

# Where We Are on TV

2022 - 2023



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From the Office of the President & CEO,  
**Sarah Kate Ellis**

GLAAD has tracked lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters for 27 years, and this edition marks our eighteenth study since expanding that focus into what is now our *Where We Are on TV* (WWATV) report. Each year, GLAAD uses the findings of this report to inform our GLAAD Media Institute’s year-round work in Hollywood to tell nuanced and impactful LGBTQ stories that move the needle for our community and entertain audiences.

I’m proud to have been at the helm of GLAAD since 2014 as we’ve seen major wins for our community in policy from marriage equality to expanded gender options on official identification. Alongside this progress, there have been wins in storytelling, including the introduction of TV’s first trans superhero, *Pose* shining a spotlight on trans and queer lives and found family, and the launch of three GLAAD Media Awards categories honoring the outstanding LGBTQ storytelling in programming for kids and families. As we celebrate those wins, we also must acknowledge that we currently face a pivotal moment as a movement, with anti-LGBTQ bills being introduced across the country and a resurgence of false and harmful rhetoric by politicians and pundits who seek to isolate and endanger us.

**The power of narrative change and inclusive storytelling is more crucial than ever at this moment.** And we’ve seen Hollywood step forward in key areas.

This year’s report marks the first time since introducing streaming services to our counts that the majority of LGBTQ characters on the platform are characters of color, at 53 percent. Racial diversity of LGBTQ characters increased on cable as well from the previous year to 50 percent of LGBTQ characters in primetime scripted cable series being people of color. Overall, a majority of total LGBTQ characters across broadcast, cable and streaming are people of color at 51 percent. This is a sign of welcome progress as we look towards television to reflect the full diversity of our community. Another oft-underrepresented group also saw

significant increases this year, GLAAD counted eight asexual characters up from two in the previous year.

This year, Gallup found that 19.7 percent or about 1 in 5 adult members of Gen Z (born 1997 to 2004) self-identify as part of the LGBTQ community, a number which has increased regularly across recent years. Millennials are right behind at 11.2 percent. Per recent census reports, Gen Z and Millennials make up more than half of the U.S. population. The continued growth in LGBTQ people who are able to live their authentic lives represents a substantial consumer and audience base whose specific experiences and lens should be considered by networks and streamers looking to break through the crowded media landscape and connect with a passionate and loyal audience.

Developing and marketing nuanced and meaningful LGBTQ stories – to LGBTQ audiences and straight cisgender audiences – across all levels should be a priority for companies seeking to be relatable and a ‘Must Watch’ with contemporary viewers. Last summer, for the first time, the total daily share of time spent watching streaming surpassed that of cable watching, per Nielsen. While it is clear that many consumers prefer the convenience and relatively lower cost of streaming TV, there remains issues with the platform. Streaming programs have largely not been as profitable for media companies as cable and audiences have continuously complained about the difficulty of content discovery. While it is worth celebrating that so much new television is being made and the medium has continued to improve in quality and diversity, not all series are being treated equally as marketing budgets and teams can only put significant efforts behind a limited number of titles.

Some of the year’s biggest hits have been LGBTQ-inclusive series – including HBO’s *The Last of Us*, ABC’s *Abbott Elementary*, FX’s *What We Do in The Shadows*, Showtime’s *Yellowjackets*, Netflix’s *Stranger Things*, and HBO Max’s *Hacks*, to name only a few. **It’s clear that when a service**

**fully invests in its LGBTQ shows, this programming rises above a crowded media landscape and is successful with both critics and audiences.**

It is then disappointing to see this year that over 20 percent of LGBTQ characters counted here will not be returning in next year’s report due to series endings or cancellations.

The medium of television is constantly in flux, with series cancellations, media consolidation, scheduling shifts which see series with a year or more between seasons, and discussions of where a series may best fit when a company has both a streaming service and linear network. Within these conversations, it is clear that inclusive storytelling needs to be a priority across all production companies and networks rather than disproportionately relying on a select number of networks or individual creators. In a finding similar to previous years, just three cable networks represent nearly half of inclusion on the platform. We’ve also seen a significant decrease in LGBTQ characters on The CW, as the network was sold to new owners, as was the former Warner Media, who were responsible for much of the network’s programming.

When we see these changes happen with one series, one network, or one streaming service, it can have an outsized impact on the platform as a whole. Programming executives should look to the success of *The Last of Us*, *Abbott Elementary*, *Stranger Things*, *High School Musical: The Musical: The Series*, *Hacks*, and more as an example of the favor they can win with audiences and critical acclaim by featuring unique and interesting LGBTQ storytelling.

That is the work GLAAD and our GLAAD Media Institute are proudly doing every day as a valued resource to creators, executives, brand marketers and more. The projects our team work on are setting the narrative for the LGBTQ community in Hollywood and around the world. These stories are more critical than ever to drive culture change as audiences need to see themselves, their neighbors, their friends and family.



In solidarity,  
**SARAH KATE ELLIS**  
President & CEO, GLAAD

A handwritten signature of Sarah Kate Ellis in black ink, written in a cursive style.



# Methodology

GLAAD’s annual *Where We Are on TV* report forecasts the presence of lesbian, gay, bisexual+, transgender, and queer (LGBTQ) characters for the 2022-23 television season. Counts are based on original scripted series premiering or expected to premiere a new season in primetime between June 1, 2022 and May 31, 2023, 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 (7:00 Central and Mountain) 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-sixth year GLAAD has quantitatively tracked the presence of LGBTQ regular and recurring characters on television by calculating their numbers in original scripted programming.

In previous editions of this report, GLAAD had tracked all demographic information for all series regular characters on primetime scripted broadcast television, as well as recurring LGBTQ characters on the platform. Beginning with this year’s report, GLAAD has updated its reporting for primetime scripted broadcast to focus on tracking solely the LGBTQ regular and recurring characters. This change puts the platform’s tracking on an equal level to GLAAD’s research on cable TV and streaming originals, which have always only counted LGBTQ characters as cable and streaming have always lacked the standardized seasons of broadcast.

On cable TV networks in the U.S., GLAAD tracks 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, 2022 and May 31, 2023 as aired or as confirmed by networks.

Seven years ago, GLAAD began quantitatively assessing

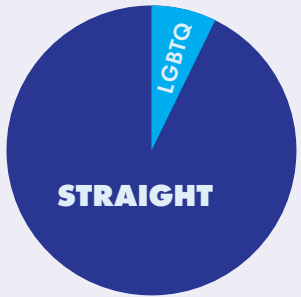
the regular and recurring LGBTQ characters on first-run and original scripted series on streaming services Amazon, Hulu, and Netflix. In last year’s study, GLAAD expanded that focus to include scripted originals on the streaming services Apple TV+, Disney+, HBO Max, Peacock, and Paramount+ in its tallies. The report includes LGBTQ regular and recurring characters on programs that premiered or are expected to premiere a new season between June 1, 2022 and May 31, 2023, 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. If a character appears in multiple series in a connected universe (for example, Walter in *Big Mouth* and *Human Resources*), GLAAD only counts the character once.

Characters’ sexual orientations are determined based on the specific label a character uses onscreen. For series which have not yet aired, the characters' sexual orientations are determined by what has been confirmed by content providers and/or creators in official promotional material for the series.

For the context of this report, where characters must be specifically quantified, those characters who have been explicitly confirmed as queer and who do not use any other label have been marked as such. Characters who interchangeably use queer with a lesbian, gay, or bisexual+ label have been recorded under the most specific label applicable to them. Queer is only used to refer to sexual orientation in this report.

GLAAD reserves the final right to define a character’s identity based on what is presented on screen, as well as through information provided by the network or streaming service. As of the publication of this report, the information found inside is accurate but remains subject to change based on programming adjustments that may be made over the course of the television season.



DIVERSITY OF REGULAR CHARACTERS OF PRIMETIME SCRIPTED BROADCAST, 2022-2023 SEASON

	# OF CHARACTERS	PERCENTAGES
STRAIGHT	591	89.7%
LGBTQ	70	10.6%

\*two transgender characters are also straight

# Executive Summary

This year, GLAAD counted 659 series regulars set to appear on scripted primetime broadcast series for the 2022-2023 season. **Of those, 70 (10.6 percent) are LGBTQ.** This is a decrease of 22 characters and 1.3 percent from last year. There are an additional 31 LGBTQ recurring characters counted, bringing the total to 101 LGBTQ characters on broadcast, an overall decrease of 40 characters from the previous year.

On primetime scripted cable, GLAAD counted 86 regular LGBTQ characters and 53 LGBTQ recurring characters, **bringing the total to 139 LGBTQ characters.** That is an increase of one character from the previous year's total.

On the streaming services Apple TV+, Amazon Prime, Disney+, HBO Max, Hulu, Netflix, Paramount+ and Peacock, GLAAD counted **239 series regular LGBTQ characters and 117 LGBTQ recurring characters,** bringing the total to 356 LGBTQ characters. That is a decrease of two characters from the previous year's report.

**Eight characters (1.3 percent of all LGBTQ characters) were counted as living with HIV.**

Of the 596 LGBTQ characters found across all platforms, there were **32 transgender characters counted** in this report (5.4 percent of all LGBTQ characters). Of those, there were 16 trans women, 11 trans men, and five trans nonbinary characters.

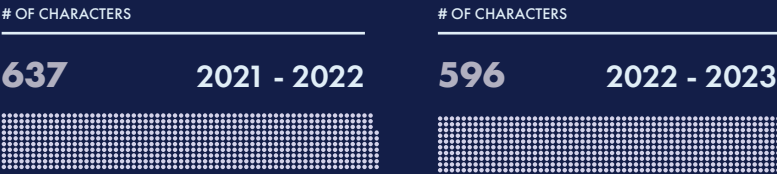
Of the 596 LGBTQ characters, **149 (25 percent) are bisexual+,** a decrease of four percent from last year's study. This group is made up of 39 men, 104 women, and six nonbinary characters.

**Over half of all LGBTQ characters across platforms were people of color (POC),** with 304 out of 596 (51 percent of all LGBTQ characters) being POC.

There were **27 LGBTQ characters (4.5 percent of all LGBTQ characters) in this report counted with a disability.**

Of the 596 LGBTQ characters, 175 **(29 percent) will not be returning** due to series cancellations, endings, miniseries/anthology format, or a character dying or leaving the show. Of those, 140 characters won't return due specifically to series cancellations.

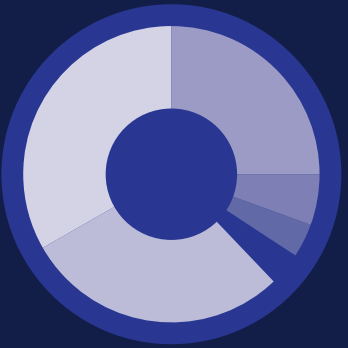
In total, GLAAD counted 596 LGBTQ characters across primetime scripted broadcast and cable and scripted originals on the eight streaming services tracked. That is a decrease of 41 characters from the previous study.



Of the 596 characters counted across all three platforms, 210 (35 percent) were gay men, 180 (30 percent) were lesbians, 149 (25 percent) were bisexual+, 25 (four percent) were queer, 14 (two percent) were straight trans characters, 12 (two percent) had an undetermined sexual orientation, and six (one percent) were asexual. Those characters who were marked as "sexual orientation undetermined" are transgender and/or nonbinary characters for whom 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.

## SEXUAL ORIENTATION BREAKDOWN OF TOTAL LGBTQ CHARACTERS

IDENTITY	%	# OF CHARACTERS
GAY	35%	210
LESBIAN	30%	180
BISEXUAL+	25%	149
QUEER	4%	25
STRAIGHT	2%	14
SEXUAL ORIENTATION UNDETERMINED	2%	12



Of the 596 characters counted across all platforms, 304 (51 percent) were people of color. There were 117 (20 percent of all LGBTQ characters) Black characters, 82 (14 percent) Latinx characters, 55 (9 percent) Asian/Pacific Islander characters, 25 (four percent) multiracial characters, 20 (three percent) Middle Eastern/North African characters, and 5 (one percent) Indigenous characters. An additional 15 characters were non-human.

There were 310 LGBTQ women counted (52 percent of all LGBTQ characters), 261 men (44 percent), and 25 nonbinary characters (four percent) counted.

IDENTITY	%	# OF CHARACTERS
MEN	44%	261
WOMEN	52%	310
NONBINARY	4%	25



IDENTITY	%	# OF CHARACTERS
WHITE	47%	277
BLACK	20%	117
LATINX	14%	82
API	9%	55
MULTIRACIAL	4%	25
MENA	3%	20
INDIGENOUS	1%	5



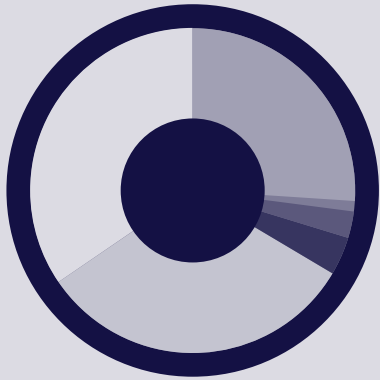




## Summary of Broadcast Findings

- GLAAD counted 659 series regulars across 88 primetime scripted shows on all five broadcast networks (ABC, CBS, The CW, FOX and NBC) for the 2022-23 season. Of those, 70 are LGBTQ characters. This is a significant decrease from the 92 series regulars counted over the 2021-22 season. The overall breadth of programming also decreased year over year on this platform, down from 775 series regulars on 97 series in the previous report.
- The overall percentage of LGBTQ series regulars on scripted primetime broadcast series is 10.6 percent. This is a decrease of 1.3 percentage points from last year's record high of 11.9 percent (92 out of 775 series regulars).
- There were an additional 31 recurring LGBTQ characters on primetime scripted broadcast series, down from last year's 49. Together, that makes a total of 101 LGBTQ regular and recurring characters on primetime scripted broadcast, a significant decrease from last year's 141 characters.
- Last year was the first time in this report's history where lesbian characters outnumbered gay male characters on broadcast. This year, there are slightly more gay men than lesbians, though the number is near equal. Of the LGBTQ characters, 34 percent (34 of 101 characters) are gay men. This is an increase of one percentage point, but a decrease of 15 characters from last year's report.
- Of the 101 LGBTQ characters counted, 33 characters (33 percent) are lesbians. This is a decrease of 23 characters and seven percentage points.
- There was an increase in bisexual+ representation from last year on broadcast. Of the 101 LGBTQ characters, 26 characters (26 percent) are bisexual+. While this is a decrease of one character, it is an increase of seven percent from the previous report. Of the bi+ characters, 21 are women, four are men, and one is nonbinary.
- There are seven trans characters (seven percent) counted on primetime scripted broadcast this year. This is a decrease of one character, but an increase of one percentage point. Of the trans characters, two are women, four are men, and one is nonbinary. Three trans characters are straight, one is bisexual, one is gay, and two have undetermined sexual orientations. There are three further nonbinary characters who are not transgender.
- There are zero asexual characters counted on broadcast television for the 2022-23 season.
- Of all 101 LGBTQ characters on broadcast, 24 of them (24 percent) will not return for another season due to either series cancellations and endings, miniseries/anthology formats, or character departures and deaths.

## SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	34%	34
LESBIAN	33%	33
BISEXUAL+	26%	26
QUEER	1%	1
STRAIGHT	3%	3
SEXUAL ORIENTATION UNDETERMINED	4%	4

Though last year's report saw a record high percentage of LGBTQ series regulars on broadcast networks, this year sees that measure dip slightly, decreasing from 11.9 to 10.6 percent of all series regulars on the platform being LGBTQ characters.

One reason for this significant decrease year-over-year is the cancellation of several series which featured multiple LGBTQ characters, most significantly on The CW which canceled several long running series as the network was sold to new ownership. These cancellations include The CW's *Batwoman*, DC's *Legends of Tomorrow*, and *Supergirl*, ABC's *Queens*, NBC's *Ordinary Joe*, and more—all of which included multiple diverse LGBTQ characters who were significant to the series plot. Broadcast networks should be looking to greenlight interesting new premises and rounding out those casts with robust LGBTQ ensembles that reflect the world audiences know if they plan to compete against other platforms for audience's attention and dollars.

Individually, all broadcast networks saw a decrease in their percentage of LGBTQ series regulars from the previous report.

The CW once again counts the highest percentage of LGBTQ regular characters, with 14.8 percent of all series regulars being LGBTQ. However, this is a decrease of 2.3 percentage points from last year. It is worth noting that the new controlling owners have said they intend to revamp the network's programming to appeal to older audiences. There is a significant lack of stories about LGBTQ middle aged characters and elders across film and TV, this shift could represent an opportunity for fresh new storytelling. The CW has long been the most LGBTQ-inclusive of the broadcast networks, GLAAD will be watching closely to ensure that inclusive storytelling is not lost in this rebranding.

FOX and ABC are only slightly behind The CW with 13.2 and 12.4 percent of their series regulars being LGBTQ characters, respectively. This is a small decrease for both networks, only 0.1 percent lower than last year's report each (13.3 and 12.5 respectively). CBS slightly decreased to 6.2 percent LGBTQ characters from last year's 6.6 percent of series regulars, while NBC dropped to 5.6 percent, a decrease of 1.6 percentage points YOY.

## GENDER IDENTITY OF TRANS CHARACTERS

TRANS  
MEN (4)



TRANS  
WOMAN (2)



TRANS  
NONBINARY (1)



## RANKING OF BROADCAST NETWORKS BY LGBTQ CHARACTER INCLUSION

percentage of LGBTQ series regulars of all series regulars

#1	#2	#3	#4	#5
The CW 14.8%	FOX 13.2%	ABC 12.4%	CBS 6.2%	NBC 5.6%

There are several new series on broadcast this year that have central LGBTQ characters. ABC’s *The Rookie: Feds* is led by Simone Clark (out actress Niecy Nash-Betts), a bisexual woman whose love interest, Dina, is played by Nash-Betts’ wife Jessica Betts. The CW’s *Gotham Knights* includes twins Harper and Cullen Row, a bisexual woman and gay trans man, respectively. NBC’s *Quantum Leap* features tech whiz Ian Wright (Mason Alexander Park), who is nonbinary.

There are still several broadcast shows that count only one LGBTQ character out of a cast of many. GLAAD has pointed out in previous reports that broadcast television has not yet produced a majority LGBTQ series like those seen on cable and streaming platforms. While shows like ABC’s *Grey’s Anatomy* and FOX’s *9-1-1: Lone Star* have continued to introduce new characters and expand LGBTQ representation on broadcast,

with ensemble series including The CW’s *Riverdale* and *Roswell, New Mexico*, and NBC’s *New Amsterdam* airing their final seasons this year, it is clear that more significant action needs to be taken. The need for more series with LGBTQ ensemble casts is clear and definite, and the issue continues to grow as media consolidation has increased and networks make decisions on where to best distribute their programming across owned linear and streaming platforms. No one series or even one network should be solely responsible for the bulk of inclusion on a platform.

This year, 48 percent (48 of 101) of LGBTQ characters are characters of color. That is a decrease of ten percentage points and 34 characters, a disheartening drop after years of steady increases. Once again, this can be traced back to cancellations of several broadcast series boasting LGBTQ characters of color.

GLAAD’S  
RECOMMENDATIONS

This decrease across all broadcast networks cannot become a recurring trend and must be left behind as a blip on the radar of LGBTQ inclusion. As more streaming services become available and audiences have increased options for what to watch and where to invest their spending, one way to keep programming relevant and a subscription as a “must” is to create new and innovative content that can break through the noise of new releases to become a must-watch.

We’ve seen success for shows that break new ground with LGBTQ storytelling in recent years with series like FX’s *Pose*, Amazon’s *A League of Their Own*, Netflix’s *Heartstopper* and *The Umbrella Academy*, and HBO’s *The Last of Us*, which have all received audience acclaim and critical success.

As networks look to their upcoming slates, decisions on renewals, and greenlighting new series, executives should be looking to these examples of ways to tell LGBTQ stories across all genres and formats and which reflect the diversity of the community.

Notably, broadcast counts the lowest number of transgender characters of all platforms and none of those characters appear in comedy series. As comedies are the bread and butter of broadcast – indeed the most buzzworthy series on the platform in recent years is the inclusive school sitcom *Abbott Elementary* – this presents an opportunity for fresh new storytelling. Comedies like Peacock’s *Saved by the Bell* and HBO Max’s *Sort Of* have set the blueprint.

Jacob Anderson as Louis De Point Du Lac and Sam Reid as Lestat De Lioncourt, AMC’s *Interview with the Vampire*

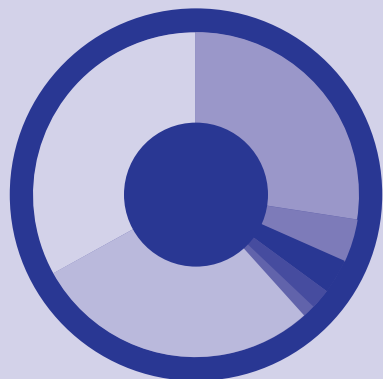


Summary of Cable Findings

- On scripted primetime cable this season, GLAAD counted 86 series regular LGBTQ characters, one less than last year’s study. There were an additional 53 recurring LGBTQ characters, up two from the previous study. This makes the total 139 LGBTQ characters, an increase of one year-over-year.
- GLAAD’s previous report marked the first time in 15 years in which there were more lesbian characters than gay men on cable. This year, gay men are back up to a slight majority, with 33 percent (46 of 139 characters) of LGBTQ characters on cable being gay men. This is one more character but the same percentage as last year’s study.
- Lesbian representation decreased on cable YOY, with lesbians making up only 29 percent (40 characters) of all LGBTQ characters. This is a decrease of six percentage points and eight characters from last year.
- Bisexual+ representation also decreased on cable. Of the 139 LGBTQ characters, 28 percent (39) are bisexual+. This is a decrease of three percentage points and four characters. Of the bi+ characters, 11 are men, 25 are women, and three are nonbinary.
- There are nine trans characters counted on scripted primetime cable, representing seven percent of all LGBTQ characters. This is an increase of one character and one percentage point from last year. Of the trans characters, five are trans women, two are trans men and two are nonbinary. Of those same characters, three are straight, three are bisexual+, and three have an undetermined sexual orientation. There are also seven additional nonbinary characters who do not identify as transgender.
- Of all 139 characters on cable, 49 of them (35 percent) will not return for another season due to either series cancellations and endings, miniseries/anthology formats, or character departures and deaths.
- There are two asexual characters counted on cable, twins Glen and Glenda from Syfy’s *Chucky*. There were zero asexual characters counted on cable in the previous study.



# SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	33%	46
LESBIAN	29%	40
BISEXUAL+	28%	39
QUEER	4%	5
ASEXUAL	1%	2
STRAIGHT	2%	3
SEXUAL ORIENTATION UNDETERMINED	3%	4

For the first time since the 2014-15 report, HBO boasts the most LGBTQ characters on cable with 26 LGBTQ characters counted. This includes lead character Ellie on HBO’s *The Last of Us*, a buzzy adaptation of the video game series of the same name. The show has already been renewed for a second season which will cover the second game, presumably including Ellie’s romance with another girl and introducing a trans character named Lev. HBO also airs *Somebody Somewhere*, a comedy following a woman who moves back home after her sister’s death and finds a queer community there, and *The White Lotus*, a critically acclaimed anthology which features lesbian hotel manager Valentina and several gay men in the ensemble of its second season. Other HBO series with LGBTQ characters include the final season of *Barry*, *His Dark Materials*, *Industry*, *Perry Mason*, *Irma Vep*, *Westworld*, and more series premiering new seasons this spring.

Showtime, consistently among the most inclusive cable networks, counts 24 LGBTQ characters, a decrease of 11 from last year. Half of the network’s characters appeared on the fourth season of *The L Word: Generation Q*, which tells the stories of queer women in Los Angeles in an extension of the original

series, as well as featuring Micah, a trans man, prominently in the ensemble. The network’s programming also includes the acclaimed horror series *Yellowjackets*, returning this spring, with queer characters Taissa, Ben, and Van, the latter of whom will now appear in the present-day timeline of the series. *The Chi* also continues to feature lesbian couple Nina and Dre, as well as new trans character Fatima. Other LGBTQ-inclusive series on Showtime include *American Gigolo*, *Your Honor*, and a new drama premiering in the spring.

Freeform counts 16 LGBTQ characters on its network, one more than last year. Notable content from the networks includes the final season of *Motherland: Fort Salem*, which featured a wedding between fan favorite couple Raelle and Scylla. Ensemble drama *Good Trouble* continues to feature an extensive cast of LGBTQ characters, including bisexual characters Tommy and Zuri, as well as lesbian characters Alice and Sumi. New series *The Watchful Eye* introduces a nonbinary character named Alex. The second season of comedy *Single Drunk Female* will premiere this year, one of few series to count a bisexual lead character with Sam, as well as her sponsor, Olivia, a lesbian, and Sam’s boss Mindy, who is trans.

The three most inclusive networks HBO, Showtime, and Freeform represent 66 out of 139 (47 percent) of all the LGBTQ characters on cable. That’s almost half of all LGBTQ characters on cable on only three networks. Other networks must prioritize increasing diverse LGBTQ programming and institutionalize inclusion as a key company value and pillar of greenlight decisions.

Other networks with significant LGBTQ content include FX, Starz, AMC, and Disney Channel. FX counts 15 LGBTQ characters, eight of whom appeared in the 11th installment of miniseries *American Horror Story*, which featured a large ensemble of mostly gay men in New York City, many of whom were also living with HIV. The network also aired the fourth season of acclaimed vampire comedy *What We Do in the Shadows*, which featured fan favorite character Guillermo coming out as gay. Starz counted 12 LGBTQ characters, many in leading and supporting roles on the second popular drama *P-Valley*, as well as multiple characters within the *Power* universe. AMC tallied 11 characters, including the leads of the gay and buzzy new series *Interview with the Vampire*, as well as LGBTQ characters appearing in the final seasons of *Better Call Saul*, *Kevin Can F\*\*k Himself*, and *The Walking Dead*.

In exciting news, Disney Channel counted 11 LGBTQ characters in primetime scripted programming, including several characters in the final season of *The Owl House*, as well as trans characters and bi characters appearing in *Raven’s Home* and trans characters and gay characters on *Marvel’s Moon Girl* and *Devil Dinosaur*. As LGBTQ young people are facing backlash in several areas of public life currently, seeing these aspirational and fun inclusive stories in programming made for them is more critical than ever.

Cable previously met GLAAD’s challenge to ensure that at least half of LGBTQ characters are people of color in the 2020-21 season, but notably decreased in the previous year’s study. This season, cable has again met this challenge as 50 percent of LGBTQ characters on cable (69 characters) are people of color, an increase of five percentage points and seven characters YOY. We hope to see the number of LGBTQ people of color on cable television continue to grow in future reports.

## GLAAD’S RECOMMENDATIONS

Of the 139 characters counted on cable this season, 47 (34 percent) are not returning next year, due to either anthology formats (*The White Lotus*, *American Horror Story*) or series cancellations (*The Walking Dead*, *Queen Sugar*, *The Owl House*, and more). As future series are greenlit, it is important to continue telling LGBTQ stories and introducing new diverse and nuanced queer characters. Many media companies are now making programming distribution decisions on which series they plan to release on their linear television networks and those that become streaming originals. The week-to-week release of cable television has ensured that many of these stories remain in the cultural zeitgeist for months rather than one day of binging a full season.

As so many LGBTQ-inclusive series are set to end and with so many cable series having an extended wait between new seasons, it is imperative that networks continue greenlighting, investing in and supporting LGBTQ stories on cable.

### GENDER IDENTITY OF TRANS CHARACTERS

TRANS MAN (2)

2

TRANS WOMAN (5)

5

TRANS NONBINARY (2)

2





# Summary of Streaming Findings

- GLAAD counted 239 LGBTQ series regular characters on streaming, six less than last year's count. There were an additional 117 LGBTQ recurring characters, four more than the last study. This is a total of 356 LGBTQ characters appearing on scripted original streaming series, two less than the previous study.
- There are once again more gay men than any other demographic of LGBTQ characters on streaming. Of the 356 LGBTQ characters, 130 (37 percent) are gay men, an increase of 12 characters and four percentage points from the last report.
- Lesbian representation continues to increase YOY, although still behind gay men by 23 characters. Of the 356 LGBTQ characters, 107 (30 percent) are lesbian characters. That is an increase of 11 characters and three percentage points.
- There was a decrease in bisexual+ characters counted this season with 84 (24 percent) bi+ characters, a decrease of 29 characters and eight percentage points. Of the 84 bi+ characters, 58 are women, 24 are men, and two are nonbinary.
- This year, GLAAD started counting characters who identify as queer and do not use any other label for their sexual orientation. Of the 356 LGBTQ characters counted on streaming, 19 (five percent) characters are queer.
- Four characters counted on streaming are asexual (one percent), which marks an increase from last report's two characters. All four asexual characters appear on Netflix.
- There are 16 transgender characters among the 356 LGBTQ characters counted on streaming (4.5 percent of all LGBTQ characters on the platform). This is a decrease of ten characters and 1.8 points. Of the trans characters, nine are trans women, five are trans men, and two are trans characters who are nonbinary.
- There are an additional ten (three percent) characters who are nonbinary but do not identify as transgender. This is one less character from the previous year, but a consistent percentage.
- Racial diversity of LGBTQ characters on streaming has improved as 187 characters (53 percent) are people of color, up 10 characters (four points) from last year's report. Notably, this is the first time that streaming services have met GLAAD's challenge to ensure that at least half of all LGBTQ characters are people of color.
- Of the 356 LGBTQ characters, 101 (28 percent) will not return due to series cancellations and endings, character deaths, or anthology formats.

Last year, GLAAD added five new streaming services to this report's methodology. This included Apple TV+, Disney+, HBO Max, Paramount+, and Peacock, which are now tracked alongside Amazon, Hulu, and Netflix, which were added in 2015.

Consistent with findings in the last several years, Netflix tallies the most LGBTQ characters among all streaming services tracked with 183 characters (51 percent of all LGBTQ characters tracked on streaming). It is worth noting that, overall, Netflix creates far more original content than any other streamer. Additionally, at time of publication at least 37 of the 183 characters will not be returning due to series which have been canceled by Netflix.

In this report's research period, Netflix posted a significant increase in LGBTQ inclusive animated series. The most recent season of *Big Mouth* introduced Elijah, a young Black teen who is coming to terms with being asexual. The spinoff *Human Resources* also features several LGBTQ characters in its cast of humans and monsters. Netflix aired two seasons of *Dead End: Paranormal Park*, which follows trans lead Barney and an ensemble of queer friends including Norma, a pansexual autistic Pakistani-American girl. The series has since been canceled and will not return. *The Dragon Prince* includes engaged lesbian couple Janai and Amaya, as well as trans elf Terry. The final series of *Jurassic World: Camp Cretaceous* concluded with a long-awaited romance between main characters Sammy and Yaz. While this increase in inclusive animation is worth celebrating, a number of these shows were canceled or are airing final seasons, so we expect to see new LGBTQ-inclusive animated projects continue to be announced in the future.

Netflix released new series *Heartbreak High* this year, which features an LGBTQ ensemble, including nonbinary character Darren, lesbian and autistic character Quinni, asexual character Ca\$h, and more. The third season of *The Umbrella Academy* aired, which saw the return of the Hargreeves family, including queer characters Klaus and his brother Viktor, who disclosed his transgender identity this season. Netflix released *The Sandman*, the long-anticipated

adaptation of the graphic novel, which features nonbinary character Desire, and bisexual character Corinthian among its ensemble cast. Netflix aired the first and final season of *First Kill*, a series following two women – a vampire and vampire hunter – who fall in love despite the dire familial ramifications. Other inclusive series that were canceled or aired their final seasons in this report period include *Dead to Me*, *The Imperfects*, *Madre Hay Solo Dos*, *The Midnight Club*, *Warrior Nun*, and more. High profile Netflix series that included LGBTQ characters which have been renewed but are likely to return with new seasons in the next research period and thus are not included in this year's tally include *Heartstopper*, *Sex Education*, and *Stranger Things*.

Amazon Prime counted 43 LGBTQ characters in scripted originals this season. A major highlight for the service is the updated adaption of popular film *A League of Their Own*, whose ensemble is almost entirely queer. The show includes several lesbians on the baseball team The Rockford Peaches, including Jo, Jess and Lupe, whose style presents more masculine, which remains rare to see in television. The series also features a romance between lead characters Carson and Greta, and delves into the life of Max, a Black woman banned from playing baseball who discovers her own queerness with the help of her trans uncle Bertie. A show with such a diverse LGBTQ cast of characters is a perfect example of what GLAAD is looking for in these reports, and something we hope to see more of in the future from other streamers and in future seasons of *A League of Their Own*.

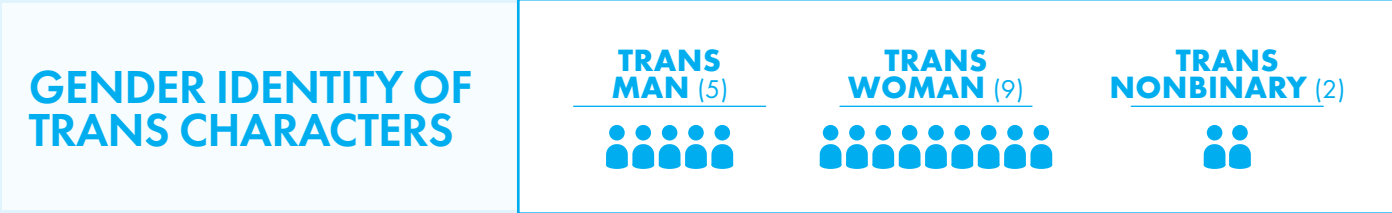
The second seasons of both *Harlem*, a comedy following four Black women in Harlem including lesbian and bi characters Tye and Quinn; and *September Mornings*, which centers on trans lead character Cassandra as she forges a family, and pursues her singing career, premiered on Amazon during the research period.

Hulu counted 37 LGBTQ characters in scripted originals this season. Several of these characters appeared on the final season of teen series *Love, Victor*, as well as the first and

## SEXUAL ORIENTATIONS OF LGBTQ CHARACTERS



IDENTITY	%	# OF CHARACTERS
GAY	37%	130
LESBIAN	30%	107
BISEXUAL+	24%	84
QUEER	5%	19
ASEXUAL	1%	4
STRAIGHT	2%	8
SEXUAL ORIENTATION UNDETERMINED	1%	4



final season of comedy *Reboot*, which featured a lesbian lead character and several queer characters in the ensemble. Hulu also premiered the second season of *Only Murders in the Building*, in which lead character Mabel had a romantic storyline with fellow artist, Alice. The miniseries *Welcome to Chippendales* included the story of gay businessman Nick De Noia and his partner Bradford. Of the 37 characters counted on Hulu, 17 won't be returning next year due to series cancellations or miniseries formats.

There were 34 LGBTQ characters counted in HBO Max scripted originals this year. The third season of raunchy DC animated comedy *Harley Quinn* further explored the romance between the titular Harley Quinn and her girlfriend Poison Ivy. The second season of *Sort Of*, following Sabi, a young nonbinary trans person navigating work, friendship, and love in Toronto, aired this winter, as did the second season of hit comedy *The Sex Lives of College Girls*, which featured lesbian character Leighton coming out to her father. HBO Max also released the second and final season of *Gossip Girl*, which featured several queer characters including queen bee Monet De Haan, her former secondhand woman Luna La, and characters Aki and Max, who are in a polyamorous relationship with their classmate Audrey. *Gossip Girl*, along with inclusive comic book series *Doom Patrol* and *Titans*, were all canceled by the streamer. It is worth noting that the buzzy comedy *Our Flag Means Death*, which features numerous leading and ensemble LGBTQ roles, has not confirmed that the second season will premiere during this research period, thus the series is not counted here.

The NBC owned Peacock counted 24 LGBTQ characters in this research period, but it is important to note that 20 of the characters appeared as part of ensembles in series which have since been canceled. Teen drama *One of Us is Lying* included a storyline in its second season with a character, Janae, who came out as nonbinary and featured additional queer characters Cooper, Maeve, and Kris. Fantasy drama *Vampire Academy* included Black gay couple Victor and Robert, as well as a queer romance between two women, Mia and Meredith. Almost half of Peacock's LGBTQ characters appeared on the reboot of *Queer*

as *Folk*, which centered on the queer community in New Orleans coming back together after a tragedy. The series featured several LGBTQ characters including trans characters, nonbinary characters, disabled characters, characters of color, and more in their large and diverse queer ensemble. It is disappointing that all of these series have been canceled, and audiences cannot see future storylines with these characters.

Disney+ featured 14 LGBTQ characters, including lesbian couple Kit and Jade on fantasy series *Willow*, a growing LGBTQ ensemble of teens on *High School Musical: The Musical: The Series*, and a queer Black gender non-conforming kid on *The Proud Family: Louder and Prouder*. Apple TV+ counted 11 LGBTQ characters in this research period's original scripted series including *For All Mankind*, where Will, a Black astronaut, came out as gay while on Mars, leading to the closeted president, Ellen, also coming out as a lesbian. The dark comedy *Bad Sisters* featured married couple Bibi and Nora, and gamer comedy *Mythic Quest* continued the love story between Dana and Rachel. Apple TV+ declined to share details on their full slate of upcoming programming. As such, there may be slight discrepancies between what is reported here – publicly available information – and what the service may premiere before the end of the research period (May 31).

Paramount+ counted ten LGBTQ characters this season, though it is worth noting that the platform also features several characters on *Star Trek: Discovery*, whose final season will not air until 2024 and thus is not included in this report's tally. Paramount+'s inclusive programming in this research period included queer couple Raffi and Seven of Nine on the final season of *Star Trek: Picard*, bi+ lead Beckett on *Star Trek: Lower Decks*, queer doctor Tara Lewis and her girlfriend Rebecca on *Criminal Minds: Evolution*, and nonbinary transformer Nightshade on *Transformers: Earth Spark*.

GLAAD'S  
RECOMMENDATIONS

As noted, a significant number of series boasting nuanced and diverse LGBTQ ensembles will not be returning in the next edition of this report. In order to offset the dramatic loss of LGBTQ storytelling that comes with these cancellations, streaming services must prioritize greenlighting new series with LGBTQ characters, as well as providing existing series a full marketing budget and plan comparable to other titles of their same genres.

STREAMER	# OF LGBTQ CHARACTERS	STREAMER	# OF LGBTQ CHARACTERS
NETFLIX	183	PEACOCK	24
AMAZON	43	DISNEY+	14
HULU	37	APPLE TV+	11
HBO MAX	34	PARAMOUNT +	10

Kristina Tonteri-Young as Sister Beatrice and Alba Batista as Ava Silva, Netflix's *Warrior Nun*



Canceled Series

As GLAAD has researched and tracked television programming year over year in this report, one disheartening trend emerging is that, in the recent shift in television formats towards shorter seasons and binge-viewing led by streaming and premium cable, more and more series are getting canceled after only one or two seasons. What is even more concerning is that many of the series getting cut are LGBTQ-inclusive programs, leaving a large demographic of viewers constantly searching for new programs only for them to ultimately be canceled before a satisfying conclusion.

In recent years, an alarming number of LGBTQ-fronted shows have ended. Looking just at last year's study, there are numerous series with leading and prominent LGBTQ characters which were canceled, including *4400*, *Batwoman*, *Charmed*, *DC's Legend of Tomorrow*, *Legacies*, *Naomi*, *The Big Leap*, *Ordinary Joe*, *Killing Eve*, *Astrid and Lily Save the World*, *Claws*, *Dickinson*, *The Wilds*, *Generation*, *Search Party*, *Y: The Last Man*, *Dear White People*, *Feel Good*, *Gentefied*, *Q-Force*, and *Saved by the Bell*.

In this year's report, which includes series that premiered a season between June 1, 2022, and May 31, 2023, there have already been 54 LGBTQ-inclusive series cancellations, eliminating a whopping 140 LGBTQ characters from our TV screens. That's 24 percent of all LGBTQ characters counted in our tally as of the publication of this report. An additional 35 LGBTQ characters counted here will not be returning due to a character leaving the series or an anthology or miniseries format.

Looking at the numbers, on broadcast, nine LGBTQ-inclusive series have been canceled, resulting in the elimination of 24 characters. These include The CW's once-flagship teen drama

*Riverdale*, which features core characters Cheryl and Kevin amongst the main cast. The CW also canceled *Nancy Drew*, which featured lesbian character Bess, and *Roswell, New Mexico*, which featured several queer characters including Michael, one of the few bi+ men on television, and Alex, one of few LGBTQ characters with a disability. NBC aired the final season of *New Amsterdam*, which features many LGBTQ characters including doctors Lauren Bloom and Iggy Frome, as well as recurring trans nurse Kai. Other inclusive canceled broadcast series which will not return include *A Million Little Things*, *NCIS: LA*, *DC's Stargirl*, *Monarch*, and *Wellington Paranormal*.

On cable, 15 LGBTQ-inclusive primetime scripted series have been canceled, resulting in the elimination of 30 LGBTQ characters. Canceled cable series include AMC's long running *The Walking Dead*, which includes LGBTQ characters Aaron, Yumiko Magna, and Kelly in the most recent season. AMC also ended the meta drama *Kevin Can F\*\*k Himself*, which painted a nuanced picture of queer co-lead Patty O'Connor. Disney Channel has ended *The Owl House*, a groundbreaking kids and family series with a bisexual protagonist Luz, her love interest Amity, and a rounded out cast of LGBTQ characters. Freeform aired the final season of *Motherland: Fort Salem*, which featured queer couple Raelle and Scylla, and OWN aired the last season of *Queen Sugar*, which had a Black bisexual lead Nova. Other canceled and ended series on cable include *Better Call Saul*, *Snowfall*, *His Dark Materials*, *American Gigolo*, *Dangerous Liaisons*, *Step Up*, and *Westworld*. For *Westworld*, it's important to note that the series and several others that were canceled by the newly merged Warner Bros. Discovery have been completely



removed from any streaming service. This means there is no way to view this content as an old fan who wants to rewatch or for new viewers to stumble upon it. This could also potentially be detrimental to the careers of LGBTQ writers, directors, and actors who work on these series as their work is accessible to executives making hiring decisions looking for previous projects. Media is one of the most powerful tools in driving cultural change, and to remove access sets a worrying example.

On the streaming platforms tracked in this report, 30 LGBTQ-inclusive series have been canceled, resulting in the elimination of 86 LGBTQ characters who will not return. Amazon will air the final seasons of *Hunters* and *Carnival Row* this spring, both of which include supporting queer women. HBO Max canceled DC series *Doom Patrol* and *Titans*, both of which feature gay superheroes. The service also ended the *Gossip Girl* reboot after two seasons which counted several LGBTQ characters in the cast. Hulu has canceled the meta comedy *Reboot* after one season, which had queer members in the writers’ room and featured a lesbian protagonist, an actress who was discovering her sexuality and had a romance with another actress. They also sunset *Love, Victor*, after three years which centered on gay teen Victor and several other queer students at his high school. Paramount+ is currently airing the final season of *Star Trek: Picard*, which features queer couple Raffi and Seven of Nine. Peacock canceled three series with several LGBTQ characters: *One of Us is Lying*, *Vampire Academy*, and *Queer as Folk*. There were 11 LGBTQ characters counted on *Queer as Folk* alone, including trans and nonbinary leads, and multiple disabled queer people. Streaming services debuting shows with large ensemble LGBTQ casts and then quickly canceling those shows is a consistent issue across all platforms.

As Netflix does count the largest original content library of all streaming services tracked, they’ve also become the most publicly recognized service for canceling series after a short run. The streamer recently canceled lesbian vampire drama *First Kill* after its first season, as well as action-drama *Warrior Nun* after its second season. Both shows focused on a romance between women protagonists, and the cancellations have drawn criticism from queer women fan communities, many of whom cited that both shows were listed in the top ten of Netflix series on the streamer. Netflix also canceled the drama *1899*, which featured multiple gay Latinx characters in the ensemble as well as *Blockbuster*, a comedy featuring a bi+ Latinx man in the main cast. The kids and family animated series *Dead End: Paranormal Park* was canceled after its second season. The show featured a trans lead and a queer autistic supporting character - both still rare to see in media, particularly media made for kids. Other canceled LGBTQ-inclusive Netflix series which will not return in the next edition of this report include *The Bastard Son* and the

*Devil Himself*, *The Imperfects*, *Jurassic World: Camp Cretaceous*, *Locke and Key*, and *The Midnight Club*.

It is also worth noting that, as of the design of this report, there are several series with large LGBTQ ensembles that have yet to be canceled or renewed, including Amazon’s *A League of Their Own* and *Harlem*, Showtime’s *The L Word: Generation Q*, and Netflix’s *Smiley*. As television distribution continues to evolve and new platforms emerge, it’s important to highlight the message sent when shows with central LGBTQ characters are so often canceled after one or two seasons or seemingly not promoted with the same budgets as comparable titles of their format.

It has been shown time and time again that when networks and streamers put advertising and promotion behind LGBTQ-inclusive programming, their viewership only goes up. In 2022, Netflix’s *Stranger Things*, which includes lesbian character Robin and gay lead character Will, was by far the year’s most watched original program across all streaming services by minutes watched. Other streaming series that topped the list include Amazon’s *The Boys*, which includes bisexual superhero Maeve, and Netflix’s *The Umbrella Academy*, which boasts queer siblings Viktor and Klaus in the main cast. Cable’s most popular scripted series of 2022, Paramount Network’s *Yellowstone*, which regularly tops ratings listings, featured a lesbian character, Clara, as a recent character added to the cast. Broadcast series that have the highest viewing numbers week to week include *Chicago Fire*, *NCIS*, and *NCIS: Hawaii*, all of which count LGBTQ characters in the main ensemble. HBO’s video game adaptation *The Last of Us*, which features a lesbian lead and which won praise for an outstanding episode that told an apocalyptic gay love story between two men, became the second highest watched HBO debut in over a decade, and further has seen the fastest audience growth in the network’s history.

Not to mention the many shows that earn these networks’ coveted awards and accolades (*Abbott Elementary*, *Barry*, *Euphoria*, *Hacks*, *Only Murders in the Building*, *Severance*, *What We Do in the Shadows*, *Yellowjackets*, and more) have featured significant LGBTQ content.

All of these series are flagships of their networks and services, and have the budget, marketing and publicity behind them to succeed and break through to connect with audiences who have more choices than ever before on content to watch.

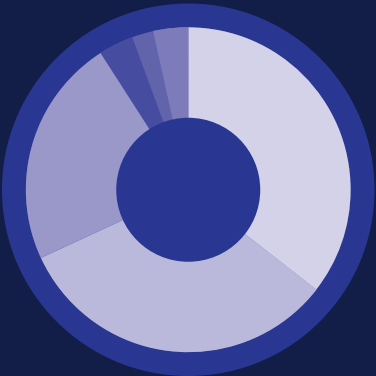
It’s clear when there is full support behind inclusive series at all levels - across advertising, production budgets, marketing and publicity, spotlighting inclusive series on service opening, executive support - LGBTQ-inclusive programming rises above a crowded media landscape and these shows are successful with critics and audiences.

# GENDER OF LGBTQ CHARACTERS ON CANCELED SERIES



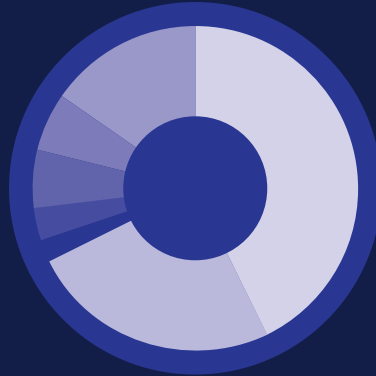
IDENTITY	%	# OF CHARACTERS
MEN	44%	61
WOMEN	52%	73
NONBINARY	4%	6

# SEXUAL ORIENTATION OF LGBTQ CHARACTERS ON CANCELED SERIES



IDENTITY	%	# OF CHARACTERS
GAY	37%	52
LESBIAN	31%	44
BISEXUAL+	28%	39
QUEER	2%	2
STRAIGHT	1%	1
SEXUAL ORIENTATION UNDETERMINED	2%	2

# RACIAL DIVERSITY OF LGBTQ CHARACTERS ON CANCELED SERIES



IDENTITY	%	# OF CHARACTERS
WHITE	44%	61
BLACK	25%	34
LATINX	18%	25
API	6%	9
MULTIRACIAL	4%	6
MENA	3%	4
INDIGENOUS	1%	1

## GENDER IDENTITY OF TRANS CHARACTERS ON CANCELED SERIES





# Gender Representation

For the fourth year in a row, GLAAD counted more LGBTQ women on broadcast television than LGBTQ men. Of the 101 regular and recurring characters on primetime scripted broadcast, 56 (55 percent) are women, 41 (41 percent) are men, and four (four percent) are nonbinary.

Of those characters, 33 (33 percent) are lesbians, 21 (21 percent) are bi+ women, two (two percent) are trans women (one bi+ and one straight), and one is a queer woman. There are also 34 (34 percent) gay men, four (four percent) bi+ men, and four (four percent) trans men, two of whom are straight, one who is gay, and one whose sexual orientation was marked as undetermined. There are four (four percent) nonbinary characters on broadcast, one of whom is bi+ and three who have undetermined sexual orientations.

There was a decrease in the percentage of lesbian representation from the previous study, but an increase in portrayals of bi+ women. Bi+ men remain steady year-over-year, while gay men saw a slight decrease. There was also a slight decrease in trans women, though an increase in the percentage of both trans men and nonbinary characters.

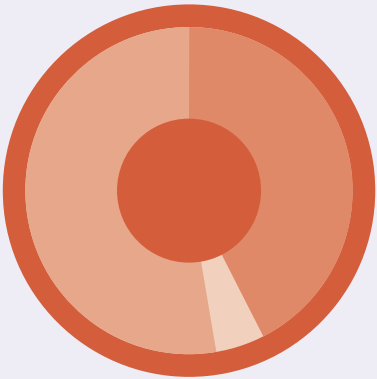
Representation on primetime scripted cable also favored women this season among LGBTQ characters. Of the 139 characters counted, 73 (53 percent) are women, 57 (41 percent) are men, and nine (seven percent) are nonbinary. Of those 139 characters, 40 (30 percent) are lesbians, 25

(18 percent) are bi+ women, and five (four percent) are trans women, three of whom are straight, one who is bi+, and one who has an undetermined sexual orientation. Four characters are queer women that don't use further labels. There are 46 (33 percent) gay men, 11 (8 percent) bi+ men, and two trans men, one who is bi+ and one who has an undetermined sexual orientation. Of the nine nonbinary characters, two are bi+, two are asexual, one is gay, one is queer, and three are undetermined.

While women still make up the majority of LGBTQ characters on cable, there was a slight decrease in the percentages of lesbian and bisexual women from the previous year, although a welcome increase in trans women and nonbinary characters.

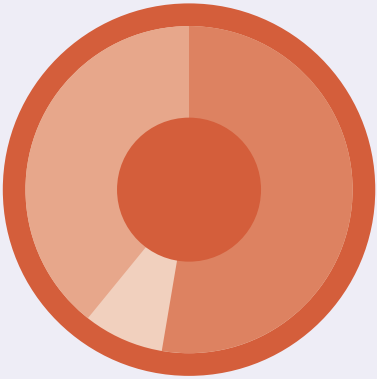
Of the 356 characters counted on the eight streaming services tracked in this report, 181 (51 percent) were women, 163 (46 percent) were men, and 12 (three percent) were nonbinary. Of those characters, 107 (30 percent) are lesbians, 58 (16 percent) are bi+ women, and five (one percent) are queer women. There are nine trans women counted on streaming, seven of whom are straight, one who is bi, and one who has an undetermined sexual orientation. On streaming, there are 130 (37 percent) gay men, 24 (seven percent) bi men, and seven (two percent) queer men. There are five trans men on streaming, one who is gay, one who is

## GENDER OF LGBTQ CHARACTERS ON BROADCAST



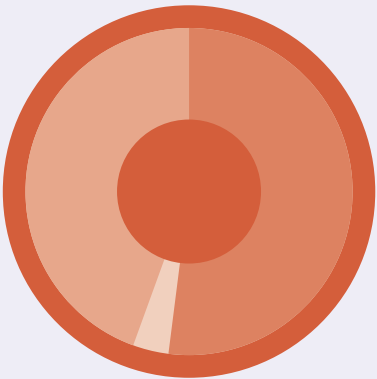
IDENTITY	%	# OF CHARACTERS
MEN	41%	41
WOMEN	55%	56
NONBINARY	4%	4

## GENDER OF LGBTQ CHARACTERS ON CABLE



IDENTITY	%	# OF CHARACTERS
MEN	41%	57
WOMEN	53%	73
NONBINARY	7%	9

## GENDER OF LGBTQ CHARACTERS ON STREAMING



IDENTITY	%	# OF CHARACTERS
MEN	46%	163
WOMEN	51%	181
NONBINARY	3%	12

straight, and three who are queer. There were 11 nonbinary characters counted, six who are queer, four who have an undetermined sexual orientation, and two that are bisexual+.

Though there was an increase in lesbian representation on streaming this cycle, there was a decrease in bi+ characters, who make up the majority of the LGBTQ community in real life. There are also ten fewer trans characters on streaming this year than in the previous study.

Across all platforms, there were 596 LGBTQ characters counted. Of those, 310 (52 percent) are women, 261 (44 percent) are men and 25 (four percent) are nonbinary. Of the 310 women characters, there are 180 (30 percent) lesbian

characters, 104 (17 percent) bi+ women, and ten (two percent) queer women. There are 16 trans women counted: 11 are straight, three are bi+, and two have an undetermined sexual orientation. Of the 261 men, there are 210 (35 percent) gay men, 39 (seven percent) bi+ men, seven (one percent) queer men, and 11 (two percent) trans men. Of the trans men, three are straight, three are queer, two are gay, one is bi+, and two have undetermined sexual orientations. Additionally, there are 25 nonbinary characters counted in total, eight of whom are queer, six who are bi+, two who are asexual, one who is gay, and eight who have undetermined sexual orientations.





## Race & Ethnicity

Three years ago, GLAAD issued a challenge for all platforms to ensure that at least half of their LGBTQ characters are people of color. For the first time since that challenge was issued, broadcast has not met this goal. After falling behind last year, cable is right at the 50 percent mark. Notably, for the first time in this study, over half of streaming's LGBTQ characters are people of color.

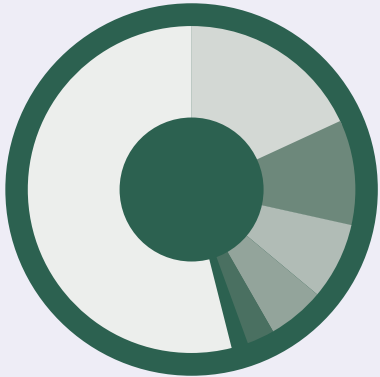
LGBTQ characters of color saw a significant decrease on broadcast from last year's report to this season. LGBTQ characters of color on broadcast fell below fifty percent. Of the 101 LGBTQ characters counted, 48 (48 percent) are POC, a dramatic decrease of 34 characters and 10 percentage points. This is a significant decrease, due in large part to series cancellations and an overall decrease in programming on the platform.

On cable, the percentage of LGBTQ characters of color increased. Of the 139 LGBTQ characters tallied on cable, 69 (50 percent) are POC. That is an increase of five percent and seven characters from the previous year, though still short of the 52 percent counted in the 2020-21 season.

This is the first year that over half of the LGBTQ characters counted on streaming are characters of color. Of the 356 characters counted on streaming, 187 (53 percent) are POC, the highest percentage reported on all three platforms tracked in this year's study.

Of the 596 LGBTQ characters across all the platforms combined, 51 percent (304 characters) are POC. While this is an exciting development, it is also important to note that 56 percent (79) of the 140 characters counted on shows which have since been canceled are POC and will not return in next year's report.

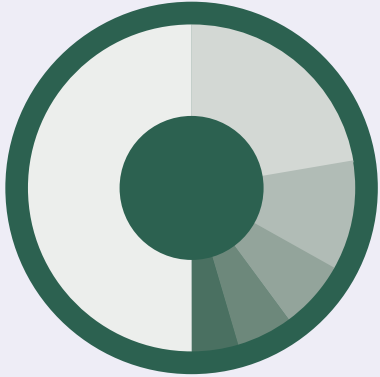
### RACIAL DIVERSITY OF LGBTQ CHARACTERS ON BROADCAST



IDENTITY	%	# OF CHARACTERS
WHITE	52%	52
BLACK	21%	21
LATINX	8%	8
API	6%	6
MULTIRACIAL	10%	10
INDIGENOUS	2%	2
MENA	1%	1

\*an additional LGBTQ character was counted as non-human.

### RACIAL DIVERSITY OF LGBTQ CHARACTERS ON CABLE



IDENTITY	%	# OF CHARACTERS
WHITE	50%	69
BLACK	24%	33
LATINX	11%	15
API	6%	8
MENA	5%	7
MULTIRACIAL	4%	6
INDIGENOUS	0%	0

\*an additional LGBTQ character was counted as non-human.

### RACIAL DIVERSITY OF LGBTQ CHARACTERS ON STREAMING



IDENTITY	%	# OF CHARACTERS
WHITE	44%	156
BLACK	18%	63
LATINX	17%	59
API	12%	41
MENA	3%	12
MULTIRACIAL	3%	9
INDIGENOUS	1%	3

\*an additional 13 LGBTQ characters were counted as non-human.



# Representation of Black Characters

As GLAAD has reported in this study in the past, several new pipeline programs and commitments from media companies were instituted in the summer of 2020, designed to increase Black creatives in front of and behind the camera. Even though these initiatives can take years to pay off, in the nearly three years since then, the numbers of Black LGBTQ characters on TV have not significantly grown. In fall of 2022, GLAAD’s own Communities of Color department launched The Equity in Media and Entertainment Initiative (EMEI), which grants funds to Black LGBTQ creatives and gets them in rooms with powerful executives. In the coming years, GLAAD hopes to see projects from the EMEI cohort, and other Black LGBTQ creatives, who are telling authentic stories receive further funding, distribution, and career development.

On primetime scripted broadcast television, of the 101 LGBTQ characters counted, 21 (21 percent) were Black. This is a significant decrease from last year’s 29 percent and can largely be attributed to cancellations of shows with significant numbers of Black LGBTQ characters, such as *Batwoman*, *Our Kind of People*, and *Queens*. Importantly, all of these canceled series included several Black LGBTQ characters in an ensemble, rather than just one single character. Unfortunately, that kind of representation is severely lacking on broadcast currently, and canceling these series further exacerbates the issue.

Some highlights of LGBTQ Black characters on broadcast include lead character Simone Clark in *The Rookie: Feds*, Denise on *Home Economics*, Eve on *Fire Country*, nonbinary

student Nathaniel on *All American: Homecoming*, first responder Hen on *9-1-1*, fireman Paul on *9-1-1: Lone Star* and more.

Of the 139 LGBTQ characters on cable, 33 (24 percent) are Black. This is a slight increase of two characters and one percentage point from last year. Significant Black LGBTQ characters on cable include Louis on AMC’s *Interview with the Vampire*, Malika on Freeform’s *Good Trouble*, Nova and Micah on the final season of OWN’s *Queen Sugar*, co-lead Taissa on Showtime’s *Yellowjackets*, and the ensemble of Starz’ *P-Valley*, which includes queer lead characters Uncle Clifford and Mercedes.

There are 356 LGBTQ characters counted on streaming. Of those, 63 (18 percent) are Black. This is an increase of three characters and one percentage point, though it is still the lowest percentage found across all platforms. Highlights of Black LGBTQ representation on streaming include the ensemble of Amazon’s *Harlem*, Max and Bertie on *A League of Their Own*, Michael on Disney+’s *The Proud Family: Louder and Prouder*, asexual character Elijah on Netflix’s *Big Mouth*, lead Calliope and supporting character Ben on Netflix’s now canceled *First Kill*, teen Ashley Banks on Peacock’s *Bel-Air* reboot, and Char, Marvin and Bussey on the also canceled *Queer as Folk* on Peacock.

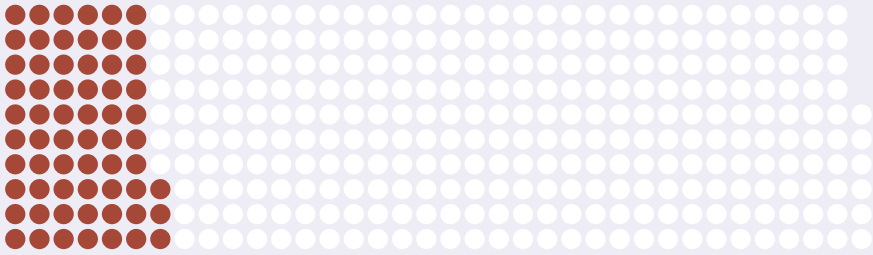
Of all the 596 characters counted across all three platforms, 117 (20 percent) are Black characters. This is a decrease of 15 characters and one percentage point from last year’s report.



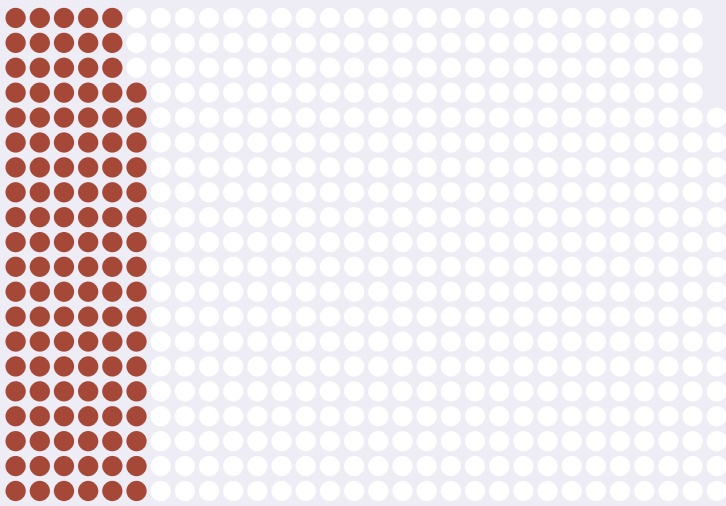
Of the 101 LGBTQ characters counted on the five broadcast networks, 21 percent (21) were Black.



Of the 139 LGBTQ characters counted on cable networks, 24 percent (33) were Black.



Of the 356 LGBTQ characters counted on eight streaming services, 18 percent (63) were Black.



Of the 596 LGBTQ characters counted on all platforms, 20 percent (117) were Black.





## Representation of Latinx Characters

As the Latinx population of the United States continues to grow, representation on television needs to grow alongside it. In fall of 2021, the U.S. Government Accountability Project found that misrepresentation and lack of representation for the Latinx community in media directly leads to harmful stereotypes and real-world violence. A survey from GLAAD and Netflix found that representation of LGBTQ Latinx people significantly affects how non-LGBTQ audiences view the community and was a key factor in allies supporting the community. Though there was a slight increase in LGBTQ Latinx representation this year, there is a lot further to go to put LGBTQ Latinx characters front and center.

Of the 101 LGBTQ characters on primetime scripted broadcast, eight (eight percent) are Latinx. This is a decrease of one percentage point and five characters, cutting the number of LGBTQ Latinx characters on broadcast almost in half. This is due in large part to the cancellations of series with LGBTQ Latinx characters counted in last year's report, including *Promised Land*, *Good Sam*, *Batwoman*, *Charmed*, *Dynasty*, and *Brooklyn Nine-Nine*. Highlights of LGBTQ Latinx characters on broadcast this year include first responder Carlos on *9-1-1: Lone Star*, love interest Crispin in *The Great North* on FOX, and a nonbinary demon fighter, also named Carlos, on The CW's *The Winchesters*.

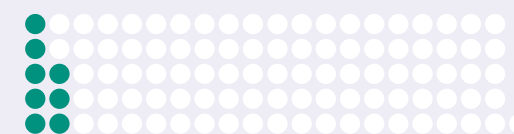
Fifteen (11 percent) of the 139 LGBTQ characters counted on primetime scripted cable are Latinx. That is a slight increase of two percentage points and two characters. Highlights of Latinx representation on cable include Disney Channel's lead character Luz on *The Owl House*, Raven's business assistant

Nikki on *Raven's Home*, and Latinx recurring characters Antonio and Brooklyn in *Marvel's Moon Girl and Devil Dinosaur*. Freeform's *Good Trouble* continues to feature Latinx siblings Gael and Jazmin, and leading character Dani Nuñez remains a part of the *L Word: Generation Q* ensemble.

Streaming boasts the highest number and percentage of Latinx LGBTQ characters. Of the 356 LGBTQ characters counted across the eight streaming services tracked, 59 (17 percent) are Latinx. This is an increase of four percentage points and 11 characters from last year's report.

Several streaming Spanish and Portuguese language series feature LGBTQ Latinx characters, including *El Fin del amor*, *September Mornings*, *High Heat*, *Madre hay solo dos*, *Rebelde*, *Smiley*, *You're Nothing Special*, and more. Other Latinx highlights include Sara, the protagonist's lesbian sister in Apple TV+'s *Acapulco*, lesbian pitcher Lupe in Amazon's *A League of Their Own*, gay choreographer Carlos on Disney+'s *High School Musical: The Musical: The Series*, trans student Ash in HBO Max's *Pretty Little Liars: Original Sin*, leads Victor on *Love*, Victor and Mabel on *Only Murders in the Building* on Hulu, Ángel and Ramiro in the canceled high concept drama *1899*, bi+ employee Carlos in *Blockbuster*, lesbian teen Fabiola in *Never Have I Ever*, and more.

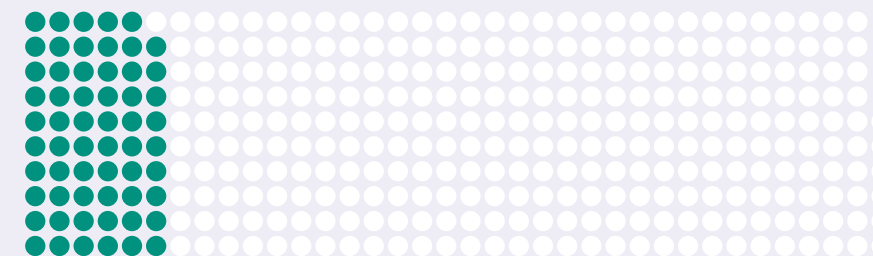
Of all the 596 LGBTQ characters counted on all three platforms, 82 (14 percent) were Latinx. This is an increase of eight characters and two percentage points from last year. Though we're glad to see these numbers increase, there needs to be more than incremental progress on this front.



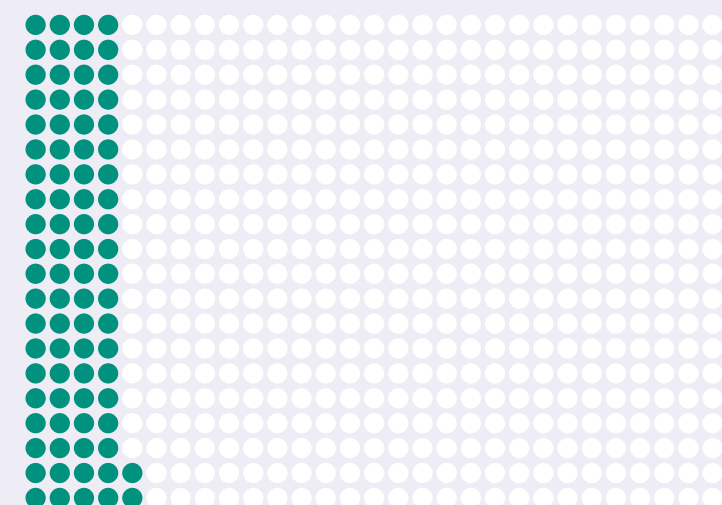
Of the 101 LGBTQ characters counted on the five broadcast networks, eight percent (eight) were Latinx.



Of the 139 LGBTQ characters counted on cable networks, 11 percent (25) were Latinx.



Of the 356 LGBTQ characters counted on eight streaming services, 17 percent (59) were Latinx.



Of the 596 LGBTQ characters counted on all platforms, 14 percent (82) were Latinx.



# Representation of Asian-Pacific Islander Characters

In 2022, there was a welcome jump in LGBTQ Asian Pacific Islander (API) representation in film with the much lauded *Everything Everywhere All at Once* and critically acclaimed romantic comedy *Fire Island*. In most cases, GLAAD has found far more inclusion in television than film, but that is not the case in this instance. Television needs to keep up with other mediums and introduce more central API LGBTQ characters with agency over their narratives.

There was a decrease in LGBTQ API characters again this year on broadcast, a trend that needs to be reversed. Of the 101 LGBTQ characters counted in primetime scripted broadcast programming, six (six percent) of them are API characters. This is a decrease of four characters and one percentage point. These characters include the new bi+ doctor Mika Yasuda who joined the team on ABC's *Grey's Anatomy*, nonbinary dog walker Nico on the new ABC crime show *Will Trent*, returning couple Ryan and Sebastian on The CW's *Kung Fu*, and more.

Cable also saw a decrease in API LGBTQ characters this year. Of the 139 LGBTQ characters counted on primetime scripted cable, eight (six percent) are API. That is a decrease of one character and one percentage point. Highlights on

cable include lesbian couple Alice and Sumi on Freeform's *Good Trouble*, trans grocery store employee Mindy on Freeform's *Single Drunk Female*, and Micah on Showtime's *The L Word: Generation Q*.

Streaming was the only platform to count an increase of LGBTQ API characters from the previous study. Of the 356 LGBTQ characters counted across the eight streaming services tracked, 41 (12 percent) were API characters. That is an increase of four characters and two percentage points from last year's totals. Some highlights include Nicholas, the protagonist's confidant and assistant on Apple TV+'s *Loot*, queer student Mouse and her two moms on *Pretty Little Liars: Original Sin* on HBO Max, lead Sabi and their employer/friend Bessy on *Sort Of*, the ensemble cast of the Indian Netflix series *Class*, and gay character Ozzie on *That 90s Show*.

Of the 596 LGBTQ characters counted across all three platforms, 55 (nine percent) were API. That's a decrease of one character and an equal percentage as last year. We hope to see both this number and percentage increase significantly in future.



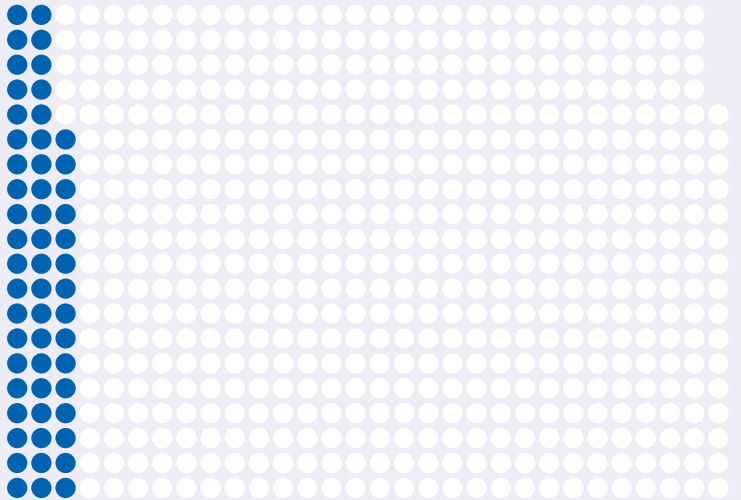
Of the 101 LGBTQ characters counted on the five broadcast networks, six percent (six) were API.



Of the 139 LGBTQ characters counted on cable networks, six percent (eight) were API.



Of the 356 LGBTQ characters counted on eight streaming services, 12 percent (41) were API.



Of the 596 LGBTQ characters counted on all platforms, nine percent (55) were API.





## Representation of Characters With Disabilities

According to a 2019 study by the Movement Advancement Project, LGBTQ people are more likely to have a disability than the general population. Two of five transgender adults and one in four lesbian, gay, or bisexual+ adults reported having a disability. This number is exponentially greater than what is currently represented on TV. Of the 596 LGBTQ characters counted in this report, only 27 (4.5 percent) have a disability, far below actual population estimates.

Of the 101 LGBTQ characters counted on broadcast, GLAAD only counted three (three percent) with a disability. They are Sgt. Alex Manes on The CW's *Roswell, New Mexico*, a gay veteran with mobility issues, and Dr. Lauren Bloom and Dr. Elizabeth Wilder on NBC's *New Amsterdam*. Dr. Bloom is struggling with addiction and Dr. Wilder is deaf. It is worth noting that both of these series will not return after their current seasons. If broadcast television wants to remain relevant to the large portion of LGBTQ folks living with disabilities, executives need to deliberately seek out stories which include this demographic in future programming.

There are nine characters of the 139 total LGBTQ characters counted on cable who are living with disabilities (seven percent). Six of those are characters living with HIV on *American Horror Story: NYC*, none of whom will return next year due to the anthology format of the series which sees new

cast, settings, and stories each year. Other LGBTQ characters with disabilities include amputee Aaron on the final season of AMC's *The Walking Dead*, Eda on *The Owl House*, who is also an amputee, and protagonist and addict Sam on *Single Drunk Female*. Of those series, *Single Drunk Female* is the only one that will potentially be renewed.

Of the 356 LGBTQ characters counted on streaming, 15 (four percent) are characters with disabilities. This includes Bibi Garvey on Apple TV+'s *Bad Sisters*, who has a vision impairment, and Bessy on HBO Max's *Sort Of*, who is recovering from a brain injury. Both Benji on Hulu's *Love, Victor* and Raffi on Paramount+'s *Star Trek: Picard* struggle with addiction. Peacock's *Queer as Folk* included Julian, who has cerebral palsy, Mingus, who is living with HIV, and Marvin, who is paraplegic and uses a wheelchair. Netflix's characters with disabilities include autistic character Norma on *Dead End: Paranormal Park*, deaf character Amaya on *The Dragon Prince*, bipolar character Gianluca on *Everything Calls for Salvation*, autistic character Quinni on *Heartbreak High*, Spencer on *The Midnight Club*, who is living with HIV, blind character Fei on *The Umbrella Academy*, deaf character Eloy on *Welcome to Eden*, and Meldof, a queer character with dwarfism on *The Witcher: Blood Origin*. At least six of these characters will not be returning next year.

## Representation of Characters Living With HIV & AIDS

Willian Chris Sumpter as Spencer, Netflix's *The Midnight Club*

When GLAAD and Gilead Sciences released the 2022 *State of HIV Stigma* study, one of the questions asked was if adults had seen media that depicted characters living with HIV. Less than one third of all adults, a mere 31 percent, answered yes to this question. Additionally, 87 percent of adults say that there is still a stigma surrounding HIV, only half of adults are knowledgeable about the virus, and only 43 percent of them feel comfortable interacting with people living with HIV. These statistics demonstrate just how much work there is left when it comes to undoing harmful and incorrect narratives about HIV and people's life experiences. Media is one of the most powerful tools for social change we have and showing characters living full lives with HIV is an important and necessary step to end the stigma.

Last year, GLAAD joined forces with Gilead Sciences in this report to challenge networks to introduce three new characters living with HIV across all platforms. Last year, there were only two characters living with HIV counted, and this year that number has jumped up to eight. However, disappointingly, none of these characters will return in the next edition of this report.

FX's *American Horror Story: NYC* featured six characters living with HIV. The series follows a group of mostly gay men in the 1980s among the beginnings of the crisis; focusing on the individuals infected, as well as the media and healthcare's refusal to take the epidemic seriously. Given that AHS has a new cast of characters and concepts each season, none of these characters are anticipated to return. Netflix's *The Midnight Club*, which was canceled after one season, followed a group of teens in the 90s in a facility for the terminally ill. One of them, Spencer, was diagnosed with HIV and is in the group home after being kicked out by his family for being gay. After the cancellation, the series creator shared that his plans for the second season would have included Spencer receiving life-changing antiviral treatments that would allow him to leave the group home and continue living his life. Also canceled after one season was Peacock's *Queer as Folk*. This reboot included nonbinary pansexual character Mingus who received a positive HIV diagnosis at the end of the season. The series included a powerful moment where Mingus discloses their status to their mother, who is simply relieved that Mingus isn't dying and does not judge her child or love them any less.

Past series such as FX's *Pose* and ABC's *How to Get Away with Murder* have included characters living with HIV whom audiences grew to know and love over multiple seasons. If this trend of cancellations continues, the necessary work to erase the stigma surrounding HIV will not progress, as characters will not have the chance to grow and explore new plotlines.

"While there was an increase in the number of LGBTQ characters living with HIV year over year, eight in total, none of these characters are set to return to our screens next season, which is highly disappointing. Additionally, every character but one living with HIV was in a series set in the 80s or 90s. While the history of HIV is important to remember, there has to be new storylines that showcase just how far we've come. There should further be more characters that showcase those who are impacted by HIV in their relationships, including educational storylines on tools to mitigate their sexual health like HIV testing, PrEP (pre-exposure prophylaxis) initiation, treatment uptake, condom usage, and regular visits to sexual health clinics or local community-based organizations. With restrictions that give young adults and viewers less accurate information regarding HIV and restrict access to affordable care, entertainment can continue to be a source of widespread education, learning, and understanding."

– DASHAWN USHER

Director, Communities of Color and Media,  
GLAAD





# Representation of Bisexual+ Characters

Of the 596 regular and recurring LGBTQ characters across broadcast, cable and streaming programming counted this year, 149 (25 percent) are bisexual+. This marks a decrease of 35 characters and four percentage points. Bisexual+ (or bi+) is used throughout this report as an umbrella term for those who experience attraction to more than one gender and can include several identities, such as bisexual, pansexual, fluid and more.

In reality, bisexual+ people make up the majority of the LGB community at 58 percent or 4.2 percent of all American adults, per Gallup. Yet, bi+ people are much less likely to be out to their friends and family than gay men and lesbians, with research finding that 28 percent say they are fully out to those in their lives versus 77 percent of gay men and 71 percent of lesbians.

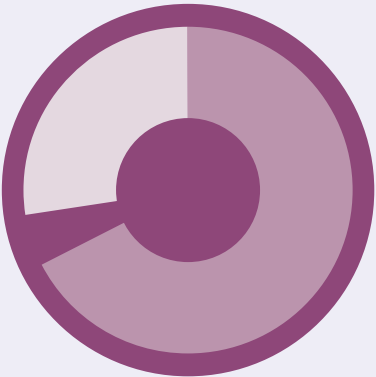
The ongoing lack of visibility and nuanced storytelling of bi+ characters then reinforce societal misconceptions about bisexual+ people, leading to that hesitancy for people to

come out and struggle to find specific community spaces and resources. There is a massive opportunity here for writers and producers to center bi+ characters in nuanced and compelling stories, allowing them to appeal to this sizable audience looking for content.

There are still several harmful and inaccurate tropes that persist in media about bisexual+ people which we hope to see disappear in the coming years. These tropes include:

- stories where a character’s attraction to more than one gender is used as a temporary plot device or revealed in one line of dialogue then never addressed again
- bisexual+ characters whose identity is treated as invalid by their partners, (usually by women who date bi+ men)
- bisexual+ characters being portrayed as untrustworthy, unfaithful, disloyal, or merely using their sexuality as a means to an end rather than as a real desire or part of their identity

## GENDER OF BISEXUAL+ CHARACTERS



IDENTITY	%	# OF CHARACTERS
MEN	26%	39
WOMEN	70%	104
NONBINARY	4%	6

Perhaps the most common issue still seen is bi+ erasure, in which characters are never explicitly labeled or discussed as bisexual+. While there are people who prefer not to use labels, it is overwhelmingly prevalent when it comes to bi+ characters who never use any word to describe themselves, be that bisexual, pansexual, fluid, queer or another word. In a fictional program, the complete avoidance of any discernible idea of a character’s sexuality and how their relationships are shaped and perceived often demonstrates a lack of thought put into a character’s backstory and life, and often results in vague and uninteresting storytelling.

Of the 149 bi+ characters counted this year, 104 are women (three of whom are trans), 39 are men (one of whom is trans), and six are nonbinary characters. This is a decrease across the board from the 124 women, 50 men, and nine nonbinary bi+ characters from the previous year’s study.

As seen in GLAAD’s reports year after year, there has consistently been far more bi+ women seen on TV than men.

This is an area long overdue for improvement, as it is vital for bi+ men to see themselves reflected in media and challenge the misconception that bisexuality is either a phase or in some other way not real for men. Some series in this research period that include bi+ men are The CW’s *Riverdale* and *Roswell, New Mexico*, AMC’s *Interview with the Vampire*, Freeform’s *Good Trouble*, FX’s *What We Do in the Shadows*, Amazon’s *The Legend of Vox Machina*, HBO Max’s *Gossip Girl*, Netflix’s *Class*, *Freeridge* and *Shadow and Bone*, and Peacock’s *Queer as Folk*.

For the first time since GLAAD began tracking overall identity demographics of bisexual+ characters, this year’s report found more bisexual+ characters of color than white bi+ characters across all those counted. This is an exciting development, given that bi+ people of color are often severely underrepresented, despite research which has shown that Black bisexual+ women are one of the most quickly growing demographics in the community.

PLATFORM	# OF BI+ CHARACTERS	% OF LGBTQ CHARACTERS
BROADCAST	26	26%
CABLE	39	28%
STREAMING	84	24%

\*an additional LGBTQ character was counted as non-human.





# Representation of Transgender Characters

This year’s study found a decrease in transgender characters from the previous year, dropping almost 25 percent, from 42 characters down to 32. However, it is worth noting that several series with prominent trans characters (*Billions*, *Euphoria*, *Heartstopper*, *Our Flag Means Death*, *Sex Education*, *Star Trek: Discovery*, and *With Love*) will mostly likely not have new seasons airing within the research period and are therefore not counted here. All of these series are expected to return within the next year or two, and if the trans characters also return, they will be counted in future reports.

Of the 596 LGBTQ characters counted across broadcast, streaming, and cable television, 32 (five percent) are transgender. This is a decrease of ten characters and one percentage point from last year’s study. These characters appear on 28 series, 21 of which are dramas and seven of which are comedies. Five of these series have already been canceled, resulting in the loss of at least five trans characters.

Of the 32 trans characters counted, 16 are trans women, 11 are trans men, and five are nonbinary trans characters. Twelve of the trans characters are white (38 percent of all trans characters), ten are Latinx (31 percent), three are Black (10 percent), three are API (10 percent), two are multiracial (six percent), one is Indigenous (three percent), and one is Middle Eastern (three percent). There are once again zero trans characters with a disability.

In terms of sexual orientation, 14 (44 percent) of the 32 trans characters counted are straight, five are bisexual+ (16 percent), four (13 percent) are queer and do not use any other labels, and two are gay (six percent). There were zero lesbian trans characters and seven (22 percent) of the trans characters were marked as undetermined sexual orientation in cases where networks were unable to confirm a character’s orientation. In some cases that is due to a character being young and not yet expressing any romantic interest. It is often due, however, to a lack of quality writing and forethought surrounding trans characters or a failure to understand the differences between sexual orientation and gender identity.

Gender identity refers to a person’s internal sense of their own gender. Sexual orientation refers to a person’s physical, romantic and/or emotional attraction to another person (ie. straight, gay, lesbian, bisexual, pansexual, etc.). Transgender people have sexual orientations too, and they can be gay, straight, lesbian, bisexual, asexual, queer and more. We hope to see more trans characters in romantic relationships in upcoming programming.

On the five broadcast networks, GLAAD counted seven transgender characters, one fewer than last year. These characters include trans women in The CW’s Canadian imports *Coroner* and *Family Law*, and trans man Cullen Row in the new CW superhero series *Gotham Knights*. FOX counts

## TRANS CHARACTERS ON BROADCAST

TRANS MAN (4)	●●●●
TRANS WOMAN (2)	●●
TRANS NONBINARY (1)	●

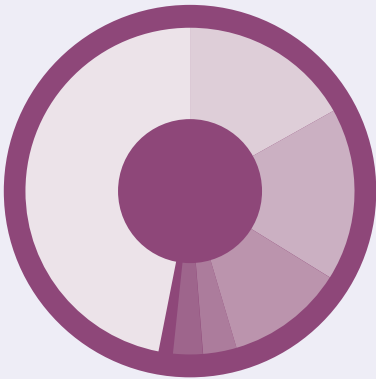
## TRANS CHARACTERS ON CABLE

TRANS MAN (2)	●●
TRANS WOMAN (5)	●●●●●
TRANS NONBINARY (2)	●●

## TRANS CHARACTERS ON STREAMING

TRANS MAN (5)	●●●●●
TRANS WOMAN (9)	●●●●●●●●●
TRANS NONBINARY (2)	●●

# RACIAL DIVERSITY OF BISEXUAL+ CHARACTERS



IDENTITY	%	# OF CHARACTERS
WHITE	47%	70
BLACK	15%	23
LATINX	15%	22
API	12%	18
MULTIRACIAL	3%	4
INDIGENOUS	1%	1
MENA	3%	4

Of the 149 bi+ characters tracked across all three platforms, 70 (47 percent) are white, and 72 (48 percent) are POC. There are an additional seven bi+ characters who are non-human. There are 23 (15 percent of all bi+ characters) Black characters, 22 (15 percent) Latinx characters, 18 (12 percent) API characters, four (three percent) multiracial characters, four (three percent) MENA characters, and one (one percent) Indigenous character.

Notable bi+ characters of color can be seen on series such as ABC’s *Grey’s Anatomy* and *A Million Little Things*, The CW’s *The Winchesters*, Showtime’s *The L Word: Generation Q*, Starz’ *P-Valley*, Amazon’s *Harlem*, Netflix’s *Big Mouth*, *Rebelde*, and *Most Beautiful Flower*, Paramount+’s *Star Trek: Lower Decks*, and more.

Of the three platforms tracked, broadcast reports 26 bi+ characters, one less than last year; cable counts 39 bi+ characters, a decrease of four characters from last year; and while streaming once again counts the most bi+ characters with 84, this is a decrease of 29 characters from last year.

Thirty-eight bi+ characters (26 percent of all bi+ characters) are on series that have been canceled and will not return. This is also 30 percent of all LGBTQ characters on canceled series. With the number of bi+ characters already decreasing year-to-year, it is imperative that new programming introduces new bi+ characters to make up for this loss.



“Though we celebrate the progress made with increases of bisexual people of color from the previous year, it is concerning that television continues to lag far behind reality in representing the bisexual+ community. As several series with leading bi characters have been canceled or are set to air finale seasons, programming executives should be deliberate in seeking out new pilots and series that tell nuanced stories of bi characters central to the series’ plot and whose stories can directly challenge societal misconceptions.

As consumers have more options for programming than ever before, there is a huge opportunity for networks and streaming services to win favor with this sizable and engaged audience by telling groundbreaking new stories.”

– MEGAN TOWNSEND  
Senior Director, Entertainment Research & Analysis  
GLAAD

two trans characters on their network; returning firefighter Paul Strickland on *9-1-1: Lone Star* and recurring character C Hemingway on the new drama *Alert: Missing Persons Unit*. NBC has two trans characters as well, the recurring Nurse Kai Brustetter on the final season of *New Amsterdam* and nonbinary tech whiz Ian Wright on the *Quantum Leap* reboot.

Cable tallied nine trans characters this year, one more than the previous year’s study. Also, it is worth noting that trans characters on high profile series *Billions* and *Euphoria* were not counted in this report but will likely return in the next edition of this report as those series have extended delays between seasons. Of the nine trans characters on cable, almost half of them appear on the Disney Channel. This is a significant shift and worth celebration, especially given the importance of depicting positive and aspirational trans representation for younger audiences as trans young people are currently facing targeted backlash and bullying by politicians, and cisgender kids are seeing misinformation and inflammatory rhetoric around their classmates. Marvel’s *Moon Girl and Devil Dinosaur* features Brooklyn and Tai, a trans girl and nonbinary teen respectively, who are school friends of the protagonist. Raven’s *Home* features trans woman Nikki, Raven’s business assistant, and trans nonbinary character Raine Whispers returns for the final season of *The Owl House*. Freeform counts two recurring transgender women: Jazmin, the sister of co-lead Gael on the drama *Good Trouble*, and Mindy, the boss of protagonist Sam in the comedy *Single Drunk Female*. Showtime also counts two trans characters; Micah in *The L Word: Generation Q* and recurring character Fatima on *The Chi*. HBO counts one trans character, Professor Fred Rococo in *Somebody Somewhere*.

Streaming scripted originals count 16 trans characters, a decrease of ten from last year and a drop of a little less than 50 percent. This is due to both cancellations of shows with prominent trans characters from the previous report, like HBO Max’s *Genera+ion*, Netflix’s *Dear White People*, and Peacock’s *Saved by the Bell*, as well as several series that aren’t anticipated to premiere a new season during

this year’s research period, including Amazon’s *With Love*, HBO Max’s *Our Flag Means Death*, Netflix’s *Heartstopper* and *Sex Education*, and Paramount+’s *Star Trek: Discovery*. These series will all be returning and will then be included in appropriate future reports.

Highlights of trans characters on streaming services include Amazon’s Brazilian series *September Mornings*, which features trans lead Cassandra navigating trying to find a balance between her career and family, alongside a rich ensemble of characters which includes Roberta, another trans woman. Amazon also premiered *A League of Their Own*, which features trans man Bertie, the uncle of lead character Max, who helps her to understand her own queerness. HBO Max aired the second season of *Sort Of*, which continues to follow trans nonbinary protagonist Sabi and their queer chosen family.

Netflix aired the third season of popular series *The Umbrella Academy* over the summer, which included character Viktor Hargreeves (Elliot Page) disclosing that he is a trans man after Page publicly shared his own story. The show was respectful of Viktor and notably didn’t make his identity a source of conflict or strife, simply another facet of his identity. Netflix also released, and then unfortunately canceled, two seasons of animated comedy *Dead End: Paranormal Park*, which followed Barney, a gay trans teen working in a haunted amusement park with his friend group which included several queer characters. A show like *Dead End* was groundbreaking for trans representation in the kids and family genre, and it is disheartening to see Netflix cancel the series so quickly. Another disappointing cancellation was Peacock’s *Queer as Folk*, which featured trans woman Ruthie in a leading role, amongst an ensemble of diverse queer friends. The reboot showed much-needed diversity and inclusion in its first season and it’s disappointing that the characters will not be explored further in future seasons. Season four of Netflix’s *The Dragon Prince* added a new trans character. Terrestrius is a trans man, an Earthblood Elf, and Claudia’s boyfriend.

RACIAL DIVERSITY TRANSGENDER CHARACTERS



IDENTITY	%	# OF CHARACTERS
WHITE	38%	12
LATINX	31%	10
BLACK	10%	3
API	9%	3
MULTIRACIAL	6%	2
INDIGENOUS	3%	1
MENA	3%	1

Representation of Nonbinary Characters Who Aren’t Transgender

In recent years, more and more people have begun to use the word nonbinary to describe themselves and it has now become a wider umbrella term to describe many different types of experiences. Nonbinary is an adjective used by people who experience their gender identity and/or gender expression as falling outside the binary gender categories of “man” and “woman.” Many nonbinary people also call themselves transgender and consider themselves part of the transgender community. Others do not, either explicitly saying they are not transgender or who just never use the word transgender to describe themselves. The term now encompasses a variety of experiences.

Historically, GLAAD had counted all nonbinary characters as transgender. However, in recognition of the way language has changed and the different ways people use the word nonbinary, GLAAD three years ago began separately tallying these characters. For the purposes of this study, if the networks confirm the character is transgender, or if the nonbinary character mentions being trans on screen, that character is counted as both transgender and nonbinary. If the creators confirm that the character is not trans, the character explicitly says they are not transgender on screen, or if the word transgender is never brought up in the series, the character was then counted as nonbinary, but not transgender.

This year, there were 20 additional nonbinary characters counted. Highlights include Nathaniel, a nonbinary student at an HBCU in The CW’s *All American: Homecoming*, and Darren, one of the leads of popular Australian Netflix series *Heartbreak High*. Other series which included nonbinary characters are *The Winchesters*, *The Watchful Eye*, *Chucky*, *Reginald the Vampire*, *The Lake*, *Ridley Jones*, *Queer as Folk* and more.



“At a time of unprecedented and widespread attacks on transgender and nonbinary people, it’s critical that broadcast, cable, and streaming series include more transgender characters and stories. Following the 2013 premiere of *Orange Is the New Black*, there was a notable increase of regular and recurring trans characters on television. However, that number plateaued and we are now seeing a decrease in the overall number of trans characters. At the same time, anti-trans rhetoric and attempts to roll back trans equality in state legislatures around the country are escalating, creating an urgent crisis for our community. We know that trans and nonbinary characters can help educate people and counteract the lies being told about us. We need content creators to include trans characters in the series they write, and we need network executives to hire trans writers, directors, and producers to tell those stories in a way that reflects our true lived experiences. We call on Hollywood to dramatically increase the quantity and quality of trans and nonbinary representation on every platform and in every genre of television. Lives depend on it.”

– ALEX SCHMITTER  
Director of Transgender Representation  
GLAAD





## Representation in Spanish-Language Programming

Spanish-language television provides an important cultural touchstone for Latinx people and Spanish-speaking communities in the United States. While the options may still be limited compared to English-language programming available to U.S. viewers, Latinos continue to be one of the fastest growing populations – making up a sizable share of viewers among English and Spanish-language TV – and the industry should be poised to expand with them.

With the knowledge that younger Latinx people are more likely to identify as LGBTQ (and that Latinx viewers are on average younger than their non-Hispanic white counterparts), it should stand to reason that television should reflect those audiences. Even if Latinos in the U.S. are becoming increasingly more English-dominant in younger generations, they're often consuming bilingual media alongside their families, and the popularity of foreign-language series among American audiences has become undeniable with the advent of streaming.

According to a 2022 report from Nielsen, Latinx viewers have increasingly turned to streaming television to see themselves with "43.6% of U.S. Latinos' total TV viewing... attributed to streaming platforms" – something that held true across English-dominant and Spanish-dominant households.

While major streamers like Netflix, Hulu, Amazon, Apple TV+, Disney+ and others make up the lion's share of what audiences are streaming and offer varying degrees of Spanish-language programs in the U.S., the availability of streaming options continues to expand. Exclusively Spanish-language platforms like ViX, Pantaya, AtresMediaPlayer and RTVE Player+ have brought new and exciting LGBTQ programming from across Latin America and Spain to viewers in the U.S..

Across the streaming networks with the largest U.S. audiences, we counted a total of 49 LGBTQ characters featured on Spanish-language shows or multilingual shows with Spanish-speaking characters this year: one on Apple TV, two on Amazon, and 46 on Netflix. Eleven were leads, 27 were supporting regular characters, and 11 were recurring characters. Fifty-seven percent of those characters were women, while 43 percent were men, and there were zero nonbinary characters.

While it's encouraging to see more lesbian and bi+ characters represented on screen, there's still more work to be done in representing the full spectrum of the LGBTQ community on Spanish-language shows. Only two trans women are featured among the 49 LGBTQ characters

counted on streaming platforms, with zero trans men or trans nonbinary characters represented among the largest streamers this year. In terms of racial diversity, the only Black character included in the 49 LGBTQ characters counted on streaming is featured in a non-regular recurring role.

While there's much work to be done, some of the standout LGBTQ Spanish-Language representation we see on the largest streamers include *Bienvenidos a eden*, *La flor más bella*, *Madre sólo hay dos*, *Las de la última fila* and *Smiley* currently on Netflix, as well as the bilingual show *Acapulco* currently on AppleTV+.

New exclusively Spanish-language streamers are bringing content from Latin America, Spain and beyond and have also gained traction with audiences while creating bold content with standout stories that bring exciting LGBTQ characters to life. While these were not included in our count of the most widely viewed streamers in the U.S., the quality of their content and international reach bear mentioning in this report.

Shows like *Lala's Spa*, Colombia's first telenovela to star a trans woman in a leading role, and *Mujeres Asesinas*, an anthology series featuring Jedet (a trans actress playing the role of a trans woman), are available on TelevisaUnivision's streamer ViX+ — as is the ensemble drama *Rebelión* (starring Daniela Vega) and the comedy series *Ana*, both originally available via Pantaya, which is now a part of ViX+. *Las Pelotaris 1926* premiered this March on ViX+. There's also *La edad de la ira*, a riveting drama based on a Spanish play of the same name from ATRESMedia, and *Ser o no ser*, a

refreshing and heartfelt young adult series about a young trans boy at a new high school, available on RTVE Play+.

The expanding options for streaming audiences does not necessarily mean network television has lost relevance though. A 2022 analysis of the two largest Spanish-language networks in the U.S. (Telemundo and Univision) showed continued audience growth – meaning networks, advertisers, and creatives have a vested interest in cultivating Spanish-speaking and bilingual audiences on network programming.

Across Univision's scripted programming, there were a total of 12 LGBTQ characters featured – of those, nine are supporting regular characters and three are recurring. 83 percent of those characters were men, 17 percent (or two of those characters were women, and eight percent (or only one character) were nonbinary. The only two women LGBTQ characters counted were trans women being played by cisgender men, an issue which must be eliminated moving forward.

On Telemundo, the third season of *La Reina del Sur*, which aired Oct. 2022 through Jan. 2023, included one gay supporting character and one lesbian supporting character. *Pasión de Gavilanes*, a 2022 telenovela reboot, included a popular gay supporting character but ended its run May 31, 2022 and therefore does not fall into this report's research period. Telemundo's programming did not include trans and/or non-binary characters in its scripted network programming and further lacked any bisexual+ characters. The streaming platform Peacock offers inclusive older shows like *Celia*.

Isabel Yúdice as Yadi, Esmeralda Soto as Mich and Alicia Vélez as Tania in Netflix's *La flor más bella*



The premium cable network HBO also aired the second season of their Spanish-language series *Los Espookys*, starring an ensemble that includes Ana Fabrega and Julio Torres, while making it available on their streaming platform HBO Max as well. While this will be the show’s last season, *Los Espookys* stands out for letting its LGBTQ performers shine in delightfully absurd roles while demonstrating that Spanish-language stories can thrive on any platform.

In the realm of unscripted programming on Spanish-language network television, LGBTQ representation has increased. Shows on TelevisaUnivision’s UniMás like *Enamorándonos*, *Siéntese quien pueda*, *Desafío Super Humanos*, *Desafío The Box* (S2) and *Resistiré* (S2) include LGBTQ representation among panelists and contestants, including a bisexual+ contestant and a trans contestant on *Resistiré*. Telemundo’s unscripted shows like *Top Chef VIP*, *En casa con Telemundo* and *La Casa de los famosos* had gay participants.

Overall, scripted series regularly consumed by Latinx and Spanish-speaking families across the U.S. continue to become more LGBTQ-inclusive, featuring a wide array of characters that avoid tired stereotypes and bring meaningful, substantive representation to the screen. But there’s still a long way to go.

While streamers this year offered a variety of stories focused on LGBTQ leading characters, the same isn’t necessarily true for network television. As the two most-watched Spanish-language networks available in the United States, Univision and Telemundo featured many LGBTQ characters in supporting roles but few as leads.

Harmful tropes continue to persist across network and streaming shows, particularly when it comes to trans storylines on Spanish-language programming. An overwhelming number of storylines about trans women focused on the process of medical transition and/or transphobic violence, often limiting what we learn about these characters to one facet of their lives. While these topics are important to represent in the media, we encourage networks and streamers to move beyond storylines that focus solely on medical procedures or trauma.

It’s also important to note that trans men are missing entirely from Spanish-language network programs and saw little improvement in representation among streamers, and nonbinary characters remain sparse. Racial diversity among LGBTQ characters in Spanish-language programming is also sorely lacking – particularly given the fact that Pew estimates 12% of Latinos in the U.S. identify as Afro-Latino. Ensuring writers’ rooms and casts include LGBTQ creatives, as well as people who are of all ethnicities, including Afro Latinxs, is a key starting point towards improvement.



*“It is deeply important for LGBTQ characters and people to be included in the stories that appear throughout all forms of entertainment media – and for the full spectrum of our community to have a seat at the table. At its best, inclusive programming shows the heart and depth scripted series can bring to LGBTQ characters, as well as the impact a story centering marginalized voices can have, shifting the way some viewers understand the world around them. While we always hope to see more progress in terms of the number and quality of Spanish-language LGBTQ shows, this year included some exceptional programs representing a wide array of genres and an exciting range of perspectives. Whether it’s a fresh YA comedy, a supernatural satire, a moving ensemble dramedy or a clever rom-com, the Spanish-language programming included on this year’s WWATV report pushes entertainment on TV and streamers forward toward more exciting and meaningful storytelling ground.”*

– MONICA TRASANDES

Senior Director,  
Spanish Language & Latinx Media and Representation  
GLAAD

Carolina Renner, Josielyn Aguilera, Lacy Hartselle, and Rose Zilla-Ba, Freeform’s *Love Trip*, Paris



## Representation in Alternative Programming

Though this report only quantifies scripted series, it is important to note the impact and reach of unscripted programming. Reality shows and docuseries have a history of including LGBTQ people telling their own stories and have oftentimes outpaced scripted television in terms of diversity of representation.

One outstanding LGBTQ-inclusive reality show this year is Freeform’s *The Come Up*, which follows young artists and creatives in New York. The cast includes Ebon Trower, a Black trans club promoter and fashion model, Ben Hard, a bisexual actor and videographer, and Claude Schwartz, a trans stage actress. Also on Freeform is *Love Trip: Paris*, a dating show where four American women go to Paris to meet suitors and hopefully find love. Of the four women, three are queer; Caroline is a lesbian, Lacy is sexually fluid, and Josielyn is a bi+ trans woman.

E! premiered *Mathis Family Matters* this summer, following the Mathis family, which includes son Greg Mathis Jr. and his boyfriend Elliot. The show followed Greg’s coming out journey and the unwavering support from his family. Bravo debuted *Southern Charm* spin-off *Southern Hospitality* which includes VIP host Mikel Simmons, who speaks about his sexuality and breaking stigmas within the church and the South. Discovery+ aired *Generation Drag*, a series that follows young drag performers as they prepare for the Dragutante, a drag performance for youth. Also, on Discovery+ is *Trixie Motel*, which follows drag superstar Trixie Mattel as she refurbishes a Palm Springs hotel with her partner David and a number of queer guests.

HBO Max debuted the new series *The Big Brunch*, hosted by out actor Dan Levy that features multiple LGBTQ chefs. Peacock released *The Traitors*, a strategic competition series hosted by out actor Alan Cumming, and Fuse TV premiered the crafting series *Upcycle Nation*, which is judged by queer fashion designer Jerome Lemaar.

Returning inclusive reality series include *We’re Here*, which follows drag queens Bob the Drag Queen, Eureka O’Hara, and Shangela as they go to small town America and put on drag shows with local talent. The 15th season of *RuPaul’s Drag Race* premiered in January, finding a new home on MTV after six years on VH1.

HGTV aired the second season of *Bargain Block*, which follows home renovators and husbands Keith Bynum and Evan Thomas as they restore houses in Detroit. Bravo released the third season of *Family Karma*, which highlighted cast member Amrit Kapai and his husband Nicholas Kouchoukos as they married. TLC aired the eighth season of *I am Jazz*, which continues to follow Jazz Jennings, a trans woman finding her independence.

There were several reality competition series including LGBTQ competitors within their programs. These shows include CBS’s *Survivor* and *The Amazing Race*, NBC’s *The Voice*, Disney+’s *Dancing with the Stars*, Amazon’s *Making the Cut*, Netflix’s *Blown Away* and *The Circle*, Bravo’s *Top Chef*, The Food Network’s *Worst Cooks in America*, and more.





## Representation in Kids & Family Programming

As anti-LGBTQ rhetoric has spread in the past two years with record breaking anti-LGBTQ legislation being proposed – much of it directly aimed at access for LGBTQ kids to schooling, facilities, and education systems - it is more important than ever to have content made for kids and families that depict the LGBTQ community in a positive and empowering way. This year, due to the plethora of excellent kids and family programming, GLAAD expanded its GLAAD Media Awards categories into both a Live Action and an Animated section in order to highlight the wealth of positive LGBTQ representation for younger ages.

Though there are several kids and family programs counted within our methodology, there are also many series that do not fall within our research parameters; either due to not airing in primetime or because of shorter episode lengths. Others detailed below were counted elsewhere in this report, but are still highlighted here due to their impact in the genre.

Disney Channel airs *The Ghost and Molly McGee* which follows Molly and her ghost friend. The show includes Mrs. Roop, Molly's teacher, who mentions her wife, and the queer ghost Geoff. On Disney Jr., *Eureka!* includes the titular role's nonbinary classmate Sasha. Disney Jr. also airs *Firebuds*, where one of the kid firefighters has two moms and another has two dads. The network's *Dino Ranch* also includes a plot where the ensemble bands together to help two male dinosaurs adopt an egg. Disney will be airing the final

episodes of *The Owl House*, a show that broke new ground with a bisexual lead on Disney Channel, which features Luz, her girlfriend Amity, and several other LGBTQ characters in the ensemble. The company also released new series *Marvel's Moon Girl and Devil Dinosaur* on Disney+ this year, which includes Brooklyn and Tai, two trans classmates of the protagonist, as well as two gay dads.

Netflix aired several LGBTQ-inclusive kids and family programs within the research period. The innovative *Dead End: Paranormal Park* follows a gay trans boy, Barney, who works at an amusement park and fights demons. The show also includes his coworker Norma, who is pansexual and autistic, and Logs, Barney's love interest. The show was unfortunately canceled after its second season. Netflix also airs *The Dragon Prince*, a fantasy series which includes engaged lesbian couple Janai and Amaya, plus trans elf Terry. Netflix also airs *Princess Power*, a show for preschool aged children where one of the princesses, Beatrice Blueberry, has two fathers in the royal court. Paramount+ aired a new *Transformers* series, *Earth Spark*, which features Nightshade, the first nonbinary transformer in the franchise.

Some returning kids and family shows that feature LGBTQ characters include *High School Musical: The Musical: The Series*, *The Proud Family: Louder and Prouder*, and *Big Shot* on Disney+, *Ridley Jones* on Netflix, *The Loud House* on Nickelodeon and more.



## Representation in Additional Streaming Services

This report tracks scripted originals on eight streaming services per the official methodology of the report – Apple TV+, Amazon, Disney+, HBO Max, Hulu, Netflix, Peacock, and Paramount+ – but there are other smaller streaming services that are also creating meaningful LGBTQ content.

AMC+ aired miniseries *This is Going to Hurt* in June, which follows Adam, a doctor who must deal with the stresses of working in obstetrics in the UK. The relationship between Adam and his husband is a key focus of the miniseries. AMC+ also aired the second season of *Gangs of London* which features gay character Billy Wallace, and renewed the Irish drama *Kin* for a second season which will continue to feature gay character Frank.

BET+ included several LGBTQ-inclusive shows in their slate of programming. The streamer aired the second season of *The Ms. Pat Show*, which includes the titular Ms. Pat's lesbian daughter Ashley, her girlfriend Tanika, and nonbinary character Jesse. BET+ also aired the third season of *The First Wives Club* which features Versace, the queer daughter of lead character Ari. The second season of *All The Queen's Men* continues to feature lesbian character Trouble, and *The Family Business*' fourth season includes gay character Rio, who manages a nightclub in New York.

Amazon's free streaming service recently rebranded as Freevee from IMDbTV. Freevee aired the first season of teen drama *High School*, an adaptation of Tegan and Sara's memoir of the same name that follows the twin lesbian musicians growing up in the 90s, falling in love with girls, and discovering their passion for music. Freevee continues to air *Leverage: Redemption*, a heist show which has expanded its ensemble to feature several queer women, including hacker Breanna Casey. Freevee has also ordered *Clean Slate*, a comedy from Laverne Cox, George Wallace, and Norman Lear that focuses on the relationship between Desiree, played by Cox, a trans woman who reconnects with her father in Alabama after 17 years.

Revry, the world's first global queer streaming network, offered a plethora of LGBTQ series this year, including *Stitch, Please!*, an arts and crafts reality show judged by *RuPaul's Drag Race: UK vs The World* winner Blu Hydrangea; *Drag Latina*, a multinational drag competition; and *QueerX Awards*, the company's first award show honoring those who have impacted the LGBTQ community on National Coming Out Day 2022.

As streaming television continues to grow, and new companies release content, we hope to see more innovate and creative LGBTQ stories across all mediums.

**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](http://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 do not need to have had specific sexual experiences to be bisexual; in fact, they need not have had any romantic or 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. Everyone has a gender identity. For transgender people, their gender identity does not match the sex they were assigned at birth. Many people have a gender identity of man or woman (or boy or girl for younger people). For others, their gender identity may not fit neatly into one of those two choices (see nonbinary 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.

**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.

**NONBINARY**

Term 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.

**QUEER**

An adjective used by some people, particularly younger people, whose sexual orientation is not exclusively heterosexual (e.g. queer person, queer woman). Typically, for those who identify as queer, the terms lesbian, gay, and bisexual are perceived to be too limiting and/or fraught with cultural connotations they feel do not apply to them, though some people may use both queer and a more specific label interchangeably for themselves.

**TRANSGENDER**

An adjective to describe people whose gender identity differs from the sex they were assigned at birth. People who are transgender may also use other terms, in addition to transgender, to describe their gender more specifically. It is important to note that being transgender is not dependent upon physical appearance or medical procedures. A person can call themselves transgender the moment they realize that their gender identity is different than the sex they were assigned at birth.



# 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](mailto:press@glaad.org).

Those interested in learning more about the GLAAD Media Institute and its services including consultation, research and contextualized education, media and cultural competency training and more, please visit [glaad.org/institute](https://glaad.org/institute).

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