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Audiovisual Inclusivity: Configuration and Structure of LGBTQIA+ Production on Streaming Platforms in Spain

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Abstract

This study presents an exhaustive analysis of LGBTQIA+ audiovisual production available on the main streaming platforms in Spain, covering both Spanish and international content. Using a sample of 1490 works from ten video-on-demand services (Apple TV+, Disney+, Filmin, FlixOlé, Max, Movistar Plus+, Netflix, Prime Video, Rakuten, and SkyShowtime), this study examines how the offered catalogues are configured and structured in response to the commercial dynamics of the LGBTQIA+ production market. Using quantitative methodology, the research addresses the industrial production models, the agents involved and the characteristics of the most widely offered narrative genres and formats, highlighting distribution patterns and visibility in the catalogues. The findings include a marked international abundance, a reflection of the global market guidelines and the hegemony of narratives aimed at transnational audiences. National productions, although less numerous, are a significant contribution to the audiovisual landscape, incorporating cultural identities with an LGBTQIA+ representation that is more aligned with local realities. The central role of independent producers is observed in production models where international agreements are outlined as a key strategy. In addition, it highlights the prevalence of genres such as drama and comedy, together with that of the film format. The visibility and representation of sexual and gender diversity indicates a positive commercial response, although with considerable challenges.

Keywords: audiovisual production; LGBTQIA+; streaming platforms; television; video on demand; streaming

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1. Introduction

Over the last decade, great possibilities have been opened for the production and distribution of audiovisual content at a global level, a phenomenon driven by the consolidation of the streaming services market. The adoption and evolution of video-on-demand (VoD) platforms has revolutionised both production and content distribution, profoundly transforming the media landscape (Lobato 2019; Lotz 2021). However, this process has gone through various phases and has involved multiple strategies over time.

The new audiovisual content distribution platforms have opted for their own production to offer exclusive content and avoid the purchase of licences from other companies, so that operators "are more focused on the creation and acquisition of original content" (Arjona Martín 2021, p. 51). For example, Netflix's original productions are closely linked

to its brand identity, which is a central element in its strategy (Mayorga-Escalada 2019). Although exclusive production was scarce and insignificant at first, platforms have increased their interest in local production over time. Thus, a clear trend towards creating content specifically for these platforms is shown, evidenced by the annual increase in the number of fiction titles and their increasing interest in the premiere of Spanish productions in the field of VoD (Hidalgo-Marí et al. 2022).

Today, VoD platforms are considered a conglomerate that produces, distributes and broadcasts audiovisual content, so while traditional television is a national industry, streaming is mostly international (Chalaby 2024). In this regard, the television system has undergone profound changes because of the transformation driven by new technologies, both as regards distribution and consumption. These innovations have been promoted "by the emergence of VoD services, whose commitment to the production of original content and high penetration have altered the television ecosystem. But that does not mean that traditional television will disappear" (Cascajosa Virino 2018b, p. 1304). Meanwhile, the digitisation of cultural production and its online distribution have enabled the entry of new and powerful players who lead not only the technology industry but also cultural creation and the economy in general, basing their value on the size of their audience and the quality of their relationship with it (Pérez-Rufí et al. 2020). This is why "the growth of VoD services not only reflects the adaptability of the industry but also a substantial change in consumer behaviour" (AVSHub 2024, p. 160).

The opening of the audiovisual market and the vertical integration of the value chain in VoD platforms provide the audience with the final decision-making power, although it is influenced and attracted by an offer that understands their needs well. After all, VoD has become a new form of entertainment with which to be able to view a wide variety of audiovisual content through different devices and which is accessible globally: "Let's talk about the slogan: Whatever, whenever, however and wherever you want it" (Capapé 2020, p. 452).

Meanwhile, VoD platforms, which have emerged as innovative channels for disseminating content, are also spaces suitable for the representation of new social discourses that resound with increasingly segmented audiences. These streaming services allow for a diversification of narratives, adapting to a constantly evolving society and to audiences who demand more specific and representative content from their own experiences and realities. The rapid rise of video-on-demand (VOD) streaming platforms has sparked both renewed hope and fresh challenges regarding screen diversity. In the age of streaming, the term 'diversity' has become a common point of reference across public, industry, and scholarly conversations about the screen industries. This discussion has been especially focused on major U.S.-based platforms such as Netflix. However, what is meant by 'diversity' in these contexts is often fluid, referring to a wide range of aspects including types of content, workforce composition, representation, language, country of origin, and industry-related policies and practices. In this regard, the inclusion of LGBTQIA+ diversity in the content of VoD platforms is essential in recent years as it offers visibility to identities and sexualities that have historically been marginalised in traditional media (Edmond et al. 2024).

In this context, audiovisual content not only reflects social changes, but also becomes a mirror in which audiences seek to be represented. The television media transmits roles and behaviours that viewers can adopt and imitate, since "audiovisual fiction plays a prominent role in the processes of building collective narratives and creating and reinforcing identities, as it allows a wide variety of realities to be shown to the audience (. . .)" (Higueras-Ruiz et al. 2024, p. 10). The representation of LGBTQIA+ characters and narratives in this content not only validates the experiences of this community, but also raises awareness among the public, promoting greater acceptance and understanding. However, as Sánchez-Soriano and García-Jiménez (2020, p. 100) indicate, although in recent years "deeper plots and new

issues have been included involving people in the LGTB+ community and the elimination of laws restricting freedom of expression, Hollywood still engages in self-censorship (. . .) leading to low representation."

Therefore, this study constitutes an empirical approach to the audiovisual production of LGBTQIA+ content offered by the main *streaming* platforms currently available in Spain, covering both Spanish and international content. From a quantitative approach, a sample of 1490 works from ten VoD services (Apple TV+, Disney+, Filmin, FlixOlé, Max, Movistar Plus+, Netflix, Prime Video, Rakuten, and SkyShowtime) is analysed to understand the configuration and structure of the available catalogues in response to the commercial dynamics of the LGBTQIA+ production market. According to estimates from the new GECA (2024) barometer, the leading platform in Spain is Prime Video with 67.4% of active users, while Netflix maintains second position with 57.7%, and Disney+ holds third place with 40.6% of users. As regards consumption, according to the latest data from the Household Panel of the Spanish National Market and Competition Commission (CNMC) in 2024, 61.9% of households with internet access in Spain used this type of platform, leading to an increase compared with 2023. In fact, 25.3% of these households used two platforms, while 18.4% used three and 21.2% used four or more (CNMC 2024).

These new forms of audiovisual consumption were brought to Spain in 2015 with the arrival of Netflix. The US company launched its *streaming* service in 2007, starting to operate in Spain in October 2015 as part of its international expansion. Netflix "has revolutionised the digital television market by producing exclusive content (Netflix Originals) with great success and international impact" (Moreno Díaz and Medina de la Viña 2024, p. 31). In addition, the creation of Netflix Originals has been key to the company's operation. The diversity of its content comes both from the production of its own content and from licensed titles (Albornoz and García Leiva 2021). Netflix stands out for its commitment to the inclusion and representation of the LGBTQIA+ community and has implemented policies to ensure greater diversity in its productions. Since 2021, it has been part of the Annenberg Inclusion Initiative to improve the representation of gender, race, ethnicity and sexual orientation in its content and the Inclusive Creativity Fund (Bajaria 2023). However, authors like Fraccari and Kerrigan 2024 point out that Netflix illustrates how liberal ideas of trans inclusion and diversity are not necessarily expressions of radical cultural politics, but rather should be seen within the framework of Western neoliberal capitalism and imperialism, adding to this that "adhering to liberal notions of diversity allows Netflix to push the trans liberal idea that their inclusive policies, industrial practices, and representational output have a major role in fighting trans oppression" (Fraccari and Kerrigan 2024, p. 1437).

Movistar Plus+, owned by Telefónica, has become the platform with the most subscribers in Spain, with 3,426,000 subscribers in 2023 (Cano 2024). Its history begins with the merger of Canal+ (satellite) and Movistar TV (IPTV) in 2015, offering a broad catalogue that includes abundant production in the field of fiction. Specifically, its original production strategy has sought to "articulate the transformation of the traditional model of subscription television in Spain through the new prism of personalised consumption" (Cascajosa Virino 2018a, p. 58). Movistar Plus+ offers a wide selection of LGBTQIA+ content, including short films, feature films, series and documentaries, and special programmes, such as *Informe +: Fútbol y homofobia* (2024), in addition to offering content during Pride month with special programming, including the broadcasting of the Madrid events of that month.

Meanwhile, Amazon launched its *streaming* service globally in 2016, reaching more than 200 countries, including Spain, with "an increasingly relevant and inclusive production catalogue for Amazon Prime users" (Moreno Díaz and Medina de la Viña 2024, p. 31). As for LGBTQIA+ representation, the company emphasises its defence of "the principles of equality, diversity and inclusion, which are pillars of our culture and drive us to constantly improve

our policies and practices to meet this community's needs and rights" (Esparza 2023). Thus, Amazon has implemented internal policies to create a safe working environment for employees belonging to the LGBTQIA+ community (Equipo About Amazon 2021). Prime Video also collaborates with specialised *streaming* channels and services, such as Dekkoo and Here TV, and during Pride month, highlights content related to this subject.

Filmin was founded in 2007 and relaunched in 2017 as SVOD through Vodafone Spain. Specialising both in auteur and independent cinema, the platform has been a pioneer in digital film distribution in Spain. As Clares-Gavilán and Medina Cambrón (2018, p. 913) indicate, "(. . .) the case of Filmin is exceptional because it was created within the film industry, with the aim of distributing independent or on-demand film." FlixOlé, launched in 2017, aims to promote the cultural heritage of the audiovisual sector through an offering focused on Spanish cinema. Additionally, the service "includes classic Italian films, titles from the RKO studio, and a diverse selection of international cinema" (Alarcón 2019, p. 149), along with "works produced at ECAM (Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid)" (ibid., p. 151). Both platforms have abundant production with LGBTQIA+ representation.

Rakuten TV began its international expansion in 2017 and currently operates in 42 European countries, including Spain (Otero 2024). As for LGBTQIA+ content, Rakuten offers a growing variety of productions that address issues related to sexual and gender diversity. As for Apple TV+, the *streaming* service of the tech company Apple Inc., it arrived in Spain on the same date as its global launch, on 1 November 2019 (Muñoz 2019). Apple TV+ undertakes to promote the inclusion and representation of the LGBTQIA+ community in its content through policies and practices like the celebration of Pride month (Omicrono 2020), with a special selection of titles.

Disney+, owned by The Walt Disney Company, arrived in Spain in March 2020 as part of its international expansion, as stated by Vacas-Aguilar (2021, p. 9), its simultaneous launch was undertaken in line with "a strategy designed by Bob Chapek, CEO of Disney, of achieving presence in 9 the 10 main global markets at the end of 2020." As regards its LGBTQIA+ community-linked policies, despite Disney's pioneering role in equality issues, the company has been slow to include LGBTQIA+ characters due to notable public and financial resistance (Berlutti 2020). Disney+ currently collaborates with organisations that promote LGBTQIA+ rights to ensure that their content is respectful of the community (GLAAD 2024), including the Pride month-related content in its catalogue as its "Pride" collection.

SkyShowtime was created to offer a robust alternative on the European *streaming* market and was launched in September 2022 in the Nordic countries—replacing Paramount+ in that region—and subsequently expanded to other European markets, reaching Spain in February 2023 (Gutiérrez Martínez 2023). Recently, in 2024, SkyShowtime was integrated into the packages of Movistar Plus+, expanding its accessibility for Spanish users. This platform is committed to offering inclusive and diverse programming, following the general classification regulations that prevent discrimination against LGBTQIA+ audiences in its programming (REDI 2024).

Home Box Office (HBO) was available in Spain from November 2016 to October 2021, when it was replaced by HBO Max, hosting HBO, Warner Bros., DC Comics and Cartoon Network. After the merger of WarnerMedia with Discovery Inc. In 2022, the platform was relaunched as Max in May 2023 in the United States, integrating Discovery+ content, a change that spread to other markets, including Spain in 2024. According to the annual GLAAD (2023) report, through the publication *Where we are on TV*, Max offers a wide range of titles that address LGBTQIA+ topics, including the series *Looking* (2014–2015), *Euphoria* (2019–) and *Los Espookys* (2019–2022).

To this national offering, we must add the attempts of conventional television networks to establish online access platforms, such as "the Atresmedia channels with Atresplayer, Mediaset with its MiTele platform, and the public corporation RTVE with rtve.es (. . .) which also offers Playz, an online space for audiovisual innovation" (Aranzubia and Gallego 2021, p. 6). Other platforms have also appeared, such as StarzPlay, MGM Acción, MUBI, Dazn, Acorn TV, etc., and some offer their services for free, such as Pluto TV and Vix. It is true that some companies have not achieved the desired success, such as British company Sky, which, with thirteen payment channels and a broad catalogue of films and series produced in-house, closed in Spain in 2020.

The inclusion of audiovisual content focused on representation of LGBTQIA+ within the *streaming* platforms constitutes a key element to promote the plurality of the various identities represented, as well as contributing to the strengthening and expansion of this type of production. The main objective of this research is to analyse the content's complexity in detail and elaborate a precise map of the different audiovisual and dynamic production formats emerging nationally and internationally and which are present in the main VoD platforms currently operating in Spain. It is necessary to underline what Griffin pointed out in 2024: the growing spread of television content across diverse platforms offers new opportunities for researchers but also challenges existing methods and theoretical approaches (Griffin 2024). In LGBTQ+ media studies—particularly television—the shortcomings of relying solely on textual analysis are often highlighted.

2. Results

2.1. National and International LGBTQIA+ Productions on Streaming Platforms in Spain

Of the total sample analysed, international LGBTQIA+ productions account for 80.67%, with 1202 titles, while domestic productions account for 19.32%, with a total of 288 works. This result shows a significant difference in the proportion of content between international and national productions, as well as the supposed distribution patterns. International productions have recorded the highest number of premieres between 2021 and 2023, while national productions stand out especially between 2020 and 2022. In general terms, the year 2000 and onwards concentrate the highest volume of production in both categories, demonstrating a sustained increase. In fact, during the 2010s, 554 productions were recorded, while in the first four years of the 2020s, 607 have already been registered. This development points to an increasing interest in LGBTQIA+ content within current audiovisual production, reflecting a moderate but constant presence in previous decades. The catalogue also shows contributions from the 1950s, with a noticeable presence from the 1990s, creating a valuable contrast with contemporary productions, offering a diverse perspective and an insight into the context (Figure 1).

Regarding the production offerings by platform, Filmin stands out with 671 titles, positioning itself as the largest LGBTQIA+ catalogue in Spain, followed by Netflix and Max. In contrast, FlixOlé, SkyShowtime and Apple TV+ have a more limited volume. This disparity in the number of productions shows a segmentation in the strategies of each service, where some prioritise the range of options, while others prefer a more specific and selective approach. In addition, the superiority of international content suggests a different commercial approach, particularly visible in Apple TV+, which exclusively presents foreign titles, and in Max, where the proportion of international productions is considerably high in relation to the total catalogue. Meanwhile, Filmin also emerges due to its commitment to national content, leading in terms of numbers the productions of Spanish origin. However, FlixOlé exhibits a particularly high proportion of national content, although with a total number of smaller productions. Movistar Plus+ and Netflix, on the other hand, show

a more remarkable balance between both categories, while Disney+, SkyShowtime and Apple TV+ barely offer Spanish productions (Figure 2).

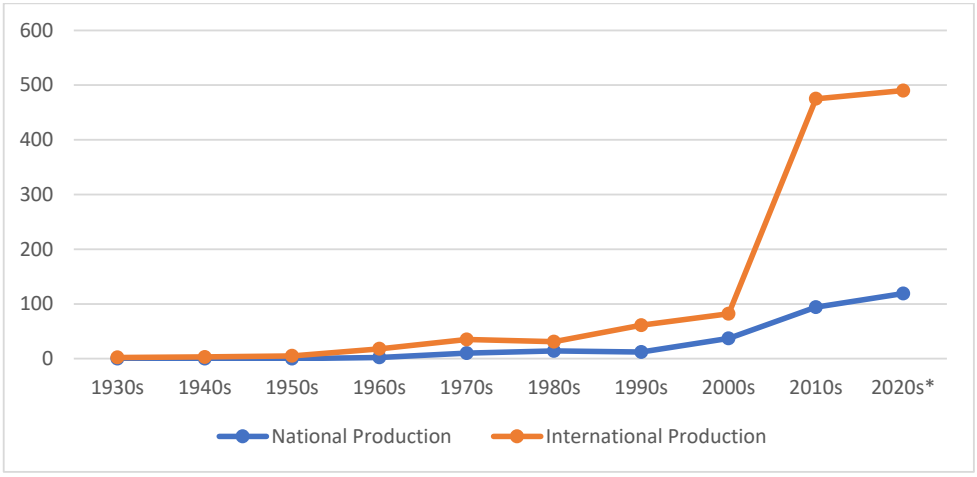


Figure 1. Evolution of LGBTQIA+ productions on streaming platforms in Spain by decade and production origin (national/international). Source: Created by the author. 2020s* indicates that, unlike the previous decades shown in the graph, the data refers only to the first four years of the decade, not the entire ten-year period.

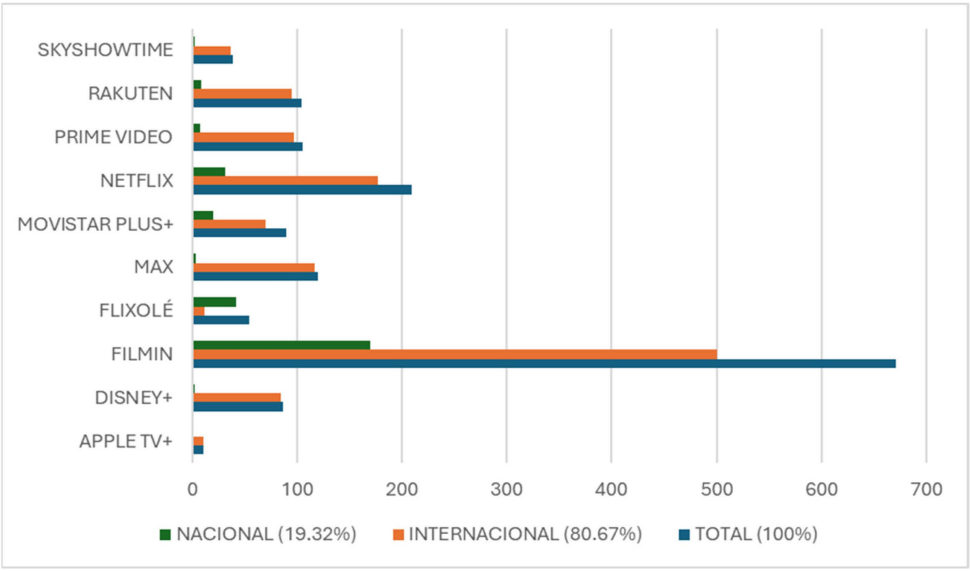


Figure 2. Total national and international LGBTQIA+ productions on streaming platforms in Spain of the figure. Source: Created by the author.

Regarding the origin of the platforms, the results show that international platforms (Apple TV+, SkyShowtime, Disney+, Max, Prime Video, Rakuten, and Netflix) stand out due to their foreign catalogue, a pattern also followed by the Spanish platforms Filmin and Movistar Plus+. FlixOlé, however, prioritises national content. In short, Spanish productions have a smaller presence on international platforms, while Spanish productions have a significant amount of such content. This suggests that Spanish platforms have a good balance between local and international LGBTQIA+ content, while foreign platforms are more focused on international content.

2.2. LGBTQIA+ Production Models per Platform

The analysis of the production model on the Spanish platforms shows that LGBTQIA+ content is produced mainly under international associated production (39% of the total).

This approach is often followed by co-production (25%), international domestic production (17%), domestic production (10%) and national associate production (9%). In the field of international productions, associated international production accounts for almost 49% of these, while domestic production accounts for more than 52% of the total. This pattern reflects a trend towards collaboration in international productions and a more centralised approach in the case of national productions with a strong focus on independent production and a specific catalogue model positioned by the platform.

LGBTQIA+ productions cover a wide range of geographical areas, with balanced contributions from Western Europe and America, each constituting approximately 42% of the total, which is more than 84% of the single-country productions. In this context, the United States is leading with 442 productions, followed by Spain with 228, the United Kingdom with 82, France with 63 and Germany with 37. In Latin America, Argentina stands out for its 32 productions. Although there are fluctuations in contributions according to the country of origin, the production of regions such as the Middle East (Israel, Iran. . .), South Asia and Southeast Asia (India, Indonesia. . .) and Russia have a considerably limited representation in the offer.

In the field of co-productions, the United States is strategically leading again with 154 collaborations, the United Kingdom is second with 90 and last is Spain with 67. The most frequent combinations are the United States and the United Kingdom, Belgium and France, and the United States and Canada. The hegemony of the United States and the United Kingdom suggests not only a cultural and linguistic affinity, but also an economic and strategic synergy that favours the expansion of LGBTQIA+ productions on national streaming platforms, in accordance with the general dynamics of the international production industry. Additionally, France is the country with which Spain registers the most alliances, followed by Mexico and the United States, a collaboration model that reflects Spain's role as a bridge between Europe and America.

From the general perspective of the relationship between the platform and the production model, Filmin is widely used, mastering most models, especially the international associated production, where it shares prominence with Netflix and Max. It also prevails in the field of co-productions alongside Rakuten and Netflix, although Filmin contributes the most with collaborations involving Spanish participation. In the international domestic production model, Filmin again occupies the first position, followed by Netflix and Prime Video. As for domestic and associated production, Filmin, FlixOlé and Netflix are positioned as the main suppliers, reaffirming their central role in the local content offer in Spain (Figure 3).

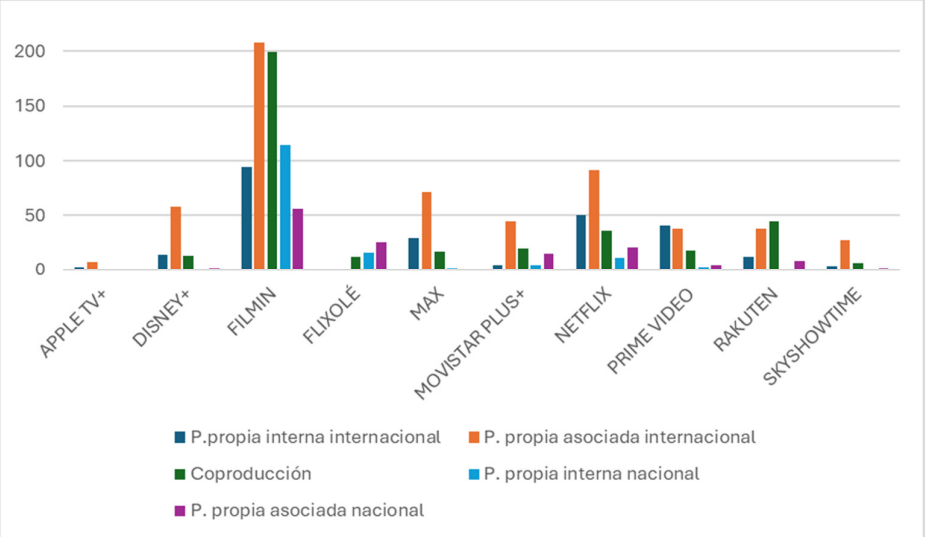


Figure 3. LGBTQIA+ production models per platform. Source: Created by the author.

2.3. Distribution of Agents by Production Model in LGBTQIA+ Catalogues

Regarding the agents involved in the production of LGBTQIA+ content available on platforms, independent production companies stand out, with 71% of the total, reflecting their significant role in content creation. These are followed by collaborations between operators (platforms, channels and subsidiaries) and independent producers, which reach 28%, while operators alone express just over 1%. These data suggest that the catalogue—and, therefore, the industry—is predominantly supported by independent producers, either autonomously or in collaboration with other producers or operators.

By paying attention to the relationship between the participation of agents and production models, the wide presence of independent producers in all types is distinguished, both nationally and internationally. Its contribution is not only significant in terms of quantity, but also diversity, showing significant activity in co-production and in the international associates' own productions. In contrast, the participation of operators, mainly concentrated in internal productions, is limited, especially in the international arena. The productions in which both agents are involved show a clear predilection for the associated production models, which suggests that collaboration is particularly relevant for its expansion in international markets (Figure 4).

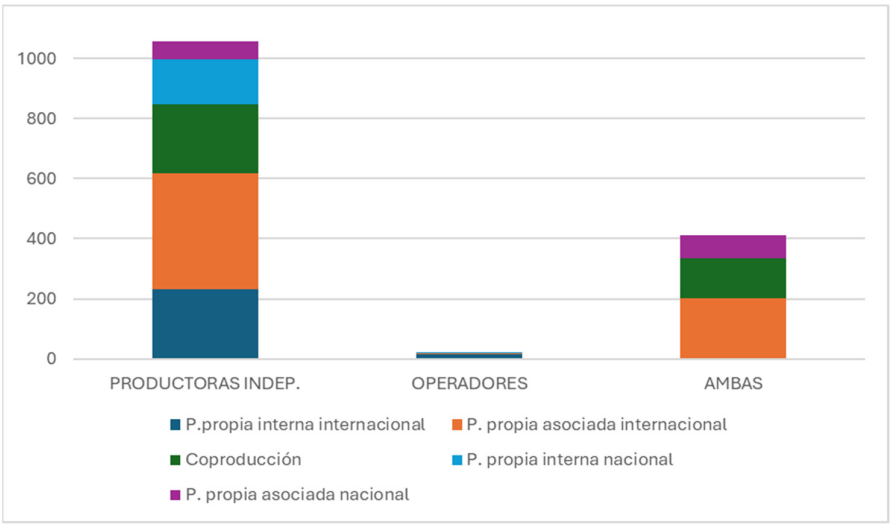


Figure 4. Distribution of agents by production model in LGBTQIA+ catalogues. Source: Created by the author.

Among the platforms, Filmin stands out for the incorporation of securities managed by independent producers, as well as the inclusion of collaborative content from different agents. This trend reflects the overall landscape of participation in production models, where most platforms show a preference for adding content produced by independent production companies to their catalogues. However, some, such as Disney+, SkyShowtime and Movistar Plus+, have an almost exact balance between independent and collaborative titles. Apple TV+, meanwhile, stands out for almost exclusively incorporating works from independent producers. This emphasises its particular focus on this type of acquisition.

2.4. Audiovisual Genres in LGBTQIA+ Productions

In terms of available genres, the data place drama in the lead, accounting for more than 58% of the total, with 82% of international origin and approximately 18% from national LGBTQIA+ production. Comedy follows in importance, accounting for 16% of the total number of catalogues, of which more than 73% are international titles and 26% correspond to national titles. Below these are adventure, thrillers, music and science fiction, along with

a wide variety of other genres, although with a lack of titles. In general terms, international productions prevail in all genres.

Drama and comedy also dominate all production models, although they accumulate a higher volume in international associated in-house production. In national production models, both genres show a balanced presence. Others, such as adventure, thrillers, music and science fiction are mainly set up as international co-productions (Figure 5).

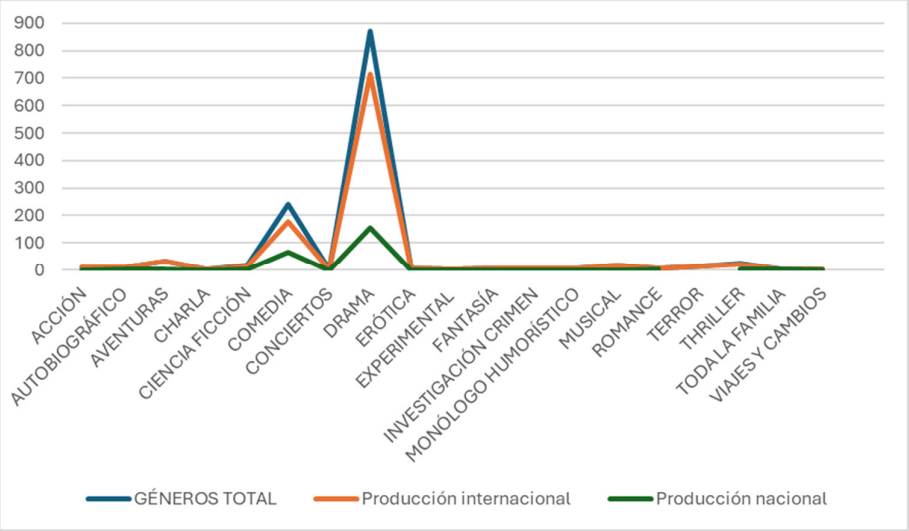


Figure 5. Audiovisual genres in LGBTQIA+ productions. Source: Created by the author.

As regards genre supply, platforms show a significant plurality, with specific configurations that reflect the strategies of each service. Filmin positions itself as the absolute leader in variety, offering the highest number of drama and comedy titles, followed by thrillers (exclusive to this platform), horror, and biography. Additionally, it includes eight more genres, among which experimental is also exclusive, solidifying it as the platform with the most diverse thematic offerings. Max follows, with representation in eleven genres, including exclusive categories such as family friendly, investigation/crime, and travel and transformation. In third place is Disney+, which covers nine genres that overlap with other platforms. On the other hand, FlixOlé stands out for its limited focus, concentrating its content on the usual drama and comedy, although it includes one title classified as romance, adding an additional nuance. This pattern is aligned with the observed general trend, where drama occupies the first place in the content, followed by comedy, except in Max, which inverts the order.

2.5. Format Typologies and Production Models in LGBTQIA+ Content

Regarding the format types, the dominance of feature films is evident, accounting for 55% of the total. This format stands out both internationally, where it accounts for 84%, and nationally, with 16%, consolidating itself as the most used for addressing LGBTQIA+ narratives. The series (18%) and documentaries (13%) occupy the following spots in terms of global volume, and they hold the same positions in international production. However, in the national context, preferences vary, with the documentary in the second place, followed by the short film, which is in third place (Figure 6).

The data organised by production models reflect variations according to the format. Within the international production of LGBTQIA+ catalogues, associated in-house production predominates, especially for feature films, series and documentaries, which lead in volume under this model. However, reality shows, and other varieties and short films tend slightly towards domestic production. In co-production, feature films retain their

hegemony, while documentaries have surpassed series. At the national level, most of the works offered are produced domestically, with feature films predominating, followed by short films, which have surpassed documentaries in this field. It is worth highlighting that this model is the main driver of global exposure for LGBTQIA+ short films. In contrast, in the associated production itself, the documentary is gaining prominence, second to the feature film, while the series occupies the third position, showing a different dynamic to that observed in the international context.

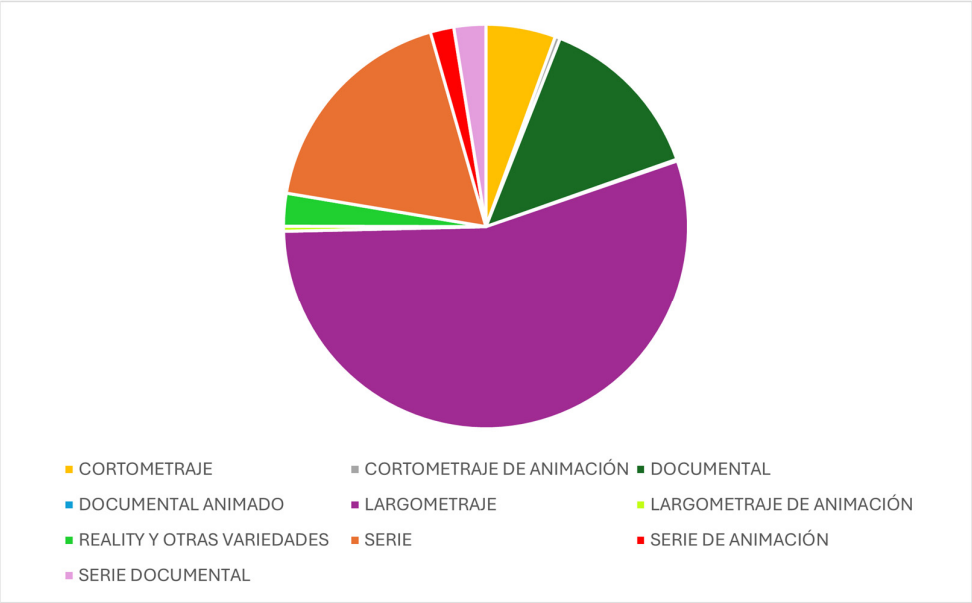


Figure 6. Global typology of formats in LGBTQIA+ productions. Source: Created by the author.

The format analysis reveals distinctive patterns between the platforms. Spanish platforms, such as Filmin and FlixOlé, follow a recurring model that prioritises feature films, documentaries, and short films. However, Movistar Plus+ adopts a similar approach to the international platforms, where the series plays a more prominent role than the short film. Filmin stands out for its uniqueness by including all formats in its LGBTQIA+ catalogue, except for animated series, with a particular emphasis on feature films. It is also the only platform to incorporate animated documentaries. On the other hand, Max, Disney+, SkyShowtime and Apple TV+ show a clear preference for series over feature films. However, Netflix offers the largest catalogue of series, consolidating itself as a leader in this format. In contrast, Rakuten lacks any series-based content in its product range. Finally, Max leads in specific formats such as reality shows and other varieties and documentary series, showing a greater difference within these segments.

3. Discussion and Conclusions

The incorporation of LGBTQIA+ inclusion policies is notably evident in the content of video-on-demand (VoD) platforms in Spain in recent years, a trend that has gone hand in hand with the penetration of various platforms in the national market. The representation of this community in the media is relevant as it reflects diversity in contemporary society. VoD platforms have the capacity to reach broad and diverse audiences, so that the inclusion of LGBTQIA+ content facilitates visibility of the plurality of identities and sexual orientations.

This research shows a notable predominance of international LGBTQIA+ productions on streaming platforms in Spain, exceeding 80% of their available content in 2024. This imbalance manifests the commercial dynamics of global services, which tend to prioritise narratives with greater international projection. However, national productions, although

less numerous, provide unique cultural perspectives that enrich the audiovisual landscape and offer representations that are closer to the local context. The coexistence of these approaches alludes to a diverse audiovisual ecosystem and raises opportunities to strengthen LGBTQIA+ representation from complementary perspectives, underlining the importance of combining local and international strategies in the design of catalogues that are committed to inclusiveness.

As for the production model, the streaming industry in Spain reflects a dynamic in the production of LGBTQIA+ content that combines international collaborations and independent national efforts. The predominance of international associated production and co-production indicates a trend towards transnational partnerships, expanding the scope and enriching narratives with different cultural perspectives. In this regard, national productions, focused on internal production, demonstrate a commitment to the authenticity and faithful representation of local realities. This approach strengthens cultural identity and offers audiences the closest and most relevant content.

The geographical concentration of productions in Western Europe and America reveals a gap in global representation. The limited presence of content from regions such as South Asia, Southeast Asia and the Middle East underscores the need to promote greater inclusion of voices from these areas to achieve a more equitable representation of LGBTQIA+ experiences worldwide. In this way, strategic partnerships in co-productions, especially between the United States, the United Kingdom and Spain, show cultural and economic affinities that facilitate the international dissemination of these works. Spain, acting as a bridge between Europe and America, plays a key role in promoting cultural diversity in LGBTQIA+ narratives.

Similarly, the leadership of platforms such as Filmin in various production models highlights the importance of business strategies that balance commercial objectives with social and cultural responsibility. Thus, the promotion of diversity and inclusion in streaming content is essential to addressing increasingly diverse and demanding audiences.

As for agents, the production dynamics of LGBTQIA+ content on streaming platforms in Spain show the fundamental role of independent producers, which represent 71% of total titles. This pre-eminence not only highlights their creative and productive capacity, but also their versatility by covering various production models, both nationally and internationally. Its contribution is essential to the diversity and richness of the available catalogues, demonstrating that the industry is predominantly based on these entities, either autonomously or in collaboration.

Collaborations between operators and independent producers, which make up 28% of production, highlight the importance of strategic alliances to expand the reach and penetration in international markets. These associations seem to be particularly effective in associated production models, indicating that cooperation is a key factor for the global expansion and dissemination of LGBTQIA+ narratives.

For its part, the direct participation of operators is minimal, with just over 1% of production. This suggests that platforms and channels rely heavily on independent producers to supply their catalogues, focusing more on distribution and less on internal production. This trend is particularly notable in the case of Filmin, which stands out for its broad inclusion of titles managed by independent producers and collaborative content, thus strengthening its commitment to gender and sexual diversity, but also cultural diversity.

The strategy of other platforms therefore varies, as Disney+, SkyShowtime and Movistar Plus+ show a balance between independent and collaborative titles, Apple TV+ stands out for almost exclusively committing to independent production works. This plurality of approaches reflects the different perspectives and commercial objectives of the platforms but overall emphasises the relevance of independent producers in the audiovisual context.

On the other hand, if we observe the relationships between the audiovisual genre and format, we highlight the prominence of drama and comedy in most categories with exceptions such as the adventure genre, which is associated exclusively with animation features and the animation series. The feature film leads in a wide variety of genres, including thrillers, horror, music and science fiction, among others, consolidating itself as the format with the greatest representation of specific genres. Similarly, the series shows a variety of themes with adventures, science fiction and action. Both formats are preferred when seeking to expose the diversity of genres in LGBTQIA+ content. It is also noted that, though the documentary is not explicitly categorised under any genre, it can be identified with drama, due to the emotional and reflective nature of its themes. In addition, some genres are restricted to specific formats such as stand-up comedy, talks and concerts, exclusively present in the reality show category and other varieties, according to their essence and dynamics. Other genres, such as experimental (in a single animated short) and travel and transformation (limited to one documentary series), are the least explored.

The inclusion of LGBTQIA+ content in the contents of the VoD platforms in Spain not only responds to social and economic demand but also contributes to the creation of a more just and equitable society, where all people feel represented and valued. This content offering shows varied strategies among platforms, although the sustained increase in LGBTQIA+-themed content since the beginning of the 21st century—and with a significant rise in the last decade—indicates a growing acceptance and visibility of these narratives. This is the result not only of the consolidation of policies at the social level but also of production market dynamics and both global and local demand.

4. Materials and Methods

This study includes a quantitative methodology supported by an exhaustive examination of ten video-on-demand services operating in Spain in 2024. The sample integrates the analysis of 1490 productions available in the catalogues of Apple TV+, Disney+, Filmin, FlixOlé, Max, Movistar Plus+, Netflix, Prime Video, Rakuten and SkyShowtime. Although many of these platforms are managed by international corporations, they all operate on the Spanish market and offer a wide range of productions from different countries. The catalogues integrate both original works and purchased productions, and offer sections exclusively dedicated to works classified as LGBTQIA+, thereby facilitating access and promotion. Platforms whose organisational design presents significant limitations, such as the lack of coherent coding for this content or the tendency to include the entire offer within broad and non-specific labels that make it difficult to identify them are excluded from the sample. Each platform is different, meaning that some platforms use the label "LGBTQIA+" (though they still feature queer content), while other services use labels like "LGBTQ" or "LGBTQIA+" to group and promote such media. Although this improves visibility, these broad labels often overlook the full spectrum of queer identities, with gay, lesbian, and transgender characters more prominently featured than bisexual, non-binary, asexual, or intersex ones. Some platforms also link queer media to Pride, using celebratory imagery and messaging focused on joy, inclusion, and equality (Monaghan 2024).

This study considers audiovisual works to be Spanish productions when carried out exclusively by one or more companies or producers based in Spain. In contrast, international production encompasses those developed by foreign companies or through collaboration between multiple international entities in their home market, where the participation of Spanish agents can also be included. For all productions, the definition includes both those entirely funded and developed by companies from the country of origin and those involving cooperation between multinational entities. This approach facilitates the identification of a variety of audiovisual works, which allows for a detailed study of

the richness and heterogeneity of the industry's characteristics. Regarding LGBTQIA+ productions, these are understood as those in which the main plot revolves around stories and/or characters belonging to or related to the LGBTQIA+ community, addressing aspects such as affective and family relationships, sexuality, transition processes, overcoming challenges, resilience and other narrative factors.

Likewise, productions in which the sexual orientation or gender identity of the LGBTQIA+ character is neither the central theme nor significantly influences the development of certain plots are also considered. Similarly, works are considered based on the participation of their technical and artistic team, which may include renowned figures or icons within the community, even if the narrative does not directly address these themes. This approach, established by the platforms, allows us to recognise productions that, explicitly or indirectly, provide visibility to the LGBTQIA+ community or are interpreted as such in the audiovisual catalogue available to the public in Spain.

In order to meet the established objective, a study period has been selected that covers from the second half of 2024, coinciding with International LGBTQIA+ Pride Day, until that year's end. This range provides an opportunity to observe modifications in the catalogues offered. Throughout this phase, a detailed analysis of each platform has been conducted, first using the corresponding search engine through specific *hashtags* or tags to organise the related content. Although each label groups together the others, which allows for the consolidation of homogeneous criteria, the terms #LGTB, #LGBT, #LGTBIQ+, #LGBTQIA+ #homosexuality and #pride were used. Likewise, the thematic sections or collections that each platform uses to group its productions—such as "Pride Special," "For progressive audiences," "LGBTQ+ Stories," or "Queer," along with other similar options—are also utilised. This organisation reflects the attempt to combine content related to LGBTQIA+ themes, particularly during the month of June in the context of the Pride celebration. In addition, the data collected have been collated with the Internet Movie Database (IMDb) and Filmaffinity databases, which has facilitated the verification of specific details of each title, as well as complementary information on the production structure and the agents involved.

This research not only quantifies the number of productions but also examines various categories that facilitate a detailed and in-depth analysis. To organise and understand the results, reference work has been used, such as that of Cuenca Orellana and Martínez Pérez (2022), Moreno Díaz and Medina de la Viña (2024), and Albornoz et al. (2024), in addition to the 2023 and 2024 GLAAD reports. The collection of records brings together essential elements relating to the identity of each production, considering the following variables: title, year of execution, agents and models of production, gender, format type and LGBTQIA+ classification. It is necessary to underline the words of Monaghan 2024: "Classification and organisation of titles is a significant factor in the discoverability of content on streaming video platforms, so film and television must be labelled and categorised to be discovered" (p. 1398).

As for the agents involved, two major groups are distinguished. First are independent producers, whose central purpose is to generate content. These can participate in production autonomously, in collaboration with other producers, or together with various agents, according to the production scheme used. In parallel, audiovisual content providers are represented by *streaming* platforms and television networks. Although their main function is to broadcast and distribute productions, their involvement in production, whether directly or through divisions or specialised subsidiaries, gives them a dual role in creating both their own catalogues and catalogues intended for external customers. This collaboration model illustrates the various roles that agents play in any of the markets studied.

In relation to the production model, five types are identified, organised according to the national or international context. Productions created by the Spanish sector include

domestic in-house production, which consists of audiovisual works developed by a production company or a content operator, both independently and autonomously. Additionally, this includes the associated domestic in-house production, which is characterised by collaboration between two or more content operators and/or production companies in its business (economic) and executive (creativity and logistics) concerns. At the international level, both international domestic production and international associated production maintain the characteristics of the above categories, but these are adapted to their respective contexts of origin. In addition, co-production is included, which covers international agreements between producers and/or operators from multiple countries, including a Spanish entity.

Finally, for the organisation of audiovisual genres and formats, the categorisation used by the platforms themselves has been adopted, thus guaranteeing a detailed identification of each content. Each genre is defined by the distinctive features of its internal narratives, which include thematic and structural elements that differentiate them from each other. The following are addressed: action, autobiographical, adventure, talk show, science fiction, concerts, comedy, drama, erotic, experimental, fantasy, research/crime, music, romance, *stand-up comedy*, terror, thriller, family, travel and transformation. These genres reflect not only the particularities of their plot, but also the emotional approach and aesthetic resources used to develop LGBTQIA+ stories. Regarding the format, the following are considered: short film, animated short film, documentary, animated documentary, feature film, animated feature film, *reality show* and other varieties, series, animated series, and documentary series. It is important to note that the documentary and animated documentary are not associated with a particular genre, in line with the criteria applied by the platforms.

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