

2018-2019

# Where We Are on TV



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## From the Desk of Sarah Kate Ellis

GLAAD has tracked the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters on television for 23 years, and this year marks our 14th report since expanding that focus into what is now the *Where We Are on TV (WWAOTV)* report in 2005. In that time, a great deal has changed in American culture for LGBTQ people – and yet, we are in the middle of one of the most tumultuous times our country has ever faced.

That means what happens on our television screens is now more important than ever before. Indeed, sharing our stories and exploring the rich lives and identities of characters previously kept off screens remains critical to accelerating acceptance for LGBTQ people.

And there is good news. This year's WWAOTV report includes two history-making television moments: the premiere of the FX drama *Pose*, which features the largest number of transgender series regular characters on a scripted U.S. series ever, and this fall The CW's *Supergirl* will introduce audiences to TV's first transgender superhero when Nicole Maines makes her bow as Nia Nal.

In addition, the percentage of LGBTQ series regulars on broadcast primetime scripted programming is up to an all-time high of 8.8 percent. That same group of characters is also at gender parity with equal percentages of LGBTQ men and women on broadcast, and for the first time ever, there are more LGBTQ characters who are people of color than white LGBTQ characters on broadcast. Across all platforms GLAAD tracks – broadcast, cable, and streaming – the number of bisexual+ characters, transgender characters, and characters with HIV and AIDS are up this year.

Last year's *Where We Are on TV* report made a point of the need for more LGBTQ characters who are leads or central characters in their respective series after the historic premiere of CBS' *Instinct* with broadcast's first openly gay lead in a drama. New shows including *The Red Line*, *Charmed*, and others are answering that call. And we know that when LGBTQ characters are central, fans will follow.

LGBTQ-inclusive shows have a proven passionate fan response. Twitter reported this summer that Freeform's *Shadowhunters* was the fifth most tweeted about series at San Diego Comic Con - despite the series having no presence at the convention. And this year's top-tweeted-about series from the Con included three other LGBTQ-inclusive favorites – NBC's *Brooklyn Nine-Nine*, Syfy's *Wynonna Earp*, and *Supergirl*. Additionally, TV Time, the world's largest TV tracking app, reported this year that from 2015-2017, there was a 57 percent increase in the number of LGBTQ characters who were voted as favorite characters by users after analyzing 130 million votes.

Inclusive shows also pay off in the ratings. NBC's season nine premiere of *Will & Grace* counted 15 million viewers in the first week of release, ABC's *Modern Family* ranked in the top 20 broadcast series among 18-49 year old viewers for the entirety of its most recent season, AMC's *The Walking Dead* was reported by Nielsen as the eighth most watched regularly scheduled TV program of 2017, and ABC's *How to Get Away with Murder* averaged 6.42 million viewers in its previous season.

These series have also received critical acclaim, with almost all of them having been nominated for a GLAAD Media Award and the overwhelming majority of series above also topping 85 percent Fresh on Rotten Tomatoes based on critical reviews.

Inclusion is not just the right thing to do, but these examples prove that it is good for the bottom line. Audiences are clearly hungry for new stories and perspectives, and fans are showing up to support the content that is telling stories they recognize and can relate to.

GLAAD and Harris Poll's *Accelerating Acceptance* study shows that 20 percent of Americans 18-34 identify as LGBTQ, a key demo for networks. They now have enough options for inclusive TV programming that they can actually pick and choose what to support in a way that we've not been able to do in the past.

It is no longer enough just to have an LGBTQ character present to win LGBTQ audience's attention, there needs to be nuance and depth to their story and they should reflect the full diversity of our community.

**GLAAD is calling on the industry to make sure that within the next two years, 10 percent of series regular characters on primetime scripted broadcast series are LGBTQ. This is an important next step towards ensuring that our entertainment reflects the world in which it is created.**

We know that #RepresentationMatters – it is the core of our work and GLAAD's 33-year history - and we will continue to work alongside the industry to tell groundbreaking inclusive stories and further the conversation to accelerate acceptance for all LGBTQ people.



*Sarah Kate Ellis*

**Sarah Kate Ellis**  
President & CEO, GLAAD

# Methodology

GLAAD's annual *Where We Are on TV* report forecasts the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for the 2018-2019 television season. Counts are based on original scripted series premiering, or which are expected to return to air, in primetime between June 1, 2018 and May 31, 2019 and for which casting has been announced or confirmed by networks.

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

As cable television and streaming series lack defined seasons, GLAAD is able to track the presence of LGBTQ regular and recurring characters on scripted original series. This year, the *Where We Are on TV* report counts characters on scripted series premiering or which are expected to return to primetime cable television between June 1, 2018 and May 31, 2019, and looks at anticipated casts for the 2018-19 season.

Three years ago, GLAAD began quantitatively assessing the regular and recurring LGBTQ characters on first-run scripted series on streaming services Amazon, Hulu, and Netflix. Due to the lack of defined seasons for streaming television, GLAAD includes programs that premiered or are expected to premiere between June 1, 2018 and May 31, 2019 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 for which providers have acquired the exclusive U.S. distribution rights.

As of the writing of this report, the information found inside is accurate but remains subject to change based on programming adjustments over the course of the television season.

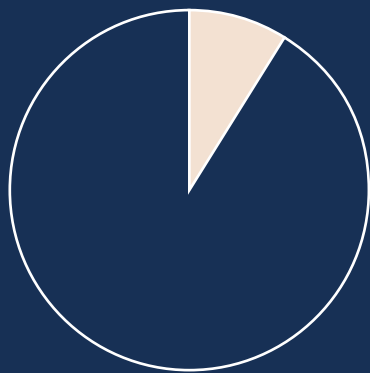
“GLAAD is calling on the industry to make sure that **within the next two years, 10 percent of series regular characters on primetime scripted broadcast series are LGBTQ.** This is an important next step towards ensuring that our entertainment reflects the world in which it is created.”

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SARAH KATE ELLIS  
PRESIDENT & CEO, GLAAD

# Executive Summary

- A record high 8.8% of broadcast scripted series regulars are LGBTQ characters.
- For the first time, LGBTQ people of color outnumber white LGBTQ people on broadcast.
- All platforms tracked (broadcast, cable, streaming) posted significant increases in LGBTQ characters of color.
- Trans characters are up! GLAAD found 26 trans characters across all platforms.
- Bi+ characters are up and for first time in three years, the number of bi+ men increased.



## Overall Diversity of Regular Characters on Primetime Scripted Broadcasting, 2018-2019 Season

- Straight  
91.5% (784 characters)
- LGBTQ  
8.8% (75 characters)\*

\* Two (2) transgender characters are also straight.

## Bisexual+ Representation

Bisexual+ characters **make up 27 percent** of all LGBTQ characters across all three platforms. This is a one percent decrease from last year. These still lean toward women, though there has been an increase in bi+ men this year (84 women to 33 men).

## Transgender Representation

This year, there are **26 regular and recurring transgender characters** across all three platforms. This includes 17 trans women, five trans men, and four characters who are non-binary.

## Asexual Representation

Last year was GLAAD's first inclusion of asexual characters in our annual count and both characters from the previous report have remained; **no additional asexual characters have been added**, and there are still no ace characters on broadcast.

## Representation of Women

As in the previous year's report, 43 percent of regular characters counted on broadcast primetime television were women, **continuing to underrepresent** 51 percent of the U.S. population.

## Representation of People of Color

Of the 857 series regulars counted on broadcast television, 44 percent (373) characters are people of color, **a four percentage-point increase** from the previous year. The racial diversity of LGBTQ characters across all platforms also increased significantly.

## Representation by Medium

Of the 857 regular characters scheduled to appear on **broadcast** scripted primetime television this season, 75 (8.8 percent) are LGBTQ. This is **the highest percentage** GLAAD has found in the fourteen years this report has counted all broadcast series regulars. There are an additional 38 recurring characters.

The number of regular LGBTQ characters counted on scripted primetime **cable** for the 2018-19 season increased to 120, with 88 additional recurring characters, bringing the total to 208 characters.

There were 75 LGBTQ regular characters counted on original scripted **streaming** programming on the services Amazon, Hulu, and Netflix. There are also an additional 37 recurring characters, for a total of 112.

## Representation of People with Disabilities

The number of series regular characters with a disability has once again seen **a slight increase** to 2.1 percent, but this number is still a severe underrepresentation of the population. Across all platforms, there are seven characters who are HIV-positive, a substantial increase from last year's two.



# Summary of Broadcast Findings



NIA NAL / DREAMER (NICOLE MAINES), THE CW'S SUPERGIRL

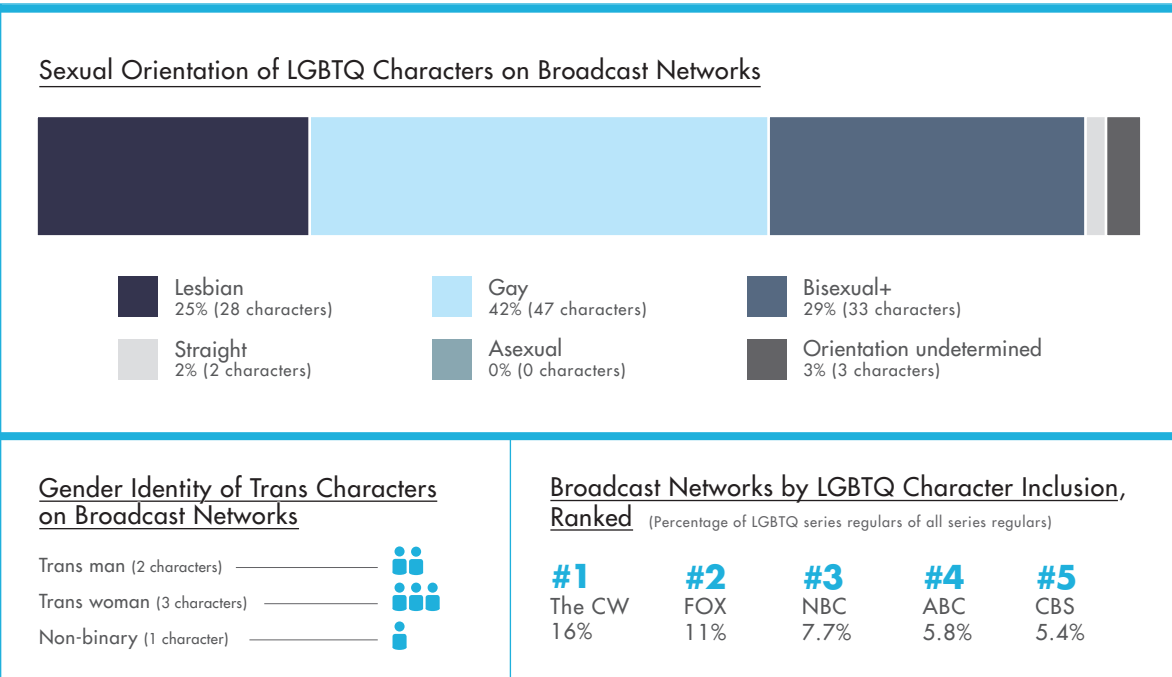
- Of 857 series regular characters counted on 111 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 75 series regular characters are LGBTQ. This is a significant increase from the previous year's 58 LGBTQ regulars.
- The overall percentage of LGBTQ series regular characters on scripted broadcast is 8.8 percent, an increase of 2.4 percentage points from the previous year's 6.4 percent (58 of 901). This is the highest percentage of LGBTQ series regulars GLAAD has found since beginning to gather data for all series regulars in the 2005-06 season.
- GLAAD counted an additional 38 recurring LGBTQ characters on scripted primetime broadcast programming. This is up from the previous year's 28 recurring LGBTQ characters.
- In line with last year's findings, gay men again make up the majority of the 113 total regular and recurring LGBTQ characters at 42 percent (47 characters). This marks a decrease of five percentage points from last year.
- Lesbian representation is again up year over year to 25 percent (28) of regular and recurring LGBTQ characters. This is a one percentage-point increase from the previous year, but still down from the 2015-16 season when 33 percent of LGBTQ regular and recurring characters on broadcast were lesbians.
- Bisexual+ representation is up this year after a decrease in the previous report. Bi+ characters make up 29 percent (33) of regular and recurring LGBTQ characters, a rise of three percentage points. There are 25 bi+ women and eight bi+ men.
- There are six (5.4 percent) transgender characters expected on broadcast network's primetime scripted programming; two regular characters and four recurring characters. Of the six, three are trans women, two are trans men, and one is a non-binary character. Last year, GLAAD counted four transgender regular or recurring characters on scripted broadcast programming, and again *Star's Cotton* (Amiyah Scott) is the only returning character this year.

Broadcast television saw significant growth this year across the board with all five networks posting increases from the previous year in the percentage of LGBTQ series regulars among the network's total series regulars. One area in which broadcast has yet to recover in is representation of lesbian characters; while the past years have shown increases, programming has yet to catch up to the 2015-16 when 33 percent of LGBTQ regular and recurring characters were lesbians. Many of those characters were killed off their respective shows as part of the decades-long "Bury Your Gays" trend, and we hope to see the networks focus on increasing and improving representation for lesbians and queer women as they look ahead to what they'll order next year. Though the total number of LGBTQ characters is up overall, it still skews towards gay men, though bisexual+ people actually make up the majority of the LGB community.

Last year, out bisexual actor Alan Cumming made history when CBS' *Instinct* premiered and he portrayed Dylan, the first gay lead in a U.S. scripted broadcast drama. GLAAD highlighted in last year's report how few series have an LGBTQ undisputed lead, and this year will see a welcome increase in that area.

CBS's *The Red Line*, a drama series executive produced by Ava DuVernay and Greg Berlanti, stars Noah Wyle as the husband of a man who is mistakenly killed by a police officer. There is a lesbian Latina lead in The CW's *Charmed* reboot, which follows three new sisters including Mel Vera, a lesbian graduate student who is surprised to find herself with the power to freeze time after her





mother’s shocking death. An upcoming midseason comedy will include a queer woman in a leading role. We hope to see more networks picking up series which feature LGBTQ characters at the center.

One notable returning show is comedy *Brooklyn Nine-Nine* which was cancelled at FOX and then picked up at NBC for season six after an outpouring of love and pressure from fans. The most recent season included a wonderfully constructed coming out story for Rosa, shaped by out bi actress Stephanie Beatriz. Two other shows which have included stand out bi+ storylines – The CW’s *Jane the Virgin* and *Crazy Ex-Girlfriend* – are airing their final seasons this year.

GLAAD is looking forward to another CW show, *Supergirl*, which will make history by introducing the first transgender superhero with Nia Nal/Dreamer who is portrayed by trans actress and advocate Nicole Maines. This is a huge step as a story that audiences have never seen explored by a trans character. Berlanti has consistently included groundbreaking LGBTQ characters in the network’s comic series including Alex on *Supergirl*; Sara, Ava, and Constantine on *DC’s Legends of Tomorrow*; Curtis on *Arrow*; and Anissa/Thunder on *Black Lightning*. Out actress Ruby Rose will guest star in this fall’s crossover episodes as lesbian hero Batwoman, and scripts are currently being developed for a possible spin-off series centered on her.

Other LGBTQ-inclusive series that will premiere during this reporting cycle include *Legacies*, *The Cool Kids*, *God Friended Me*, *All American*, and *Roswell*, *New Mexico* among others. Returning LGBTQ-inclusive broadcast series include *Empire*, *Modern Family*, *Grey’s Anatomy*, *This Is Us*, *Superstore*, *How to Get Away with Murder*, *Blindspot* and more.

## GLAAD’S RECOMMENDATIONS

While year over year the numbers of LGBTQ characters on broadcast have risen significantly, many of these characters remain part of a larger ensemble or on the fringes of the core characters. Many shows also only include one LGBTQ character among a group of straight, cisgender characters. GLAAD and Harris Poll’s *Accelerating Acceptance* study shows that 20 percent of Americans 18 to 34 – a key demographic for networks – identify as LGBTQ. When viewers have more options for entertainment than ever before, Hollywood should be sure that they are including lead LGBTQ characters whose stories are told with nuance and depth that reflect the real world that audiences know.

A key recommendation from GLAAD in recent years has been for broadcast to include more LGBTQ characters who are also people of color. While the networks did take this note – moving up 14 percentage points to 50 percent of LGBTQ characters being of color – we hope to see progress continue and expand to including more Latinx and Asian-Pacific Islander LGBTQ characters. An additional way that broadcast, and all the platforms tracked, can do better to accurately reflect the full diversity of the LGBTQ community is to include more LGBTQ characters who have disabilities. Losing Dr. Arizona Robbins, a longtime series regular on *Grey’s Anatomy*, was a blow to a community that is vastly underrepresented already.

# Summary of Cable Findings



ANGEL (INDYA MOORE), DAMON (RYAN JAMAAL SWAIN), AND BLANCA (MJ RODRIGUEZ); FX'S POSE

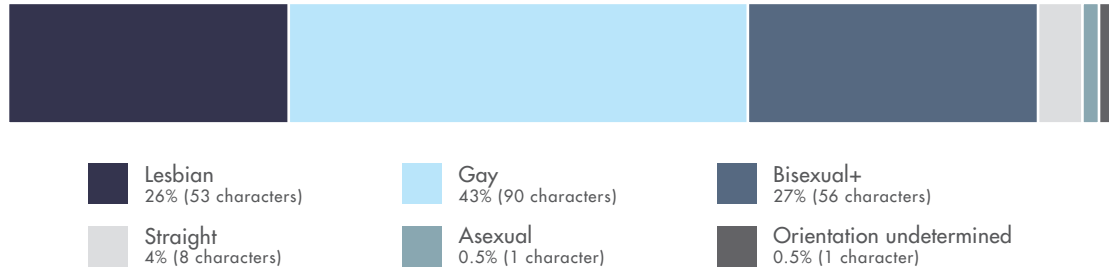
- The number of LGBTQ regular characters on scripted primetime cable programs has increased to 120, up by 17 from 103 in the previous year.
- Recurring characters also increased, up to 88 from 70 in last year's report. This brings the overall count to 208 regular and recurring LGBTQ characters expected, an increase from last year's total (173).
- Again, gay men make up the majority of the LGBTQ regular and recurring cable characters at 43 percent, or 90 characters. This is an increase of one percentage-point and 18 characters from the previous year.
- The number of lesbian characters increased year over year on cable, from 47 to 53, but dropping one percentage point to 26 percent of all LGBTQ characters on cable.
- Representation of bisexual+ women dropped again this year, down to 19 percent (40) of LGBTQ characters on cable, which is a decrease of three points from the previous year's report. Meanwhile, for the first time in three years, representation of bi+ men on cable has increased. Bi+ men account for eight percent (16) of all LGBTQ characters on scripted primetime cable.
- Eight of the 208 characters (3.9 percent) are transgender; seven are trans women, and one character is non-binary. This is an increase of one character, and a slight dip in percentage from the previous report (seven of 173, four percent).
- Among the 208 LGBTQ regular and recurring characters on cable, 31 are not expected to return next year due to series cancellations, announced finales, anthology series format, or characters being written off but who appeared as a regular or recurring character during the stated research period.

For the first time since the 2015-16 season, there has been a change in the most LGBTQ-inclusive network on cable. FX has edged out Freeform to take the top spot with 23 regular and recurring LGBTQ characters, with most appearing on the Ryan Murphy productions *Pose* and *American Horror Story*. Freeform, Showtime, and TNT tie at a close second with each network counting 21 LGBTQ characters.

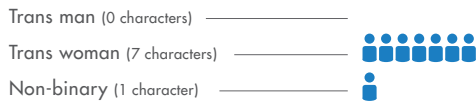
FX's new hit series *Pose* premiered this June and made history with the largest number of series regular trans characters on a scripted series. *Pose* characters represent more than half of the trans representation on all of cable, and Blanca and Pray Tell (who are HIV-Positive) make up half of the four LGBTQ characters on cable who are living with a disability. The series broke new ground with centering trans characters and stories at the heart of the show. There has never been a similar scripted show with several ongoing trans characters who interact as a chosen family in the same ways that lesbians and gay men were able to see and relate to on *The L Word* and *Queer as Folk* respectively. We are looking forward to season two of *Pose* and encourage other series to follow *Pose's* example.

Starz' new 10-episode coming-of-age comedy *Now Apocalypse* follows a queer man, Ulysses, and his three best friends as they try to find fame, love, and sex all while trying to settle in Los Angeles. Tyler Posey will play Gabriel, who Ulysses meets on a dating app and immediately hits it off with. Freeform will air the final season of GLAAD Media Award-winning series *Shadowhunters*. Other highlights of returning LGBTQ-inclusive shows include the second seasons of Starz' *Vida* and *American Gods*, *Preacher* on AMC, Disney Channel's *Andi Mack*, Syfy's *The Magicians* and *Wynonna Earp*, *Shameless* and *Billions* on Showtime, the final season of Ovation's *Versailles*, and more.

### Sexual Orientation of LGBTQ Characters on Cable Networks



### Gender Identity of Trans Characters on Cable Networks



## GLAAD'S RECOMMENDATIONS

While the year's numbers are up from the previous report, they must also be put into context. Thirty-one characters will not return in next year's report due to series cancellations, announced finales, anthology series format, or characters who have been written off but who appeared as a regular or recurring character during the stated research period. Further, there are eight series on cable that each count six or more LGBTQ characters. The 56 characters on these eight series together represent 27 percent of all LGBTQ representation on cable. We'd love to see LGBTQ characters introduced on new series as well; as currently, if one of those eight series were to end, there would be a notable decrease in inclusion across cable as a whole.

All three platforms GLAAD tracked - but cable especially - need to include more LGBTQ characters who are also living with a disability. There are four disabled LGBTQ characters on cable. Advocacy group RespectAbility reports that more than one-third of adult LGBTQ people identify as having a disability of some kind. There is still much work to do before television reflects the full diversity of our community.

# Summary of Streaming Findings



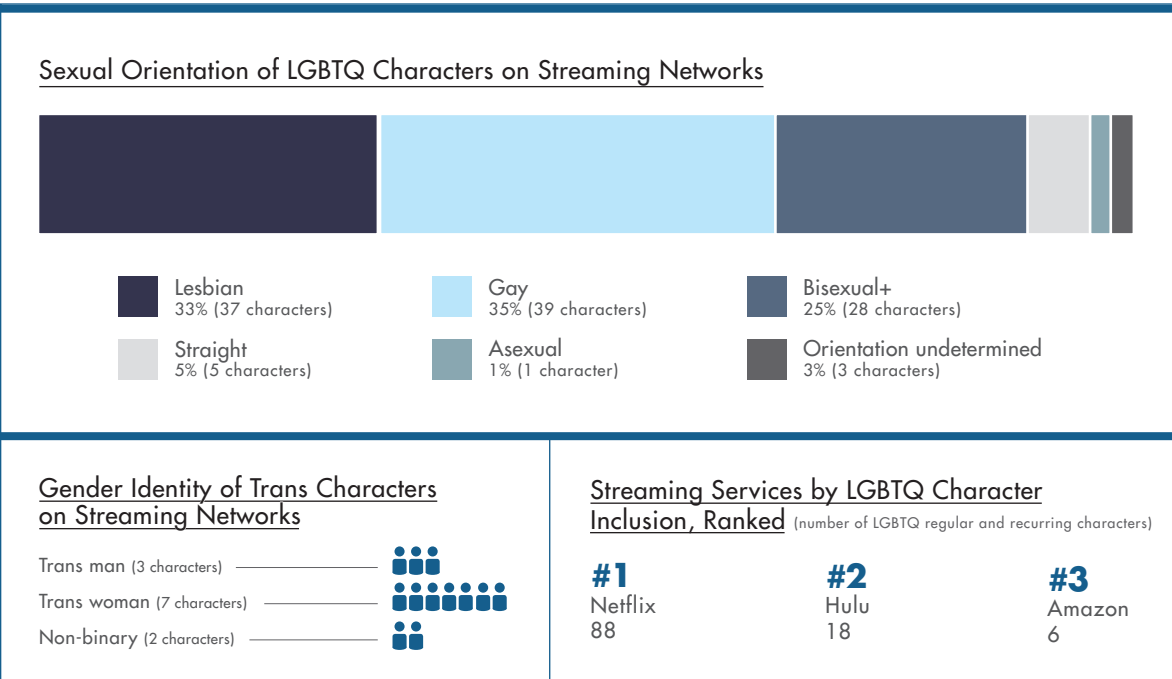
AMBROSE SPELLMAN (CHANCE PERDOMO), NETFLIX'S *CHILLING ADVENTURES OF SABRINA*

- GLAAD found 75 regular LGBTQ characters on original scripted series on streaming services, an increase of 24 from last year's count. There were an additional 37 recurring characters, up 18 from the previous year's report. This brings the total to 112 characters, 42 more than the previous year.
- Gay men make up 35 percent (39 characters) of LGBTQ characters on scripted streaming originals, up 11 percentage-points from last year.
- Out of the 112 LGBTQ characters on streaming series, lesbians represent 33 percent (37 characters), which is down three points from last year. This number still remains much higher than the percentages on cable and broadcast.
- Representation of bisexual+ women on streaming has seen a significant drop, with 17 percent (19 characters), compared to last year's 30 percent. Bisexual+ men, however, have seen an increase, with eight percent (nine characters) compared to last year's three percent.
- Streaming, once again, has the highest number and percentage of trans characters of the platforms tracked in this report, with 11 percent (12 characters). This is a two point increase from last year, and double the number of characters.
- LGBTQ-inclusive streaming originals have seen a marked leap in racial diversity, with 48 percent of LGBTQ characters being people of color, more than doubling the 23 percent from last year.

Since GLAAD began gathering data on streaming original series three years ago, Netflix has consistently counted the highest number of LGBTQ characters. This remains true as the platform continues to grow and release an ever-expanding catalog of original content. The streaming service includes a recorded 88 LGBTQ regular and recurring characters, nearly doubling last year's 46 LGBTQ characters. The shows boasting the highest numbers of LGBTQ characters are the upcoming contemporary edition of *Tales of the City*, which includes several queer and trans characters, and the long-running *Orange is the New Black*. A number of prominent returning Netflix shows added LGBTQ characters in the most recent seasons, such as *GLOW*, *Santa Clarita Diet*, *Luke Cage*, and *Voltron: Legendary Defender*.

Netflix's animated dark comedy *BoJack Horseman* continues to feature the only asexual character on streaming services, Todd Chavez. With the only asexual character on cable (Raphael on Freeform's *Shadowhunters*) on his way out as that series ends, we hope to see other series step in to fill the void here. New series *Chilling Adventures of Sabrina* will include a pansexual character in the cast, Ambrose, a warlock who is the cousin of the titular Sabrina. Netflix also picked up FOX's cancelled series *Lucifer*, which features a bisexual+ leading man character. The most recent season of *Voltron: Legendary Defender*, an animated adventure show for all-ages, revealed that protagonist Shiro is gay, though the series has struggled with his story. In the show's upcoming eighth and final season, we hope to see Shiro further developed and a happy ending for him – something that often remains out of reach for LGBTQ characters.





Hulu will feature 18 LGBTQ characters across the service’s scripted original content, increasing from 11 characters last year. Hulu’s lineup skews heavily towards queer women with 16 of its 18 characters being lesbians or bi+ women. The platform is, however, the only streaming service not to include a single trans character.

One program that GLAAD is looking forward to is the upcoming series *The Bisexual* from out bi+ creator and star Desiree Akhavan. Also this summer, Hulu premiered the tween drama *Find Me In Paris*, a European show for which Hulu holds U.S. rights. The cast features gay character Jeff as part of the core ensemble. *Marvel’s Runaways* will return in December, and the second season will continue to explore the romance between lesbian hero Karolina and bi+ hero Nico. *The Handmaid’s Tale* continues to develop the backstories of lesbian characters Moira and Emily, and Lifetime’s *UnREAL* moved to Hulu for its final season this summer.

Amazon counts six LGBTQ characters for the 2018-19 season, down from the 13 counted last year after the cancellation of *One Mississippi*, *Mozart of the Jungle*, and more. The majority of the Amazon characters counted here are among the cast of *Transparent* which will be airing its final season. While it is understandable that there was a dip from year to year as Amazon has been slow to release new projects while the studio saw a rebuilding on the executive side, the next two years will see the direction the new leadership decides to take the studio in. This must include increased representation of meaningful LGBTQ characters.

## GLAAD’S RECOMMENDATIONS

Though streaming services boast the highest number of transgender characters, these services also have the highest number of trans characters played by cisgender actors. This kind of casting can have damaging effects on the transgender community that go far beyond the TV screen. Earlier this year, GLAAD partnered with 5050by2020 to release #TRANSFormHollywood, a guide to effective casting and telling trans-inclusive stories. It is time to move beyond outdated casting and toward more authentic storytelling, and we hope to see streamers take the lead in this space as they continue to greenlight more and more new programming.

# Gender Representation



MEL VERA (MELONIE DIAZ), THE CW'S CHARMED

- The CW comes the closest to accurately representing the gender composition of this country with 46 percent of the network's series regular characters being women. This is an increase of six percentage points from the previous year.
- This year, there are 171 series regulars on broadcast who are women of color. This represents 46 percent of series regular characters of color, an increase of two percentage points from last year. There were 75 Black women characters (44 percent of women of color regular characters), 36 Latinx women (21 percent), 26 Asian Pacific-Islander women (15 percent), and 34 women who were of another ethnicity or multiracial (20 percent).
- For the fourth year in a row, the gender disparity of Black characters is the largest among characters of color, though it is closer to equal than the previous year. There are 75 Black women series regulars on scripted primetime broadcast as compared to 112 Black men. Asian Pacific-Islander men also outnumber API women (40 to 26 respectively). Latinx women outnumber men by a small amount (36 to 30), and women of another race or who are multiracial outnumber the men (34 to 20). White men outnumber white women, 281 to 197.

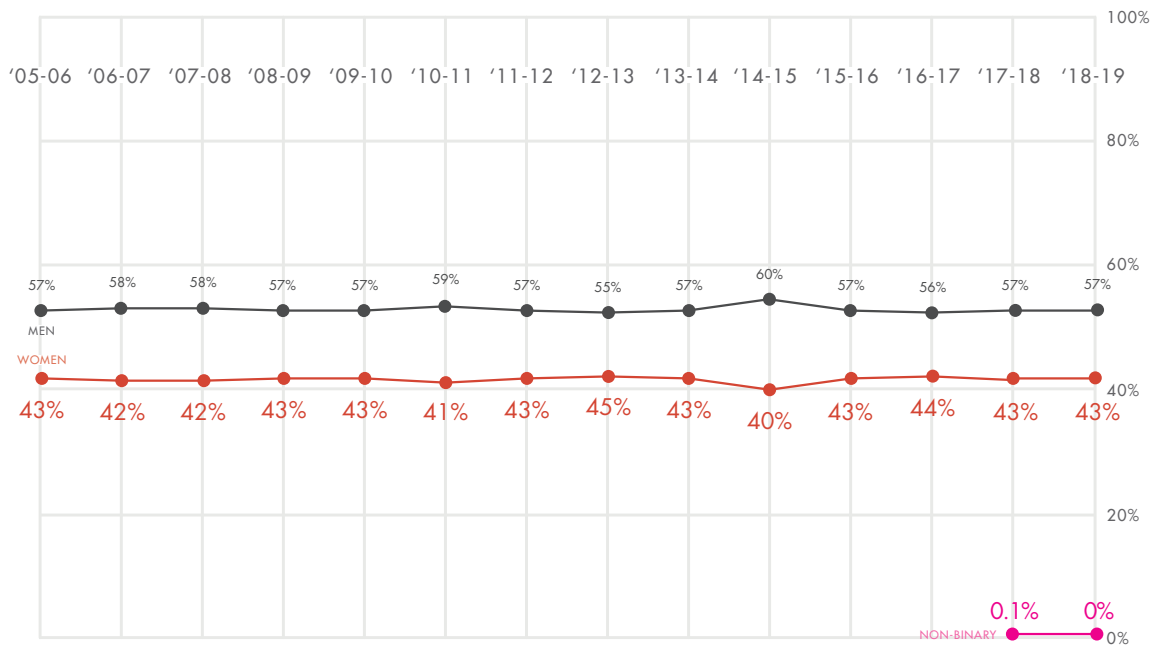
This year, women make up 43 percent of series regulars on primetime scripted broadcast series, staying even with the previous year's report. According to the population estimate of the 2016 Census Bureau, the U.S. population is composed of 51 percent women. Broadcast television continues to lag behind the reality of the population of this country.

The gender ratio among the LGBTQ regular and recurring characters had evened out with an equal amount of men and women characters. This year, 49.6 percent of the LGBTQ characters are men and 49.6 percent are women. There is one non-binary character on a broadcast drama, accounting for 0.9 percent. This is a large improvement, achieving a gender balance compared to last year's percentages when men made up 55 percent of the LGBTQ characters to 44 percent women.

Of the 113 LGBTQ regular and recurring characters counted on broadcast, 28 are lesbians (25 percent), 25 are bi+ women (22 percent), three are transgender women (three percent); of those, two are straight and one has an undetermined sexual orientation. The remaining LGBTQ characters are 47 gay men (42 percent), eight bisexual+ men (seven percent), and two transgender men (two percent); of those, one is gay and one has an undetermined sexual orientation. One character (one percent) is non-binary, meaning that their identity falls outside the categories of men and women.

This represents a three point increase in bisexual+ women and a five-percentage point drop in gay men. Gay men continue by far to be the highest percentage of LGBTQ characters on broadcast. GLAAD for the first time last year counted non-binary identified regular or recurring characters. We again found one non-binary character on broadcast this year.

### Broadcast Gender Balance of Series Regular Characters Over Time



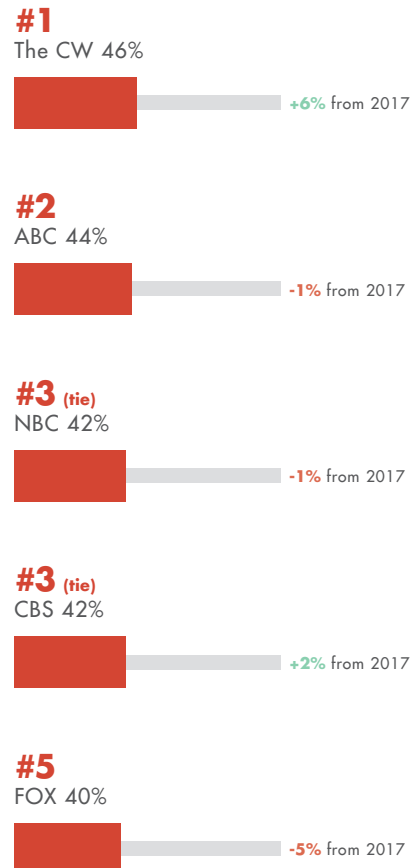
On cable, the gender balance of LGBTQ characters leans slightly more toward men at 51 percent of the 208 LGBTQ regular and recurring characters, and 48 percent of LGBTQ characters are women. There is one non-binary character on cable (Taylor Mason, Showtime’s *Billions*).

There are 208 regular and recurring LGBTQ characters counted on primetime scripted cable this year. Of those, 53 (26 percent) are lesbians, 40 (19 percent) are bisexual+ women, and seven (three percent) are straight trans women. There are 90 gay men (43 percent), 16 bisexual+ men (eight percent), and one asexual man (0.5 percent). One character (0.5 percent) is non-binary.

Streaming is once again the only platform where LGBTQ women outweigh men, with 55 percent women to 43 percent men. Two percent of LGBTQ regular and recurring characters counted on streaming series are non-binary characters.

Of the 112 LGBTQ characters counted on streaming, 37 are lesbians (33 percent), 19 are bisexual+ women (17 percent), 39 are gay men (35 percent), nine are bisexual+ men (eight percent), and one is an asexual man (one percent). There are seven transgender women on streaming (six percent of LGBTQ characters); of those, four women are straight, one is a lesbian, one is bisexual, and one has an undetermined sexual orientation. Streaming originals count three trans men (three percent); of those, one is gay, one is bisexual, and one has an undetermined orientation. There are two characters (two percent) who do not fully identify with a binary gender.

### Percentage of Women Series Regulars by Broadcast Network





# Race & Ethnicity



ROSA DIAZ (STEPHANIE BEATRIZ), NBC'S *BROOKLYN NINE-NINE*

- NBC leads the five broadcast networks in terms of racial and ethnic diversity this year, with 47 percent of their series regular characters being POC. This is an increase of three points from the previous year when it also lead the pack.
- The CW comes in at a very close second with 46 percent series regular POC characters, an increase of eight points from the previous year.
- ABC and FOX are tied at third place with 45 percent POC series regulars each. This is an increase of four percentage points for FOX, and two for ABC.
- CBS rounds out the broadcast networks with 37 percent of its series regulars being POC. This is a welcome increase of six points year over year.
- Of the 28 LGBTQ regular and recurring characters marked as "Multiracial or Other Race" across all platforms, 19 are multiracial, eight are Middle Eastern, and one is First Nations.

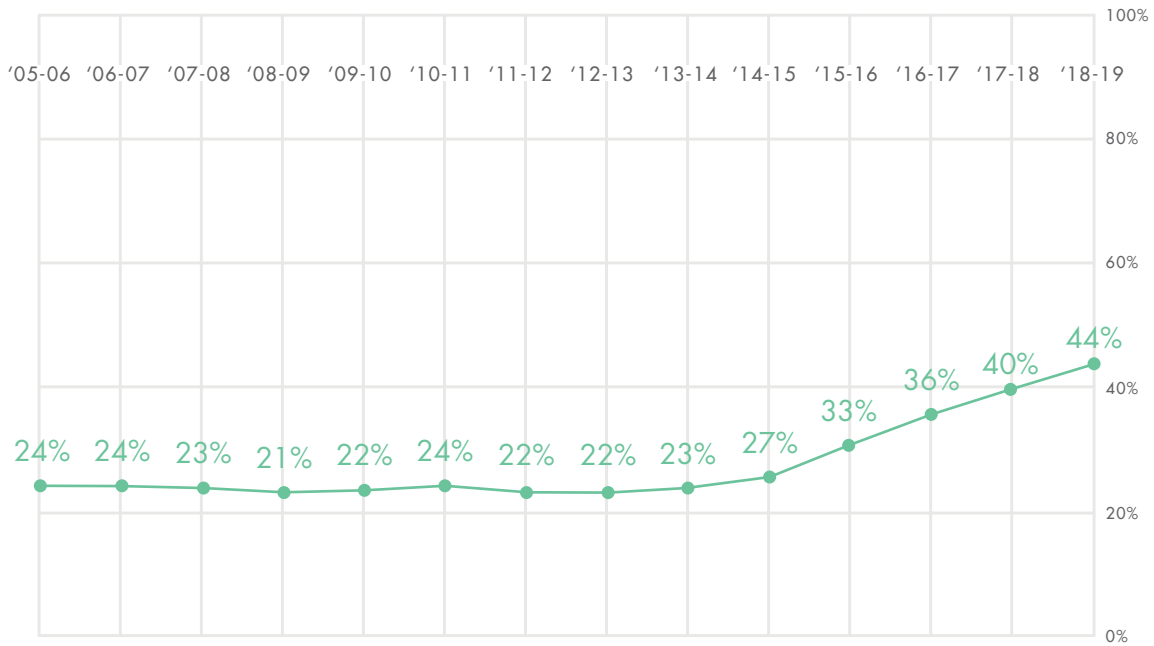
Broadcast scripted programming is again continuing to increase overall racial and ethnic diversity. For the 2018-19 season, 373 of the 857 (44 percent) series regulars on primetime scripted broadcast are people of color (POC). This is a four-percentage point increase year over year, and marks the sixth year in a row that the overall percentage of series regular characters of color on broadcast television increased.

Broadcast networks are making consistent progress towards more racially diverse representations as each network this year posted an increase in percentage of series regulars who are POC. This increase has also carried over into an increased racial diversity among LGBTQ characters on broadcast. Of the 113 LGBTQ regular and recurring characters counted on broadcast, 50 percent (56) are characters of color. This is an increase of 14 percentage points from the previous year, and the first time there are more LGBTQ people of color on broadcast than white LGBTQ people.

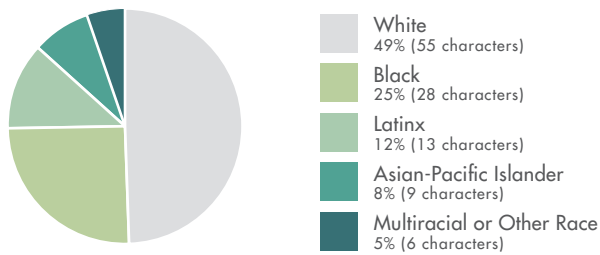
The racial diversity of LGBTQ characters counted on cable is slightly behind broadcast. Of the 208 LGBTQ regular and recurring characters expected on cable, 46 percent (95) are people of color. This is an increase of 11 percentage points year over year, the second year in a row to see a significant growth in this percentage on cable.

Streaming platforms have shown a very substantial increase in including LGBTQ regular and recurring characters of color. Of the 112 expected LGBTQ characters on streaming originals in 2018-19, 48 percent (54) are people of color. This is up 25 percentage points from the last report.

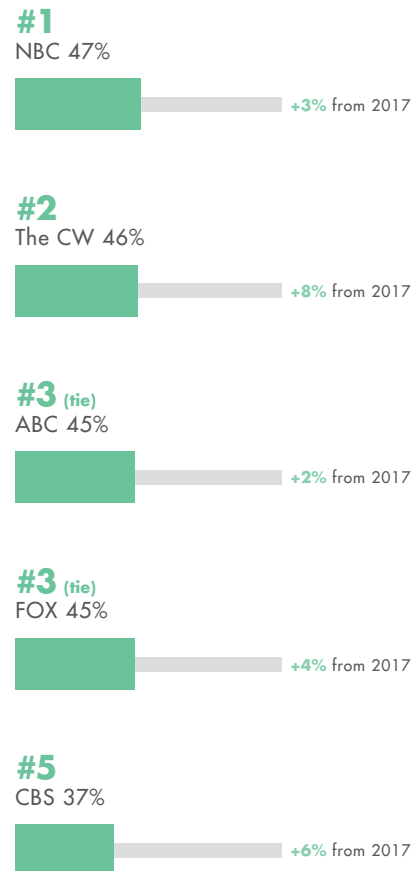
### Broadcast Representation of People of Color Over Time, Series Regulars



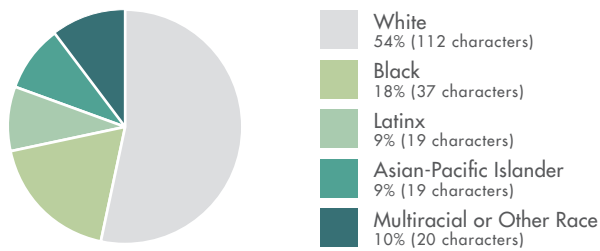
#### Racial Diversity of LGBTQ Characters on Broadcast



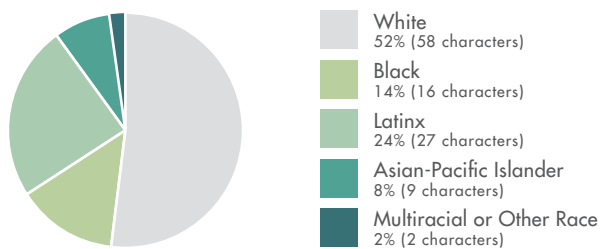
#### Representation of People of Color by Broadcast Network



#### Racial Diversity of LGBTQ Characters on Cable



#### Racial Diversity of LGBTQ Characters on Streaming





# Representation of Black Characters



ANISSA PIERCE / THUNDER (NAFESSA WILLIAMS), THE CW'S BLACK LIGHTNING



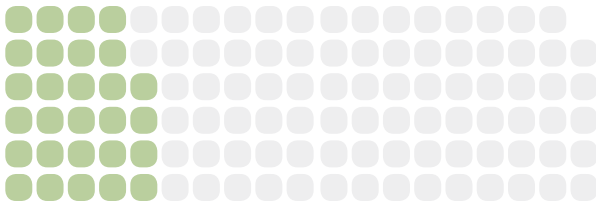
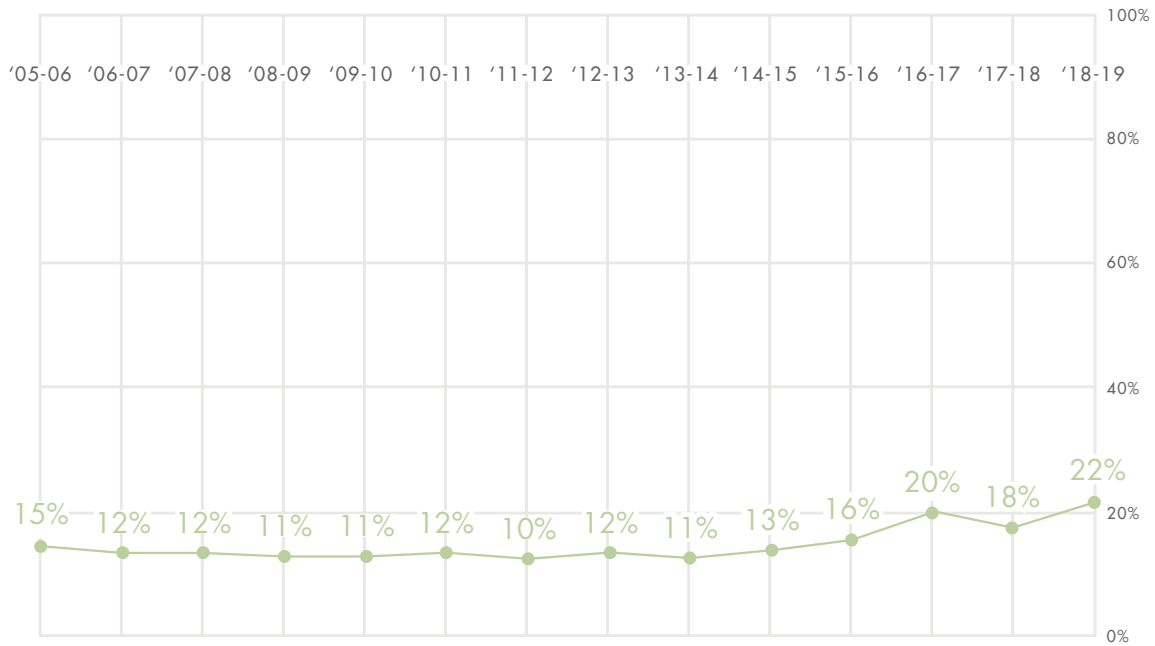
LIONEL HIGGINS (DERON HORTON), NETFLIX'S DEAR WHITE PEOPLE

This year, of the 857 series regulars counted on primetime broadcast television, 22 percent (187) of the regular characters were Black. This is a four point increase from last year, and a new record high percentage of Black regular characters. The previous record high was 20 percent in the 2016-17 season. This is a welcome sign of progress following last year's decrease in Black characters after several years of sustained growth.

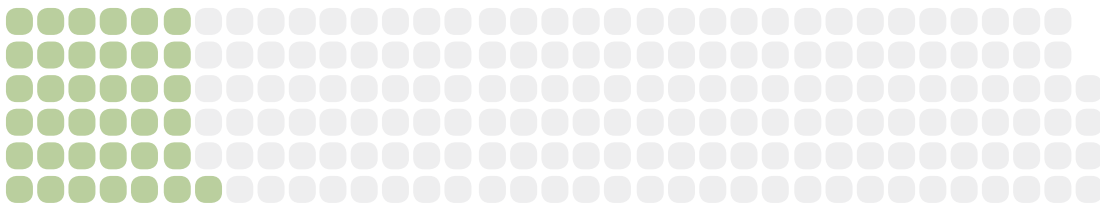
However, the numbers are only part of the story, and it is crucial that we keep alive the necessary conversations about inclusion of racial diversity in Hollywood that have been driven by buzz of campaigns like #OscarsSoWhite and #NoConfederate, both founded by advocate April Reign. The latter campaign illustrates that the kind of stories being told matter just as much as the numbers. On broadcast, series including *Empire*, *Star*, *Black-ish*, *How to Get Away with Murder*, and others star predominately Black casts or Black leading characters.

FOX again ranks the highest among the five broadcast networks with 35 percent of the network's series regulars characters counted as Black. The network has several returning series that feature primarily Black casts including *Empire*, *Star*, and *Lethal Weapon*, as well as launching the new comedy series *Rel*. NBC comes in next at 25 percent, the network airs *Marlon* with a predominately Black cast.

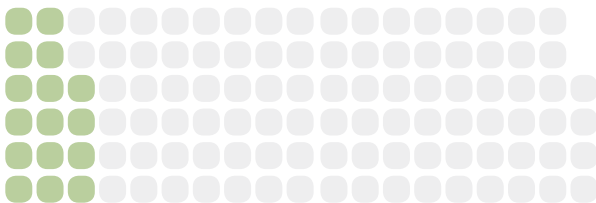
### Broadcast Representation of Black Characters Over Time, Series Regulars



Of the 113 LGBTQ characters counted on the five broadcast networks, 25% (28) are Black.



Of the 208 LGBTQ characters counted on cable networks, 18% (37) are Black.



Of the 112 LGBTQ characters counted on the big three streaming platforms, 14% (16) are Black.



# Representation of Latinx Characters



EMMA (MISHEL PRADA) AND EDDY (SER ANZOATEGUI), STARZ'S *VIDA*



POLO (ÁLVARO RICO), NETFLIX'S *ELITE*

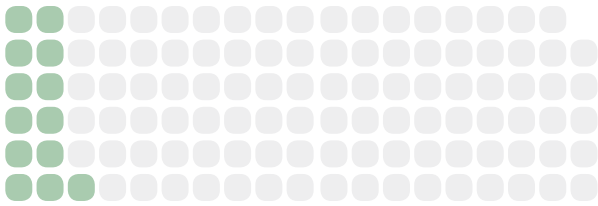
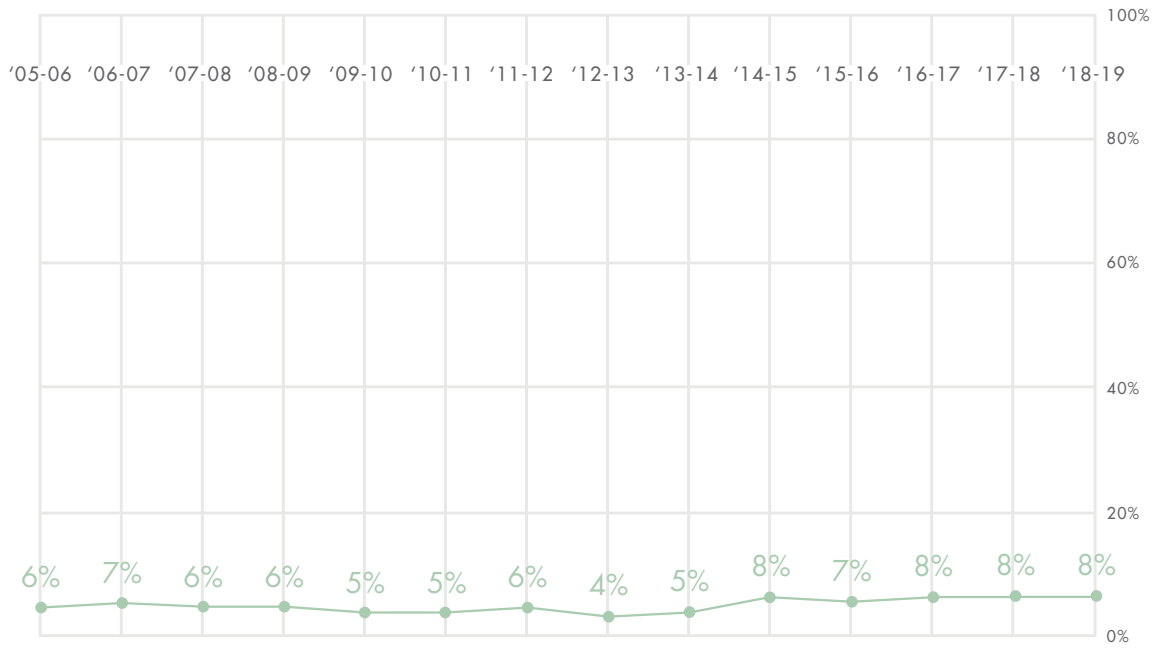
The percentage of Latinx\* series regular characters on primetime scripted broadcast will remain steady at eight percent (66 out of 857). This is the same percentage as last year - and is now a four-time tie for the highest percentage of Latinx regular and recurring characters since GLAAD first began counting all broadcast series regulars in the 2005-06 season. This continues to be substantially lower than the actual U.S. population, which was estimated to be 17 percent Latinx in the 2014 Census Bureau population estimates and is one of the fastest growing U.S. populations.

The CW by far continues to lead the other broadcast networks with the highest percentage of Latinx series regulars, with 12 percent of the network's series regulars counted as Latinx. This is largely due to new series *Charmed* and returning comedy *Jane the Virgin*, though it should be noted that this is the latter's final season and its departure next year may bring a dramatically altered landscape for the network. ABC follows with 8.5 percent on shows like the upcoming drama *Grand Hotel* which will feature a predominantly Latinx cast. NBC takes the middle spot, with CBS following, and FOX rounding out the broadcast networks with only 3.9 percent.

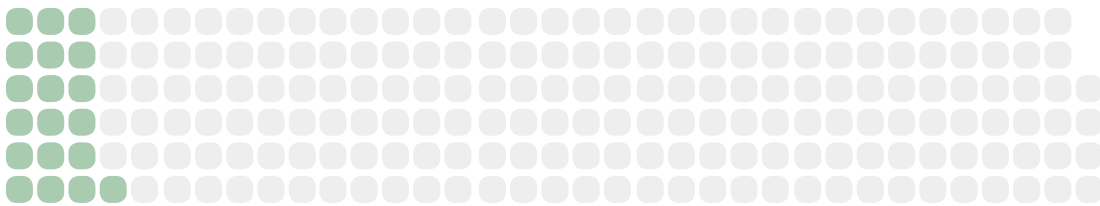
Streaming services show a monumental leap in representation of Latinx characters, more than doubling its previous percentage. Fifteen of 27 Latinx characters on streaming services are from foreign Netflix series.

\*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. This year, Merriam-Webster officially added Latinx to the dictionary.

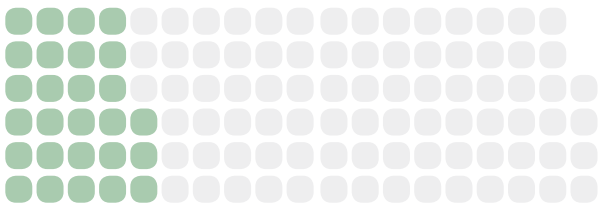
### Broadcast Representation of Latinx Characters Over Time, Series Regulars



Of the 113 LGBTQ characters counted on the five broadcast networks, 12% (13) are Latinx.



Of the 208 LGBTQ characters counted on cable networks, 9% (19) are Latinx.



Of the 112 LGBTQ characters counted on the big three streaming platforms, 24% (27) are Latinx.

# Representation of Asian-Pacific Islander Characters



NICO MINORU (LYRICA OKANO), HULU'S MARVEL'S RUNAWAYS



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

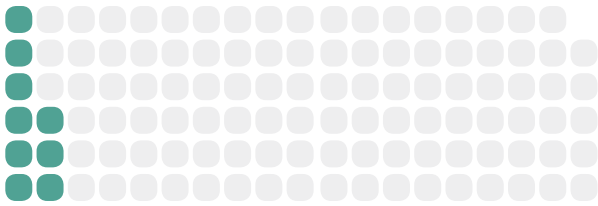
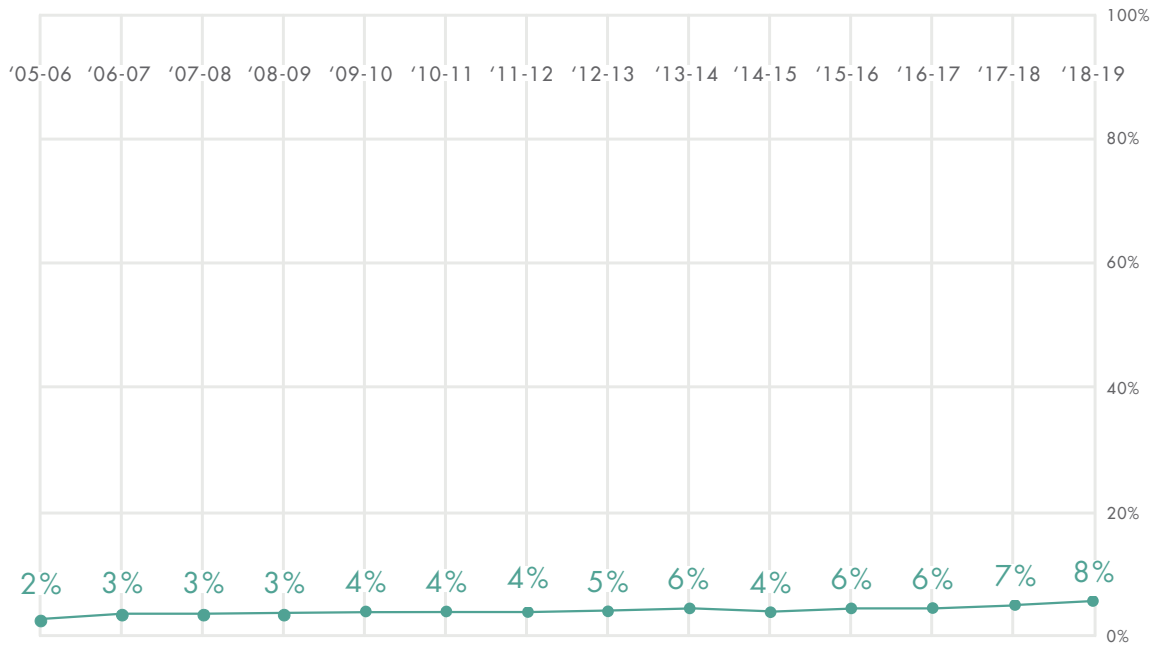
The percentage of Asian-Pacific Islander (API) broadcast series regular characters is up again this year to eight percent (66 out of 857), marking a one-point increase from the previous year. This also marks the highest percentage of API series regular characters that GLAAD has found in the 14 years since expanding this report to count all series regular characters. The previous high was seven percent last year.

ABC leads the way in API representation at 11 percent (20), with flagship comedy *Fresh Off the Boat* featuring a primarily API cast. CBS follows at nine percent (19) with API characters on series including *Hawaii Five-0*, among others which feature single characters. NBC is next at 8.2 percent, while The CW and FOX close out the group at 5.8 percent and 2.4 percent respectively.

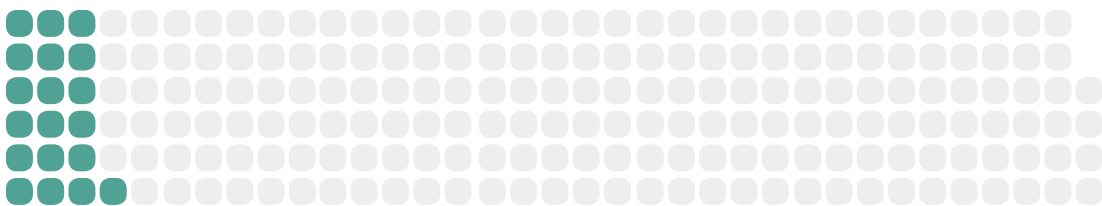
The percentage of API LGBTQ regular and recurring characters on broadcast has doubled to eight percent from only four percent in the previous year - but still remains an area in which Hollywood has more work to do to reflect the diversity of our community. With the success of *Crazy Rich Asians* at the box office and with critics, and *Shadowhunters'* final season meaning an end to API character Magnus Bane on screen; we encourage networks to be cognizant of the need for this particular voice and experience as they look towards their new slates.



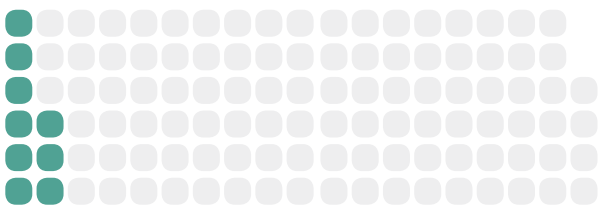
Broadcast Representation of Asian-Pacific Islander Characters Over Time, Series Regulars



Of the 113 LGBTQ characters counted on the five broadcast networks, 8% (9) are API.



Of the 208 LGBTQ characters counted on cable networks, 9% (19) are API.



Of the 112 LGBTQ characters counted on the big three streaming platforms, 8% (9) are API.

## Representation of Characters With Disabilities



PRAY TELL (BILLY PORTER), FX'S POSE

This is the ninth year GLAAD has tracked people with disabilities (PWD) series regular characters on scripted broadcast primetime television. Once again, the number of these characters is significantly lower than those with disabilities in this country. According to the 2017 American Community Survey conducted by the U.S. Census, 13.3 percent of non-institutionalized Americans live with a disability. For purposes of this report, GLAAD followed the guidelines of the American Disability Act (ADA), which includes those with non-apparent disabilities, including those with cancer, as well as HIV and AIDS. The number found by the U.S. Census would be greatly increased if it included all disabilities under the ADA.

GLAAD found that of all series regulars on primetime broadcast programming, 2.1 percent (18 characters) are people with disabilities, compared to last year's 1.8 percent (16 characters.) Though this is the highest percentage in the nine years GLAAD has been tracking this data, the number still falls dismally short of the population of people with disabilities.

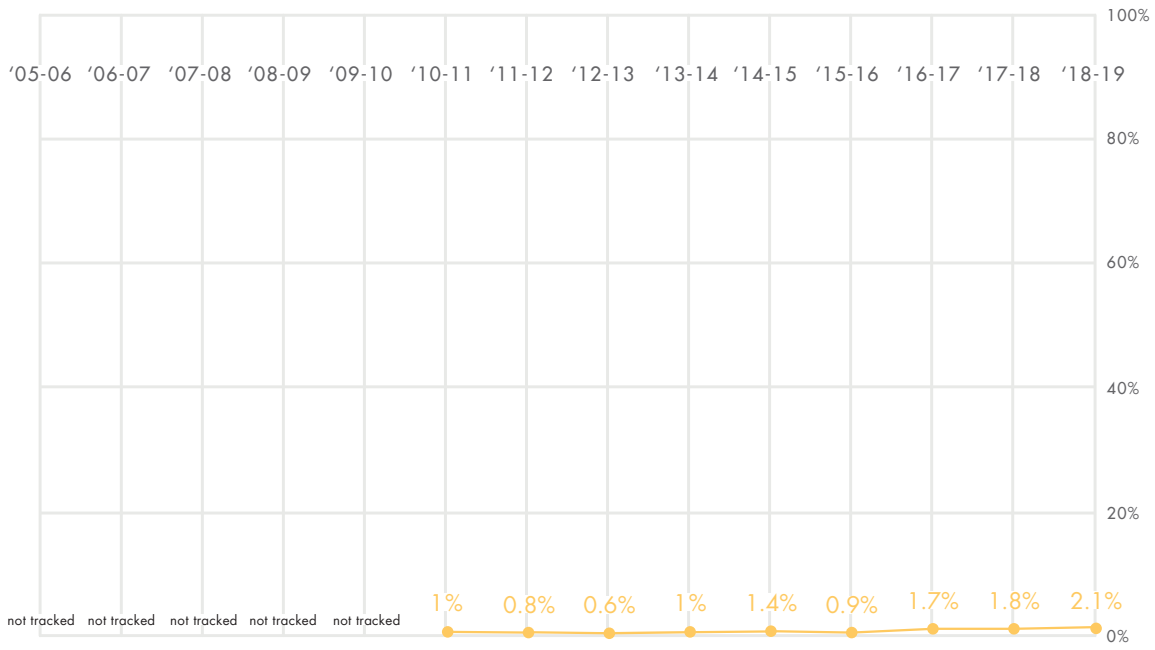
This year, NBC has the most characters – six – with disabilities expected as part of the upcoming

season. Four out of these six characters are diagnosed with cancer. Though the character passed away on the show, William Hill on NBC's *This Is Us* continues to appear in flashbacks in different stages of his life, and is still billed as a series regular. NBC also includes *Superstore's* Garrett who uses a wheelchair, and Anne on *Trial & Error* who has several disabilities.

The CW counts the second most series regular characters with disabilities, including two lead characters: Rebecca Bunch on *Crazy Ex-Girlfriend* who lives with borderline personality disorder, and Murphy on the new series *In the Dark* is blind. Another new character is Sgt. Alex Manes on the reboot *Roswell, New Mexico*, a queer veteran with mobility issues, and physical and mental trauma from being at war. Raven on *The 100* also has mobility issues.

ABC and CBS both have three characters with disabilities. The former has autistic lead character Dr. Shaun Murphy on *The Good Doctor*, HIV-positive Oliver Hampton on *How to Get Away with Murder*, and *Speechless's* JJ DiMeo, who has cerebral palsy. On CBS, Adam from *Mom* and Patton Plame on *NCIS: New Orleans* are both wheelchair users, and a new character from an

**Broadcast Representation of Characters with Disabilities Over Time, Series Regulars**



upcoming midseason drama will have mobility issues as well. FOX has only two characters with disabilities, both on *Empire*. Andre Lyon has bipolar disorder, while Lucious Lyon has Myasthenia Gravis and a missing limb.

On cable, there are four LGBTQ characters with disabilities. Though this is an improvement from the dismal one character seen last year, there is still a long way to go. *Shameless*' Ian Gallagher remains from last year, and continues to live with bipolar disorder. Two of the new characters with disabilities this year, Blanca and Pray Tell from FX's *Pose*, are both HIV-positive. Also on FX is *Legion*'s Clark, who has severe burns. As for streaming, there are six LGBTQ characters with disabilities, an increase of one from last year's five. Three of these characters appear on Netflix's upcoming *Tales of the City*, two are HIV-positive and one is deaf. Davina and Shea, who both recur on *Transparent*, are HIV-positive, while Jeri Hogarth on *Marvel's Jessica Jones* was diagnosed with ALS last season.

**Representation of Characters Living With HIV & AIDS**

There are negative stereotypes and stigmas associated with those who live with HIV and AIDS in this country and beyond. GLAAD partnered with The Elizabeth Taylor AIDS Foundation and AIDS United in 2015 to create

a comprehensive media guide to work toward ending the stigma, and uses that guide to help educate the news media and content creators in entertainment on how to tell stories about HIV and AIDS in an era of prevention and treatment. Pop culture and television is a crucial tool to help stories working towards this goal of ending stigma, through telling accurate and inclusive stories about those living with HIV and AIDS.

In this report, there are seven characters GLAAD counted who are HIV-positive, more than double that of last year. This increase is mostly due to FX's *Pose* and Netflix's *Tales of the City*. *Pose* shows the reality of the HIV and AIDS crisis in the mid-80s, and features two leading characters that are HIV-positive, Blanca and Pray Tell, while *Tales of the City* shows HIV-positive characters in modern day San Francisco. By showcasing these strong and nuanced characters in their entirety, the show encourages its audience to root for HIV-positive heroes whose stories are not solely tragic or painted as object lessons for viewers. Returning from previous reports are Oliver Hampton from *How to Get Away with Murder*, and Davina and Shea from *Transparent*.

We hope that in the future, series on all platforms will take note of *Pose* and *Tales of the City* and put characters living with HIV and AIDS in leading roles, with fully fleshed out stories.

## Representation of Bisexual+ Characters



SADIE (MAXINE PEAKE) AND LEILA (DESIREE AKHAVAN), HULU'S *THE BISEXUAL*

Of the 433 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 117 (27 percent) are counted as bisexual+. This group is made up of 84 women (one of whom is trans) and 33 men (one of whom is trans), as compared to the previous year's 75 women and 18 men. The bisexual umbrella or bi+ are both encompassing terms for people with the capacity to be attracted to more than one gender. This can include people who identify as bisexual, pansexual, fluid, queer, and more.

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

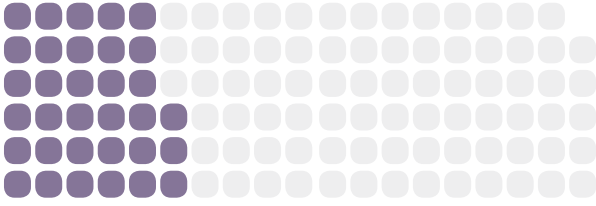
Previous editions of this report have noted several harmful tropes that we still see playing out in regards to treatment of bisexual+ characters. These include:

- depictions of bisexual+ characters using sex solely as a means of manipulation or transaction and never out of real feelings or desire;
- treating a character's attraction to more than one gender as a temporary plot device;
- depicting bisexual+ characters as inherently untrustworthy, psychotically obsessive, or lacking a sense of morality.

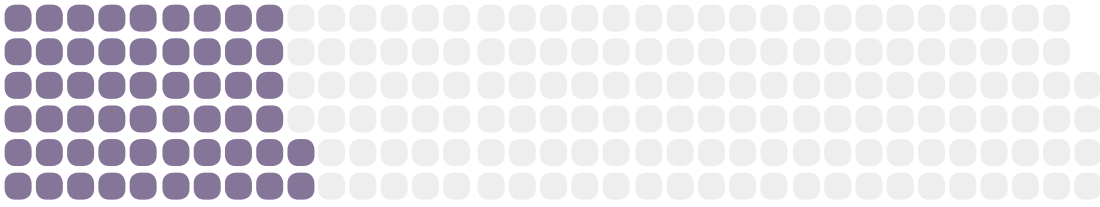
Moving forward, we hope to see a broader variety of stories told.

The past year has seen a notable improvement in the quality of stories featuring bi women; with moments like Rosa's coming out on *Brooklyn Nine-Nine*, Petra on *Jane the Virgin* and Valencia from *Crazy Ex-Girlfriend* both being in matter-of-factly expressed relationships with women for the first time, and more. One upcoming series that we are looking ahead to is Hulu's *The Bisexual*, premiering later this year. The series, created by and starring bi writer and actor Desiree Akhavan, will explore dating while bi+ and other issues uniquely experienced by bi+ people.

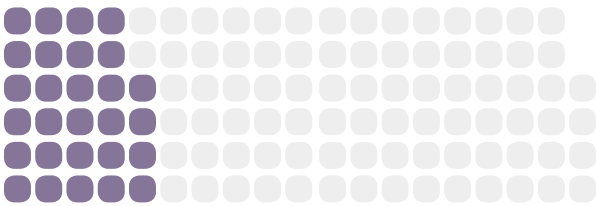




Of the 113 LGBTQ characters counted on the five broadcast networks, 29% (33) are bisexual+.



Of the 208 LGBTQ characters counted on cable networks, 27% (56) are bisexual+.



Of the 112 LGBTQ characters counted on the big three streaming platforms, 25% (28) are bisexual+.

For the first time in three years, the number of bisexual+ men actually rose year over year. GLAAD counted 33 bi+ men across broadcast, cable, and streaming compared to 18 from the previous report. This year marks the final season of two series with standout bisexual men – The CW’s *Crazy Ex-Girlfriend* and Freeform’s *Shadowhunters* – but there are some exciting things to look forward to. Starz’ new comedy *Now Apocalypse* includes a queer male lead, and AMC’s *Preacher* includes Cassidy as one of the central three characters the story revolves around. While HBO’S upcoming *Him or Her* is not expected to premiere within our research period and is thus not counted here, fans can hopefully look forward to this series about a bi+ lead from bi creator and writer Travon Free and produced by Issa Rae in the 2019-20 season.

“While it is exciting to see the number of bi+ men and women on the rise this year, television still has work to do when it comes to telling our stories overall with nuance and depth beyond shallow stereotypes or problematic tropes. TV has begun to tell the stories of a wider variety of people in the bi+ community

with the introduction of a handful of characters who specifically identify as pansexual or queer, but we hope to see more growth in this area in future. GLAAD’s *Accelerating Acceptance* data shows that more and more young people are coming out, and our entertainment should include them,” said GLAAD’s Director of Entertainment Research & Analysis and bisexual advocate, Megan Townsend.

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

## Representation of Transgender Characters



CASEY PARKER (ALEX BLUE DAVIS), ABC'S GREY'S ANATOMY

We have seen a welcome increase in transgender characters this season, primarily thanks to FX's history-making new hit series by Ryan Murphy and Steven Canals, *Pose*. However, there is still a long way to go before the trans community is fully represented on TV. Of the 433 total regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programs, only 26 (six percent) are transgender. Six of these characters are returning from last year's report. This marks a one percentage point increase from the previous year, and an increase of nine characters from the previous year's 17. (Five of those nine new characters are on *Pose*.)

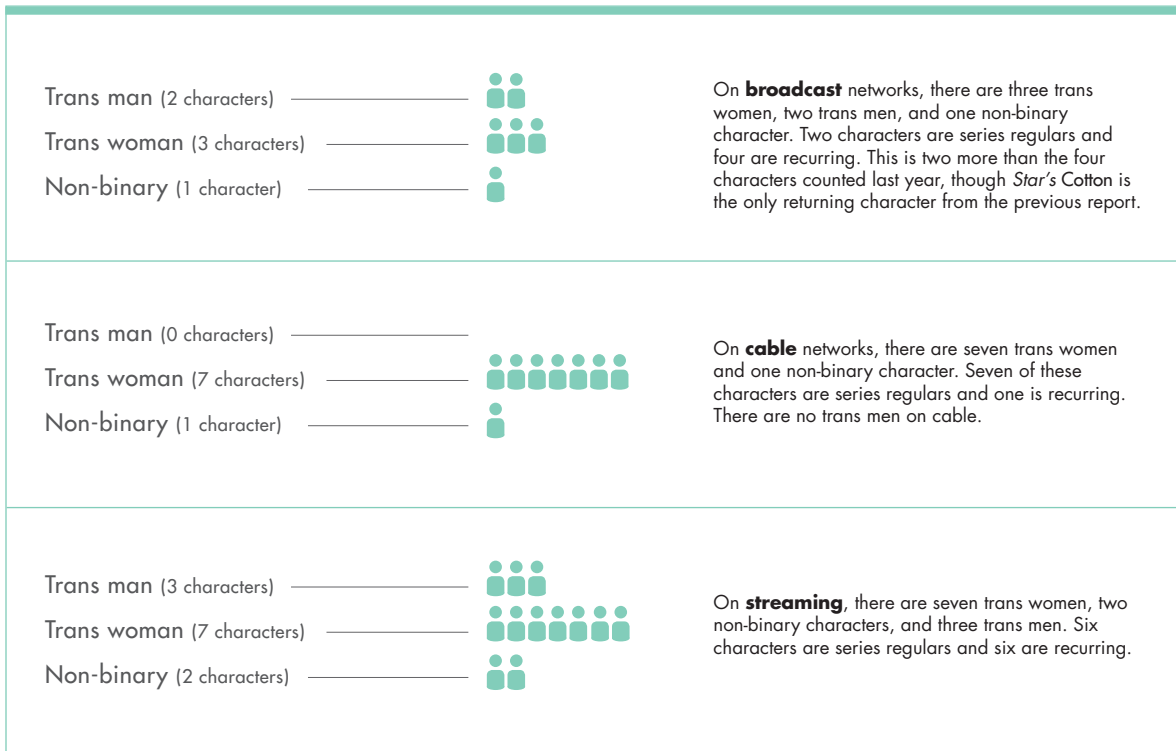
Of the 26 characters counted in this report, there are 17 trans women, five trans men, and four non-binary characters.

The 26 regular and recurring trans characters include 11 white characters, five are Black, six are Latinx, and four are Asian American characters. Three of the trans characters are HIV-positive, the only trans characters to be counted under disability categories this year.

Of the 26 trans characters, 13 (50 percent) are straight, two are lesbians (8 percent), two are

gay (8 percent), two are bisexual (8 percent), and seven were marked as "sexual orientation undetermined" as the networks were unable to confirm the character's sexual orientation. Some of the characters are young and have not yet expressed any romantic interest, some have no romantic storyline planned due to genre (i.e. work setting), but in some instances it appears that the series creators and producers haven't given much thought to the fact that trans people also have sexual orientations. Gender identity and sexual orientation are not the same, but many people remain confused about the difference between them. Transgender people also have sexual orientations, and they may be straight, lesbian, gay, bisexual, asexual or queer.

*Pose* made history when it premiered this summer with the largest number of transgender actors in series regular roles for a scripted series – all five roles played by transgender women of color. The show broke new ground in many ways – including having trans people behind the scenes as producers, writers, directors, and choreographers. With trans people involved in creating these characters, the show was able to move beyond the "transition narrative" that is still the focus of too many stories about trans people. *Pose* explored the consequences



of family rejection, poverty, and HIV, but also included stories of resilience, chosen family, and a romantic storyline through the relationship of Angel and Stan.

According to a recent Harris Poll and GLAAD study, only 16 percent of Americans say they know someone who is transgender. This means that the majority of knowledge about the trans community comes from what people see in the news and entertainment media. This is why it is so important that Hollywood be inclusive of trans characters which reflect the full diversity of the community, and explore a variety of stories in the way that stories about cisgender, straight people are told.

While streaming counts the highest number of transgender characters of all platforms tracked with 12, four of those characters are portrayed by cisgender actors in shows created outside the United States. In addition to the problematic casting, the characters themselves are poorly written, falling into offensive tropes and stereotypes about transgender people. (A fifth show was also problematic, but fell outside the reporting period.) Two of the four characters in these shows were killed and will not be returning. Typically, murdering a trans character would not be cause for celebration, but in the case of these characters, we are grateful not to see them return. If streaming networks are going to create and buy content created in other countries, those shows need to avoid perpetuating the same problematic content Hollywood itself created for decades.

GLAAD and 5050by2020 recently released the public resource guide #TRANSformHollywood

which provides guidance on how to make the best trans-inclusive project possible. Networks which acquire or produce content in other countries must acknowledge that it's no longer acceptable to import transphobic portrayals of trans people.

Broadcast counts six transgender characters, two of whom are series regular characters. It is worth noting that all six of the trans characters are played by transgender actors, the only platform tracked to hit this bar. This fall, The CW's *Supergirl* will introduce Nia Nal/Dreamer, television's first transgender superhero, played by Nicole Maines. There are eight transgender characters on cable, an increase from the previous year's seven characters, but five of those characters are on *Pose*. There are twelve transgender characters on streaming originals, doubled from the previous year's six, (however as mentioned above, four of these characters are problematic.) The most trans-inclusive streaming series are Netflix's *Tales of the City* and Amazon's *Transparent*.

"It's heartening to see television include more trans characters as part of the ensemble, and to see most of those characters being portrayed by trans actors. This year *Pose* and *Supergirl* are leading the way in terms of trans characters who are both fully human – and superhuman," said Nick Adams, GLAAD's Director of Transgender Media & Representation. "However, it's disturbing to see original content created in other countries airing on U.S. networks that still include deeply transphobic portrayals of trans characters. That type of content has no place on TV in 2018, and networks must be more responsible about what they put on the air."



## Representation in Alternative Programming



BOBBY BERK, KARAMO BROWN, TAN FRANCE, ANTONI POROWSKI, AND JONATHAN VAN NESS; NETFLIX'S QUEER EYE

Though unscripted content is not quantified in this report, it must be noted how impactful reality television and docuseries have been as a tool to accelerate acceptance as people are able to tell their own stories in their own words. As a medium, unscripted television began telling queer and trans stories long before scripted television started to catch up. Though not officially tabulated in this report, here are some highlights of alternative programming to celebrate.

One of the most popular reality shows of 2018 was Netflix's *Queer Eye*, a reboot of the groundbreaking Bravo show of the early 2000s. With the second season being released this summer, and the third season upcoming, *Queer Eye* adds a new spin to the show, where "The Fab Five" aren't limited to making over straight men, and have episodes featuring gay men, trans men, and women as the subjects of style and life makeovers as the men travel across the South. This fall, *Queer Eye* won the Emmy for Outstanding Structured Reality Programming.

Season ten of *RuPaul's Drag Race* aired on VH1 this summer, the series took home five Emmys this year. The show has already been renewed for an 11th season, as well as a fourth season of *All Stars*. This spring, Viceland aired *My House*, a docuseries following six members of New York's ballroom scene as well as looking into the larger scene as a whole. While a second season has yet to be announced, we hope the network decides to pick up additional episodes.

The 13th season of NBC's *America's Got Talent* featured a transgender singer, Brody Ray. Though Ray made it past judges cuts, he sadly was eliminated in week four. A fifth season of GLAAD Media Award-winning reality series *I Am Jazz*, which documents the life of trans teenager Jazz Jennings, is set to return to TLC in 2019.

## Representation in Daytime, Kids & Family Programming



GARNET (ESTELLE), PEARL (DEE DEE MAGNO HALL), AND STEVEN (ZACH CALLISON); CARTOON NETWORK'S *STEVEN UNIVERSE*

### Daytime Programming

NBC's *Days of Our Lives* brought fan favorite character Will Horton back from the dead this year, and news of this disrupts the wedding of his former husband Sonny and former lover Paul. Over the past year, the love triangle between the three of them was re-ignited, even though Will had no memory of his past. After multiple twists and turns, Will suddenly remembers his marriage to Sonny and the two share a kiss and become a couple once more. Last year, on ABC's *General Hospital* it appeared that the show had written off the character of Kristina Corinthos-Davis as she moved to Oregon with her former professor and girlfriend, Parker. However, Kristina has recently returned to Port Charles, and hopefully as a regular character on the show.

CBS' GLAAD Media Award-recipient *The Bold and the Beautiful* continues to feature transgender character Maya Avant (Karla Mosely). Though Maya hasn't been at the forefront of the show recently, she is still married with a young daughter and has storylines unfolding at her workplace, Forrester Creations. CBS' other flagship drama *The Young and the Restless* is still unfolding the story of couple Tessa and Mariah, who got together last fall. Currently, Mariah is helping her girlfriend out of a scrape with some smugglers, but hopefully this couple will survive the extreme situation.

### Kids & Family Programming

Representation in daytime kids and family television continues to grow in leaps and bounds. Over the summer, GLAAD Media Award-nominee *Steven Universe* held the first same-gender wedding on children's television. Characters Ruby and Sapphire concluded an arc with a bright and joyous wedding, officiated by protagonist Steven. This is just one of many queer characters and stories that *Steven Universe* continues to tell. Another popular Cartoon Network series *Adventure Time* recently wrapped its ten season run. In the series finale, the show confirmed a queer relationship between fan favorite characters Princess Bubblegum and Marceline the Vampire Queen with a sweet kiss.

Nickelodeon's *The Loud House*, another GLAAD Media Award nominee, follows the Loud family, which includes bisexual daughter Luna, a teenager who has had crushes on both girls and boys. *The Loud House* has also shown Howard and Harold McBride, the two dads of the main character's best friend. Disney's *Marvel Rising: Secret Warriors*, an animated TV film in their ongoing *Rising* franchise, includes lesbian hero America Chavez and her two moms when the audience sees a bit of her origin story. While this special didn't address America being a lesbian in any way, the ending has set her up as a member of this superhero team with the possibility of further exploration.

## Representation on Other SVOD Streaming Services



PAUL STAMETS (ANTHONY RAPP) AND HUGH CULBER (WILSON CRUZ), CBS ALL ACCESS' STAR TREK: DISCOVERY

Though, for the purposes of this report, GLAAD currently quantifies programming on the three major streaming services - Amazon, Hulu, and Netflix - many outlets are now creating original content and several include LGBTQ representation.

CBS All Access made waves with *Star Trek: Discovery* last year, which features the first gay couple in the *Star Trek* franchise. The GLAAD Media Award-nominated show portrays engineer Paul Stamets and medical officer Hugh Culber as integral to the ship's function as a crew, as well as exploring their lives as a couple. CBS All Access' *The Good Fight* includes lawyer Maia Rindell in the main cast and her girlfriend, Rose, recurs on the show.

Several other broadcast and cable networks are rolling out streaming services, as well. The CW has launched *Freedom Fighters: The Ray* and *Constantine: City of Demons*, both with queer leads. Other series based on DC properties and characters will begin airing on the new DC Universe platform starting this fall. A show based around bisexual character Harley Quinn is set to premiere in 2019, and we hope the show will showcase her bisexuality, which has to this point not been addressed in the DC Universe films.

Disney is planning to launch a new streaming service as well, which includes a new *High School Musical* series where the co-lead, Nini, has two moms. Sundance's streaming service, Sundance Now, premiered the groundbreaking series *This Close* in February which features a gay deaf co-lead portrayed by Josh Feldman who also co-created and writes for the show. It has already been renewed for a second season, and we can't wait to see it.

Another streaming service that has taken off in the past year is YouTube Premium (formerly YouTube Red), which offers original content for a monthly fee. One of the new series is *Step Up: High Water*, a series based on the film franchise which includes gay co-lead Tal and his love interest Johnny. The show has been renewed for season two. YouTube Premium continues to produce unscripted content with their LGBTQ talent, so there will likely be further projects from queer and trans creators on the platform.

Apple is developing several original scripted shows to roll out in 2019 when their streaming service is likely to launch. Though no exact release dates have been confirmed, there are several Apple shows that are likely to contain LGBTQ characters. *Dickinson*, a coming-of-age story of infamous poet Emily Dickinson, whom many prominent scholars believed to be queer, has already been ordered to series on the platform. Also coming to Apple is animated musical comedy *Central Park*, which includes out actor Tituss Burgess in the main cast.

Last summer, Facebook began producing original scripted content on its new platform Facebook Watch. The first long-form scripted show launched was comedy *Strangers*, following bisexual protagonist Isobel as she rents out her apartment to eccentric folks, and in the second season, stays in others' apartments in New York. Drama *Five Points*, produced by Kerry Washington, premiered on Facebook Watch this June, and stars out lesbian Hayley Kiyoko, as well as including queer characters. LGBTQ characters also appear on teen dramas *Turnt* and *SKAM Austin*.



## Representation in Spanish-Language Programming



GÉNESIS PÉREZ (MICHELLE DE ANDRADE), TELEMUNDO'S *MI FAMILIA PERFECTA*

LGBTQ inclusion in Spanish-language television unfortunately has been low in past years. GLAAD's reports *Casi Invisibles* and *Todavía Invisibles* showed that only three percent of overall characters were LGBTQ, and many of those characters were often stereotypical and/or minor roles with little or no relevant storylines.

The 2018-19 season seems to be ushering in a few more LGBTQ characters than in seasons past. Notably, Netflix has upped the queer content that viewers in the United States, Mexico and Latin America can enjoy.

Traditional networks, however, which are more accessible to many households, remain highly important in terms of providing the stories that the over 50 million Latinx people in the United States might tune in to watch.

Most of the scripted fare we see on Spanish-language television is broadcast on either Univision or Telemundo. Azteca América airs primarily non-scripted programming, as does Estrella TV. Both Estrella and Azteca include openly LGBTQ talent in the casts of entertainment or morning shows, as do Telemundo and Univision.

Netflix includes LGBTQ characters in some of its most watched shows, like *Elite*, which includes multiple queer characters, and *Ingobernable*, starring Kate del Castillo, as a First Lady whose daughter is queer. *Las Chicas del Cable* includes a bisexual character as one its four leads, and her love interest came out as trans in a recent season. Netflix also premiered *La Casa de las Flores* in August of 2018. The first season included one gay man, one bisexual man and one transgender woman as main characters. Some LGBTQ viewers

appreciated the number of queer characters in this dysfunctional family dramedy, but were disappointed by aspects of the portrayals. Both shows cast cisgender actors for transgender roles, a practice that proves harmful to the transgender community.

Telemundo has several shows with LGBTQ characters in the pipeline. *Mi Familia Perfecta* aired this summer and featured two high school soccer teammates, Génesis and Megan, who fall in love. Other shows including LGBTQ characters likely to air in 2019, according to Telemundo, may include *La Reina del Sur*; *Betty in New York*; *El Recluso*; *Falsa Identidad*; *Prisionero*; *El Señor de los Cielos*; *Señora Acero* and *El Baron*.

Univision's lineup in 2018-2019 could include more LGBTQ characters than in past seasons. Some of the shows to look out for are *Mi Marido Tiene Más Familia*, *LIKE*, *Amar a Muerte* and *Los Pecados de Barbara*. Additionally, *Brujas al Amanecer* and *Una Mujer Ideal* could possibly end up in the 2019 lineup as well, according to Univision, and both feature LGBTQ characters.

Inclusive story telling in Spanish-language television is important as LGBTQ Latinx people want to see our lives reflected in media we often have a strong cultural affinity with. This visibility can have a powerful effect on the way that mom and dad, *abuela* and *tia* and *tio* treat their LGBTQ family members.

Poll after poll shows strong Latinx acceptance for LGBTQ people, proving that audiences are ready to see LGBTQ characters and stories. Latinx millennials, defined as between 18 and 34, also identify as LGBTQ in high numbers—22% according to a GenForward survey project at the University of Chicago. The study points out that Latinx millennials were much more likely than other ethnic groups to self-identify as either LGBTQ or non-straight.

While we see some positive trends for the upcoming year, including more Latinx lesbians and LGBTQ characters with romantic interests, Spanish-language television is still sorely lacking when it comes to inclusion of transgender characters. Many of the trans characters who do make it to screen still fall into outdated tropes, and are often played by cisgender men, which is a practice that must stop. We hope Spanish-language networks seek out and work with producers telling modern stories that reflect the changing attitudes of Latinx people in the U.S., as well as Mexico and Central and Latin America. It's high time Spanish-language television, on traditional networks as well as on cable and streaming, give Latinx viewers, full, rich characters with interesting, relevant storylines.



# About GLAAD

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

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

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

## **Zeke Stokes**

Vice President of Programs  
[zstokes@glaad.org](mailto:zstokes@glaad.org)

## **Megan Townsend** (lead researcher, primary author)

Director of Entertainment Research and Analysis,  
GLAAD Media Institute  
[mtownsend@glaad.org](mailto:mtownsend@glaad.org)

## **Raina Deerwater** (assistant researcher, contributing author)

Entertainment Research Assistant,  
GLAAD Media Institute  
[rdeerwater@glaad.org](mailto:rdeerwater@glaad.org)

## **Nick Adams** (contributing writer)

Director of Transgender Media & Representation,  
GLAAD Media Institute  
[nadams@glaad.org](mailto:nadams@glaad.org)

## **Monica Trasandes** (contributing writer)

Director of Spanish Language & Latinx Media and Representation,  
GLAAD Media Institute  
[mtrasandes@glaad.org](mailto:mtrasandes@glaad.org)

## **Jeremy Blacklow**

Director of Entertainment Media  
[jblacklow@glaad.org](mailto:jblacklow@glaad.org)

## **Anthony Ramos**

Director of Talent Engagement  
[aramos@glaad.org](mailto:aramos@glaad.org)

## **Entertainment Media Interns**

Rebecca Down  
California State University Channel Islands  
Class of 2018

Chloe Burgin  
University of Puget Sound  
Class of 2019





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

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