

glaad 

**2014 studio  
responsibility  
index**

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# INTRODUCTION

Last year, GLAAD introduced the first annual *Studio Responsibility Index (SRI)*; a new report examining the quantity and quality of LGBT representation in mainstream Hollywood film, and the results were quite surprising. Despite consistent conservative labeling of Hollywood as a liberal propaganda machine, GLAAD found that LGBT representations in contemporary Hollywood films tend to be far more scarce and regressive than those on television.

Sadly, little changed in the following year. Out of the 102 releases GLAAD counted from the major studios in 2013, 17 of them (16.7%) contained characters or impressions identified as either lesbian, gay, bisexual, or transgender. In most cases, these characters received only minutes - or even seconds - of screen time, and were often offensive portrayals.

This was a depressing realization, particularly when one considers the cultural currency these films still carry and their popularity with audiences on a global scale. Studies have repeatedly shown\* that seeing an LGBT story in the media can foster understanding and acceptance of LGBT people, but the images present in contemporary



*Tyler Perry Presents Peeples, Lionsgate*

Hollywood film are rarely significant enough to leave much of an impact. In many cases, they may even be doing more harm than good.

In countries like Russia or Uganda, recent discriminatory laws based on misinformation, dangerous

\*<http://www.glaad.org/2008/12/03/the-pulse-of-equality>  
<http://www.hollywoodreporter.com/news/thr-poll-glee-modern-family-386225>  
<http://www.publishing.waldenu.edu/cgi/viewcontent.cgi?article=1058&context=jsbhs>



*The Mortal Instruments: City of Bones*,  
Sony Columbia Pictures

stereotypes, and old-world prejudice are making it increasingly difficult for LGBT people to live free and happy lives. Hollywood has the chance to encourage greater understanding with the films they export, but at the very least, they must stop producing representations that could validate misconceptions and fears about LGBT people. Anything less is dangerously irresponsible.

In response to last year's unfortunate findings, the most common question we heard was "Why does mainstream film seem to be so far behind the times?" Through meetings with film professionals following the release of the *Studio Responsibility Index*, we got the chance to directly ask the question. From Hollywood executives, we repeatedly heard "We're not getting scripts with LGBT characters," while screenwriters told us, "The studios don't want to make films with LGBT characters." The truth is probably somewhere between these two accusations, but if one thing is certain, it's that nothing will change until there are significant cultural shifts within the industry itself. And the impetus for that may lie in the second most common question we heard: "Why is television doing so much better?"

As most of its viewing audience can tell you, TV seems to have entered another golden age, where the programming is not only incredibly thematically diverse (and prolific), but

**FROM HOLLYWOOD EXECUTIVES, WE REPEATEDLY HEARD “WE’RE NOT GETTING SCRIPTS WITH LGBT CHARACTERS,” WHILE SCREENWRITERS TOLD US, “THE STUDIOS DON’T WANT TO MAKE FILMS WITH LGBT CHARACTERS.”**



*Battle of the Year, Sony Columbia Pictures*

is also fertile ground for creators to tell truly unique and innovative stories. Not by accident, it’s also the best place in popular culture to find complex and resonant representations of LGBT people that connect with a mainstream audience. There are a few lessons to be gleaned from TV’s increasing audience domination that would also help the state of LGBT representation in mainstream film.

The word “fatigue” is frequently used when writing about the state of Hollywood film to explain poor audience reception and box office returns. It’s indicative of the fact that innovation and original ideas are in short supply. For the industry to thrive and evolve, it

must produce groundbreaking and sometimes “risky” stories that set themselves apart. That also means letting go of old assumptions about what sort of characters an audience will embrace. The current economics of film aren’t always “risk-friendly,” but the runaway success of female-driven films like *The Hunger Games* and *Frozen* prove that outdated conservative formulas are worth breaking.

Taking those risks will bring in new audiences, and if the Hollywood film industry wants to remain viable long-term, the number one audience they should be chasing is young people. As networks like MTV and ABC Family have realized, the world these young



Broken City, 20th Century Fox

audiences know is a diverse one. They are far more likely to have peers or friends who are openly LGBT than their parents were, and the TV shows depicting their world often reflect that. The competition for the attention of young consumers is certainly fiercer than it's ever been, but film won't win it by relying on old formulas and creating worlds they don't relate to.

Change certainly doesn't come easy to some Hollywood studios who have long relied on mass-appeal products, but TV has demonstrated that mainstream audiences will fully embrace LGBT characters and stories. Yes, some of the most groundbreaking shows in recent years have been inclusive, but so have some of the safest bets. You don't need to look any further than *Modern Family* as evidence; a warm-hearted, intergenerational family comedy series that prominently features a gay couple

with an adopted daughter. And for five years, it's been a hit with liberal and conservative audiences alike, demonstrating that American viewers are much more accepting and forward thinking than they are often given credit for.

Film *does* still matter. It was one of the first ways our country could share cultural experiences on a mass scale, crossing the boundaries of location, education, and class. To this day, that is still largely true; Hollywood film reflects much about who we are as a society, and expresses our values to a global audience as one of our biggest cultural exports. But it's rarely a complete picture. It is important that Hollywood also reflect our nation's full diversity rather than shy away from it. Not just for society's sake, but for the sake of Hollywood's own relevance and longevity.

# METHODOLOGY

For this report, GLAAD focused its quantitative analysis on the seven film studios that had the highest theatrical grosses from films released in 2013, as reported by the box office database, Box Office Mojo. Those seven studios were 20th Century Fox, Lionsgate Entertainment, Paramount Pictures, Sony Columbia, Universal Pictures, The Walt Disney Studios, and Warner Brothers. This is the first year GLAAD has tracked the films of Lionsgate Entertainment.

This report examines films that were released theatrically during the 2013 calendar year (January 1 to December 31) under the official studio banners and imprints. Films released by officially separate studio divisions (such as Fox Searchlight) are acknowledged, but were not part of the final tally, as these specialty films are typically distributed and marketed to a much smaller audience than their major studio counterparts. These distinctions were informed in part by the box office reporting of Box Office Mojo and other entertainment industry databases. The total number of films that fell within the research parameters is 102.

Each film was researched and reviewed for the presence of LGBT characters. The total number of LGBT characters was recorded for each film, as well as the characters' race/ethnicity and sexual orientation/gender identity. The films were also reviewed for the presence of general LGBT content and anti-LGBT language or humor, though because such content must be considered in context, the



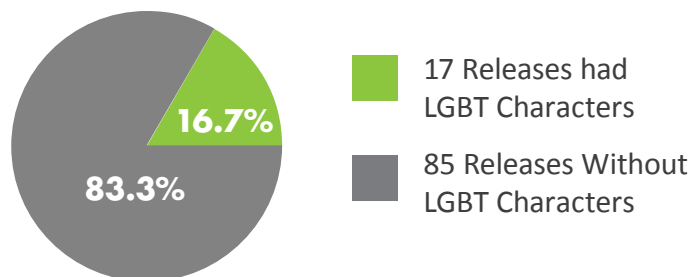
*Instructions Not Included, Lionsgate*

language was not quantified for this report.

Additionally, each film was assigned to one of five genre categories: comedy, drama, family, fantasy/science fiction, and documentary. The family category included animated and children's films, rated PG and under. The category of fantasy/science fiction also included horror films and action films not rooted in reality rated PG-13 and up. In the case of films which clearly straddled genre lines, categories were assigned based on the predominant genre suggested by both the film and its marketing campaigns.

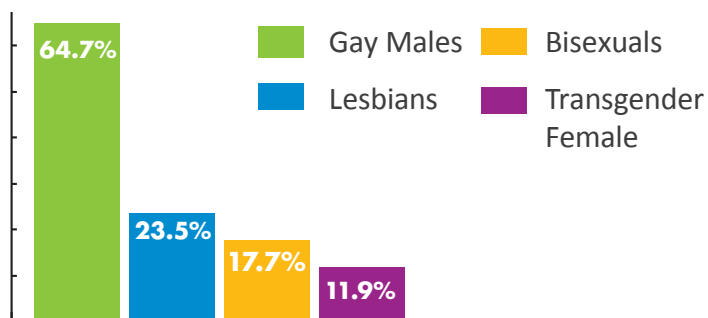
# OVERVIEW OF FINDINGS

## LGBT INCLUSION IN MAJOR STUDIO RELEASES FROM 2013



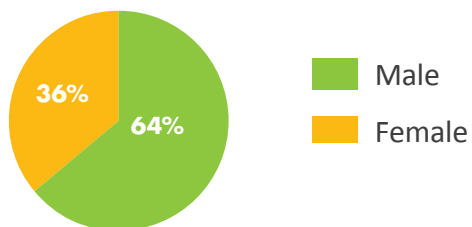
- Out of the 102 releases GLAAD counted from the major studios in 2013, 17 of them (16.7%) contained characters identified as either lesbian, gay, bisexual or transgender. Last year, GLAAD counted 14 inclusive films, however this is also the first year that Lionsgate Entertainment was included in the tally. Lionsgate released 3 inclusive films in 2013.\*

## LGBT BREAKDOWN OF RELEASES



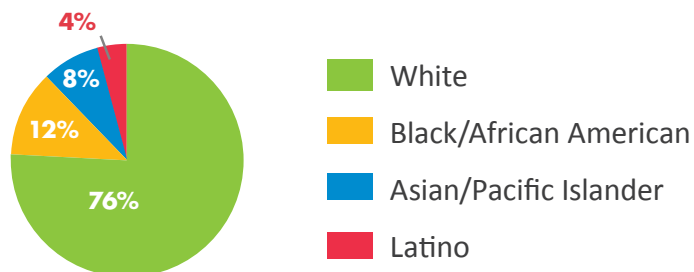
- More than half of those inclusive films (64.7%) featured gay male characters, while another 23.5% featured lesbian characters, 17.7% contained bisexual characters, and 11.8% contained transgender female characters (better described as impressions). Male LGBT characters outnumbered female characters 64% to 36%.

## GENDER OF LGBT CHARACTERS



- Of the 25 different characters counted (many of whom were onscreen for no more than a few seconds), 19 were white (76%) while only 3 were Black/African American (12%), 2 were Asian/Pacific Islander (8%), and 1 was Latino (4%).

## RACE OF LGBT CHARACTERS



- Once again, the most common place to find LGBT characters in the major studios' 2013 releases were in comedies, where 8 of the 19 total comedies GLAAD counted (42.1%) were inclusive. By comparison, 43 genre films (action, sci-fi, fantasy, etc) made up the majority of the 2013 releases, though only 4 (9.3%) of those contained any LGBT characters. Additionally, 5 of 28 dramas (17.9%) were inclusive, while there were no LGBT characters in any animated or family-oriented films or documentaries from the seven studios GLAAD tracked.

\* Note: In last year's report, GLAAD included several theatrical rereleases among the films counted for each studio. Because of the very limited distribution of some, and emphasis of the report on improving LGBT representation within new productions, theatrical rereleases were not counted this year.

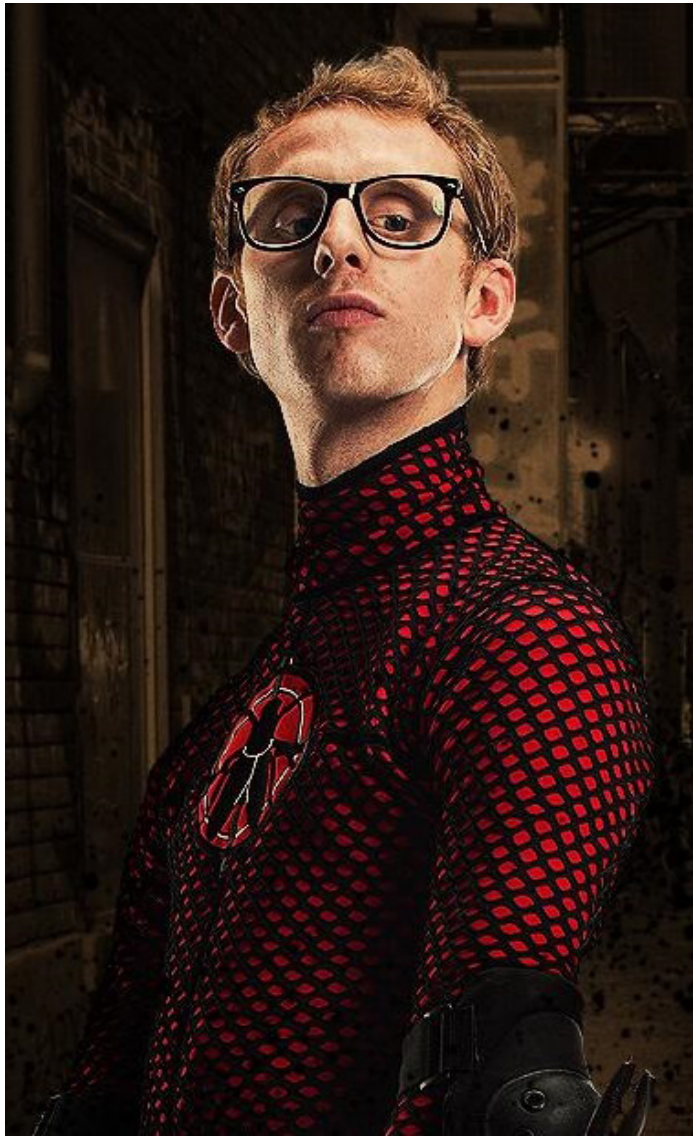


# THE VITO RUSSO TEST

Taking inspiration from the “Bechdel Test,” which examines the way female characters are portrayed and situated within a narrative, GLAAD developed its own set of criteria to analyze how LGBT characters are included within a film. The “Vito Russo Test” takes its name from celebrated film historian and GLAAD co-founder Vito Russo, whose book *The Celluloid Closet* remains a foundational analysis of LGBT portrayals in Hollywood film. These criteria can help guide filmmakers to create more multidimensional characters, while also providing a barometer for representation on a wide scale. This test represents a standard GLAAD would like to see a greater number of mainstream Hollywood films reach in the future.

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

- The film contains a character that is identifiably lesbian, gay, bisexual, and/or transgender.
- That character must not be solely or predominantly defined by their sexual orientation or gender identity. I.E. they are made up of the same sort of unique character traits commonly used to differentiate straight characters from one another.
- The LGBT character must be tied into the plot in such a way that their removal would have a significant effect. Meaning they are not there to simply provide colorful commentary, paint urban authenticity, or (perhaps most commonly) set up a punch-line. The character should “matter.”



*Kick-Ass 2, Universal*

Less than half (7) of the 17 major studio films GLAAD counted LGBT characters in managed to pass the Vito Russo Test this year, compared to 6 out of 14 inclusive films released in 2012. Clearly there is a lot of room for improvement in Hollywood film. With this annual report, GLAAD will continue to track the industry’s progress.

# ADDITIONAL RECOMMENDATIONS

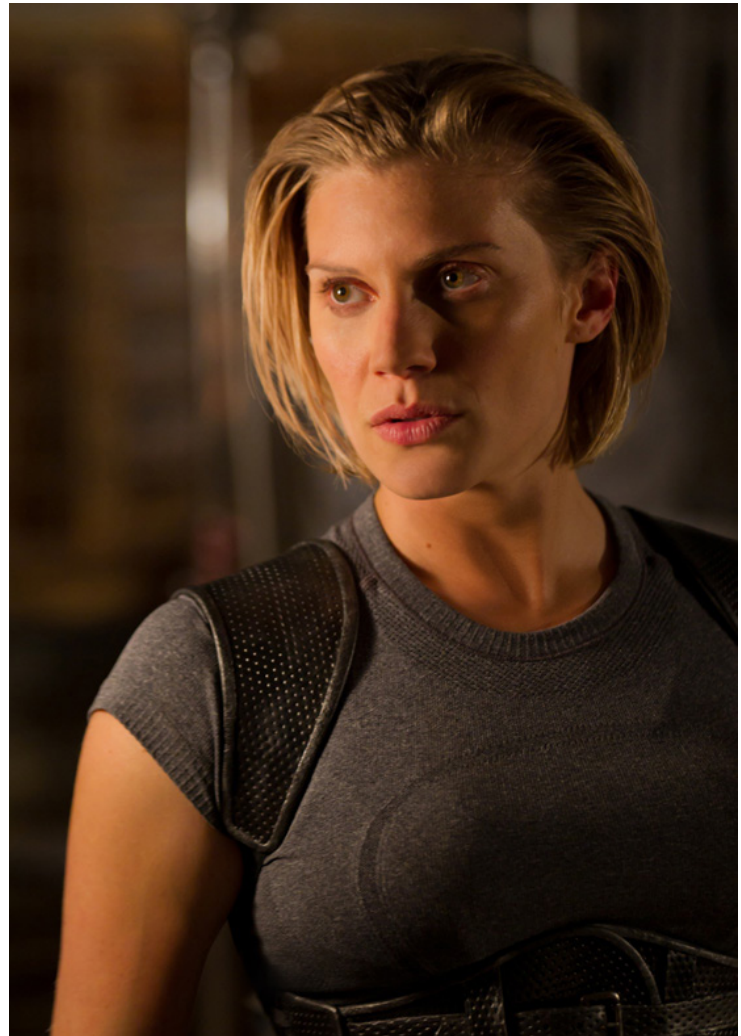


*The Mortal Instruments: City of Bones, Sony Columbia Pictures*

Seeing more films pass the Vito Russo Test would be a great start, but as several of the films GLAAD tracked in 2013 prove, passing that test in no way guarantees a film won't also be problematic or offensive in its portrayal of LGBT people. Here are some additional recommendations GLAAD has for Hollywood film to both improve depictions of LGBT people and stop repeating the same defamatory mistakes.

- Genre films like comic-book adaptations and action franchises are the areas where Hollywood film studios seem to commit the majority of their capital and promotional resources nowadays, but LGBT characters are still rarely seen in them. Especially given their global popularity, these films must become more diverse and inclusive.

- None of the LGBT characters that GLAAD counted in 2013 releases are considered “lead” characters, and there were only a few that had substantial supporting roles. In fact, many of these appearances were no more than a few seconds long, or just enough time to get to a punchline. As is still often said of Hollywood’s treatment of other marginalized groups, there need to be more substantial LGBT roles in film.
- Diversity in LGBT images continues to be an issue in nearly all forms of media, and film is no different. Not only should there be a greater number of substantial LGBT roles, those characters should be more gender-balanced, racially diverse, and from many backgrounds.
- There were no transgender characters in the 2012 releases GLAAD tracked, but the two found in the 2013 releases were hardly an improvement. One was a trans woman very briefly depicted in a jail cell, while the other was an outright defamatory depiction included purely to give the audience something to laugh at. Media representation of transgender people has long remained decades behind that of gay and lesbian people, and images like these continue to marginalize the community. However, recent media attention around trans issues and people like actress Laverne Cox demonstrates that times are changing, and Hollywood should as well.
- Anti-gay slurs are less common in film now than they were 20 years ago, but they are by no means extinct, and some are still used by characters the audience is meant



*Riddick, Universal*

to be rooting for. Perhaps even more prevalent are anti-transgender slurs, which in 2013 were used by main characters in films like *Anchor Man 2* and *Identity Thief* for no reason other than to make a joke. With few exceptions, these words should be left on the cutting room floor.

# 20TH CENTURY FOX

<p>2013 RATING</p> <p><b>ADEQUATE</b></p>
<p><b>FAILING</b></p> <p>2012 rating</p>
<p><b>14</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>1</b></p> <p>Total number of LGBT- inclusive films</p>
<p><b>7%</b></p> <p>Percent of LGBT- inclusive films of studio total releases</p>
<p><b>\$980M</b></p> <p>Gross box office revenue</p>

In 1935, the Fox Film Corporation (founded by producer William Fox in 1915) merged with Twentieth Century Pictures (founded in 1933) to form 20th Century Fox. It was in the mid-1980s that Rupert Murdoch bought out the studio, making it a subsidiary of News Corporation, and now 21st Century Fox. Among Fox’s most famous films are early blockbuster franchises like *Star Wars*, *Alien*, and *Die Hard*.

Aside from Walt Disney Studios, 20th Century Fox has one of the slightest track records when it comes to inclusive films, but it includes a few standouts in its repertoire. *Myra Breckinridge* (1970) and *The Rocky Horror Picture Show* (1975) contain some of the earliest significant transgender characters, though both depictions are arguably more sensationalized than truthful. In 1982 the studio released the drama *Making Love*, which was one of the first (and only) realistically depicted gay love stories ever made by a major studio. Other inclusive films they’ve released over the years include *Silkwood* (1983), *The Object of My Affection* (1998), and *The Family Stone* (2005).

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In 2013, 20th Century Fox released 14 films of which 1 included appearances by LGBT people, amounting to 7%. **This film passed the Vito Russo Test.**

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## BROKEN CITY

The political corruption drama *Broken City* gets off to a shaky start, with the film’s private eye protagonist expressing discomfort at his girlfriend’s “metrosexual”

friends, his receptionist angrily calling someone a “cross-dresser,” and the (evil) mayor and his accomplice throwing the word “f\*g” around during a squash game, all in the first 30 minutes. Taggart (the private eye) is assigned to follow

the mayor's wife, who is suspected of infidelity. Shortly after she's shown giving a speech celebrating the passage of state marriage equality at a Human Rights Campaign event, Taggart sees her with Paul, the campaign manager of her husband's political rival. Following Paul's murder, however, both Taggart and the audience learn that Paul was not having an affair with the mayor's wife as suspected, but with the male mayoral candidate he was helping to get elected. The reveal is quite subtle, but also crucial to the film's plot. The unfortunately martyred Paul is also perhaps the closest thing the film has to a moral center.

### THE COUNSELOR

Some outlets have described Malkina, Cameron Diaz's character in *The Counselor*, as bisexual, though the film does little more than tease this as a possibility. Malkina is the girlfriend of a drug kingpin, and in one scene caresses another female character while they lay by a pool, but it appears to be an attempt to make the other woman uncomfortable. Upon review, there ultimately wasn't enough content in the film to identify this character as bisexual, which is probably for the better. Since she's a duplicitous, murderous sociopath, Malkina certainly wouldn't do anything to improve on defamatory stereotypes of bisexual people that have long permeated popular culture.

### LOOKING FORWARD

Last year, Fox had no LGBT characters whatsoever in its releases, so the two characters that appear in *Broken City* are an improvement. Compared to many other studio releases, these characters are also well conceived and woven into the film's plot, though we do wish their being gay wasn't treated with such "blink and you'll miss it" subtlety. Still, this definitely counts as progress, and we hope Fox keeps moving in the right direction.



### SUBSIDIARY: FOX SEARCHLIGHT

Fox Searchlight Pictures, created in 1994, is a subsidiary of 20th Century Fox that specializes in the release and distribution of independent and foreign films in the United States as well as horror films and dramedies. Fox Searchlight Pictures is responsible for the release of several LGBT-inclusive and Academy Award-winning and nominated films, including *Boys Don't Cry* (1999), about the murder of transgender man Brandon Teena, and *Kinsey* (2004), a biopic of the famed sex researcher. Last year they released the romantic comedy *Baggage Claim* about a flight attendant looking for the man of her dreams with the help of her gay friend and fellow flight attendant Sam.

# LIONSGATE

<p>2013 RATING</p> <p><b>ADEQUATE</b></p>
<p><b>N/A</b></p> <p>2012 rating</p>
<p><b>21</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>3</b></p> <p>Total number of LGBT-inclusive films</p>
<p><b>14%</b></p> <p>Percent of LGBT-inclusive films of studio total releases</p>
<p><b>\$1.04B</b></p> <p>Gross box office revenue</p>

The youngest of the film studios that GLAAD tracked this year, Lionsgate was originally formed in Vancouver in 1997, but has produced some of Hollywood’s biggest blockbusters in recent years. Since its inception, the company has grown greatly through acquisitions of other companies, including Summit Entertainment in 2012 which produced the highly profitable *Twilight* film franchise. This spring, Lionsgate announced the two would formally merge.

The very first film Lionsgate ever released was *The Pillow Book* (1997), in which Ewan McGregor costarred as a bisexual man, and the company has had quite a few other notable LGBT-inclusive films since then. These include *Gods and Monsters* (1998), *But I’m a Cheerleader* (2000), *Urbania* (2000), *Lost and Delirious* (2001), *All Over the Guy* (2001), *Happy Endings* (2005), *Precious* (2009), *Albert Nobbs* (2001), and *The Perks of Being a Wallflower* (2012) through Summit Entertainment.

In 2013, Lionsgate released its big budget adaptation of *Ender’s Game*, the popular science fiction novel series from right-wing activist and one time-National Organization for Marriage (NOM) board member Orson Scott Card. Though the film contained no anti-LGBT content, the studio’s professional association with Card was enough to incite public criticism. Lionsgate released a statement saying they did not agree with Card’s views and were “longtime supporters of the LGBT community,” and the film made little at the box office.

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In 2013, Lionsgate Entertainment released 21 films of which 3 included appearances by LGBT people, amounting to 14%. **Two of these films passed the Vito Russo Test.**

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## TYLER PERRY PRESENTS PEEPLES

Given Tyler Perry’s problematic handling of LGBT content in some of his other films, it’s important to note his involvement in *Peeples*, even if he’s only listed as a producer in this case. *Peeples* follows an affluent African American family celebrating a reunion in the Hamptons, where the daughter’s less well-heeled boyfriend decides to crash and propose. One of the family members is another daughter named Gloria, who is there with her secret girlfriend Meg and struggling with the decision to come out to her family. Though Meg and Gloria’s storyline briefly plays into straight-male fantasies about three-ways with lesbian couples, they have a significant presence throughout the film and are accepted without question by the other characters. This film signifies positive progress, especially for films heavily marketed to African American audiences.



## THE BIG WEDDING

Ensemble comedy *The Big Wedding* is about family secrets spilling out before a couple’s big day, and features Christine Ebersole in a minor role as Muffin, the racist mother of the bride. During the climactic family argument she reveals that her husband “doesn’t harp on [her] fetishes.” She then indicates this means her attraction to other women, and proceeds to make a pass at the main character played by Diane Keaton, referring to her as “delicious.” Not only is the moment played for laughs but her attraction to other women is referred to as a “fetish,” and Ebersole’s character more or less disappears soon afterwards. This does count as inclusion of a bisexual character, but she is certainly one who could have been better handled.

## INSTRUCTIONS NOT INCLUDED

One of the first Spanish-language films to receive a major crossover marketing push from a big Hollywood studio, *Instructions Not Included* also went on to become the most successful Spanish-language film in U.S. box office history. Its success proved that not only is the American Latino community a potentially lucrative market, but they also aren't the only audiences willing to go see a mass-appeal film in Spanish. It's even more notable then that the film included a lesbian couple with a significant role in the film. Director Eugenio Derbez also stars in *Instructions* as a playboy whose life is turned upside down when an ex drops off a baby he didn't know he had. After years of heart-warming father/daughter bonding, the mother returns and reveals that not only does she have a female partner, but she also wants custody of her daughter back. The lesbian couple become the story's de facto antagonists for the film's latter third during the legal battle, though they are also presented in a largely humane light. Eventually the audience also sees the mother reconcile with both father and daughter, just before the film's tragic conclusion, so their final impression of her isn't a negative one.

Unfortunately the film also includes an earlier scene in which a line of women are auditioning for a role, and when one of the women is asked her name she replies "George" in a deep masculine voice. To complete the punchline, the two male characters running the audition



look at each other with mild shock and simply say "next" in unison, leading the woman to make a comically annoyed face. This impression seems to be what the film considers a transgender woman, and she exists solely to be laughed at. Trans representation may be rare, but this is one "character" that should have been left on the cutting room floor.



### **TYLER PERRY'S TEMPTATION: CONFESSIONS OF A MARRIAGE COUNSELOR**

This cautionary tale depicting the dangers of women cheating on their spouses was decried as misogynist by many critics, not to mention additionally offensive for its depiction of HIV as a disease one gets for “sinning.” In the film, a happily married woman is seduced into an affair by a wealthy man, and in one scene her hapless husband runs through a debauched party to find her. The camera briefly shows a male couple dancing together among the other partygoers, all of whom are meant to represent the sinful, depraved lifestyle his wife has been led into. Given that we don't even see the men's faces and they are on screen for barely seconds, GLAAD did not count this brief image as inclusion, though it stands out as one more offensive element in a film rife with them.

### **LOOKING FORWARD**

One of the qualities that has helped define Lionsgate's success has been the studio's savvy in identifying markets and franchise opportunities that more established Hollywood studios have overlooked or discounted. It's good to see that some of their films marketed to minority audiences also contain significant LGBT characters, though the handling of the content still feels rough around the edges and sometimes falls into old stereotypes. Polls have repeatedly disproven the notion that U.S. minority communities are inherently more anti-gay than Caucasians. In fact, support for LGBT equality may actually be increasing at greater rates in those communities, and this should be reflected in films marketed to them. Lionsgate could produce some groundbreaking films in this regard, with more careful handling of their LGBT content.

#### **SUBSIDIARY: ROADSIDE ATTRACTIONS**

One of the subsidiaries of Lionsgate, Roadside Attractions, released the action drama *Redemption* about a homeless ex-special forces soldier who attempts to avenge the death of a young woman. The character at one point stumbles upon the vacant apartment of a gay photographer, and poses as the man's boyfriend when he gets caught by the neighbors.

# PARAMOUNT PICTURES

<p>2013 RATING</p> <p><b>FAILING</b></p>
<p><b>ADEQUATE</b></p> <p>2012 rating</p>
<p><b>9</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>2</b></p> <p>Total number of LGBT- inclusive films</p>
<p><b>22%</b></p> <p>Percent of LGBT-inclu- sive films of studio total releases</p>
<p><b>\$899M</b></p> <p>Gross box office revenue</p>

Established in the earliest days of the American film industry, Paramount Pictures traces its lineage all the way back to 1912 and the founding of the Famous Players Film Company, which was one of three companies that would merge in 1916 and eventually become Paramount. In recent years, many of its most recognizable releases have been big-budget, mass appeal franchises including *Star Trek*, *Transformers*, and *Mission Impossible*.

If one only looks at Paramount Pictures' most recent crop of films, it may appear that the studio is not particularly fond of taking risks, but that hasn't always been the case. Starting in the mid-nineties, Paramount released a string of films that were either LGBT-themed or LGBT-inclusive, including *Home for the Holidays* (1995), *Clueless* (1995), *The Brady Bunch Movie* (1995), *Brain Candy* (1996), *Kiss Me Guido* (1997), *Election* (1999), *The Talented Mister Ripley* (1999), and *The Next Best Thing* (2000).

In 1997 the studio partnered with Scott Rudin Productions to release the mass-appeal gay-themed comedy *In and Out*, which garnered a great deal of publicity for a kiss between lead Kevin Kline and love interest Tom Selleck, and became a box office hit. In fact, *In and Out* along with fellow Paramount releases *Mister Ripley* and *The Hours* (2002) are three of the top 10 highest grossing gay or lesbian themed films in the United States.

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In 2013, Paramount Pictures released 9 films of which 2 included appearances by LGBT people, amounting to 22%. **Neither of these films passed the Vito Russo Test.**

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## PAIN & GAIN

Michael Bay directed this true crime story of a group of Florida body-

builders who, in a desire to get rich, concoct a hair-brained kidnapping scheme that eventually leads to murder. The film is Bay's attempt

at a wry satire of the American dream, though the director’s usual penchant for hyper-masculine indulgence (including women-as-sex-objects and brutal violence) is still very much on display, which significantly undercuts whatever contemplation *Pain & Gain* may be trying to inspire in the audience. It also gives a disturbing context to a scene in which Paul – one of the body-builders and a fervently Christian ex-con – is aggressively hit on by an old male priest, who he then proceeds to brutally beat. Ostensibly, the scene is meant to show that Paul has a violent side bubbling beneath his surface and the actual beating is only shown for a couple seconds, but it still feels like a moment meant more for shock value and the audience’s prurient enjoyment than anything related to character development. Ultimately, the filmmakers consciously chose to include a gay man whose sole purpose in the film is to act like a lecherous pervert for a few seconds (thereby also providing a “gay panic defense”) before being beaten up. This event is completely absent from the article the film is based on, meaning it’s just a mean-spirited scene that could have been removed without any bearing on the plot.



## THE WOLF OF WALL STREET

*The Wolf of Wall Street* actually has quite a lot in common with *Pain & Gain*, in that they’re both stylized accounts of real-world events in which men break the law and exploit others to achieve the wealth they aspire to, and they’re both from

## PARAMOUNT PICTURES

well-known directors. However, Martin Scorsese's films are expected to hit a much higher bar than most in terms of quality and thoughtfulness, so it's even more disappointing that *Wall Street's* treatment of its lone gay character is so depressingly similar to *Pain & Gain*. Partway through the film, the finance hustler Jordan Belfort (played by Leonardo DiCaprio) is convinced to hire a butler by his new fiancée. Immediately following his introduction, we see Belfort's fiancée walk in on the butler and a variety of other men engaged in an orgy. This is quickly followed by another scene in which the butler is beaten and intimidated by Belfort and his cohorts over some money that was presumably stolen by an orgy attendee, and is then hauled away by the cops. The scenes containing the gay butler are self-contained and add up to less than three minutes. Whatever minor narrative purpose this character serves is completely over-shadowed by the sense that it's also one more example of the main characters' outrageous behavior the audience is invited to take delight in watching.

## LOOKING FORWARD

There are a litany of similarities between the two 2013 Paramount releases discussed above, but one of the most jarring was the way they exploited the violent attacking of disposable gay male characters for what was at best unnecessary character development, and at worst, fleeting entertainment value. Contrasting these two R-rated releases, LGBT characters were completely absent from any of Paramount's

LEONARDO DiCAPRIO

A MARTIN SCORSESE PICTURE

# THE WOLF OF WALL STREET



big budget franchise films like *Star Trek* or *G.I. Joe*, but a complete lack of inclusive content would have been preferable to the regressive characters they did include. Moving forward, we hope Paramount will adhere to the following guidelines for all future LGBT characters: Don't simply include LGBT characters in films aimed at an adults-only audience. Don't exclusively define these characters by inappropriate or aggressive sexual behavior within moments of their appearing onscreen. And don't follow up that behavior with depictions of them being violently attacked before inviting the audience to forget they ever existed. Paramount can and must do better.

# SONY COLUMBIA PICTURES

<p>2013 RATING <b>GOOD</b></p>
<p><b>ADEQUATE</b> 2012 rating</p>
<p><b>15</b> Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>3</b> Total number of LGBT- inclusive films</p>
<p><b>20%</b> Percent of LGBT- inclusive films of studio total releases</p>
<p><b>\$1.03B</b> Gross box office revenue</p>

Starting out as the Cohn-Brandt-Cohn Film Sales in 1918, the studio adopted the name Columbia Pictures in 1924. Thanks to its association with Frank Capra in the 1920s, the studio gradually rose in prominence and over the subsequent decades became home to stars such as Cary Grant, Rosalind Russell, and Rita Hayworth. Following a brief period of ownership by Coca-Cola and the spinning off of Tri-Star Pictures (which it subsequently merged with), Columbia Pictures was acquired by Sony in 1989, and is now a subsidiary of Sony Pictures Entertainment.

By and large, Sony Columbia has never had the most impressive track record when it comes to LGBT inclusive films. The 1962 political thriller *Advise and Consent* did contain a subplot about a senate chairman who is blackmailed over a past affair with a man (and subsequently commits suicide), but it's hardly held up as a high point in the LGBT cinematic canon. Neither was 1992's *Basic Instinct* from Tri-Star Pictures, which was decried by LGBT groups for its defamatory portrayal of lesbian and bisexual women. On a more positive note, Tri-Star Pictures also released popular inclusive films like *Philadelphia* (1993), *Threesome* (1994), and *As Good as it Gets* (1997). In more recent years, parent company Sony Columbia has also released *Rent* (2005) and *The Girl With the Dragon Tattoo* (2011), but it has long remained rare to see a substantial LGBT character in one of their films.

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In 2013, Sony Columbia released 15 films of which 3 included appearances by LGBT people, amounting to 20%. **Two of these films passed the Vito Russo Test.**

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## GROWN UPS 2

The sequel to the successful 2010 comedy *Grown Ups* - about men

struggling with adulthood - includes a minor gay character. The film's female characters take a yoga class together, taught by an attractive

## SONY COLUMBIA PICTURES

male instructor named Dave who informs them he is gay after being hit on several times. This prompts the women to loudly boo and yell “What a waste!” among other things. Later in the film, another minor character played by comedian Nick Swardson appears to hit on the yoga instructor while drunk and dressed as Boy George at a costume party. This scene was unfortunately interpreted by many as his character’s “coming out,” though the character is mainly defined by a series of pulled faces and sight gags. The film also contains several gay panic jokes and recurring jokes about a female bodybuilder character secretly being a man and having a penis, who is also repeatedly mocked by other characters for her perceived masculinity. Much of the film’s humor is needlessly offensive.

### THE MORTAL INSTRUMENTS: CITY OF BONES

Adapted from the popular young adult fiction series, the film *The Mortal Instruments: City of Bones* is notable for perhaps being the most inclusive mainstream film release of 2013, and a high-budget genre film at that. Author Cassandra Clare recalled getting a lot of pushback about the film’s gay and bisexual characters while shopping the adaptation rights around Hollywood, but fan favorites Alec and Magnus made it to the big screen intact. Set in a world where supernatural demon hunters must secretly keep the forces of evil at bay, the story follows a teenage girl learning she’s a member of their kind. One of those she meets is a hunter named Alec who is concealing the fact that he’s gay from the other hunters. He catches the eye of a bisexual warlock named Magnus,



who agrees to help the hunters because of his attraction to Alec. Viewers can expect to see their relationship progress if a sequel moves ahead, as was previously announced. This was also the only film GLAAD tracked for the *SRI* that was nominated for a GLAAD Media Award.

### BATTLE OF THE YEAR

Despite the number of dance films that reliably grace cinema screens every year, LGBT characters in them are still relatively rare. It’s refreshing then that *Battle of the Year* includes one among its cast of juvenile delinquents turned b-boy dance crew. “Lil’ Adonis” is very upfront about being gay, and clashes with a homopho-

bic fellow crew member named “Sniper,” but the two eventually come to respect each other. Though Lil’ Adonis only has a handful of lines in the entire film, the film narrowly passes the Vito Russo Test thanks to his accidental instigation of a club brawl involving the entire crew.

## LOOKING FORWARD

The most obvious place where Sony Columbia could include future LGBT content is in the *Mortal Instruments* series, should a sequel actually move forward as previously announced, though even if it doesn’t, there is reason for optimism. In the past two years, Sony was one of the few studios to include LGBT characters in both genre films and male-dominated comedies (such as *Skyfall* and *21 Jump Street* in 2012), and the inclusive urban dance film *Battle of the Year* is further evidence that the studio is willing to put LGBT characters in films other studios might not. If they can avoid falling back to bad habits in their comedies and work on including more LGBT female characters, Sony could be on its way to a good track record.



## SUBSIDIARY: SONY PICTURES CLASSICS

Founded in 1992, Sony Picture Classics is the independent arm of Sony Pictures Entertainment, which produces and distributes independent films and documentaries. Among the many inclusive films Sony Picture Classics has released since its inception are *My Life in Pink* (1997) about a gender non-conforming child and *The Celluloid Closet* (1995), a documentary about LGBT representations in film based on the book with the same title written by Vito Russo. Last year, Sony Pictures Classics released two films with lead gay and bisexual characters. *Kill Your Darlings* tells the story of beat generation poets Allen Ginsberg, Jack Kerouac and William Burroughs and their involvement in the murder of David Kammerer. They also released the newest film from openly gay Spanish director Pedro Almadovar, *I’m so Excited!*, which is set on a plane facing technical malfunctions and includes several gay and bisexual pilots and flight attendants.

# UNIVERSAL PICTURES

<p>2013 RATING</p> <p><b>ADEQUATE</b></p>
<p><b>ADEQUATE</b></p> <p>2012 rating</p>
<p><b>15</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>3</b></p> <p>Total number of LGBT-inclusive films</p>
<p><b>20%</b></p> <p>Percent of LGBT-inclusive films of studio total releases</p>
<p><b>\$1.28B</b></p> <p>Gross box office revenue</p>

Of all the major film studios, Universal Pictures is the oldest, having been officially founded in 1912. In 2004, Universal Studios merged with NBC becoming NBC Universal, which was itself acquired by Comcast starting in 2009. Having long focused on mass appeal films, many of Universal’s most classic films came from collaborations with director Steven Spielberg, and include *Jaws*, *E.T.*, *Jurassic Park*, and *Schindler’s List*.

Because of that focus on mass appeal, perhaps it’s not surprising that it wasn’t until the 1990s that any LGBT content whatsoever began showing up in Universal films. Unfortunately the 1991 adaptation of *Fried Green Tomatoes* removed nearly all traces of the novel’s lesbian content, but the 1994 comedic drama *Reality Bites* did feature a prominent gay character. Universal’s other inclusive films have also been a mixture of highs and lows, and include *To Wong Foo, Thanks for Everything! Julie Newmar* (1995), *Mulholland Drive* (2001), *I Now Pronounce you Chuck and Larry* (2007), *Bruno* (2009), and *Scott Pilgrim vs. The World* (2010).

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In 2013, Universal Pictures released 15 films of which 3 included appearances by LGBT people, amounting to 20%. **One of these films passed the Vito Russo Test.**

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## KICK-ASS 2

The first *Kick-Ass*, about a high school student turned “real world” superhero, contained a plot point about the main character being mistaken for gay and bullied because of it, but no actual LGBT characters. However, last year’s

sequel actually did. Among the many everyday superheroes inspired by *Kickass’* antics is Insect Man, who introduces himself by saying a lifetime of being bullied for being gay made him want to stand up for the defenseless, adding that he doesn’t wear a mask because it’s too much like being back in the





closet. Aside from the team leader joking, “As long as your heart is in the right place, we don’t care what you put in your mouth,” Insect Man is as fairly depicted as any other minor hero character in the film. Though he doesn’t have any real bearing on the film’s plot and vanishes during the climactic battle, he still has a few moments to shine during two group fight scenes.

## RIDDICK

The third film starring the titular sci-fi anti-hero played by Vin Diesel finds Riddick marooned on an alien world where he is hunted by both strange creatures and two bands of mercenaries. One of those mercenaries is Dahl, a gruff sniper played by Katee Sackhoff, who after being called a “whore” by the rival band’s leader, knocks him to the floor and says, “I don’t f-ck guys. Occasionally I f-ck ‘em up if they need it.” Later on, Dahl is disparagingly called a “lesbo” by the same man. Unfortunately, what could have been one of the better LGBT characters in a Hollywood action film recently is subverted by the film and protagonist’s treatment of her. It’s sadly not that surprising that the only significant female character is also the only one to get a nude shower scene, and is the subject of a failed rape attempt. But the film also implies that Dahl becomes attracted to Riddick, who at one point promises that he’s going to “go balls deep into” her “but only after you ask me to, sweet-like.” Sure enough, when she returns to rescue him at the film’s climax, she coos “Lemme ask ya something. Sweet-like,” and when finally leaving, Riddick says “Tell Dahl to keep it warm for me.” The implication is quite clear that the hyper-masculine Riddick was too much for even a professed lesbian to resist, thereby validating one of the most egregious and stereotypical “straight-guy” fantasies, and treating her character with profound misogyny in the process. Dahl’s dialogue is enough for the audience to recognize her as an out lesbian character for the duration of the film, but this is sadly another instance where we wish they hadn’t.



### ABOUT TIME

A man learns he has inherited time-travel abilities from his father in this romantic comedy that sees him skipping backwards along the time stream to get a second chance in awkward or bad situations. One of those situations is a conversation with his ex-girlfriend and her companion who he first mistakes as a couple, only to learn afterwards that her companion is in fact a lesbian. There is nothing problematic about the way the character is depicted, though she does simply exist to provide humorous miscommunication for the protagonist to try and rectify. She isn't a character in her own right.

### LOOKING FORWARD

Of the three inclusive films Universal released this year, *Riddick* actually featured the most significant LGBT character Universal has featured in the last two years. The fact then that the film's treatment of her also marks a low point is all the more disappointing. *Riddick* is a film that is transparently designed to appeal to a straight male audience, but Universal (and frankly all the studios) must recognize that going after one audience doesn't have to mean denigrating and alienating others. As we've said before, we must see more LGBT characters in genre films, and there's no reason those depictions should be compromised to make them "fit." *Kick-Ass 2* is actually a good example of that, despite that character's very minor role.

### SUBSIDIARY: FOCUS FEATURES

Focus Features was established in 2002 when USA Films, Universal Focus and Good Machine combined into one company. Focus Features produces and distributes its own features as well as distributing foreign films, and has established an impressive track record of critically acclaimed and popular LGBT-inclusive films, including *The Kids are All Right* (2010), *Pariah* (2011), and *Milk* (2008). Its most successful LGBT-inclusive release to date is the 2006 Academy Award-winning drama *Brokeback Mountain*, about the romantic relationship between two men in Wyoming in the 1960s. In 2013, it released another prominent Oscar nominated LGBT-inclusive film, *Dallas Buyers Club*, which tells the story of a homophobic cowboy who contracts AIDS and begins importing and selling unapproved medication to the LGBT community. In his venture, he meets Rayon, a trans woman also afflicted by the disease who he eventually grows close to. Another subsidiary of Universal Pictures, Focus World, released the inclusive documentary *We Steal Secrets: The Story of Wikileaks*, which included footage of imprisoned transgender soldier Chelsea Manning.

# WALT DISNEY STUDIOS

<p>2013 RATING</p> <p><b>ADEQUATE</b></p>
<p><b>FAILING</b></p> <p>2012 rating</p>
<p><b>10</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>2</b></p> <p>Total number of LGBT-inclusive films</p>
<p><b>20%</b></p> <p>Percent of LGBT-inclusive films of studio total releases</p>
<p><b>\$1.63B</b></p> <p>Gross box office revenue</p>

Of the major U.S. film studios, Walt Disney Studios is probably the most easily recognizable, with a well-defined brand identity that it has exported on an international scale. Certainly most Americans could name several Disney titles if asked, with many of them being films that have left a lasting impression since childhood. In fact, since the first Disney feature film in 1937 (*Snow White*), entertainment for children and families has been a primary focus for the company that continues to this day.

Many of Disney’s most famous distribution imprints are best known for their animated features, including Walt Disney Animation Studios, Pixar Animation Studios, and the Japan-based Studio Ghibli, for which Disney holds U.S. and international distribution rights. On the live action side, the imprints include Walt Disney Pictures, DisneyNature, Lucasfilm (best known for the *Star Wars* saga), and Touchstone Pictures. They also recently acquired Marvel Studios, with whom they released the summer blockbuster *The Avengers* in 2012. Walt Disney Studios has the weakest historical record when it comes to LGBT-inclusive films of the studios tracked in this report, with the animated divisions having no content to speak of. Touchstone Pictures however, has released a small handful of films with LGBT characters over the years, including the British comedic drama *Kinky Boots* (2006), Tim Burton’s biopic of cross-dressing director *Ed Wood* (1994), and romantic comedies *Sweet Home Alabama* (2002) and *Under the Tuscan Sun* (2003). Perhaps most impressively, in 1985 Lucasfilm produced the film *Mishima: A Life in Four Chapters*, which wove together passages from gay Japanese writer Yukio Mishima’s autobiography with parts of his fictional novels, including his secret love for a peer at school. The film was never officially released in Japan following conservative protests over its portrayal of Mishima as a gay man. It was distributed in the U.S. by Warner Brothers.

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In 2013, Walt Disney Studios released 10 films of which 2 included appearances by LGBT people, amounting to 20%. **Neither of these films passed the Vito Russo Test.**

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### IRON MAN 3

Just like in 2012's *The Avengers*, out MSNBC anchor Thomas Roberts once again shows up as himself to deliver some super-hero related news. This time around his appearance amounts to about two seconds, compared to around eight in *The Avengers*. The fact that he's an openly gay public figure apparently playing himself means this cameo once again technically meets GLAAD's criteria for an onscreen LGBT impression, though we did not count a less than one second shot of *Fashion Police's* George Kotsiopoulos in which he was barely recognizable and had no dialogue. We continually hope that future Marvel films will include more substantial characters.

### DELIVERY MAN

There was at least one other Disney release last year that included a more substantial gay character. The Touchstone/Dreamworks comedy *Delivery Man* is about a former sperm donor who learns that a clinic mistake led to his fathering over five hundred kids, some of whom he begins to anonymously follow and help. Statistically, some of those kids

would turn out to be LGBT, and the film does indeed feature at least one gay son. During a montage of Starbuck (the donor) following the kids, he watches the son appear to greet several possible boyfriends over the course of a day, which seems to inspire good-natured parental concern. Though the character arguably isn't significant enough to pass the Vito Russo Test, his appearance is well-handled, and even features several same-sex kisses. The fact that these aren't present to elicit a laugh but to further character development is a nice change of pace from most Hollywood comedies.



## LOOKING FORWARD

As we said last year, LGBT people in “family” oriented films is not the far off notion it once was, thanks to films like the Oscar-nominated *ParaNorman*. We are already a part of America’s families and communities, and films must begin to reflect that fact. With the Disney Channel having now featured its first same-sex family on the kids’ sitcom *Good Luck Charlie*, that day may not be far off.

There have been no reports that the upcoming film *Guardians of the Galaxy* will feature appearances by the source material’s lesbian characters Moondragon and Phyla-Vell, so we’ll likely have to wait a while longer for LGBT characters in one of Marvel Comics’ highly successful film adaptations. Fans continue to hold out hope for a green light on the film version of *The Runaways*, which prominently features a super-powered lesbian teenager, but currently remains on the shelf.

# WARNER BROTHERS

<p>2013 RATING</p> <p><b>FAILING</b></p>
<p><b>ADEQUATE</b></p> <p>2012 rating</p>
<p><b>18</b></p> <p>Films released theatrically in 2013 under studio &amp; official imprints</p>
<p><b>3</b></p> <p>Total number of LGBT- inclusive films</p>
<p><b>17%</b></p> <p>Percent of LGBT-inclu- sive films of studio total releases</p>
<p><b>\$1.74B</b></p> <p>Gross box office revenue</p>

Originally started in the early 1900s by four Polish immigrant brothers as a simple movie theater business, following several decades of growth, Warner Brothers Pictures was formally incorporated in 1923 as a fully-fledged film studio. Since then, Warner Brothers has remained at the forefront of the film business and a pioneer in technologies like synced sound and color film. Over the years, Warner Brothers produced such film classics as *Casablanca*, *A Clockwork Orange*, *Goodfellas*, and *Blade Runner*.

One of Warner Brothers' most iconic films also contains one of the earliest and most celebrated gay-coded characters in mainstream American cinema; Sal Mineo's tragic Plato in 1955's *Rebel Without a Cause*. Other notable inclusive films released by Warner Brothers over the years include *Dog Day Afternoon* (1975), *The Color Purple* (1985), *Interview with the Vampire* (1994), and *Midnight in the Garden of Good and Evil* (1997). Notably, nearly every one of those films was based on source material that included LGBT characters to begin with. More recently, Warner Brothers has also released inclusive films like *Alexander* (2004), *Kiss Kiss Bang Bang* (2005), *V For Vendetta* (2005), and *J. Edgar* (2011).

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In 2013, Warner Brothers released 18 films of which 3 included appearances by LGBT people, amounting to 17%. **Only one of these films passed the Vito Russo Test.**

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## WE'RE THE MILLERS

Four people pose as a family to smuggle a drug-filled RV out of Mexico, but before getting very far they're stopped by a male Mexican

police officer who offers to let them go if one of the male characters performs a sex act on him. The cop is quite explicit about preferring the company of men, though he predominantly exists for the film to

set up gay-panic jokes while perpetuating negative stereotypes about both gay men and Mexican law enforcement. Later in the film, the characters pretending to be a married couple are hit on by another straight couple interested in swinging and who both initiate same-sex flirtation, though it's never clear if their attraction goes beyond mere curiosity. It's also another excuse for the film to indulge in further gay-panic humor.



### THE HANGOVER PART III

The third film in the popular *Hangover* franchise once again features the character of Leslie Chow, an insane, rude criminal who has appeared in every film so far. A walking joke, the films have all depicted Chow as gay (or at least very attracted to other men) simply to create even more moments meant to make the audience laugh or squirm. The homophobic humor

## WARNER BROTHERS

in the first film was widely criticized, while the second also contained a transgender character meant to gross out the audience. Part three improves over the first two, but Chow remains a problematic character who at one point says to one of the protagonists, “Want Chow to blow your d\*\*\*?....I could be a good wife to you!” With LGBT characters so incredibly rare in films of the *Hangover* series’ reach and popularity, it’s disheartening that this offensively constructed character also stands out as one of the most significant among the 2013 releases.

### GRUDGE MATCH

Two former boxing rivals come out of retirement to stage a fight in *Grudge Match*, which features former boxing movie stars Sylvester Stallone and Robert DeNiro. The two find themselves in a men’s jail cell after a public brawl, which also includes a transgender woman dressed like a sex worker who gets one line. Thankfully she isn’t on the receiving end of any verbal (or physical) abuse, but otherwise she is simply there to provide “urban color.” Another early scene features a butch female heckler referred to as “sir” at a comedy club who is probably meant to read as a lesbian, though she certainly doesn’t stick around long enough to confirm this. The film also contains several gay-baiting jokes in the guise of “tough guy” banter that feels as outdated as the over-the-hill boxers saying them.



### LOOKING FORWARD

Though GLAAD counted three LGBT characters in Warner Brothers’ 2013 releases, each one was a negative representation to some degree. These characters are disappointing throwbacks to a time when members of our community only appeared in Hollywood films to make an audience uncomfortable or set up a joke. Particularly in their comedies aimed at young male audiences, Warner Brothers has a lot of growing up to do.



# ADDITIONAL FILM DISTRIBUTORS

## WOLFE RELEASING

Established in 1985, Wolfe Releasing is the oldest distributor in North America to solely focus on LGBT-inclusive cinema. The company focuses on the distribution of independent films that tell the stories of the LGBT community. Although the company has an impressive roster of films, a few are particularly noteworthy. The 2004 drama *Brother to Brother* is about an interracial gay couple that meets an older gay man in Harlem, who tells them about gay life during the Harlem Renaissance. The French drama *Tomboy* (2001) follows a gender non-conforming child who decides to live as a boy after moving to a new neighborhood, and *Undertow* (2009) is a Peruvian film about a fisherman who has an affair with a male painter. Last year, Wolfe released *Reaching for the Moon*, a biographical film about the relationship between Brazilian architect Lota de Macedo Soares and Pulitzer Prize-winning poet Elizabeth Bishop. Wolfe also released *Five Dances*, a film about a Midwestern ballet dancer moving to New York City. Additional films include *Petunia*, *White Frog*, and *Joshua Tree, 1951: A Portrait of James Dean*.

## STRAND RELEASING

When Strand Releasing was founded in 1989, its primary focus was the distribution of LGBT-inclusive films. In recent years the independent distributor has branched out, releasing non-LGBT films as well, while maintaining a focus on foreign films. Some of the highlights among the many

inclusive films released by Strand are *The Living End* (1992) about a gay movie critic and a drifter who go on a dangerous road trip; *Stonewall* (1995), a fictionalization of the Stonewall riots; and *Yossi and Jagger* (2002) about two Israeli army officers who have to hide their love for each other. In 2013, the company released a sequel to *Yossi and Jagger* simply called *Yossi*, in which the titular character finds his sense of life and love rekindled when he meets a young soldier.

## BREAKING GLASS PICTURES

Breaking Glass Pictures was founded in 2009 as a distributor of global independent films. The company has released several significant LGBT films and documentaries to DVD and On Demand in the past, and last year upped its distribution of LGBT-inclusive films to theaters. Among those are *I Do*, a drama about the immigration struggles faced by same-sex binational couples; *Out in the Dark*, a film about the relationship between an Israeli and a Palestinian gay man; and *Geography Club*, a teenage comedy about a high school gay-straight alliance. Breaking Glass Pictures' other releases featuring LGBT storylines in 2013 include *Laurence Anyways* and *Bob's New Suit*.

## THE WEINSTEIN COMPANY

Founded in 2005 by brothers Bob and Harvey Weinstein, The Weinstein Company produces and distributes films, and creates content for television. One of their most significant inclusive films to date is *Transamerica* (2005, released in

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## ADDITIONAL DISTRIBUTORS

conjunction with IFC Films), in which a transgender woman discovers she has a long-lost son. Other significant films include the 2008 Woody Allen film *Vicky Cristina Barcelona* about a relationship between two women and a man. Also released by The Weinstein Company was *A Single Man* (2009) about a gay professor who loses his life partner. The Weinstein Company's most visible LGBT-inclusive release this past year was the Academy Award-nominated *Philomena*, which follows an Irish woman's search for her long-lost son, whom she learns was a closeted gay man who passed away after contracting AIDS. In September 2013, the company launched RADiUS-TWC, an arm of The Weinstein Company focused on releasing films through a multitude of platforms. Under this umbrella, the company released the lesbian drama *Concussion*, about a bored suburban housewife who becomes an escort. Both of the aforementioned films also won GLAAD Media Awards.

## IFC FILMS AND SUNDANCE SELECTS

Under the AMC Networks umbrella, IFC Films distributes independent films and documentaries, while its IFC Midnights arm releases films in the horror and thriller genre. Another AMC Networks property, Sundance Selects, focuses on the distribution of independent films, documentaries and foreign films. One of their most successful and critically acclaimed films was the 2011 drama *Weekend*, about two men who begin a relationship shortly before one of them has to leave the country. In 2013, the company released the controversial but critically acclaimed French lesbian coming-of-age drama *Blue is the Warmest Color*. Other inclusive theater releases in 2013 include *Breaking the Girls*, *Una Noche*, *The Canyons*, *Contracted*, *Dealin' with Idiots* and *The Jeffrey Dahmer Files*.

# GLAAD'S ENTERTAINMENT MEDIA TEAM

GLAAD's Entertainment Media Team not only works with entertainment-related media platforms to encourage fair, accurate and inclusive representation of LGBT people, but also to combat problematic content and instances of defamation in these industries. This process may involve reading scripts, viewing rough cuts, pitching story ideas, consulting with writers and producers, working with talent to better inform them about portraying LGBT characters and arranging entertainment-related events and panels. GLAAD also promotes LGBT-inclusive projects through GLAAD's blog, social media and the daily LGBT TV listings, "What to Watch on TV."

## MATT KANE

Director of Entertainment Media  
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Matt Kane is a GLAAD liaison to the entertainment industry, advocating for the inclusion of diverse LGBT stories in films, scripted television and reality programming and collaborating with film festivals to launch new LGBT voices. He helps shape GLAAD's response to acts of anti-LGBT defamation in entertainment media, is the principal writer of the *Studio Responsibility Index*, *Network Responsibility Index*, and oversees the publication of *Where We Are on TV*. Prior to joining GLAAD, he worked for several television shows and film festivals and worked for GLAAD as a freelance programmer for the Queer Lounge at Sundance. He holds an M.F.A. in film studies from Boston University.

## MAX GOUTTEBROZE

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Max Gouttebroze serves as an active member of the GLAAD Programs Team by identifying and monitoring LGBT representations, trends and developments in television and film. He is the lead writer of GLAAD's *Where We Are on TV* report and conducts long-term research and data collection for the annually released *Studio Responsibility Index* and *Network Responsibility Index*. Max also serves on the GLAAD Media Awards Communications Team and is a frequent contributor to GLAAD's blog. A graduate of the College of Charleston's Communication Program, Max joined GLAAD in September 2010 as the Communications Intern. In December of that year, he became a part of GLAAD's Digital Initiatives Team and moved into his current role in June 2011.

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## GLAAD'S ENTERTAINMENT MEDIA TEAM

### MEGAN TOWNSEND

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Megan Townsend serves on GLAAD's Entertainment team where she monitors LGBT-inclusive content on television and film and is a frequent contributor to GLAAD's blog. She is the principal author of "What to Watch on TV," GLAAD's daily guide to LGBT-inclusive television programming, and a contributing researcher for GLAAD's *Studio Responsibility Index*, *Network Responsibility Index* and *Where We Are on TV*. A graduate of Central Michigan University, Megan joined GLAAD in January 2012.

### ENTERTAINMENT MEDIA INTERNS

GLAAD's Entertainment Media Interns assist the researching and monitoring of LGBT-inclusive content on television and in film. They conduct research for the *Studio Responsibility Index*, *Network Responsibility Index* and contribute to GLAAD's blog.

#### **Renee Fabian**

University of Southern California, class of 2014

#### **LJ Beckenstein**

Hampshire College, class of 2015

#### **Drew Schilson**

The Evergreen State College, class of 2014

#### **Megan Walsh**

Michigan Technological University, class of 2015

#### **Omar Rosales**

California State University at Northridge, class of 2015