

Where We Are on TV

2019-2020

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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 24 years, and this year marks the fifteenth study since expanding that focus into what is now the *Where We Are on TV (WWATV)* report. A great deal has changed for LGBTQ people in America since that first year where GLAAD counted only 12 series regular LGBTQ characters across all of broadcast and cable. Yet, our community finds itself in 2019 facing unprecedented attacks on our progress.

The role of television in changing hearts and minds has never been more important. Indeed, our nation's cultural institutions are being called to stand in the gap at this tumultuous time in the history of our movement for full acceptance.

GLAAD was founded by advocates who recognized the power of entertainment and media as the most powerful vehicle to share our stories – to combat negative or dehumanizing headlines, create a culture shift that makes it safe for LGBTQ people to live authentically as ourselves, and to offer hope and inspiration to young queer and trans people around the world. Today, there is more urgency than ever for our stories to be explored, and for the full diversity of the LGBTQ community to be featured in series that are connecting with audiences on such a personal level.

And GLAAD is seeing television lead that charge. In last year's WWATV study, GLAAD called on the industry to ensure that by 2020, 10 percent of series regular characters on primetime scripted broadcast series would be LGBTQ, and the industry has met that challenge. In a single year, broadcast surpassed that goal, climbing to a record high 10.2 percent of broadcast series regulars being LGBTQ characters.

In addition, those characters are exploring a wider variety of identities and experiences. For the first time in this report, GLAAD found that LGBTQ women outnumber LGBTQ men among broadcast characters, and for the second year in a row, LGBTQ people of color outnumber white LGBTQ people on broadcast. Among all platforms, we have also seen a welcome increase in transgender men following several years of this study calling on the industry to make this change.

The Public Religion Research Institute found that less than one-quarter of Americans have a close friend or family member who is transgender – and so the overwhelming majority of Americans learn about trans people from what they see in television, movies, and news. This is why the historic casting of Brian Michael Smith as Paul Strickland – primetime scripted broadcast TV's first Black, transgender man series regular character – on FOX's midseason drama *9-1-1: Lone Star* is so important.

We've also seen that inclusion is hugely impacted by a small handful of producers and creators who prioritize inclusion in their programming. Out power players Greg Berlanti, Lena Waithe, Ryan Murphy and ally Shonda Rhimes together account for 14 percent of all LGBTQ

representation across their 22 shows that are included in the study. While we celebrate the outstanding projects from these creators, diverse and accurate inclusion must be an institutionalized value at every network, studio, and production company. Rather than dependent on the whims of who each service may have a deal with.

Even as we congratulate the industry for accepting and meeting GLAAD's previous challenge, it is not enough just to have an LGBTQ character present to win an LGBTQ audience's attention. There needs to be nuance and depth to their story, and the slate of characters should reflect the full diversity of our community.

GLAAD and Harris Poll's *Accelerating Acceptance* study shows that 20 percent of Americans aged 18-34 are LGBTQ. And this applies across demographics – the General Social Survey from NORC at the University of Chicago this summer found that 23 percent of Black women in America 18-34 identify as bisexual, and the University's GenForward survey reports that 1 in 5 Latinx Millennials are LGBTQ.

So this year, we are issuing a new challenge. GLAAD is calling on the industry to ensure that 20 percent of series regular characters on primetime scripted broadcast series are LGBTQ by 2025. Further, we would challenge all platforms to make sure that within the next two years, half of LGBTQ characters on every platform are people of color. While broadcast has actually hit this mark two years in a row, cable and streaming have yet to reach this goal. These two steps are key moves towards ensuring that entertainment reflects the world in which it is created and the audience who consumes it.

The TV landscape continues to widen dramatically with several high profile new streaming services launching in the next year. Each of these services will need to fill their lineups with series that will entice audiences to subscribe, and they all represent a new opportunity to break ground with stories and characters that we have not seen before.

Several LGBTQ projects have already been announced for these new services, and GLAAD's Media Institute is working as an active partner in providing training, consultation, and actionable research to writers, producers, casting agents, networks, and platforms to create and uplift the best LGBTQ content possible.

#RepresentationMatters now more than ever – this idea is at the heart of GLAAD's work every single day and the base of our 34-year history. Thank you for supporting our work.



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 2019-20 television season. Counts are based on original scripted series premiering, or which are expected to return to air, in primetime between June 1, 2019 and May 31, 2020 and for which casting has been announced or confirmed by networks. TV movies or film specials are not included in GLAAD’s tally. Primetime begins at 8:00 p.m. ET and PT and ends at 11:00 p.m. ET and PT (10:00 Central and Mountain), Monday through Saturday. On Sunday, primetime begins at 7:00 p.m. ET and PT.

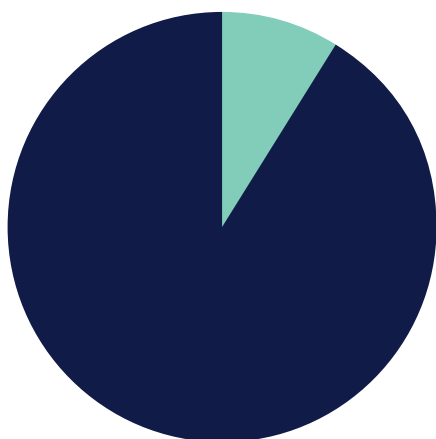
This season marks the twenty-fourth year GLAAD has quantifiably tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted primetime programs across both broadcast and cable networks, and now original series on several streaming services.

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 announced as series regular characters across a connected universe of series, such as John Constantine (Matt Ryan) on The CW’s interconnected *Arrow*-verse series, the character is counted only once.

As cable television lacks standardized seasons in contrast to broadcast, GLAAD is able to track the presence of LGBTQ regular and recurring characters on primetime scripted original series. This year, the *Where We Are on TV* report counts characters on scripted series premiering or expected to premiere a new season on primetime cable television between June 1, 2019 and May 31, 2020, and looks at anticipated casts for the 2019-20 season as confirmed by networks.

Four 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 a new season between June 1, 2019 and May 31, 2020 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 exclusive U.S. distribution rights.

As of the publication 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.



Diversity of Regular Characters on Primetime Scripted Broadcast, 2019-2020 Season

Straight
90.1% (792 characters)

LGBTQ
10.2% (90 characters)*

* Three (3) transgender characters are also straight.

Executive Summary

Of the 879 regular characters scheduled to appear on broadcast scripted primetime television this season, 90 (10.2 percent) are LGBTQ. In last year's study, GLAAD called on the broadcast networks to ensure that 10 percent of primetime broadcast scripted series regulars were LGBTQ by 2020. The networks met and exceeded this call in just one year. This is the highest percentage GLAAD has found in the fifteen years this report has counted all broadcast series regulars. There are an additional 30 LGBTQ recurring characters.

Representation on Cable TV

The number of regular LGBTQ characters counted on scripted primetime cable for the 2019-20 season increased to 121, with 94 additional recurring characters, bringing the total to 215 LGBTQ characters.

Representation on Streaming Originals

There were 109 LGBTQ regular characters counted on original scripted streaming programming on the services Amazon, Hulu, and Netflix. There are also an additional 44 recurring characters, for a total of 153 LGBTQ characters.

Bisexual+ Representation

Bisexual+ characters make up 26 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 (90 women, 36 men, and two non-binary people).

Transgender Representation

This year, there are 38 regular and recurring transgender characters across all three platforms tracked (broadcast, cable, and streaming originals on Amazon, Hulu, Netflix). This includes 21 trans women, twelve trans men, and five characters who are non-binary. Of the 38, 31 (82 percent) are portrayed by transgender actors.

Asexual Representation

This is the third year where GLAAD has counted asexual characters in our annual count. Asexual representation was cut in half when Freeform's *Shadowhunters* came to an end earlier this year. Unfortunately, the only remaining asexual character, Todd Chavez on Netflix's *BoJack Horseman*, will also not return next year as the series is headed into its final season. No additional asexual characters have been added.

Representation of Women, Broadcast

Broadcast hits a new record high percentage: 46 percent of regular characters counted on broadcast primetime television were women. This is up three percentage points from last year and a record high, but still underrepresents the reality that women make up 51 percent of the U.S. population.

Representation of People of Color, Broadcast

Of the 879 series regulars counted on broadcast television, 47 percent (409) of characters are people of color, a three percentage-point increase from the previous year and a new record high. The racial diversity of LGBTQ characters on broadcast and cable also increased significantly, while streaming saw a decrease.

Representation of People with Disabilities, Broadcast

The number of series regular characters with a disability has once again seen a slight increase to 3.1 percent, but this number is still a severe underrepresentation of the population. Across all platforms, there are nine characters with HIV and AIDS, an increase from the seven characters counted last year.

Summary of Broadcast Findings

- Of the 879 series regular characters counted on 111 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 90 series regulars are LGBTQ. This is a significant increase from the previous year's 75 LGBTQ regulars.
- The overall percentage of LGBTQ series regular characters on scripted broadcast is 10.2 percent of all series regular characters, an increase of 1.4 percentage points from the previous year's 8.8 percent (75 of 857). 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 30 recurring LGBTQ characters on scripted primetime broadcast programming. This is down from the previous year's 38 recurring LGBTQ characters. This makes a total of 120 regular and recurring LGBTQ characters on primetime scripted broadcast series, up from last year's 113.
- In line with the previous year's report, gay men again make up the majority of the 120 total regular and recurring LGBTQ characters at 38 percent (46 characters). This is one character fewer than last year, and a decrease of four percentage points.
- Lesbian representation sees a significant increase year-over-year to 33 percent (40) of regular and recurring LGBTQ characters. This marks an eight point increase from the previous year.
- Bisexual+ representation has dropped this year after a slight uptick the previous year. Bi+ characters make up 25 percent of regular and recurring LGBTQ characters, a decrease of four percentage points from last year. There are 21 bi+ women and nine bi+ men.
- There are seven (5.8 percent) transgender characters expected on broadcast network's primetime scripted programming; five regular characters and two recurring characters. This represents an increase of one character and nearly half a percentage point from the previous report. Of the seven transgender characters, two are trans women, four are trans men, and one is non-binary. Further, four of the transgender characters are straight, one is a lesbian, and two are bisexual+.
- There are zero asexual characters expected on primetime scripted broadcast series.



KATE KANE/BATWOMAN (RUBY ROSE), THE CW'S *BATWOMAN*

Broadcast television overall posted significant growth this year with an increase in both the number and total percentage of LGBTQ series regular characters, though there was not an increase at every network individually as in the previous year. One area that stands out where broadcast has notably improved is in the representation of lesbian characters, up eight percentage points to 33 percent of LGBTQ regular and recurring characters.

This puts primetime scripted broadcast series back to where the platform was in the 2015-16 season. That year saw the deaths of many lesbian and bisexual+ women characters – part of the decades-long “Bury Your Gays” trope – and broadcast has been slow to recover in the years since. It is worth pointing out that summer and early fall of 2019 programming has included the death or presumed death of several queer women – including lead character Annalise Keating on the final season of ABC's *How to Get Away with Murder*. It is critical that these instances prove to be anomalies rather than a resurgence of this dangerous trend.

Notably, far more of the lesbian characters expected in the 2019-20 season are series regulars than in previous years, meaning they will likely have a better chance of surviving the year and moving forward in additional seasons.

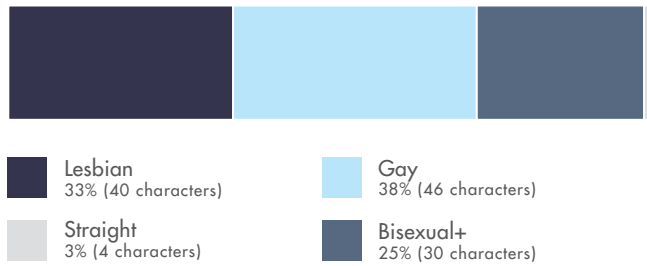
As has been the case in previous years, gay men continue to make up the majority of the LGBTQ regular and recurring characters on broadcast.

In the real world, bisexual+ people actually make up the majority of the community, but on broadcast television, this group experienced the most significant drop in percentage of representation year-over-year: bisexual+ characters are down four percentage points to 25 percent (30 total characters) of LGBTQ regular and recurring characters on broadcast. UCLA'S The Williams Institute has collected data which shows that bi+ people actually make up 52 percent of LGB people.

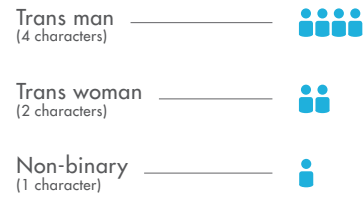
In last year's report, GLAAD encouraged broadcast series to include more LGBTQ lead characters in the next season of scripted programming, and this year will see a welcome increase in that area.

The CW's *Batwoman* is making history this fall with the first lesbian superhero title character, as out actress Ruby Rose picks up the cape of Kate Kane/Batwoman. *Variety* reported that both Ipsos and Parrot Analytics found that *Batwoman* led the fall's new freshman broadcast slate “in terms of both viewers ‘aware’ of a show, and the ‘demand’ for a show.” The show will also include Kate's romantic life, with her ex-girlfriend Sophie as a regular character, as well as new romances on the horizon. Kate's introduction follows several other

Sexual Orientation of LGBTQ Characters on Broadcast Networks



Gender Identity of Trans Characters on Broadcast Networks



Broadcast Networks by LGBTQ Character Inclusion, Ranked

(Percentage of LGBTQ series regulars of all series regulars)

Rank	Network	Percentage
#1	The CW	15.4%
#2	NBC	12.5%
#3	ABC	10.4%
#4	FOX	7.9%
#5	CBS	5.5%

Greg Berlanti produced *Arrow*-verse shows with leading LGBTQ characters including lesbian hero Anissa/Thunder and Grace on *Black Lightning*; Alex, Nia/Dreamer, and Kelly on *Supergirl*; Sara/White Canary, Ava, and Constantine on *DC’s Legends of Tomorrow*, and more.

Another new series with a queer leading character is ABC’s *Stumptown*, an adaptation of the comic book series of the same name, which centers on Dex, a bisexual veteran and private investigator with a gambling problem. Dex also lives with PTSD after an explosion in Afghanistan that killed her childhood sweetheart, making her one of only a handful of LGBTQ characters with a disability on broadcast.

The number of transgender men characters on broadcast is up from previous years; trans men have long been invisible in entertainment media. Ryan Murphy’s new spinoff *9-1-1: Lone Star* has made history with the casting of Brian Michael Smith. He becomes broadcast TV’s first actor who is a Black transgender man to be a series regular, and he will portray the first Black transgender man series regular character on broadcast. Smith will star as Paul Strickland, a firefighter who has “a gift for observation worthy of Sherlock Holmes” on the midseason series. Casey (Alex Blue Davis) will continue to recur on ABC’s *Grey Anatomy*, and NBC’s *Good Girls* will continue to explore the story of a young trans boy (Isaiah Stannard) who came out to his mother as trans in the second season to wholehearted love and acceptance. NBC’s new drama *Council of Dads* will introduce a central transgender character, a fall drama will include a recurring transgender woman played by an actress who is also trans, and another broadcast drama will feature a non-binary character (though the details are under embargo at time of printing).

Broadcast is the only platform tracked where LGBTQ people of color outnumber white LGBTQ people. Some of the LGBTQ-inclusive series featuring queer and trans people of color that will premiere during this reporting cycle include *Katy Keene*, *9-1-1: Lone Star*, *Carol’s Second Act*, *Council of Dads*, *Batwoman*, *Pandora*, and more shows with characters who are under embargo at the time of printing. Some returning LGBTQ-inclusive broadcast series in this reporting period include *Chicago Fire*, *This is Us*, *A Million Little Things*, *Brooklyn Nine-Nine*, *All American*, *Grey’s Anatomy*, *Superstore*, *Charmed*, *The Conners*, *Single Parents*, *Blindspot* and *Roswell, New Mexico*, among others.

GLAAD’S RECOMMENDATIONS

Though year-over-year the total number of LGBTQ characters on broadcast scripted programming is up, it is still worth noting that several of the characters counted here (29) will not be returning in next year’s report due to announced cancellations and series finales. We would encourage network programming teams to be deliberate in seeking out LGBTQ content in their 2020 slates, particularly stories featuring bisexual+ characters after this year’s significant drop in representation of that community on broadcast.

Additionally, in last year’s report, GLAAD noted that many series also only include one LGBTQ character among a group of several straight, cisgender characters. While there are series which include multiple LGBTQ characters among an ensemble (*Brooklyn Nine-Nine*, *DC’s Legends of Tomorrow*, *Grey’s Anatomy* to name a few), the broadcast networks have not yet produced a primetime, scripted series with a majority cast of LGBTQ characters in the way that cable and streaming have. We would like to see them follow the example of series like *Pose*, *The L Word*, *Queer as Folk*, *Looking*, *Banana*, *Cucumber*, *Tales of the City* and more, which have centered the stories of LGBTQ characters.

GLAAD and Harris Poll’s *Accelerating Acceptance* study shows that 20 percent of Americans 18 to 34 – a key demographic for networks to court, as well as the rough age range where several characters fall – identify as LGBTQ.

At a time when viewers have more options for entertainment than ever before, Hollywood must include lead LGBTQ characters whose stories are told with nuance and depth that reflect the real world that audiences know if they want to retain and grow their audiences.

Summary of Cable Findings

- The number of LGBTQ regular characters on scripted primetime cable programs has increased to 121, up by one from the previous year.
- Recurring LGBTQ characters on scripted primetime cable have also increased, up to 94 from 88 in the last year's report. This brings the overall count to 215 regular and recurring LGBTQ characters expected; this represents an increase of seven from last year's total (208).
- Gay men again make up the majority of the regular and recurring LGBTQ cable characters, though at a smaller margin than before. Gay characters account for 34 percent (74) of all LGBTQ regular and recurring cable characters. This is a decrease of nine percentage points and 16 characters from the previous year's study.
- Lesbian representation is up significantly on cable year-over-year, up from 53 to 65 characters or 30 percent of LGBTQ regular and recurring cable characters. This is a jump of four percentage points from last year's findings.
- After two years of decreases, representation of bi+ women on cable is up this season to 22 percent or 48 characters. This is an increase of three percentage points from the previous year, though still not as high as the 2016-17 year (25 percent). However, bi+ men are down. The previous year saw a growth for the first time in three years, but this year bi+ men fell to six percent (13) of LGBTQ characters. This is a decrease of two points and three characters from the previous year.
- The number of regular and recurring transgender characters on cable has majorly increased since the previous year, up to 20 from eight. These 20 characters represent 9.3 percent of the 215 LGBTQ regular and recurring characters on primetime scripted cable, an increase of 5.4 percentage points. Of these characters, fourteen are transgender women, four are trans men, and two are non-binary.
- Among the 215 LGBTQ regular and recurring characters counted on cable, 48 are not expected to return next year due to series cancellations, announced finales, anthology series format, or characters being written off but who appear as regular or recurring characters during the stated research period.
- There are zero asexual characters expected on primetime scripted cable shows.



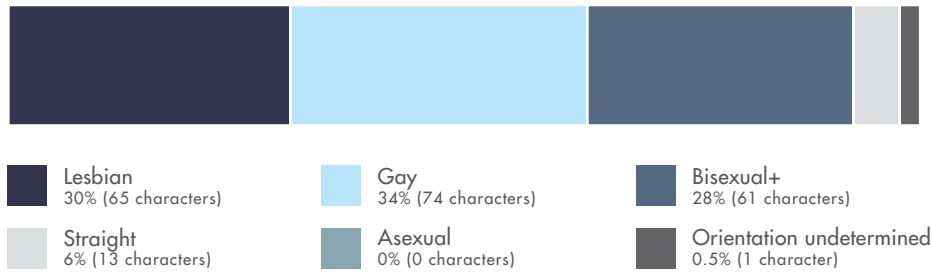
FINLEY (JACQUELINE TOBONI), MICAH LEE (LEO SHENG), DANI NUNEZ (ARIENNE MANDI), AND SOPHIE SUAREZ (ROSANNY ZAYAS), SHOWTIME'S *THE L WORD: GENERATION Q*

For the second year in a row, there has been a change in the most LGBTQ-inclusive network on cable. Showtime counts 38 regular and recurring LGBTQ characters in primetime scripted series in this research period, with the majority appearing on the upcoming series *The L Word: Generation Q*. Other LGBTQ-inclusive Showtime series include *Billions*, *The Chi*, *Kidding*, *The Affair*, *Black Monday*, *Ray Donovan*, and *Shameless*. While GLAAD is looking forward to the premiere of Lilly Wachowski's upcoming Showtime series *Work in Progress*, which will feature several queer and trans characters, the series is not included in this tally as the show will be airing just outside of primetime as defined by this report's methodology.

FX is the runner up at 31 regular and recurring characters, up from 23 the previous year when the network took the top spot on cable. Freeform is in a close third at 26 LGBTQ regular and recurring characters expected in the 2019-20 season, up from 21 in the previous report. These three networks together account for 95 LGBTQ characters or 44 percent of all LGBTQ representation on cable television this season. Additionally, these three networks count 15 of the 20 transgender characters (75 percent) on cable.

One of the most anticipated shows of the winter is Showtime's sequel series *The L Word: Generation Q*, an updated take on the 2004-09 original that will explore where some of those characters ended up and follow a new group of young lesbian, bi+, and trans people in L.A. *Generation Q* has notably taken steps to update the series for 2019 and be more inclusive than the original; which has been dinged for a lack of racial diversity, and negative portrayals of bi+ women and trans people. *Generation Q* includes two trans men in its cast - half of the trans men on cable - played by actors who are also trans (Brian Michael Smith and GLAAD Campus Ambassador alumnus Leo Sheng). The series counts 18 total LGBTQ regular and recurring characters, including returning co-leads Bette, Shane, and Alice.

Sexual Orientation of LGBTQ Characters on Cable Networks



Cable Networks by LGBTQ Character Inclusion, Ranked

Rank	Network	Count
#1	Showtime	38
#2	FX	31
#3	Freeform	26

Gender Identity of Trans Characters on Cable Networks



FX's *Pose* returned this summer for a second season, with a third season ordered less than a week after the season premiere, with more than 10 regular and recurring LGBTQ characters in the second season. Another noteworthy summer show is HBO's hit drama *Euphoria*, which centered on Rue, who returns from rehab and falls in love with Jules (Hunter Schafer), a new girl in town who is trans.

Coming up later this season is the fourth season of *One Day at a Time*, which was saved by Pop TV after being cancelled by Netflix. The pickup followed a dedicated fan-organized campaign that ran during the full four months between cancellation and pickup. *One Day at a Time* is the first cancelled Netflix series to be revived by a cable network. The final season of *Schitt's Creek* will also come to Pop TV this January.

Freeform's midseason dark comedy *Everything's Gonna Be Okay* will feature a gay lead, played by out showrunner, writer, and star Josh Thomas. Thomas also has told press the series will include a romance for his character, Nicholas. BET's *Twenties*, a comedy from Lena Waithe and loosely inspired by her own experiences, is set to premiere in 2020 and will feature a lesbian lead, Hattie. The series will join another queer-inclusive Waithe-produced show, *Boomerang*, on BET's lineup of scripted programming.

Some of the new LGBTQ-inclusive cable series which have or are expected to premiere in this research period include HBO's *Mrs. Fletcher*, OWN's *David Makes Man* and *Ambitions*, and Starz' *Hightown* which follows a lesbian Fishery Service Agent in Provincetown who reluctantly has to start investing in her work after finding a body in Cape Cod Bay. Other highlights of returning LGBTQ-inclusive shows include Starz' *Vida*, BBC America's *Killing Eve*, Freeform's *The Bold Type* and *Good Trouble*, TV Land's *Younger*, and Sundance TV's *This Close*.

GLAAD'S RECOMMENDATIONS

As noted earlier in this chapter and similarly to last year's study, it is important to put the increased number of LGBTQ characters on cable into context. Forty-eight of the characters counted here will not return in next year's report due to series cancellations, announced finales, anthology series format, or characters being written off but who appear as regular or recurring characters during the stated research period. Further, close to half of all LGBTQ representation on cable (44 percent) is housed on three networks (Showtime, FX, Freeform). There are six series on cable that each count six or more LGBTQ characters. The characters on those series represent 28 percent (60) of all representation on cable.

While many of these shows are outstanding, we need to see more LGBTQ characters introduced on new series, as currently, if one of those six series were to end, there would be a notable decrease in inclusion across cable as a whole. Similarly, we would encourage other networks to follow the examples of Showtime, FX, and Freeform and introduce series starring multiple LGBTQ characters. Those shows have paid off with passionate viewers, social buzz, and critical praise alike, and other networks have an opportunity to bring those eyes to their network by including nuanced and diverse LGBTQ characters and stories.

Summary of Streaming Findings

- This year, GLAAD found 109 regular LGBTQ characters on original scripted series on the streaming services Amazon, Hulu, and Netflix, an increase of 34 from last year's tally. There are an additional 44 recurring LGBTQ characters, an increase of seven from last year. This totals to 153 characters on streaming, an increase of 41 characters overall from the previous year's total of 112.
- Gay men make up 42 percent (64) of LGBTQ regular and recurring characters on scripted streaming series, which is up seven percentage points from last year. This is the second year of significant increases among gay men on streaming, as last year saw an increase of 11 percentage points.
- Lesbians make up 30 percent (46) of the 153 characters on streaming, which is a decrease of three percentage points from the previous year but an increase of nine characters. This is the third year in a row that this percentage has gone down.
- This year, 14 percent (21) of the 153 LGBTQ characters on streaming are bisexual+ woman, a decrease of three percentage points from the previous year, and a huge drop from the 30 percent that bi+ women represented on streaming in 2017-18. There was a slight uptick in bisexual+ men, up to nine percent (14 characters) from last year's eight percent. One bi+ character is non-binary.
- Streaming has seen a significant drop in the percentage of trans characters, down to seven percent (11 characters), a drop of four percentage points and one character from last year. This is the first time since GLAAD began counting original streaming series on these services four years ago that streaming has not included the highest number of transgender characters.
- Streaming series has seen a dip in racial diversity with 41 percent of LGBTQ regular and recurring characters counted as people of color, down seven percentage points from last year. While this is still highly improved from the 23 percent of LGBTQ characters who were people of color in the 2017-2018 season, this is still the lowest percentage of LGBTQ people of color among all three platforms tracked.



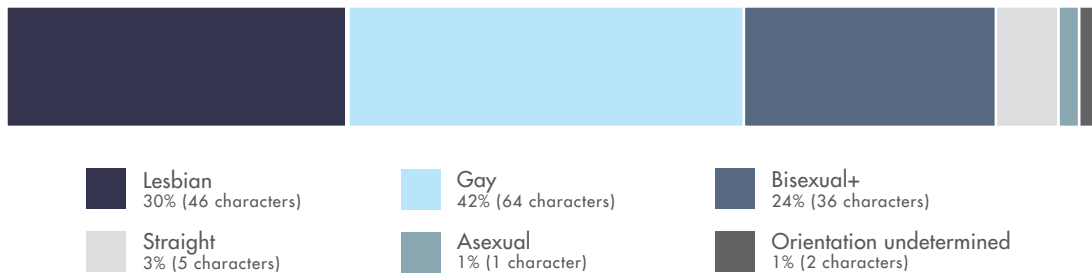
JAMES SULLIVAN (THEO GERMAINE), PAYTON HOBART (BEN PLATT), AND MCAFEE WESTBROOK (LAURA DREYFUSS), NETFLIX'S *THE POLITICIAN*

Netflix again counts the highest number of LGBTQ regular and recurring characters on their scripted originals among the services tallied here. This has been the case each year since GLAAD began gathering data on streaming original series four years ago in the 2015-16 *Where We Are on TV* study. This year, GLAAD counted 121 LGBTQ characters on the streaming service, an increase of 33 characters from the previous year. It is worth noting, however, that the services' two most LGBTQ-inclusive shows will not be returning – *Tales of the City* aired as a miniseries in June, and long-running *Orange Is the New Black* aired its final season in July. In fact, 30 LGBTQ characters on Netflix series will not be returning in next year's report, while 19 more have already been announced to have a final season slated for next year's research period.

The final season of the animated comedy *BoJack Horseman* will air this winter. The series features the only asexual character tracked in this report, Todd Chavez. The most recent seasons of *Designated Survivor* and *Dear White People* both introduced new gay characters who were HIV positive; the former has been cancelled, and the latter has a final season slated for next year. *Trinkets*, a new series about a group of teenage thieves, features a lesbian lead character. The show will also air a final season next year.

Other LGBTQ-inclusive Netflix series include the animated kids and family series *She-Ra and the Princesses of Power* and *Twelve Forever*, both of which have queer woman leads and paint LGBTQ characters as an essential part of programming intended for younger audiences. Ryan Murphy's first Netflix series, *The Politician*, has a bisexual lead and several LGBTQ characters in the ensemble, including the character of James, a trans man played by trans actor Theo Germaine. British comedy *Sex Education* includes many LGBTQ young

Sexual Orientation of LGBTQ Characters on Streaming Networks



Streaming Services by LGBTQ Character Inclusion, Ranked



Gender Identity of Trans Characters on Streaming Networks



people in the ensemble, and depicts their stories realistically and with heart, which has won over fans and critics alike. RuPaul has confirmed to press that his scripted series *AJ and the Queen*, in which he also stars, will premiere this January.

This season, Hulu counts 24 LGBTQ characters in its original and exclusive content, which is an increase of six from the previous year. Hulu is also breaking ground when it comes to programming for younger audiences, with the animated adventure series *The Bravest Knight*, which follows a prince and a knight (voiced by out actors Wilson Cruz and T.R. Knight) who are raising their daughter together. Other highlights include comedy *Shrill*, which will return for a second season – and features an ensemble with multiple queer characters. Drama *The Handmaid’s Tale* continues to tell the stories of its lesbian characters, while *Marvel’s Runaways* continues to explore the romantic relationship between Karolina and Nico, a lesbian and a bisexual superhero respectively. Hulu also has several high-profile shows launching throughout the remainder of the TV season that include queer characters.

Amazon confirmed eight characters on the platform’s original scripted series. This fall saw the end of long-running comedy *Transparent*, and with its end, there are no remaining transgender characters on Amazon original programming. Because the *Transparent* musical finale was a stand-alone film special and not an episodic season, GLAAD did not count the finale special in this year’s tally. Even so, the legacy that *Transparent* left behind and the careers of the transgender actors, writers, producers, and crew who

have advanced to new projects is still important to recognize. Amazon’s fantasy drama *Carnival Row* launched with a big marketing push this summer and included co-lead character Vingette Stonemoss, a pansexual faerie whose former relationship with another woman is included in the series. Amazon will also continue Syfy’s *The Expanse*, which includes lesbian character Annushka “Anna” Volovodov.

GLAAD’S RECOMMENDATIONS

There was a disappointing drop in transgender characters on streaming services, with neither Amazon nor Hulu including any transgender characters on their upcoming original programs. This is something that must change in future reports. Though this is an area where Netflix is doing better currently, they will need to introduce new queer and trans-inclusive TV projects on the service to offset the series they are losing over the next two years. One announced upcoming Netflix series that we’re excited to see is the animated adult series *Q-Force*, though no date has yet been given. Streaming also has the lowest racial diversity among LGBTQ characters of any of the tracked platforms, an area that all three streaming services should be looking toward improving in their new ongoing lineups.

Gender Representation



JULES VAUGHN (HUNTER SCHAFFER) AND RUE BENNETT (ZENDAYA), HBO'S EUPHORIA

In this year's study, women make up 46 percent (402) of the 879 series regulars on primetime scripted broadcast series, a three-point increase from the previous year's report. This is the highest percentage of women series regular characters found since GLAAD began tracking all broadcast series regular characters in 2005. The previous high was 45 percent women in the 2012-13 season. Notably, all five of the broadcast networks increased or held steady their percentage of women regular characters. Though this is a very welcome increase to see from the past few years of stagnation, it remains five percent short of the actual U.S. population, which is comprised of 51 percent women, according to the 2018 Census Bureau.

With women making up 49 percent of network series regulars, The CW once again comes the closest to accurately representing the U.S. population of women. This is an increase of three percentage points from the previous year for the network.

This year, there are 199 series regulars on broadcast television who are women of color. This represents 23 percent of all series regular characters. Women of color represent 49 percent of all characters of color, and 49.5 percent of all women characters.

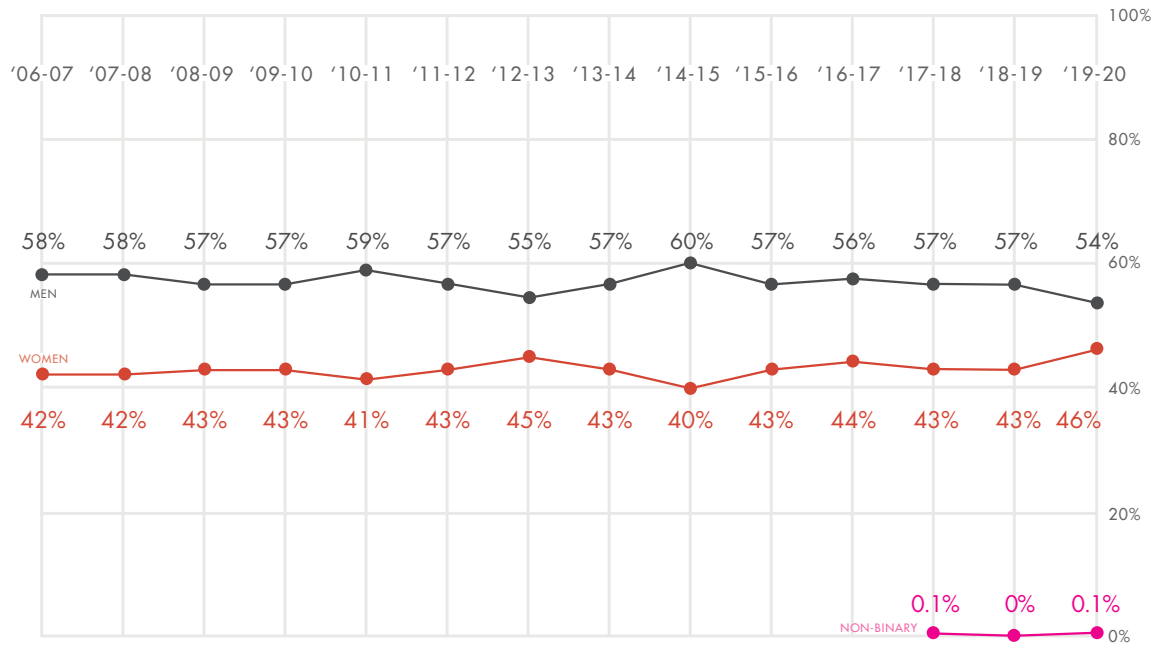
On broadcast, there are 85 Black women (21 percent of all women regular characters), 43 Latinx women (11 percent), 36 Asian Pacific-Islander women (nine percent), and 35 women of another race or multiracial (nine percent). There are 203 white women (50.5 percent of all women regular characters). One non-binary character is white.

This year, the largest gender discrepancy is between white characters. There are 264 white men and 203 white women. The gender balance between characters of colors overall comes closer to parity, 199 series regular women of color and 210 men of color. There are 85 Black women series regular characters, and 111 Black men characters. In all other demographics, women outnumber men. Latinx women outnumber the men, 43 women to 37 men; while there are 36 Asian Pacific-Islander (API) women and 31 API men, and there are 35 women characters of another race or multiracial compared to 31 men.

For the first time in this report, LGBTQ regular and recurring women on broadcast outnumber the men. Of the LGBTQ regular and recurring characters, 53 percent are women, and 47 percent are men. There is one non-binary character, who makes up one percent. This is an increase from 49.6 percent women last year. This increase is exciting to see, given that LGBTQ women have been historically underrepresented in media.

Of the 120 LGBTQ regular and recurring characters across broadcast, 40 are lesbians (33 percent), 21 are bi+ women (18 percent), two are straight transgender women (two percent), and one character is non-binary (one percent). That character is also a lesbian. Additionally, there are 46 gay men (38 percent), nine bisexual+ men (eight percent), and four transgender men (three percent). Of the trans men, two are straight and two are bisexual+.

Broadcast Gender Balance of Series Regular Characters Over Time



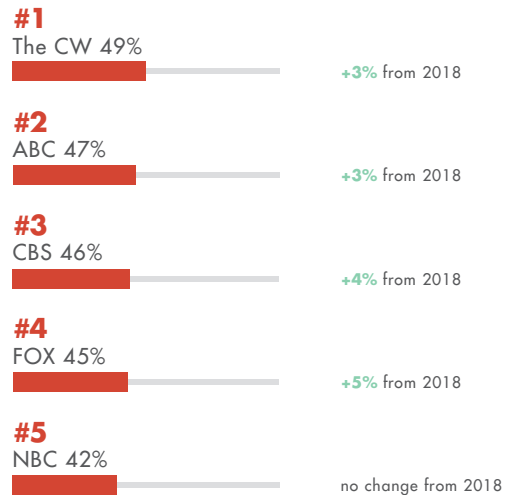
This is a welcome increase in lesbian characters, though an unfortunate drop in bi+ women and trans women. Gay men continue to have the highest single identity percentage amongst LGBTQ characters, though the percentage has dropped by four points. The percentages of bi+ men and non-binary characters remain consistent, while the number of trans men has doubled.

On cable, the gender balance of LGBTQ characters leans heavily toward women, with 57 percent of LGBTQ regular and recurring characters on cable being women, while 42 percent are men, and one percent are non-binary.

On primetime scripted cable TV, there are 215 regular and recurring LGBTQ characters. Of those characters, 65 (30 percent) are lesbians, 48 (22 percent) are bisexual+ women, and 14 (seven percent) are transgender women. Of the trans women, one is a lesbian, two are bisexual+, and the remaining 11 are straight. There are 74 (34 percent) gay men on primetime cable, 13 (six percent) bisexual + men, and four (two percent) trans men. Of them, two are straight, one is gay, and one has an undisclosed sexual orientation. There are also two (one percent) non-binary characters, one who is a lesbian and one who is bisexual.

Last year, streaming was the only platform on which there were more LGBTQ women than LGBTQ men; and now they are at closer to a parity. This year, there are 50 percent men and 49 percent women. There are two non-binary characters on streaming, accounting for one percent.

Percentage of Women Series Regulars by Broadcast Network



Of the 153 regular and recurring LGBTQ characters counted in streaming, 46 (30 percent) are lesbians, 21 (14 percent) are bisexual+ women, and five characters are trans women (three percent). Of them, three are straight, one is bisexual, and one has an unknown sexual orientation. There are also 64 gay men (42 percent), 14 bisexual+ men (nine percent), and four trans men (three percent); three of whom are bisexual+ and one who is gay. There are two non-binary characters (one percent) on streaming; one who is bisexual, and one who has an unknown sexual orientation.

Race & Ethnicity



DANIEL KUTCHER (JEAN-LUC BILODEAU) AND DR. LEXIE GILANI (SABRINA JALEES), CBS' CAROL'S SECOND ACT

- ABC leads the five broadcast networks this season in racial diversity at 52 percent of their series regular characters being POC. This is an increase of seven percentage points from the previous year, and moved ABC up from its previous third place tie.
- The CW comes in at a very close second, 51 percent of the network's series regulars are POC. This is an increase of five percentage points from last year, when the network was again at a close second in the lineup.
- NBC is in the middle of the pack with 48 percent of their series regulars being people of color. This is a one-percentage point increase from their percentage last year, though that report did find them in first place.
- CBS, though still on the lower end of the networks, had a four-percentage point increase year-over-year, coming in at 41 percent series regulars of color.
- FOX, the only broadcast network to decrease in racial diversity year-over-year, comes in at 40 percent series regulars of color, a five-point decrease from last year.
- Of the 66 characters that were marked as "Multiracial or Other Race," 52 are multiracial, nine are Middle Eastern or North African, and five are Native American or First Nations.

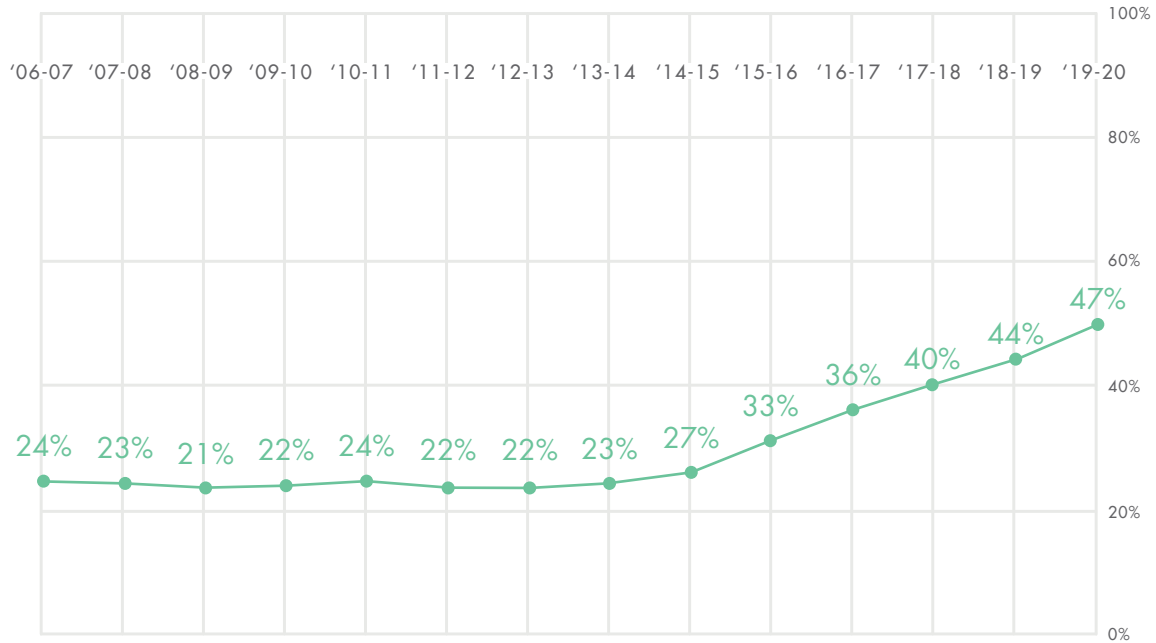
This year, there was another increase in overall racial and ethnic diversity among series regulars on broadcast scripted series. Of the 879 series regulars counted, 409 (47 percent) are people of color (POC). This marks a three-percentage point increase year-over-year, and sets another record high percentage for POC representation on broadcast television since GLAAD began gathering data for all series regulars in 2005-06.

This increased racial diversity in the broadcast networks is also reflected in their LGBTQ characters. Last year was the first time that LGBTQ people of color outweighed white LGBTQ people. This year, there are again slightly more LGBTQ POC than LGBTQ white characters, an exciting increase given that LGBTQ POC have been historically underrepresented. Of the 120 LGBTQ regular and recurring characters on broadcast, 62 (52 percent) are people of color. This is a two-percentage point increase from last year and six more characters.

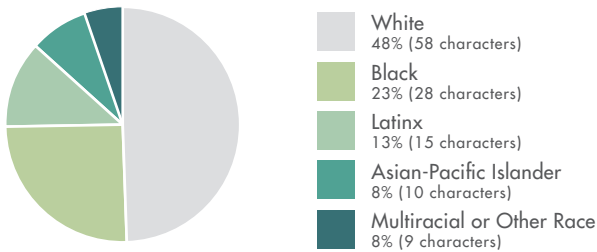
Once again, racial diversity of LGBTQ characters on cable is a few percentage points behind broadcast. Of the 215 LGBTQ characters counted on cable, 48 percent (103 characters) are people of color. This an increase of two percentage points from last year. Three additional characters (one percent) are non-human.

Streaming is the only platform where the racial diversity among LGBTQ regular and recurring characters has decreased year-over-year. Of the 153 LGBTQ characters on streaming series, 41 percent (63) are people of color. This is a decrease of seven percentage points from last year. An additional six characters (four percent) are non-human.

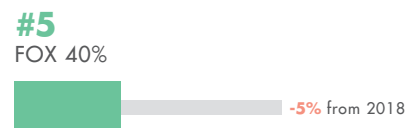
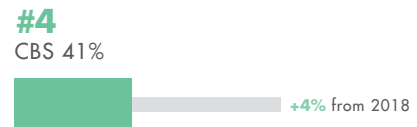
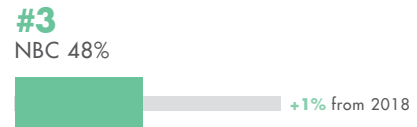
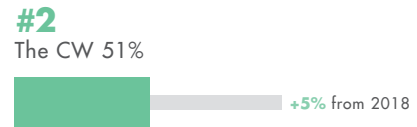
Broadcast Representation of People of Color Over Time, Series Regulars



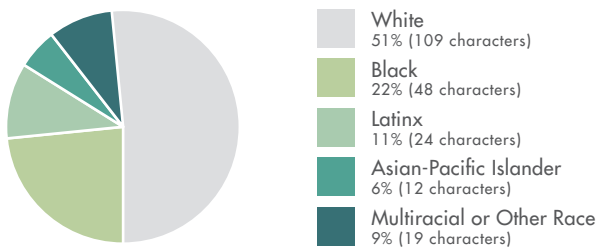
Racial Diversity of LGBTQ Characters on Broadcast



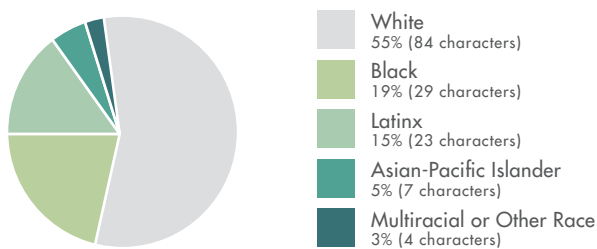
Representation of People of Color by Broadcast Network



Racial Diversity of LGBTQ Characters on Cable Networks



Racial Diversity of LGBTQ Characters on Streaming Services



Representation of Black Characters



KELSEY (NIA JERVIER) AND BROOKE (COURTNEY SAULS), NETFLIX'S DEAR WHITE PEOPLE

Of the 879 primetime broadcast series regulars counted in the 2019-2020 season, 22 percent (196) of the characters are Black. This is an equal percentage to last year's study, which was a record high percentage for inclusion of Black series regulars on broadcast TV.

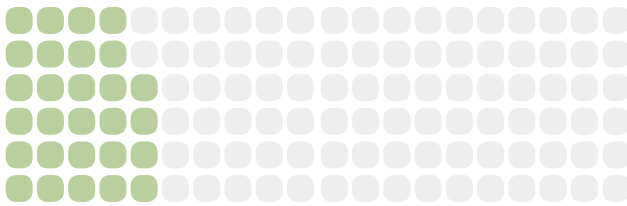
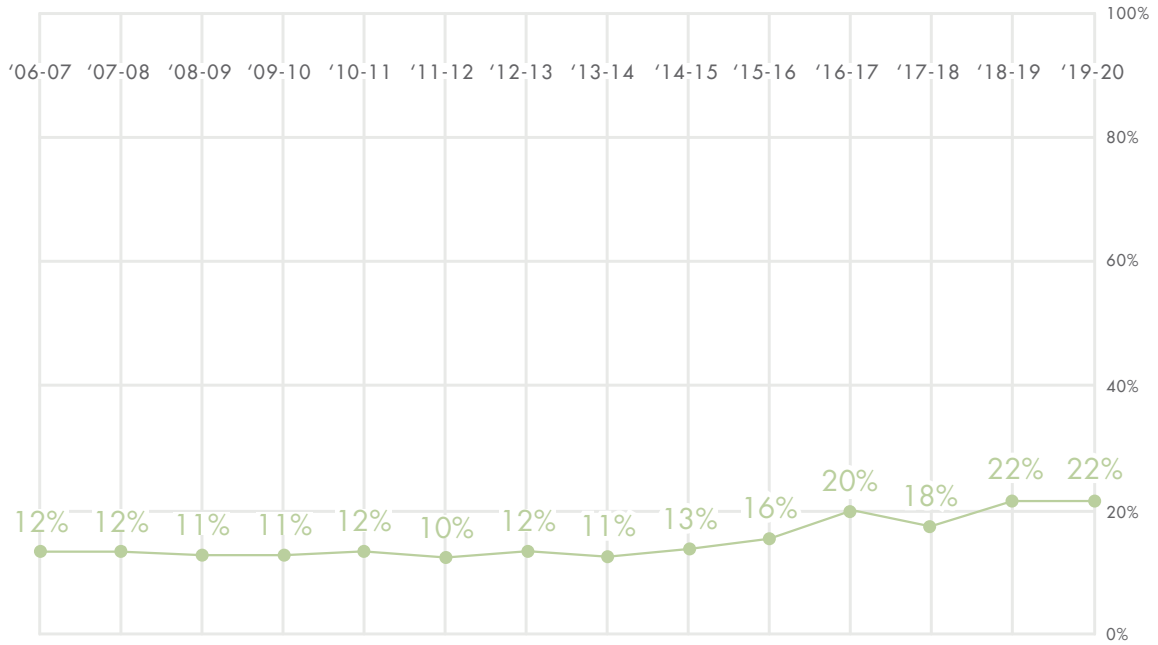
In terms of individual networks, The CW counts 25 percent of series regulars as Black characters. The network's lineup features returning shows *All American* and *Black Lightning* with majority Black casts, as well as several Black characters on other series. FOX is ranked second, with 24 percent of the network's series regulars counted as Black, on shows such as *9-1-1* and *Empire*. NBC follows with 23 percent; with multiple Black characters appearing on shows such as *This is Us* and *Good Girls*. CBS is next at 21 percent Black regular characters among the network's series regulars, where programs such

as *God Friended Me*, and new series *Bob Hearts Abishola* count several Black leading characters. ABC rounds out the pack with 20 percent, due in part to long-running comedy *Black-ish*.

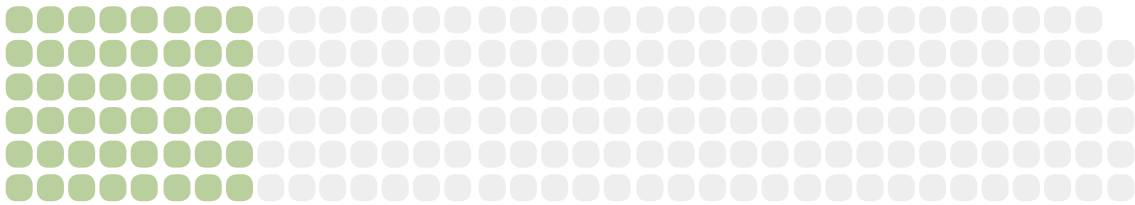
Meanwhile, the percentage of Black LGBTQ characters on broadcast dropped slightly though the number of characters remained steady at 28. Despite the dip, broadcast still counts the highest percentage of Black LGBTQ characters, though it was the only platform to see that percentage drop.

The improvement on cable and streaming, up four and five percentage points respectively, can be attributed to increased Black LGBTQ characters on shows such as FX's *Pose*, BET's *Boomerang* and Netflix's *Dear White People*, as well as new series *David Makes Man* on OWN and the upcoming *AJ and the Queen* on Netflix, among others.

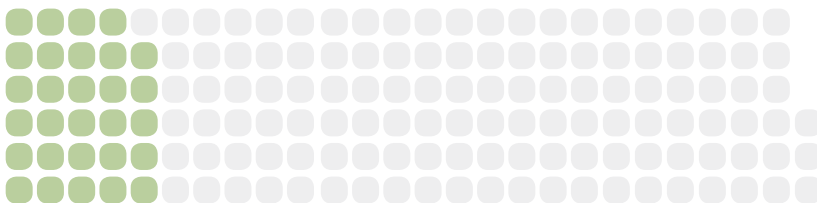
Broadcast Representation of Black Characters Over Time, Series Regulars



Of the 120 LGBTQ characters counted on the five broadcast networks, 23% (28) are Black characters.



Of the 215 LGBTQ characters counted on cable networks, 22% (48) are Black characters.



Of the 153 LGBTQ characters counted on the big three streaming platforms, 19% (29) are Black characters.

Representation of Latinx Characters



PRINCE ANDREW (WILSON CRUZ), NIA (STORM REID), AND SIR CEDRIC (T.R. KNIGHT), HULU'S *THE BRAVEST KNIGHT*

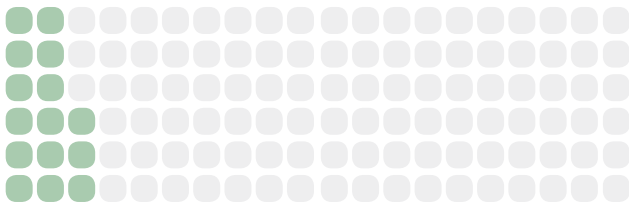
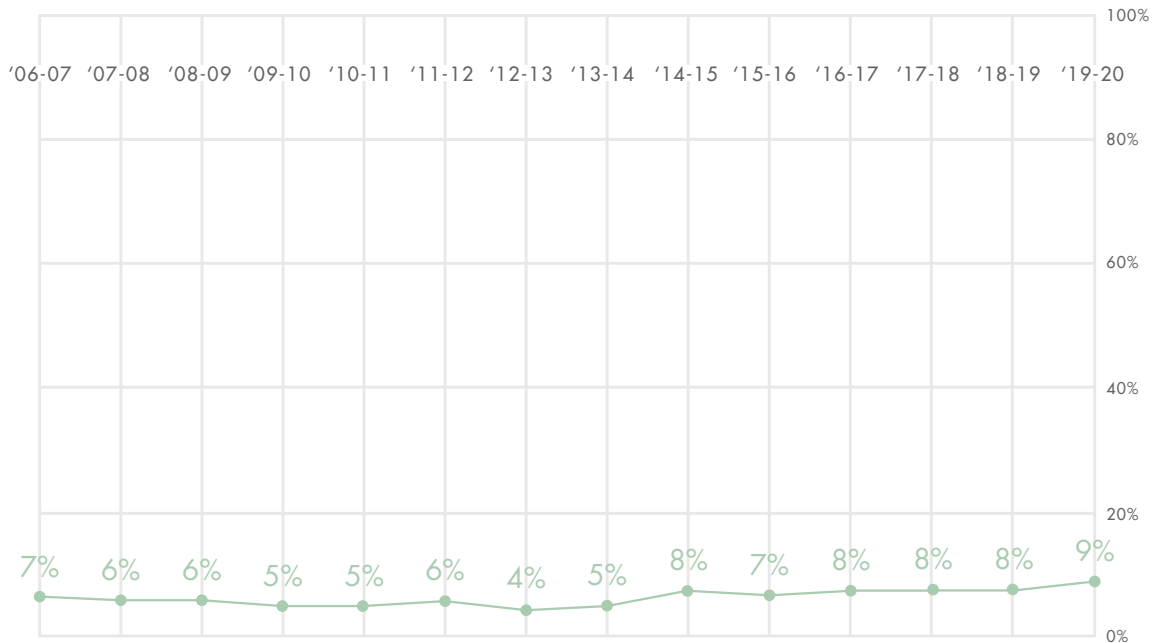
On primetime scripted broadcast television, nine percent of series regulars (80 out of 879) are Latinx. This is a one percentage point increase from the previous year, and sets a new high. Though it is good to see this figure increase after three years of stalling at eight percent, it is only half of the Latinx population of the United States, which the 2018 U.S Census Bureau has estimated at 18 percent and quickly growing.

ABC has the most Latinx representation of the broadcast networks with 12 percent of series regulars counted as Latinx. This is up three-and-a-half percentage points from last year, and largely due to the majority Latinx casts of upcoming midseason comedy *The Baker and the Beauty* and recently

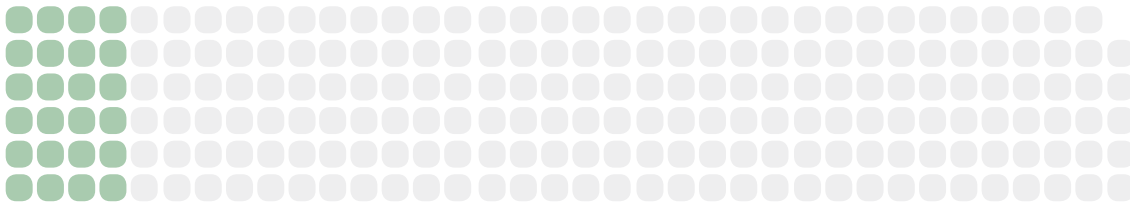
cancelled summer series *Grand Hotel*. NBC comes in next with 10 percent Latinx series regulars, with representation on shows such as the new series *Bluff City Law* and returning comedy *Brooklyn Nine-Nine*. The CW, which led the broadcast networks last year, takes the middle slot with nine percent, while CBS follows with eight percent, and FOX falls to last place with six percent.

In terms of Latinx LGBTQ characters, the percentage increased on broadcast and cable, while the percentage on streaming dropped. These increases can be attributed to expanding casts of shows such as *Vida* and *Pose* on cable among other new series, as well as Pop TV acquiring Netflix's *One Day at a Time*.

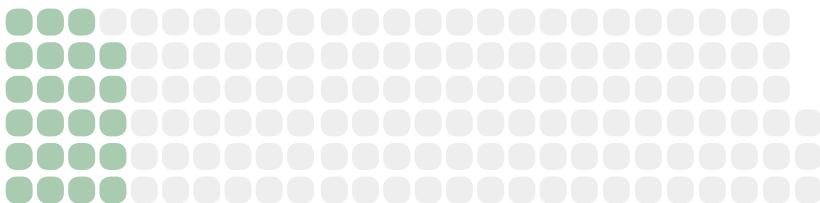
Broadcast Representation of Latinx Characters Over Time, Series Regulars



Of the 120 LGBTQ characters counted on the five broadcast networks, 13% (15) are Latinx characters.



Of the 215 LGBTQ characters counted on cable networks, 11% (24) are Latinx characters.



Of the 153 LGBTQ characters counted on the big three streaming platforms, 15% (23) are Latinx characters.

Representation of Asian-Pacific Islander Characters

ALICE KWAN (SHERRY COLA), FREEFORM'S *GOOD TROUBLE*

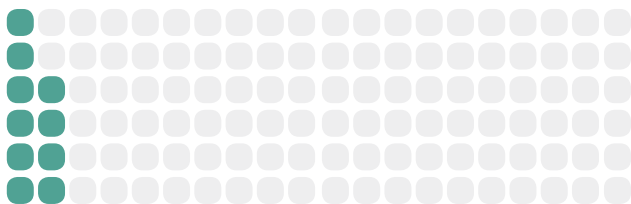
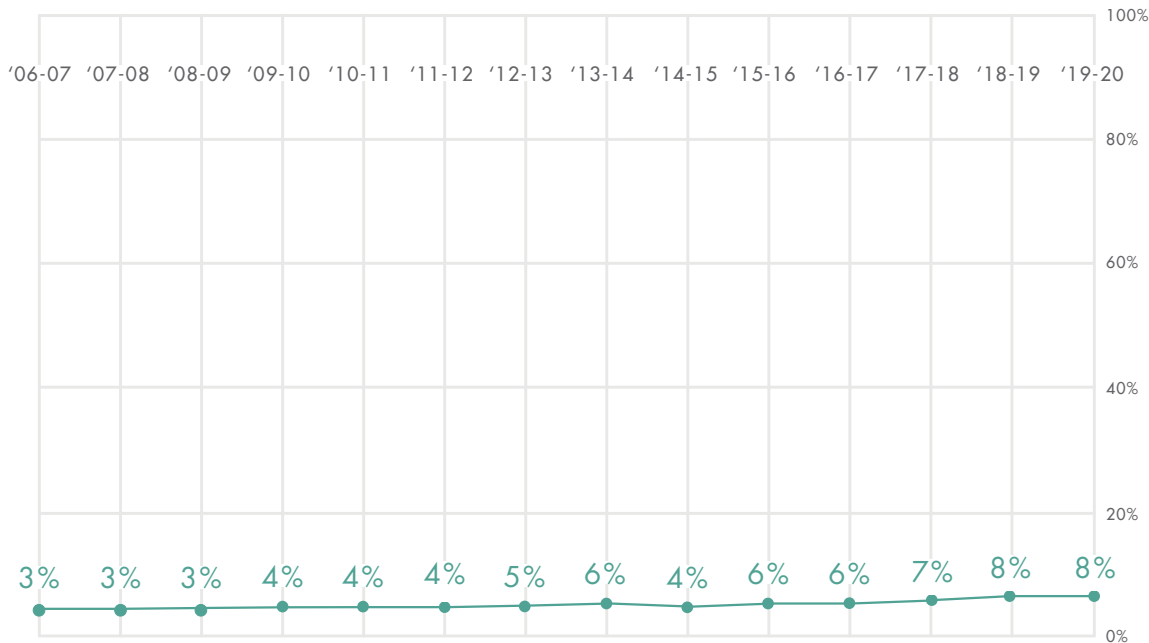
This year, of the 879 series regulars on primetime scripted broadcast programming, eight percent (67) are Asian-Pacific Islander (API). This is the same percentage as last year, which was a record high in the 15-year history of GLAAD gathering data for all series regular characters on broadcast. This is the first time in three years that this percentage has not increased.

ABC and CBS lead the broadcast networks when it comes to API representation, both at nine percent API series regulars. ABC, which lead the pack last year, continues to have the long-running series *Fresh Off the Boat*, with a majority API cast, as well as individual characters on new and returning series. CBS's *Hawaii Five-O* counts several API cast members among its

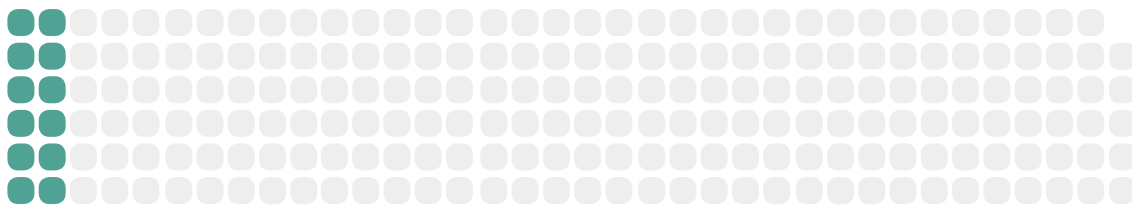
ensemble. NBC and The CW tie at eight percent API series regulars, while FOX rounds out the group with only four percent.

The percentage of API LGBTQ characters on broadcast has remained steady at eight percent, but both streaming and cable have dropped, due to the loss of several beloved characters, including those on cancelled series *The OA* and *Shadowhunters*. We encourage networks to be cognizant of the need for this particular missing voice and experience as they look to programming their new slates.

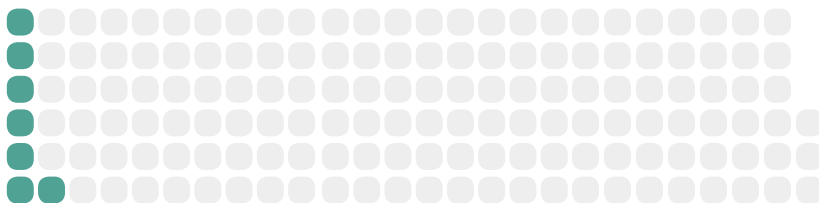
Broadcast Representation of Asian-Pacific Islander Characters Over Time, Series Regulars



Of the 120 LGBTQ characters counted on the five broadcast networks, 8% (10) are API characters.



Of the 215 LGBTQ characters counted on cable networks, 6% (12) are API characters.



Of the 153 LGBTQ characters counted on the big three streaming platforms, 5% (7) are API characters.

Representation of Characters With Disabilities

MICHAEL ROSEN (JOSHUA FELDMAN), SUNDANCE TV'S *THIS CLOSE*

This report marks the tenth year that GLAAD has tracked the presence of people with disabilities (PWD) across all series regulars on scripted television. That number and percentage has grown once again, but overall falls monumentally short of reality. 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 the 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, PTSD, and HIV and AIDS, to name a few. The number found by the U.S. Census would be greatly increased if it counted all disabilities under the ADA.

Of the 879 series regulars on broadcast programming, GLAAD found that 3.1 percent (27 characters) are people with disabilities. This is a new record high and a one percentage-point increase from last year's 2.1 percent (18 characters) and nine more characters, but again, still falls far short of reflecting reality.

NBC once again counts the most series regular characters with disabilities of all the broadcast networks. Thirteen of their upcoming series regulars have disabilities – more than double the previous year. These include five characters living with diagnosed anxiety or depression on *Chicago Med*, *Lincoln*, and *This is Us*; three characters with cancer on *Chicago Med*, *Manifest*, and *New Amsterdam*; three characters with mobility-related disabilities on *Lincoln*, *New Amsterdam*, and *Superstore*; as well as characters living with PTSD, Chronic Illness, and Addiction. It is heartening to see NBC making strides in the disabilities represented on their programming – it is time for other networks to follow suit.

ABC counts five characters with disabilities, a two-character increase from last year. These characters include Oliver Hampton on *How to Get Away with*

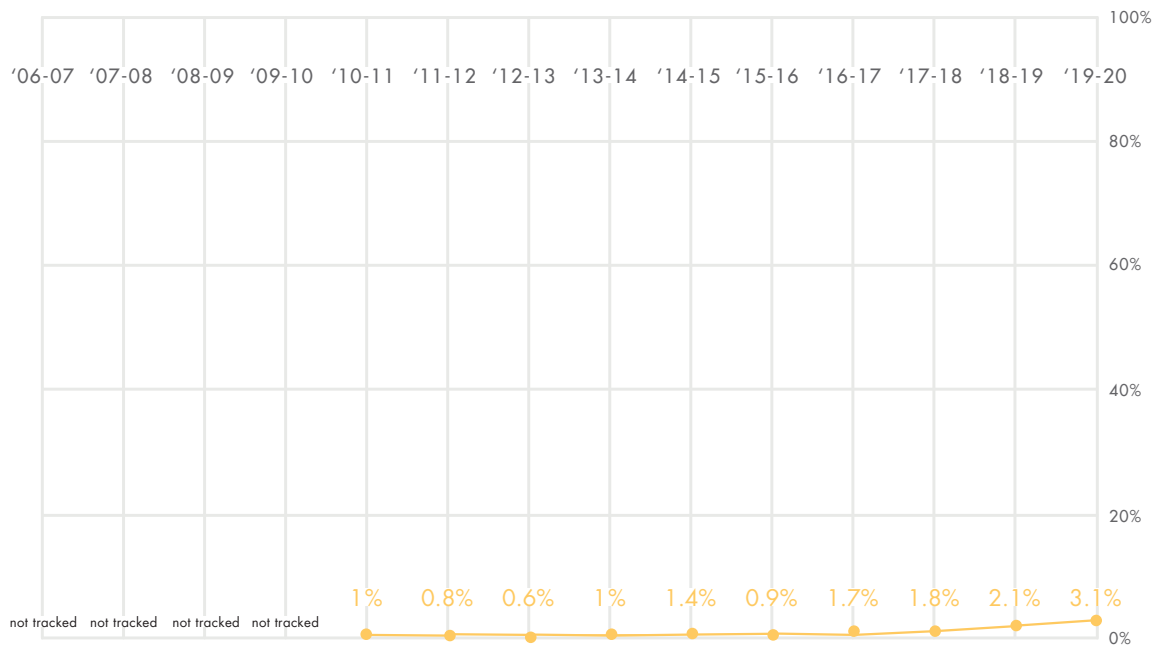
Murder who is living with HIV; Officer Tim Bradford on *The Rookie* who has a learning disability; lead character Shaun Murphy on *The Good Doctor*, who is autistic; and Dex and Ansel Parios on *Stumptown*, who have PTSD and Down syndrome respectively.

CBS, FOX, and The CW all include three characters with disabilities each. This is a decrease in PWD for The CW, while CBS had three characters with disabilities last year and FOX had two. On CBS, characters from *NCIS: New Orleans* and *Mom* are wheelchair users, and Matty Webber on *MacGyver* has dwarfism. Two of FOX's characters with disabilities are on *Empire*, which is currently airing its final season. On the show, Lucious Lyon is an amputee and Andre Lyon has bipolar disorder. The other character is Gavin McHugh on *9-1-1*, who has cerebral palsy. The three characters on The CW are from returning series: *The 100*'s Raven has mobility issues, as does Sgt. Alex Manes in *Roswell, New Mexico*. Murphy, the lead of *In the Dark*, is blind.

On cable, there are 10 LGBTQ characters with disabilities or five percent of all LGBTQ characters counted. This is a vast improvement from last year, more than double the four characters of the 2018-19 season. Blanca, Pray Tell, Ricky, and Candy from FX's *Pose* are all HIV-positive, though Candy passed away in season two of the series and will not be returning. Also on FX, *Legion*'s Clark has burns and nerve damage, though that series has since ended. Ian Gallagher, who returns on *Shameless*, continues to live with bipolar disorder, and Aaron on *The Walking Dead* is an amputee. Sundance's *This Close*, which was previously on streaming service Sundance Now, transferred to cable, and lead character Michael is a gay deaf man. Rue, from HBO's *Euphoria*, struggles with addiction, and a midseason series on cable features an autistic, queer character.

There are six LGBTQ characters with disabilities on streaming or four percent, which is equal to

Broadcast Representation of Characters with Disabilities Over Time, Series Regulars



the previous year. However, five out of those six characters are on miniseries or series that have been cancelled. Miniseries *Tales of the City* saw two HIV-positive characters and one deaf character. The final season of *Jessica Jones* aired this summer, including lesbian character Jeri Hogarth who has ALS; and *Designated Survivor* included a character with HIV before it was cancelled. The recurring character of Michael on *Dear White People*, who is HIV-positive, is the only character with a disability on streaming who may return, only for one more season, as *Dear White People* will air its final season next year. GLAAD could not count Netflix's *Special* in this research period as there are not yet confirmed plans for a second season, but the comedy which followed a gay man with cerebral palsy is still worth noting, and hopefully it will continue and lead the way in terms of representation of LGBTQ characters with disabilities. It is also worth noting that neither Amazon nor Hulu include any LGBTQ characters with disabilities in this research period.

Representation of Characters Living With HIV & AIDS

To this day, there are stigmas and harmful stereotypes surrounding those who live with HIV and AIDS. In 2015, GLAAD partnered with The Elizabeth Taylor AIDS Foundation and AIDS United to create a comprehensive media guide to work toward ending the stigma. That guide is used to help educate the news media and content creators in entertainment on how to tell stories about people living with HIV

and AIDS without defaulting to negative stereotypes. Television has a unique power to tell the stories of those who are positive without further stigmatizing them, and is a crucial tool to begin to break down that stigma and show that HIV-positive folks are a part of our everyday world.

For the 2019-2020 television season, GLAAD counted nine characters who are HIV-positive. This is a two-character increase from last year, but this must be placed in the context that several of these characters are on miniseries or series that have been cancelled. Oliver Hampton on *How to Get Away with Murder* has been the only HIV-positive character on broadcast for several years, but this is the series' final season. On cable, all four positive characters are on FX's *Pose*, which has been a leading voice in this conversation. On streaming, there were two characters with HIV on Netflix's *Tales of the City*, which aired as a miniseries in June. Netflix's continuation of ABC's *Designated Survivor* introduced the HIV-positive character of Dontae Evans before its cancellation. Also on Netflix, *Dear White People* introduced Michael, a recurring student who is HIV-positive. Hopefully, Michael will be able to have an expanded role on *Dear White People* in its fourth and final season.

Though the individual numbers have increased, next year will see a significant drop if more platforms and series do not introduce new characters and stories. *Pose* has been re-framing the conversation, and more shows need to step up to do the same.

Representation of Bisexual+ Characters



PATRICK BREWER (NOAH REID) AND DAVID ROSE (DAN LEVY), POP TV'S *SCHITT'S CREEK*

Of the 488 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 128 (26 percent) are counted as bisexual+. This group is made up of 90 women (three of whom are trans), 36 men (five of whom are trans), and two non-binary people. This is compared to the previous year's 84 women and 33 men, and represents an increase of 11 characters but a one percentage point drop. 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.

UCLA'S The Williams Institute has collected data which shows bisexual+ people actually make up the majority of LGB people at 52 percent, and yet this community continues to be underrepresented or poorly represented in both entertainment and news media. This misunderstanding and negatively portraying bi+ characters undermine how the wider society understands bisexuality, and contributes to the hesitance which bi+ people may feel in coming out to family and friends.

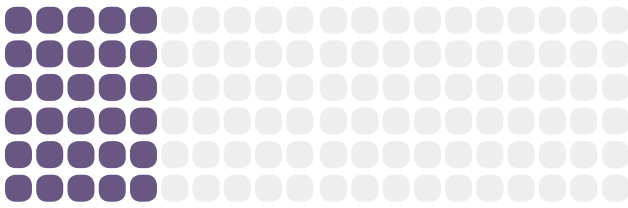
Bi+ people are reportedly much less likely to be out than gay and lesbian people, 28 percent saying "all or most of the important people in their life know" versus 77 percent of gay men and 71 percent of lesbians. Content creators have the opportunity to step forward with a wider variety of nuanced bi+ stories, explore new story ground that audiences have not yet seen, and ultimately help build a safer environment for bi+ people to live in as their full and authentic selves.

Previous editions of this report have noted several harmful tropes we still see being played out in regards to the treatment of bisexual+ characters. Some of these include:

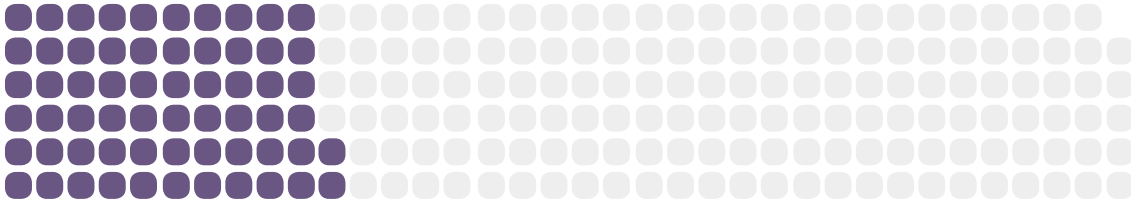
- Treating a character's attraction to more than one gender as a temporary plot device;
- Depicting bisexual+ characters as inherently untrustworthy, scheming, obsessive, or as having self-destructive behaviors;
- Bi erasure, including bi characters who are never explicitly labeled as bisexual. While some people do prefer to not use a label, the outsized number of bi+ characters who never use a specific word for themselves (be it bi, pan, queer, fluid, or another) is a long-recurring problem.

The past year has seen the loss of several outstanding bi+ characters on shows including The CW's *Crazy Ex-Girlfriend* and *Jane the Virgin*, Freeform's *Shadowhunters* and CBS' *Madam Secretary*. The upcoming season will include the finales of ABC's *How to Get Away with Murder*, Netflix's *Lucifer*, and Pop TV's *Schitt's Creek*. Some ongoing bi+ highlights returning in this research period include NBC's *Brooklyn Nine-Nine*, The CW's *DC's Legends of Tomorrow*, Freeform's *Good Trouble*, Hulu's *Marvel's Runaways*, and Netflix's *Elite*; while new bi+ inclusive series include Netflix's *The Politician*, HBO's *Euphoria*, and more.

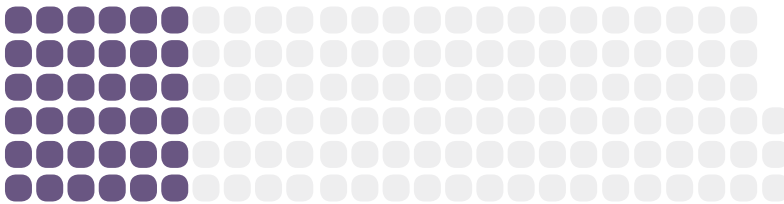
Of the 128 bi+ characters expected, 103 (80 percent) are series regular characters, so we hope to see some outstanding stories in the new season of programming stepping up in place of some of the bi+



Of the 120 LGBTQ characters counted on the five broadcast networks, 25% (30) are bi+ characters.



Of the 215 LGBTQ characters counted on cable networks, 29% (62) are bi+ characters.



Of the 153 LGBTQ characters counted on Amazon, Hulu, and Netflix, 24% (36) are bi+ characters.

inclusive series which have wrapped or which will be wrapping. Moving forward we hope to also see a broader variety of stories told.

Of the 128 bi+ characters forecasted on broadcast, cable, and streaming series, the majority are white at 59 percent (76) of all bi+ characters. There are 17 Black bisexual+ characters (13 percent), 15 Latinx bi+ characters (12 percent), ten bi+ characters of another ethnicity or multiracial (eight percent), nine Asian Pacific-Islander bi+ characters (seven percent), and one non-human bi+ character (one percent).

Of the three programming platforms tracked, bisexual+ characters are again most likely to be found on cable by numbers. Cable was also the only platform tracked which posted an increased percentage of bisexual+ characters, while streaming and broadcast both posted decreases. As with previous years, bisexual+ women far outnumber bi+ men on every platform.

“**Though the overall number of bi+ characters is up this year, television is still far away from reflecting the reality that bisexual+ people make up the majority of the community and showing the diversity of the bi+ community. The General Social Survey has shown that young people are increasingly identifying as bisexual+ and that this applies across demographics, with 23 percent of Black women 18-34 in America identifying as bisexual in 2018. The huge positive reaction on social media and in press to this summer’s sexually fluid cast of MTV’s dating reality series *Are You The One?* proves that bi+ people are here, ready and excited to support great, inclusive projects. I hope to see scripted programming follow this example, and be as intentional in bringing in voices of the bi+ community as part of the project, in front of and behind the camera.**”



Megan Townsend
GLAAD’s Director of Entertainment Research & Analysis and bisexual advocate

Representation of Transgender Characters



ELEKTRA (DOMINIQUE JACKSON), LULU (HAILIE SAHAR), BLANCA (MJ RODRIGUEZ), AND CANDY (ANGELICA ROSS), FX'S POSE

There has been a welcome increase in transgender characters this season, including some history-making news with Brian Michael Smith's new series regular role on FOX's *9-1-1: Lone Star*. However, there is still a long way to go before the trans community is well represented on TV.

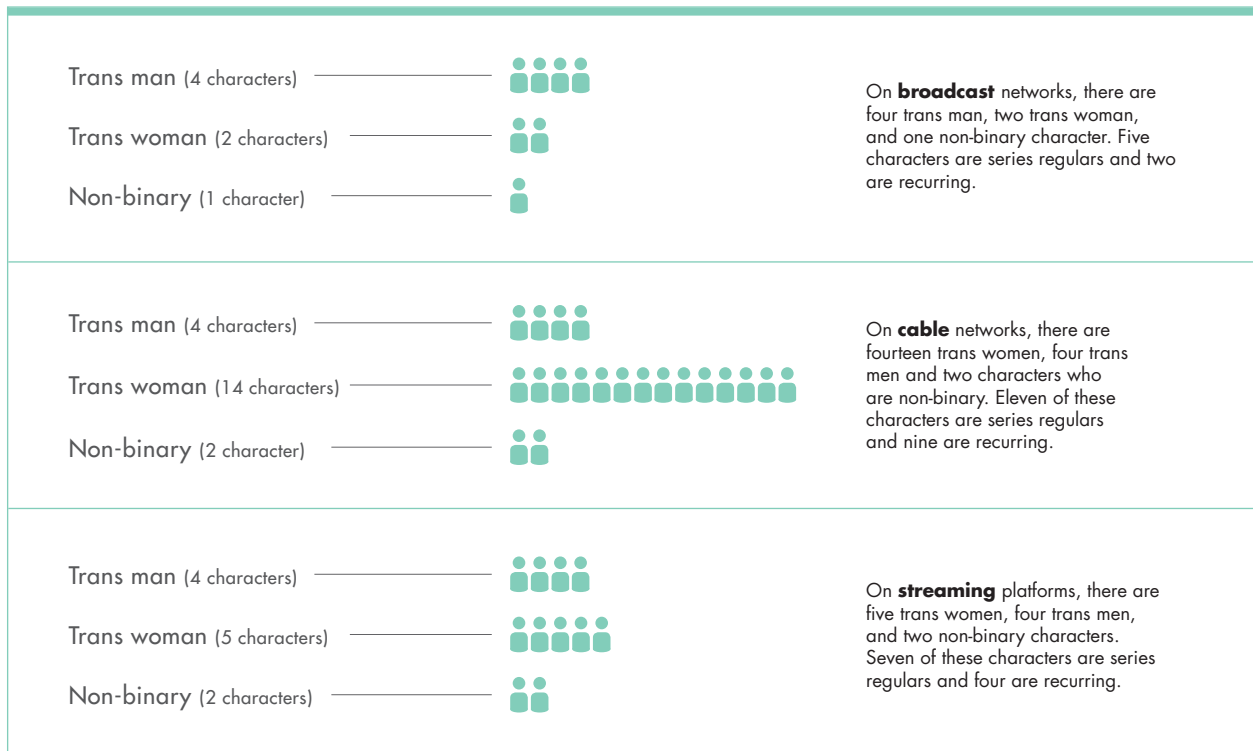
Of the 488 total regular and recurring LGBTQ characters on scripted primetime broadcast, cable, and streaming programs, only 38 (eight percent) are transgender, and they appear on only 28 shows. Fourteen of these characters are returning from last year's report. This marks a two-percentage point increase from the previous year, and an increase of 12 from the previous year's 26 reported transgender characters. It is worth pointing out that just two series, FX's *Pose* and Showtime's *The L Word: Generation Q*, together account for more than a quarter of all trans representation across all the programming platforms tallied at 29 percent (11) of all trans characters. Five of the 38 characters will not return next year, as two are on series that will end this year, one has passed away, and the other two appeared on the limited series *Tales of the City* on Netflix.

Of the 38 characters counted in this report, there are 21 transgender women, 12 trans men, and five non-binary characters. The 38 regular and recurring trans characters include 13 white characters (34 percent

of all trans characters), nine Black characters (24 percent), nine are Latinx (24 percent), three are Asian Pacific Islander characters (eight percent), three are other ethnicities or multiracial (eight percent), and one is a non-human animated character. Two of the trans characters are HIV-positive, the only trans characters to be counted under disability categories this year.

Of the 38 trans characters, 20 (53 percent) are straight, 10 are bisexual+ (26 percent), three are lesbians (eight percent), two are gay (five percent), and three (eight percent) 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 or scope, 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.

Sexual orientation describes a person's enduring physical, romantic, and/or emotional attraction to another person (for example: straight, gay, lesbian, bisexual, pansexual), while gender identity describes a person's internal, personal sense of being a man or



a woman, or someone outside of the gender binary. Simply put: sexual orientation is about who you are attracted to and fall in love with; gender identity is about who you are. Transgender people also have sexual orientations, and they may be straight, lesbian, gay, bisexual, pansexual, asexual, or queer.

Actor Brian Michael Smith made history this fall when it was announced he will be playing a firefighter on FOX's 9-1-1 spinoff, *Lone Star*. Smith is broadcast TV's first Black transgender man to be cast as a series regular, and he will play the first Black transgender man series regular character on broadcast. Smith will also appear on *The L Word: Generation Q* alongside Leo Sheng, another actor who is a trans man of color playing a trans man character. These characters, as well as trans men on NBC's *Good Girls*, ABC's *Grey's Anatomy*, Netflix's *The Politician*, OWN's *David Makes Man*, and more, are part of the much-needed increase of trans men characters, more than doubling from five to twelve this year. Transgender men have long been invisible in both entertainment and news media, which has led to a cultural perception that they do not exist. We are excited to see TV taking steps to bring their stories to the screen this season, and hope to see more series follow their example.

According to recent polls, less than one quarter of Americans say they personally know someone who is transgender. This means that what the majority of Americans know about the trans community comes

from what they 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 that they tell a wide range of stories in the same way that stories about cisgender people are told.

Cable counts the highest number of transgender characters of all platforms tracked at 20, almost double that of streaming (11) and close to three times the number of trans characters on broadcast (seven). This is largely thanks to the critically acclaimed FX drama *Pose* that counted eight trans women as regular or recurring characters in its second season, and the highly anticipated Showtime series *The L Word: Generation Q* premiering this December. In both cases, these shows deliberately included trans people behind the scenes as writers, directors, producers, choreographers, and crew. This focus on having trans people involved in creating these characters and stories allows for greater nuance and moving beyond the "transition narrative" that we too often see when it comes to trans characters. HBO's *Euphoria* received acclaim this summer for its nuanced portrayal of a young trans teen, played by trans actress Hunter Schafer. We are very excited for Showtime's *Work in Progress*, premiering in December, which includes Theo Germaine playing a young transgender man and Lilly Wachowski as a co-showrunner. However, because the series will air outside of primetime, *Work in Progress* is not included

in GLAAD's tally. Eleven of the transgender characters counted on cable are series regulars, and nine are recurring.

Streaming originals on Netflix, Amazon, and Hulu count 11 transgender characters, but it is worth pointing out that cisgender actors portray five of those characters, with the majority of those appearing in series created outside the United States. (Overall, cisgender actors play seven of the 38 trans characters counted in this report.) As GLAAD noted in last year's report, in addition to the problematic casting, the characters themselves in some of these series are poorly written, falling into offensive tropes and stereotypes about transgender people. Networks that acquire or produce content in other countries must acknowledge that it is not acceptable to import transphobic portrayals of trans people. Because the *Transparent* musical finale was a stand-alone film special and not an episodic season, GLAAD did not count the finale special in this year's tally. Of the 11 transgender characters on streaming original series, seven characters are series regulars.

Broadcast counts seven transgender characters, five of whom are series regular characters. Further, broadcast is again the only platform tracked where all of the trans characters counted are played by transgender actors. Some highlights of the season include Nicole Maines returning to The CW's *Supergirl* as TV's first and only transgender superhero, Dreamer; and NBC's *Good Girls* will continue to explore the story of a young trans boy who came out to his mother as trans in the second season to wholehearted love and acceptance.

There was an increase in characters who are non-binary from the previous year – as well as a growing awareness of non-binary identities in society as a whole. Creators should be aware that non-binary people are as diverse as the general population, and it is important to see media representations that reflect that diversity.

Some non-binary people look gender non-conforming, while others do not. Some non-binary people may take steps toward a medical transition, while others will not. And while most non-binary people consider themselves part of the transgender community, the

increasing popularity of the term means that others identify as non-binary, but would not consider themselves to be transgender. Creators who want to create realistic non-binary characters need to talk to trans and non-binary people to avoid falling into shallow assumptions and tropes about what it means to be non-binary.

Taylor Mason (played by non-binary actor Asia Kate Dillon) on Showtime's *Billions* continues to have an engaging story on the show. They are a series regular character who has had an expanded role each season, and Taylor has also entered a steady romantic relationship – something that is still rare to see for a trans character.

In August 2018, GLAAD and 5050by2020 released a public resource guide called *TRANSform Hollywood* that provides guidance and best practices for telling transgender stories and including transgender creatives in all aspects of that process.

It is heartening to see television including more trans characters, including trans men, and to see the increasing diversity of that representation, with trans actors playing the vast majority of those roles. However, it is important to point out that the transgender characters appear on only 28 series across all of broadcast, cable, and streaming. If one of those shows were to be cancelled, the entire landscape for trans characters would change significantly. As networks and streaming services plan their 2020 programming, they should be mindful to include diverse trans characters and hire behind-the-scenes storytellers who can bring those stories to life authentically.



Nick Adams
GLAAD's Director
of Transgender Representation

Representation in Alternative Programming



CAST OF MTV'S ARE YOU THE ONE?

Though only scripted programming is quantified in this study, unscripted television has a history of outstanding LGBTQ representation that continues to shape culture. Reality television and docuseries have been telling LGBTQ stories long before scripted series caught up by empowering LGBTQ people to share their stories in their own words. Though not officially tabulated in this report, here are several highlights of queer and trans representation in alternative programming to celebrate this year.

MTV made history with the eighth season of dating series *Are You the One?*, which had an all sexually fluid cast. All sixteen of the cast members were queer – and had the opportunity to be matched with any of the other contestants. The series also included several bi+ trans and genderqueer contestants. This has facilitated conversations about biphobia, transphobia, and dating within the queer community. The GLAAD Media Institute consulted with MTV extensively to help provide *Are You the One?* with authentic stories from the bi+ community and best practices for engaging the community, making it the most talked-about season yet.

Another dating show, *Bachelor in Paradise*, featured out queer contestant Demi Burnett bringing the woman who she had been seeing, Kristian Haggerty, onto the show. The season finale made history when Burnett proposed to Haggerty, making them the first same-

gender couple to get engaged in the 17-year history of the *The Bachelor* franchise. Hopefully this moment, which was watched by more than four million Americans, will usher in a new era of inclusivity in the immensely popular franchise.

Neflix's *Dating Around* and E!'s *Dating: No Filter* are both episodic dating shows that include LGBTQ couples in multiple episodes. Neflix's Emmy-winning *Queer Eye* continues to release new episodes, with the "Fab Five" giving advice and life-changing tips and help to the "heroes" of each episode, several of whom are queer or trans themselves. This year will see the Five head to Japan. This summer, Neflix also released *Styling Hollywood*, a show that follows stylist Jason Bolden and his husband, interior designer Adair Curtis, as they style A-list Black celebrities and balance their business efforts with making time for their relationship.

The newest season of *Project Runway* returned to Bravo, where out former contestant and star designer Christian Siriano returned as a judge. The eleventh season of *RuPaul's Drag Race* aired in the spring, with the twelfth season and fifth season of *All Stars* to premiere later in this research period. An episode of Discovery's *Naked and Afraid* in June featured contestant Quince Mountain, who was placed in the rainforests of Honduras, and spoke about being a survivalist and a transgender man.

Representation in Spanish-Language Programming



CUAUHTÉMOC "TEMO" LÓPEZ (JOAQUÍN BONDONI) AND ARISTÓTELES "ARIS" CÓRCEGA (EMILIO OSORIO), UNIVISION'S *JUNTOS EL CORAZÓN NUNCA SE EQUIVOCA*

Nearly 60 million Latinx people live in the United States and a growing number of them, especially younger people, do not strictly identify as heterosexual or cisgender. And they crave representation.

Queer content in Spanish-language media has seen an uptick in the last year thanks, in part, to streaming platforms. Netflix viewers have seen or can expect LGBTQ content on shows including *Tijuana*, *La Casa de las Flores*, *Élite* and *Chicas del Cable*, just to name a few. Pantaya, the Lionsgate Spanish-language streaming service, in conjunction with Amazon Prime Video, launched an LGBTQ-inclusive ten-episode series, *El Juego de las Llaves*. Other players in the streaming world are said to be ramping up their Spanish-language original programming, and we hope to see LGBTQ inclusion in their slates of shows.

LGBTQ inclusion in original content on traditional networks, however, remains critically important since those channels reach members of households that can't afford streaming. Most of the scripted fare we see on Spanish-language television is broadcast on either Univision or Telemundo. Azteca América airs mostly non-scripted programming, as do Estrella TV and Fox International Channels.

The Telemundo hit series, *La Reina del Sur 2*, introduced a new queer storyline in its second season which aired this spring and summer. One of the main characters, Alejandro Alcalá (Mark Tacher), is in a relationship with Danilo Márquez (Emmanuel Orenday). For next year, we can expect queer content on *100 Días Para Volver*, a re-make of the popular Argentine show, as well as on *El Barón*, *Betty en NY*, *Falsa Identidad* and *Señora Acero*, as confirmed by Telemundo.

The big headline for Univision in the summer of 2019 was programming *Juntos el Corazón Nunca se Equivoca*, a novela with two gay lead characters, Aris and Temo, aka Aristemo (so dubbed by fans), a young

couple that moves to the big city. This is a spinoff to the series on which the characters started, that focuses specifically on their life together. This was not the first *novela* to feature a gay couple, but the prominence of their courtship in the story and the amazingly active fan base that adore the couple make it a definite stand out. In 2019-2020 Univision expects to air the series *Cuna de Lobos*, which will include the gay couple Alejandro and Miguel. The show *Rubi*, coming in January of 2020, is slated to include the character Loreto.

Non-scripted shows are also important, and inclusion of LGBTQ cast members on Spanish-language networks is growing. Telemundo's *MasterChef Latino* had two gay men in its cast – Dennis Escalante and Javier Seañez, and *Caso Cerrado*, the hugely popular courtroom show that often also includes LGBTQ storylines and individuals. On UniMás, the matchmaking reality show *Enamorándonos* included a gay couple, among other non-scripted shows.

GLAAD'S RECOMMENDATIONS

LGBTQ-inclusive storytelling in Spanish-language television can have tremendous social impact; not only for the queer members of a family, but for the other family members who may be tuning in to watch their favorite series. We hope to see much more LGBTQ content as various streaming services invest in Spanish-language productions and more players enter the space. Increasingly, shows with same-sex couples and LGBTQ inclusive storylines do well in ratings, excite, and activate viewers internationally. We look forward to seeing many more LGBTQ characters on all of the networks and on streaming platforms.

Representation in Daytime, Kids & Family Programming



MICHAEL STRAHAN, KEKE PALMER, AND SARA HAINES, ABC'S GMA3: STRAHAN, SARA AND KEKE

Daytime Programming

On CBS' *The Bold and the Beautiful*, Maya Avant, daytime television's first series regular transgender character, was absent from the show for a few months, but returned this fall in a love triangle with her ex-husband Rick and a new love interest, Carter. *The Young and the Restless*, also on CBS, features queer couple Tessa and Mariah, who became a couple last year after a long build-up and are still together.

NBC's *Days of Our Lives* fan-favorite couple Will Horton and Sonny Kiriakis are still together, despite attempts to keep them apart, and Will's brief stay in the hospital earlier this year. ABC's *General Hospital* continues to feature queer character Kristina Corinthos-Davis, though she does not currently have a serious romantic storyline.

Queer actress and singer Keke Palmer recently joined Michael Strahan and Sara Haines to host the new ABC Morning show *GMA 3: Strahan, Sara, and Keke*. Ellen DeGeneres continues to host one of the most successful daytime shows on air. Drag queen and personality RuPaul Charles began hosting his own daytime talk show this summer.

Kids & Family Programming

Representation in daytime kids and family television is growing rapidly, thanks in part to GLAAD's focus on the genre in recent years. Cartoon Network's *Steven Universe* continues to go above and beyond when it comes to inclusive storytelling, so much so that it earned the GLAAD Media Award in Outstanding Kids and Family Programming at the 30th Annual GLAAD Media Awards. The series will return for a sixth season after airing a movie musical earlier this fall. PBS' long-running *Arthur* featured a gay wedding in their season 22 opener, "Mr. Ratburn and the Special Someone," wherein Arthur's teacher Mr. Ratburn marries his partner, Patrick.

My Little Pony: Friendship is Magic aired an episode this summer, "The Last Crusader," which showed a couple, Aunt Holiday and Auntie Lofty, taking care of one of the younger characters, Scootaloo. Nickelodeon's *The Loud House* still features bisexual character Luna Loud, and showed her starting to date Sam, a girl from school, earlier this year. Cartoon Networks' *OK K.O.! Let's Be Heroes* finished its run this summer, and included lesbian couple Enid and Red Action. It is also worth noting that several outstanding Kids and Family series are scripted originals on streaming services, including Netflix's *She-Ra and the Princesses of Power* and *Twelve Forever* and Hulu's *The Bravest Knight*, and were thus counted in the tallies of those streaming services.

Representation on Other SVOD Streaming Services



LARRY TRAINOR (MATT BOMER), DC UNIVERSE'S DOOM PATROL

Though, for the purposes of this report, GLAAD currently quantifies LGBTQ inclusion in original programming on the major streaming services Amazon Prime, Hulu, and Netflix, more and more companies are beginning to launch their own original subscriber driven video on demand services with original content. Some that are currently releasing content or will be in the near future include but are not limited to Apple TV+, BET+, CBS All Access, DC Universe, Disney+, Facebook Watch, HBO Max, Peacock, Quibi, YouTube Premium, and more. Several of those outlets currently have or have announced LGBTQ-inclusive content.

CBS' streaming service CBS All Access continues to have multiple shows with LGBTQ content. Notably, *Star Trek: Discovery* has several queer officers aboard the ship. In addition to couple Lt. Paul Stamets (Anthony Rapp) and Dr. Hugh Calber (Wilson Cruz), the most recent season of *Discovery* added new character Jett Reno (Tig Notaro), an engineer and lesbian. On their fantasy historical drama *Strange Angel*, Joslyn DeFreece plays Brigette Kramer, a recurring character who is a trans woman in 1930s Germany. Dramedy *Why Women Kill* also includes multiple queer characters.

Disney+, which launches in November 2019, will have multiple inclusive series. An offshoot of the GLAAD Media Award-winning film *Love, Simon*, Disney+ has announced a new series that will follow a gay teen boy Victor, who reaches out to Simon for help. The streaming service has also announced *High*

School Musical: The Musical: The Series, where the co-lead character Nini was announced to have two moms. Disney+ will also be adapting several Marvel properties that will ideally be including LGBTQ character from the comics.

Apple TV+, the new streaming service from Apple, launched in early November. One of their first series is *Dickinson*, a look at the life of poet Emily Dickinson growing up as played by Hailee Steinfeld. The show's trailers lean into Dickinson's presumed queer identity, and includes her interest in a mysterious woman. Upcoming anthology series *Little America* will feature stories inspired by real life migrants including that of Shadi, a gay Syrian migrant. Apple has also ordered the animated musical comedy *Central Park*, which will feature out actor Tituss Burgess in the main ensemble.

HBO has announced a new streaming service, HBO Max, which will debut original series and film beginning in 2020. One of the series, *Drama Queen*, is inspired by the young life of out TV critic and author Michael Ausiello. The show will follow a young, closeted, TV-obsessed boy growing up in the '80s. *Generation*, a new coming-of-age series, also includes queer and trans people of color in the main cast, including a trans Latina woman. *Search Party*, a murder mystery including several gay characters, will move to HBO Max from TBS. The streamer will also be releasing an update to The CW series *Gossip Girl*, which included queer characters. Out producer and comedian Ellen DeGeneres also has four shows in development at the streamer. Also from Warner Media is DC Universe, a streaming platform adapting popular DC comics. Series currently airing include *Young Justice: Outsiders*, which includes queer hero Kaldur'ahm, (a.k.a. Aqualad) in the main ensemble. *Doom Patrol* includes a gay character, Larry Trainor/Negative Man, played by out actor Matt Bomer and a sentient, non-binary street named Danny who uses they/them pronouns. *Titans* most recent season introduced Jericho, a bisexual deaf superhero played by trans deaf actor Chella Man. There will also be an upcoming animated series centered on Harley Quinn.

NBC Universal's new streaming service Peacock has announced a new version of groundbreaking series *Queer As Folk*. Quibi, a new short-form streaming service from Jeffrey Katzenberg and Meg Whitman, is slated to begin original programming in spring 2020. Among their announced projects are a gay adaptation of *Pride and Prejudice* set on Fire Island from out comedian Joel Kim Booster, a remake of *How to Lose a Guy in 10 Days* from out comedian Guy Branum, as well *Maple Murders*, created by and starring out writer Paula Pell.

Glossary of Terms for WWATV

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

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

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

Gender Identity - A person's internal, deeply held sense of their gender. For transgender people, their own internal gender identity does not match the sex they were assigned at birth. Most people have a gender identity of man or woman (or boy or girl). For some people, their gender identity does not fit neatly into one of those two choices (see non-binary and/or genderqueer below.) Unlike gender expression (see below) gender identity is not visible to others.

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

Transgender - An umbrella term for people whose gender identity and/or gender expression differs from what is typically associated with the sex they were assigned at birth. People under the transgender umbrella may describe themselves using one or more of a wide variety of terms - including transgender. Use the descriptive term preferred by the person. Many transgender people are prescribed hormones by their doctors to bring their bodies into alignment with their gender identity. Some undergo surgery as well. But not all transgender people can or will take those steps, and a transgender identity is not dependent upon physical appearance or medical procedures.

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

Latinx - 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.

About GLAAD

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

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

For journalists interested in speaking to a GLAAD spokesperson, please inquire at press@glad.org. For those interested in scheduling a training with the GLAAD Media Institute, please visit glad.org/institute.

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