

Where We Are on TV

2020 - 2021



CONTENTS

4	From the office of Sarah Kate Ellis
7	Methodology
8	Executive Summary
10	Summary of Broadcast Findings
14	Summary of Cable Findings
17	Summary of Streaming Findings
20	Gender Representation
22	Race & Ethnicity
24	Representation of Black Characters
26	Representation of Latinx Characters
28	Representation of Asian-Pacific Islander Characters
30	Representation of Characters With Disabilities
32	Representation of Bisexual+ Characters
34	Representation of Transgender Characters
37	Representation in Alternative Programming
38	Representation in Spanish-Language Programming
40	Representation on Daytime, Kids and Family
41	Representation on Other SVOD Streaming Services
43	Glossary of Terms
44	About GLAAD
45	Acknowledgements

From the Office of the President & CEO,

Sarah Kate Ellis

For 25 years, GLAAD has tracked the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters on television. This year marks the sixteenth study since expanding that focus into what is now our *Where We Are on TV (WWATV)* report. Much has changed for the LGBTQ community in that time, when our first edition counted only 12 series regular LGBTQ characters across both broadcast and cable, a small fraction of what that number is today.

The past year has been a time of rapid change for the country and the entertainment industry. The COVID-19 pandemic has had a monumental impact on entertainment creators, producers, and distribution companies. The production delays and physical changes to shooting forced by lockdowns have changed programming with many series anticipated to come back later than is typical, fewer new series ordered, and a reliance on unscripted series and special programming to fill voids in the summer and fall schedules of the networks. As physical productions resume, the impact of COVID continues with mandated safety measures instituted, adding significant costs to series' budgets and extending shooting times per episode. Though the path forward continues to evolve, we remain vigilant and focused on the work in order to preserve the progress made and to advance new groundbreaking LGBTQ stories in the coming years alongside our network and streaming partners.

Television as a medium is so personal, reaching audiences directly in their homes, and is uniquely positioned to lead now when people are relying more on TV for entertainment and connection.

Nielsen's "Total Audience" study reports that U.S. adults aged 18 and older were spending just over 37 hours per week on television in the first quarter of the year. Fandom.com's *State of Fandom 2020* study reports that audiences are looking to media for connection now more than ever. Those who say they use entertainment to connect grew 80 percent year-over-year (36 percent). Further, nearly half of respondents (45 percent) strongly agree that COVID-19 has permanently changed the way they engage with entertainment.

At GLAAD, we know the power of fair, accurate, and inclusive stories to connect with audiences and change hearts and minds. For 35 years, it has been the foundation of our mission and it continues to be the underpinning

of our work every day. GLAAD and Proctor & Gamble released the results of the first *LGBTQ Inclusion in Advertising and Media* survey last summer. Our findings prove that seeing LGBTQ characters in media drives greater acceptance of the community, respondents who had been exposed to LGBTQ images in media within the previous three months reported significantly higher percentages of increased acceptance of LGBTQ people. GLAAD and Netflix also polled adults in Mexico and five South American countries in June. A majority of respondents (68 percent) said they had watched a show or film that gave them a better understanding of the LGBTQ community, and, among LGBTQ respondents, 87 percent feel that film and TV more accurately reflect the LGBTQ community now than just two years ago.

LGBTQ people are a significant audience. GLAAD and The Harris Poll's *Accelerating Acceptance* report shows that 20 percent of Americans aged 18 to 34 – a significant audience demo to networks and advertisers - identify as LGBTQ. *The General Social Survey* from NORC at the University of Chicago reports 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.

This is why in last year's WWATV, we launched a new challenge. GLAAD called on all platforms tracked to ensure that within two years, half of LGBTQ characters on every platform are people of color. At that time, only broadcast had achieved that goal. In a single year, cable met and surpassed that challenge. In fact, for the first time in WWATV history, LGBTQ people of color outnumber white LGBTQ people in primetime scripted cable programming (52 percent). Broadcast continued to exceed this benchmark for the third year in a row - streaming programming is the only platform this year where white LGBTQ characters represent a majority. GLAAD had also challenged the industry to ensure 20 percent of series regular characters on primetime scripted broadcast series are LGBTQ by 2025, a target which would bring those networks in line with our *Accelerating Acceptance* findings. Though this number did drop slightly year-over-year (from 10.2 to 9.1 percent) as overall broadcast series dropped due to delays and shutdowns caused by the COVID-19 global pandemic, we expect to see real growth in next year's WWATV study as several inclusive shows are anticipated to return, and we are optimistic in seeing new LGBTQ series ordered.

In last year's study, we noted that LGBTQ inclusion is enormously impacted by a small handful of creators and producers who have prioritized LGBTQ representation in their projects. Characters on series from out power players Greg Berlanti, Lena Waithe, Ryan Murphy and ally Shonda Rhimes last year accounted for 14 percent of all LGBTQ characters. This year, that percentage increased with these creators' series representing 17 percent of all LGBTQ representation (62 of 360 characters) on TV appearing on their 16 series included in this year's study.

That means nearly one in every five LGBTQ characters appears on a series that is tied to one of just four creatives.

We have seen outstanding programs and progress for underrepresented voices in the community come from these series like *Pose*, *Twenties*, and more where queer and trans people have been empowered as decision makers and have then leveraged their platforms to hire more LGBTQ writers, directors and actors. It is important that networks are not only hiring LGBTQ writers to tell those authentic stories, but also investing in, developing, and providing greater opportunities for those writers to eventually become showrunners, producers, and industry leaders themselves, bringing about a new wave of outstanding LGBTQ storytelling.

While we celebrate the programs from these amazing creatives, diverse and accurate inclusion must be an institutionalized value and priority at every network, studio, and production company and on every project. This is the only way to create meaningful and scalable change in the industry – and it is just good for business.

This year's report found a concerning and significant decrease in stories of characters who are living with HIV, a group which still faces incredibly high levels of stigma. Across all platforms tracked, only three characters were counted who are people living with HIV, down by six from the last year, and all three of those characters appear on FX's *Pose*. Approximately 1.2 million Americans live with HIV. GLAAD is calling on the industry to introduce no less than three new regular or recurring LGBTQ characters living with HIV each year in scripted primetime broadcast, cable, or original streaming series on the platforms tracked by this report (Amazon, Hulu, Netflix). 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% of Americans agree that "people are quick to judge those with HIV." Hollywood has the opportunity to lead and create

groundbreaking programming which can both educate and entertain audiences. GLAAD, in partnership with Gilead Sciences, is determined to drive this change with our colleagues at the networks and streaming platforms.

There has been a great number of exciting LGBTQ-inclusive projects announced as in development for the next TV season and beyond. *Pose* co-creator, executive producer, writer, and director Steven Canals is developing the limited series *81 Words* for FX based on a group of gay activists, as well as a series for ABC. Out comedian and writer Sabrina Jalees is developing a new sitcom at ABC following a queer couple raising a child, out actress Alia Shawkat is developing a new series at Amazon about an immigrant family where she would play a queer character, and Gabrielle Union's production company has optioned the rights to the queer novel *All Boys Aren't Blue* to develop for TV with Sony, to name just a few.

As the impact of the COVID-19 pandemic will continue to be felt for years, as our culture wrestles with social justice and racial reckoning, as we enter a new political era for this country, #RepresentationMatters more than ever as people turn to entertainment and storytelling for connection and escape.

This time of unprecedented change matched with increased demand represents an opportunity to break new ground with stories we have not seen before and create LGBTQ characters that do not reinforce harmful stereotypes.

With great passion and determination, this is the work we do at GLAAD every day. Our GLAAD Media Institute serves as a valued resource to content creators, network and studio executives, and brand marketers - our advocacy and media training, actionable research, consultation; elevating LGBTQ stories in media, and setting the narrative for our community.



Thank you for supporting our work and for your commitment to achieving 100 percent acceptance.

In solidarity,

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 2020-21 television season. Counts are based on original scripted series premiering or which are expected to premiere a new season in primetime between June 1, 2020 and May 31, 2021 and for which casting has been announced or confirmed by networks.

TV movies, episodic anthologies with a new cast each episode, and one-off episode 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-fifth 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.

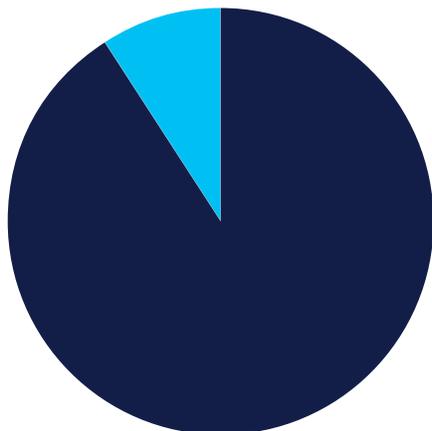
In 2005, GLAAD expanded this count past LGBTQ characters to track trends and amass statistics for all series regular characters on scripted broadcast television, which allows GLAAD to identify deficits in overall diversity. In the case of characters announced as appearing across a connected universe of series, such as John Constantine on The CW’s interconnected

CWverse series or Carina DeLuca on ABC’s *Shondaland* 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, 2020 and May 31, 2021 and looks at anticipated casts for the 2020-21 season as confirmed by networks.

Five 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, 2020 and May 31, 2021 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, 2020-2021 Season

- Straight
91.5% (707 characters)
- LGBTQ
9.1% (70 characters)*

* four (4) transgender characters are also straight.

EXECUTIVE SUMMARY

Of the 773 series regular characters scheduled to appear on broadcast scripted primetime television this season, 70 (9.1 percent) are LGBTQ. This is a decrease from the previous year's record high percentage of 10.2 percent, and the first season to see a decrease since the 2013-14 report. This number was expected to drop due to the COVID-19 pandemic halting production on several shows and impacting the green-lighting of new series. There are an additional 31 LGBTQ recurring characters on broadcast, for a total of 101 LGBTQ characters.

On scripted primetime cable series, the number of series regulars has decreased to 81 characters, with 37 recurring characters, bringing the total number of LGBTQ characters to 118.

On the streaming services Amazon, Hulu and Netflix, there are 95 regular LGBTQ characters on original scripted series, a decrease from last year, as well as 46 LGBTQ recurring characters. This brings the total to 141 LGBTQ characters.

In the 2020-21 season, bisexual+ characters make up 28 percent of all LGBTQ characters on all three platforms, a two-percentage increase from last year. These numbers still lean toward women, with 65 women and 33 men, and one character who is non-binary.

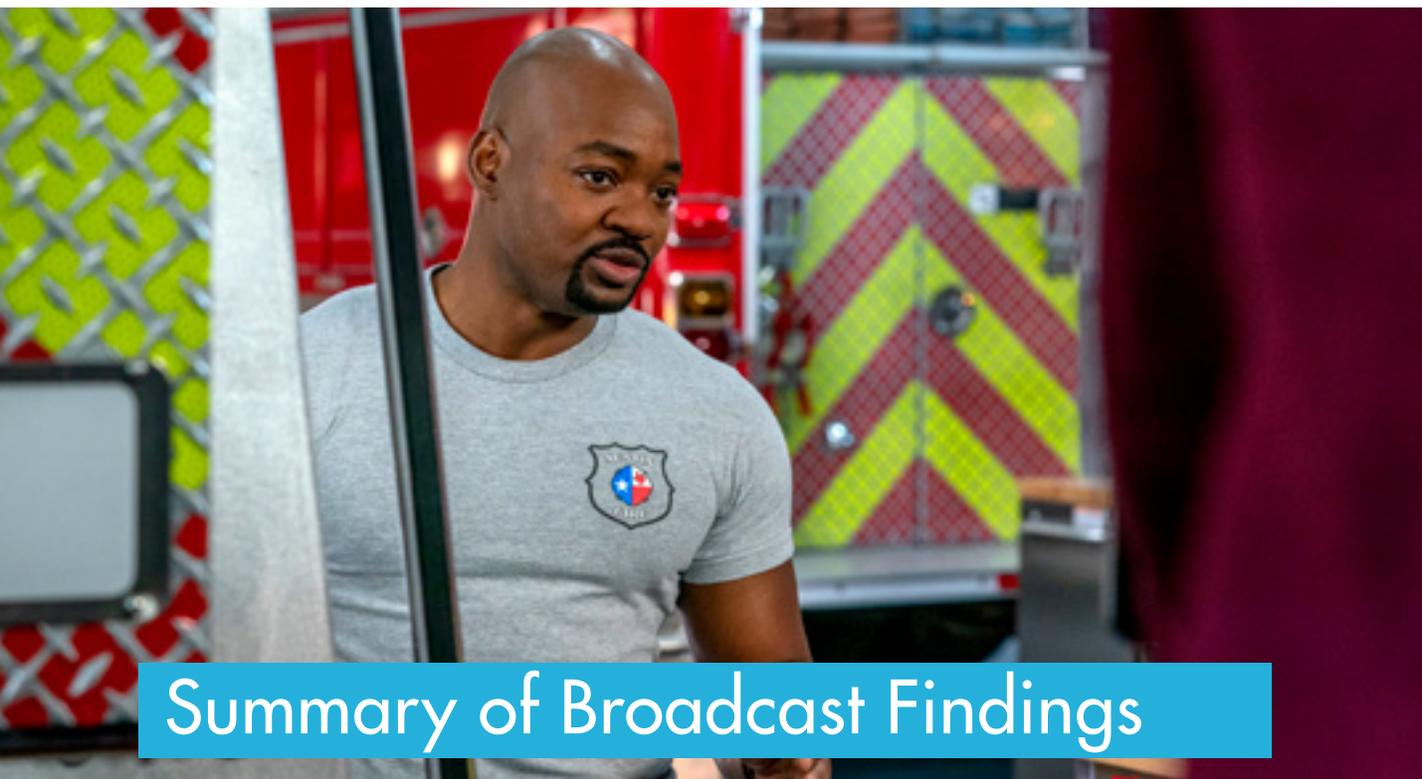
Across all three platforms, there are 29 regular and recurring transgender characters. These characters include 15 trans women, 12 trans men, and two trans characters who are non-binary. Twenty-six of the 29 characters are played or voiced by transgender actors.

This is the fourth year where GLAAD has counted asexual characters in our report. Last year there was a single asexual character on Netflix's *BoJack Horseman*. That show has since been cancelled. There will be one asexual character on a cable series airing in spring of 2021, but the character's identity is under embargo at time of printing.

On all primetime broadcast scripted series, 46 percent of series regulars are women, consistent with last year's record high.

Of the 773 series regulars counted on broadcast television, 46 percent (354) of characters are people of color, a one percentage-point decrease from the previous year's record high of 47 percent. The racial diversity of LGBTQ characters on all platforms increased.

The number of series regular characters with a disability has once again had a slight increase, slightly up to 3.5 percent from last year's 3.1 percent. This number continues to severely underrepresent the actual U.S. population living with disabilities. The number of characters living with HIV and AIDS has significantly decreased from nine to three, all characters counted appear on FX's *Pose*.



Summary of Broadcast Findings

PAUL STRICKLAND (BRIAN MICHAEL SMITH), FOX'S 9-1-1: LONE STAR

- Of the 773 series regular characters counted on 96 primetime scripted shows on the broadcast networks (ABC, CBS, The CW, FOX, and NBC), 70 series regulars are LGBTQ. This is a significant decrease from the previous year's 90 LGBTQ regulars. The year also represents a decrease in total shows, down from 111 primetime scripted series the year before.
- The overall percentage of LGBTQ series regular characters on scripted broadcast is 9.1 percent of all series regular characters, a decrease of 1.1 percentage points from the previous year's record-high 10.2 percent (90 of 879).
- GLAAD counted an additional 31 recurring LGBTQ characters on scripted primetime broadcast programming. This is one more character than the previous year's 30 recurring LGBTQ characters. This year's total of 101 regular and recurring LGBTQ characters on primetime scripted broadcast series marks a decrease, down from last year's 120.
- In line with the previous year's report, gay men again make up the majority of the 101 total regular and recurring LGBTQ characters at 40 percent (40 characters). This is six characters fewer than last year, but an increase of two percentage points.
- Lesbian representation saw a one-point percentage increase year-over-year to 34 percent (34) of regular and recurring LGBTQ characters. This marks a decrease of six characters from the previous year.
- Bisexual+ representation decreased significantly this year, the second year of year-over-year decreases. Bi+ characters make up 18 percent (18) of regular and recurring LGBTQ characters, a decrease of seven percentage points from the previous year. There are 13 bi+ women and five bi+ men characters.
- There are ten (10 percent) transgender characters expected on broadcast network's primetime scripted programming; six regular characters and four recurring characters. This represents an increase of three characters and nearly doubles the previous year's percentage of 5.8. Of the ten transgender characters, six are trans women and four are trans men. Further, five of the transgender characters are straight, four are undetermined at this time, and one is bisexual.
- As was the case last year, there are zero asexual characters expected on primetime scripted broadcast series.

Ranking of Broadcast Networks by LGBTQ Character Inclusion

Percentage of LGBTQ series regulars of all series regulars.

#1	#2	#3	#4	#5
The CW	ABC	FOX	NBC	CBS
14.2%	9.9%	8.5%	8.3%	2.9%

The COVID-19 pandemic has forced significant changes in the entertainment industry across all levels, impacting production schedules, igniting widespread layoffs in both film and television, and increasing expenses and extending shooting schedules. The production delays and changes forced by an industry shutdown saw very few series pickups on broadcast for the new season, creating a reliance on special programming and unscripted alternative series to fill openings in the summer and fall schedules. This type of programming is not counted in GLAAD’s methodology, and so, this year’s tally sees a decrease in both total series (96 from 111) and total series regular characters (773 from 879).

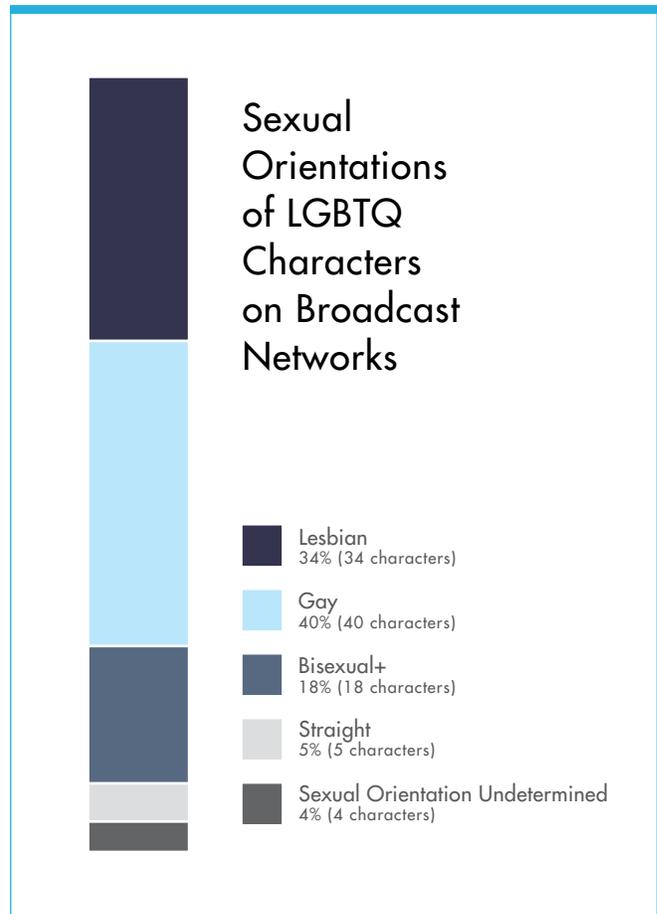
As productions start again during the fall and new premieres and series returns are scheduled, the impact of COVID continues to be felt. Vox and *The Wall Street Journal* report that efforts to keep production and sets COVID safe are estimated to cost an additional \$150-300k per series, and many series have had to add an extra shoot day per episode. As we publish this study, the path forward remains uncertain and we’re unsure what long-term impact the pandemic will have on the entertainment industry and distribution model.

It is critical to contextualize this year’s declines after years of new record highs; this is the first season where the percentage of LGBTQ series regulars on broadcast has dropped since the 2013-14 season. More importantly, we must recognize the larger patterns beyond what is attributed to COVID. Every platform must be deliberate in seeking inclusive and diverse programming as they look towards renewals and new slates, as well as ensuring that the decreases seen now do not become a pattern of reverse progress.

Of the five broadcast networks tracked, The CW again posts the highest percentage of LGBTQ series regular characters (14.2 percent of all series regulars on the network) for the fourth season in a row, and only

FOX posted an increase in the percentage of LGBTQ regulars year-over-year (from 7.9 to 8.5 percent). CBS continues to be the least inclusive of the broadcast networks in representing the LGBTQ community, with a drop from 5.5 percent last year to just 2.9 percent of the network’s series regulars counted as LGBTQ characters.

With the ending and cancellation of series with queer leads like *How to Get Away with Murder* and *Stumptown* (previously renewed and then cancelled in a COVID reversal), broadcast is lagging behind in series with a single LGBTQ lead. The CW’s *Batwoman* pivoted to a new lesbian lead taking up the iconic



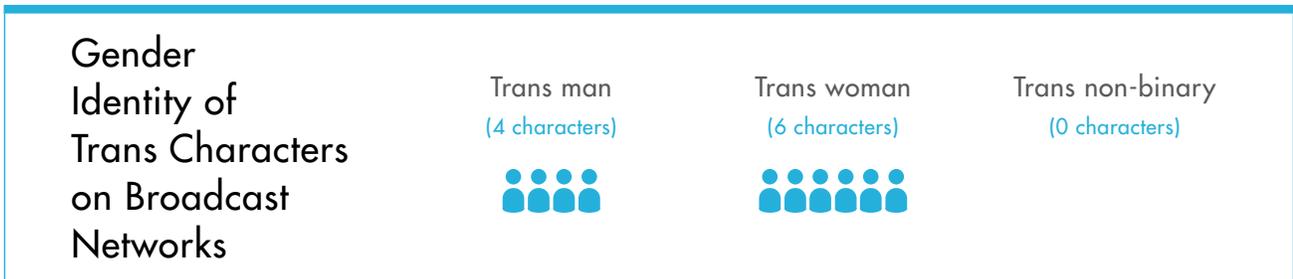
cowl as Ryan Wilder/Batwoman after the departure of star Ruby Rose. The series made headlines and garnered praise in prioritizing an out actor (bi actress Javicia Leslie) to fill the role. Leslie will make her debut as Ryan in the January 17 season premiere. Series with leading LGBTQ characters in larger ensembles include The CW’s *DC’s Legends of Tomorrow* (Sara Lance, Ava, Constantine, Gary), *Charmed* (Mel, Kevin), *Pandora* (Jax), *Black Lightning* (Anissa/Thunder and Grace), *Supergirl* (Alex, Nia), and NBC’s *Brooklyn Nine-Nine* (Captain Holt and Rosa Diaz).

For the second year in a row, bisexual+ representation on broadcast has decreased, falling eleven percentage points from two years previous. These 18 characters include 13 bisexual+ women and five bi+ men, and they represent 18 percent of LGBTQ characters on primetime scripted broadcast. In reality, bisexual+ people make up the overwhelming majority of the community. UCLA’s The Williams Institute found that bi+ people make up 52 percent of LGB people. GLAAD’s *Accelerating Acceptance* survey shows that, in every age group measured, bisexual+ people either represent or tie for the most represented orientation among queer people. There is significant work to be done in representation of bi+ characters, and this should be a purposeful focus for networks – particularly among series targeted for teens and young adults who are more likely to identify outside of strict binaries.

The number of transgender characters on broadcast increased from the previous year, to ten from seven. This is the only LGBTQ group to see an increase in the number of characters year-over-year on broadcast, a very welcome change. Of the ten characters, six are

series regulars and four are recurring. They appear on eight dramas and two comedies. ABC’s *Station 19* will bring back Ben Warren’s sister Rosalind, previously seen on *Grey’s Anatomy*, to recur and have recast the role to ensure a trans actress (V. Vieux) is now portraying this character. History-making characters Paul Strickland (*9-1-1: Lone Star*) and Nia Nal/Dreamer (*Supergirl*) will return, as will *Grey’s Anatomy*’s Casey and *Good Girls*’ Ben. Broadcast introduced new trans characters on NBC’s *Connecting...* and The CW’s *Coroner* and *Charmed*, as well as two additional new characters. Notably, broadcast is the only platform tracked where all transgender characters are played by transgender actors. It is worth noting that *Supergirl* has announced that the next season will be its last, and *Connecting...* will not return with the final episodes airing exclusively online. We hope to see broadcast greenlight new series with transgender characters to make up for these losses in next year’s report.

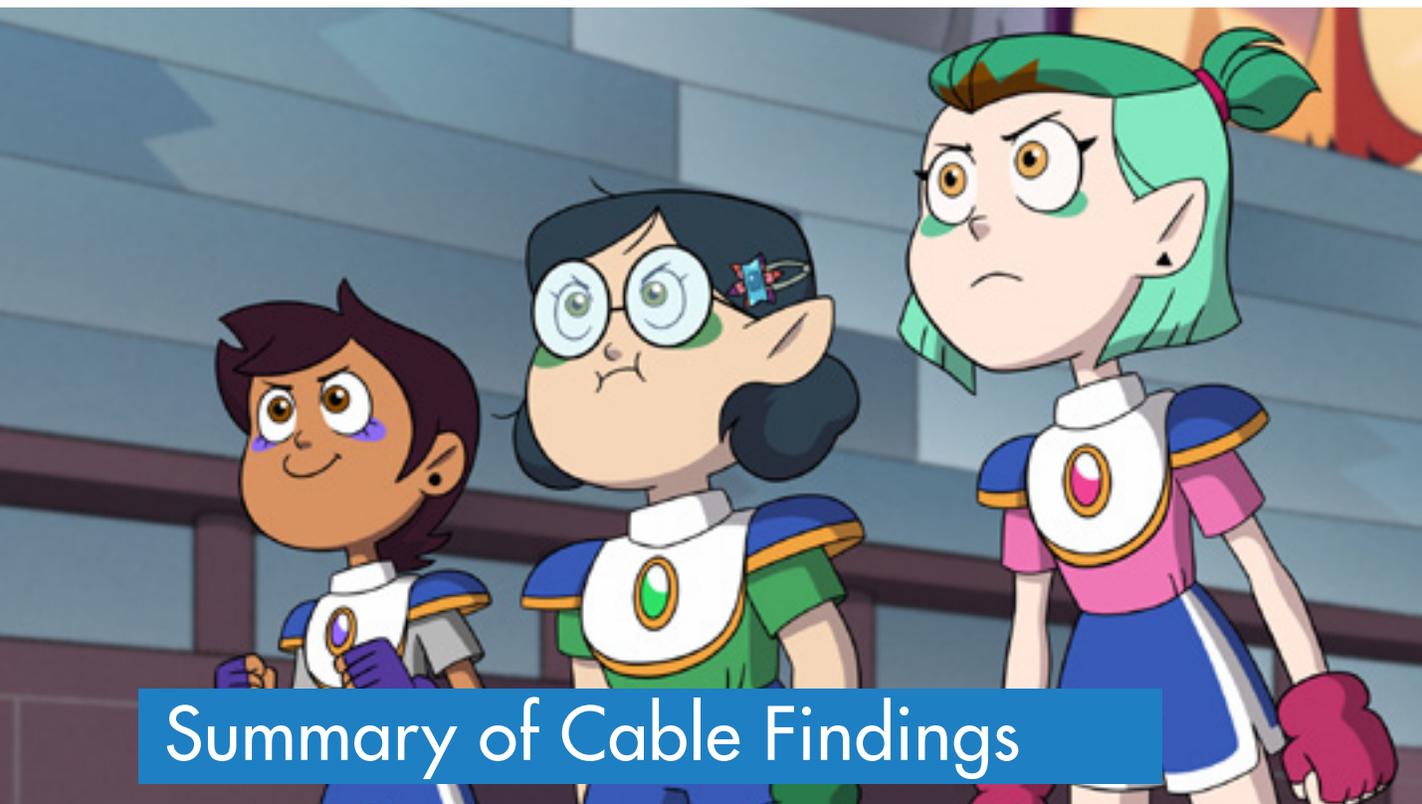
For the third year in a row on broadcast, LGBTQ people of color outnumber white LGBTQ people. Some of the series premiering which include queer and trans people of color include *Coroner*, *B Positive*, and more shows with characters who are under embargo at time of printing. Returning LGBTQ-inclusive broadcast series in this reporting period include *For Life*, *Station 19*, *9-1-1*, *9-1-1: Lone Star*, *This is Us*, *Chicago Fire*, *All American*, *Zoey’s Extraordinary Playlist*, *Burden of Truth*, *The Conners*, *Superstore*, *Riverdale*, *black-ish*, and *Roswell, New Mexico* among others.



GLAAD'S RECOMMENDATIONS

GLAAD has noted in its past two editions of this report that many series only include one LGBTQ character among a group of several straight, cisgender characters, and that pattern has continued. The trend is even more obvious this year as several shows were either cancelled or are not expected to return in this research period, and the new programming premiering has not made up for this loss. Though there are series which include multiple LGBTQ characters in its ensemble (*Brooklyn Nine-Nine*, *All American*, *Legends of Tomorrow*, *Station 19*, *Grey's Anatomy*, and *Batwoman* to name a few), the broadcast networks have not produced a primetime scripted series with a majority cast of LGBTQ characters like those seen on cable and streaming. We'd like to see broadcast produce an outstanding series with an LGBTQ-centric cast like *Pose*, *The L Word*, *Queer as Folk*, *Looking*, *Banana*, *Cucumber*, and *Tales of the City* which have been both fan and critical favorites.

GLAAD and Harris Poll's *Accelerating Acceptance* study shows that 20 percent of Americans 18 to 34 – a key demographic for networks and advertisers to court, as well as the age range of many characters – identify as LGBTQ. If broadcast series want to win audiences – discerning consumers with multiple options - they must include LGBTQ characters whose stories are new, interesting, told with depth, nuance and authenticity, which reflect the full diversity of the LGBTQ community.



Summary of Cable Findings

LUZ (SARAH-NICOLE ROBLES), WILLOW (TATI GABRIELLE), AMITY (MAE WHITMAN), DISNEY CHANNEL'S THE OWL HOUSE

- The number of LGBTQ regular characters on scripted primetime cable programs has decreased significantly year-over-year, down to 81 from 121.
- Recurring LGBTQ characters on scripted primetime cable have also largely decreased, down to just 37 from 94 the previous year. This brings the overall count to a total of 118 regular and recurring LGBTQ characters expected, a decrease of 97 characters from the previous year's 215.
- Gay men again make up the majority of the regular and recurring LGBTQ cable. Gay characters account for 36 percent (43) of all LGBTQ regular and recurring cable characters. This is an increase of two percentage points but a decrease of 31 characters from the previous year's study.
- Lesbian representation is down significantly on cable year-over-year after a noteworthy increase last year. Lesbians represent 26 percent (31) of LGBTQ regular and recurring cable characters. This is a decrease of four percentage points and 34 characters from the previous year.
- Representation of bisexual+ women on cable decreased again this year, after making a slight increase in the previous year, down to 21 percent or 25 characters - a decrease of one percentage point and 23 characters. The percentage of bi+ men increased slightly to nine percent (11) of LGBTQ regular and recurring characters on cable. This is an increase of three percentage points, but a decrease of two characters. There is one non-binary bisexual character.
- The number of regular and recurring transgender characters on cable has decreased significantly from the previous year, down to ten from 20. These ten characters represent 8.5 percent of the 118 total LGBTQ regular and recurring characters on primetime scripted cable, this is a decrease of nearly one percent from previous year (9.3 percent). Of these ten transgender characters, five are transgender women, three are trans men, and two are non-binary.
- Among the 118 LGBTQ regular and recurring characters counted on cable, 16 (14 percent) 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 is one lesbian asexual character expected in this year's primetime scripted cable, on Freeform, though further details are under embargo at time of printing.

The distinction of the most LGBTQ-inclusive cable network has changed this year, though the previous year’s top three networks remain at the top of the list. FX counts 20 LGBTQ regular and recurring characters expected in primetime scripted series which will premiere or return for new seasons in this year’s research period. Nearly half of those characters (nine) are set to appear on the critically acclaimed *Pose* from Steven Canals and Ryan Murphy. The supernatural comedy *What We Do in the Shadows*, which has included a star-making turn for out actor Harvey Guillen as queer character Guillermo, counts four LGBTQ characters. Other inclusive series on FX include *Better Things*, *Fargo*, *Mayans M.C.* and *Snowfall*.

Freeform follows with 19 regular and recurring LGBTQ characters expected in the 2020-21 season. The midseason series *Good Trouble* and *Everything’s Gonna Be Okay* each count multiple LGBTQ characters, as does the new fan favorite *Motherland: Fort Salem* and *The Bold Type*. Showtime follows next with 18 LGBTQ characters expected in this season, with the majority appearing in the eleventh and final season of *Shameless* including fan favorite couple Ian and Mickey who married at the end of the last season.

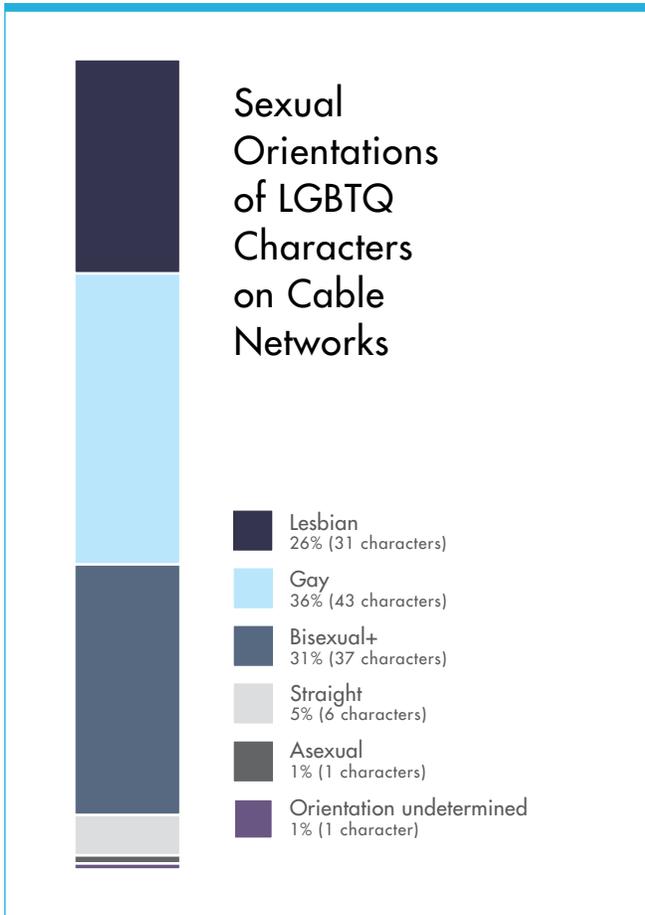
Other LGBTQ-inclusive series airing on Showtime in this research period include *The Chi*, *Billions*, *Black Monday*, and *The End*.

Of the three programming platforms tracked, cable programming counted the largest decrease in LGBTQ characters year-over-year, down to 118 LGBTQ characters from 215 the previous year. This significant decrease is further proof of a point from last year’s report that a handful of series, while outstanding, have an outsized impact on the numbers for cable as a whole. In last year’s report we noted that there were six series which counted six or more LGBTQ characters each and made up more than a quarter of all LGBTQ representation on cable. Two of these series have since ended and three will return during this research period with a smaller cast. The remaining series, Showtime’s *The L Word: Generation Q* which counted 18 LGBTQ regular and recurring characters last year, may not return within the research period. In this year’s tally, *Pose* is the only series counted to include six or more LGBTQ characters on cable.

The encouraging news is that many inclusive series have not been cancelled, but have rather been delayed due to COVID related shutdowns and are not confirmed to return within this report’s research period. These shows, including HBO’s *Euphoria* and *Gentleman Jack*, Showtime’s *The L Word: Generation Q*, and BBC America’s *Killing Eve*, are expected to return in the next edition of this report.

Representation of lesbian and bisexual+ women dropped significantly on cable year-over-year, with a drop of 57 characters (34 lesbians and 23 bi+ women) from the previous year. This should be a priority for executives who are greenlighting or acquiring content for networks. One noteworthy cable series which introduced new queer women characters and made headlines was Disney Channel’s animated family show *The Owl House*. The August episode “Enchanting Grom Fight” set up the romance between magical students Luz and Amity as they share a dance to defeat a monster, and it is revealed that Amity wanted to ask Luz to the school’s version of prom.

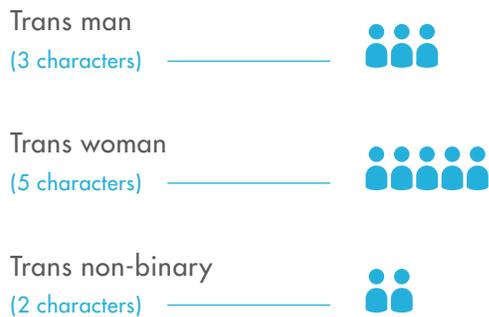
Last year, GLAAD challenged every platform tracked in this report – commit to at least half of LGBTQ characters being people of color within the next two years. At that time, broadcast had been the only platform to meet that mark. In just one year, cable met and surpassed our challenge, as 52 percent (61) of the LGBTQ regular and recurring characters counted



are people of color. Unfortunately, this increase did not apply across all groups. While the percentages of LGBTQ characters who were Black, multiracial and other ethnicities increased, the percentages of LGBTQ Latinx and API characters decreased. We'd like to see significant growth in these areas in the near future.

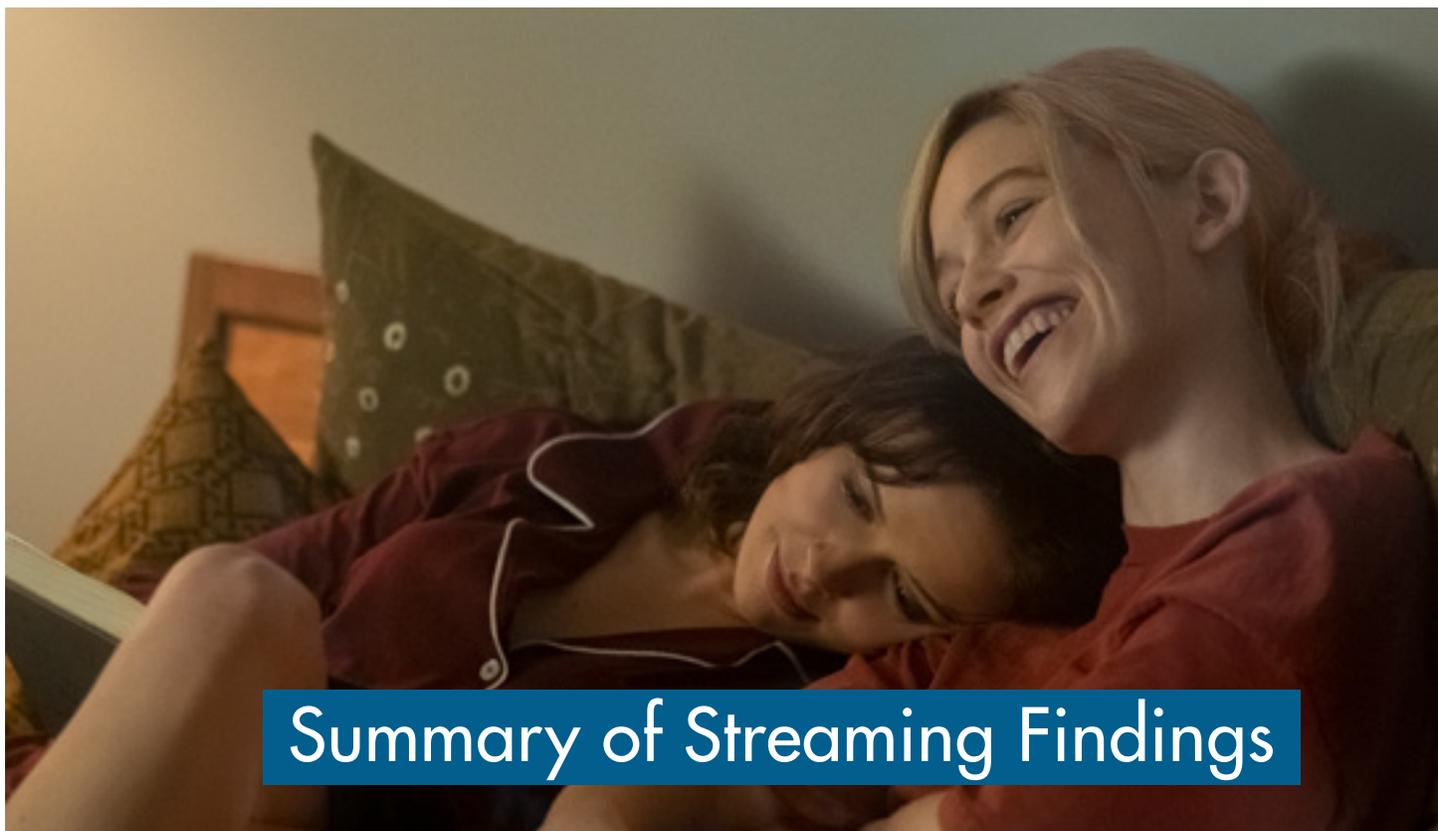
Some of the new LGBTQ-inclusive cable series which have or are expected to premiere within this research period include AMC's *The Walking Dead: World Beyond*, HBO's *I May Destroy You*, *Lovecraft Country*, *Perry Mason*, *We Are Who We Are*, Starz' *P-Valley* and *Power Book II: Ghost*, among others. Returning LGBTQ-inclusive shows include Freeform's *Everything's Gonna Be Okay*, *Good Trouble*, and *Motherland: Fort Salem*, FX's *Pose* and *Fargo*, OWN's *Queen Sugar*, Showtime's *Billions*, Starz's *American Gods*, Syfy's *Wynonna Earp* and more.

Gender Identity of Trans Characters on Cable Networks



GLAAD'S RECOMMENDATIONS

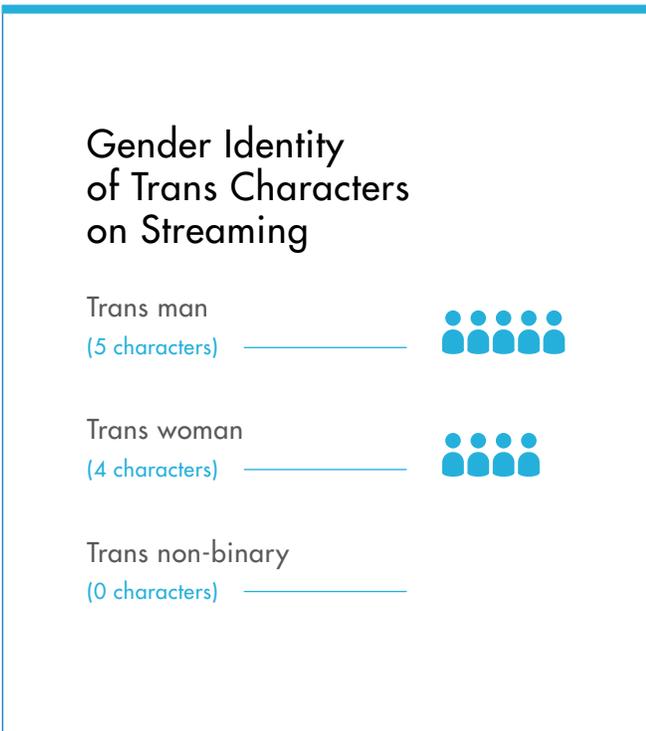
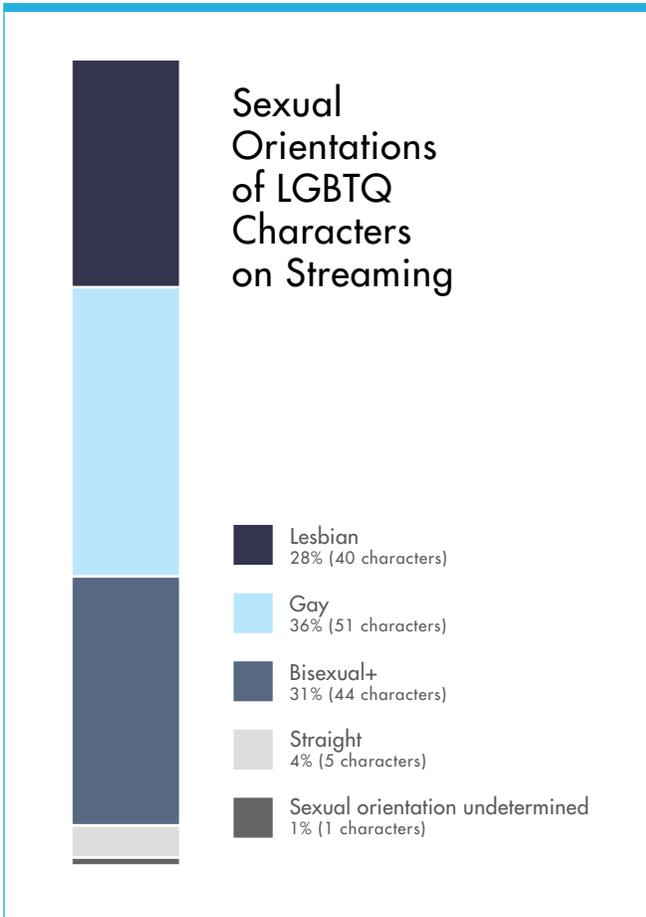
Nearly half (48 percent) of all LGBTQ representation in primetime scripted cable is seen on just three networks (FX, Freeform and Showtime), the same networks represented 44 percent of cable inclusion in last year's report. We would again urge other networks to follow the lead of FX, Freeform, and Showtime and introduce new and diverse LGBTQ characters and series. Many of these series have achieved significant success, with critical acclaim, and social buzz from highly engaged audiences. Other networks have the same opportunity to earn success, attention, and zeal for their series by introducing nuanced and diverse LGBTQ characters.



Summary of Streaming Findings

JAMIE (AMELIA EVE), DANI (VICTORIA PEDRITTI), NETFLIX'S *THE HAUNTING OF BLY MANOR*

- This year, GLAAD counted 95 regular LGBTQ characters on original scripted series on the streaming services Amazon, Hulu, and Netflix, a decrease of 14 from last year's tally. There are an additional 46 recurring LGBTQ characters, an increase of two from last year. This totals to 141 characters on streaming, a decrease of 12 characters overall from the previous year.
- As with the other platforms tracked, gay men make up the majority of LGBTQ regular and recurring characters at 36 percent (51) on scripted streaming series. This is a decrease of six percentage points and 13 characters from last year.
- Lesbian representation decreased slightly to 28 percent (40) of the 141 LGBTQ characters on streaming, which is a decrease of two percentage points and six characters from the previous year. Unfortunately, this is the fourth year in a row with a decreasing percentage.
- Bisexual+ representation has increased on streaming year-over-year. Bisexual+ women will be 19 percent (27) of LGBTQ characters, an increase of five points and six characters. Notably, bisexual+ men have also increased from nine percent to 12 percent (17).
- Streaming has seen a decrease in the percentage of trans characters, down to 6.4 percent (9), a drop of two characters and half a percentage point from last year. Of those nine characters, four are trans women and five are transgender men, and there are zero trans non-binary characters.
- Streaming series have improved regarding racial diversity with 47 percent (66) of LGBTQ regular and recurring characters counted as people of color, an increase of six percentage points from last year. While it does mark improvement, this is still the lowest percentage of LGBTQ people of color among all three platforms tracked. Streaming is the only platform to not achieve GLAAD's challenge for at least half of LGBTQ characters to be people of color.
- There are zero asexual characters expected on streaming original series.



While streaming saw an overall decrease in year-over-year totals of LGBTQ characters, the platform was the least impacted of those tracked. Netflix again counted the highest number of LGBTQ regular and recurring characters in scripted originals of the three streamers tracked in this report. This has been the case each year since GLAAD began gathering data on streaming original programming five years ago in the 2015-16 *Where We Are on TV* study. This year GLAAD counted 110 LGBTQ characters on the service, a decrease of eleven characters from the previous year. It should be noted, however, that at least 33 characters on the service will not be returning, while an additional handful will be returning for what is already announced to be a final season. Several of these characters are queer women on shows including *Trinkets*, *Away*, and *Teenage Bounty Hunters* among others, as well as on the cancelled series *GLOW* and *I Am Not Okay With This* (neither included in this tally).

For four years in a row, there has been a decreasing percentage of lesbian representation on streaming original series. One of Netflix’s recent breakout hits was *The Haunting of Bly Manor*, the second season in *The Haunting* anthology, which centered on the love story between a lesbian couple, Dani and Jamie. *Variety* and 7Park Data reported that of U.S. panel members who viewed at least two streaming services in October 2020, nearly 16 percent watched *Bly Manor* – a notably higher percentage than that of all other Netflix titles. The series has achieved critical acclaim receiving a “Certified Fresh” on Rotten Tomatoes at 87 percent and buzz from fans on social media. While the series anthology format means the characters will not return, networks and streaming services should develop more content for a primed passionate audience ready to tune in and support series which tell nuanced and in-depth stories of queer women.

This season, Hulu counts 19 LGBTQ regular and recurring characters on scripted original series. A welcome change, the streamer increased from zero transgender characters counted in the previous report to three trans characters this year. Hulu premiered the Australian miniseries *First Day* in the U.S. in September, a series that follows Hannah (Evie MacDonald), a trans girl who is starting middle

school as her authentic self. The comedy *Shrill* has an ensemble featuring several LGBTQ characters, including comedian Patti Harrison who plays Ruthie, an irreverent co-worker of the lead. FX on Hulu's *Y: The Last Man*, an adaptation of the comic of the same name, will also introduce a new trans character. Hulu also launched the new series *Love, Victor* this summer, one of few series with a queer lead title character, and a spinoff from the 2018 *Love, Simon* film. The series connected with fans and was quickly renewed. Other LGBTQ-inclusive Hulu series include *Find Me in Paris*, *Helstrom*, and *The Bravest Knight* among others.

Streaming counts several outstanding kids and family programs in this year's report. In addition to *The Bravest Knight* and *First Day* detailed above from Hulu, Netflix includes queer characters in the animated series *Carmen Sandiego*, *Kipo and the Age of Wonderbeasts*, and the live action *Julie and the Phantoms* in this research period.

Amazon confirms 12 LGBTQ regular and recurring characters in this year's research period, an increase from last year's eight. The most recent season of *The Boys* included bisexual superhero Queen Maeve and her girlfriend Elena. Maeve is outed by her abusive ex and eventually is able to force him to back down after threatening to leak an incriminating tape of him, but she ends the season separated from Elena. The series has been renewed, we hope to see a third season further develop both Maeve and Elena as characters and as a potentially reunited couple. Other LGBTQ-inclusive Amazon series include *The Expanse*, a continuation from Syfy which premieres its fifth season in December, the international series *Breathe: Into the Shadows*, *El Juego de las Llaves*, and *Flack*, *Hanna*, *The Wilds*, and one other new Young Adult series.

GLAAD'S RECOMMENDATIONS

Streaming is lagging behind the other platforms regarding its representation of marginalized groups within the community. This year, streaming is the only platform where the majority of LGBTQ characters are white, the platform counts the fewest number of transgender characters of all platforms tracked (broadcast, cable, streaming) plus a year-over-year decrease, and there is only one LGBTQ character on scripted streaming originals who is confirmed as also being a person with a disability (Ryan, Netflix's *Special*). These are areas of opportunity and growth for streaming platforms. Additionally, we'd further like to see a streaming service premiere a new series with a majority LGBTQ cast as none have premiered since the miniseries *Tales of the City*. While Netflix in 2019 announced an animated series called *Q-Force* about a group of queer heroes, no date has yet been given and there has not been further public news announced. We look forward to what is to come.



Gender Representation

GENEVIEVE (MAEVE PRESS), MATILDA (KAYLA CROMER), DREA (LILLIAN CARTER), FREEFORM'S *EVERYTHING'S GONNA BE OKAY*

For the 2020-2021 season, women account for 46 percent (355) of the 773 series regulars on primetime scripted broadcast shows. This is an equal percentage of women as in the 2019-2020 season, which marked an all-time high since GLAAD began tracking information on all broadcast series regular characters in 2005. While the number of women series regular broadcast characters did decrease from 402 to 355, the percentage held steady because the total number of characters also decreased, largely due to changes forced by the COVID-19 pandemic shutdowns. However, this remains less than the 51 percent of women that make up the U.S. population according to the 2018 Census Bureau.

Women make up 48 percent of the series regulars on ABC, CBS, and The CW, making these networks the closest to representing the actual population of women in the U.S. This is an increase of one percentage point for ABC, two points for CBS, and a one-point decrease for The CW which last year led at 49 percent of regular characters being women. FOX comes fourth at 43 percent of series regulars who are women, and NBC closely rounds out the five broadcast networks at 42 percent.

This year's report counts 166 series regular characters on primetime scripted broadcast television who are women of color, accounting for 21 percent of all series regular characters, a decrease of two percentage points from the 2019-20 season. This year women of color represent 47 percent of all characters of color, a two-point decrease from last year, and 47 percent of all women, a decrease of 2.5 percentage points. There are no broadcast characters who are non-binary this year.

On broadcast primetime scripted series, there are 67 Black women series regulars (19 percent of all women regular characters), 29 Latinx women (eight percent), 29 Asian Pacific Islander women (eight percent), 32 multiracial women (nine percent), and nine women of another race or ethnicity (three percent). There are 189

white women series regulars (53 percent).

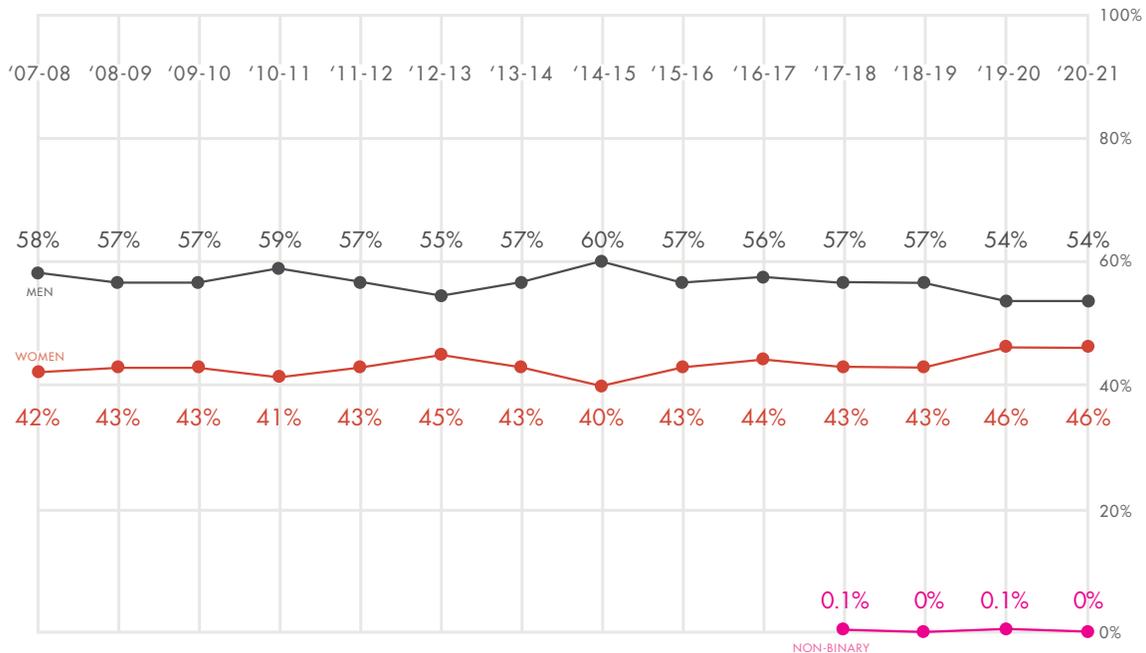
Once again, the largest gap in gender representation when examining race is between white characters, with 228 white men, and 189 white women characters. There is also a notable gap between series regulars who are Black men (104 characters) and Black women (67 characters.) The others skew toward women; there are 29 Latinx women and 25 Latinx men; 29 API women, and 26 API men; 32 women who are multiracial and 25 men; and nine women and eight men who are another race or ethnicity. Of that group, six women and five men are Middle Eastern or North African, and three men and three women are Indigenous.

For the second year, GLAAD counted more LGBTQ regular and recurring women on primetime scripted broadcast than LGBTQ men. Of the 101 LGBTQ regular and recurring characters, 55 percent (55 characters) are women and 45 percent (46 characters) are men. This marks a two-percentage point increase towards LGBTQ women on broadcast. Last year's report was the first which saw LGBTQ women outnumber LGBTQ men on the platform, an exciting development as LGBTQ women have been historically underrepresented in media.

Of broadcast's 101 LGBTQ regular and recurring characters, 34 (34 percent) are lesbians, 13 (13 percent) are bi+ women, and six are trans women (six percent), four of whom are straight and two of whom have an unknown sexual orientation. Additionally, there are 40 gay men (40 percent), five bi+ men (five percent), and four trans men, one who is bisexual, one who is straight, and two whose sexual orientation is unknown.

The percentage of lesbians and gay men remained fairly consistent year-over-year, while there was an unfortunate decrease in representation of both bi+ men and women. The percentages of trans women and trans men both saw a welcome increase from the previous year.

Broadcast Gender Balance of Series Regular Characters Over Time



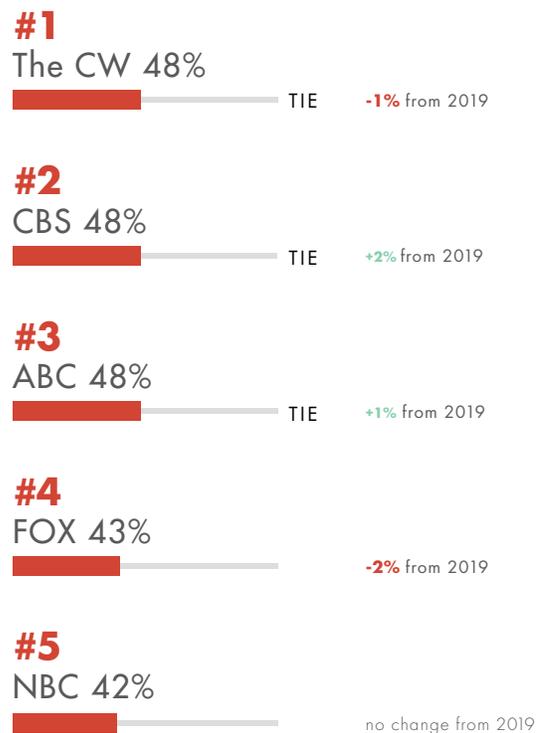
On cable TV, the gender balance of the 118 LGBTQ characters leans very slightly towards women at 49 percent (58) women, 48 percent (57) are men, and three percent (3) are non-binary.

On primetime scripted cable series, there are 118 LGBTQ regular and recurring characters counted. Of those, 31 (26 percent) are lesbians, 25 (21 percent) are bi+ women, and five (four percent) are straight trans women. On cable there are also 43 gay men (36 percent), 11 bi+ men (nine percent), and three trans men. Of the trans men, one is straight, one is gay and one is bisexual. There are three non-binary characters on cable this year; one is bisexual, one is a lesbian, and one has an unknown sexuality.

On the three streaming services - Amazon, Hulu, and Netflix - there are 141 LGBTQ regular and recurring characters counted on scripted originals. Of these, 51 percent (72) are women, 48 percent (68) are men, and one percent (one) is non-binary.

Of the 141 regular and recurring LGBTQ characters counted on streaming originals, 40 (28 percent) are lesbians, 27 (19 percent) are bi+ women, and four (three percent) are straight trans women. There are also 51 (36 percent) gay men, 17 (12 percent) bi+ men, and five (four percent) trans men, three of whom are bi+, one is straight, and one is unknown.

Percentage of Women Series Regulars by Broadcast Network





Race & Ethnicity

Gael (Tommy Martinez), Freeform's Good Trouble

This year, out of the 773 series regulars counted on the big five broadcast networks, 354 (46 percent) are people of color (POC). This is a slight decrease from last year's record high of 47 percent, and the first decrease since GLAAD's 2011-2012 WWATV report. This represents a decrease of 55 series regular characters who are people of color, from 409 the previous year to 354.

- NBC leads the five broadcast networks in terms of racial diversity with 52 percent of their series regular characters being POC, an increase of four points from last year.
- The CW is once again in second place, with 49 percent of their regular characters counted as POC. This does mark a two-percentage point decrease from last year.
- ABC is in the middle of the pack, with 47 percent of regular characters who are people of color, a decrease of five percentage points from last year, when they led all broadcast networks with 52 percent.
- CBS posted a slight increase of two percentage points from last year, with 43 percent of their series regulars being characters of color.
- FOX again comes in fifth with 35 percent of their series regulars counted as POC, a decrease of five points from last year. This is the second year in a row to see a five-point decrease for the network.

Last year, GLAAD challenged all platforms to ensure that within the next two years, half of LGBTQ characters on every platform tracked are people of color. At that time, broadcast had met that challenge

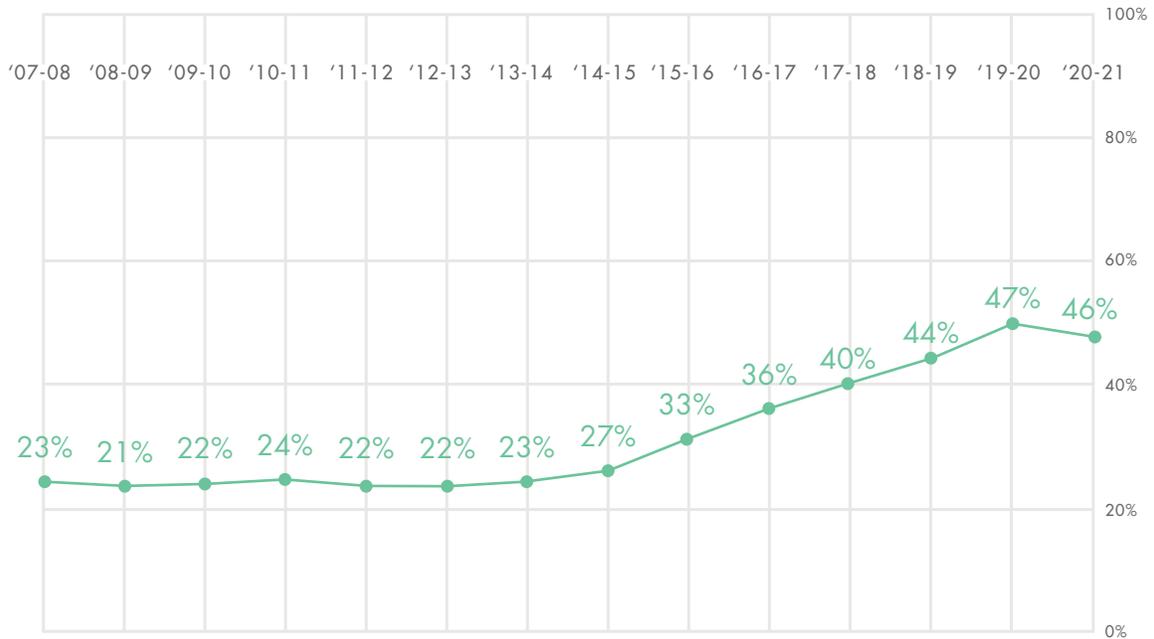
two years in a row, but cable and streaming had not. Meeting this challenge is one key move towards ensuring that entertainment reflects the world in which it is created and the audiences who consume it. This year, all three platforms tracked posted increased percentages of LGBTQ characters of color.

Even though there was a slight decrease in the percentage of broadcast series regulars who are POC, there was a small increase in the percentage of LGBTQ characters of color. Of the 101 LGBTQ regular and recurring characters counted on primetime scripted broadcast, 53 (53 percent) are POC, a slight percentage increase from last year's 52 percent, but a decrease of nine characters.

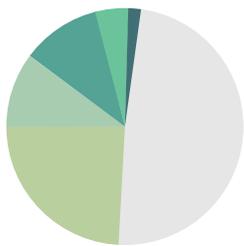
The percentage of LGBTQ characters of color on cable has also increased, with 61 out of 118 LGBTQ characters (52 percent) being characters of color, a four-percentage point increase from last year but a decrease of 42 characters. This is the first year since GLAAD began its study that LGBTQ people of color outnumber white LGBTQ characters on primetime scripted cable series, and the platform met GLAAD's challenge in just one year.

Scripted originals on the streaming services Amazon, Hulu, and Netflix also counted an increase in the percentage of LGBTQ regular and recurring characters of color, up six percentage points from 41 percent to 47 percent (66 out of 141 characters) and an increase of three characters. Although a marked improvement from last year's significant decrease, streaming remains the only platform that did not meet GLAAD's challenge this year.

Broadcast Representation of People of Color Over Time, Series Regulars

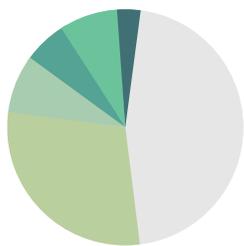


Racial Diversity of LGBTQ Characters on Broadcast



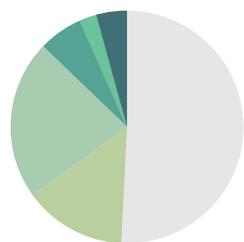
- White 48% (48 characters)
- Black 23% (23 characters)
- Latinx 10% (10 characters)
- Asian-Pacific Islander 11% (11 characters)
- Multiracial 7% (7 characters)
- Other Race 2% (2 characters)

Racial Diversity of LGBTQ Characters on Cable Networks



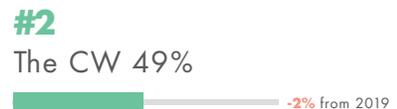
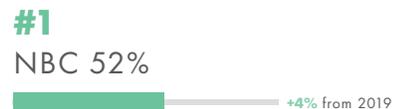
- White 46% (54 characters)
- Black 30% (35 characters)
- Latinx 7% (8 characters)
- Asian-Pacific Islander 5% (6 characters)
- Multiracial 7% (8 characters)
- Other 3% (4 characters)

Racial Diversity of LGBTQ Characters on Streaming Services



- White 51% (72 characters)
- Black 13% (18 characters)
- Latinx 19% (27 characters)
- Asian-Pacific Islander 8% (11 characters)
- Multiracial 2% (2 characters)
- Other 6% (8 characters)

Representation of People of Color by Broadcast Network



Representation of Black Characters

This year, there are 773 series regular characters counted on primetime scripted series on broadcast. Of those, 22 percent (171) of the regular characters are Black. Although this is the third year in a row this percentage has held steady - tying for a record high percentage of Black series regulars on broadcast - this is a decrease of 25 characters.

Over the summer, following protests against the murders by police of Breonna Taylor and George Floyd among others and as a repudiation of systemic racism, new calls were made for change in the entertainment industry which would prioritize hiring, promoting, and investing in Black creators and stories on all levels. Since June, several networks and studios have either launched or expanded their staff and efforts in the Diversity, Inclusion, and Equity space. Several companies made donations to the Black Lives Matter movement, and CBS signed a multi-year agreement with the NAACP which will include a dedicated team of executives working with the group to acquire, develop, and produce new programming across ViacomCBS properties. While much of the impact of these efforts will not be seen until at least the next television season as things which are now in development move to air, it is still worth noting this shift towards concrete actions and steps.

As for the individual networks, NBC leads the five broadcast networks with 27 percent Black series regulars, including prominent characters in shows such as the returning hit *This Is Us* and the upcoming sitcom *Kenan*. Both ABC and CBS deliver 23 percent of series regulars as Black characters, with the former having majority-Black casts in shows including *black-ish* and *For Life*; and the latter in shows such as *Bob Hearts Abishola* and the upcoming *The Equalizer*. The CW is next at 21 percent, a disappointing decrease from leading all broadcast networks last year, with ensemble shows *Black Lightning* (returning for a final season) and *All American* having primarily Black casts. FOX rounds out the five broadcast networks at 16 percent, a decrease of eight points from last year.

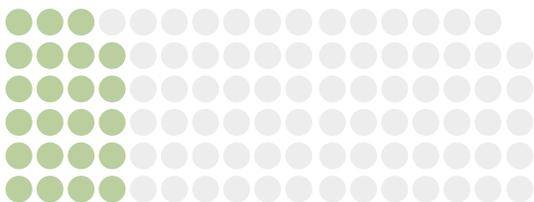
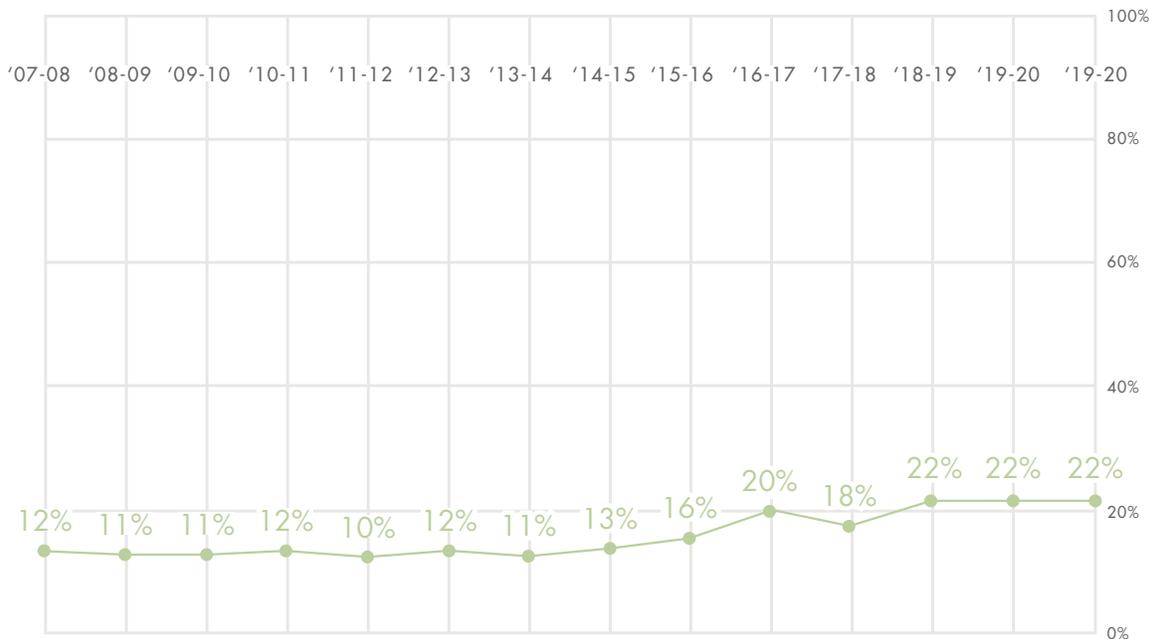
The percentage of Black LGBTQ characters on broadcast has remained steady at 23 percent of LGBTQ characters on broadcast, though there was a drop of five characters. Cable increased by eight points to 30 percent (35) of 118 LGBTQ characters who are also Black. This is impressive given the overall significant declines of LGBTQ characters on cable from the previous year, and with several shows featuring prominent Black LGBTQ characters including *David Makes Man* and *Twenties* that are not confirmed to return within this research period due to COVID-19 production delays. On streaming, the percentage of Black LGBTQ characters decreased six points to 13 percent (18) of LGBTQ characters. This is partially due to shows including *Dear White People* and *Sex Education* with central Black queer characters not being confirmed to return within this research period, but streaming has historically lagged behind other platforms in Black LGBTQ inclusion.



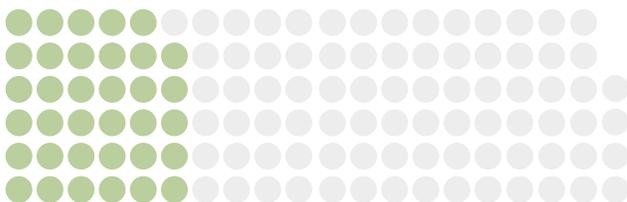
- Of the 101 LGBTQ characters counted on the five broadcast networks, 23 percent (23) are Black characters.
- Of the 118 LGBTQ characters counted on cable networks, 30 percent (35) are Black characters.
- Of the 141 LGBTQ characters counted on the big three streaming platforms, 13 percent (18) are Black characters.

BATWOMAN/RYAN WILDER (JAVICIA LESLIE), THE CW'S BATWOMAN

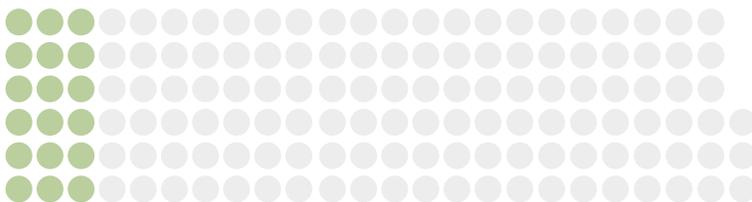
Broadcast Representation of Black Characters Over Time, Series Regulars



Of the 101 LGBTQ characters counted on the five broadcast networks, 23 percent (23) are Black characters.



Of the 118 LGBTQ characters counted on cable networks, 30 percent (35) are Black characters.



Of the 141 LGBTQ characters counted on the big three streaming platforms, 13 percent (18) are Black characters.

Representation of Latinx Characters

Of the 773 series regulars counted on primetime scripted broadcast television series, seven percent (54 characters) are Latinx, a decrease of two points and 26 characters from last year's record high of nine percent. This is the first time this percentage has decreased since the 2015-2016 season, when GLAAD reported seven percent. With the actual Latinx population in the U.S. estimated at 18 percent (per the 2018 U.S. Census Bureau), once again the industry falls far short.

In October 2020, over 270 Latinx showrunners, writers, and creators including Steven Canals (*Pose*) and Tanya Saracho (*Vida*) penned an open letter calling for the industry to create systemic change and knock down barriers keeping Latinx talent from breaking into and advancing in Hollywood. The letter originated from Saracho's Untitled Latinx Project advocacy group, and further efforts will be under the hashtag #EndLatinXclusion.

The CW counts the highest percentage of Latinx series regulars in their lineup, with eight percent, while ABC, CBS, and FOX all tallied seven percent, and NBC trails at six percent. This is a year-over-year decrease for four of the five broadcast networks; FOX increased from six to seven percent. This decrease may be partly due to cancelled series with Latinx cast members including *Grand Hotel*, *The Baker* and *the Beauty*, and *Bluff City Law*, but it is clear that new programming has not filled the void.

The percentage of Latinx LGBTQ characters dropped significantly on both broadcast and cable. For cable, this is partially attributed to the cancellation of the majority Latinx series *Vida*, as well as shows that are returning eventually, but which are not expected to air in the research period, including *Claws* and *Hightown*. Streaming series saw an increase in Latinx representation from last year, in large part due to several LGBTQ-inclusive Spanish-language Netflix series including *Dark Desire*, *Hache*, *High Seas*, *Monarca*, and others.

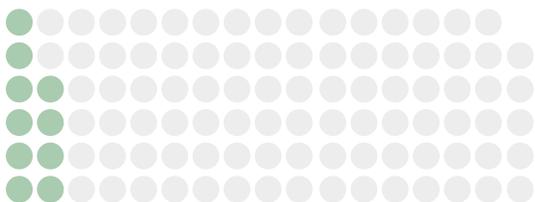
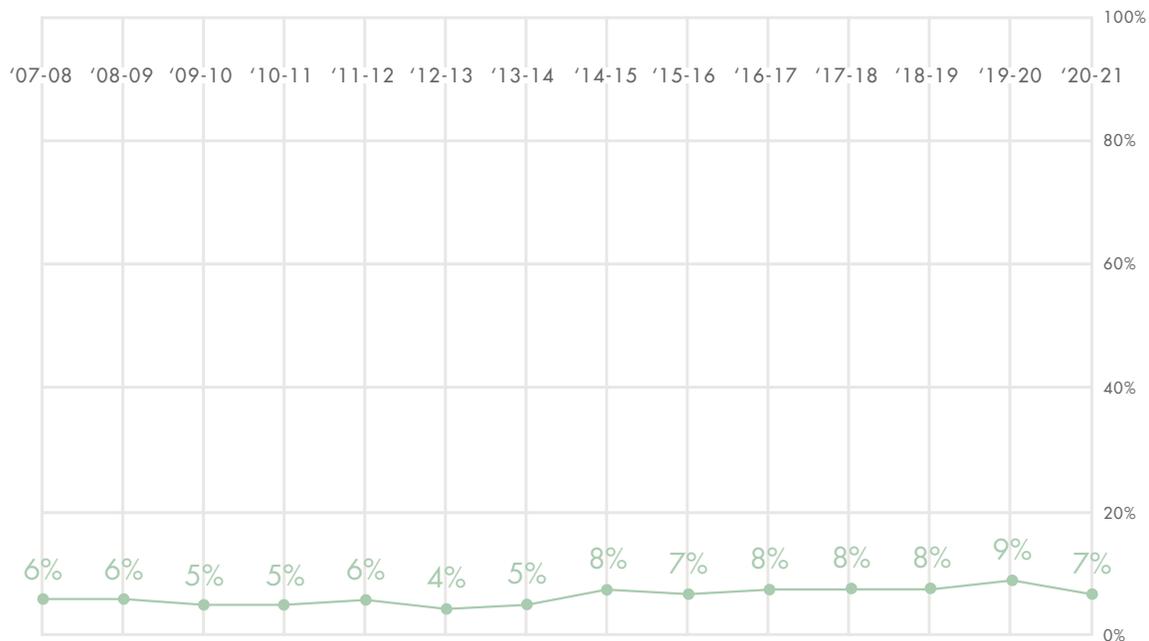
In June 2020, GLAAD teamed with Netflix for a survey polling over 6,000 adults in Argentina, Brazil, Chile, Colombia, Mexico and Peru on the impact of inclusive TV and film. A majority of respondents (68 percent) said they had watched a show or film that gave them a better understanding of the LGBTQ community, and 73 percent of non-LGBTQ respondents reported seeing LGBTQ characters and stories on-screen made them feel more comfortable with LGBTQ people. Among LGBTQ respondents, 87 percent feel that film and TV more accurately reflect the LGBTQ community now than just two years ago; showing that change is moving quickly, though respondents specifically highlighted a need for improvement with more storylines featuring LGBTQ parents and families among others. This is particularly noteworthy as 75 percent of LGBTQ respondents reported feeling that entertainment has helped their family to better understand the community.



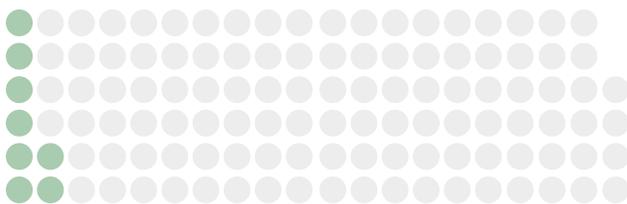
- Of the 101 LGBTQ characters counted on the five broadcast networks, 10 percent (10) are Latinx characters.
- Of the 118 LGBTQ characters counted on cable networks, seven percent (eight) are Latinx characters.
- Of the 141 LGBTQ characters counted on the big three streaming platforms, 19 percent (27) are Latinx characters.

VICTOR SALAZAR (MICHAEL CIMINO), HULU'S *LOVE, VICTOR*

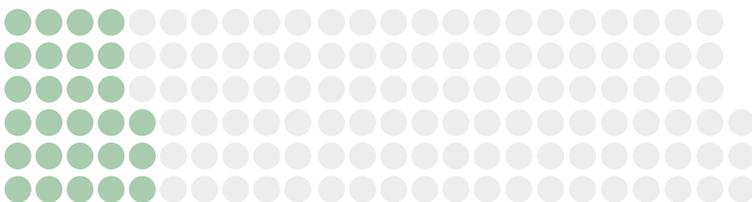
Broadcast Representation of Latinx Characters Over Time, Series Regulars



Of the 101 LGBTQ characters counted on the five broadcast networks, 10 percent (10) are Latinx characters.



Of the 118 LGBTQ characters counted on cable networks, 7 percent (8) are Latinx characters.



Of the 141 LGBTQ characters counted on the big three streaming platforms, 19 percent (27) are Latinx characters.

Representation of Asian-Pacific Islander Characters

This year, of the 773 series regulars counted on primetime scripted broadcast series, seven percent (55 characters) were Asian-Pacific Islander (API). This is a one-point decrease from last year's high of eight percent, a loss of 12 characters. This is the first decrease in this percentage since the 2014-2015 season.

The CW leads the five broadcast networks with nine percent of series regulars counted as API characters, an increase of one point from last year, partially due to the new drama *Kung Fu* with a majority API cast. NBC follows with eight percent of series regulars who are API, then CBS with six percent. ABC and FOX follow with five percent API regular characters each. Several broadcast shows with majority API casts including *Fresh Off the Boat*, *Hawaii Five-0*, and *Sunnyside* were cancelled from the previous report, shedding some light on this year's findings.

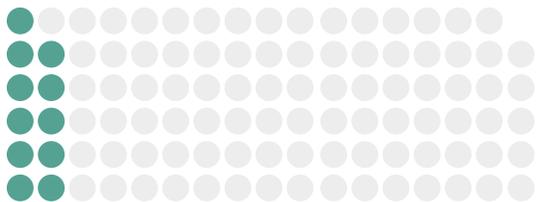
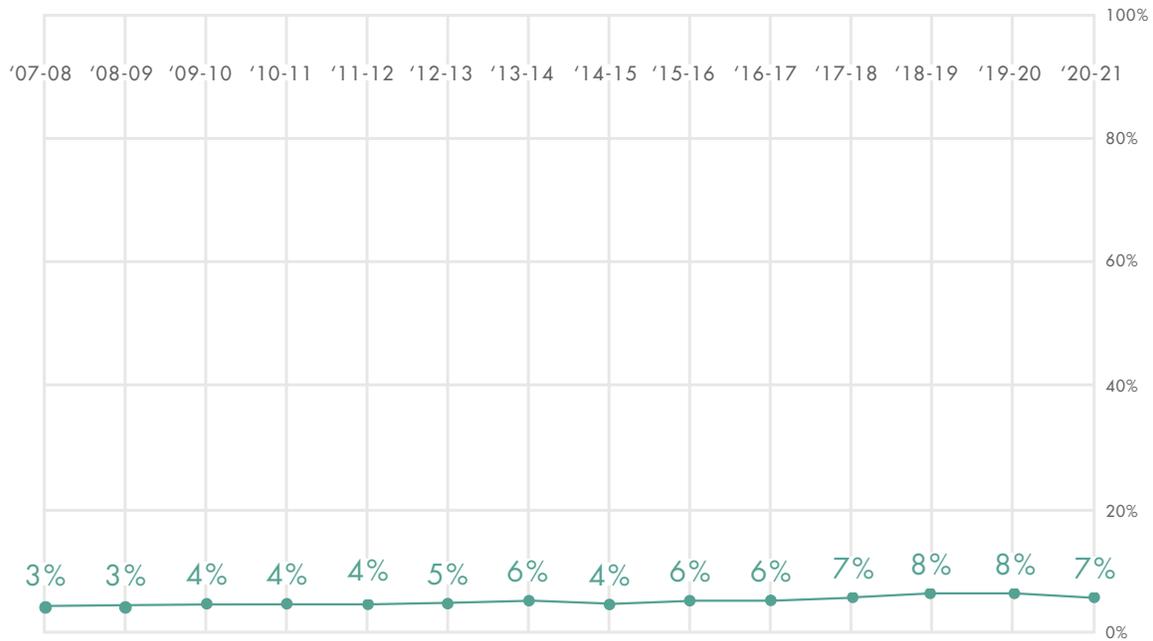
Both broadcast and streaming saw an increase in the percentage of API LGBTQ characters of all LGBTQ characters on their platforms. Although encouraging to see those gains, cable posted a decrease of one point and a loss of six characters. Though a couple API LGBTQ characters are anticipated to return in the next research period on returning series including *Killing Eve* and *The L Word: Generation Q*, this does mark the first decrease after two years of consistency. We hope to see this trend reverse and both the percentage and number of API LGBTQ characters increase.

- Of the 101 LGBTQ characters counted on the five broadcast networks, 11 percent (11) are API characters.
- Of the 118 LGBTQ characters counted on cable networks, five percent (six) are API characters.
- Of the 141 LGBTQ characters counted on the big three streaming platforms, eight percent (11) are API characters.



MATEO (NICO SANTOS), NBC'S SUPERSTORE

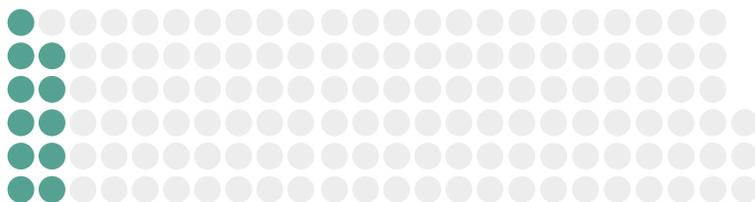
Broadcast Representation of Asian-Pacific Islander Characters Over Time, Series Regulars



Of the 101 LGBTQ characters counted on the five broadcast networks, 11 percent (11) are API characters.



Of the 118 LGBTQ characters counted on cable networks, 5 percent (6) are API characters.



Of the 141 LGBTQ characters counted on the big three streaming platforms, 8 percent (11) are API characters.

Representation of Characters With Disabilities



RYAN (RYAN O'CONNELL), NETFLIX'S SPECIAL

GLAAD has tracked the presence of people with disabilities (PWD) across all series regulars on primetime scripted television for eleven years and continues to find the number of characters with disabilities disproportionately fewer than that of the actual population. 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 people living with HIV and AIDS.

Out of 773 series regulars on broadcast scripted series this season, 3.5 percent (27 characters) have a disability. This is a small increase from last year's high of 3.1 percent, setting a new record high percentage with the number of characters remaining equal.

NBC overwhelmingly leads the broadcast networks in terms of representing PWD, with 18 characters (12 percent of the network's series regulars) who also have a disability this season, an increase from last year's 13. These include characters living with PTSD on *Chicago P.D.*, *Law and Order: SVU*, and one new drama; characters with anxiety and depression on *Chicago Med* and *This Is Us*; and characters with mobility-related disabilities on *Superstore* and *New Amsterdam*. NBC also features characters with chronic illness, diabetes, addiction, TBI, and more. We hope to see others follow NBC's lead.

Both ABC and CBS count three characters with disabilities, a two-character decrease for ABC and a steady hold for CBS. On ABC, the three characters with a disability include a wheelchair user on *A Million Little Things*, the lead of *The Good Doctor* who has autism, and Eric Winter from *The Rookie* who has a learning

disability. On CBS, Patton Plame from *NCIS: New Orleans* and Adam in *Mom* are wheelchair users, while Matty Webber on *MacGyver* has dwarfism.

The CW has two characters with disabilities, a decrease from three characters counted last year. These are both returning: Sgt. Alex Manes in *Roswell, New Mexico* and Murphy, the blind lead of *In the Dark*. FOX only counts one character with a disability, a decrease from last year's three characters, Gavin McHugh on *9-1-1*, who has cerebral palsy.

On cable, there are eight (seven percent) LGBTQ characters with a disability. This is a percentage increase from last year, and two less characters. Returning characters Blanca, Pray Tell, and Ricky on *Pose* all are living with HIV. Ian Gallagher, a gay character with bipolar disorder, returns for the final season of *Shameless*. Montrose Freeman on *Lovecraft Country* lives with addiction, and Aaron from *The Walking Dead* is an amputee. Freeform's *Everything's Gonna Be Okay* includes two queer characters, Matilda and Drea, who are both autistic.

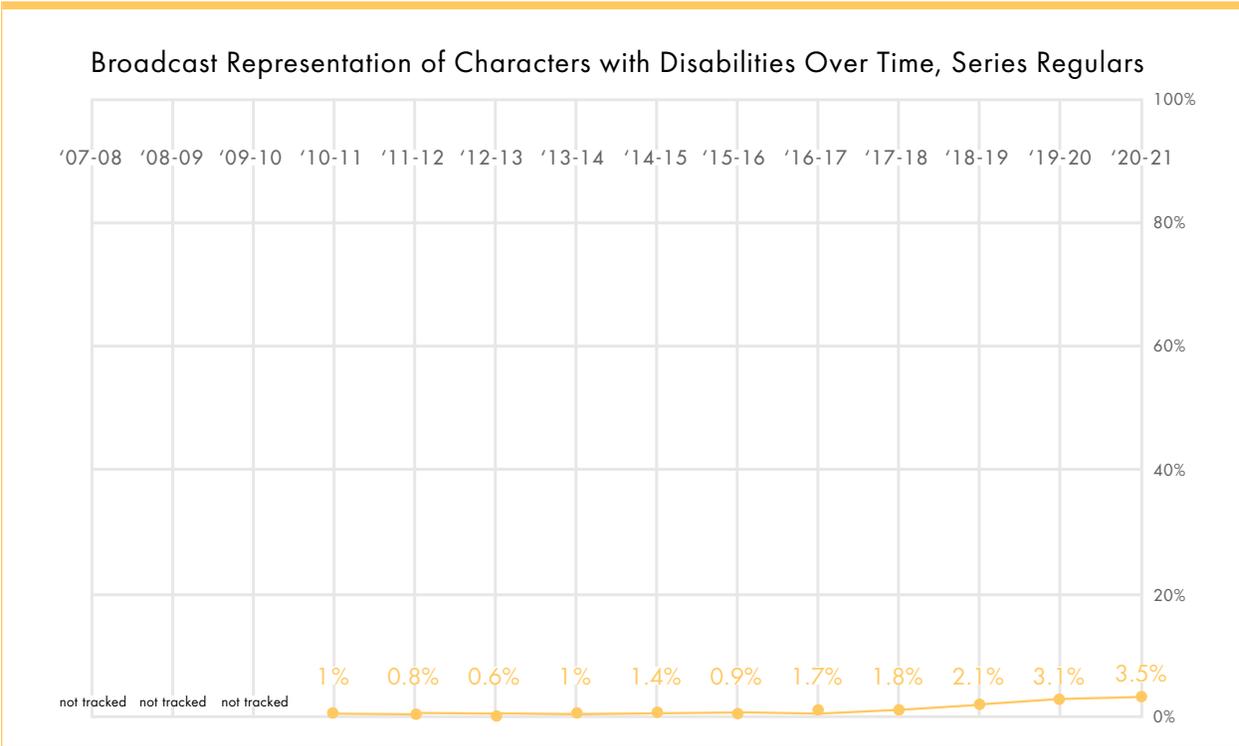
Streaming only counts one LGBTQ character with a disability (one percent) this year, down from six last year. This is an area where streaming must improve as these platforms look to new programming. As of now, the only LGBTQ character with a disability is Ryan on Netflix's *Special*, the protagonist who is a gay man with cerebral palsy. The show focuses on the intersections of his identity and should pave the way for more stories which empower people to share their authentic stories.

Representation of Characters

Living with HIV and AIDS

Today there still exists stigmas and harmful stereotypes surrounding those who are living with HIV and AIDS. GLAAD has a long history of and commitment to combatting HIV stigma while working with media to tell accurate and truthful stories.

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 living with HIV without further stigmatizing them and is a crucial tool to begin to break down that stigma and show that people living with HIV are a part of our everyday world.

Last year, GLAAD partnered with Gilead Sciences to better understand this stigma through our first *The State of HIV Stigma* survey. Nearly 9 in 10 Americans believe “there is still stigma around HIV,” and 88% of Americans agree that “people are quick to judge those with HIV.” Only half of Americans “feel knowledgeable about HIV” and nearly 6 in 10 Americans wrongfully believe that “it is important to be careful around people living with HIV to avoid catching it.”

For the 2020-21 television season, GLAAD counted three characters living with HIV. This is a significant decrease from nine characters in the previous report. All three characters appear on FX’s *Pose*: Blanca, Pray Tell, and Ricky. Of the characters counted last year, four appeared on series which have since been cancelled. The final character, Michael on Netflix’s *Dear White People*, is set to return for the series fourth and final season, however

the series is not expected to return in this research period but is anticipated for the 2021-22 season.

Pose has lead the way in re-framing this conversation and telling the stories of characters with HIV and AIDS with nuance and dignity. More series need to step up and do the same.

Moving forward, GLAAD and Gilead Sciences are joining forces to challenge the entertainment industry to drive real and meaningful cultural and societal change in ending stigma around people living with HIV. GLAAD is calling on the industry to introduce no less than three new regular or recurring LGBTQ characters living with HIV each year in scripted primetime broadcast or cable shows, or original streaming series on the platforms tracked by this report (Amazon, Hulu, Netflix). Hollywood has the opportunity to lead and create groundbreaking programming which can educate, entertain and humanize. GLAAD, in partnership with Gilead Sciences, is determined to drive this change as a resource to our industry partners.

“Approximately 1.2 million people are living with HIV today, and 52 percent of all new HIV diagnoses are among people in the U.S. South. Characters living with HIV and AIDS deserve to be seen in television shows. It’s disheartening that there are only three characters represented on TV currently, and it’s further alarming that these characters all exist on the same single show. While there has been so many advances and developments in HIV education, prevention and treatment, I cannot say the same when it comes to Hollywood telling these diverse and compelling stories,” said DaShawn Usher, GLAAD’s Program Officer – Communities of Color and HIV and AIDS advocate. “If current HIV diagnoses rates persist, about one in two Black men and one in four Latinx men who have sex with men in the United States will be diagnosed with HIV in their lifetime. Hollywood must tell these stories that not only entertain, but which also have the opportunity to inform and educate its audiences.”



- DASHAWN USHER



Representation of Bisexual+ Characters

WAVERLY EARP (DOMINIQUE PROVOST-CHALKLEY), SYFY'S WYNONNA EARP

Of the 360 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 99 (28 percent) are counted as bisexual+.

This year's group consists of 65 women and 33 men (five of whom are trans), and one non-binary person. This is compared to 90 women, 36 men, and two non-binary people in the previous year. 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. Further, GLAAD's *Accelerating Acceptance* data shows that bi+ people are the largest group within the LGBTQ community by percent at every age range. Still, bisexual+ people continue to be underrepresented and often poorly represented in both entertainment and news media. This invisibility and fundamental misunderstandings when 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.

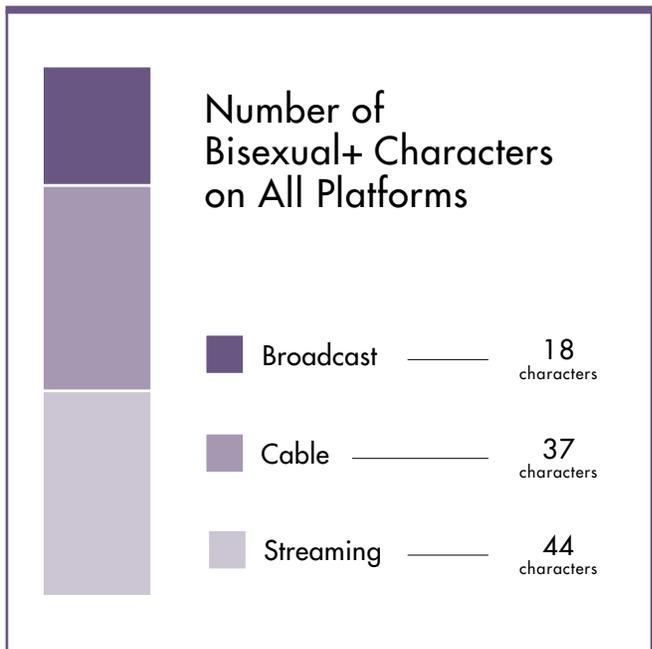
Bi+ people are reportedly much less likely to be out than gay and lesbian people, with 28 percent saying "all or most of the important people in their life know" they are bisexual+ versus 77 percent of gay men and 71 percent of lesbians. GLAAD's *Accelerating Acceptance* data shows that 29 percent of Americans know someone who is bisexual, though this number jumps up significantly for Millennials (47 percent).

Bi+ people also experience much higher rates of minority stresses.

Content creators have the opportunity to step forward with a wider variety of nuanced bi+ stories, to explore new story ground that audiences have not yet seen, and ultimately to help build a safer environment for bi+ people to live in as their full and authentic selves

Harmful tropes continue to persist, being played out in representation and treatment of bisexual+ character's stories. GLAAD will continue to combat:

- Treating a character's attraction to more than one gender as a temporary plot device which moves an episode or short run of episodes forward and then is never referenced again.



- Bisexual+ characters whose identities are treated as invalid by their romantic partners, a plot which has cropped up particularly around bi+ men who date women in recent year’s programming.
- Depicting bisexual+ characters as inherently untrustworthy, adulterous, scheming, obsessive, or as having self-destructive behaviors.
- Portraying bisexual+ characters or relationships as transactional or in service of gaining some benefit or information rather than out of genuine interest.
- Bi erasure, including bi characters and stories which are never explicitly labelled or discussed as bisexual. While some people do prefer not to use a label, the outsized number of bi+ characters who never get to own their own story or use a specific word for themselves (whether it be bi, pansexual, queer, fluid, or another) is a long-running problem.

Several outstanding bisexual+ lead characters are not returning this year including David on Pop TV’s *Schitt’s Creek*, Annalise on ABC’s *How to Get Away with Murder*, and Nico on Hulu’s *Marvel’s Runaways*. We anticipate the return of other bi+ leading characters next year including on HBO’s *Euphoria*, Netflix’s *Élite*, *Atypical*, and *Dead to Me*, BBC America’s *Killing Eve*, and others. Of the returning bi+ characters this year, 11 are not expected to return as their series will be airing their final episodes. In order to create improved representation of bisexual+ characters, we encourage networks and streaming services to greenlight more new series with bi+ lead characters, prioritizing access for and investment in those who can authentically create these stories and avoid harmful and tired tropes.

Of the 99 bisexual+ characters counted this year across all platforms, 83 characters (84 percent) are series regular characters. These characters who continue to appear week-to-week in more substantial plots have the opportunity to be meaningful developed, allowing for more truthful and less damaging narratives.

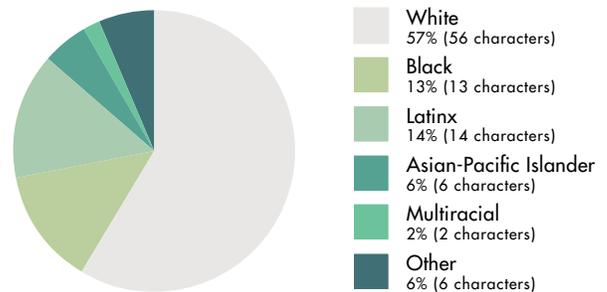
The overwhelming majority of bisexual+ characters forecasted this season are white, at 57 percent (56) of all bi+ characters. There are fourteen (fourteen percent) Latinx bisexual+ characters, thirteen (thirteen percent) Black bi+ characters, six (six percent) who are Asian Pacific Islander, and eight (eight percent) who are of a different race or ethnicity. Of those eight characters, two are multiracial, four are Middle

Eastern or North African, and two are Indigenous. There are a further two non-human appearing (two percent) bi+ characters. One bi+ character also has a disability.

The General Social Survey reports 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.

Of the three programming platforms tracked, bisexual+ characters appear most often on streaming platforms at 44 of the total 99 bi+ characters. Cable counts 37 bi+ characters and broadcast primetime scripted series include 18 bi+ characters this season.

Racial Diversity of Bisexual+ Characters



“Bisexual+ people represent the majority of the LGBTQ community, but we continue to see that entertainment continues to lag behind in reflecting that reality – both in number and in a lack of authentic stories which move beyond tropes into explicit, meaningful plots. As all platforms are challenged to revolutionize their work and processes in our new COVID world, they have an opportunity to make quick change. Moving forward, we hope to see a greater variety of stories with bi+ characters as heroes, as villains, who are having romances, who are coming out, and who are living full lives,” said Megan Townsend, GLAAD’s Director of Entertainment Research & Analysis and bisexual advocate.



- MEGAN TOWNSEND



Representation of Transgender Characters

HANNAH (EVIE MACDONALD), NATALIE (NANDINA RAJAGOPAL), OLIVIA (ELENA LIU), HULU'S FIRST DAY

There has been a year-over-year decrease in the number of transgender characters, following history-making headlines these past two years in which we saw the premiere of FX's *Pose* and historic casting of trans characters on The CW's *Supergirl* and FOX's *9-1-1: Lone Star*. Due to the effects of the COVID pandemic, several shows with prominent trans characters are not expected to return during this research period and therefore are not included below or in GLAAD's tally.

Of the 360 total regular and recurring LGBTQ characters on scripted primetime broadcast, cable, and streaming originals, 29 (eight percent) are transgender. These characters represent 26 series across all platforms tracked. Twelve of these characters are returning from the last year's report. This year's study results represent an equal percentage to last year (eight percent), but a decrease of nine

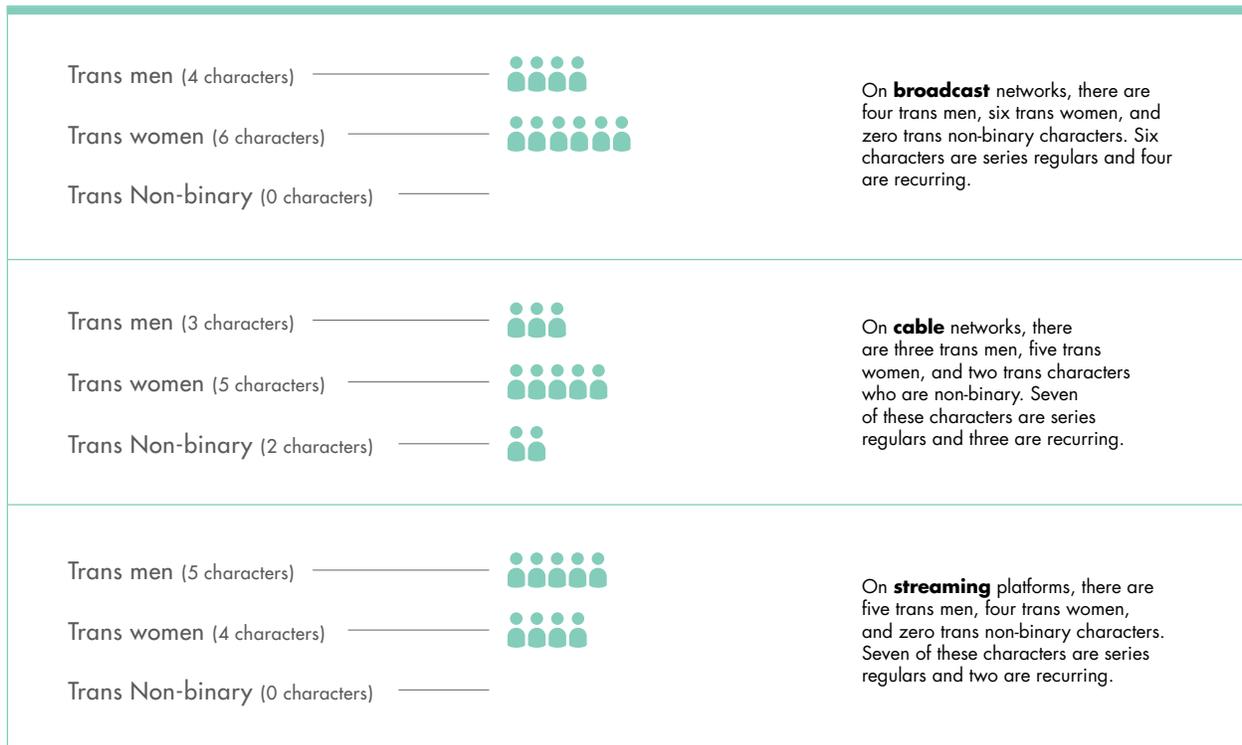
characters. More importantly, FX's *Pose* counts four of the 29 total trans characters, representing 14 percent of all transgender representation on television. Of the 29 characters, four are not expected to return next year because of series cancellations, series finales, or characters which appeared on a limited series.

Of the 29 characters counted in this year's report, 15 are transgender women, 12 are transgender men, and two are non-binary transgender characters. The 29 regular and recurring transgender characters include 16 white characters (55 percent of all trans characters), five Black characters (17 percent), two (seven percent) Latinx characters, two (seven percent) Asian Pacific Islander characters, and four (14 percent) who are other ethnicities or multiracial. One character (*Blanca, Pose*) is living with HIV, she is the only transgender character to be counted under disability categories this year.

"It's wonderful to see more diverse trans characters appearing on all platforms," said Nick Adams, GLAAD's Director of Transgender Representation. "However, there is still room for improvement, as a few shows continue to cast cisgender actors to play trans roles and this must stop; being transgender is not a costume. And of the 26 series featuring trans characters, 22 of them are dramas. We need to see more trans inclusion in comedies – shows that allow audiences to laugh with trans characters, not at them. Finally, as networks and streaming services plan their 2021 programming, we hope they will use this report to see where trans representation is still lacking and reach out to GLAAD and trans writers, directors, and producers to have intentional discussions about how to make an impact with fresh, groundbreaking trans representation."



- NICK ADAMS



Of the 29 transgender characters counted this year, 16 (55 percent) are straight, six (21 percent) are bisexual+, one is gay (three percent), and six (21 percent) were marked as “sexual orientation undetermined” as networks were unable to confirm those characters’ sexual orientations. Some of these are younger characters who had not yet expressed any romantic interest, some do not have a romantic storyline planned due to the genre or scope, but other instances appear to be shortsighted planning or lack of understanding that trans people also have sexual orientations. It is important to clarify, gender identity and sexual orientation are not the same, but many people remain confused about the difference between them.

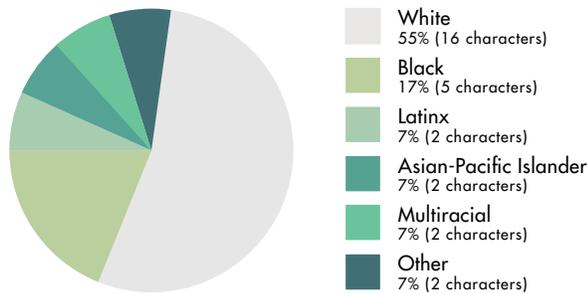
Sexual orientation describes a person’s enduring physical, romantic, and/or emotional attraction to another person (for example: straight, gay, lesbian, bisexual, pansexual), while gender identity describes a person’s internal, personal sense of being a man or a woman, or someone outside of the gender binary. Simply put, sexual orientation is about whom you are attracted to and with whom you fall in love; 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.

GLAAD counted ten transgender characters in broadcast scripted primetime shows. ABC leads with

four transgender characters expected in the 2020-21 season, including the return of Casey Parker on *Grey’s Anatomy*. *The Conners* has added Alexandra Billings as Robin, Darlene and Becky’s new boss, and *Station 19* will re-introduce Ben Warren’s sister Rosalind. The series has recast the role to be portrayed by V. Vieux, a transgender actress. When introduced in 2015, Rosalind was originally played by a cisgender man. Recasting with a transgender actress reflects the greater understanding about the importance of authentically casting trans roles.

On broadcast, we look forward to seeing more of Paul Strickland on FOX’s *9-1-1: Lone Star*, played by Brian Michael Smith. Nicole Maines returns as TV’s only trans superhero Dreamer/Nia Nal for the final season of The CW’s *Supergirl*, expected to return late in the midseason. This summer, The CW premiered a Canadian import procedural drama *Coroner*, which includes Indigenous actor Kiley May as River Baitz, the Coroner Bureau’s pathology assistant. The CW’s *Charmed* has cast J.J. Hawkins as a Kevin, a college student who inspires one of the Charmed Ones. Actress Shakina Nayfack made history this year when she was cast as Ellis on NBC’s sitcom *Connecting...* about a group of friends coping during the COVID-19 pandemic lockdown. Nayfack is the first trans actor to have a starring role on an American broadcast comedy series. Unfortunately, the series was removed from the schedule after four episodes; the remaining episodes will air online through NBC.com and the

Racial Diversity of Transgender Characters



NBC-owned streamer Peacock. Ben (Isaiah Stannard) will return this year on NBC's *Good Girls*.

Cable programming counts ten transgender characters this year - five characters are trans women, three are transgender men, and two are non-binary transgender characters. Nearly half (four) of the characters on cable appear on FX's critically acclaimed and GLAAD Media Award-winning drama *Pose*. On Showtime, Taylor Mason (Asia Kate Dillon) returns to *Billions* and *The Chi* introduced Imani (Jasmine Davis) in this summer's third season. Both series have included storylines centered on romantic relationships – a story that is still far too rarely seen for trans characters – and have already been renewed for additional seasons.

Of all three platforms tracked, this year streaming series count the lowest number of transgender characters this year at nine, one below both broadcast and cable. Amazon is the only streaming service tracked to not include a transgender character in this research period. This fall, Hulu premiered the groundbreaking Australian miniseries *First Day* following a young trans girl, Hannah, who is starting middle school as her authentic self. Hannah is played by young trans actress Evie Macdonald and the show is aimed at a middle school audience. Other streaming series featuring trans characters include Theo Germaine as James on Netflix's *The Politician*, Patti Harrison's acerbic office assistant character on Hulu's *Shrill*, and Elliot Fletcher's role on Y: *The Last Man* on the FX on Hulu vertical will prove that the titular "last man" Yorick is actually not the last man left alive.

REPRESENTATION OF NON-BINARY CHARACTERS WHO ARE NOT TRANSGENDER

The word non-binary has seen a surge in popularity in recent years. As more people use the word non-binary to describe themselves, it has become its own umbrella term describing many different types of experiences. Most people who describe their **gender identity** as non-binary also call themselves transgender. But it's becoming increasingly common for people to call themselves non-binary who either never mention the word transgender or who explicitly say they are not transgender, seemingly defining non-binary as outside of the trans experience.

Historically, GLAAD has counted all non-binary characters as also being transgender characters. However, starting this year, in recognition of the changing definition of the word non-binary, we will only count a non-binary character as transgender if the creators confirmed the character to be trans and/or a trans identity is explicitly discussed or portrayed onscreen. If the character is non-binary, but the word transgender is never mentioned, the character explicitly says they are not transgender, or creators confirm the character is not transgender - the character will be counted as non-binary but not counted as transgender in the tally of trans characters on TV. This year networks reported two non-binary characters who are not transgender, the details of both characters are under embargo at time of publication.

Creators who want to create authentic non-binary characters must consider the many ways this label is used and commit to a thoughtful and intentional approach to creating a non-binary character. If not, creators risk confusing and conflating the various ways the word is used, and may make inaccurate or even harmful assumptions about what it means to be non-binary. GLAAD is a resource to help creators to craft authentic non-binary characters.



Representation in Alternative Programming

SHANGELA LAQUIFA WADLEY, EUREKA O'HARA, BOB THE DRAG QUEEN, HBO'S *WE'RE HERE*

Though this report focuses on quantifying and tracking scripted original content, it is important to shine a light on the impact of noteworthy unscripted reality television and docuseries telling LGBTQ stories. Long before scripted series began to tell more inclusive and nuanced stories, these alternative series were a place where LGBTQ people could tell their stories in their own words. These spaces continue to push boundaries forward. Here are some highlights of alternative television this year.

In 2020, many reality shows featuring drag queens and drag performers made serious impact. HBO's *We're Here* features *Drag Race* alum Bob the Drag Queen, Eureka O'Hara, and Shangela as they travel across America and help local queens to put on a show, as well as working directly with members of these small communities. The show has featured a wide range of LGBTQ people and allies, spotlighting the lives, experiences, and priorities of LGBTQ people living in smaller towns and cities across the country. *RuPaul's Drag Race* continued to air this year, as well as new seasons of *RuPaul's Drag Race: All Stars* and *Canada's Drag Race*, and *RuPaul's Drag Race UK* is set to return for season two in 2021 due to COVID delays. TLC aired the makeover series *Dragnificent!*, which uses drag to uplift and empower performers, and Netflix has additionally ordered *A Queen is Born*, a new unscripted show from Brazil focused on local drag queens.

TLC is airing a new season of *I Am Jazz*, which follows the journey of trans teenager Jazz Jennings who has

become a role model for trans youth. Netflix also continues with a new season of *Queer Eye* and its five hosts providing self-improvement tips and tricks to a different "hero" each episode, including folks in the LGBTQ community, and the new series *Deaf U* from out executive producer Nyle DiMarco follows students at Gallaudet University for deaf students, including multiple queer students in the core group. Netflix also has an upcoming docuseries about iconic queer artist Andy Warhol from out producer Ryan Murphy.

Several competition series feature LGBTQ contestants or hosts. Out actor, comedian, and TV personality Jane Lynch is the new host of NBC's *The Weakest Link* reboot, and *Ellen's Game of Games* is also continuing on NBC. Out skater Johnny Weir is one of the contestants on the newest season of ABC's *Dancing with the Stars*, and gay couple Will and James won this season of *The Amazing Race* on CBS. Out host Tim Gunn co-hosts Amazon's design competition show *Making the Cut*, which also includes several LGBTQ contestants. The same is true of Bravo's *Project Runway*, co-hosted by out designer Christian Siriano. On Bravo's *Top Chef: All Stars L.A.*, this season's winner was an out chef, Melissa King, who will become a judge on the next season of *Top Chef*. Out comedian Matt Lucas became one of the new hosts of Netflix's *The Great British Baking Show*, often also featuring queer contestants. *The Big Flower Fight*, also on Netflix, featured gardener Andi, an out trans woman, as one of the competing gardeners.



Representation in

Spanish-Language Programming

PACA LA PIRAÑA (HERSELF), HBO MAX'S *VENENO*

LGBTQ inclusion in Spanish-language media plays an important role in accelerating acceptance, which has a direct impact on the daily lives of millions of people, and not just in the United States but around the world. Programming created in Latin America is often seen by American audiences and vice versa. American series with LGBTQ inclusion are often among the most popular with LGBTQ audiences in Mexico and Central and Latin America.

Nearly 60 million Latinx people live in the United States and a growing number, particularly among young people, identify as LGBTQ. The GenForward Survey project at the University of Chicago found that 22 percent of Latinx Millennials (ages 18-34) are LGBTQ.

In a June 2020 survey from Netflix and GLAAD, over 70 percent of respondents in Mexico and five countries in South America reported that watching LGBTQ characters on-screen made them feel more comfortable with lesbian, gay, bisexual or transgender people they know personally and/or with the LGBTQ community as a whole.

While streaming services continue to grow in popularity, it is still important to consider programming on Spanish-language broadcast channels, on leading networks like Telemundo and Univision, thanks to the accessibility of those shows. Spanish-language shows, in some U.S. cities, beat out English-language broadcast series in ratings. It's not uncommon, in many households, for younger, English-dominant Latinx people to watch Spanish-language programming with family members. Unfortunately, LGBTQ inclusion continues to be rare, despite some high-profile stories.

Telemundo's series *100 Días Para Enamorarnos*, which aired from April to July 2020, received strong media attention for its LGBTQ inclusion. The series features Ale Rivera (Macarena García), who first explores romantic feelings for a woman classmate, and then the story begins to see Ale understand and embrace his gender identity. This storyline, which notably included

a mostly supportive family, connected with Latinx audiences. The series also included a prominent romance between two men, Pablo and Fernando.

Other Telemundo shows with LGBTQ characters included season two of *Enemigo Íntimo* (June to September 2020), in which one of the main antagonists in the series, *La Puma* (María del Carmen Félix), is a lesbian. In the first half of 2021, Telemundo plans to program *Buscando a Frida* in which Angel Olvera plays a secondary role as an out gay architect, per network confirmation. Also premiering in early 2021, the series *La Suerte de Loli* includes the character of Matías, played by out gay actor Christian Chávez. Telemundo reports the character "will have a heavy presence throughout the series."

This year, Univision aired its first Brazilian novela *Dulce Ambición*, known as *A Dona Do Pedaco* in Brazil, which was a ratings hit in that country. The series began airing in August and is expected to run through March 2021. *Dulce Ambición* includes a trans character, Britney Macondo (played by Brazilian trans actress Glamour García), as a friend and employee of the main character who owns a successful baking company, as well as Agno Aguiar (Malvino Salvador), a man struggling to come out. Earlier this year, Univision aired *Como Tu No Hay 2* (April to August) which included the gay character Andy Landero, and *Vencer El Miedo*

(July to September) with the gay character, Aldo Montes.

Reality show inclusion can also have great impact as LGBTQ people share their own experiences. The popular show *Caso Cerrado* on Telemundo, which also airs in Latin America, continues to include LGBTQ storylines. Network morning shows such as *Despierta América* and *Un Nuevo Día* also often include coverage of LGBTQ stories and stars.

Streaming services continue to be a leader in LGBTQ-inclusive Spanish-language programming.

On Netflix, scripted shows with LGBTQ characters included *Desenfrenadas*, *Monarca*, *Control Z*, *Élite*, *Las Chicas del Cable*, *Casa de Papel*, *Someone Has to Die*, and *La Casa de las Flores*, among others. *Street Food Latinoamérica* included a segment on Argentina that featured a young lesbian couple, showcasing not only their popular food stand but close family dynamics.

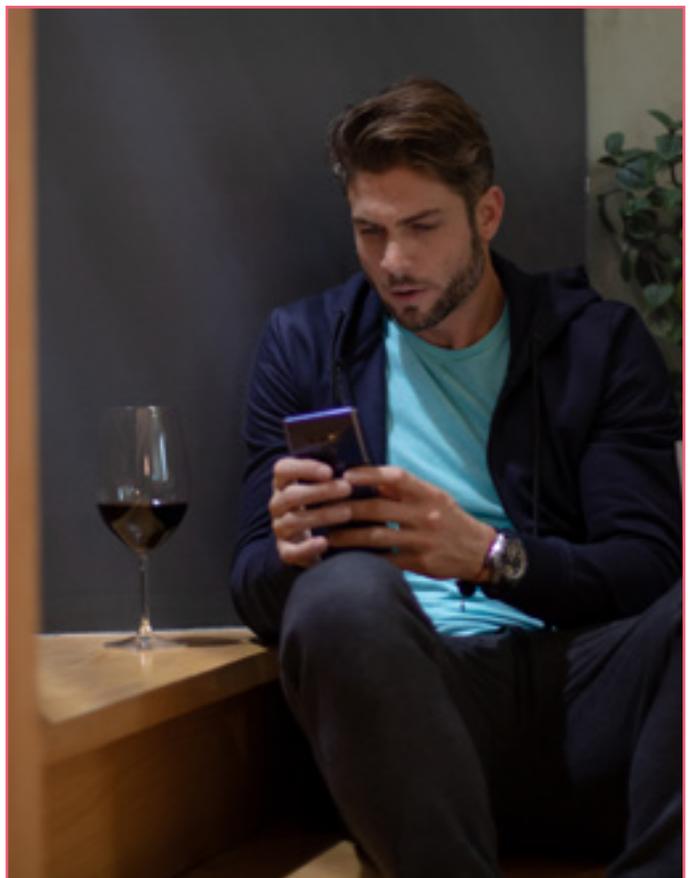
On Amazon Prime, in co-production with Pantaya, the new year will see the return of *El juego de las llaves*, an ensemble show in which one of the storylines features a gay man, played by Horacio Pancheri, who is coming out. *Ana*, produced and co-written by Ana de la Reguera, is anticipated to return for season two and includes two bisexual lead characters and one lesbian character. The first season premiered on Comedy Central in the U.S., and then was made available on Amazon and Pantaya. The comedy *Manual Para Galanes*, which premiered on Pantaya in July, included a lesbian character played by Mexican actress and singer Litzy. This fall, HBO Max released the Spanish-Language series *Veneno*, about trans icon Cristina Ortiz, and with a cast led by trans actresses. The availability of streamers like Spain's Atresplayer in the U.S. promises more LGBTQ-inclusive viewing options.

While the LGBTQ inclusion we see on networks and increasingly on streaming services is important, it certainly is not enough when one compares to the number of non-LGBTQ characters in programming. As a global pandemic isolates millions of people worldwide in their homes, entertainment has more relevance and impact than ever with its ability to give flight to our imaginations.

Inclusive shows have proven to do well in ratings, attract media attention, win the loyalty of viewers and open the hearts and minds of people who otherwise may know nothing about our lives and communities. We look forward to a 2021 and beyond with far more stories to share.



ALEX (SAMANTHA ACUÑA), VALERIA (KARIAM CASTRO), REGINA, (ARIANA SAAVEDRA) AND ISABELA (ZIÓN MORENO), NETFLIX'S CONTROL Z



PANTAYA'S EL JUEGO DE LAS LLAVES, VALENTÍN (HORACIO PANCHERI)



Representation in Daytime, Kids & Family Programming

BENSON (COY STEWART), WOLF (SYDNEY MIKAYLA), KIPO (KAREN FUKUHARA), NETFLIX'S KIPO AND THE AGE OF WONDERBEASTS

Daytime TV

The Young and the Restless on CBS continues to feature queer couple Tessa Porter and Mariah Copeland, who recently reunited after a brief time apart. Kristina Corinthos-Davis is still appearing on ABC's *General Hospital*, though she hasn't had any prominent romantic storylines recently.

Unfortunately, two of the highest profile LGBTQ characters featured on daytime soap operas in recent years are no longer appearing on their respective series. Transgender character Maya Avant on CBS' *The Bold and the Beautiful* last appeared in May 2019. In October 2020, actress Karla Mosley officially announced that she had exited the series. Meanwhile, on NBC's *Days of our Lives*, fan favorite character Will Horton left the show to get a fresh start with husband Sonny, with whom he was recently reunited. Both actors announced in February that they had been released and the couple's final appearances aired in September. Daytime TV series creators should prioritize introducing new LGBTQ characters.

Out host Ellen DeGeneres debuted the eighteenth season of *The Ellen DeGeneres Show* in September, following a summer of controversy and reports of creating a hostile workplace environment. After three senior staff members exited, DeGeneres apologized and made a commitment to build a space "where everyone would be treated with respect."

Kids & Family Programming

Recent years have seen a significant growth in LGBTQ stories in Kids and Family Programming, and the space continues to grow rapidly with new LGBTQ stories premiering on all platforms. In recognition of the broad spectrum of inclusive stories here and the opportunities for further groundbreaking characters

in this space, GLAAD this year announced a second GLAAD Media Awards category to honor outstanding LGBTQ programming for young audiences. In addition to the existing Outstanding Kids & Family Programming category, GLAAD will hand out the first award in the new Outstanding Children's Programming category at the 32nd Annual GLAAD Media Awards in 2021.

Cartoon Network aired the final episodes of the *Steven Universe* epilogue miniseries *Steven Universe Future* in 2020. Nickelodeon's *The Loud House* continues to feature bisexual character Luna Loud and her girlfriend Sammy. The show also includes Howard and Harold McBride, the two Dads of the protagonist's best friend Clyde. Nick also featured two gay dads on *Danger Force!* who recently adopted a son.

Disney XD's *DuckTales* featured two dads in an episode each sporting "I'm With Dad" shirts as they cheered on their daughter. Other episodes centered on a new character, an alien named Penumbra who was confirmed to be a lesbian by the episode's writer and director on Twitter. The character is not expected to return. The Disney Channel animated series *The Owl House* made headlines this summer when it was revealed that the series lead, Luz, is bisexual and a romantic storyline was set-up with her crush, friend and fellow magic school student, Amity.

Netflix's popular *She-Ra and the Princesses of Power* ended its run during the spring, with a finale confirming that its lead two characters, Catra and Adora, were queer and in love. Another Netflix animated series, *Kipo and the Age of Wonderbeasts*, stars gay character Benson and love interest Troy. The series aired the final two seasons in summer and fall 2020. In live action, Netflix's *The Baby-Sitters Club* included an episode with a trans child that received positive feedback from fans on social media.



BLU DEL BARRIO AS ADIRA AND IAN ALEXANDER AS GRAY, CBS ALL ACCESS, STAR TREK: DISCOVERY

Video on demand streaming services continue to represent an opportunity for tremendous growth. For this report, GLAAD currently quantifies LGBTQ inclusion in original programming on the major streaming services Amazon, Hulu, and Netflix.

In 2019 and 2020, several companies launched their own original subscriber driven video on demand services which release new original content. In recent years these services include but are not limited to Apple TV+, BET+, CBS All Access, Disney+, Facebook Watch, HBO Max, Peacock, YouTube Premium, and more. Several of these outlets currently have or have announced LGBTQ-inclusive series.

One of Apple TV+'s most high-profile original series is the GLAAD Media Award nominated historical dramedy *Dickinson*, about the young queer poet Emily Dickinson, including her romances with men and women. Season two premiered in January, and a third season has already been ordered. The videogame developer comedy *Mythic Quest: Raven's Banquet* includes lesbian character Rachel in the main ensemble. Musical series *Little Voice* includes lesbian character Prisha, who is in love with a woman in her band and at odds with her parents who attempt to set her up with a man. Apple also released the docuseries *Visible: Out on Television*, a history of LGBTQ representation on television, in 2020.

The newest season of *Star Trek: Discovery* on CBS All Access sees the return of the franchise's first gay characters Hugh Culber and Paul Stamets (Wilson Cruz, Anthony Rapp), and introduced the franchise's first transgender and non-binary characters - Gray, played by trans actor Ian Alexander, and Adira, played by non-binary actor Blu del Barrio, respectively. GLAAD worked closely with *Star Trek* and the actors on developing these characters. *Star Trek: Picard* recently introduced a queer relationship between two women, Raffi Musiker and Seven of Nine, a character who had been read as queer by fans since her debut in the 1990s.

In 2021, Disney+ will air the second season of GLAAD Media award-winning *High School Musical: The Musical: The Series*, which features gay couple Carlos and Seb. In early 2020, the streamer premiered *Diary of A Future President*, which includes lesbian character Camila, a friend of lead character Elena's mother, and Bobby, Elena's brother who begins to develop feelings for his friend Liam. Disney+'s original programming also includes several announced *Star Wars* and *Marvel* series which would be ideal launching platforms for new LGBTQ characters in those franchises or introduce LGBTQ characters from their respective source materials.

WarnerMedia's new streaming service HBO Max has launched several original new series, as well as acquiring series which launched on other networks or services. These include the second season of *The Other Two* from Comedy Central, which has a gay man as the lead, dealing with the reality of his 13-year-old brother becoming a pop star. HBO Max also premiered the third season of the mystery/comedy *Search Party*, which includes gay character Eliot in the main ensemble, the series was originally on Warner-owned TBS. HBO Max is the new home for several titles from the now shuttered Warner-owned DC Universe, including the adult animated series *Harley Quinn*, following the titular Batman villain Harley Quinn, who is bisexual and recently started a relationship with fellow queer DC villain Poison Ivy. HBO Max is also the new home of *Doom Patrol*, which features gay character Larry Trainor/Negative Man and Danny, a personified street-turned-brick that provides a home for the group of heroes and uses they/them pronouns, and *Young Justice* which includes LGBTQ characters Aqualad and Halo.

This fall, HBO Max released Spanish-Language series *Veneno*, which follows journalist Valeria Vegas who is discovering the history of trans singer and icon Cristina Ortiz. The streamer also aired an episode of ongoing miniseries follow-up to Cartoon Network's *Adventure Time* focusing on queer couple Bubblegum and Marceline. Also, this fall, HBO Max released the four-part docuseries *Equal* chronicling important moments, events, and leaders in LGBTQ history using a blend of archival footage and scripted reenactments. Executive produced by Greg Berlanti and Jim Parsons and narrated by Billy Porter, *Equal* starred many LGBTQ actors including Alexandra Grey, Theo Germaine, Jamie Clayton, Isis King, Sara Gilbert, Cheyenne Jackson, Anthony Rapp, Shannon Purser, Samira Wiley, Keiynan Lonsdale, Hailie Sahar, and Scott Turner Schofield. In further unscripted programming, this summer HBO

Max released the vogue competition series *Legendary*, which features queer and trans artist from the New York ballroom scene.

HBO Max also has several announced inclusive titles upcoming. The coming-of-age series *Generation* will introduce trans actress Nava Mau as Ana, a trans woman who is trying to be a positive queer role figure for her niece Greta. The upcoming reboot of *Gossip Girl* has cast trans actress Zión Moreno as part of the regular cast and the animated series *Little Ellen* follows a young Ellen DeGeneres. HBO Max will hold U.S. rights to *It's a Sin*, a British co-production from out creator Russell T. Davies following several gay men during the height of the HIV and AIDS crisis in the 1980s. An animated series based on the GLAAD Media Award-winning comic *Lumberjanes* was ordered this fall.

NBCUniversal's Peacock launched in July 2020. The original programming lineup includes an updated reboot of the beloved comedy *Saved By the Bell*, in which Josie Totah stars as cheerleader Lexi. Upcoming comedy *Girls5eva* includes out actress Paula Pell as a former member of the titular girl band that has come out of the closet since her days of fame, and the TV adaptation of the novel *One of Us is Lying* includes a gay student among a list of murder suspects. Peacock has also announced that a reboot of the groundbreaking GLAAD Media Award-winning series *Queer As Folk* is in development at the streamer. Other programs in development include *Expecting*, about a woman and the gay friend with whom she decides to have a child, and a reboot of the 1995 film *Clueless* focusing on the Dionne character which was described in press as "baby pink and bisexual blue-tinted." Peacock is also developing *Clean Slate*, starring, written, and executive produced by Laverne Cox, about a father in Alabama and the changes in his relationship with his transgender daughter when she returns to town after seventeen years of estrangement.

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 one 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 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 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.

Journalists and media interested in speaking to a GLAAD spokesperson, please inquire at 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.

MEGAN TOWNSEND (researcher & author)

Director of Entertainment Research & Analysis
GLAAD Media Institute
mtownsend@glaad.org

RAINA DEERWATER (researcher & author)

Entertainment Research & Analysis Associate
GLAAD Media Institute
rdeerwater@glaad.org

NICK ADAMS (Contributor)

Director of Transgender Media & Representation
GLAAD Media Institute
nadams@glaad.org

MONICA TRASANDES (Additional reporting)

Director of Spanish Language and Latinx Media & Representation
GLAAD Media Institute
mtrasandes@glaad.org

DUSTIN HOOD (Designer)

Senior Graphic Designer
GLAAD

SPECIAL THANKS

Jeremy Blacklow, Abdool Corlette, Brendan Davis, Rich Ferraro,
Spencer Harvey, Mathew Lasky, Donny MacDonell, Rodolfo Mustafé,
Gwendolyn Pointer, Anthony Ramos, DaShawn Usher





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

[GLAAD.org](https://www.glaad.org)



@GLAAD