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OCTOBER 2026

GDI's 2026 Children's TV Report:

Gender Backslides Even as Racial Representation Hits a Record High

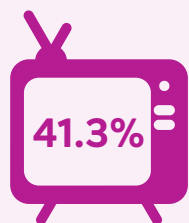


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Key Findings in New Programming for Kids



FEMALE REPRESENTATION IS DOWN

41.3% of all characters in new children's TV are female — down from 44.8% in 2023, the second straight year of decline. 58.7% of characters are male.



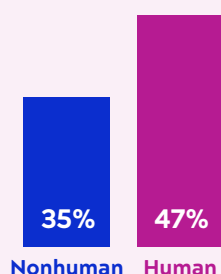
FEMALE LEADS ARE SLIPPING MORE

43.2% of leads are female in 2025, down from a record 48.5% in 2024.



ANIMATED FEMALE CHARACTERS ARE DOWN

In 2024, **51.1%** of human animated characters were female. In 2025, that number dropped to 46.9%.



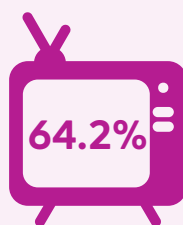
NONHUMAN CHARACTERS SKEW EVEN MORE MALE

35.3% of nonhuman animated characters are female compared with 46.9% of human animated characters.

58.5%

REPRESENTATION OF PEOPLE OF COLOR AT ALL TIME HIGH

58.5% of all human characters with a discernable race are characters of color — a record high across the 8 years studied.



CHARACTERS OF COLOR ARE IN LEADING ROLES

64.2% of leads with a discernable race are people of color, an all-time high across the eight years analyzed.

Other groups, at a glance

LGBTQIA+

0.5% of characters
(down from 1.5%
in 2024)

DISABLED

1.0% of characters
(down from 1.8%
in 2024)

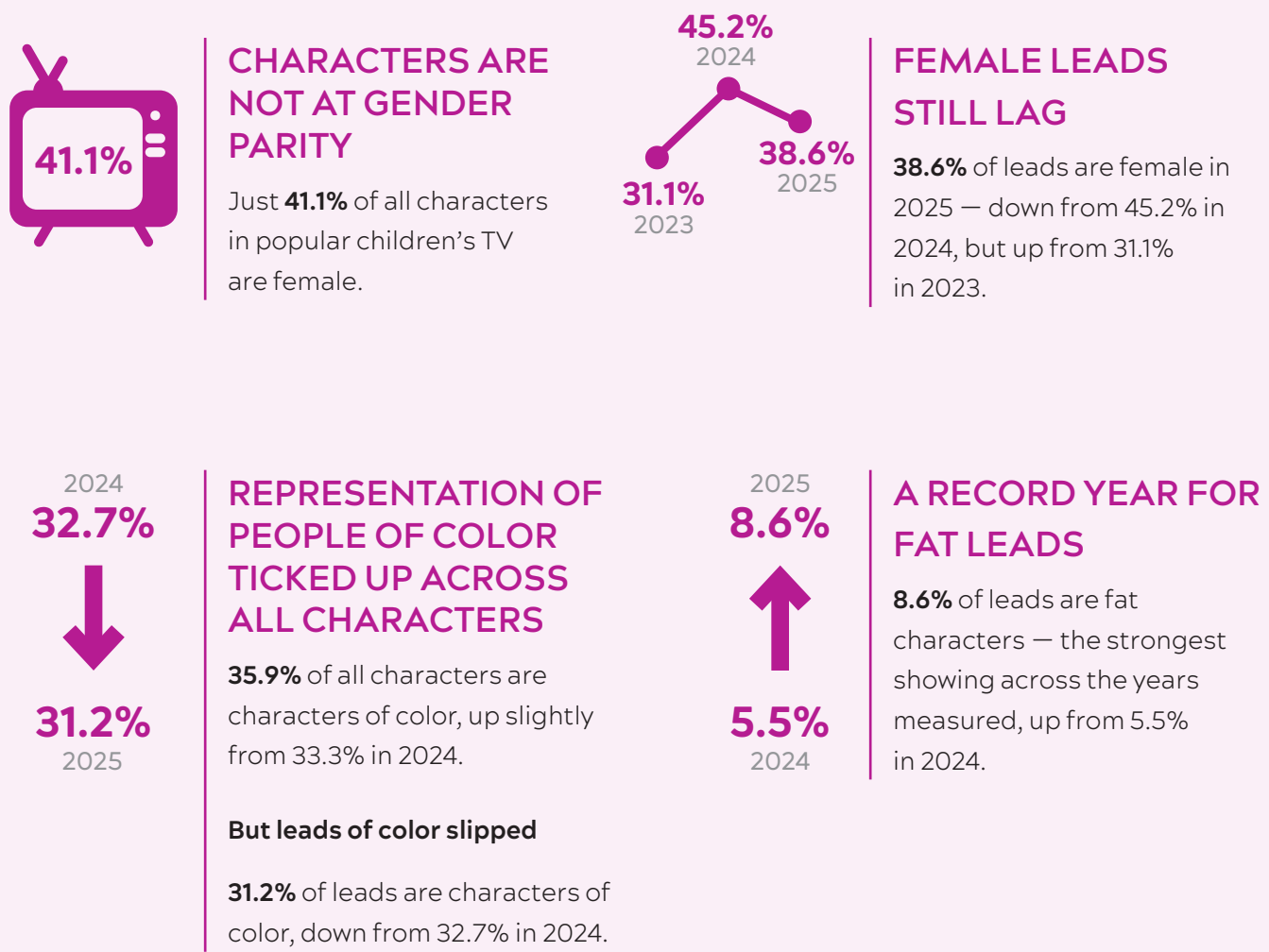
FAT

7.2% of characters
(down from 10.2%
in 2024)

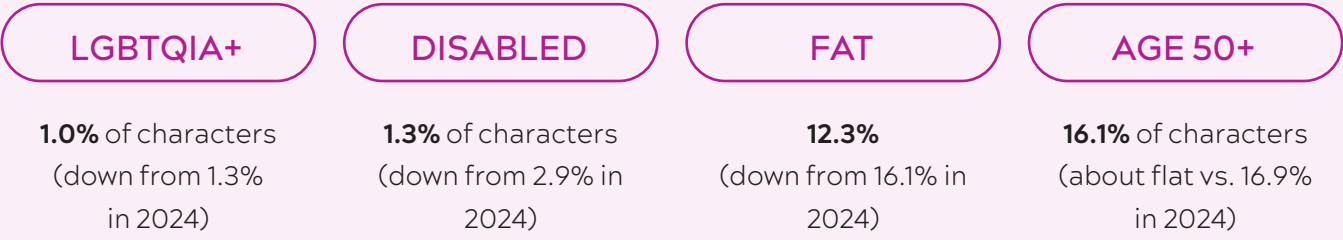
AGE 50+

7.7% of characters
(up slightly from 7.5%
in 2024)

Key Findings in Popular Programming for Kids



Other groups, at a glance





Executive Summary

At an early age, children begin to perceive their places in the world, as well as the places of others, through the media they consume.¹ For this reason, what children watch on television can have a lifelong influence on how they view themselves and others.

What if exposure to kids television is contributing to unconscious bias? At the Geena Davis Institute, our motto is “If they can see it, they can be it.” We believe that representation in children’s media that reflects the real world has the potential to contribute to a more inclusive and equitable society. When children see themselves authentically on screen, they are more likely to feel validated and recognized. And when children witness a variety of other identities different from themselves, it ultimately fosters empathy and expands their worldview. In this sense, representation can serve as a powerful tool to mitigate unconscious bias.

Recent research found that children who watch media with more racial and class diversity in television harbor fewer biases. One study of children ages 4-8 found that white children whose favorite television shows and movies showed fewer Black characters had more negative attitudes toward Black children, and were less likely to play with them.² Evidence like this makes clear: Children’s media can be a powerful intervention tool to counter biases and stereotypes.

Inclusive storytelling also offers clear benefits for the entertainment industry. Increasingly, research suggests that inclusive storytelling is associated with stronger audience engagement and

performance.³ Other research demonstrates that the majority of U.S. audiences want to see more of their own identity group represented in television programming.⁴ And seventy-eight percent of parents of children ages 2-12 in the U.S. want their children to be exposed to media that teaches them about different cultures, religions, and lifestyles different from their own.⁵

At the Geena Davis Institute, we take a research-driven approach to advance our mission of diverse representation and inclusion on screen. Our annual TV study is a cornerstone of our approach. Analyzing children's programming, we assess diverse representation across gender, race, LGBTQIA+ identity, disability, age, and body type. Comparing these findings with previous years offers a clear picture of how representation is evolving on screen.

We analyze both new and popular kids TV programming in this report.⁶ **New** programming includes TV programming actively being made for children in the U.S., according to the trade database Luminate, by Variety.⁷ **Popular** programming is the scripted shows most watched by children ages 2 to 11 in the U.S., according to Nielsen metrics, which includes broadcast, cable, and streaming.

We analyze both **new** and **popular** shows for different reasons. Analyzing **new** programming taps into what television studios and the industry are currently green-lighting for children's consumption. **Popular** programming, on the other hand, gives us a good understanding of what children are currently watching or interested in, but it also reflects the choices made by networks and streaming services about which shows to prioritize, rerun, or amplify.

In this executive summary, we present the key findings in 2025, focusing on the state of inclusion for various groups on screen and in leading roles, as well as statistically significant differences in how groups are depicted in the following ways: being objectified, wearing revealing clothing, shown dating, whether they are married or in a committed relationship, shown kissing, engaging in sexual activity, with any job, or in a STEM occupation, or if they are leaders.



Data Collection and Methodology

For data collection, this study employed content analysis, where researchers operationalized complex concepts into quantifiable markers and systematically identified every occurrence of those markers in media. This process was conducted by a team of experts who all met training standards to ensure consistent and reliable data collection. Chi-square tests were applied for data analyses to determine statistical significance of findings, with p-values of 0.05 or less. This report presents findings for two types of programming: **new** television shows actively being made for children in the years specified, and television shows **popular** among children (ages 2 to 11).

New Programming for Children: This dataset samples from every series made for children that released a new episode for the years 2018 to 2025, according to the trade database Luminate, by Variety.⁸ These series were identified by searching for series tagged as “children’s,” “children’s animation,” and “preschool” on Luminate. The search included all U.S. broadcast and cable networks, in addition to the following streaming services: Amazon Prime, AMC+, Apple TV+, BET+, Disney+, HBO Max, Hulu, Netflix, Paramount+, and Peacock.⁹

Programming Popular with Children: This dataset includes the series that children watched from 2018 to 2025, excluding 2020 due to COVID-19 interruptions, according to Nielsen rankings. Broadcast and cable data was based on audiences for the broadcast season (e.g., 2025–2026), and popular streaming data was based on gross minutes for each year. Sampling parameters changed slightly over these years. In 2018 and 2019, the dataset omitted streaming platforms and covered a representative number of episodes from the top 25 shows for children ages 2 to 13. Beginning in 2021, the dataset shifted to the top 10 shows for children ages 2 to 11 for broadcast, cable, and streaming; the analysis was of two

episodes per series, excluding non-English-language shows. In previous reports, some years' popular-show samples included non-English-language shows (primarily Spanish-language telenovelas). For this report, GDI revised its methodology to limit the sample to English-language shows across all years, replacing any non-English-language show with the next-highest-ranked English-language show for that year and reanalyzing the full dataset accordingly. This change means that representation findings in this report do not match the numbers published in prior reports.

All together for 2018 through 2025, this dataset includes 1,602 episodes and 18,138 characters for new programming, and 1,050 episodes and 12,593 characters for popular programming (for a breakdown by year, see Appendix B).

Throughout the report we share findings for character prominence levels. We identified a character's level of prominence as one of the following:

1. Lead (which includes co-leads).
2. Notable supporting.
3. Supporting.
4. Minor.

"Leads" (including co-leads) refers to the protagonist of the "A" story in the episode. "Notable supporting" characters are usually nonlead members of the cast and can be recurring characters and noteworthy guest stars. "Supporting" characters are those who appear in more than one scene but are not heavily featured. "Minor" characters are those who appear only briefly but communicate in some way relevant to the plot.



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All Findings

Gender Representation

51% OF THE U.S. POPULATION IS FEMALE
(CENSUS 2020)

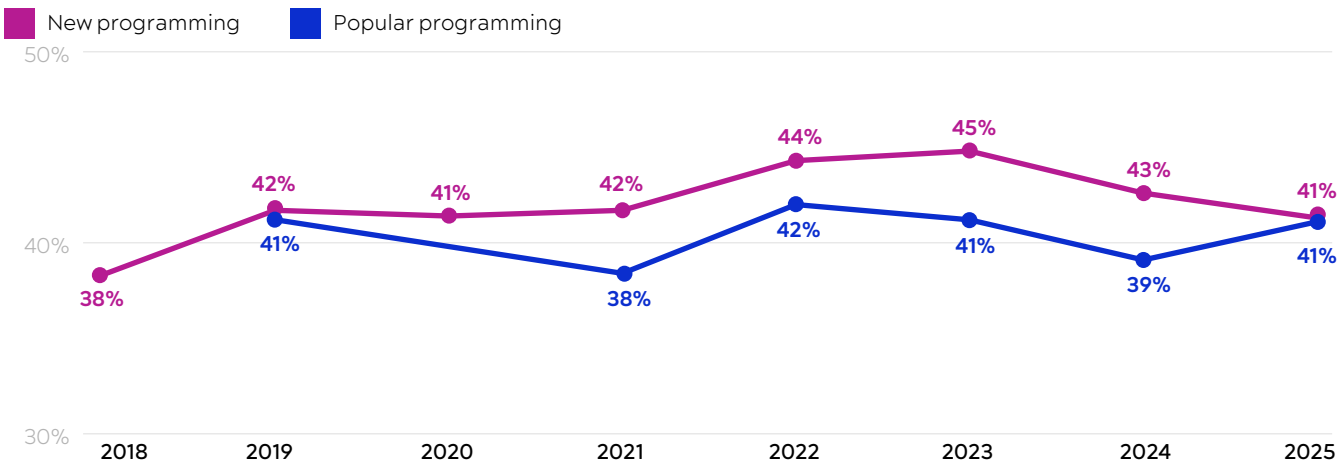
Prominence and Intersections

Across all characters in 2025, male characters outnumbered female characters in **new** and **popular** programming for children. In **new** programming, 58.7% of characters were male and 41.3% were female, a gap of 17.4 percentage points. Only 0.1% of characters were nonbinary. In **popular** programming, 58.9% of characters were male and 41.1% were female, a gap of 17.8 points. There were no nonbinary characters in programming **popular** with children in 2025.

In **new** programming, female representation remained largely stagnant from 2018 to 2025, fluctuating within a 7-point range, from a high in 2023 (44.8%) to a low in 2018 (38.3%). In **popular** programming, the range was similarly small. Between 2018 and 2025, female representation peaked in 2022, at 42.0%, and the low mark was 38.4% in 2021.

FIGURE 1

Percent of characters that are female in new and popular programming for children, 2018–2025

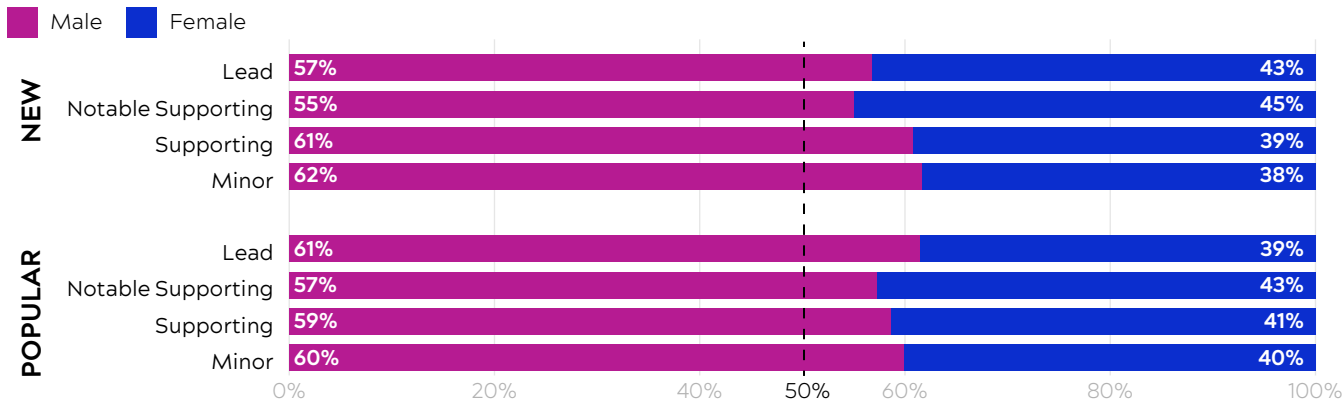


Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions. Popular programming numbers are not available for 2018.

When it comes to gender and role prominence, male characters outnumbered female characters in leading, notable supporting, supporting, and minor roles in both **new** and **popular** programs from 2025. In new programming, female characters were best represented in notable supporting roles, where they were 45.0% of characters. In popular programming, female characters were also best represented in notable supporting roles, where they were 42.8% (See Figure 2).

FIGURE 2

Gender prominence for all characters in new and popular programming for children in 2025



Note. Due to a small sample size, nonbinary characters are excluded from this table.

How has gender representation among leading characters changed over time? As shown in Figure 3, the proportion of female leads in **new** programming from 2025 was 43.2%, reflecting a 5.3-point decrease from 2024, when we saw a record high of 48.5% female leads. That is a numerically substantial decline, but because leads are a small sample of characters, the numbers are sensitive to minor fluctuations. In 2025, the decline was largely a byproduct of a few new shows with mixed-gender ensemble casts that

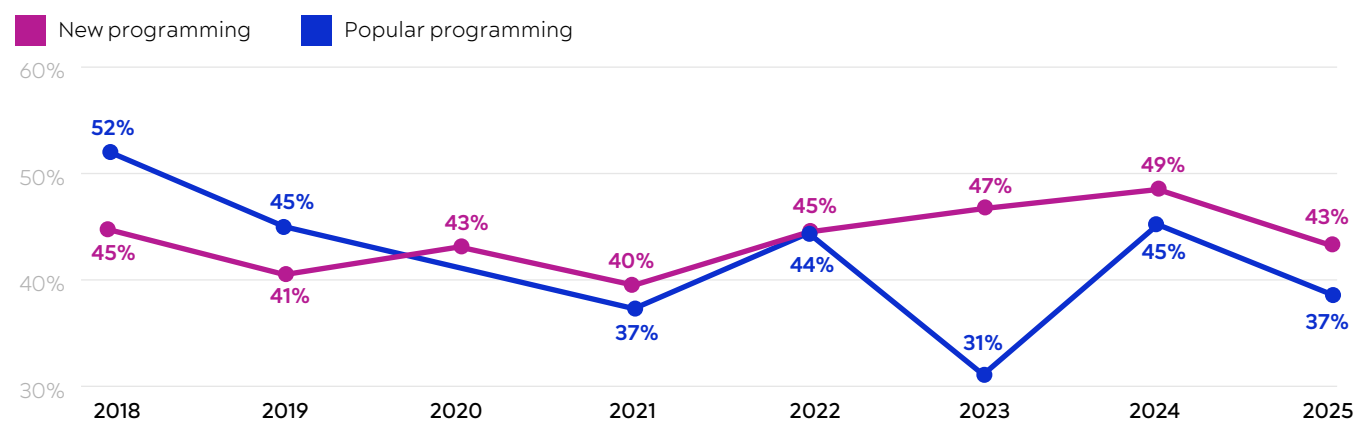
slightly favored more male characters. Moreover, because our analysis considers episode narratives to determine the lead, a show with a mixed-gender ensemble may feature an episode where a single character is the focus and therefore considered the lead in our analysis. A mixed-gender series may have featured an episodic female lead in 2024, then featured an episodic male lead in 2025.

The proportion of female leads in new programming from 2025 was 43.2%, reflecting a 5.3-point decrease from 2024, when we saw a record high of 48.5% female leads

In **popular** programming from 2025, female representation in lead roles was at 38.6%, a 6.6-point decrease from 2024 (45.2%). However, it was slightly higher than the representation of female leads in 2023, when female characters were just 31.1% of leads. Female leads peaked in 2018, at 52.0% of leads.

FIGURE 3

Female leads in new and popular programming for children, 2018–2025



Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions. Due to a small sample size, nonbinary characters are excluded from this table.

Next, we look at differences in male and female characters at the intersection of race, LGBTQIA+ identity, disability, age, and body type.

In **new** programming from 2025, male characters were significantly more likely than female characters to be white (48.7% compared with 33.9%), whereas female characters were significantly more likely than male characters to be people of color (66.1% compared with 51.3%).¹⁰ Male characters were significantly more likely than female characters to be fat (8.5% compared with 4.8%). However, male and female characters were similarly likely to be LGBTQIA+, disabled, and 50-plus.

In **popular** programming, male characters were also significantly more likely than female characters to be white (70.1% compared with 56.3%), while female characters were significantly more likely than male characters to be people of color (43.7% compared with 29.9%). No other differences in intersections were statistically significant.

TABLE 4

Gender at the intersection of other identities in children’s programming in 2025

	New		Popular	
	Male	Female	Male	Female
White	48.7%*	33.9%*	70.1%*	56.3%*
Person of Color	51.3%*	66.1%*	29.9%*	43.7%*
LGBTQIA+	0.6%	0.4%	1.5%	0.3%
Disabled	1.3%	0.5%	0.9%	1.9%
Fat	8.5%*	4.8%*	14.1%	9.9%
Age 50-Plus	8.0%	7.4%	16.3%	15.9%

Note: Asterisk (*) indicates a statistically significant difference between male and female characters at the specified intersection. Due to small sample size (0.1% only in new programming, 0.0% in popular programming), we do not include nonbinary characters in this table.

In the next section, we analyze portrayal differences between male and female characters across both programming types from 2025.

Romance and Sexualization

In **new** programming from 2025, female characters were significantly more likely to be shown wearing revealing clothing (3.8% compared with 1.7%), though this difference was not present in **popular** programming from 2025. There were also no statistically significant differences in the share of female and male characters shown being objectified, in dating relationships, married or in committed partnerships, kissing, or sexually active in either **popular** and **new** programming. (See Table A2 in Appendix A.)

Careers and Leadership

In **new** and **popular** programming, there was not a statistically significant difference between the share of female and male characters shown having any occupation, a STEM occupation, or in leadership positions. (See Table A3 in Appendix A.)



svetikd / E+ via Getty Images

Race/Ethnicity Representation

**44% OF PEOPLE IN THE U.S. IDENTIFY
AS A PERSON OF COLOR**

(CENSUS 2020)

Many characters on children’s TV shows are nonhuman, and therefore, they do not have a race. As such, the sample size of characters with a discernable race is markedly lower than the sample size used for the gender analysis. (See Table 5.)

TABLE 5

Share of characters with and without a race in new and popular programming, 2025

	New	Popular
Characters without a race	54.6% (<i>n</i> = 1,006)	43.6% (<i>n</i> = 346)
Characters with a race	44.8% (<i>n</i> = 827)	56.4% (<i>n</i> = 448)

Note. Columns do not add up to 100% due to remaining characters that were not included in this analysis that were coded as “cannot tell” such as masks covering their faces.

Prominence

Among all human characters with a discernible race in **new** programming from 2025, 41.5% were white and 58.5% were people of color. Most characters of color were Black (29.3% of all characters), followed by Asian and Pacific Islander (16.0% of all characters) and Latinx (7.3% of all characters). There was little representation of Middle Eastern/North African characters (1.6%) and Native characters (1.0%).

TABLE 6

Racial inclusion in new programming for children (all characters), 2022–2025

	2022	2023	2024	2025
White	48.5%	45.3%	50.9%	41.5%
All Characters of Color	51.5%	54.7%	49.1%	58.5%
Black	23.7%	22.2%	23.7%	29.3%
Asian and Pacific Islander	14.6%	10.6%	9.6%	16.0%
Latinx	7.4%	16.6%	8.8%	7.3%
Middle Eastern/North African	1.8%	1.0%	0.5%	1.6%
Native	0.9%	0.7%	1.4%	1.0%
Multiracial	2.5%	1.1%	1.8%	2.2%
Ambiguous, Nonwhite Race	0.5%	2.6%	3.3%	1.3%

Note: Percentages are out of all characters with a discernible race. Characters without a race (e.g., animals, aliens, personified objects, and humans with atypical skin colors) are excluded.

In **popular** programming from 2025, 64.1% of all characters were white and 35.9% were characters of color. Most characters of color were Black (19.0% of all characters), followed by Latinx (7.1% of all characters) and Asian and Pacific Islander (6.3% of all characters). Again, there was little representation of Middle Eastern/North African characters (0.7%) and Native characters (1.3%).

TABLE 7

Racial inclusion in popular programming for children (all characters), 2022–2025

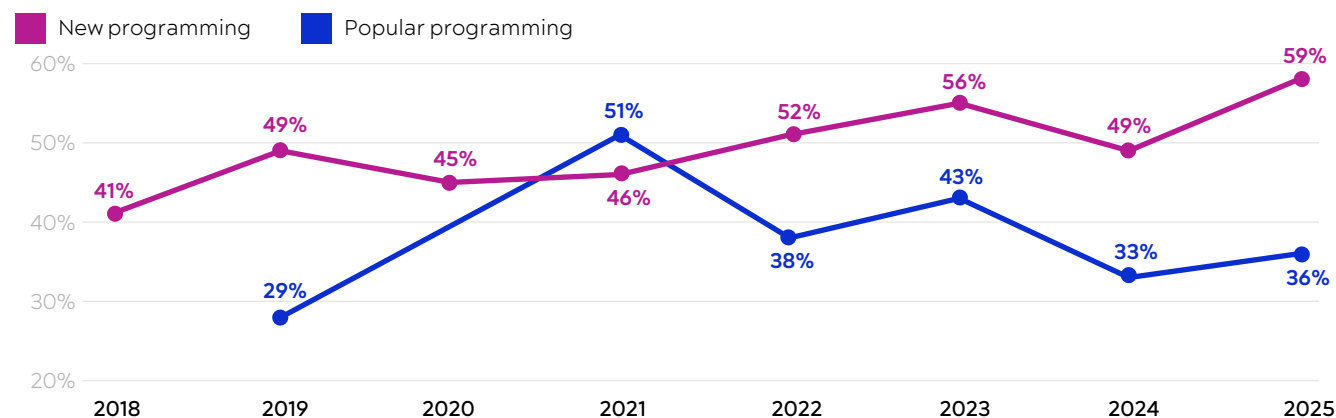
	2022	2023	2024	2025
White	61.6%	56.7%	66.7%	64.1%
All Characters of Color	38.4%	43.3%	33.3%	35.9%
Black	18.4%	22.9%	14.4%	19.0%
Asian and Pacific Islander	5.7%	6.9%	7.1%	6.3%
Latinx	8.4%	10.3%	7.9%	7.1%
Middle Eastern/North African	0.7%	2.3%	0.9%	0.7%
Native	1.9%	0.0%	0.7%	1.3%
Multiracial	2.1%	0.4%	1.1%	0.0%
Ambiguous, Nonwhite Race	1.2%	0.6%	1.1%	1.6%

Note: Percentages are out of all characters with a discernible race. Characters without a race (e.g., animals, aliens, personified objects, and humans with atypical skin colors) are excluded.

When looking at racial representation in **new** programming, the share who were characters of color increased from 40.6% in 2018 to 58.5% in 2025, the latter of which is the highest across the eight years examined. But in **popular** programming, the representation for characters of color varied dramatically, fluctuating between 28.5% in 2019, 50.8% in 2021, and 35.9% in 2025.

FIGURE 4

Characters of color in new and popular programming for children (all characters), 2018–2025

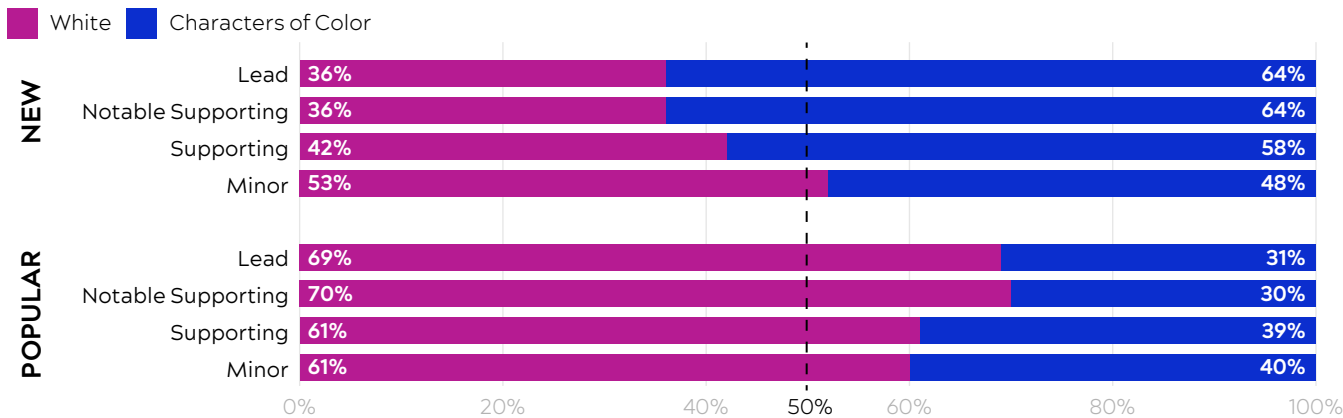


Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions. Data is unavailable for 2018.

When it comes to leading roles, characters of color outnumbered white characters in **new** programming from 2025 (64.2% compared with 35.8%), notable supporting (63.8%), supporting (58.1%) but not minor (47.5%) roles. In popular programming, white characters are the vast majority for all prominence levels (See Figure 5).

FIGURE 5

Racial prominence in new and popular programming for children in 2025



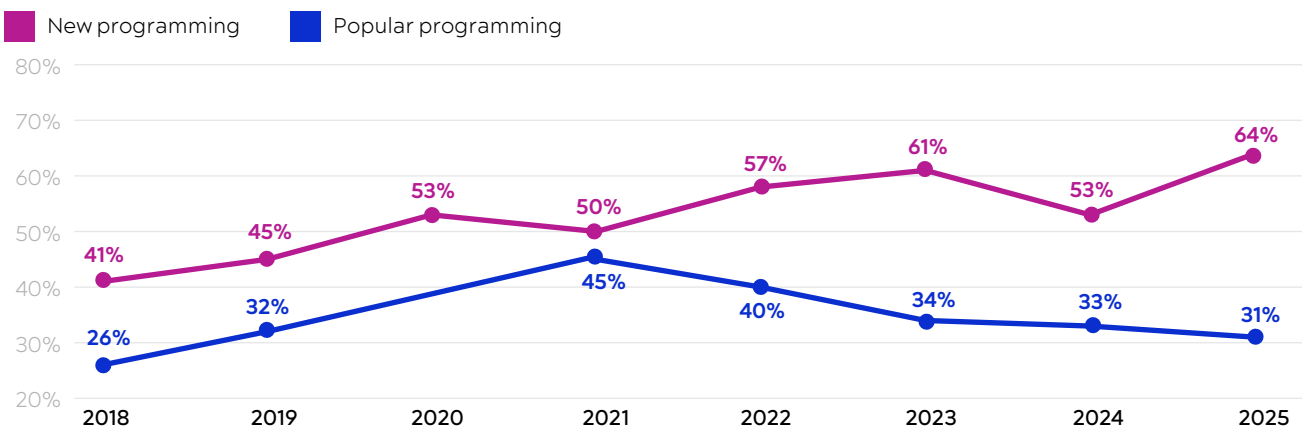
Note: Numbers may add up to more than 100% due to rounding. In new programming, there were 120 leads. In popular programming, there were 48 leads. Characters without races (e.g., animals, aliens, personified objects, and humans with atypical skin colors) are excluded from the denominator. In new programming, minor characters were significantly more likely than leading and notable supporting characters to be white. But leading and notable supporting characters were significantly more likely than minor characters to be characters of color.

How has representation of characters of color in leading roles changed over time? Since 2018, there has largely been a steady increase of leads of color in **new** programming. In 2025, we identified a record-high share of leads of color, at 64.2%, which is a 11.6-point increase from 2024. In **popular** programming, the percentage of leads played by people of color slightly decreased from 32.7% in 2024 to 31.2% in 2025.

In 2025, we identified a record-high share of leads of color

FIGURE 6

Lead of color in new and popular programming for children, 2018–2025



Note: Numbers may add up to more than 100% due to rounding. Characters without races (e.g., animals, aliens, personified objects, and humans with atypical skin colors) are excluded. Popular programming was not measured in 2020 due to the COVID-19 interruptions.

In the next section, we analyze differences between how white characters and characters of color were portrayed in programming from 2025.

Romance and Sexualization

In **new** and **popular** programming, there were no differences between white characters and characters of color when it came to characters’ objectification, revealing clothing, relationship status, and sexual activity. (See Tables A4 and A5 in Appendix A.)

Careers and Leadership

In **new** programming, white characters were significantly more likely than characters of color to have an occupation (36.4% compared with 26.6%) and to be portrayed as leaders (23.2% compared with 16.8%). But in **popular** programming, characters of color were significantly more likely than white characters to have an occupation (61.6% compared with 46.7%). In both popular and new programming, white characters and characters of color were similarly portrayed in a STEM occupation. (See Tables A6 and A7 in Appendix A.)

TABLE 8
Careers, STEM, and leadership, by race, in new and popular programming for children in 2025

	New		Popular	
	White	Characters of Color	White	Characters of Color
Has a Job	36.4%*	26.6%*	46.7%*	61.6%*
Works in STEM	2.8%	2.8%	9.9%	10.7%
Leader	23.2%*	16.8%*	18.9%	22.3%

Note: Asterisk (*) indicates a statistically significant difference between white characters and characters of color for the specified variable.



LGBTQIA+ Representation

9.3% OF THE U.S. POPULATION IDENTIFIES AS LGBTQ+
(GALLUP 2024)

Prominence and Intersections

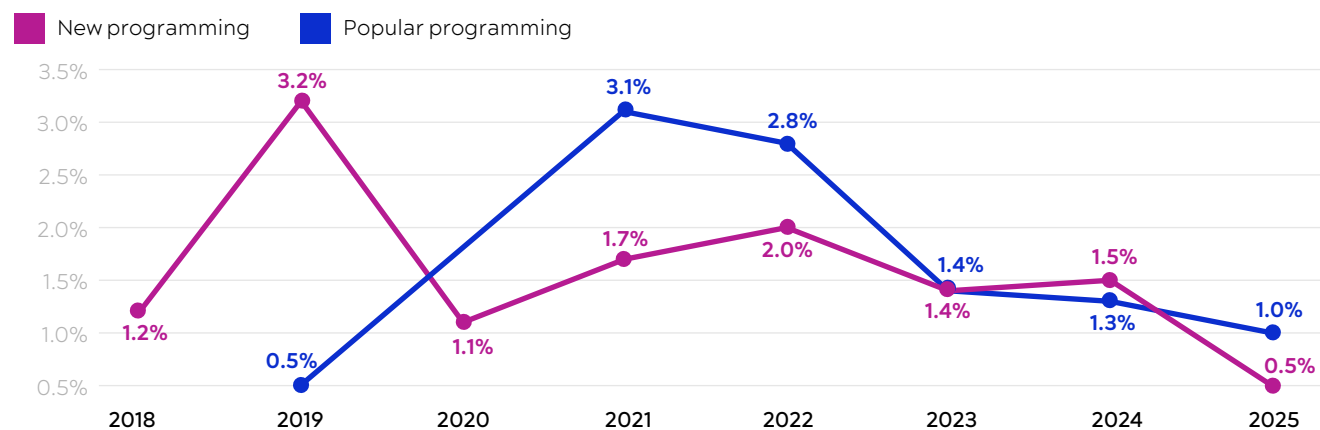
In **new** and **popular** programming from 2025, the visibility of LGBTQIA+ characters remained low. Just 0.5% of characters in **new** programming and 1.0% in **popular** programming were LGBTQIA+.

When looking at LGBTQIA+ representation over all years, LGBTQIA+ representation among all characters in **new** programming decreased from a peak of 3.2% in 2019 to 0.5% in 2025.

In **popular** programming, LGBTQIA+ representation went from 0.5% in 2019 to 1.0% in 2025, with fluctuations in between. LGBTQIA+ representation in popular programming hit its peak in 2021, at 3.1%.

LGBTQIA+ representation among all characters in new programming decreased from a peak of 3.2% in 2019 to 0.5% in 2025

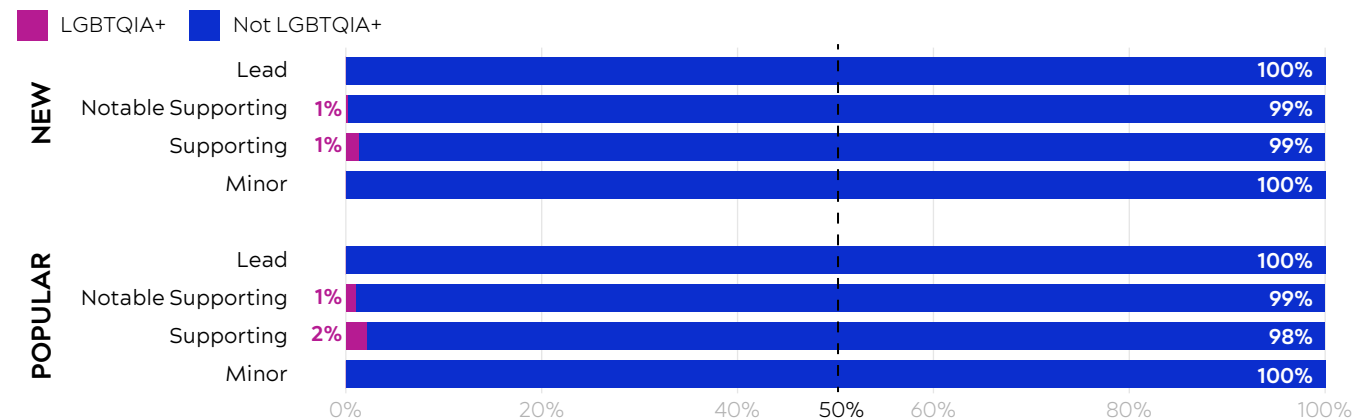
FIGURE 7

LGBTQIA+ inclusion in new and popular programming for children (all characters), 2018–2025

Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions.

In both **new** and **popular** programming from 2025, LGBTQIA+ characters were represented in only notable supporting roles (0.2% in new, 1.0% in popular) and supporting roles (1.3% in new, 2.1% in popular). LGBTQIA+ characters were nonexistent in leading and minor roles for both new and popular programming.

FIGURE 8

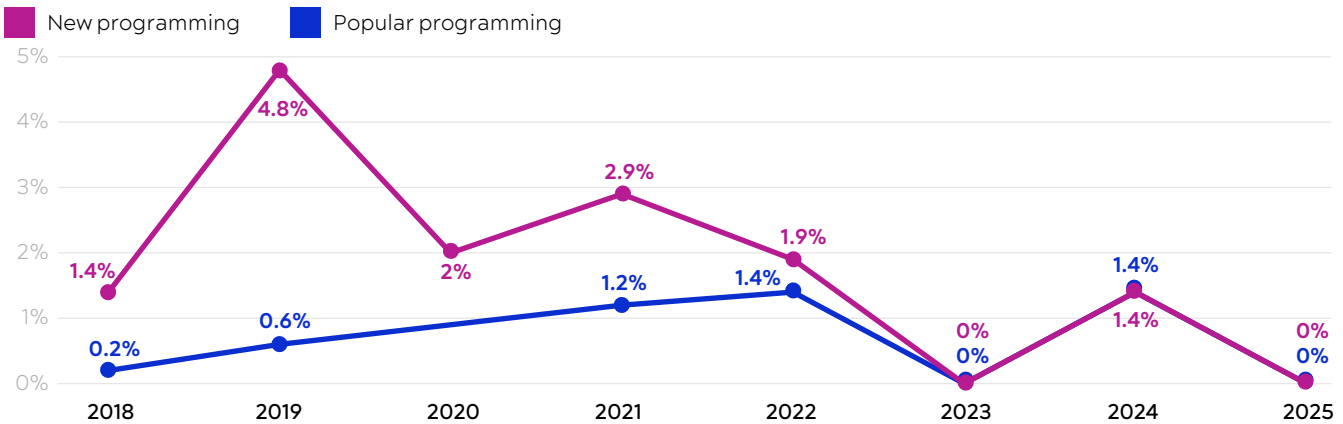
LGBTQIA+ prominence in new and popular programming for children in 2025

Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions.

LGBTQIA+ leads in **new** programming for children decreased from 1.4% in 2024 to 0.0% in 2025. The representation for LGBTQIA+ leads peaked in 2019, at 4.8%. In **popular** programming, there was a decrease in LGBTQIA+ leads from 1.4% in 2024 to 0.0% in 2025, the latter of which is identical to LGBTQIA+ representation in 2023.

FIGURE 9

LGBTQIA+ leads in new and popular programming for children, 2018–2025



Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions.

In the next section, we analyze the differences between how LGBTQIA+ and non-LGBTQIA+ characters were portrayed in programming from 2025.

Romance and Sexualization

In **new** programming, LGBTQIA+ characters were significantly more likely than non-LGBTQIA+ characters to be married or in committed partnerships (77.8% compared with 7.0%). Both groups were equally shown objectified, in revealing clothing, in a relationship/dating, kissing, and engaging in sexual intercourse (See Table A8 in Appendix A.)

Careers and Leadership

There were no statistically significant differences between LGBTQIA+ and non-LGBTQIA+ characters being shown in jobs or as leaders in **new** or **popular** programming. (See Table A9 in Appendix A.)



Robin Bartholick / Tetra images via Getty Images

Disability Representation

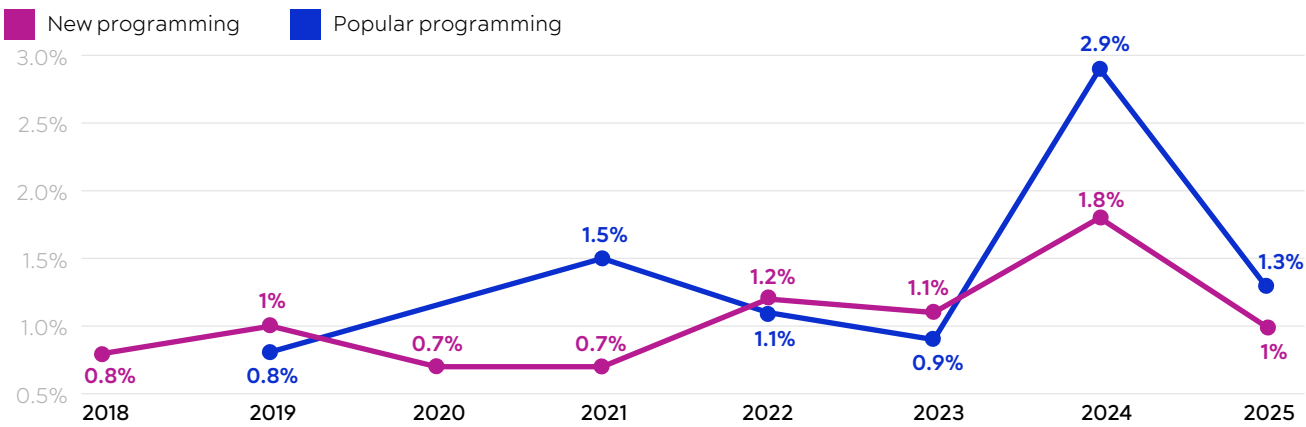
27% OF ADULTS HAVE SOME TYPE OF DISABILITY
(CDC 2024)

Prominence and Intersections

Around 1% of all characters in **new** and **popular** programming were disabled: 1.0% of characters in **new** programming and 1.3% in **popular** programming.

In **new** programming, disability representation progress has been slow, with a peak of 1.8% in 2024. In **popular** programming, disability representation increased from 0.8% in 2019 to 1.3% in 2025, with a peak of 2.9% in 2024.

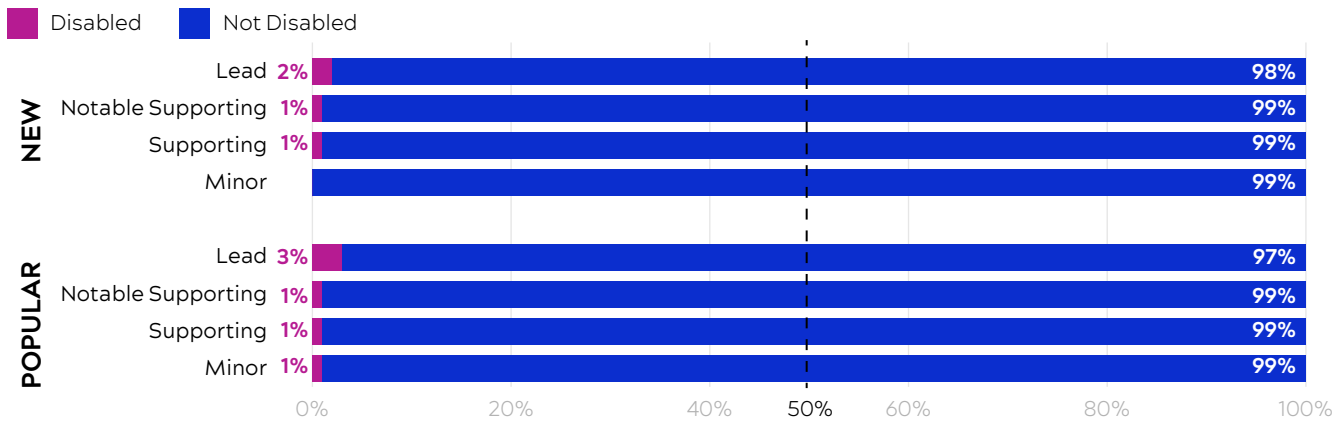
FIGURE 10
Disability inclusion in new and popular programming for children (all characters), 2018–2025



Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions.

Disability is best represented among leads in both new and popular programming. This is likely due to the greater screen time and narrative development afforded to lead characters, which provides more opportunities for disabilities to be established and incorporated into storylines.

FIGURE 11
Disability prominence in new and popular programming for children in 2025

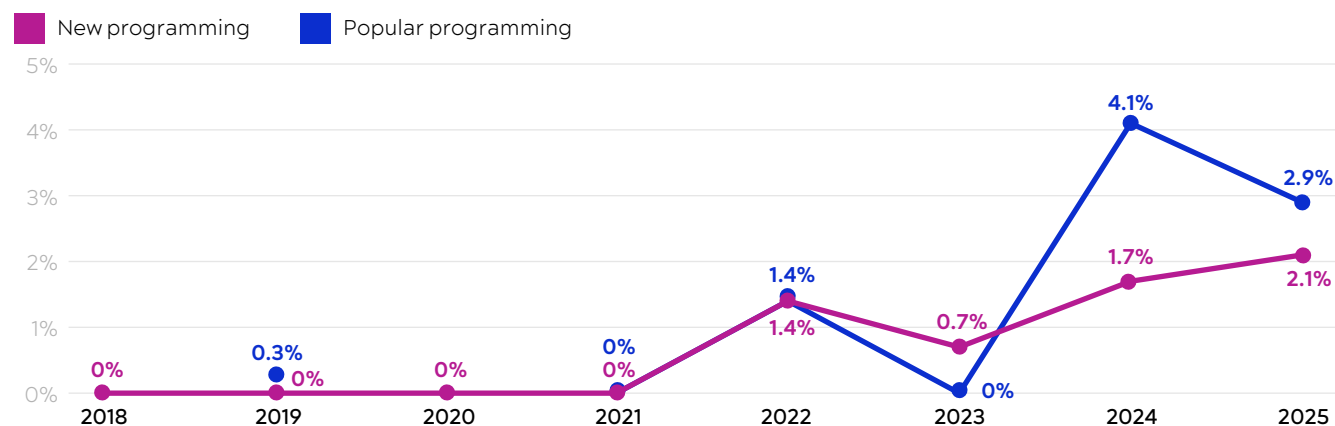


Note: Popular programming was not measured in 2020 due to the COVID-19 interruptions.

In **new** programming from 2025, disabled leads reached a peak of 2.1% over all years examined. In **popular** programming 2.9% of leads were disabled, representing a 1.2-point decrease from 2024 when 4.1% of leads were disabled.

In new programming from 2025, disabled leads reached a peak of 2.1% over all years examined

FIGURE 12

Disabled leads in new and popular programming for children, 2018–2025

Note: Data is unavailable for popular programming in 2018. Popular programming was not measured in 2020 due to the COVID-19 interruptions.

In the next section, we analyze differences between how disabled and nondisabled characters were portrayed in 2025 programming.

Romance and Sexualization

In **new** and **popular** programming from 2025, nondisabled and disabled characters were equally shown in portrayals of romance and sexualization. (See Table A10 in Appendix A.)

Careers and Leadership

In **new** and **popular** programming, disabled and nondisabled characters were equally shown with a job, in the STEM field, and as leaders. It is worth noting that no disabled characters were shown in a STEM occupation in popular programming. (See Table A11 in Appendix A.)



Fat Representation

ABOUT 40% OF THE U.S. IS IDENTIFIED AS FAT
(NCHS DATA BRIEF, 2024)

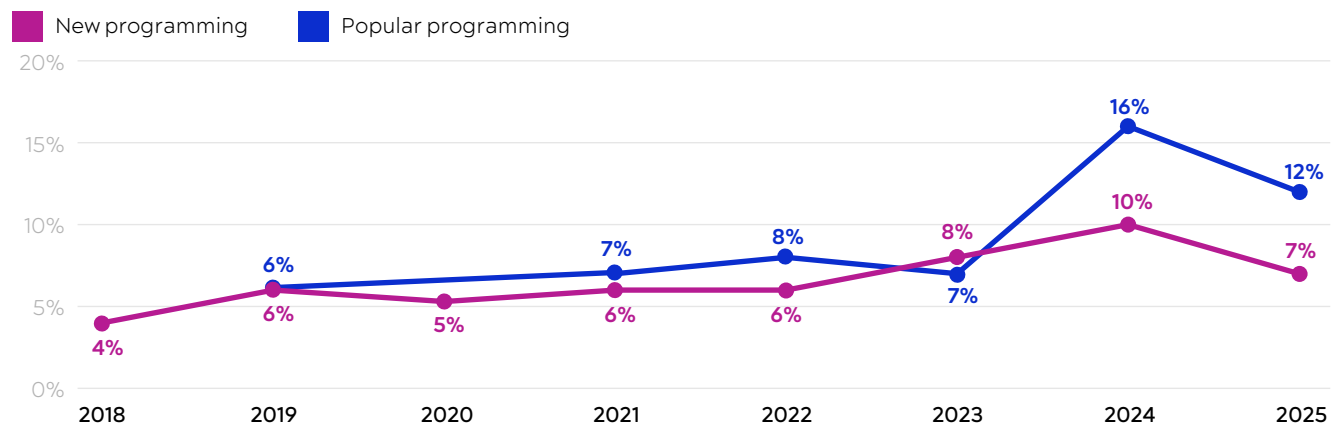
Prominence and Intersections

In **new** programming from 2025, 7.2% of all characters were fat, and in **popular** programming from 2025, 12.3% of all characters were fat.

Regarding fat representation in **new** programming across all years, the representation of fat characters increased from 4.4% in 2018 to 7.2% in 2025, peaking at 10.2% in 2024. In **popular** programming, the representation of fat characters also increased from 5.9% in 2019 to 12.3% in 2025, peaking at 16.1% in 2024.

FIGURE 13

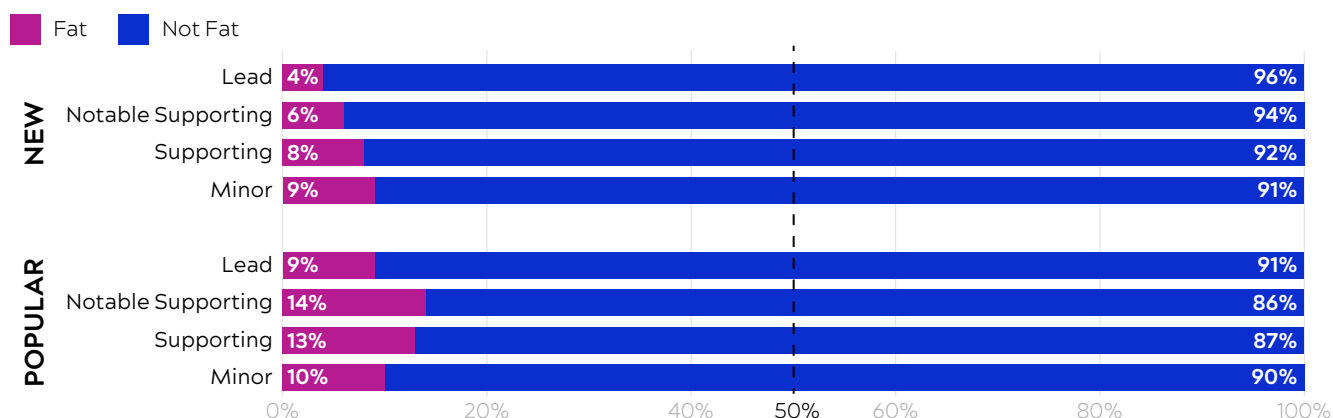
Fat inclusion in new and popular programming for children (all characters), 2018–2025



Note: Data is unavailable for popular programming in 2018. Popular programming was not measured in 2020 due to the COVID-19 interruptions.

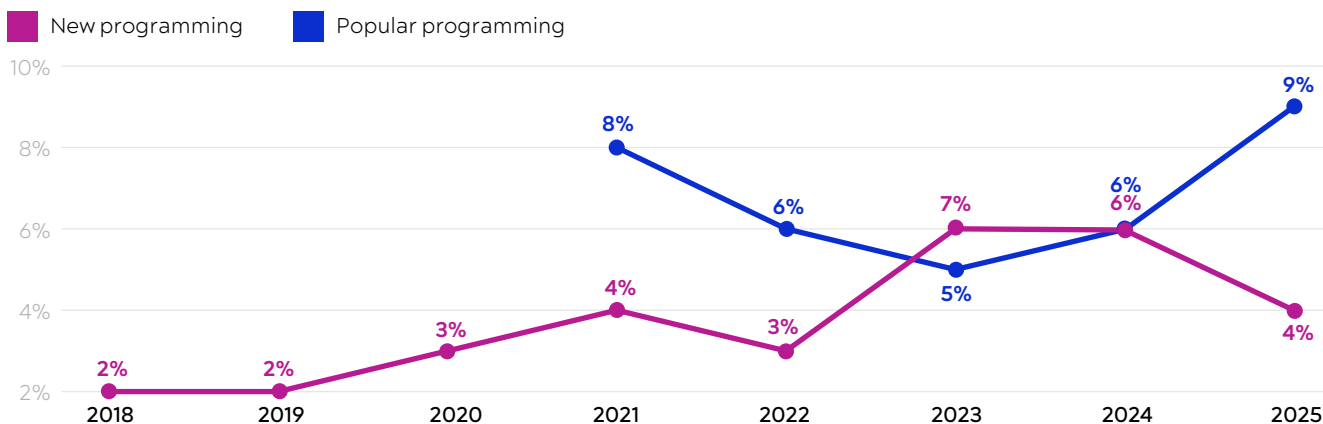
Fat characters are least represented among leads for new and popular programming. Fat characters are better represented among notable supporting, supporting, and minor roles (See Figure 14).

FIGURE 14

Prominence of fat characters in new and popular programming for children in 2025

The percentage of fat leads in **new** programming decreased by 1.7 percentage points, from 5.5% in 2024 to 3.8% in 2025. The percentage of fat leads in **popular** programming for children increased in 2025 to 8.6% from 5.5% in 2024.

FIGURE 15

Fat leads/co-leads in new and popular programming for children, 2018–2025

Note: Fat representation was not measured in popular programming from 2018 to 2020.

In the next section, we analyze differences in how fat characters and characters who were not fat were portrayed in 2025 programming.

Romance and Sexualization

In **new** programming from 2025, fat characters and characters who were not fat were portrayed similarly in portrayals of romance and sexualization. But in **popular** programming, fat characters were significantly more likely than characters who were not fat to be married or in committed partnerships (36.5% compared with 16.6%). (See Table A12 in Appendix A.)

Careers and Leadership

Fat characters and characters who were not fat were portrayed similarly in portrayals of careers and leadership in both **new** and **popular** programming from 2025. (See Table A13 in Appendix A.)



FG Trade Latin / E+ via Getty Images

Age Representation

**ABOUT 36% OF THE U.S. POPULATION
ARE PEOPLE OVER 50**

(AARP)

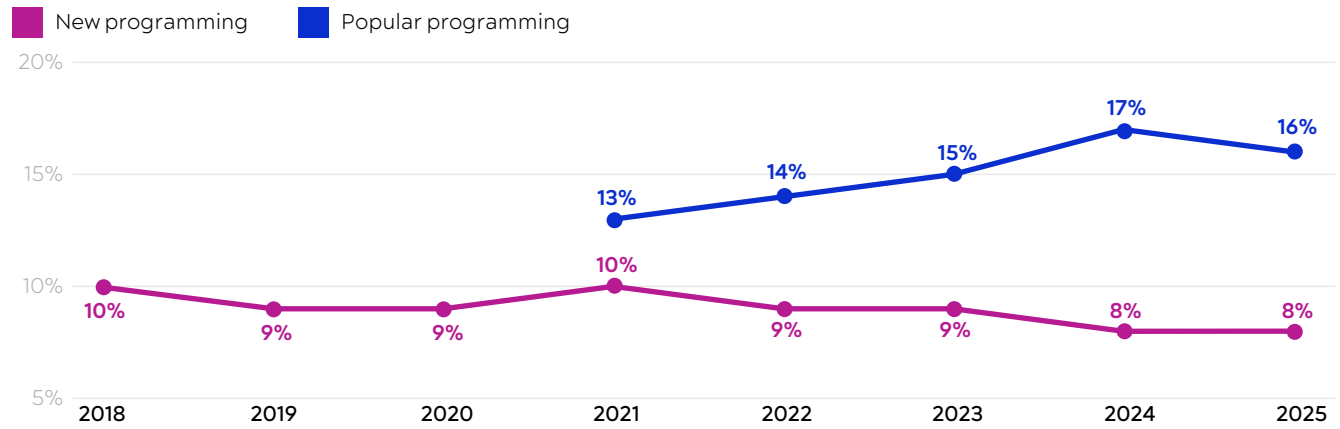
Prominence and Intersections

Characters who were ages 50 and older were 7.7% of characters in 2025 **new** programming and 16.1% of all characters in 2025 **popular** programming.

Regarding age representation in **new** programming across all years, the representation of characters over 50 slightly increased from 7.5% in 2024 to 7.7% in 2025, peaking at 10.0% in 2021. In **popular** programming, the representation of characters over 50 decreased 0.8 percentage points from 16.9% in 2024 to 16.1% in 2025.

FIGURE 16

Age inclusion in new and popular programming for children (all characters), 2018–2025

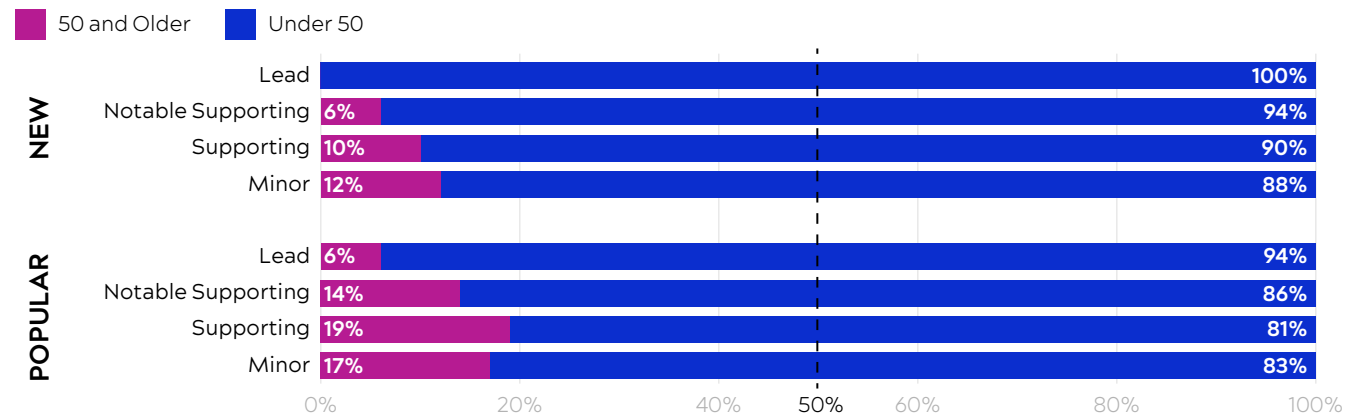


Note: 50-plus data was not collected for popular programming from 2018–2020.

In **new** programming, 0.0% of leads were 50-plus. In **popular** programming, 50-plus characters made up 5.9% of leads. Fifty plus characters are best represented among supporting and minor roles, for both new and popular programming.

FIGURE 17

Age prominence in new and popular programming for children in 2025

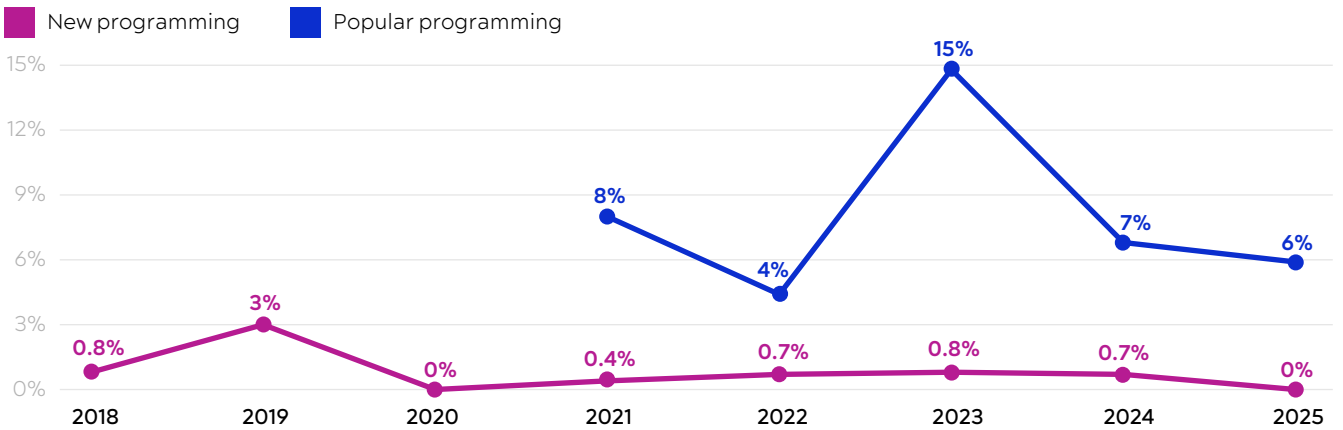


Note: In new programming, minor, supporting, and notable supporting characters were significantly more likely than lead characters to be 50-plus. Minor characters were significantly more likely than notable supporting and supporting characters to be 50-plus. And supporting characters were significantly more likely than notable supporting characters to be 50-plus. Leading characters were significantly more likely than minor, supporting, and notable supporting characters to be under 50 years old. Notable supporting characters were significantly more likely than minor and supporting characters to be under 50 years old. And supporting characters were significantly more likely than minor characters to be under 50 years old.

The percentage of 50-plus leads in **new** programming has fluctuated, with a high of 3.0% in 2019 and a low of 0.0% in 2020. In 2025, 0.0% of leads were 50-plus. The percentage of 50-plus leads in **popular** programming decreased 0.9 percentage points from 2024 (6.8%) to 2025 (5.9%).

FIGURE 18

Age inclusion for leads in new and popular programming for children, 2018–2025



Note: 50-plus data was not collected for popular programming from 2018–2020.

In the next section, we analyze portrayal differences between 50-plus and characters under 50 in 2025 programming.

Romance and Sexualization

In **new** programming from 2025, 50-plus characters were significantly more likely than characters under 50 to be in a relationship or dating (3.5% compared with 0.8%). In **popular** programming, 50-plus characters and characters under 50 were equally shown in portrayals of objectification, revealing clothing, relationships, kissing, and sex. (See Table A14 in Appendix A.)

Careers and Leadership

In **new** and **popular** programming from 2025, 50-plus characters were more likely than younger characters to be shown with a job (new: 48.2% compared with 20.8%; popular: 56.8% compared with 36.3%). Additionally, 50-plus characters were significantly more likely than characters under 50 to be shown with a STEM occupation (new: 7.1% compared with 2.2%; popular: 13.6% compared with 6.7%). And finally, 50-plus characters were significantly more likely than characters under 50 to be shown as a leader (new: 34.1% compared with 19.0%; popular: 33.3% compared with 15.7%) (See Table A15 in Appendix A.)

Human vs. Nonhuman Animated Characters

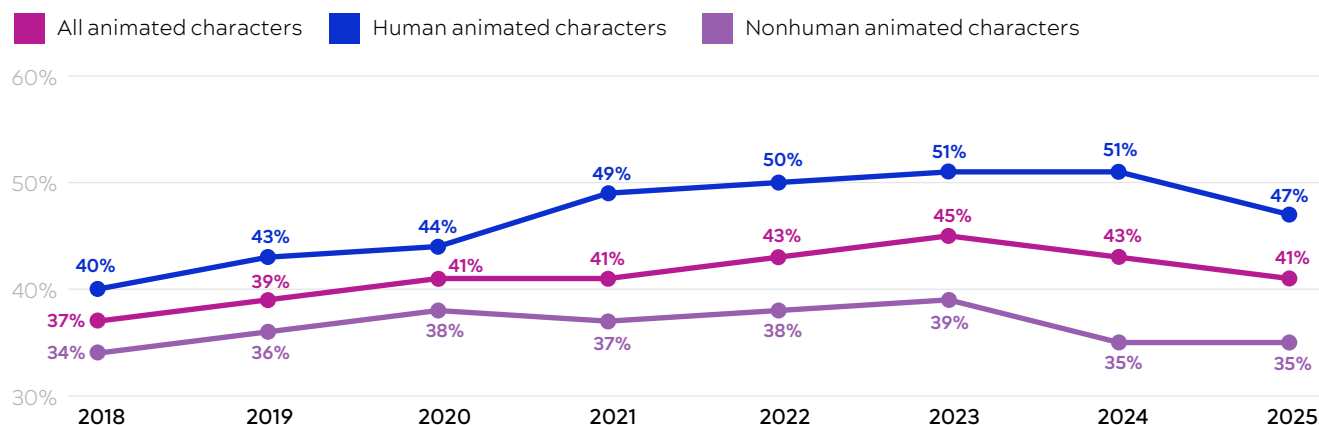
Animation dominates children's television: 90.2% of characters in **new** programming and 64.2% in **popular** programming from 2025 were animated. Most of those animated characters are not human. Nonhuman characters, meaning animals, monsters, aliens, or anthropomorphized objects, were 51.7% of animated characters in new programming and 38.4% in popular programming. That makes the difference between human and nonhuman characters central to understanding representation in animation. While nonhuman characters do not explicitly possess many of the characteristics we analyze, they typically do have a gender.

ANIMATED NONHUMAN CHARACTERS ARE FAR LESS LIKELY TO BE FEMALE

In **new** programming, animated nonhuman characters were significantly less likely than animated human characters to be female (just 35.4% of animated nonhuman characters are female, compared with 46.9% of animated human characters). The gap was widest among leads: just 31.6% of animated nonhuman leads were female (36 of 114), compared with 52.4% of animated human leads (54 of 103). In **popular** programming, the pattern was the same but the differences were not statistically significant (38.1% of animated nonhuman characters were female compared with 45.2% of animated human characters, and 25.0% of nonhuman leads compared with 46.2% of human leads). The popular sample included only 20 nonhuman and 26 human animated leads. In sum, when it comes to animation, female representation is much better when the stories are about human characters.

FIGURE 19

Percent of animated characters who are female, by character type (human/nonhuman), 2018–2025



Note. Due to a small sample size, we do not include nonbinary characters. Gender differences for “all” animated characters, and nonhuman animated characters, are statistically significant for all years. Gaps are statistically significant for human animated characters from 2018 to 2020.

This gap is persistent over the time frame we've examined. Female representation among animated human characters in new programming is generally on an upward trajectory. But among animated nonhuman characters, female representation has ranged from 34.0% (2018) and 38.7% (2023). This imbalance is now translating into artificial intelligence as well: Academic research finds that when AI generates children's stories with animal protagonists, female characters remain underrepresented.¹¹ One clear way to achieve parity in on screen representation for kids TV is to be attentive to choices about who voices nonhuman characters.

Academic research finds that when AI generates children's stories with animal protagonists, female characters remain underrepresented



A Call to Action: Change is Needed Now

As our founder Geena Davis has said on many occasions, “There is one sector where representation imbalances can be changed overnight, and that is on screen.” For years, we’ve seen signs — in the data, and within our own partnerships — that this change was underway. But the 2025 data tell a different story: Female representation is backsliding, and for LGBTQIA+ and disability representation, a handful of standout years are outliers, not a trend — the line underneath hasn’t moved. Overnight change is possible. But it is not happening on its own. The recommendations below are to help move the needle forward:

Close the gender gap by balancing episode-level focus, not just cast lists. Female leads declined in 2025 in new programming from 2024 (43.2%, down 5.3 points). As this report notes, in new TV much of that decline comes from mixed-gender ensemble shows where the episodic “A” story — and therefore the lead credit — skews toward male characters even when the overall cast is more balanced. We recommend that writers’ rooms and showrunners be conscientious about which character carries the episode across a season and set an intentional balance, rather than relying on ensemble casting alone to produce parity in leads. Treat this decline as an early-warning signal in current development pipelines, and prioritize protecting female lead roles specifically, since that’s where the decline is sharpest.

Rethink the default gender of animals and nonhuman creatures. Nonhuman characters are about half of all characters in new programming (51.7%) yet only 35.4% of all nonhuman characters are female. Female representation among human characters has climbed since 2018, while the nonhuman share has barely

moved. Because animals, monsters, and objects carry no real-world demographic, their gender is a purely creative choice, and one that can change overnight. We recommend that writers and character designers make gender an active decision when developing animal and creature characters, starting with leads, rather than defaulting to male.

Make racial progress stick, from new shows to popular ones. New programming for kids has reached a record high for characters of color (58.5% of all characters, 64.2% of leads), but popular programming lags far behind. Among leads, it's just 31.2%, down from 32.7% the year before. Because what becomes popular is shaped by what networks and streamers renew, rerun, and promote, closing this gap will take action beyond the writers' room: renewal criteria, rerun scheduling, and recommendation algorithms should weigh representation, too.

Widen racial representation beyond a few groups of color. A record share of characters of color doesn't mean every community is being seen. In new programming, Black and Asian and Pacific Islander characters account for the large majority of characters of color. Latinx, multiracial, Middle Eastern/ North African, and Native characters share a small remainder. We recommend that development teams look at racial diversity within casts. Hiring writers and cultural consultants from ethnically diverse communities can help ensure these characters are written with specificity rather than as one-off or generic roles.

Give LGBTQIA+ characters more presence. LGBTQIA+ representation in new programming peaked at 3.2% in 2019; in 2025 it is just 0.5%, and LGBTQIA+ leads dropped to zero this year. But presence doesn't always require a storyline — it can be as simple as two moms at school drop-off, woven into the world rather than making it the plot. Think not only about LGBTQIA+ storylines, but how representation shows up in the details — who's in the carpool line, who's at the birthday party, who's just there.

Set a concrete bar for disability representation. Disability representation has hovered around roughly less than 2% of all characters for eight consecutive years in new TV shows, with no meaningful upward trend. It certainly can be difficult to make disability visible on screen, especially when so many are by definition invisible. But small changes can have a big impact. We recommend development teams set a specific, trackable target for disabled characters in leading and notable supporting roles each season. Characters' disabilities could include blindness, deafness, ADHD, dyslexia, limb differences, cerebral palsy, autism, Downs syndrome, dyspraxia, stuttering, dwarfism, Tourettes, and more.

Audit AI-assisted development and writing tools for the same representation gaps found in human-made content. According to academic research, AI-generated children's stories with animal protagonists are already reproducing the gender imbalances we document in traditionally animated programming. As studios adopt AI tools earlier in development and writing, we recommend proactively auditing these tools for the same gender, racial, and other representation gaps identified throughout this report, so that AI-assisted production does not reentrench patterns the industry is otherwise working to correct.

Appendix A: Tables

TABLE A1. GENDER INTERSECTIONS IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Male	Female	Male	Female
White	48.7%*	33.9%*	70.1%*	56.3%*
Black	28.7%	29.9%	17.1%	21.3%
Asian and Pacific Islander	14.6%	17.2%	4.0%	9.1%
Latinx	3.1%*	11.7%*	4.8%	10.2%
Native	0.5%	1.5%	2.4%	0.0%
Middle Eastern and North African	1.2%	2.0%	0.4%	1.0%
Ambiguous, Nonwhite Race	1.2%	1.5%	1.2%	2.0%
Multiracial	2.2%	2.2%	0.0%	0.0%
LGBTQIA+	0.6%	0.4%	1.5%	0.3%
Disabled	1.3%	0.5%	0.9%	1.9%
Fat	8.5%*	4.8%*	14.1%	9.9%
Ages 50 and Older	8.0%	7.4%	16.3%	15.9%

Note: Asterisk (*) indicates a statistically significant difference. Due to small sample size, we do not include nonbinary characters in statistical analyses.

TABLE A2. ROMANTIC ATTACHMENTS AND SEXUALIZATION, BY GENDER, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Male	Female	Male	Female
Objectified	0.1%	0.3%	0.0%	0.0%
Revealing Clothing	1.7%*	3.8%*	1.8%	2.1%
In a Relationship/ Dating	0.7%	1.0%	2.7%	4.3%
Married/Committed Partnership	6.6%	8.7%	16.7%	22.6%
Kissing	1.0%	1.4%	1.8%	2.6%
Sexual Activity	0.0%	0.0%	1.2%	1.7%

Note: Asterisk (*) indicates a statistically significant difference. Due to small sample size, we do not include nonbinary characters in statistical analyses.

TABLE A6. CAREERS, STEM, AND LEADERSHIP, BY RACE, IN NEW PROGRAMMING FOR CHILDREN IN 2025

	New							
	White	Black	Asian and Pacific Islander	Latinx	Native	Middle Eastern and North African	Ambiguous, Nonwhite Race	Multiracial
Has a Job	36.4%	26.30%	22.90%	32.7%	20.0%	20.0%	50.00%	27.8%
STEM	2.8%	3.0%	4.8%	0.0%	0.0%	0.0%	0.0%	0.0%
Leader	23.2%*	19.7%	11.4%	20.0%	0.0%	0.0%	50.0%	5.6%

TABLE A7. CAREERS, STEM, AND LEADERSHIP, BY RACE, IN POPULAR PROGRAMMING FOR CHILDREN IN 2025

	Popular							
	White	Black	Asian and Pacific Islander	Latinx	Native	Middle Eastern and North African	Ambiguous, Nonwhite Race	Multiracial
Has a Job	46.7%	59.3%	70.0%	56.5%	80.0%	66.7%	50.0%	0.0%
STEM	9.9%	13.6%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Leader	18.9%	22.0%	30.0%	21.7%	20.0%	0.0%	0.0%	0.0%

TABLE A8. ROMANTIC ATTACHMENTS AND SEXUALIZATION, BY QUEERNESS, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	LGBTQIA+	Not LGBTQIA+	LGBTQIA+	Not LGBTQIA+
Objectified	0.0%	0.2%	0.0%	0.0%
Revealing Clothing	0.0%	2.6%	0.0%	2.0%
In a Relationship/ Dating	0.0%	0.9%	0.0%	3.4%
Married/Committed Partnership	77.8%*	7.0%*	0.0%	19.5%
Kissing	11.1%	1.1%	0.0%	2.2%
Sexual Activity	0.0%	0.0%	0.0%	1.4%

Note: Asterisk (*) indicates a statistically significant difference.

TABLE A9. CAREERS, STEM, AND LEADERSHIP, BY QUEERNESS, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	LGBTQIA+	Not LGBTQIA+	LGBTQIA+	Not LGBTQIA+
Has a Job	22.2%	21.1%	12.5%	37.3%
STEM	0.0%	2.4%	0.0%	7.2%
Leader	22.2%	19.2%	0.0%	17.3%

TABLE A10. ROMANTIC ATTACHMENTS AND SEXUALIZATION, BY DISABILITY STATUS, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Disabled	Not Disabled	Disabled	Not Disabled
Objectified	0.0%	0.2%	0.0%	0.0%
Revealing Clothing	0.0%	2.6%	0.0%	2.0%
In a Relationship/ Dating	5.6%	0.8%	12.5%	3.2%
Married/Committed Partnership	0.0%	7.5%	0.0%	19.5%
Kissing	0.0%	1.2%	0.0%	2.2%
Sexual Activity	0.0%	0.0%	0.0%	1.4%

Note: Asterisk (*) indicates a statistically significant difference.

TABLE A11. CAREERS, STEM, AND LEADERSHIP, BY DISABILITY STATUS, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Disabled	Not Disabled	Disabled	Not Disabled
Has a Job	22.2%	21.1%	12.5%	37.3%
STEM	11.1%	2.2%	0.0%	7.2%
Leader	11.1%	19.3%	25.0%	16.9%

TABLE A12. ROMANTIC ATTACHMENTS AND SEXUALIZATION, BY BODY TYPE, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Fat	Not Fat	Fat	Not Fat
Objectified	0.0%	0.2%	0.0%	0.0%
Revealing Clothing	4.4%	2.4%	4.1%	1.6%
In a Relationship/ Dating	0.0%	0.9%	2.7%	3.5%
Married/Committed Partnership	11.1%	7.2%	36.5%*	16.6%*
Kissing	1.1%	1.2%	0.0%	2.5%
Sexual Activity	0.0%	0.0%	0.0%	1.6%

TABLE A13. CAREERS, STEM, AND LEADERSHIP, BY BODY TYPE, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	Fat	Not Fat	Fat	Not Fat
Has a Job	27.8%	21.2%	29.7%	38.0%
STEM	2.2%	2.4%	10.8%	6.5%
Leader	22.2%	18.4%	10.8%	18.0%

TABLE A14. ROMANTIC ATTACHMENTS AND SEXUALIZATION, BY AGE, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	50 and Older	Under 50	50 and Older	Under 50
Objectified	1.2%	0.1%	0.0%	0.0%
Revealing Clothing	3.5%	2.7%	0.0%	2.5%
In a Relationship/ Dating	3.5%*	0.8%*	2.5%	3.9%
Married/Committed Partnership	10.6%	7.8%	22.2%	19.4%
Kissing	0.0%	1.3%	0.0%	2.8%
Sexual Activity	0.0%	0.0%	2.5%	1.4%

Note: Asterisk (*) indicates a statistically significant difference.

TABLE A15. CAREERS, STEM, AND LEADERSHIP, BY AGE, IN NEW AND POPULAR PROGRAMMING FOR CHILDREN IN 2025

	New		Popular	
	50 and Older	Under 50	50 and Older	Under 50
Has a Job	48.2%*	20.8%*	56.8%*	36.3%*
STEM	7.1%*	2.2%*	13.6%*	6.7%*
Leader	34.1%*	19.0%*	33.3%*	15.7%*

Note: Asterisk (*) indicates a statistically significant difference.

Appendix B: Sampling Totals and Methodologies

TABLE B1. SAMPLE OF EPISODES AND CHARACTERS IN NEW PROGRAMMING FOR CHILDREN, 2018–2025

	Episodes	Characters
2025	164	1,844
2024	181	2,127
2023	218	2,560
2022	249	2,603
2021	224	2,493
2020	211	2,294
2019	175	2,100
2018	180	2,117

Note: “New programming” is programming that is currently in production and is made for children, according to the Luminate database. For content from 2018 to 2022, we took a representative sample of all children’s series airing new episodes in the respective years, and analyzed two episodes per series (the second and penultimate episodes from each season). In 2023–2025, we included all series (no sampling) and analyzed two episodes per series (the second and penultimate).

TABLE B2. SAMPLE OF EPISODES AND CHARACTERS IN POPULAR PROGRAMMING FOR CHILDREN, 2018–2025

	Episodes	Characters
2025	56	794
2024	54	816
2023	58	767
2022	63	959
2021	60	816
2019	362	4,631
2018	397	3,810

Notes: “Popular programming” is programming that is deemed popular among younger audiences based on Nielsen rankings. Data was not analyzed in 2020 due to the COVID-19 interruptions. For 2018 and 2019, the sample was the top 25 shows for audiences ages 2 to 13, for a total of 50 series per year. Of all those series, a representative number of episodes was selected. From 2021 to 2025, we looked at the top 10 streaming, top 10 cable, and top 10 broadcast shows among audiences ages 2 to 11. For those years, we analyzed two episodes per series (i.e., the second and penultimate episodes). In previous reports, the analysis included non-English-language shows. In this report, non-English-language shows were excluded. In 2025 and 2024, fewer than 60 episodes were analyzed because some series were popular on both streaming and cable or broadcast platforms, and these episodes were not double-counted. In 2023, only nine series were available for the top broadcast series in English, so only 58 episodes were included. In 2022, 23 streaming episodes were analyzed (instead of 20) because one series had only one episode premiere that year and one other series aired three seasons from which episodes were sampled. Beginning in 2023, only two episodes overall (the second and penultimate episodes of all episodes aired) were analyzed if a series aired more than one season in a single year (e.g., for a series that aired two seasons in a calendar year, only the second episode of the first season and the penultimate episode of the second were analyzed).

TABLE B3. SAMPLE OF EPISODES AND CHARACTERS FOR POPULAR AND NEW PROGRAMMING FOR CHILDREN, 2025

	New Programming	Popular Programming
Episodes	164	56
Total Characters	1,844	794
Lead Characters	243	70
Notable Supporting Characters	533	208
Supporting Characters	629	285
Minor Characters	439	231

Appendix C: Variables

Identities

All variables are tested for reliability among our human expert coders, who undergo a rigorous training process and run pilot tests on data outside of the sample. All variables included in the report have met standards of interrater reliability.

Gender: Character gender is determined by identification, attire, hairstyle, pronouns, and other context cues. This report assesses differences between men, women, boys, girls, and nonbinary people.

- ◆ Nonbinary: Characters are categorized as nonbinary only when confirmed through openly identifying as such, through pronouns, or through canonically verifiable character information online.
- ◆ Trans: Transgender characters are coded as their appropriate gender (e.g., a trans woman would be coded as female). All trans and nonbinary characters are also coded as LGBTQIA+.

Race/Ethnicity: Character race can be determined from skin color, maxillofacial features, and context markers within the show (e.g., the race of the character’s family or cultural cues). Characters are coded as multiracial only when explicitly confirmed.

- ◆ Implicit Race: A character’s race is implied when they are styled, written, and/or performed with racialized affectations, or when cultural cues are suggestive of individual races or ethnicities.
- ◆ Non-Raced: Characters are categorized as non-raced when they are not human and/or do not have human skin tones and have no implied race.

LGBTQIA+: LGBTQIA+ characters are identified through context clues, such as romantic attachments, styling, props, and dialogue, or through canonically verifiable character information online. Characters in drag are coded as queer. Includes: gay, lesbian, queer/ambiguous, bisexual, transgender, nonbinary, intersex, and asexual.

- ◆ Characters who are implied to be LGBTQIA+ but are not explicitly stated as such are evaluated on a case-by-case basis.
- ◆ Disability: This research is inclusive of mental health issues, physical, cognitive, and communication disabilities. Disabilities that are not visible are coded only when confirmed through dialogue or visual contexts (e.g., a character visiting a support group).

Age: A character's age is estimated by facial features, maturity, and context clues. This report assesses differences between characters ages 50 and older and those under 50.

Fat: We prefer to use the term "fat" as a value-neutral descriptor that is not rooted in harmful medical practices (such as "obese" or "overweight"), nor is it suggestive of being outside of some sort of "norm" or "average" (such as "plus size" or "bigger").

Prominence

We identify the prominence of every character, assigning them to one of four levels: lead/co-lead, notable supporting, supporting, and minor.

Leads and co-leads: The protagonist(s) of the "A" story in the episode is designated as the lead/co-lead.

- ◆ Notable supporting: Characters are categorized as "notable supporting" if they make significant contributions to the story and/or are prominently featured but are not the lead. In television, notable supporting actors are usually non-lead members of the cast, recurring characters, and noteworthy guest stars.
- ◆ Supporting: Supporting characters are those who appear in more than one scene but are not heavily featured.
- ◆ Minor: Minor characters are those who have speaking roles but appear only briefly.

ENDNOTES

1. Bandura, A. (2001). Social cognitive theory of mass communication. *Media Psychology*, 3(3), 265–299. https://doi.org/10.1207/S1532785XMEP0303_03
2. Rizzo, M. T., Moran, M., Leveille, C., Boyd, A., Chum, C., Liles, J., Klein, S., Britton, T. C., & Rhodes, M. (2026). The role of children's media in white, U.S. children's developing racial biases. *American Psychologist*. Advance online publication. <https://doi.org/10.1037/amp0001741>
3. Ramon, A., Tran, M., Abston, J., Garcia, N., & Hunt, D. (2024). UCLA Hollywood diversity report presents: Streaming television in 2024.
4. Nielsen. (2024). Nielsen's gracenote teams with five leading media advocacy groups to make diverse content creators and talent more discoverable, accessible.
5. Rogers, O., Mastro, D., Robb, M. B., & Peebles, A. (2021). *The Inclusion Imperative: Why Media Representation Matters for Kids' Ethnic-Racial Development*. San Francisco, CA: Common Sense.
6. In previous GDI reports, some years' popular-show samples included non-English-language shows (primarily Spanish-language telenovelas). For this report, GDI revised its methodology to limit the sample to English-language shows across all years, replacing any non-English-language show with the next-highest-ranked English-language show for that year and reanalyzing the full dataset accordingly. This change means that findings in this report are not directly comparable with those published in prior reports. Prior reports have not been retroactively updated to reflect this methodology change.
7. New shows for kids were identified by searching for series tagged as "children's," "children's animation," and "preschool" on the trade database Luminate, by Variety. The search included all broadcast and cable networks, in addition to the following streaming services: Amazon Prime, Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+, and Peacock. The search was limited to the country of origin set as the United States and the original language set to English.
8. For programming on broadcast and cable, this refers to the 2023–2024 season, etc. On streaming services, this refers to the calendar year.
9. AMC+ and BET+ were included in the search but did not yield results for children's programming.
10. Nonhuman characters are excluded from racial analysis.
11. Milne, S. (2026). AI models nearly erase female characters when they write kids stories about animals. Retrieved from <https://www.washington.edu/news/2026/08/06/ai-bias-kids-stories/>.

About the Geena Davis Institute

Since 2004, the Geena Davis Institute has worked to mitigate unconscious bias while creating equality, fostering inclusion, and reducing negative stereotyping in entertainment and media. As a global research-based organization, the Institute provides research, direct guidance, and thought leadership aimed at increasing representation of marginalized groups within six identities: gender, race/ethnicity, LGBTQIA+, disability, age, and body type. Because of its unique history and position, the Institute can help achieve true on-screen equity in a way that few organizations can. Learn more at geenadavisinstitute.org.

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