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*GLAAD's
annual
report
on LGBTQ
inclusion*

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FROM THE DESK OF SARAH KATE ELLIS



For more than 20 years, GLAAD has tracked the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters on television. In that time, the entertainment and cultural landscapes have changed dramatically, and today we see the highest percentage of LGBTQ series regular characters on broadcast television found since expanding our count to gather more comprehensive data 12 years ago. Additionally, record-high percentages of both black characters and those with disabilities are part of this year’s findings.

For the first time, this season also includes several transgender characters on every platform, and many of these characters are being played by trans actors who can bring their authentic experiences to the role. This emerging representation is the direct result of GLAAD’s efforts to educate and engage the Hollywood community on transgender representation and inclusion over many years.

But the numbers remain only part of the story. For all the advancement made, many LGBTQ characters still fall into outdated stereotypes or harmful tropes.

Since the beginning of 2016, more than 25 queer female characters have died on scripted television and streaming series. Most of these deaths served no other purpose than to further the narrative of a more central (and often straight, cisgender) character. When there are so few lesbian and bisexual women on television, the decision to kill these characters in droves sends a toxic message about the worth of queer female stories. Indeed, LGBTQ characters should be treated the same as their straight, cisgender counterparts by the rules of their series’ worlds. This means having the same opportunities for romance,

nuanced motivation, developed backstory, and the same odds of death. When the most repeated ending for a queer woman is violent death, producers must do better to question the reason for a character’s demise and what they are *really* communicating to the audience.

Moreover, it is not enough for LGBTQ characters simply to be present on screen; they must be crafted with thought, attention, and depth. These characters should be reflective of the full diversity of the LGBTQ community, and we desperately need to see the introduction of more LGBTQ people of color (who have long been underrepresented), transgender men, characters living with disabilities, and people who live at the intersections of multiple marginalized identities.

Make no mistake, there has been remarkable progress made on television over the past two decades, and the advent of streaming platforms has moved us farther along the road to full inclusion. But there is still a great amount of work to be done to ensure fair, accurate, and inclusive stories, and we know there are plenty of diverse and groundbreaking stories yet to be told. GLAAD will continue to work with Hollywood to tell those stories – and hold the networks, streaming services, and content creators responsible when they do not.

Sarah Kate Ellis
President & CEO, GLAAD

METHODOLOGY

GLAAD's annual *Where We Are on TV* report forecasts the expected presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for the 2016-2017 television season. Counts are based on original scripted series airing or which are expected to air in primetime between June 1, 2016 and May 31, 2017 for which casting has been announced and confirmed by networks.

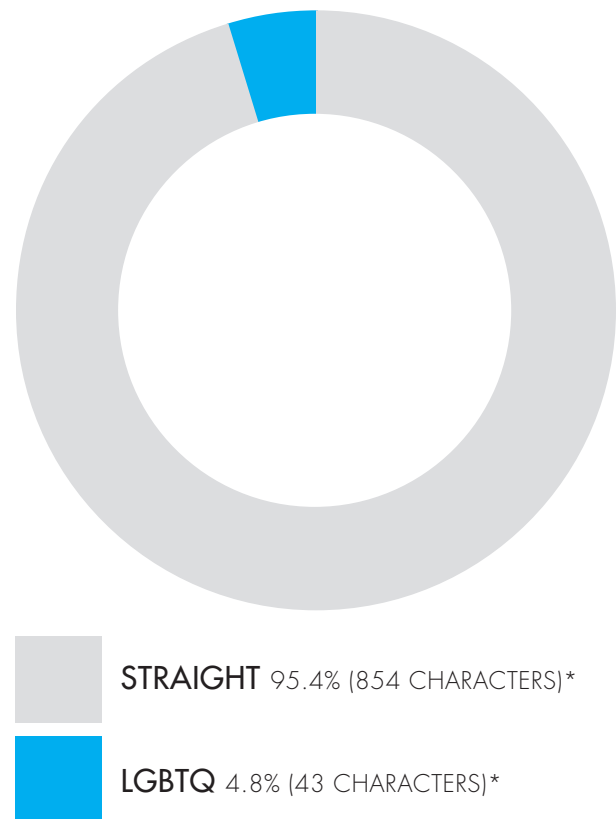
This season marks the 21st year GLAAD has tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted primetime programs across both broadcast and cable networks, and now also streaming services. In 2005, GLAAD expanded this count past just LGBTQ characters to track trends and amass statistics for all series regular characters on scripted broadcast television which allows GLAAD to identify deficits in overall diversity. In the case of characters which have been announced as series regulars across a connected universe of series, such as Malcolm Merlyn (John Barrowman) on The CW's interconnected DC-verse series, the character is only counted once.

As cable television and streaming series lack defined seasons, GLAAD is only able to track the presence of LGBTQ regular and recurring characters on scripted original series. This year, the *Where We Are on TV* report counts characters on scripted series airing or which are expected to air on primetime cable television between June 1, 2016 and May 31, 2017, and looks at anticipated casts for the 2016-17 season.

Last year marked the first time GLAAD quantitatively assessed the regular and recurring LGBTQ characters on first-run scripted series on streaming services Amazon, Hulu, and Netflix. Due to the lack of defined seasons for streaming television, GLAAD includes programs that premiered or are expected to premiere between June 1, 2016 and May 31, 2017 and for which casting has been confirmed by the content providers. This report counts both original scripted series created by the content provider, as well as foreign scripted series to which providers have acquired the U.S. distribution rights.

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

DIVERSITY OF REGULAR CHARACTERS ON PRIMETIME SCRIPTED BROADCAST TELEVISION, 2016-2017 SEASON



* TWO TRANSGENDER CHARACTERS ARE ALSO STRAIGHT

HIGHLIGHTS



TOP LINE DATA

- Of the 895 regular characters expected to appear on primetime scripted broadcast programming in the coming year, 43 (4.8%) were identified as LGBTQ. There were an additional 28 recurring LGBTQ characters counted.
- There was an increase in the number of regular LGBTQ characters on cable, up to 92 from 84. However, LGBTQ recurring characters dropped year-over-year from 58 to 50. This is a total of 142 LGBTQ characters, regular and recurring.
- After GLAAD introduced its first count of LGBTQ characters on streaming services Amazon, Hulu, and Netflix last year, there is an increase in both regular and recurring LGBTQ characters expected this season. There will be 65 total LGBTQ characters on streaming services, up from 59.



RACE & ETHNICITY

- Cable and streaming services need to include more racially diverse LGBTQ characters, as an overwhelming majority of LGBTQ characters on each platform (72% and 71% respectively) are counted as white. Overall racial diversity has improved with 36% (325) of 895 regular characters counted on broadcast programming being people of color, a three-point increase from the previous year.
- GLAAD found that 20% (180) of regular characters on primetime broadcast programming will be black, the highest percentage since GLAAD began compiling comprehensive racial data 12 years ago. However, black women remain underrepresented with only 69 (38%) black characters being female.



TRANSGENDER PEOPLE

- This year, there will be regular and recurring transgender characters on all three platforms tracked (broadcast, cable, streaming). There are three trans characters counted on broadcast, six on cable, and seven on streaming original series. Of the 16, four are transgender men.



WOMEN

- This season, 44% of regular characters on primetime broadcast will be female characters. This is an increase of one percentage point from the previous year, but still significantly underrepresents the percentage of women in the population.
- The number of regular and recurring lesbian and bisexual women is down from last year on both broadcast and cable after a very deadly year for queer female characters, from a combined 98 across both platforms last year to 92 this year.



DISABILITY

- The percentage of regular broadcast characters living with a disability is up this year from 0.9% to 1.7%, the highest percentage since GLAAD began tracking disability statistics in 2010. Each platform has one LGBTQ character depicted as HIV-positive, though only broadcast counts the character as a regular (Oliver on ABC's *How to Get Away with Murder*).

SUMMARY OF BROADCAST FINDINGS



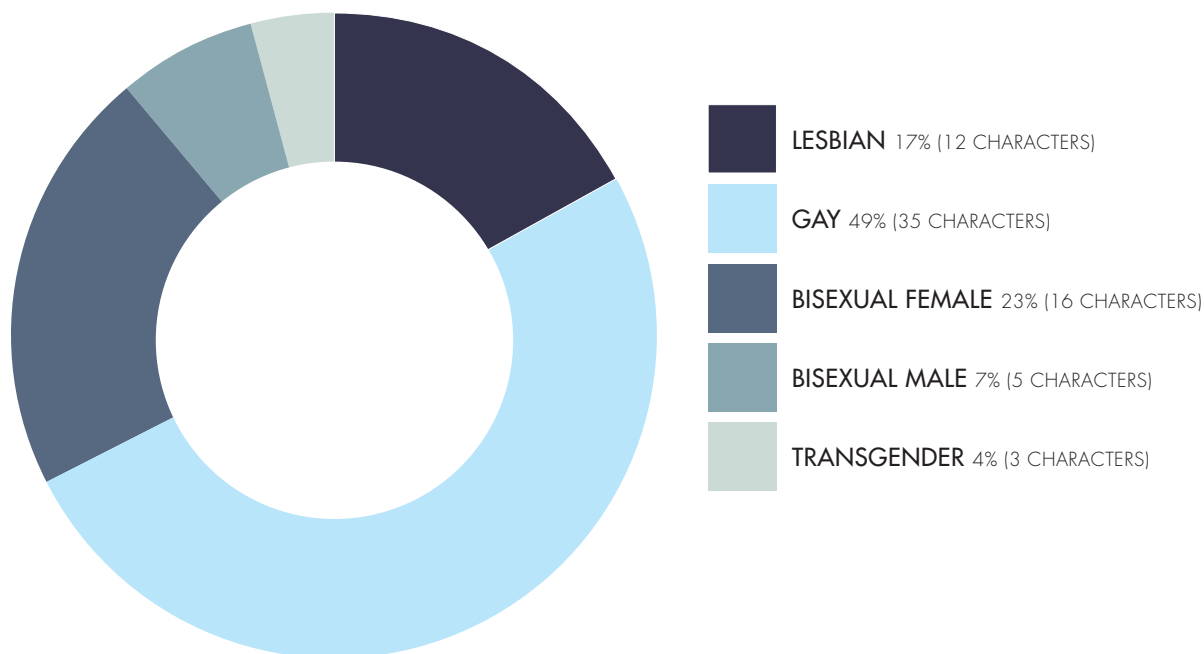
JAMAL LYON (JUSSIE SMOLLETT), FOX'S *EMPIRE*

- Of 895 series regular characters counted on 118 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 43 characters are LGBTQ. This is an increase from 35 reported last year.
- The overall percentage of LGBTQ regular characters on scripted broadcast series is 4.8%, an increase of eight-tenths of a percentage point from the previous year. This is the highest percentage of LGBTQ series regulars GLAAD has ever found.
- GLAAD counted an additional 28 recurring LGBTQ characters on scripted primetime broadcast programming.
- ABC posts the highest percentage of LGBTQ regular characters of all five broadcast networks with 7.3%.
- FOX has the second highest percentage of LGBTQ regulars (6.4%), which is still above the percentage of LGBTQ regulars on broadcast as a whole.
- The CW is third with 4.3% of its series regulars counted as LGBTQ, and NBC follows at 3.9%. CBS comes in last at 2.2%.
- Gay men still make up the majority of 71 regular and recurring LGBTQ characters at 49% (35), an increase of two percentage points from last year.
- Lesbian representation decreased dramatically from the previous year, down to 17% (12) of regular and recurring LGBTQ characters. This is a drop of 16 percentage points from last year's 33% (23 characters).
- Bisexual representation rose to 30%, up ten percentage points. That is 16 bisexual women and five bisexual men.
- There are three (4%) transgender characters expected on broadcast networks' primetime scripted programming, two regular characters and one recurring character. Last year, there were no transgender regular or recurring characters on scripted broadcast programming.

While much improvement has been made and TV remains incredibly far ahead of film in terms of LGBTQ representation, it must be made clear that television – and broadcast series more specifically – failed queer women this year as character after character was killed. This is especially disappointing as this very report just last year called on broadcast content creators to do better by lesbian and bisexual women after superfluous deaths on *Chicago Fire* and *Supernatural*. This continues a decades-long trend of killing LGBTQ characters – often solely to further a straight, cisgender character's plotline – which sends a dangerous message to audiences. It is important that creators do not reinvigorate harmful tropes, which exploit an already marginalized community.

However, the broadcast networks improved this year with the notable addition of several trans regular and recurring characters after completely excluding them the previous year. Notably, all three trans characters are played by actresses who are themselves transgender. Laverne Cox will be a series regular on CBS's midseason legal drama *Doubt* as Cameron Wirth, a lawyer who wants to help the underdog. The two other

BREAKDOWN OF LGBTQ CHARACTERS IN PRIMETIME PROGRAMMING ON BROADCAST NETWORKS



transgender characters coming to broadcast – one regular, one recurring – are also starring on drama series.

Other LGBTQ-inclusive series which will premiere this fall and spring include *American Housewife*, *Conviction*, *Designated Survivor*, *Bull*, *Riverdale*, *The Exorcist* and *Midnight, Texas* among others.

GLAAD is also looking forward to ABC’s event miniseries *When We Rise*, chronicling the history and evolution of the LGBTQ movement. While the eight-hour series originally was announced as part of the 2016-17 season, there is currently no release date scheduled and therefore it is not included in this report’s count. Additionally, while it was announced at this summer’s Television Critics Association presentations that there would be a new LGBTQ character on CBS’s *The Great Indoors*, as well as a central character exploring their sexuality on either The CW’s *Supergirl* or *The Flash*, the respective networks were not able to confirm the identity of those characters, and so they are not included here.

GLAAD’S RECOMMENDATIONS

Of the platforms tracked in GLAAD’s report, broadcast was the deadliest for lesbian and bisexual women this year with at least 12 characters killed since the beginning of 2016. The number of female characters forecast for the 2016-17 season as compared to last year make it clear that broadcast networks have not done enough to recover. We would like to see more lesbian and bisexual women added to broadcast series going forward. It is important that these characters exist in significant roles that are able to make a larger impact than recurring characters who only appear sporadically in special episodes. While broadcast did improve year-over-year and now counts three transgender characters, networks must go further by introducing transgender male characters, as they remain largely invisible in mainstream media.

SUMMARY OF CABLE FINDINGS



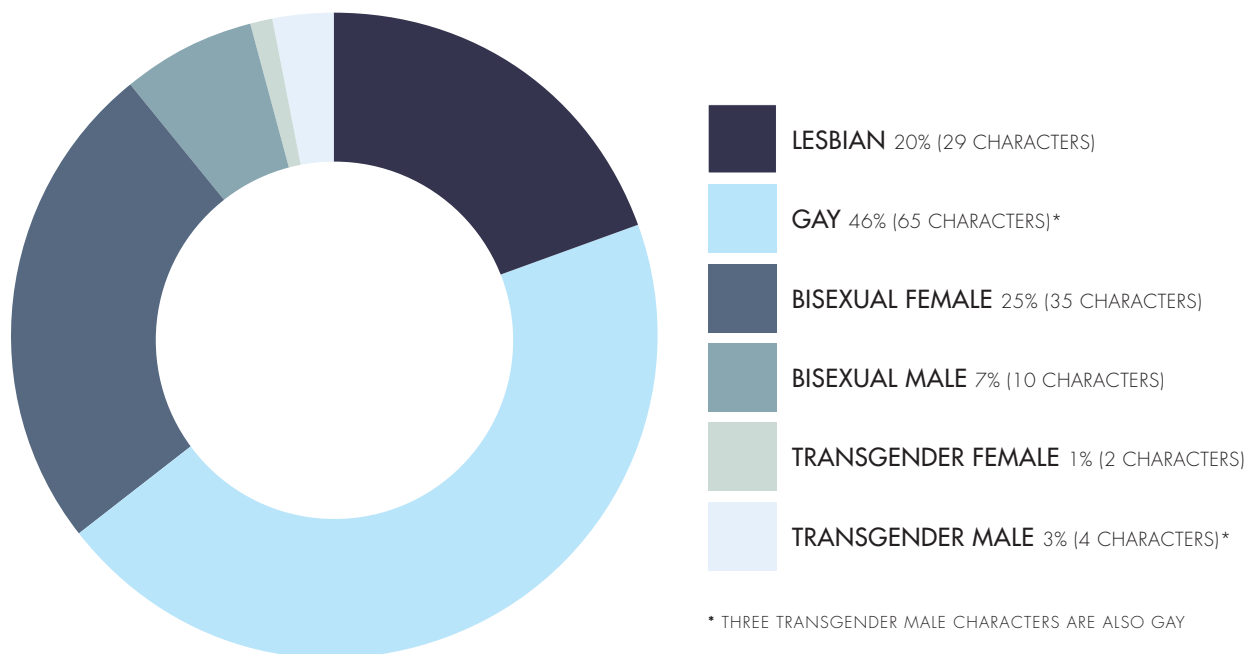
LEONARD PINE
(MICHAEL K.
WILLIAMS),
SUNDANCETV'S
HAP AND LEONARD

- The number of LGBTQ regular characters on scripted cable programs rose, with 92 this year from 84 the previous year. Recurring characters, however, decreased from 58 to 50. This brings the overall count to 142 regular and recurring LGBTQ characters expected, equal to the previous year's total.
- Gay men still represent the majority of LGBTQ regular and recurring cable characters at 46% or 65 characters (up from 41% last year).
- Lesbians make up 20% (29) of the LGBTQ characters, which is a drop of two percentage points from the previous report.
- Bisexual women account for 25% (35) of LGBTQ characters on cable which is up two percentage points from last year, while bisexual men make up 7% (down from 13% in the previous report), or 10 characters.
- Six of the 142 characters (4%) are transgender, compared to just three characters last year.
- Among the 142 characters counted, ten are not expected to return due to series cancellations, format, or characters being written off but which appeared during the stated research period.

Freeform, the young adult-skewing network formerly known as ABC Family, is again set to be the most LGBTQ-inclusive network on cable with the channel counting 27 regular or recurring characters. Again, the numbers don't reflect the full story as while Freeform included several stand out LGBTQ characters, there were also a handful which fell into harmful tropes. Showtime comes in second at 17 characters. It is notable that those two networks account for half of the transgender regular and recurring characters across all of cable television.

Another network that has added a transgender character is CMT, which acquired the musical drama *Nashville* after its cancellation by ABC. Jen Richards, a transgender actress, will play recurring character Allyson, a physical therapist who helps one of the leads through a serious injury. Gay country singer Will

BREAKDOWN OF LGBTQ CHARACTERS IN PRIMETIME PROGRAMMING ON CABLE NETWORKS



Lexington remains a series regular, and the show will introduce a new recurring gay character as well.

BBC America’s *Doctor Who* spinoff, *Class*, is another inclusive new series appearing this year. The series, which follows a group of teens balancing their school and social lives with the possible end of the world, includes a leading gay character and his boyfriend. USA’s *Eyewitness* features two gay teens who witness a murder; *Queen Sugar* on OWN counts a bisexual lead character; and the inclusive British-French series *Versailles* will make its U.S. debut in October on Ovation. Among the other new series featuring LGBTQ characters in the 2016-17 season are *Animal Kingdom* (TNT), *Roadies* (Showtime, since cancelled), *Mary + Jane*, *Loosely Exactly Nicole* (MTV), *Greenleaf* (OWN), *Guilt*, *Dead of Summer*, *Famous in Love* (Freeform), and *American Gods* (Starz).

Several LGBTQ-inclusive series have been announced to be heading into their final seasons within this research period, including *Orphan Black* (BBC America), *Pretty Little Liars* (Freeform), *Black Sails* (Starz), and *Teen Wolf*

(MTV). *Pivot’s Please Like Me* may also come to an end as the channel is set to go off air this fall, though the series could be sold to another network.

GLAAD’S RECOMMENDATIONS

As GLAAD noted last year, we’d like to see cable do better to reflect the full diversity of the LGBTQ community going forward. Of the 142 regular and recurring LGBTQ characters expected on cable, 72 percent (102) are white characters. This is an unwelcome increase from last year’s 71 percent.

SUMMARY OF STREAMING FINDINGS



TIG (TIG NOTARO),
AMAZON'S ONE
MISSISSIPPI

Last year, for the first time, GLAAD made a count of the regular and recurring LGBTQ characters in scripted series on the streaming content providers Amazon, Hulu, and Netflix. GLAAD included both original series created by these companies, as well as foreign series they have acquired for exclusive U.S. distribution.

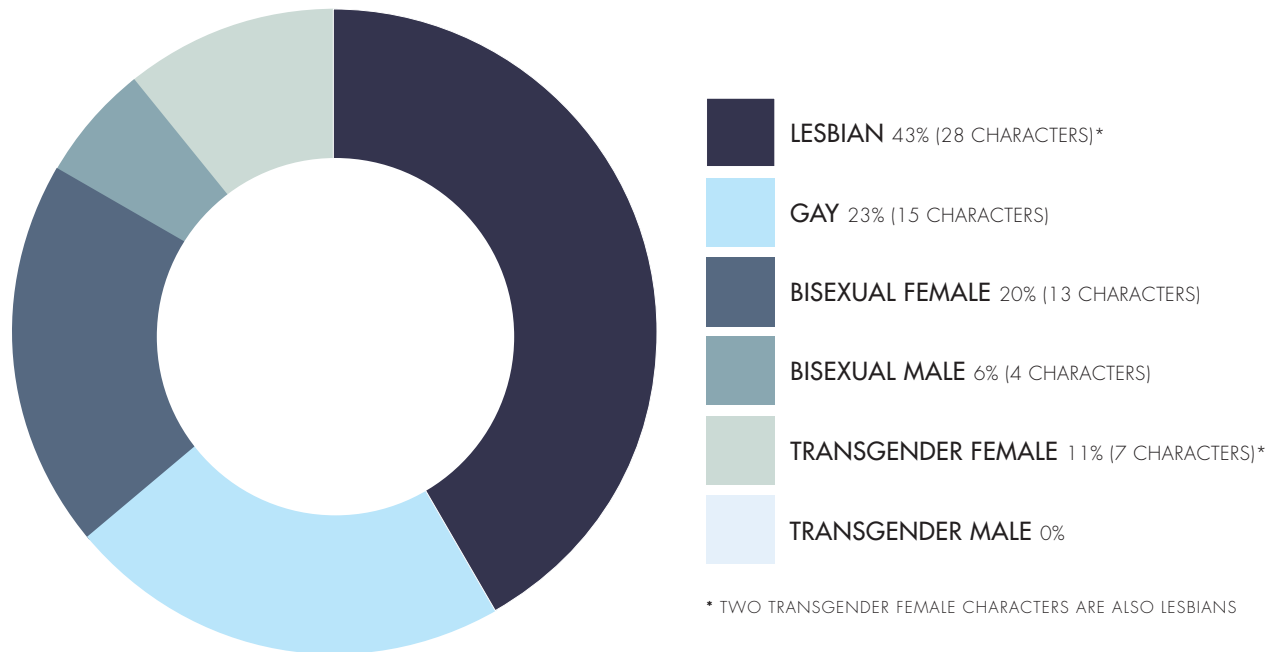
- GLAAD found 45 regular LGBTQ characters, an increase of two from last year's count. There were an additional 20 recurring LGBTQ characters, up from 16. This totals to 65 regular and recurring LGBTQ characters.
- Lesbians account for the majority of LGBTQ representation in streaming series at 43% (28 characters), up seven percentage points from last year. This is a far higher percentage than is found on either broadcast or cable.
- Gay men make up 23% (15) of those 65 characters, down from 39% in the previous year.
- Bisexual women make up 20% (13) of LGBTQ representations with bisexual men at 6% (four). This

is up from 15% and 5% respectively last year.

- Streaming original series again boast the highest percentage of transgender characters of all programming platforms tracked at 11% (seven characters). This is a four percentage point increase from last year.
- This list includes four characters who have been killed off their respective series, but were included within our research period. All four were lesbian or bisexual female characters (Poussey Washington in *Orange Is the New Black*, Bea Smith in *Wentworth*, Cara Thomas in *Marcella*, Camila Barrios in *East Los High*).

The Amazon original dark comedy *One Mississippi*, inspired by series creator Tig Notaro's life, premiered this fall to rave reviews. Amazon's critically acclaimed comedy *Transparent* returned for a third season in September. The series, which tells the story of Maura who is transitioning later in life, includes seven LGBTQ regular or recurring characters and three of those characters are transgender (with two played by trans actors). This makes

BREAKDOWN OF LGBTQ CHARACTERS ON STREAMING CONTENT PROVIDERS



it the most trans-inclusive series on all three platforms (broadcast, cable, streaming) tracked. It is also notable that of the three streaming services tracked, Amazon is the most inclusive of LGBTQ characters with disabilities, as four of 14 (29 percent) LGBTQ characters counted have a disability. Other LGBTQ-inclusive Amazon originals include *Mozart in the Jungle*, *Bosch*, and *Red Oaks*.

Netflix is the most LGBTQ-inclusive of the three streaming services counted with nearly 40 LGBTQ regular and recurring characters expected in the 2016-17 season. The flagship hit *Orange Is the New Black* is the most inclusive of all series with 11 LGBTQ characters, though the most recent season did include the tragic death of series regular Poussey Washington.

Other LGBTQ-inclusive Netflix programming includes *The Fall*, *DreamWorks' Dragons*, *The Get Down*, *Grace and Frankie*, *House of Cards*, *Master of None*, *Unbreakable Kimmy Schmidt*, and others. GLAAD is also keeping an eye on the previously announced series *Dear White People*, based on the film of the same name, which centers on Lionel, a student who is gay and black and is struggling to find a place to fit in at his university.

Some of Hulu's LGBTQ-inclusive series include *Difficult People*, *Casual*, *Dimension 404*, *East Los High*, and *The Mindy Project*, which the platform picked up after cancellation by FOX. The service has also announced a series adaptation of the novel *The Handmaid's Tale*, in which Samira Wiley will play a lesbian character.

GLAAD'S RECOMMENDATIONS

While streaming series have made a small improvement from last year, GLAAD would still like to see these services introduce more racially diverse LGBTQ characters going forward, as 71 percent of their LGBTQ regular and recurring characters are white. And even though streaming services are leading the way among all platforms in including transgender characters, we would also like to see them begin to include more trans men, as all seven of the trans characters counted are women.

GENDER REPRESENTATION



DAVINA (ALEXANDRA BILLINGS) AND SHEA (TRACE LYSETTE), AMAZON'S TRANSPARENT

This year, 44 percent of series regulars on primetime scripted broadcast series are women, an increase of one percentage point from last year. According to the Census Bureau's 2015 population estimates, the country's population is 51 percent female.

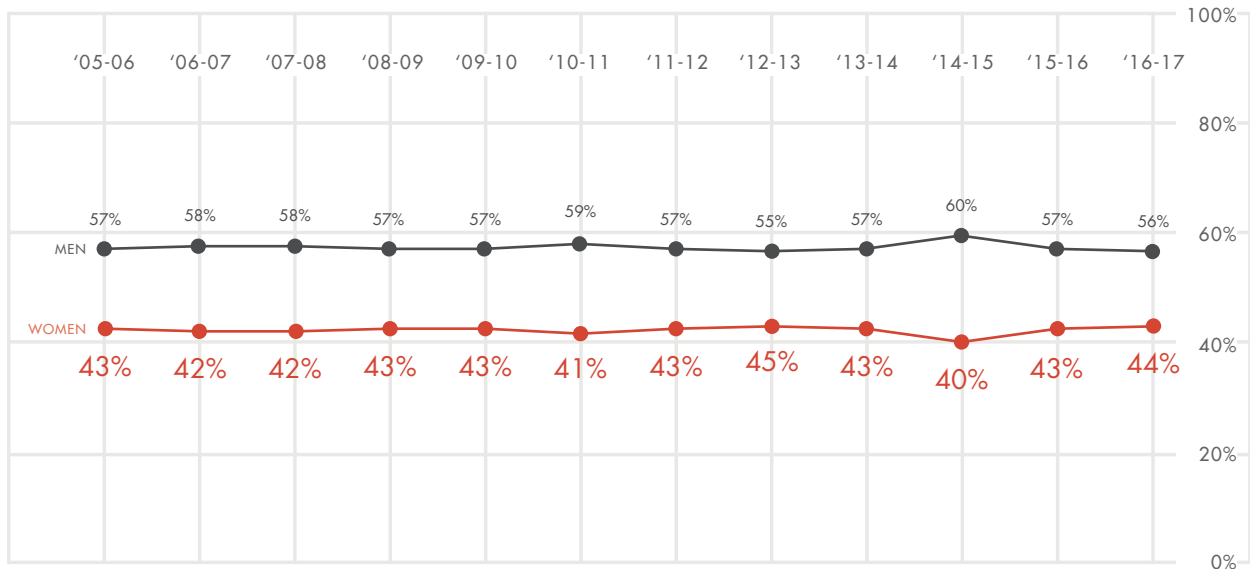
- FOX is again the broadcast network that comes the closest to accurately reflecting our population's gender balance with 48% of its series regulars being female. While this is no change from last year, it marks an increase of 10 points from two years before.
- There are 151 female series regular characters of color, which accounts for 46% of all regular characters of color. There are 69 black female regular characters expected (46% of female characters of color), 39 Latinas (26%), 27 Asian Pacific-Islander women (18%), and 16 other women who belong to another ethnicity or are multiracial (11%).

- The largest gender discrepancy among characters of color on broadcast networks is found within the number of black characters (69 females versus 111 male characters). Women outnumber men among all other non-white ethnic groups tracked.

"The upward trend from year to year in the number of women as regular characters in primetime programming — especially for black women and Latinas — is good news," said Julie Burton, President of the Women's Media Center (WMC). "The numbers, however, still fall short in representing the voices, talents and stories of women — who are 51 percent of the population."

After reaching parity last year, the gender balance of LGBTQ regular and recurring characters on primetime scripted broadcast has shifted in men's favor (56 percent versus 44 percent).

BROADCAST GENDER BALANCE OVER TIME



% OF FEMALE SERIES REGULARS BY BROADCAST NETWORK



Of the 71 LGBTQ characters counted, 12 (17 percent) are lesbians, 16 (23 percent) are bisexual women, and three (four percent) are straight transgender women. The remaining characters are 35 gay men (49 percent) and five bisexual men (seven percent).

While all three platforms tracked included the deaths of several lesbian and bisexual female characters since January, broadcast was the worst offender and counts the lowest number of combined lesbian and bisexual women across all platforms in this forecast. GLAAD hopes to see broadcast programming in particular improve in this regard going forward.

On cable, the gender balance of LGBTQ regular and recurring characters is 46 percent female to 54 percent male, a two percentage point shift towards females.

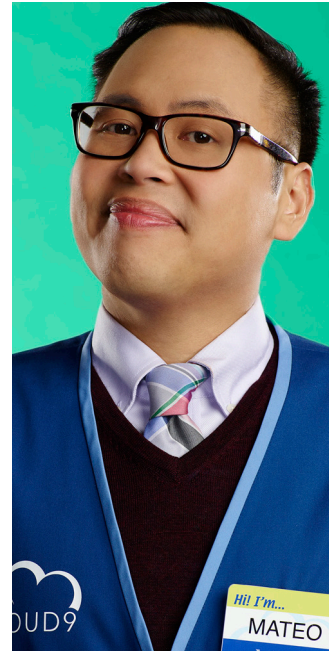
Of the 142 LGBTQ characters, 29 (20 percent) are lesbians and 35 (25 percent) are bisexual women. There are 65 gay characters (46 percent) and 10

bisexual men (seven percent). Cable counts six regular and recurring transgender characters: two trans women (three percent of LGBTQ female characters on cable) and four trans men (five percent of LGBTQ men). Three of these men also identify as gay.

On streaming series, female LGBTQ characters actually outnumber males, 71 percent to 29 percent. This is a significant change from last year's 56 percent female to 44 percent male.

Of the 65 LGBTQ regular and recurring characters, 28 are lesbians (43 percent) and 13 are bisexual women (20 percent). There are 15 gay men (23 percent) and four bisexual men (six percent). There are seven regular and recurring trans women on streaming programs, who represent 15 percent of the LGBTQ females counted. Two of these women also identify as lesbians.

RACE & ETHNICITY



FROM LEFT:
 TITUS ANDROMEDON
 (TITUSS BURGESS),
 NETFLIX'S
 UNBREAKABLE
 KIMMY SCHMIDT;
 NATALIE PIERCE
 (STEPHANIE
 NOGUERAS),
 FREEFORM'S
 SWITCHED AT BIRTH;
 MATEO FERNANDO
 AQUINO LIWANAG
 (NICO SANTOS),
 NBC'S SUPERSTORE

Broadcast scripted programming has posted welcome increases in overall racial and ethnic diversity during the past three years after long periods of little variation. This year that trend towards progress continues as 36 percent (325) of 895 series regulars are people of color (POC). This is a three-point jump from last season's 33 percent and a full 14 points over the 2012-13 season when only 22 percent of regular characters were POC.

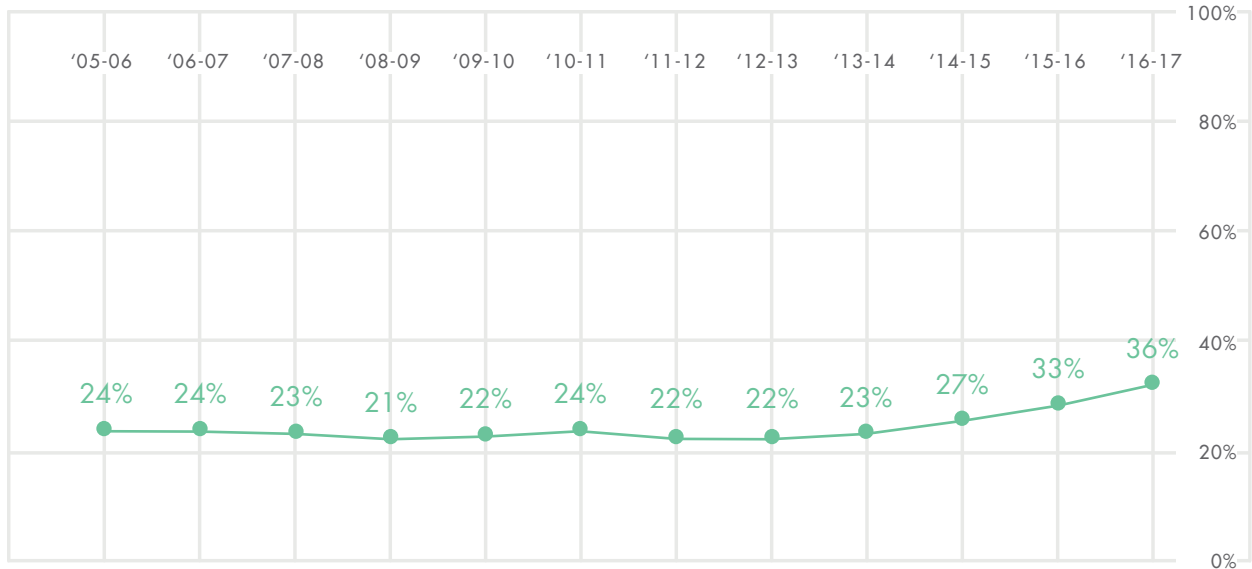
- FOX leads the five broadcast networks in racial and ethnic diversity with 42% of its regular characters being POC, up from 36% last year.
- NBC dropped to second place at 40% of regular characters being POC, a one percent decrease from last year.
- ABC is in third among the broadcast nets at 37%, an increase of five points from last year.
- CBS and The CW are tied in last place at 31%, though both networks did post increases from the previous year when they were at 25% and 29% POC regular characters respectively.

It seems that the broadcast networks are finally making serious strides towards more racially diverse representations as they have increased steadily over the past several years. The racial diversity of the 71 LGBTQ regular and recurring characters expected on primetime scripted broadcast series has also increased significantly, up to 42 percent being POC from 31 percent.

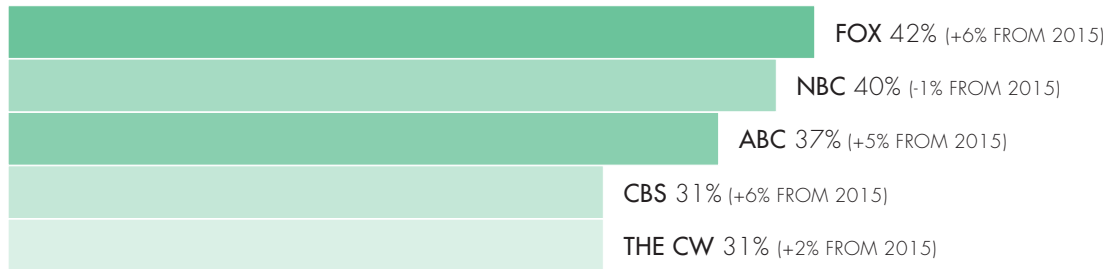
However, racial diversity has dropped again among LGBTQ regular and recurring characters on cable programming. Only 25 percent of the 142 characters counted are POC, a drop of three percentage points from last year. Of the 65 LGBTQ characters on original and U.S. exclusive streaming series, 29 percent (19) are characters of color. This is an increase of two points from last year's inaugural streaming count.

This remains an area in which GLAAD would like to see cable and even streaming platforms improve going forward.

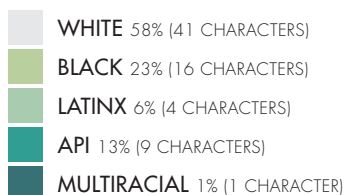
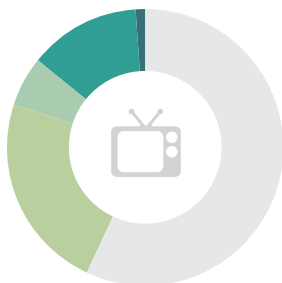
BROADCAST REPRESENTATION OF PEOPLE OF COLOR OVER TIME



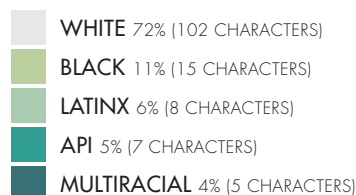
POC REPRESENTATION BY BROADCAST NETWORK



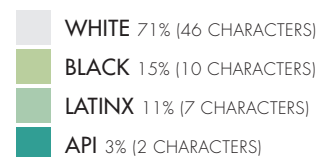
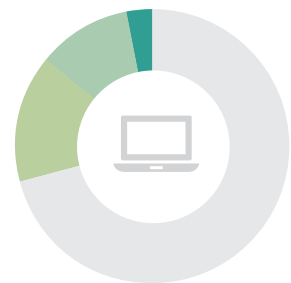
DIVERSITY OF LGBTQ CHARACTERS ON BROADCAST NETWORKS



DIVERSITY OF LGBTQ CHARACTERS ON CABLE NETWORKS



DIVERSITY OF LGBTQ CHARACTERS ON STREAMING SERVICES



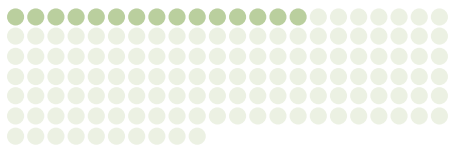
REPRESENTATION OF BLACK CHARACTERS



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



Of the 71 LGBTQ characters counted on five broadcast networks, 23% (16) are black.



Of the 142 LGBTQ characters on cable primetime scripted series, 11% (15) are black.



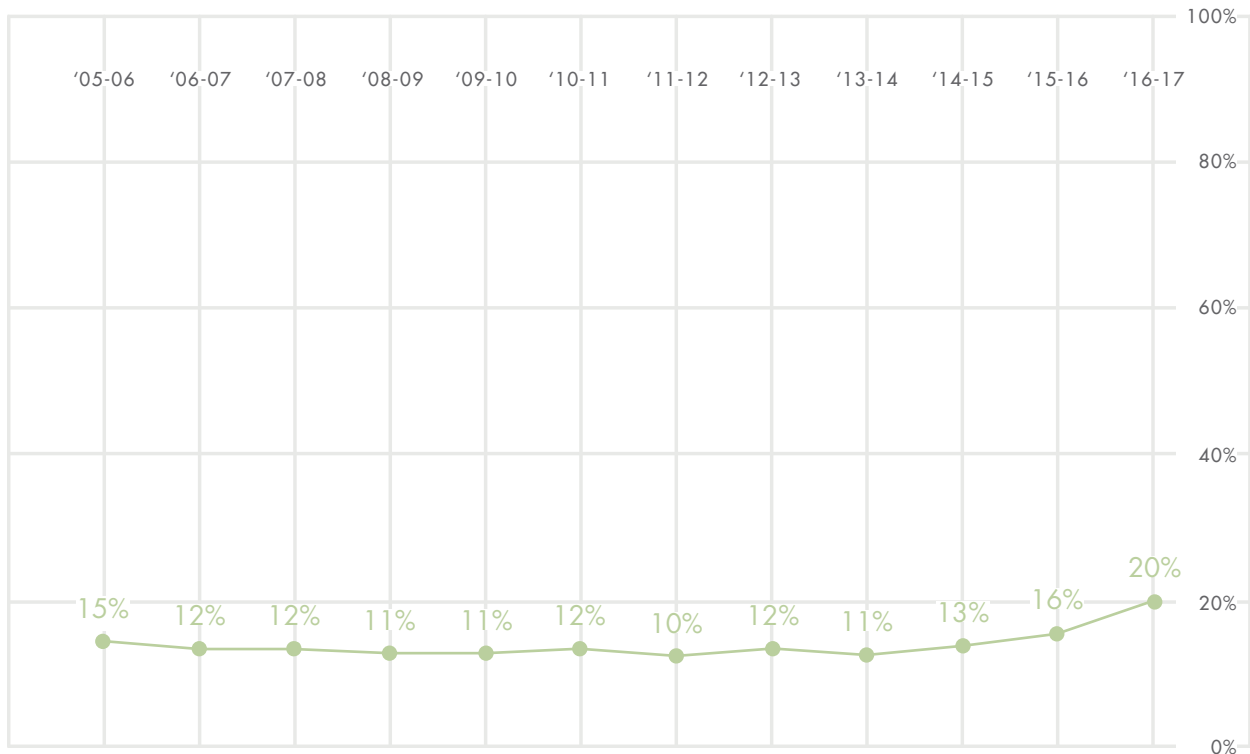
Of the 65 LGBTQ characters on streaming original series, 15% (10) are black.

Broadcast networks have broken the record-high percentage of black series regular characters which the nets set last year. This year, GLAAD found 20 percent (180) of series regulars on scripted broadcast programming are black characters. This is an increase of four percentage points from last year's previous record-high of 16 percent.

The critical and commercial success of shows like *Empire*, *Black-ish* and *How to Get Away with Murder*, which star leading black characters, as well as the social media buzz of back-to-back years of #OscarsSoWhite has sparked widespread and long overdue conversations about racial diversity in Hollywood.

"TV images and stories can help to build common ground and foster a more human, less hostile world for black people and all people. The decisions made at networks, studios, and talent and casting agencies are not just about the bottom line—we know projects featuring black folks and other people of color make money—they are about values. Continuing to push

BROADCAST REPRESENTATION OF BLACK CHARACTERS OVER TIME



for greater representation that includes the diversity of our lives and experience from stories about black women, immigrants, workers, LGBTQ people and more is at the heart of our work," said Color of Change Executive Director Rashad Robinson.

Color of Change would like to see these increases in representation be fully carried through behind the lens as well.

Robinson continued, "While strides have been made and continue to be made, GLAAD's report paints a picture of an industry that still has work to do to fully represent the diversity and complexity of all of our stories. Black women, for example, continue to have a harder time than other women in breaking through the glass ceiling. This report is yet another reminder that ensuring not just the presence of more black faces, but rich and nuanced stories to go along with those images requires more inclusion and leadership of black people and people of color in writer's rooms, as directors and in show runner chairs. Where we have seen progress, leadership behind the scenes has been a key driver."

Among LGBTQ regular and recurring characters on the three programming platforms, broadcast by far featured the highest percentage of black LGBTQ characters, largely thanks to FOX's *Empire*.

"TV images and stories can help to build common ground and foster a more human, less hostile world for black people and all people."

RASHAD ROBINSON
EXECUTIVE DIRECTOR,
COLOR OF CHANGE

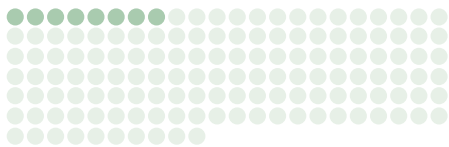
REPRESENTATION OF LATINX CHARACTERS



MAGGIE SAWYER
(FLORIANA LIMA),
THE CW'S SUPERGIRL



Of the 71 LGBTQ characters counted on five broadcast networks, 6% (4) are Latinx.



Of the 142 LGBTQ characters on cable primetime scripted series, 6% (8) are Latinx.



Of the 65 LGBTQ characters on streaming original series, 11% (7) are Latinx.

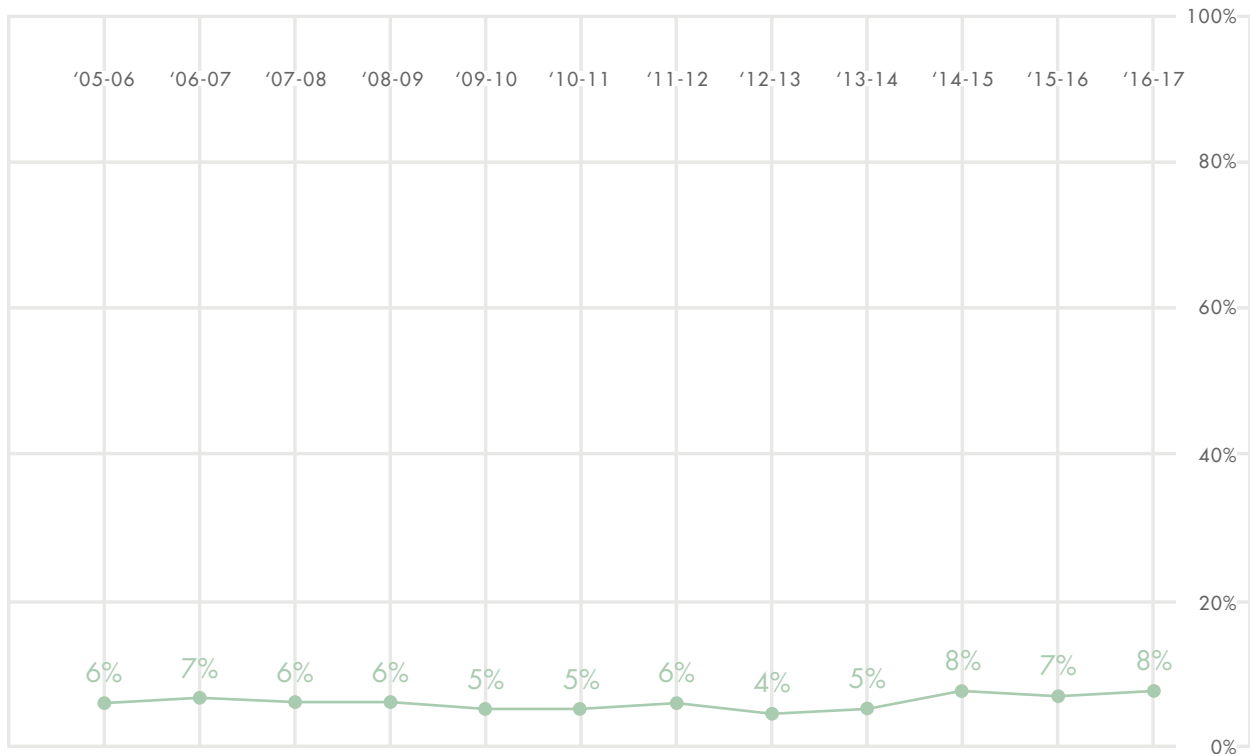
The percentage of Latinx* regular characters rose by one point this year to eight percent (71), a tie for the all-time highest percentage GLAAD first found two seasons ago. This is a drastic difference from the actual U.S. population, which was estimated to be 17 percent Latinx in the 2014 Census Bureau population estimates.

“How we are perceived is how we are going to be treated. The quality of parts for Latinx characters on television, although few, are good and we appreciate shows like *Jane the Virgin* that showcase the true complexity of the U.S. Latinx experience,” said Alex Nogales, President of the National Hispanic Media Coalition. “However, Latinx people are 17 percent of the U.S. population and yet only make up eight percent of series regulars on television. There is much work left to be done on the part of the networks to ensure a parity of roles for Latinx people in television.”

FOX and NBC have tied among the broadcast networks for the most Latinx characters at 16 series regular characters each. FOX's most inclusive series

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

BROADCAST REPRESENTATION OF LATINX CHARACTERS OVER TIME



is the returning comedy *Lucifer* which has three Latinx characters included among its nine series regulars. NBC's most inclusive series are the police procedural *Shades of Blue*, headed by Jennifer Lopez, and drama *Chicago Fire*. Both series include three Latinx series regular characters. The CW's *Jane the Virgin* is by far the most Latinx-inclusive primetime scripted broadcast series with five of the seven series regular characters being Latinx.

Cable scripted series counts eight LGBTQ Latinx regular and recurring characters, while streaming counts seven across series including *Hap and Leonard*, *Dead of Summer*, *Switched at Birth*, *East Los High*, and others. Sadly, *East Los High's* (Hulu) bisexual lead Camila was murdered in the most recent season and will presumably not be returning. Still, streaming again counts the highest percentage of Latinx LGBTQ characters at 11 percent.

“There is much work left to be done on the part of the networks to ensure a parity of roles for Latinx people in television.”

ALEX NOGALES
PRESIDENT, NATIONAL
HISPANIC MEDIA COALITION

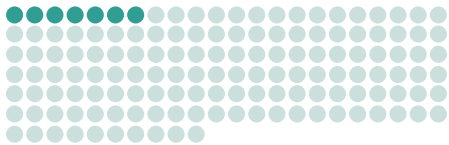
REPRESENTATION OF ASIAN-PACIFIC ISLANDER CHARACTERS



MAGNUS BANE
(HARRY SHUM JR.),
FREEFORM'S
SHADOWHUNTERS:
THE MORTAL
INSTRUMENTS



Of the 71 LGBTQ characters counted on five broadcast networks, 13% (9) are API.



Of the 142 LGBTQ characters on cable primetime scripted series, 5% (7) are API.

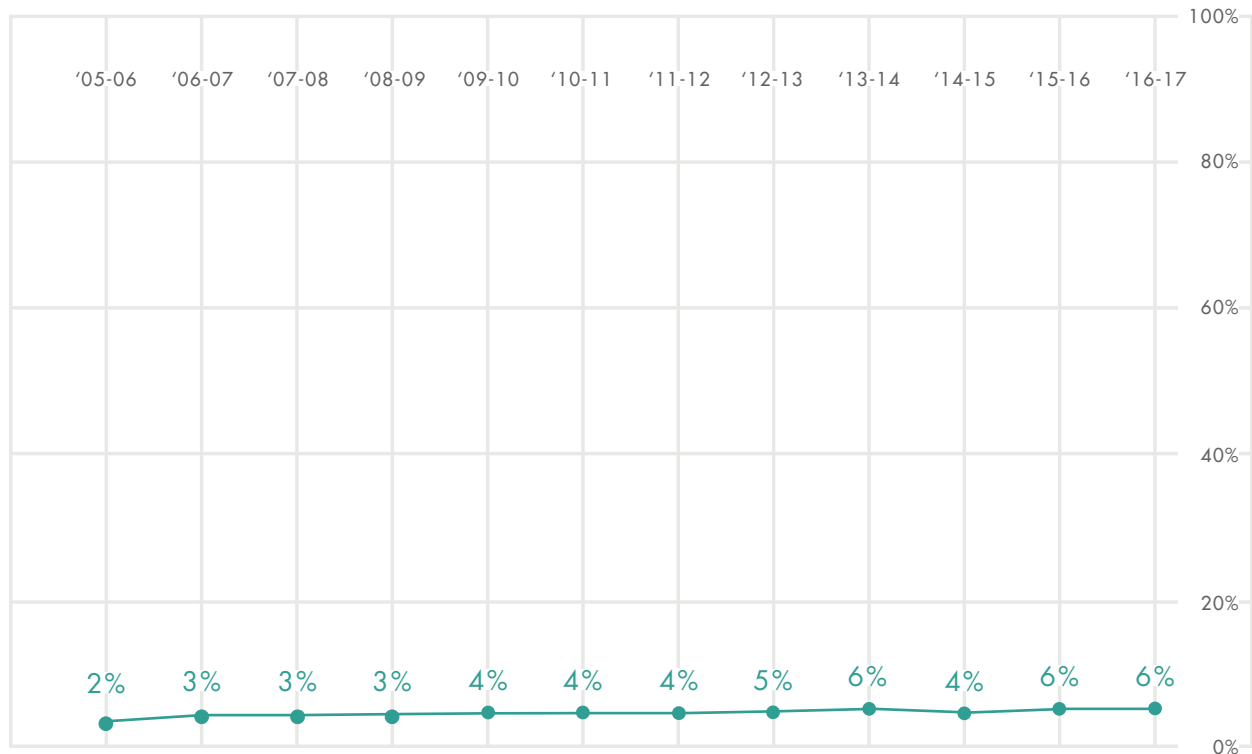


Of the 65 LGBTQ characters on streaming original series, 3% (2) are API.

The percentage of Asian-Pacific Islander (API) broadcast series regular characters remains at six percent, though the number of characters has decreased from 53 to 51 series regular characters. Six percent is still the highest percentage of API series regulars GLAAD has ever found in the 12 years since expanding this report to count all series regular characters on broadcast scripted programs.

“Just because API individuals likewise make up six percent of the U.S. population, that doesn’t mean television is accurately reflecting our community. Many series are based in places where their share of API people is greater (15% in L.A. and N.Y., 60% in Hawaii, 16% in hospitals). We are happy to see the ‘normalization’ of Asian American families in ABC’s *Fresh Off the Boat* and *Dr. Ken*, and hope other networks create more shows centered on Asian families,” said Asian Pacific American Media Coalition (APAMC) Founding Member and Founding President of Media Action Network for Asian Americans (MANAA) Guy Aoki.

BROADCAST REPRESENTATION OF ASIAN-PACIFIC ISLANDER CHARACTERS OVER TIME



Aoki also hopes that networks will begin to feature more API characters in the lead roles in series that are not specifically Asian American-centric.

He continued to speak to the importance of representation off screen, “While there are no new series which star (first name in credits) Asian American characters, as there was in the 2015-16 season, they continue to play important roles in new shows like ABC’s *Designated Survivor* and NBC’s mid-season comedy *Powerless*. It was also great to see a Filipino American man as the love interest in The CW’s *Crazy Ex-Girlfriend* and we are overjoyed that Aziz Ansari and Alan Yang won the Emmy for writing the ‘Parents’ episode of *Master of None*, a story that resonated not just with the children of immigrants, but children in general.”

The percentage of API LGBTQ regular and recurring characters on broadcast is more than double that of the overall API regular characters on broadcast at 13 percent (nine characters). This includes characters on *How to Get Away with Murder*, *Code Black*, and *Superstore*, among other series.

However, the percentage of API LGBTQ characters decreases when looking at cable programming and then again on scripted streaming series.

“Just because API individuals likewise make up six percent of the U.S. population, that doesn’t mean television is accurately reflecting our community.”

GUY AOKI

FOUNDING PRESIDENT, MEDIA ACTION NETWORK FOR ASIAN AMERICANS (MANAA). FOUNDING MEMBER, ASIAN PACIFIC MEDIA COALITION (APAMC)

REPRESENTATION OF CHARACTERS WITH DISABILITIES

For the seventh year in a row, GLAAD conducted a count of primetime broadcast's regular characters that are depicted as people with disabilities (PWD). The U.S. Census Bureau's 2015 American Community Survey's one-year estimate reports that 12.6% (39.9 million people) of U.S. non-institutionalized citizens report living with an apparent disability. In its count, GLAAD included characters who would be covered under the Americans with Disabilities Act (ADA), which includes people living with non-apparent disabilities such as cancer or HIV and AIDS. Inclusion of those disabilities would greatly increase the figures found by the U.S. Census Bureau. While the percentage of series regular characters living with disabilities has increased on broadcast this year, primetime programming continues to fall incredibly short in reflecting the reality of this demographic.

This year, the percentage and number of series regulars with disabilities has risen to 1.7% (15 characters) from last year's 0.9% (eight characters). This is the highest percentage of inclusion since GLAAD began gathering disability statistics in the 2010-11 season. FOX leads the way among broadcast networks counting five regular characters living with disabilities. On FOX, *Empire's* Lucious Lyon has been diagnosed with neuromuscular disease myasthenia gravis, eldest son Andre lives with bipolar disorder, and out musician and middle son Jamal has post-traumatic stress disorder. On *Rosewood*, series lead Dr. Beaumont Rosewood has a pair of holes in his heart and *24: Legacy* includes Ben Grimes, who is living with post-traumatic stress disorder. NBC's *Superstore* includes a character who uses a wheelchair, while *Taken* and *This Is Us* each feature characters diagnosed with cancer. The new series *Trial & Error* includes a character with the cognitive disorder prosopagnosia or facial blindness and dyslexia.

ABC's *Grey's Anatomy* continues to include out Dr. Arizona Robbins who uses a prosthetic leg and *How to Get Away with Murder's* Oliver Hampton, who was diagnosed as HIV-positive in season one, has been made a series regular for the upcoming third season. The new comedy *Speechless* is centered on JJ DiMeo, a teen living with cerebral palsy. One of the characters on CBS' *NCIS: New Orleans* uses a wheelchair, and a character on the drama *Scorpion* has been diagnosed with obsessive compulsive disorder and anxiety. Lastly, a character on The CW's *The 100* has mobility issues

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

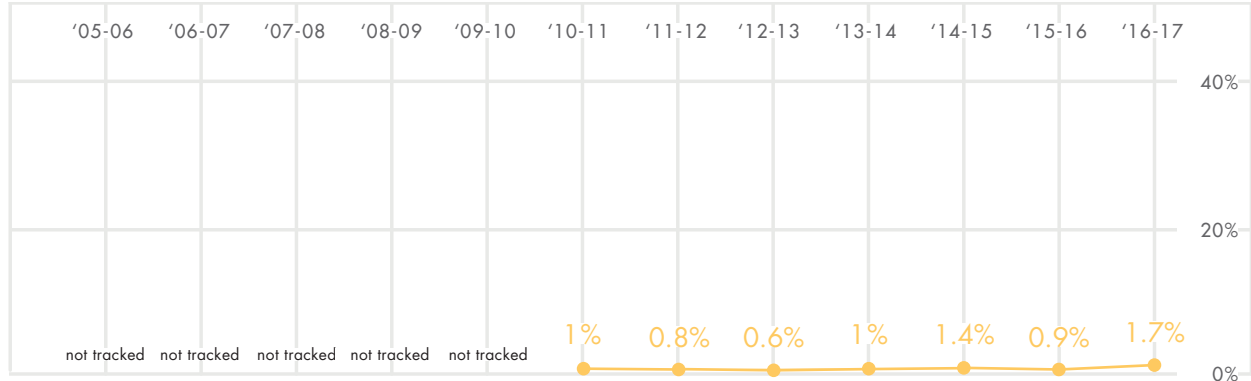


from a severe leg injury. There is one LGBTQ recurring character on broadcast with a disability: Philip on FOX's *Empire* who is living with post-traumatic stress disorder.

"As noteworthy as these numbers are, in comparison with previous tracked seasons, they lack far behind the actual representation of people with disabilities found in our communities nationwide," said Jennifer Laszlo Mizrahi, President, RespectAbility. "The only way to create authenticity within entertainment television is if characters with obvious and hidden disabilities are included within every script and storyline, just as they are found within the diversity of our everyday lived experience. All too often, these characters are featured when there is a focus on disability within the script; when in reality, characters with disabilities should be included in the vast majority of roles that are non-descript and have nothing to do with a particular disability. Only then, will these percentages improve."

On cable series, Freeform includes recurring deaf, lesbian student Natalie on *Switched at Birth* and *Pretty Little Liars'* Jenna who is blind. On Showtime, *Shameless'* Ian Gallagher lives with bipolar disorder and his boyfriend Caleb is HIV-positive. There will also be a recurring bisexual character with bipolar disorder coming to premium cable this year. In streaming series,

BROADCAST REPRESENTATION OF CHARACTERS WITH DISABILITIES OVER TIME



there are three LGBTQ characters who are cancer survivors that have opted for double mastectomy (Tig on Amazon’s *One Mississippi*, Valerie on Amazon’s *Transparent*, and Maxine on Netflix’s *Wentworth*), and Gobber (Netflix’s *DreamWorks’ Dragons*) is a double amputee. *Transparent* lead Maura has heart issues, which prevent her from further medical transition, and recurring character Shea disclosed that she is HIV-positive this season.

REPRESENTATION OF CHARACTERS LIVING WITH HIV AND AIDS

Last year, GLAAD partnered with The Elizabeth Taylor AIDS Foundation and AIDS United to release a guide for talking about HIV and AIDS in the media. Television has the power to educate, helping to end stigma. This year, broadcast is the only platform to include a regular character that is HIV-positive on scripted programming, though it is notable that all three platforms include at least one HIV-positive character.

ABC’s *How to Get Away with Murder* has broken new ground with normalizing living with HIV through Oliver’s story as the virus is portrayed as just part of his life, and he is given stories outside of being HIV-positive. Previous episodes have also educated the public on relationships between serodiscordant couples (one partner who is HIV-positive, with one partner who is HIV-negative) through conversations about the HIV prevention medication PrEP (Pre-Exposure Prophylaxis) and establishing guidelines for their romantic

“The only way to create authenticity within entertainment television is if characters with obvious and hidden disabilities are included within every script and storyline, just as they are found within the diversity of our everyday lived experience.”

JENNIFER LASZLO MIZRAHI
PRESIDENT, RESPECTABILITY

relationship. This same type of conversation was included in Showtime’s *Shameless* earlier this year as Caleb disclosed his status to boyfriend Ian prior to the couple’s first time having sex. The most recent season of Amazon’s *Transparent* includes trans woman Shea disclosing her status as HIV-positive, but the moment is sadly portrayed as an admission that comes during an argument with a prospective new love interest who then leaves.

GLAAD is happy to see more series including HIV-positive characters, and hopes to see more creators fairly and accurately sharing the stories of people living with HIV going forward.

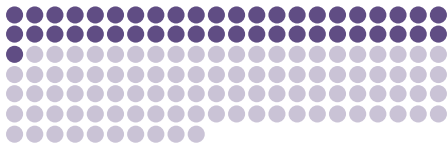
REPRESENTATION OF BISEXUAL AND BI+ CHARACTERS



DARRYL WHITEFEATHER
(PETE GARDNER)
THE CW'S CRAZY
EX-GIRLFRIEND



Of the 71 LGBTQ characters counted on five broadcast networks, 30% (21) are bisexual.



Of the 142 LGBTQ characters on cable primetime scripted series, 32% (45) are bisexual.



Of the 65 LGBTQ characters on streaming original series, 26% (17) are bisexual.

Of the 278 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 83 (30 percent) are counted as bisexual. This group is made up of 64 women and 19 men as compared to 53 women and 23 men in the previous report.

Last year's *Where We Are on TV* report mentioned several harmful tropes that we still see being played out in regards to treatment of bisexual characters. But there is one trope specifically that GLAAD continued to see over and over again this spring leading up to the violent deaths of several bisexual female characters on *The Family*, *The Catch*, *Empire*, and more:

The depiction of bisexual characters as untrustworthy, lacking a sense of morality, and/or as duplicitous manipulators.

In each of the examples listed, the character's identity as bisexual was directly tied to their manipulative and evil actions. Many of these characters were also

“Creators overwhelmingly choose to portray bisexuality as a villainous trait rather than a lived identity. This trend of inaccurate portrayals undermines how people understand bisexuality, which has real life consequences for bi people and their wellbeing.”

ALEXANDRA BOLLES
SENIOR STRATEGIST, GLAAD
& BISEXUAL ADVOCATE



NOVA BORDELON (RUTINA WESLEY), OWN'S QUEEN SUGAR

introduced only as one-note villains or side characters meant to act as cannon fodder to propel a larger story for a more central character.

“Television needs to include a wider variety of bisexual+ (including pansexual, fluid, and queer) characters. Of course, villains and antiheroes may happen to be bisexual, but bi characters are rarely given opportunities to also be heroes and multidimensional people living their everyday lives. Too often, creators overwhelmingly choose to portray bisexuality as a villainous trait rather than a lived identity. This trend of inaccurate portrayals undermines how people understand bisexuality, which has real life consequences for bi people and their wellbeing,” said GLAAD’s Senior Strategist, Global and U.S. South, and bisexual advocate Alexandra Bolles.

While the number of bisexual men has fallen slightly since last year’s report, it is interesting to note that some of the greatest highlights of bisexual representation in the past year have been male

characters. The most notable is The CW’s musical comedy *Crazy Ex-Girlfriend*, which included series regular character Darryl Whitefeather coming out as bisexual in a song (“Getting Bi”) which presented and dispelled several of the negative stereotypes that bisexual individuals face in real life. Another highlight is bisexual warlock Magnus on Freeform’s *Shadowhunters*.

Grey’s Anatomy’s Callie Torres has long been the highlight of bisexual representation on television as a character who was central to the story, fully developed, and who has spoken several times about her identity as a bisexual woman and the ways her sexual orientation affects her life. As she will not be returning for the upcoming season, we hope to see other series step up to fill the void left behind.

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

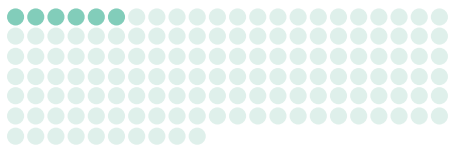
REPRESENTATION OF TRANSGENDER CHARACTERS



CAMERON WIRTH
(LAVERNE COX),
CBS' DOUBT



Of the 71 LGBTQ characters counted on five broadcast networks, 4% (3) are transgender.¹



Of the 142 LGBTQ characters on cable primetime scripted series, 4% (6) are transgender.²



Of the 65 LGBTQ characters on streaming original series, 11% (7) are transgender.³

This season promises a welcome increase in the number of transgender characters in scripted television, but there is still a long way to go. Of the 278 regular and recurring LGBTQ characters on broadcast, cable, and streaming programs, only 16 (6%) are transgender. This is a significant increase from seven characters in last year's report.

Of the 16 regular and recurring trans characters, there are 12 transgender women and four transgender men. Eleven of the 16 characters are straight, two are lesbians, and three are gay men. Eleven of the transgender characters are white, four are black, and one is Asian American. None of the transgender characters are Latinx.

The number of Americans who personally know someone who is transgender has gone up, but an overwhelming majority (84 percent)⁴ of Americans still only learn about trans people through the images they see in the media. Therefore, it is imperative that creators not only include trans characters, but that

¹ An increase from zero last year. All three of these characters are straight, black women. It is notable that all three of these characters are also portrayed by women who are transgender.

² Only one of these characters is a series regular (Drew on Freeform's *Dead of Summer*), however that character will not be returning if the series is renewed since the show is an anthology series. Cable is the only platform to include transgender men in scripted primetime programming. It is worth noting, however, that of the four transgender male characters on cable, two are played by the same transgender actor. The other two characters are played by cisgender women.

³ Only three are series regular characters with two of those (*Transparent's* Maura and *Wentworth's* Maxine) being played by cisgender men.

⁴ <http://www.glaad.org/releases/number-americans-who-report-knowing-transgender-person-doubles-seven-years-according-new>

“GLAAD really wants to see [trans] characters become an integral part of the shows they’re on, with storylines that go beyond focusing on trans identity and instead portray transgender people who are part of the fabric of everyday life.”

NICK ADAMS
DIRECTOR OF PROGRAMS -
TRANSGENDER MEDIA, GLAAD



AARON BAKER (ELLIOT FLETCHER), FREEFORM'S *THE FOSTERS*

those characters reflect the full diversity within the trans community. In order to do that authentically, it is necessary to engage trans people both in front of and behind the camera. It is also critical that stories about transgender people move beyond the “transition narrative.” One upcoming show that GLAAD is excited to see is CBS’ midseason legal drama *Doubt*, in which Laverne Cox plays Cameron Wirth, a successful attorney who happens to be transgender. The show also hired a trans writer, Imogen Binnie, to help craft a realistic portrayal of the character, which is a welcome and refreshing step forward within the writer’s room.

As the quantity of transgender characters increases, it is also important to consider how much substance and screen time is given to these characters. Series regular characters, especially those on broadcast channels, and whom audiences invite into their living rooms week after week, will likely have a greater impact on shaping viewers’ opinions about trans people than recurring characters who may only appear sporadically throughout an entire season. Of the 16

trans characters, only two of them are series regulars on broadcast television. There are no series regular trans characters remaining on cable, because the one counted in this report (Drew on Freeform’s *Dead of Summer*) was part of a summer anthology series and will not be returning.

“It’s heartening that the number of trans characters has more than doubled since last year. Now, GLAAD really wants to see those characters become an integral part of the shows they’re on, with storylines that go beyond focusing on their trans identity and instead portray transgender people who are part of the fabric of everyday life,” said Nick Adams, the Director of GLAAD’s Transgender Media Program.

Streaming series still lead the way when it comes to the inclusion of trans characters, both in total number and in series regular roles. While cable and broadcast have posted improvements in this area since last year, GLAAD would like to see them catch up to streaming series which remain far ahead.

REPRESENTATION IN ALTERNATIVE PROGRAMMING



ELLEN PAGE &
IAN DANIEL,
VICELAND'S
GAYCATION

While this report does not quantify the casts of reality programs as they are not typically announced before the report's writing, the genre has a long history of diverse LGBTQ representations (and, in many instances, included LGBTQ people well before LGBTQ characters were regularly included in scripted programming).

Over the summer, several returning standout series that highlight underrepresented identities returned for new seasons. TLC's GLAAD Media Award-winning *I Am Jazz* aired a second season which continued to follow trans teen Jazz Jennings as she balances high school and her work as a trans advocate. Fusion network turned its focus to queer, transgender, and gender non-conforming performers with its docuseries *Transcendent* (on its second season) and *Big Freedia: Queen of Bounce* which aired its fifth season this summer. *Queen of Bounce* follows queer bounce rap artist Big Freedia and her friends, including trans artist Katy Red, while *Transcendent* follows a group of trans

women of color who perform at the legendary San Francisco restaurant AsiaSF.

This fall season includes the series premiere of the new Oxygen series *Strut*, produced by Whoopi Goldberg. *Strut* follows the lives and careers of five models who are signed to Slay Model Management, the world's first exclusively transgender modeling agency, as they try to make it in the fashion industry. The cast includes Isis King, who viewers may recognize from the 11th and 17th cycles of *America's Next Top Model*.

The second season of lesbian actress Ellen Page's series *Gaycation* also premiered this fall. The docuseries follows Page and her gay best friend Ian Daniel as they travel the globe and explore LGBTQ culture in different countries. Over the summer, the series aired the special episode *Gaycation Presents: Orlando*, which covered the massacre at Pulse nightclub in Orlando and featured stories from those affected by the shooting, most of whom were LGBTQ Latinx people and their families.

REPRESENTATION IN DAYTIME PROGRAMMING

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



LGBTQ characters continue to be featured in the casts of daytime dramas including ABC's *General Hospital*, NBC's *Days of Our Lives*, and CBS' *The Bold and the Beautiful*.

Last year, *The Bold and the Beautiful* introduced a new storyline with established character Maya Avant disclosing that she is a transgender woman. In 2015, Maya married her longtime boyfriend Rick, and her sister Nicole agreed to act as a surrogate for Maya and Rick who have dreamed of having a family. This spring, Nicole gave birth, and Maya and Rick are now focusing on raising their daughter. While the series is not currently focusing on Maya, she remains a series regular character. Although his character was not transgender, it is also notable that trans actor and advocate Chaz Bono also guest starred in five episodes over the spring and summer as a reverend and con man.

The Bold and the Beautiful premiered in 1987 on CBS and airs in over 100 countries. Over 35 million people

around the world watch the show every day, which makes Maya's inclusion especially significant.

General Hospital has also introduced a new queer story, as throughout this year new episodes have included established character Kristina Corinthos-Davies exploring her sexuality. She was recently kicked out of university, and she revealed to her family that she had fallen in love with one of her female professors. The series has gone on to explore the possibility of a relationship between the two in a story that is still unfolding. While NBC's *Days of Our Lives* killed off the fan favorite gay character Will Horton last fall, this year the program will be bringing back gay characters Sonny and Paul in larger roles.

Several LGB personalities continue to feature on daytime talk series, including Sara Gilbert on *The Talk* (CBS), Clinton Kelly on *The Chew* (ABC), and Ellen DeGeneres on *The Ellen DeGeneres Show* (syndicated), who is now one of the most successful talk show hosts on TV.

REPRESENTATION IN SPANISH-LANGUAGE PROGRAMMING

Spanish-language and Latinx-centric networks have been slow to increase inclusion of LGBTQ characters, particularly in the primetime scripted series or *novelas* which typically draw the largest audiences. This coming year, unfortunately, does not appear to offer a marked rise in inclusion from years past.

Over the summer, beloved Mexican composer and singer Juan Gabriel passed away and many Spanish-language and Latinx-centric programs honored his memory. Gabriel had a complex history of discussing his sexual orientation, and once famously replied, “You don’t ask about what you can see,” when a reporter asked if he was gay. *Hasta que te conocí* premiered in Mexico and 15 other countries shortly after his passing and Gabriel was one of the producers. The *novela* included scenes which subtly address his orientation and is now being shown on both Telemundo and TV Azteca in the US.

Telemundo is also currently airing two *novelas* with LGBTQ content, *Silvana sin lana* and *Sin Senos Si Hay Paraíso*. Both *novelas* aired first on RCN in Colombia, where they were produced. *Silvana sin lana* is a comedy about a rich woman forced to go live in a poor neighborhood with her daughters, and the ensemble cast includes the gay character Domingo ‘Dominique’ Gómez (Javier Válcárcel) as the best friend of the antagonist. *Sin Senos Si Hay* is the sequel to a popular Colombian narco-*novela*, in which the young female protagonist and her friends confront the corruption of the barrio they live in. Adriana (Daniel Isabel Acevedo) is one of the central trio of friends, and she comes out after realizing her feelings for her best friend Valentina.

MundoMax is airing the *novela* *Contra el Tiempo* in the U.S. for the first time after the series originally aired in Colombia. This *novela* about organ trafficking includes a lesbian woman whose Christian parents and partner clash over organ donation following an accident that leaves the woman fatally wounded. MundoMax is also re-airing another Colombian *novela*, *La Playita*, which originally aired in the U.S. on MundoFox in 2014. The *novela*, which includes gay hairdresser Alexis (Aco Pérez), was criticized both in Colombia and the U.S. during the series’ initial run for its outdated stereotypical representation.

Univision does not currently have any LGBTQ characters in its *novelas*. The boy-band competition

JUAN GABRIEL (JULIÁN ROMÁN),
TELEMUNDO/TV AZTECA’S *HASTA QUE TE CONOCÍ*



show *La Banda* features out judge Ricky Martin. News series and talk shows continue to be strong sources of LGBTQ representation, including the news program *Aquí y Ahora* which often explores LGBTQ topics. Recently, the series aired an interview with Congresswoman Ileana Ros-Lehtinen and her transgender son, Rodrigo Heng-Lehtinen.

Openly gay hosts are featured on several shows, including TV Azteca’s entertainment news show *Ventaneando*, which is co-hosted by Pedro Sola who came out as gay this year. On Telemundo, *Suelta la Sopa* and *Ya Era Hora* include out contributor Boris Izaguirre. Jomari Goyso is an out contributor and judge on reality and news shows on Univision.

It is time for the major Spanish-language networks and producers in the United States and Mexico to boost their inclusion of nuanced and more realistic representations of LGBTQ people. In current Mexican and Latin American society, marriage equality, adoption by same-sex parents, and the lives and experiences of transgender people are in the news every day, yet that interest has not translated into better LGBTQ inclusion. Content creators and networks need to catch up with this changing dynamic and better reflect the diverse reality that Latinx people are living.

GLAAD'S ENTERTAINMENT MEDIA TEAM

GLAAD's Entertainment Media Team not only works with entertainment-related media platforms to encourage fair, accurate, and inclusive representation of LGBTQ people, but also to combat problematic content and instances of defamation in these industries. This process may involve reading scripts, viewing rough cuts, pitching story ideas, consulting with writers and producers, working with talent to better inform them about portraying LGBTQ characters, and arranging entertainment-related events and panels. GLAAD also promotes LGBTQ-inclusive projects through GLAAD's blog, social media, its weekly online listings, "Must-See LGBTQ TV," and through the GLAAD Media Awards.

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ENTERTAINMENT MEDIA INTERNS

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

Alma Carranza
University of Southern California – Class of 2018

Iliana Garcia
Pomona College – Class of 2019

Tara Shivkumar
University of Southern California – Class of 2018

THANK YOU

GLAAD extends thanks for the contributions of the following people and organizations:

Color of Change

Guy Aoki

National Hispanic Media Coalition

RespectAbility

Women's Media Center



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.

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