, a gay cartoonist who becomes obsessed with a secret cartooning society that may or may not exist.

Revry, the world's first global queer streaming network, platforms a wide variety of LGBTQ original unscripted, scripted, and variety series, as well as curated queer collections from other sources. *Unconventional*, which is billed as Revry's first full-length original scripted series, followed two queer siblings who are living anything but conventional lives. The fifth and final season of *Queens of Kings* also debuted during the research period, offering its final deep dive into the Brooklyn drag scene. This season featured Honey Davenport, Show Ponii, Julie J, God Complex, and David Puck. Finally, the platform hosts the *QueerX Awards*, the streamer's annual award show honoring influential personalities who have impacted the LGBTQ community on National Coming Out Day.

METHODOLOGY

GLAAD's annual *Where We Are on TV* study tracks the presence of lesbian, gay, bisexual+, transgender, and queer (LGBTQ) characters for the 2024-25 television season. This season marks the 29th year GLAAD has quantitatively tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted programming. This is the 20th edition of the *Where We Are on TV* study since GLAAD's initial tally was expanded to create this study in 2005.

Broadcast counts are based on original scripted series which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 as aired or as confirmed by networks. LGBTQ characters must appear in at least one third of the episodes in a season to be counted in this study. 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.

On cable TV networks in the U.S., GLAAD tracks the presence of LGBTQ regular and recurring characters on primetime scripted original series which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 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.

Nine years ago, GLAAD began quantitatively assessing the regular and recurring LGBTQ characters on first-run and original scripted series on streaming services Hulu, Netflix, and Prime Video. Three years ago, GLAAD expanded that focus to include scripted originals on the streaming services Apple TV+, Disney+, HBO Max, Paramount+, and Peacock in its tallies. Streaming counts include LGBTQ regular and recurring characters on programs which launched or premiered a new season in primetime between June 1, 2024 and May 31, 2025 as aired or as confirmed by content providers. A character must appear in at least a third of episodes in a season to be considered recurring.

This study 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.

TV movies, episodic anthologies with new casts each episode, and one-off episode/film specials are not included in GLAAD's tally. GLAAD did not include in its tally any series whose episode runtime is below the 22 minute standard "half hour" format, that standard can be met either as a single episode or as two shorter segments programmed to air as one half hour episode.

Previous editions of this study were published during the active research period, meaning that the data therein was partially forecasted for the remainder of the season based on information provided by network and streaming services where series or episodes had not yet aired. Beginning this year, GLAAD has changed to publication following the close of the research period (June 1 - May 31). This change ensures that GLAAD's reporting is as accurate as possible by removing the potential for programming adjustments or changing schedules.

Characters were quantified based on story elements present in the series itself (for example, explicitly stating their identity, discussing and/or showing their relationship or partner, romantic history, and/or expressing attraction, use of they/them pronouns, and more.). The total number of LGBTQ regular and recurring characters was recorded for each series, as well as those characters' race/ethnicity, disability status, sexual orientation, and gender identity. 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 study.

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 study, the information found inside is accurate.

GLOSSARY OF TERMS

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.

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.

ACKNOWLEDGEMENTS

About GLAAD

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

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

Journalists and media interested in speaking to a GLAAD spokesperson, please reach out to press@glaad.org.

Acknowledgements

Megan Townsend

Project Lead
Senior Director, Entertainment Research & Analysis,
GLAAD Media Institute

Raina Deerwater

Author & Researcher
Associate Director, Entertainment Research & Analysis,
GLAAD Media Institute

Additional Contributors:

**Nick Adams, Gabe González,
Monica Trasandes, Adam Weinreb**

Additional Researchers:

**Isa Fernandez, Amanda Hurwitz,
Louise Prollamante, Adam Weinreb**

Elizabeth Fernández and Roho Yñiguez

Art Direction

Roho Yñiguez

Design

Heidi Spillum

Web Layout

Special Thanks:

Brendan Davis, Sarah Feldman, Rich Ferraro, Tristan Marra,
Sarah Kennedy, Shiko Njorge, Anthony Allen Ramos,
Alex Schmider, Jose Useche, DaShawn Usher



