

# Studio Responsibility Index



O N E D E C A D E



In 2013, GLAAD launched its first *Studio Responsibility Index (SRI)* to measure lesbian, gay, bisexual, transgender, and queer (LGBTQ) inclusion in mainstream film after proving the efficacy of our studies and work in television to move the needle on diverse, authentic LGBTQ storytelling. In just ten short years, I'm proud to see Hollywood make swift progress driven by the insights in our studies and the active partnership of our GLAAD Media Institute team.

**From GLAAD's first SRI to the recent milestone tenth edition, the percentage of LGBTQ-inclusive films has grown by 50 percent or 1.5 times, as GLAAD has set industry priorities and best practices.** This surge in inclusive storytelling is reflected in the recent expansions of several key GLAAD Media Awards categories to recognize the outstanding LGBTQ characters and stories audiences are enjoying.

In the decade since the launch of the first *SRI*, the LGBTQ community has made momentous strides in Hollywood, including the introduction of the first gay superhero in a major studio film, several animated films featuring LGBTQ families like mine, *Moonlight* making history as the first queer movie to win the Oscar in Best Picture, increased diversity in LGBTQ characters on TV and more. We've also seen parallel real world progress with the passage of marriage equality in the U.S., multiple state and local governments passing laws allowing LGBTQ people to live more authentically with legal document markers that match your gender, outlawing so-called "conversion therapy," and more. Yet in 2023 we face a record-breaking number of anti-LGBTQ bills being proposed right now in legislatures across the country and increases in anti-LGBTQ violence. **As our community, especially our LGBTQ young people, face increased political bullying and targeting, the power of Hollywood to tell nuanced and authentic stories about LGBTQ characters is more relevant than ever.**

Telling authentic and diverse LGBTQ stories is crucial for our survival. A recent study from The Trevor Project found that 89 percent of young people report that seeing LGBTQ characters in film and TV made them feel good about being LGBTQ, the most popular sentiment of those options listed. Polling over the years has shown that seeing LGBTQ images in media is key in fostering real-life acceptance and understanding for LGBTQ people, often the largest factor outside of personally knowing an LGBTQ person. These stories, which travel across the world, can challenge the outright misinformation in political rhetoric, set the narrative in creating connection and empathy, and give hope to all who may be experiencing backlash in many areas of public life at this moment.

We've seen the power of inclusive storytelling; it has been at the core of GLAAD's mission since our founding in 1985 and remains the foundation of our work today. Our GLAAD Media Institute functions as a center of excellence with deep expertise, actively working every day as a partner, resource and educator for studios, networks, executives, creators and actors creating the next generation of iconic LGBTQ films. **The stories our team works with will ultimately forge the narrative of community in pop culture and reach every kind of person across the globe as these films, television series, video games, albums and more are exported internationally.**

As our *SRI* report celebrates its first decade, we continue to evolve our work with an eye toward the future as the industry shifts and as our community continues to grow in size and diversity of experience. We look forward to the next decade of film diving deeper into authentic LGBTQ characters and pivotal storytelling that shines a light on new voices and groundbreaking narratives.

In solidarity,  
SARAH KATE ELLIS  
President & CEO, GLAAD

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## EXECUTIVE SUMMARY

LGBTQ-inclusive films released from major studios have grown by 50 percent or 1.5 times since GLAAD's first *SRI* was issued in 2013.

Five key film genres have seen substantial improvement in LGBTQ inclusion over the past decade: superhero films – led by new inclusion in the Marvel Cinematic Universe, kids and family films, romantic comedies, raunchy adult comedy, and action/sci-fi/horror.

LGBTQ characters remain lacking in total screen time, with the most recent *SRI* showing more than half appearing for under five minutes. Introducing more central and nuanced LGBTQ characters should be a priority as studios look to their development slates.

Major studio releases have yet to consistently meet GLAAD's challenge to ensure that at least half of LGBTQ characters are people of color, only meeting this bar once (2018). The most recent study found only 39 percent of LGBTQ characters were people of color.

Bisexual+ people (an umbrella term which includes people who identify as bisexual, pansexual, fluid, queer, and more) represent more than half of the LGBTQ community, yet only two films in the latest study included bi+ characters.

The most recent *SRI* is the first in five years to count a transgender character, and that character was ultimately a small role. For storytelling to improve in the next decade, there must be a number of new trans characters introduced each year who are fully fleshed out characters beyond their gender identity and existing in all settings, roles, and communities.

There is only one upcoming film from a major studio expected to include a character with HIV, the Universal Pictures' adaptation of the Rock Hudson biography *All That Heaven Allows*. There are more than 1.2 Million Americans living with HIV and nearly 9 in 10 people believe "there is still stigma around HIV." GLAAD has challenged studios to urgently prioritize introducing LGBTQ characters living with HIV in their upcoming film slates after a near complete absence in major studio releases in the past decade.

GLAAD will be launching an expanded methodology in its 2023 *Studio Responsibility Index* which will reflect distribution changes in the film industry. That report will be released later this year.

## INTRODUCTION

Entertainment is one of our largest cultural exports, with films and television traveling across the country and around the world. This storytelling has a direct effect on society – spreading moral values, creating empathy, and drawing connections based on which stories and communities are being represented or which are notably excluded or portrayed poorly. GLAAD’s founders understood the power of narrative change in creating connection and progress, and, as the LGBTQ community only continues to grow, it is more important than ever for studios and distributors to feature LGBTQ characters and deliberately include LGBTQ audiences in advertising of their titles.

## LGBTQ AUDIENCES & CONSUMERS

In 2023, Gallup reported that at least 19.7 percent of Gen Z Americans (born 1997 to 2004) are LGBTQ - that’s one in five adult members of Gen Z. Previous polling indicates that this number will continue to grow as more members of this generation reach eighteen and can be polled. Millennials mark the next highest percentage of LGBTQ people in a generation (10.5 percent). The 2020 Census found that more than half of Americans are Millennials or younger. These are key audiences that studios need to appeal to as ticket buyers, subscription holders, and consumers.

It’s currently estimated (conservatively) that the LGBTQ community has a global spending power of \$3.7 trillion annually with \$1.4 trillion in the U.S. alone, per reporting from Forbes and the Census. Nielsen’s research finds that LGBTQ audiences are highly engaged consumers. They are 22 percent more likely to see a new theatrical release more than once and 17 percent more likely to see movies opening weekend “often” or “very often” compared to straight cisgender audiences. As the model for film distribution continues to evolve with the rise of studio owned streaming services, it is also important to note that Nielsen found LGBTQ audiences were far more likely to have actively used a streaming subscription service in the past seven days than the total population, a difference ranging from 16 to 71 percent depending on the platform. Branded merchandise and physical or digital copies are also important to LGBTQ audiences, with LGBTQ fans

spending on average six percent more than the average consumer in books, movies, and music.

The Edelman Trust Barometer cites business as the most trusted institution in public life in the U.S.. Both consumers and employees are looking to invest in products and relationships with companies which are outspoken in supporting LGBTQ people and prioritizing authentic, fully inclusive content. More than half of American adults agree the entertainment they consume (56 percent) and their purchasing decisions (54 percent) reflect their values and identity. Nearly two-thirds of American adults (64 percent) believe it is important specifically for entertainment companies to support LGBTQ equality, with the plurality agreeing entertainment companies have responsibility to affect positive change in acceptance of LGBTQ people through content (49 percent)

and advocacy efforts (48 percent).

A December 2022 survey from GLAAD and The Edelman Trust Institute found that 53 percent of Americans expect CEOs to inform and shape conversations and policy debates about LGBTQ rights. Further, Americans are twice as likely to buy or use a brand if the brand publicly supports and demonstrates a commitment to expanding and protecting LGBTQ rights, and U.S. employees aged 18 - 34 are 5.5 times more likely to want to work at a company if that business publicly supports and demonstrates a commitment to expanding and protecting LGBTQ rights.

It is clear that businesses looking to compete for the attention of consumers in a more and more fragmented market with multiple options for entertainment must prioritize inclusive storytelling that reflects the full diversity of the audiences watching.



Warner Bros. Discovery's *In the Heights*, Daphne Rubin-Vega as Daniela, Dascha Polanca as Cuca, and Stephanie Beatriz as Carla, 2021

# A DECADE OF PROGRESS

In the decade since we launched GLAAD's first *Studio Responsibility Index*, we've seen tremendous progress in film with more studios beginning to create and promote LGBTQ storytelling while eliminating harmful and dangerous portrayals.

Since the inception of GLAAD's SRI in 2013 up until the most recent SRI covering 2021 releases, LGBTQ-inclusive films have increased by 50 percent, or 1.5 times. This is due in no small part to GLAAD's role as a guide and partner, setting industry priorities and best practices for LGBTQ inclusion. Additionally, dangerous narratives of anti-LGBTQ slurs, violence, and "gay panic" gags have drastically decreased after GLAAD created a powerful supercut in 2015 that highlighted a multitude of anti-LGBTQ moments in Hollywood films from just the previous five years, and called on major studios to prioritize interrogating the use of these harmful tropes and depictions.

The first several years of our SRI found each studio was often presenting a mixed bag of titles in their annual slates. Often, there was an outstanding LGBTQ-inclusive title alongside some things that were very minor, only confirmed in outside press or source materials, or which were offensive. Ultimately these small steps were opening the door for the larger strides we've seen in the most recent studies and those films from last year which will be analyzed in this year's upcoming SRI.

The Marvel Cinematic Universe (MCU), a franchise under The Walt Disney Studios, has dominated the box office and pop culture for the past decade,

with films regularly breaking box office records and stars being elevated to the top of the A-list. In the most recent report, Disney Studios tallied the highest number of inclusive releases annually; a dramatic improvement from the first year of the report when the studio's sole content was a cameo by out news anchor Thomas Roberts in Marvel's *The Avengers*.

While Marvel comics have featured LGBTQ characters for many years, it took some time before the MCU reflected that inclusion on the big screen. In 2021, the first out gay superhero was introduced with Phastos from Marvel's *Eternals*. The film included his husband and their son and went on to win a GLAAD Media Award. As future sequels with this team are developed, we look forward to seeing more of Phastos and his family. Recent Marvel films have introduced new queer characters such as America Chavez, who made her debut in *Doctor Strange in the Multiverse of Madness* and who is set to appear in additional projects which should dig further into her identity as a Latina lesbian hero, Valkyrie, with *Thor: Love*



The Walt Disney Studios' *Marvel's Eternals* – Lia McHugh as Sprite, Barry Keoghan as Druig, Kumail Nanjiani as Kingo, Brian Tyree Henry as Phastos, Gemma Chan as Sersi, and Richard Madden as Ikaris, 2021

and *Thunder* referencing more of her tragic backstory and lost lover, and Ayo and Aneka in *Black Panther: Wakanda Forever*, which confirms that the warriors are a couple. Additionally, *Deadpool 2* included the return of Negasonic Teenage Warhead and introduced audiences to her girlfriend, Yukio. With these characters entering the MCU following Disney's acquisition of 20th Century, the planned third *Deadpool* movie should include the return of these characters and could further dive into *Deadpool's* possible romances as the character has been confirmed to be pansexual in other media. As superhero film and television continues to draw mass audiences and dollars, we hope to see even more LGBTQ heroes and sidekicks make the jump from page to screen in the coming years.

The past decade has also seen notable progress in LGBTQ inclusion in storytelling for kids and families. Laika's 2012 film *ParaNorman* made history with the introduction of gay character Mitch, a core part of the group exploring a paranormal mystery whose coming out was a small and



The Walt Disney Studios' *Strange World* – Ethan Clade, Callisto Mal, Searcher Clade, Meridian Clade, and Jaeger Clade, 2022



20th Century Fox's *Love, Simon* – Nick Robinson as Simon and Keiynan Lonsdale as Bram, 2018



Hulu's *Fire Island* – Margaret Cho as Erin, Tomás Matos as Keegan, Bowen Yang as Howie, Joel Kim Booster as Noah, and Matt Rogers as Luke, 2022

very natural beat in the story. Since then, LGBTQ parents were introduced in smaller moments in films like Warner Bros. Discovery's *Storks*, Paramount's *Wonder Park* and *Fun Size*, and Pixar's *Onward*. In 2022, *Lightyear* and *Strange World* introduced more central LGBTQ characters. *Strange World's* Ethan Clade, who was celebrated by audiences and critics alike as a likable and charming character, is a perfect example for other studios to emulate - his identity as a gay teen is made clear and is an important part of his story, not left for subtext or a last minute reveal, but he also has additional traits and interests which make him an interesting nuanced character and he is pivotal to the film's plot. Further, Ethan's sweet crush and romance with his friend Diazo is something that is still far too rare for LGBTQ characters. GLAAD this year expanded its GLAAD Media Awards categories for programming in the Kids and Family space for three categories to recognize the boom of outstanding LGBTQ inclusive content in TV; we look forward to seeing more LGBTQ storytelling in the film space as well.

The past five years have included a welcome rise in LGBTQ-inclusive romantic comedies, with the 2018 GLAAD Media Award-winning film *Love, Simon* (20th Century Fox, now 20th Century Studios under The Walt Disney Studios) making history as the first major Hollywood studio film to focus on a gay teen romance. Warner Bros. Discovery's *Crazy Rich Asians*, Sony Pictures' *Rough Night* and *The Broken Hearts Gallery*, and Universal Pictures' *Last Christmas* all included queer characters among larger ensemble casts. In recent years we have seen more romcoms which center

on LGBTQ characters with films like *Happiest Season* (acquired by Hulu from Sony Pictures Entertainment for digital release due to COVID theater closures), about a lesbian couple who go to visit one of their families for the holidays, which set a record as a most-watched debut on Hulu; Hulu's *Fire Island*, inspired by *Pride and Prejudice*, which follows a group of gay friends taking their annual weeklong vacation that is complicated by classism and romance; and Universal Pictures' *Bros*, about two gay men who have previously avoided commitment stumbling into a relationship together. Nielsen polling cites romance as the third most popular genre among LGBTQ audiences.

While raunchy comedies were long one of the worst offenders when it came to anti-LGBTQ punchlines, gags, and casual violence, recent years have actually seen a turnaround in this genre with smarter humor and more grounded characters taking the spotlight. *Booksmart*, the 2019 feature directorial debut of Olivia Wilde from United Artist Releasing, centers on two best friends, one of whom is a lesbian, as they face high school graduation realizing they've never partied and this is their last chance. Universal Pictures has released several raunchy comedies with LGBTQ characters, including *Blockers* which features a lesbian girl as part of the core three girls who pledge to lose their virginity at prom, while Universal's *Good Boys* and *Neighbors 2: Sorority Rising* included ensemble queer characters.

The top film genres for LGBTQ audiences per Nielsen polling are horror films and sci-fi or fantasy stories. From our first SRI we've seen



Universal Pictures' *Blockers* – Ike Barinholtz as Hunter and Gideon Adlon as Sam, 2018



Sony Pictures' *Rough Night* – Kate McKinnon as Kiwiw, Ilana Glazer as Frankie, and Zoë Kravitz as Blair, 2017



Warner Bros. Discovery's *Cloud Atlas* – Ben Whishaw as Robert Frobisher and James D'arcy as Young Rufus Sixsmith, 2012



Paramount Pictures' *Rocketman* – Taron Egerton as Elton John, 2019

outstanding LGBTQ sci-fi, fantasy, and action films with the epic *Cloud Atlas* (Warner Bros. Discovery) from the Wachowski sisters, which occurs during six different eras over time with the cast playing multiple roles. Paramount Pictures' *Star Trek: Beyond* continued to include Sulu as part of the crew of the USS Enterprise and the film introduced Sulu's husband and daughter when the ship touched down at the port Yorktown. There's opportunity for his family to continue to appear in any future *Trek* films, as well as hope for the LGBTQ characters introduced in the recent *Star Trek* TV series to cross over to the big screen. Sony Pictures' *The Girl in the Spider's Web* followed bisexual assassin and hacker Lisbeth Salander as she fought against a mysterious shadow organization out for world dominance. Lionsgate's action-comedy *American Ultra* included a gay CIA agent as the film's moral center, and Walt Disney Studios' *Jungle Cruise* included McGregor, the gay brother of the film's lead, as part of the core group searching for the Tree of Life. In 2022, A24's GLAAD Media Award nominated

parallel universe romp *Everything Everywhere All At Once* became the studios first film to cross one million dollars at the box office and has gone on to rack up critical praise including becoming the most nominated film at the 2023 Oscars.

Recent inclusive horror films tracked in the SRI have included Universal's *Freaky*, *Candyman* and *Happy Death Day* series. In 2023, three different horror films received GLAAD Media Award nominations, including Paramount Pictures' *Scream* and Universal Pictures' *Nope*, as well as indie distributor A24's *Bodies Bodies Bodies*. Inclusion seems set to grow in horror in the coming years with announced titles including *Scream VI* from Paramount, Universal's *Knock at the Cabin*, and more. Another quickly growing category is biographical films with recent years seeing biopics on Elton John (Paramount's *Rocketman*), Freddie Mercury (20th Century's *Bohemian Rhapsody*), and Lionsgate's *Freeheld* about police officer Laurel Hester who is fighting for her partner to receive her benefits after she is

diagnosed with cancer. Several titles are currently in development from various studios including films on the lives of George Michael, Halsey, Rock Hudson, Sally Ride, and more.

As more LGBTQ-inclusive films have begun to be released, GLAAD has continued to evolve its methodology to focus solely on the stories being told on screen and raising a higher bar for what is considered to be inclusive, expanded the grading scale to better account for the variety of films included in a studio's slate and the quantity, quality and diversity of LGBTQ characters and stories, and in the most recent report even added an additional point to our Vito Russo Test ensuring that LGBTQ storytelling and characters continue to improve. In recognition of the significant expansion of outstanding LGBTQ storytelling in major studio films, GLAAD this year expanded its GLAAD Media Award category for Outstanding Film Wide Theatrical Release from five to ten nominees.

Our focus continues to be on evolving and producing actionable research which both is reflective of the state of the industry while also holding those with greenlighting and production decision-making power accountable. As such, it is only appropriate that as we close the chapter on this first decade of the SRI and the wins we have seen that we continue to look to the progress we hope to see in the next decade of LGBTQ films.

# CHARTING THE PATH FORWARD

As our study shows, there remains a huge opportunity for studios to tell groundbreaking LGBTQ stories that will be fresh and interesting for audiences, highlight the full diversity of the community, and spotlight new voices.

While major studio theatrical releases have overall become more inclusive of LGBTQ characters, our most recent SRI shows that the majority of those characters this year (60 percent) clocked under five minutes of total screen time - an issue that has continued to recur across multiple editions of the study. Furthermore, the majority of LGBTQ characters who appeared for more than ten minutes were white characters (57 percent of the seven).

The most recent study showed an overall decrease in LGBTQ characters who are people of color, down to only 39 percent of total LGBTQ characters. This must be a priority for studios as they move forward with greenlighting, developing, and releasing new films. These titles should also receive equal marketing efforts and promotional budgets as comparable titles. **GLAAD has issued a challenge to studios to ensure that more than half of LGBTQ characters are also people of color - film has only surpassed this milestone once, in the 2018 report on 2017 films**, which found that 57 percent of LGBTQ characters that year were people of color. Television has led in this area with recent *Where We Are on TV* studies showing both broadcast and cable primetime scripted programming hitting this goal.

Another area where television has long led is in the inclusion and portrayal of transgender and non-binary characters. The most recent SRI marked the first report in five years to include a transgender character; the majority of trans characters counted prior to that appeared as punchlines. While the inclusion of a trans character in a big budget release from a major studio which also garnered significant critical acclaim, *Anybodies (West Side Story)* was ultimately still a small character in the overall film and marks a first step rather than a finish line.

Polling shows that around 31 percent of Americans say they personally know someone who is transgender, compared to about 90 percent who know someone who is lesbian, gay, or bisexual. However, when looking at Americans under age 30, that number jumps all the way up to 50 percent of people who say they personally know someone in their daily lives who is transgender. Negative media coverage and misinformation about transgender people has led to the proposal of a record-breaking number of anti-trans legislative measures, and has made it more important than ever that Hollywood ensures that nuanced and authentic stories of trans characters make it to screen.

**Moving forward GLAAD would like to see more trans characters in major studio films that are fully fleshed out characters beyond just their gender identity, and more stories with trans characters in all sorts of settings, roles, and communities.** More trans characters

deserve to have agency and ownership in their stories, and their gender affirmed in storytelling, rather than mocked and disregarded by other characters in the piece. GLAAD is available to studios as a trusted and proven resource, and can also serve as a route to finding outstanding transgender writers, directors, animators, creatives and actors to hire to ensure that meaningful storytelling is carried from the page to the screen.

As studios continue to compete for audience's attention and dollars, they should further consider prioritizing active development and promotion of stories that feature bisexual+ characters. **While bisexual+ people make up the majority of the community at around 57 percent, only two films in the most recent SRI included bi characters - one of which was outright offensive.** This is a finding similar to previous years and the ongoing minimization and erasure of bisexual+ characters and stories has a legitimate impact on bisexual+ people. Multiple population studies have shown that though the bisexual+ community continues to grow that they are less likely to be out to people in their lives than gay or lesbian people and report significantly higher levels of minority stresses, effects which can be furthered by societal misunderstanding of their identities, relationships, and lives.

## OVERALL ANNUAL TOTALS

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	14	17	20	22	23	14	20	22	10	16
# of total films	101	102	114	126	125	109	110	118	44	77
% of inclusive films	13.9%	16.7%	17.5%	17.5%	18.4%	12.8%	18.2%	18.6%	23%	20.8%
# of inclusive films that pass VRT	6	7	11	8	9	9	13	16	9	9
% of inclusive films that pass VRT	43%	41%	55%	36%	39%	64%	65%	73%	90%	56%
# of LGBTQ characters	31	25	28	47	70	28	45	50	20	28

## 20TH CENTURY FOX

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	0	1	3	2	3	2	4	N/A	N/A	N/A
# of total films	15	14	17	17	16	14	10	N/A	N/A	N/A
% of inclusive films	0%	7%	18%	12%	18.8%	14%	40%	N/A	N/A	N/A
# of films that passed VRT	0	1	3	1	2	2	4	N/A	N/A	N/A

# CHARTING THE PATH FORWARD

GLAAD has challenged studios to urgently prioritize introducing characters living with HIV in their upcoming film slates after a near complete absence in major studio releases in the past decade. More than 1.2 million Americans today are living with HIV. GLAAD and Gilead Sciences' *The State of HIV Stigma* survey found nearly 9 in 10 Americans believe "there is still stigma around HIV" and 88% agree that "people are quick to judge those with HIV." The scarcity of stories which center, or even just include, people living with HIV represents an opportunity for writers to explore groundbreaking new storytelling angles and drive change. We've seen how culture can shift when media gives a face to issues people may fear or not understand - whether that be through films like *Philadelphia*, *Longtime Companion*, and *The Normal Heart*, celebrities sharing their experiences living with HIV, as Billy Porter and Jonathan Van Ness have done, or moments of activism, like Lil Nas X spotlighting Southern AIDS Coalition from the stage of the *MTV Video Music Awards*.

Currently, the only upcoming film publicly announced from a major studio set to include a character living with HIV is Universal Pictures' adaptation of the Rock Hudson biography *All That Heaven Allows*. Prolific gay director Greg Berlanti is attached to direct the film, though there has not been any news on the title in several years. The GLAAD List honoree *Three Months*, released last year on Paramount+, told a unique story of a character

who is concerned that he has been exposed to HIV and must wait three months for testing to complete. The film entertained audiences while also educating the public on the importance of finding community support, the use of Pre-exposure prophylaxis or PrEP, the Undetectable=Untransmittable campaign and more, which directly challenged stigma. The project is also a great example of a story which included several characters living with HIV that didn't center solely on their diagnosis or death. It is clear that there are many rich untold stories yet to be explored, and we urge studios to pursue them.

**One quick way for studios to improve their LGBTQ storytelling is ensuring that more films in their annual slate across all platforms pass GLAAD's Vito Russo Test**, a measure inspired by the Bechdel Test. GLAAD's Vito Russo Test uses four criteria to analyze how LGBTQ characters are situated within a narrative. This test represents a minimum standard GLAAD expects a greater number of mainstream films to meet in the future.

To pass the Vito Russo Test, the following must be true:

1. The film contains a character that is identifiably LGBTQ on screen.
2. That character must not be solely or predominantly defined by their sexual orientation or gender identity.
3. The LGBTQ character must be tied into the plot in such a way that their removal would have a significant effect.

4. The LGBTQ character's story must not be outwardly offensive (avoids defaulting to well-known tropes or stereotypes with no further development). In films with multiple LGBTQ characters, at least one character must pass this point for the film to pass the test.

GLAAD's most recent SRI found that only 56 percent (9 of 16) of inclusive films passed the test, the lowest percentage in four years, or just 12 percent of the 77 total films tracked from major distributors. In addition to running this test on the films in active development, producers and executives can also look to the annual GLAAD List to find outstanding scripts which pass the Vito Russo Test that are available for acquisition and development.

The 2022 GLAAD List, the third in this annual curated series, named twelve new feature scripts. At least 45 percent of the scripts named in the first two editions have been optioned and are in production currently with the first GLAAD List releases hitting screens in 2022, *Three Months* on Paramount+ and *Anything's Possible* on Amazon. The third release hit theaters this month, Universal's *Knock at the Cabin*, which opened in number one at the box office and knocked *Avatar: The Way of Water* from its multi-week hold on the top spot. Executives can also search The Black List's site at [blcklst.com](http://blcklst.com) for scripts which writers have marked as passing the Vito Russo Test. The 2023 GLAAD List is set to come out later this year.

## LIONSGATE

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	N/A	3	2	8	3	2	1	5	0	0
# of total films	N/A	21	17	24	24	19	19	20	3	8
% of inclusive films	N/A	14%	12%	33%	12.5%	11%	5%	25%	0%	0%
# of films that passed VRT	N/A	2	2	3	1	2	0	5	0	0

## PARAMOUNT PICTURES

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	3	2	3	0	5	2	2	3	2	0
# of total films	14	9	13	12	15	11	10	9	6	6
% of inclusive films	21.4%	22%	23%	0%	33.3%	18%	20%	33%	33%	0%
# of films that passed VRT	1	0	1	0	3	1	1	2	1	0

## SONY PICTURES ENTERTAINMENT

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	4	3	1	3	2	1	2	2	2	2
# of total films	19	15	18	16	21	25	18	16	10	15
% of inclusive films	21.1%	20%	6%	19%	9.5%	4%	11%	13%	20%	13%
# of films that passed VRT	1	2	0	1	1	1	2	2	2	1

## UNIVERSAL PICTURES

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	4	3	3	4	5	4	6	3	1	3
# of total films	16	15	14	21	17	14	20	17	10	10
% of inclusive films	25%	20%	21%	19%	29.4%	29%	30%	18%	10%	30%
# of films that passed VRT	2	1	0	2	2	1	5	2	1	2



**THE WALT  
DISNEY  
STUDIOS**

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	1	2	1	0	1	1	0	4	2	5
# of total films	13	10	13	11	13	8	10	19	5	12
% of inclusive films	7.7%	20%	8%	0%	7.7%	13%	0%	21%	40%	42%
# of films that passed VRT	0	0	0	0	0	1	0	0	2	2

**WARNER  
BROS.  
DISCOVERY**

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	2	3	7	5	4	2	5	3	1	2
# of total films	24	18	22	25	19	18	23	21	4	17
% of inclusive films	8.3%	17%	32%	20%	21.1%	11%	22%	14%	25%	12%
# of films that passed VRT	2	1	5	1	0	1	1	3	1	1

**STX  
FILMS**

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	0	1	N/A
# of total films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	9	2	N/A
% of inclusive films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	0%	50%	N/A
# of films that passed VRT	N/A	N/A	N/A	N/A	N/A	N/A	N/A	0	1	N/A

**UNITED  
ARTISTS  
RELEASING**

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
# of inclusive films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2	1	4
# of total films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	7	4	9
% of inclusive films	N/A	N/A	N/A	N/A	N/A	N/A	N/A	29%	25%	44%
# of films that passed VRT	N/A	N/A	N/A	N/A	N/A	N/A	N/A	1	1	2

**OVERALL  
DEMOGRAPHICS**

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
% of white LGBTQ characters	83.9%	76%	68%	72%	68.6%	43%	58%	66%	55%	61%
% of Black/African American LGBTQ characters	12.9%	12%	11%	8.5%	12.9%	28.5%	22%	22%	10%	18%
% of Latinx LGBTQ characters	3.2%	4%	7%	10.6%	1.4%	28.5%	7%	8%	10%	7%
% of Asian/Pacific Islander LGBTQ characters	0%	8%	14%	6.4%	5.7%	0%	13%	4%	15%	7%
% of Multi-racial LGBTQ characters	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	4%
% Middle Eastern LGBTQ characters	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	4%
% of Indigenous LGBTQ characters	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	5%	0%
% of non-human LGBTQ characters	0%	0%	0%	2.1%	11.4%	0%	0%	0%	5%	0%
% of inclusive films with gay men	55.6%	64.7%	65%	77%	82.6%	64%	55%	68%	60%	69%
% of inclusive films with lesbians	33%	23.5%	10%	23%	34.8%	36%	55%	36%	50%	25%
% of inclusive films with bisexual characters	11%	17.5%	30%	9%	13.4%	14%	15%	14%	10%	13%
% of inclusive films with transgender characters	0%	11.8%	0%	5%	3.4%	0%	0%	0%	0%	6%
% of inclusive films with nonbinary characters	N/A	N/A	N/A	N/A	1%	0%	0%	0%	0%	0%
% of male LGBTQ characters	63%	64%	68%	77%	67%	71%	58%	68%	45%	70%
% of female LGBTQ characters	37%	36%	32%	23%	31%	29%	42%	32%	55%	32%
% of LGBTQ characters with disabilities	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2%	0%	0%

**NOTE:** transgender men are counted in male LGBTQ characters, and transgender women are counted in female LGBTQ characters. Nonbinary characters were not counted until the 2017 report as there were no characters who identified as such.

## PARTNERS IN CHANGE

While the entertainment industry has long been in a state of flux and tension with the rise of streaming services owned directly by many top studios, that change has been hugely accelerated for film by the COVID-19 pandemic and the forced closure of theaters for many months across the country and internationally. This allowed many consumers to get accustomed to home releases and, with the re-opening of theaters, drastically reduced theatrical windows which get films from theaters to streamers more quickly. Most studios have shifted to a mix of shorter 30-to-45-day theatrical exclusive release windows before a film is available on streaming platforms, compared to the previous typical 16 week standard, along with upping production on films which are exclusive to their streaming service.

GLAAD's SRI has historically focused solely on analyzing those films which received theatrical distribution from a major studio distributor. This methodology ensured that films which are the most widely available at theaters across the country, which typically includes the highest budgeted productions, were core to our analysis. While this focus has allowed us to drive large-scale change at the major studios which release the films that

dominate the box office, and ensure that audiences in large cities and small towns alike are able to find inclusive films at their local theaters - we know that as the industry is changing, so too must we to ensure relevant and actionable research reflective of the decisions our partners and allies at studios, streamers, and more are making. GLAAD's Entertainment Research team is currently in actively testing an evolved methodology which would recognize those films on notable streaming platforms and allow for a wider examination of the film landscape as a whole. These changes will be reflected in the next edition of the *Studio Responsibility Index* to come out this summer examining 2022 releases.

The GLAAD Media Institute team is a unique center of excellence and a valued resource to creatives, executives, and marketers in entertainment and beyond. Our team is actively working with our partners in Hollywood and through new pipeline initiatives like the GLAAD List, Equity in Entertainment and Media Initiative (EMEI), and more to set the narrative for the LGBTQ community in storytelling and steering culture change.

Thank you for your support.



MEGAN TOWNSEND  
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## ACKNOWLEDGEMENTS

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

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

Journalists and media interested in speaking to a GLAAD spokesperson, please inquire at [press@glaad.org](mailto:press@glaad.org). Those interested in learning more about the GLAAD Media Institute and its services including consultation, research and contextualized education, media and cultural competency training and more, please visit [glaad.org/institute](http://glaad.org/institute).

Special Thanks to GLAAD's Entertainment team members over the past ten years.

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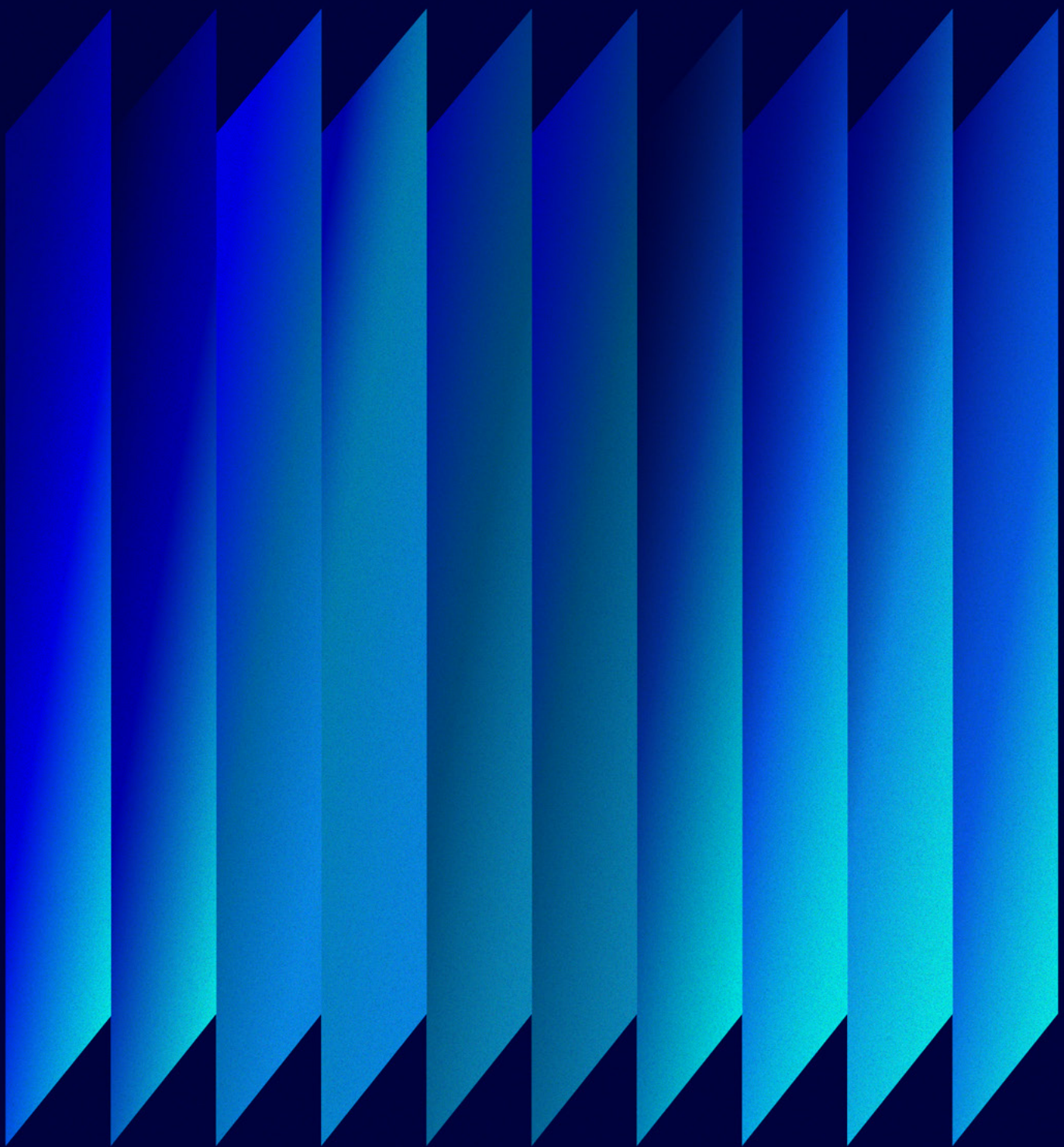
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