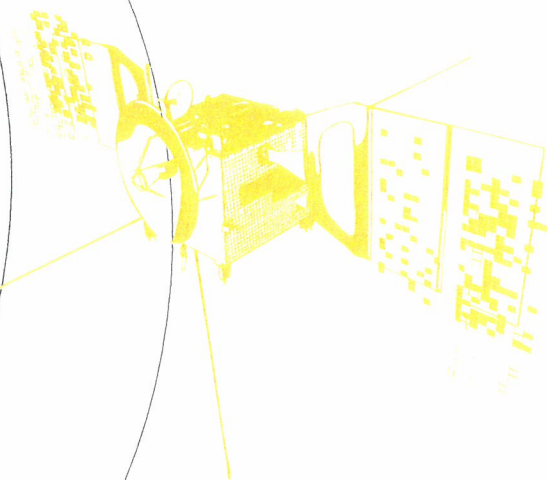


glaad



*gay & lesbian alliance
against defamation*



NETWORK RESPONSIBILITY INDEX

PRIMETIME PROGRAMMING
2006-2007



A SPECIAL REPORT FROM THE GAY & LESBIAN ALLIANCE AGAINST DEFAMATION

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THIS REPORT PREPARED BY THE
GAY & LESBIAN ALLIANCE AGAINST DEFAMATION



WITH ADDITIONAL SUPPORT FROM TVTRACKER.COM



Dear Readers,

Millions of television viewers are lesbian, gay, bisexual or transgender. That's a simple fact that can't be ignored. Millions more know someone or have a family member who is LGBT. What does it say to all of these millions of viewers when LGBT people are largely absent from television? What kind of message does it send when such a large segment of the population is missing from the storytelling and unscripted programming that comes into our homes every day?

This is GLAAD's inaugural Network Responsibility Index, and the findings provide a clear picture of the broadcast networks and how they are — or, in the vast majority of cases, are not — serving their viewers. Because the broadcast networks continue to make up the bulk of television viewing in this country, our initial report looks at our representation on ABC, CBS, The CW, FOX and NBC.

Each day, GLAAD monitors the programming on network and cable television, both entertainment and news, and with this report we acknowledge those who are succeeding in telling multi-dimensional stories about LGBT lives, while highlighting those networks that should be doing a better job. To create this snapshot, we examined 365 days of television programming, June 1, 2006 – May 31, 2007, which encompassed the 2006-07 broadcast network season. Future reports will measure the inclusivity of cable networks as well.

While gains have been made since Ellen DeGeneres came out on television 10 years ago, we continue to be incredibly underrepresented on the networks. The announced 2007 fall schedule does nothing to allay these concerns. The bright spot, however, is that the *quality* of LGBT images seems to be improving.

When we ask why there are so few gay characters on the networks, the response is interesting. One network exec told us producers were not pitching them material with gay characters. Another exec said they would not be opposed to LGBT characters being added to shows from powerhouse producers like Jerry Bruckheimer or Dick Wolf.

LGBT people are harassed, fired from their jobs, kicked out of schools and their homes, beaten and killed because of their gender identity or sexual orientation. Families of same-sex couples are simply not protected under the law, a concern when more than a quarter of LGBT couples are raising children.

An inequality exists that can be changed through the way LGBT people are represented on television. This report is a call to action for the decision makers who create programming content, and GLAAD and its Entertainment Media Team continue to be available to them as a resource.

In Service,



Neil G. Giuliano, President
Gay & Lesbian Alliance Against Defamation

EXECUTIVE SUMMARY

The GLAAD Network Responsibility Index is intended to serve as a road map of the quantity and quality of images of lesbian, gay, bisexual and transgender (LGBT) people on network television.

We know that seeing multi-dimensional LGBT people on television changes public perceptions. This is not just anecdotal; recent studies from the University of Minnesota show that exposure to fair, accurate and inclusive portrayals of gay characters on television and in film can reduce levels of prejudice among viewers.

We also know that programming to LGBT viewers is good business. The 2007 buying power of LGBT American adults is estimated to be \$690 billion, according to the 2006 Report on the Gay & Lesbian Market from Packaged Facts/Witeck-Combs Communications. Based on U.S. Census projections, the group conservatively assumes a population count of 15.3 million adults who self-identify as LGBT (6.8% of all adults).

Equally important to advertisers is the high educational level and affluence of the LGBT audience. According to Planetout.com Partners, LGBT people are twice as likely to have household income over \$250K and over 60% are college graduates. The fact that LGBT people have fewer households with children means greater discretionary income and more time for leisure activities. Planetout.com's studies have also shown that 87% of LGBT people are highly likely to actively seek out brands that advertise uniquely to them. The advantages to LGBT inclusiveness to the television industry are clear, yet not fully embraced.

Methodology

GLAAD examined all primetime* programming on the five major networks (ABC, CBS, The CW, FOX, and NBC) from June 1, 2006 – May 31, 2007 for a total of 4,693 programming hours. All primetime

programming was divided into four categories: drama series, comedy series, unscripted programming (i.e. reality and game shows), and newsmagazines/sports/special event programming. Each program was reviewed for any on-screen inclusion of LGBT representations as well as discussions of issues pertaining to LGBT lives.

GLAAD analysts noted whether the depictions were minor or major, the gender, and the race/ethnicity of those depicted.

Based on the overall quantity, quality and diversity of LGBT representation, a grade was assigned to each network: Excellent, Good, Fair, Failing.

For the purpose of this report, each representation of an LGBT person, or discussion of an LGBT issue, during the course of an hour counts as one 'impression.' If one LGBT character appeared on 12 episodes (first run and any re-airings), for example, this character made 12 impressions.

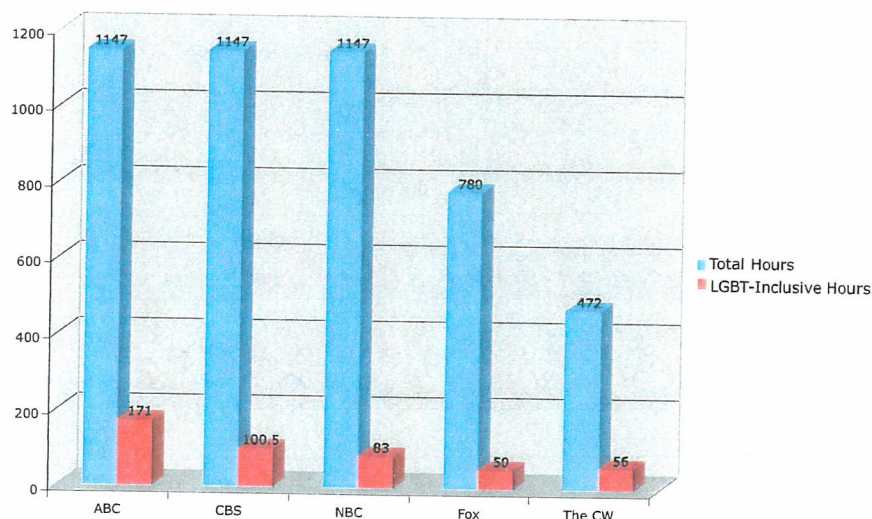
Overview of Findings

- ABC led the networks in LGBT-inclusive content. Of its 1,147 total hours of primetime programming, 171 hours (15%) were inclusive of LGBT impressions. GLAAD analysts also found that ABC offers the most fair, accurate and inclusive representations of the five broadcast networks.

*Primetime begins at 8:00 pm Eastern and Pacific (7:00 Central and Mountain) and ends at 11:00 pm Eastern and Pacific (10:00 Central and Mountain), Monday through Saturday. On Sunday, primetime begins at 7:00 pm Eastern and Pacific (6:00 Central and Mountain). Fox and The CW do not air network programming during the last hour of primetime.

- Freshman network The CW only had 472 total hours of primetime programming since its debut in September 2006, but 56 of those hours (12%) featured LGBT representations, landing its LGBT content in second place behind ABC. Most of the impressions were from the unscripted *America's Next Top Model*.
- CBS followed with 100.5 of its 1,147 hours (9%) featuring LGBT content.
- NBC — once home to *Will & Grace* — trailed with only 83 hours of LGBT-inclusive content out of 1,147 hours (7%).
- FOX had 50 LGBT-inclusive hours out of 780 hours of total primetime programming (6%), revealing it to be the least-inclusive network.
- While FOX's numbers were lowest, their impressions reflected a great deal of LGBT diversity. In fact, 46 of its 99 LGBT impressions included people of Middle Eastern-American descent (Kenny from *The War at Home* and Richard from *The Winner* both made several significant appearances). FOX also had 12 gay Latino impressions and one gay African American character throughout the year.
- The CW showed strong diversity as well, with 59 of its 148 LGBT representations being African American and 51 being Latino/a.
- LGBT impressions on NBC and ABC overwhelmingly featured white representations (80% and 83%, respectively) in their drama, comedy and unscripted areas. NBC had 12 gay Latino and eight African American impressions, while ABC featured eight Latino, 19 African American, and 10 Asian Pacific Islander (API) impressions, the highest API representation of any network.
- CBS offered equal representation of LGBT African Americans and Latinos (27 impressions each, or 19%) and nine Asian Pacific Islander representations, of 144 total impressions in their drama, comedy and unscripted categories.
- While ABC offered the lone representation of a series regular transgender character on *Ugly Betty*, LGBT impressions on all five networks were by and large gay male representations. The percentage of LGBT-inclusive hours on comedies, dramas and unscripted series involving gay male representations were: ABC 81%; Fox 77%; CBS 71%; The CW 61%; and NBC 59%.
- Though NBC only offered two bisexual and zero transgender impressions this season, the network broadcast the highest percentage of lesbian-inclusive hours of any network, with 33 total hours, or 38% of its LGBT programming. This is largely due to the regular appearance of Dr. Kerry Weaver on *ER*, who was written off the series in January after 12 seasons.
- In terms of LGBT representation found in primetime

LGBT- Inclusive Hours of Programming June 1, 2006-May 31, 2007



newsmagazines, ABC led with 9% of their newsmagazine programming hours inclusive of such impressions, compared to CBS' 8% and NBC's 5%. ABC also featured the most substantive and diverse range of LGBT impressions, as impressions on CBS were predominantly brief mentions in more general stories, while impressions on NBC were found almost entirely in stories regarding criminal activity.

Recommendations

There is not one program on the five networks that couldn't benefit from the storytelling possibilities that comes from adding LGBT representation.

Overall, the approach that ABC takes for LGBT representation can serve as a best practice model. This season alone, ABC created several multi-dimensional, complex LGBT characters. With successful shows *Ugly Betty* and *Brothers & Sisters*, ABC has raised the bar for the broadcast networks of how to seamlessly weave our stories and relationships into the fabric of shows that have a broad audience and mainstream appeal. This approach reflects how our lives intersect with the larger culture.

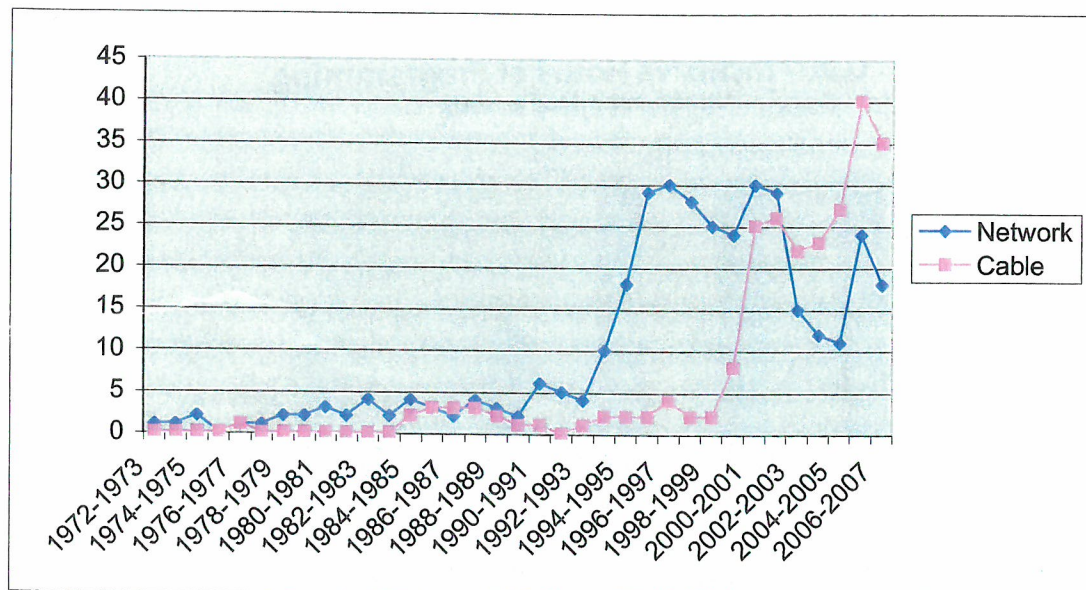
Even with the increased quality of representations, the majority of impressions on the five networks continue to be white gay men. LGBT viewers of color have a

hard time finding fair, accurate and inclusive images of their lives and culture on television. Creative executives should make a conscious effort to present stories and characters that represent lesbian, bisexual and transgender lives of all ethnicities.

And there has been a great deal of public discussion this year about the elimination of language aimed at offending or harming LGBT people. Television plays a role in modeling behavior, which is why it is important for the creative community—as well as standards and practice departments—to be vigilant about removal of hate speech such as “the f-word” and the phrase “that’s so gay,” from television, even when it’s not being directed at or about someone gay.

The power of the broadcast medium to shape culture and collective consciousness is indisputable. Millions of LGBT Americans are fighting for equality every day and for the right to live their lives without fear of discrimination and violence. True equality will be in our grasp when network television presents our stories fairly, accurately and inclusively.

NUMBER OF SCRIPTED LGBT SERIES REGULAR AND RECURRING CHARACTERS, 1972-2007



ABC

1,147 TOTAL HOURS

171 LGBT-INCLUSIVE HOURS, 15%

ABC's scripted programming consistently provided rich storylines involving LGBT characters. The network needs to strengthen its unscripted LGBT inclusion as well as its representation of LGBT people of color.



Disney-owned ABC has a history of solid, middle of the road fare, with classic 1970s shows, such as *Happy Days*, *Laverne & Shirley*, *Charlie's Angels* and *The Love Boat*, which continue to live on in global syndication. The network also has a distinguished track record with lesbian, gay, bisexual and transgender (LGBT) inclusiveness, offering up a number of television "firsts."

In 1977, the network premiered two sitcoms that featured two kinds of gay characters. *Three's Company* introduced Jack, a character pretending to be gay to live with his female roommates. *Soap* featured the gay character of Jodie Dallas. Both series, each immensely popular, often derived humor from the use of gay stereotypes, reinforcing derogatory insults to generations of TV viewers then and now, as episodes continue to be seen in syndication 30 years later.

ABC began making progress in the quality of its LGBT representations in the late 1980s and into the '90s. *thirtysomething* was the first television series to show two men in bed together—and neither were stock stereotypical characters. *My So-Called Life* featured a gay teen. And the long-running *NYPD Blue* featured a gay character in the police department for most of its run.

The tipping point for how LGBT people are seen on television came during the spring of 1997 on ABC. Ellen DeGeneres came out both off-screen and on-screen on her sitcom *Ellen*. Not only did this offer lesbians unprecedented visibility, but it would mark the first LGBT leading character on television as well as the first out sitcom star. This historic event not only shaped the future of LGBT representation on ABC, but on all of television.

The 2006-2007 Season

Of the five broadcast networks, ABC leads the way in LGBT inclusiveness. In the 2006-2007 broadcast season, ABC offered more LGBT series regulars than any other network, with *Brothers & Sisters* and *Ugly Betty* as particular standouts.

The freshman drama *Brothers & Sisters* introduced the Walker clan, which includes gay son Kevin. This series is notable as being the first network television series where the gay character is on equal footing to other characters on the show when it comes to dating, relationships and showing affection. Through the course of the first season, Kevin entered into two significant relationships that were shown in all their romantic, dramatic and even mundane aspects. The season finale added a new twist as viewers learned that the unmarried Uncle Saul may indeed be gay, a well-kept secret from his family. This introduces a rarity on television: a gay or bisexual character over 60.



Ugly Betty's Michael Urie

First-year family comedy *Ugly Betty* celebrates diversity with such glee, blending race, ethnicity, gender and sexual orientation. At first glance, the character of Marc, the fashion magazine assistant/confidant/co-conspirator fulfills the role of comedic gay stereotype, but his multidimensional character has grown to be integral to the show. The audience has witnessed Marc's romantic crushes, his coming out to his intolerant mother, and the occasional lowering of his armor to reveal that he *can* be a good friend (as long as you don't tell anyone).

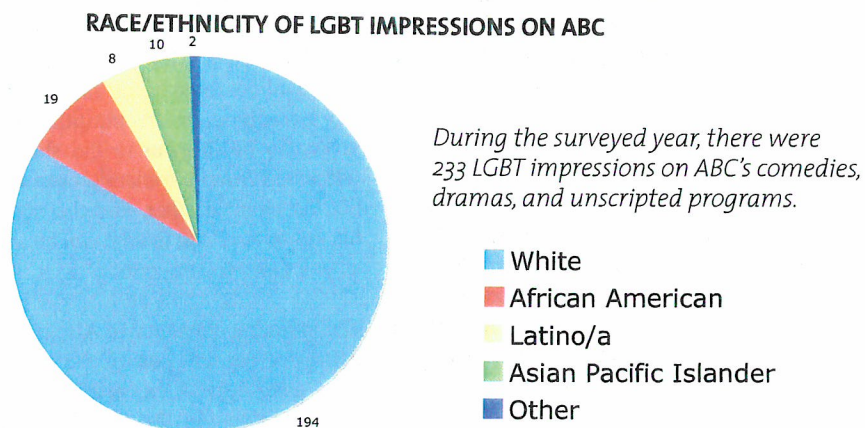
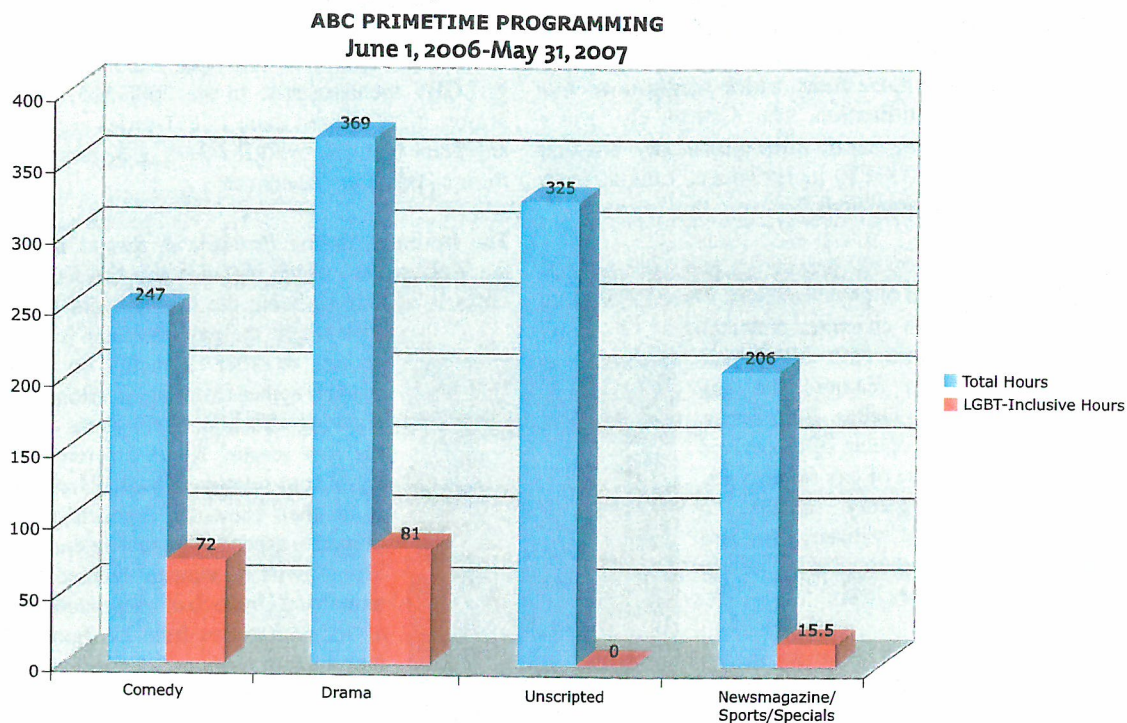
The stunning character of Alexis, a secretive, shadowy figure for the first part of the season, was revealed to have once been Alex, heir apparent to *Mode*, before her transition. As the first series regular transgender

character on a comedy, Alexis is making the unfamiliar familiar to millions of television viewers each week.

Finally, the young character of Justin illustrates what goes on in households every day when children don't conform to their family's expectations of traditional gender roles. In this situation, having the support of his mother and grandfather in a Latino family is particularly important.

Elsewhere on the network, *Desperate Housewives* continues to be inclusive, with the character of Bree Van De Camp's gay son Andrew, as well as Gabrielle's sometimes seen pal Vern.

It should be noted that the creators and/or showrunners of each of these series (Silvio Horta and Marco Pennette on *Ugly Betty*, Marc Cherry on *Desperate Housewives*, and Jon Robin Baitz and Greg Berlanti on *Brothers & Sisters*) are all openly gay.



Grey's Anatomy's bartender Joe is one half of a mixed-race gay couple, and the series featured an outstanding transgender episode. Orlando Jones appeared in two episodes of *Men in Trees* as George, the gay son of the character Buzz, offering another rare view of African American LGBT characters on network television. Mario Cantone guest-starred as a hairdresser in the town of Elmo. And the short-lived comedy series *Help Me Help You* went unfortunately retro with a closeted gay character.

Here's how ABC stacks up: Out of 1,147 hours of primetime programming (June 1, 2006 – May 31, 2007), ABC led all of the networks with 171 hours of programming that included some form of LGBT impression, or almost 15%. Also notable is that ABC's inclusion came only from scripted series and some standout newsmagazine programs, not from any of its unscripted series. That is a potential growth area for the network in the coming year.

Almost 9% of ABC's 206 primetime programming hours devoted to newsmagazines and specials included some sort of LGBT impression, divided between the shows *20/20*, *Primetime*, and a Barbara Walters special. Most of these impressions were more substantive than passing references, with the definite standouts being *20/20's* hour on transgender children, a segment on AIDS and homophobia in the African American community, and several profiles on openly gay people in the entertainment industry.

Outside of primetime, ABC scored with Rosie O'Donnell as co-host of *The View* for much of the past year. Her visibility raised many issues of concern to the LGBT community. The daytime drama *All My Children* continued to feature the recurring character of Bianca, Erica Kane's lesbian daughter who no longer lives in Pine Valley but visits for extended periods. And the soap made television history by being the first series to ever feature the coming out story of a male-to-female character.

2007-2008 Preview

On a network that includes a transgender character, several gay males and a questioning youth, ABC is poised to introduce a female character entering into a bisexual relationship in the new drama *Cashmere Mafia*. Bonnie Somerville will portray the character of Caitlin, a high-powered executive who dates one of her female employees and initially hides her new relationship from her friends.

Desperate Housewives' creator Marc Cherry has announced that a gay couple is moving onto Wysteria Lane next season. And Orlando Jones and Mario Cantone will be reprising their roles on *Men in Trees*.

Interestingly, two new series, *Dirty Sexy Money* and *Big Shots* each feature transgender characters in their pilots, and the door is open, plot-wise, for each to recur.

Recommendations

While we wait for the day there is a same-sex couple on *Dancing With the Stars*, it's time for *Extreme Makeover: Home Edition* to bring the story of a deserving LGBT family into America's living rooms.

Dirty Sexy Money's transgender character (played by Candis Cayne) provides an interesting roadblock/love interest for Sen. Patrick Darling (played by William Baldwin) that could have some potential and longevity beyond the first four episodes. The highly anticipated new series *Pushing Daisies*, from out creator Bryan Fuller, has potential to expand its stories to be LGBT inclusive, as well.

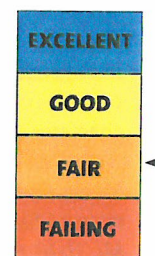
In returning series, *Desperate Housewives'* Andrew and *Ugly Betty's* Marc should have relationships this season on par with other characters on their shows. *Grey's Anatomy* has a natural opportunity to increase its LGBT presence by developing a storyline involving potential new parents Joe and Walter. Meanwhile, with the constantly evolving (and diverse) cast of *Lost*, the island could use some LGBT diversity.

CBS

1,147 TOTAL HOURS

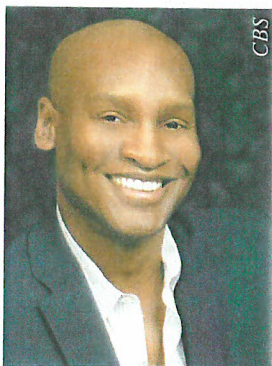
100.5 LGBT-INCLUSIVE HOURS, 9%

CBS' strength is its unscripted programming, representing 65% of its LGBT-inclusive hours. To be truly representative, the network needs to add series-regular scripted LGBT characters in primetime.



Touting itself as “The Most Watched Network,” CBS is home to classic television fare such as *I Love Lucy*, *The Ed Sullivan Show* and *The Beverly Hillbillies*. In the 1970s, CBS began working with producers Norman Lear and Larry Gelbart, whose work propelled the network forward on a multitude of social issues, including those affecting lesbian, gay, bisexual and transgender (LGBT) people.

Lear’s *All in the Family* premiered in 1971 and almost immediately tackled homosexuality with the episode “Judging Books by Covers.” Outspoken bigot Archie Bunker assumed that someone he met was gay because of what he considered effeminate behavior. The man was not gay, but it was revealed that one of Archie’s buddies from the bar was actually a well-adjusted, sports-loving gay man. Later episodes introduced the transgender character of Beverly. When Beverly was murdered, Archie’s wife, Edith, mourned and questioned the existence of God.



Big Brother’s Marcellas Reynolds

Gelbart adapted the feature film *M*A*S*H* as a television series in 1972. The 1976 episode “George” dealt with a soldier beaten by members of his own unit for being gay. When Major Burns tried to get the soldier dishonorably discharged because of his sexuality, Hawkeye and Trapper intervened. Unfortunately, outside of a few socially-conscious shows between the 1970s and the turn of the century, LGBT impressions on CBS were few and far between.

The 2006-2007 Season

Beginning in 2000 with the first season of *Survivor*, which was won by the openly gay Richard Hatch, LGBT contestants have played a vital role on CBS’ unscripted series. In the 2006-2007 season, out of 1,147 hours

of original programming content, 100.5 hours were LGBT inclusive, 65% from CBS’ reality series. This season, LGBT contestants appeared on *Big Brother All Stars*; *Rockstar*; *Supernova*; *Survivor: Cook Islands*; *Amazing Race 10* and *Amazing Race: All Stars*.

Counting all of the broadcast networks, only two shows featured a leading gay character, one being the ensemble sitcom *The Class* on CBS.

The character of Kyle was a fair and accurate representation of a gay man in a long-term relationship, but as the show struggled to find its rhythm, Kyle was given little to do. The show was not renewed for a second season.

Several other comedies featured individual episodes with LGBT themes. *How I Met Your Mother* had Wayne Brady guest starring as Barney’s gay brother who visits to announce he’s in love and ready to give up being a playboy. On *Two and a Half Men*, Alan

and Charlie re-examine their sexual identities after Alan befriends a gay man. *The New Adventures of Old Christine* has been inclusive in three episodes over two seasons. This season, Christine found out her ex-husband’s brother is gay.

Procedural crime dramas on CBS continue to tell stories that cast LGBT characters as victim or villain without offering any LGBT characters to represent the crime-solving team. *CSI* had a two-part episode that centered on a gay victim and gay murderer. A *CSI: NY* episode dealt with a transgender murder victim. *The Unit* had an episode dealing with a gay WWII veteran. *Without a Trace* featured a lesbian advice columnist. *Shark* had an episode with a lesbian teen. And *Cold Case* featured a *Brokeback Mountain*-inspired episode about a murdered cop who was having an affair with his partner. This touching episode featured a rare male

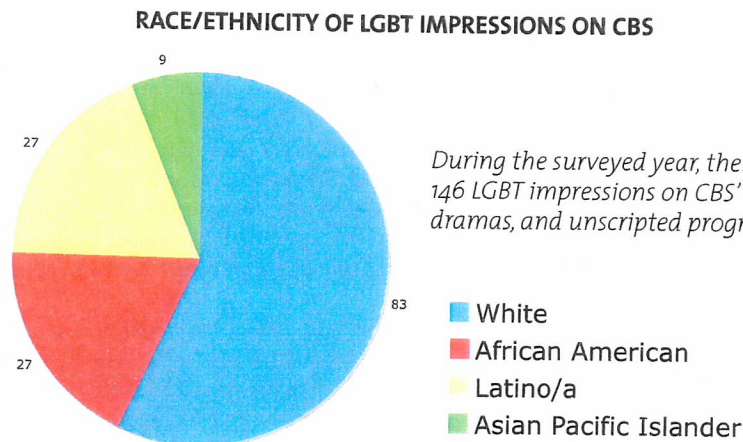
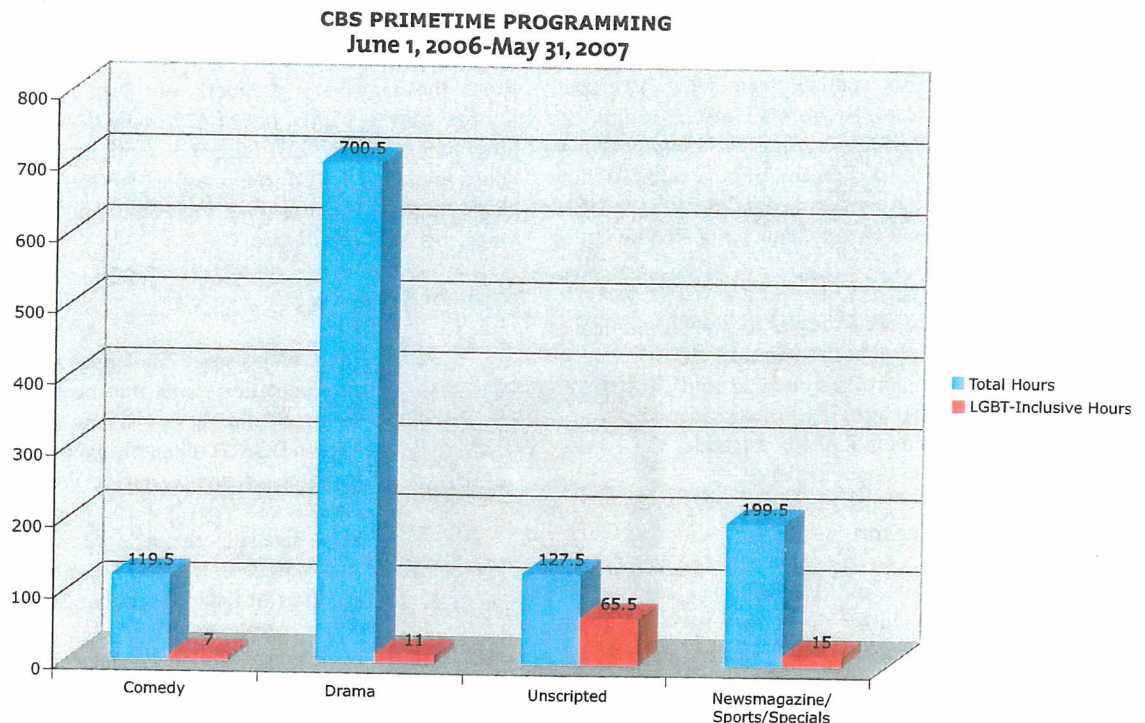
kiss on network television and was nominated for a GLAAD Media Award.

The well-respected newsmagazine *60 Minutes* was responsible for nearly all of the LGBT impressions to be found on CBS' primetime newsmagazine programs, but these were predominantly passing references to LGBT issues during more general interviews and profiles. Of the nearly 200 newsmagazine programming hours on

CBS, approximately 8% included an LGBT impression of some kind, yet only a single *60 Minutes* episode examining growing scientific proof that sexuality is predetermined focused on LGBT persons and issues for an extended period of time.

In daytime, the soap opera *As the World Turns* featured teenage character Luke Snyder coming out to his parents in 2006. Gay characters on daytime are still a rarity and

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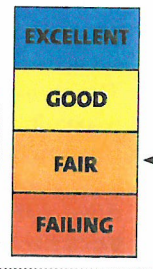
During the surveyed year, there were 146 LGBT impressions on CBS' comedies, dramas, and unscripted programs.

THE CW

472 TOTAL HOURS

56 LGBT-INCLUSIVE HOURS, 12%

The CW boosted its LGBT numbers through its inclusive *America's Next Top Model*, but the freshman network missed the boat in not tapping the LGBT audience to view its scripted programming.



The CW has just completed its first season after the merger of UPN and The WB. Both The WB and UPN had respectable track records in offering LGBT content. The WB's seminal teen series *Dawson's Creek*, from out creator Kevin Williamson, featured the gay character Jack McPhee. *Buffy the Vampire Slayer*, which aired on both The WB and UPN, featured Willow Rosenberg, a lesbian with an active love life. At UPN, *Half & Half* featured an out character played by comic Alec Mapa.

Jay Manuel, and the series regularly features lesbian or bisexual contestants vying to be Top Model.

From the network's premiere on Sept. 20, 2006 through May 31, 2007, out of 472 hours of primetime programming, The CW logged a total of 56 hours which included LGBT impressions, or 12%. Nearly all of those, 51 hours, were representations seen on *America's Next Top Model*.

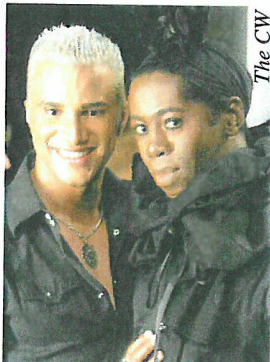
2007-2008 Preview

While the new network struggles to grow its audience, The CW has stated that the name of the game in its sophomore season is to find unique concepts that can be easily marketed and are socially and emotionally relatable to its 18-34 year old target audience.

The 2006-2007 Season

Although both UPN and The WB had inclusive track records, the new CW unfortunately abandoned LGBT viewers by making no effort to include any scripted series regular LGBT characters in its freshman series. *Veronica Mars*, however, which had included LGBT content during its run on UPN, featured an episode this season with bisexual content (a man gets his mistress to seduce his wife as leverage against her in their divorce). The series will not return next season. An episode of *All of Us* dealt with an adult brother and sister who meet their biological father and learn that he is gay. The recent summer series *Hidden Palms*, from Kevin Williamson, introduced Jesse Jo, a gay AA sponsor, but this series is not scheduled to return.

Unscripted series *America's Next Top Model* is The CW's most-watched program and is the network's leading show when it comes to LGBT visibility. Two of the show's personalities are the out J. Alexander and



America's Next Top Model's
Jay Manuel and J. Alexander

The CW has some challenges in LGBT representation going into next season: None of the series announced has known LGBT content. In fact, the only example of any inclusive content in the network's new pilots is high school boys accusing the lead of *Aliens in America* of being gay. Another joke involves the Pakistani exchange student being perplexed about his country being called "fudge-Pakistan" by other students. This is not a promising start to the new season.

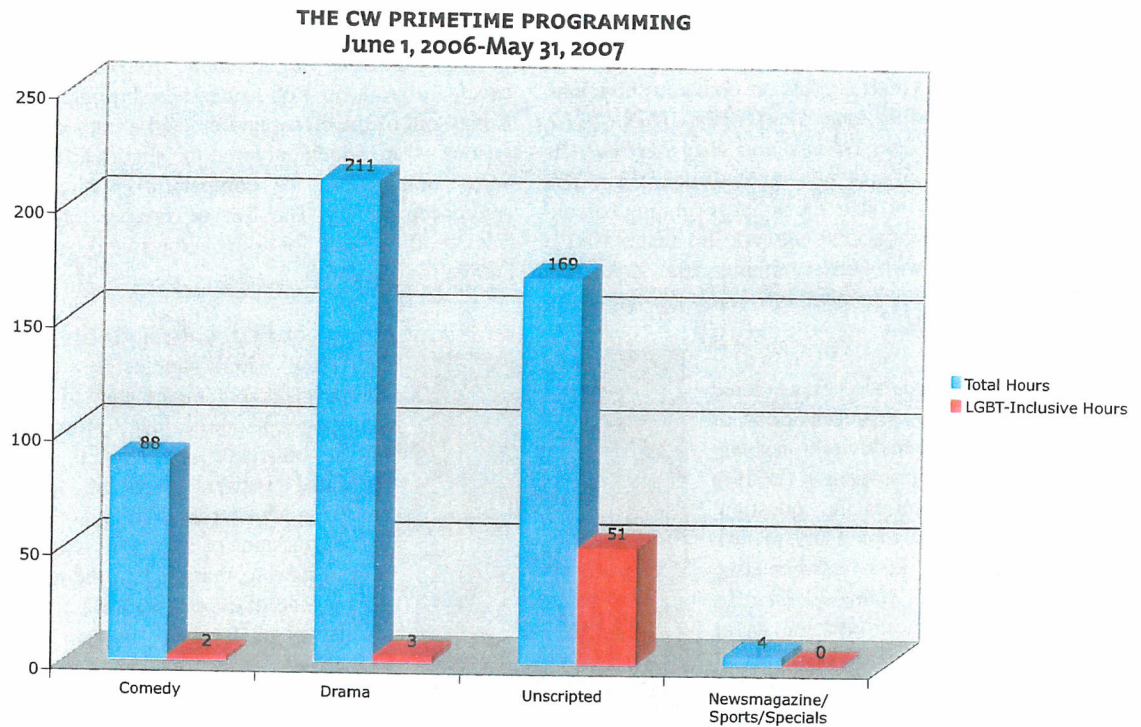
Recommendations

We know LGBT viewers are hungry to see their lives and stories represented, and integration of LGBT characters into returning and new shows will only expand the audience for The CW — something the network is desperate to do. As the network struggles to build its advertising revenue, the consumer power of the LGBT audience would also be a boon.

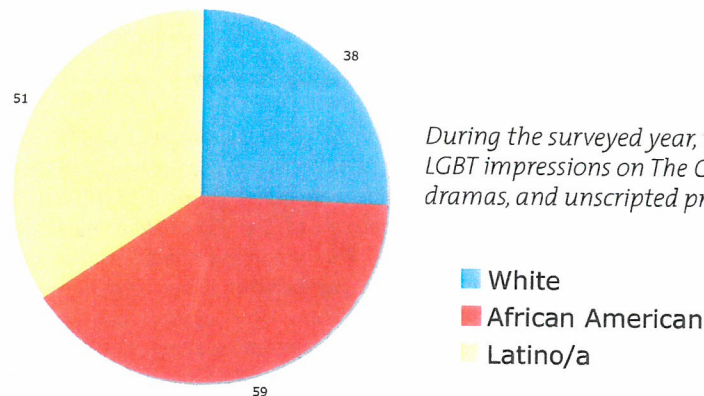
Further, polls indicate that young people are increasingly accepting of diversity. As the network with the youngest median age of viewers (32), The CW would better serve its core audience by being more inclusive.

Of the new series, *Gossip Girl*, from *The OC* creator Josh Schwartz, has a lot of potential to incorporate LGBT characters. The soap opera features an affluent group of teens in Manhattan, and the number of characters and situations make diversity easy to incorporate. The new Sunday series *CW Now* is an entertainment magazine series that includes features on fashion, music, upcoming movies and new technology,

geared toward the CW's target 18-34 audience. The show also will provide numerous opportunities to reach LGBT consumers.



RACE/ETHNICITY OF LGBT IMPRESSIONS ON THE CW



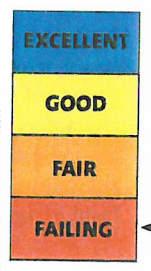
During the surveyed year, there were 148 LGBT impressions on The CW's comedies, dramas, and unscripted programs.

FOX

780 TOTAL HOURS

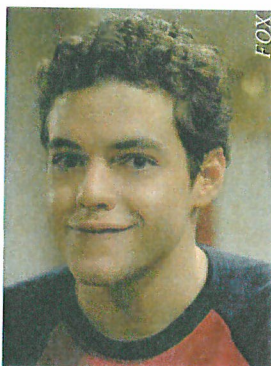
50 LGBT-INCLUSIVE HOURS, 6%

With the lowest percentage of LGBT-inclusive hours of any network, there is room for major improvement on FOX. None of the network's live-action series with gay representation are returning and there is no LGBT growth in sight.



Founded in 1986 by News Corp CEO Rupert Murdoch, FOX has hit the youth zeitgeist on numerous occasions, with series such as *21 Jump Street*, *Beverly Hills, 90210*, *Melrose Place*, *The X-Files* and *Ally McBeal*. Its longest-running series is the animated social satire *The Simpsons*, which is also the longest-running sitcom on television. Further, the network has made a huge cultural impact with series ranging from *America's Most Wanted* to the number one series on television today, *American Idol*.

While *Melrose Place* may be considered a pioneer in early representations of gay men, FOX's sensitivity to lesbian, gay, bisexual and transgender (LGBT) issues has been called into question. In 1994, GLAAD took FOX to task for censoring a kiss between two gay characters on *Melrose Place*. In 2004, GLAAD questioned the intent and impact of the network's special *Seriously, Dude, I'm Gay*, in which two straight men went to great lengths to convince their family and friends that they were gay for a cash prize. FOX's own publicity materials deemed the contest "a heterosexual male's worst nightmare." FOX yanked the special before it aired.



The War at Home's Rami Malek

Season two of *The War At Home*, from out creator and executive producer Rob Lotterstein, brought neighbor Kenny out of the closet and created a comedic — yet serious — arc which garnered the sitcom a Humanitas Prize nomination. A companion public service announcement for The Trevor Project had phones ringing off the hook for hours at the suicide prevention hotline for gay youth.

Several of FOX's drama series featured individual LGBT-inclusive episodes. *House* offered a mixed bag of content: While one episode dealt with the intricacies of a same-sex relationship, another presented viewers with an offensive storyline which did nothing to advance the discussion of intersex people, but only served to marginalize them further. An episode of *Bones* featured a closeted lesbian as its forensic subject. And the short-lived series *The Wedding Bells* had an episode in which it was wrongly assumed that a groom was gay.

The unscripted series *Trading Spouses: Meet Your New Mommy* featured its first same-sex couple this season, and *Celebrity Duets* featured contestant Jai Rodriguez from *Queer Eye*.

The 2006-2007 Season

From June 1, 2006 – May 31, 2007, out of 780 hours of programming on FOX, a mere 50 hours contained any LGBT-related content, or 6.4%, placing the network in last place for their lack of diversity. Much of this small percentage of impressions represents minor content and came from the network's animated comedies *American Dad*, *Family Guy* and *The Simpsons*. The latter features two recurring gay characters: Marge Simpson's sister Patty Bouvier and Waylon Smithers, assistant to Mr. Burns.

2007-2008 Preview

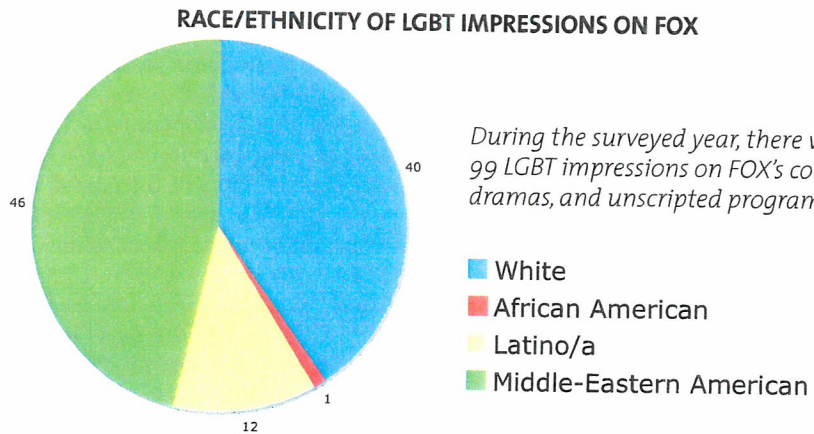
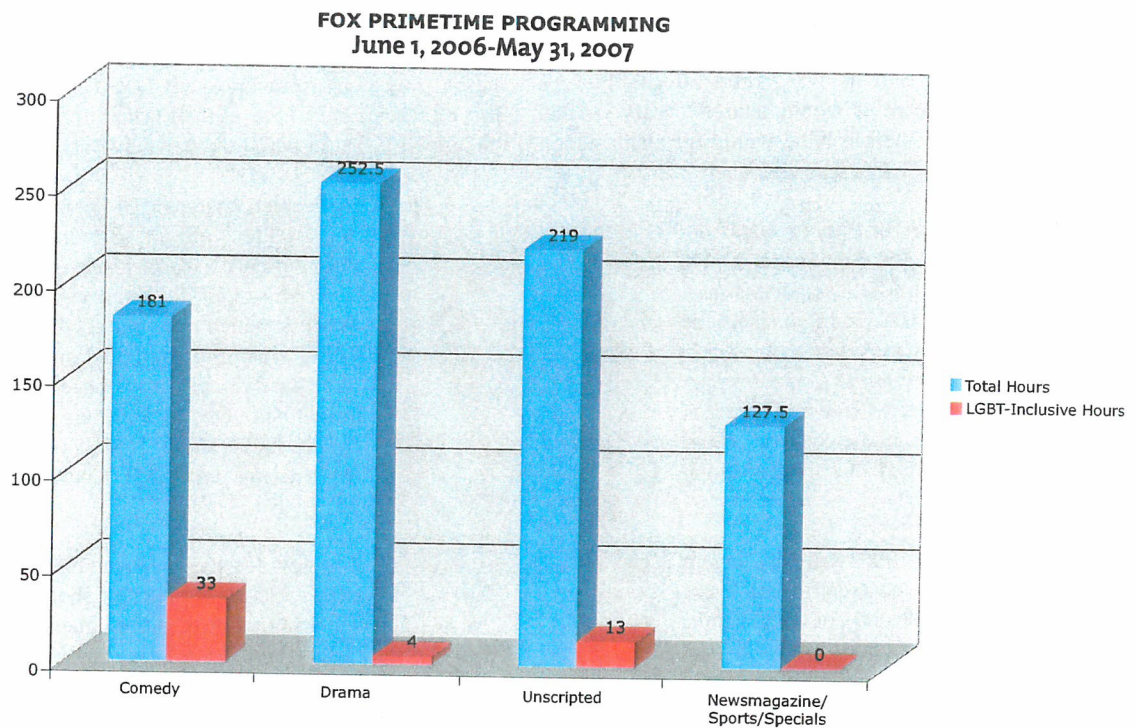
With the announced shows for FOX, expect no increase in LGBT content. The network's animated shows return with their minor satirical LGBT representations. The departure of *The War at Home* means the end of FOX's only live-action gay character, which was also a rarely seen gay person of color. New comedies *Unhitched*, *The Return of Jezebel James* and *Back To You*, as well as new drama series *K-Ville*, *The Sarah Connor Chronicles* and *New Amsterdam*, show little immediate promise of LGBT impressions, but could benefit from a dose of inclusivity.

Recommendations

FOX needs to tap into the LGBT community that is a large part of News Corp-owned MySpace. The network is missing a synergistic opportunity by not offering inclusive programming to attract LGBT MySpace members.

The best opportunities at FOX for growth in the LGBT arena should come in the area of unscripted series. *American Idol* and *So You Think You Can Dance* appeal to LGBT viewers, but stop short of highlighting the fact that some of their contestants are gay. Meanwhile,

personal details about other contestants are widely shared, which often helps mobilize additional votes. It's time for LGBT contestants on these shows to receive equal treatment. In drama development, FOX needs to follow the lead of the hit dramas featured on sister network FX, which often feature LGBT characters. *House* has cleaned house and features a new supporting cast; new story potentials will present themselves if one of the additions to the hospital is LGBT. *Canterbury's Law*, a new legal series starring Juliana Margulies, has potential for LGBT characters. And Big Apple-based *The Return of Jezebel James* is ripe for LGBT representation.



During the surveyed year, there were 99 LGBT impressions on FOX's comedies, dramas, and unscripted programs.

NBC

1,147 TOTAL HOURS

83 LGBT-INCLUSIVE HOURS, 7%

This one-time powerhouse of LGBT inclusivity faltered. With the exit of ER's resident lesbian, LGBT representation on NBC became limited to rarely seen recurring characters and one-off episodes.



In 1981, NBC premiered the Tony Randall comedy series *"Love, Sydney,"* based on Randall's television movie *"Sydney Shorr,"* in which a gay man in his 50s befriends a single mom. By the time the series began, however, Sydney's homosexuality had all but disappeared and he was portrayed simply as a confirmed bachelor. It would take 17 years — and *Will & Grace* — before NBC would try again with a comedy featuring a gay lead character.

NBC made history in 1985 broadcasting *An Early Frost*, the first made-for-TV movie to deal with AIDS, and in this case, a gay man with AIDS. Ten years later, the network broadcast the telefilm *Serving in Silence: The Margaretthe Cammermeyer Story*, starring Glenn Close and based on the true story of a decorated army officer who was discharged due to her sexual orientation.

It wasn't until the 1990s that NBC began to present series characters who were lesbian, gay, bisexual or transgender (LGBT). The risk-taking series *Homicide: Life on the Street* (1993-99) presented the first bisexual male lead character in primetime, when the character of Detective Tim Bayliss was revealed to be bisexual on the last two seasons of the show. *Friends* (1994-2004) offered the character of Ross' ex-wife, who left him for another woman. And *ER* (1994-present) provided strong lesbian representation with the character of Dr. Kerry Weaver.

NBC's inclusive programming extended to daytime in 2005, when the soap opera *Passions* introduced daytime's first African American lesbian character, Simone. This year, the daytime drama also featured the character of Chad coming to terms with his bisexuality.



The Office's Oscar Nunez

The 2006-2007 Season

Since *Will & Grace* left the air in May 2006, LGBT impressions on NBC have been few and far between. Out of 1,147 total hours of primetime programming last season, only 83 hours included any LGBT impressions. This represents only 7.2% of their primetime schedule, ranking NBC fourth out of the five networks.

The lesbian character Dr. Kerry Weaver was written off of *ER* in January 2007, after 12 seasons, leaving a void in NBC's LGBT representation. The network which once raised the bar for LGBT visibility currently only offers three rarely seen recurring characters: accountant Oscar Martinez on *The Office*, mayor Lucy Rodell on *Friday Night Lights* and EMT Chaz Pratt on *ER*.

The new hit series *Heroes* flirted with LGBT inclusivity but fell short. It was well-reported that the character Zach, friend of cheerleader Claire Bennet, was gay, but before this was firmly established on-screen, the actor left the series for other acting opportunities.

The new comedy *30 Rock* had two LGBT-themed episodes during its freshman season. Returning drama *Las Vegas* also featured episodes with LGBT guest characters. The unscripted series *The Apprentice* and *Last Comic Standing* each featured LGBT contestants this season. And all three of the *Law & Order* series featured episodes with LGBT content, often placing the LGBT characters in the role of victim or villain.

NBC ranked third in terms of the quality and quantity of LGBT impressions found in its primetime newsmagazine programs, as only 4% of its nearly 289 hours of primetime newsmagazines and specials programming hours included LGBT impressions, and

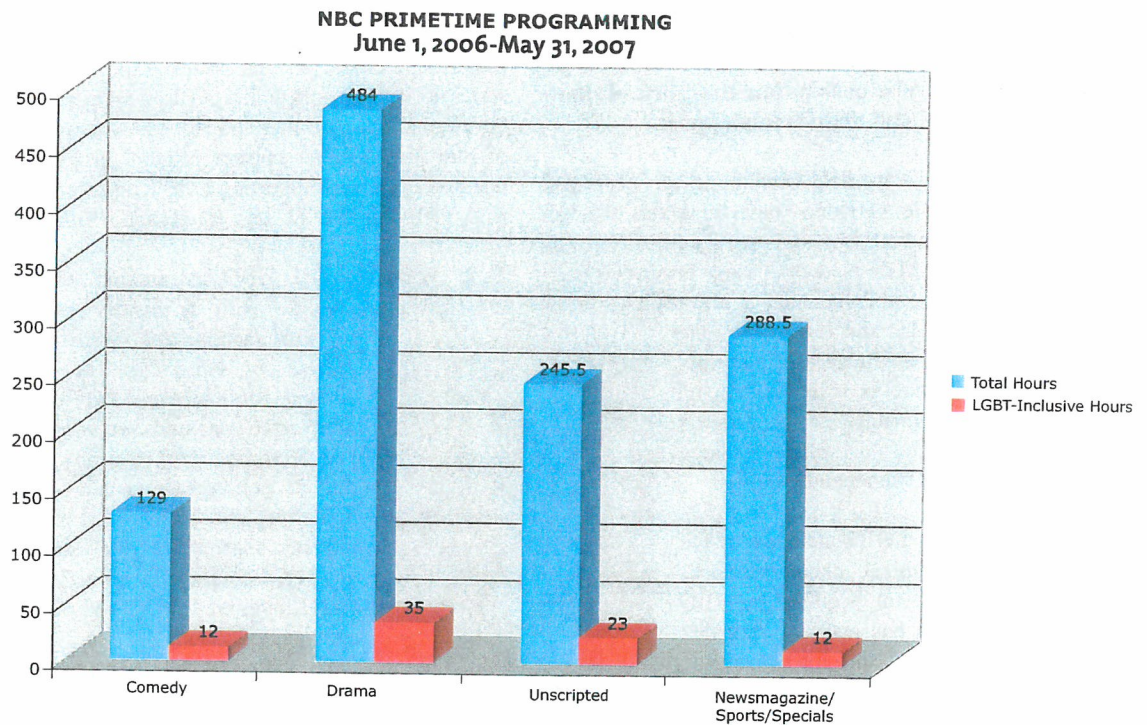
these were found almost entirely in *Dateline* stories regarding criminal activity. Though not necessarily problematic when taken individually, nearly all these impressions came from stories about sensationalized murder investigations and sting operations, creating a definite imbalance in the range of LGBT impressions

NBC's newsmagazine programming provided.

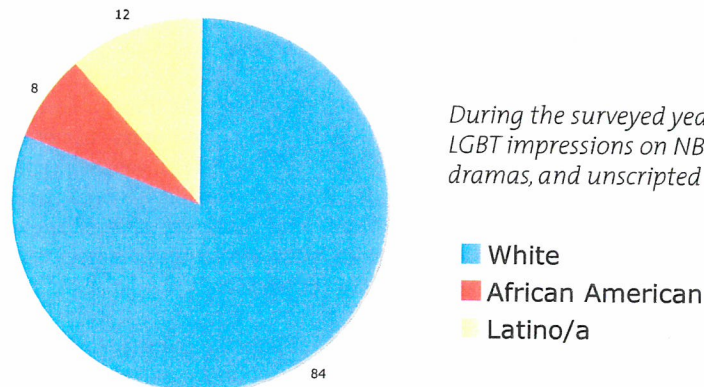
2007-2008 Preview

Things are not looking promising for LGBT content

(continues on page 21)



RACE/ETHNICITY OF LGBT IMPRESSIONS ON NBC



During the surveyed year, there were 104 LGBT impressions on NBC's comedies, dramas, and unscripted programs.

CABLE SUMMARY

Cable channels remain leaders in lesbian, gay, bisexual and transgender (LGBT) representation, seamlessly weaving our stories and relationships into the fabric of shows that have broad and mainstream appeal.

Recognizing the immense buying power of LGBT adults, two cable networks have emerged that air original and acquired programming specifically for an LGBT audience. MTV Networks' Logo is an advertiser-supported basic cable channel with original series such as *Noah's Arc* and *Curl Girls*. The here! network is available as a premium subscription channel or video on demand service, with signature series *Dante's Cove* and *The Lair*, as well as a large selection of LGBT independent films.

Perhaps the most LGBT-inclusive of the general entertainment cable networks is Bravo. Since being acquired by NBC Universal, Bravo has actively appealed to LGBT audiences through unscripted programming such as *Queer Eye*, *Boy Meets Boy*, *Top Chef*, *Project Runway*, *Million Dollar Listing*, *Top Design*, *Shear Genius* and *Kathy Griffin: My Life On The D-List*. The recently wrapped second season of *Work Out* features lesbian personal trainer/entrepreneur Jackie Warner. Bravo's unscripted programming has been very successful for the network, and this kind of storytelling does a great service by reaching straight viewers with a message of inclusivity. In addition, now that LGBT-inclusive drama *Six Feet Under* is no longer airing on the premium network HBO, the series is being rebroadcast on Bravo for basic cable viewers.

CBS Corporation's subscription network Showtime, headed by out network president Robert Greenblatt, has had a respectable history of scripted LGBT representations. Once home to *Queer as Folk* (which is now seen in syndication on Logo), the network currently features *The L Word*, from out creator Ilene

Chaiken, the only series on a non-LGBT network that puts LGBT characters and issues at the forefront. The series not only features multiple lesbian representations but also a female-to-male transgender character. Some of Showtime's other current original programs have featured minor or supporting LGBT representations as well, including *The Tudors*, *Weeds* and *Brotherhood*.

Time Warner-owned HBO is another trailblazing subscription network, with a history of LGBT-inclusive series and films such as *Angels in America*, *The Laramie Project*, *And the Band Played On*, *Oz*, *Six Feet Under* and *Sex and the City*. *The Sopranos* worked a gay storyline into its penultimate season with Vito Spatafore, the formerly closeted gay mobster. Current original series with gay representation include *Entourage*, with Lloyd, the tireless gay assistant to egomaniacal agent Ari Gold, and *The Wire*, with lesbian detective Shakima Greggs and gay criminal Omar Little. As inclusive as the network has been historically, this season HBO did their



The cast of *Work Out*

LGBT viewers a disservice by airing the comedy special *George Lopez: America's Mexican*, which included the repeated use of an anti-gay slur as a punchline.

MTV Networks' Comedy Central is subversively inclusive of LGBT issues and characters. Popular "news" programs *The Daily Show with Jon Stewart* and *The Colbert Report* regularly tackle topics such as "Don't Ask, Don't Tell," marriage equality and the ex-gay movement. The live-action *Cops* parody *Reno 911!* features lead character Lt. Jim Dangle, a gay cop who has an unrequited crush on a fellow officer and openly flirts with suspects.

Comedy Central's animated slate offers up many LGBT representations as well. The long-running *South Park* goes out of its way to cross the line to be offensive

to everyone with caricatures such as Mrs. Garrison. On *Drawn Together*, Xandir is a hyper-sensitive elf, representing the token gay character in this *Real World* parody. And *Freak Show* follows the misadventures of a band of superheroes who routinely perform secret government missions. One member of the team is Log Cabin Republican who transforms into alter ego Burly Bear.

A cable network whose LGBT inclusiveness is especially heartening is MTV Networks' The N. The network for teens has gone to great lengths to portray LGBT teens in a realistic and sensitive manner. The series *Degrassi: The Next Generation* has featured several gay and lesbian characters, including couple Marco and Dylan. Sophomore series *South of Nowhere* puts lesbian couple Spencer and Ashley at the center of the action as they navigate through high school and their relationship.

News Corp's FX has had a long track record of being LGBT-inclusive, and this season was no exception. *Nip/Tuck*, from out creator Ryan Murphy, continued to feature supporting character Liz Cruz, who embarked on a rocky relationship with a new girlfriend (Alanis Morissette), while the male doctors at the center of the show began to wonder if their relationship was based on something more than just friendship. *Rescue Me* featured the character of Mike "Probie" Silletti, his sexual relationship with his male roommate, and coming out to his fellow firemen. *The Shield* continued to feature the complex character Julien Lowe, an African-American police officer who has tried to "cure" his homosexuality. And *The Riches* starred Eddie Izzard as a father supportive of his cross-dressing son.

GLAAD'S MEDIA PROGRAMS TEAM

The Media Programs Team at the Gay & Lesbian Alliance Against Defamation works with media professionals and community leaders to ensure that coverage of the lesbian, gay, bisexual and transgender (LGBT) community is fair, accurate and inclusive. Every day, GLAAD staff members work with media professionals by pitching story ideas, identifying potential spokespeople and providing background information and terminology suggestions. In addition, GLAAD staff travel throughout the country to conduct spokesperson trainings with community members while supporting national, statewide and local organizations on the ground to develop messages, create media plans and support day-to-day media communications. We work to ensure that the images of the LGBT community that appear on the evening news, on the front page of the newspaper and in the local movie theater reflect the diversity of our community. From our work in local communities to our initiatives around media coverage of young adults and faith issues, GLAAD's Media Programs Team seeks to change hearts and minds one story at a time by amplifying the voices of our community in the media.

Entertainment Media Team

GLAAD's Entertainment Media Team not only combats issues of defamation in television and film, but specifically works with these industries as a resource to encourage fair, accurate and inclusive representation of LGBT people. This process is unique to each individual project, but may involve reading scripts, viewing rough cuts, pitching stories, advising writers and producers about content, or working with talent to better inform them about portraying LGBT characters. GLAAD also promotes LGBT-inclusive projects through its GLAAD.org channels *TV Gayed* and *CineQueer*. Contact us at entertainment@glaad.org.

Damon Romine

Entertainment Media Director

Since 2005, Damon Romine has led GLAAD's entertainment efforts. In addition to his defamation-fighting work, Romine has consulted with all of the networks and dozens of producers and writers

regarding their LGBT content. Romine is the architect of GLAAD's ongoing *Be an Ally & a Friend* public education campaign, which has reached millions through network and online PSAs expressing the importance of straight allies. He is the author of GLAAD's annual *Where We Are on TV* diversity study, now in its 12th year. In 2005, Romine re-imagined the report to include not only LGBT diversity, but the race/ethnicity and gender of every character on primetime network television, making this all-inclusive report a definitive examination of television diversity. He has presented GLAAD findings to many audiences and is frequently called upon by national and local media. A former television development executive, author, entertainment journalist and magazine editor, he is a member of the Academy of Television Arts & Sciences, Media Image Coalition, Entertainment Resource Professionals Association, and the National Lesbian & Gay Journalists Association. Romine holds two bachelor's degrees from the University of Missouri, Columbia.

Sarah Holbert

Entertainment Media Manager

Amongst her many responsibilities, Sarah Holbert monitors and evaluates LGBT images in television and film, tracking the development of characters and storylines to serve as a resource to the entertainment industry. For GLAAD.org, she produces *TV Gayed*, a weekly online guide to what's LGBT in television. Holbert is also responsible for the website's *CineQueer*, a growing database of LGBT-inclusive film. She holds a degree in Women's Studies from the University of Redlands and has been at GLAAD since 2004, following a four-year stint as an agent in the entertainment industry.

Matt Kane

Entertainment Media Fellow

The newest member to join the entertainment team, Matt Kane is already tracking and examining hundreds of hours of film and television, having performed similar research for the 18th Annual GLAAD Media Awards. In addition, Kane works as a freelance film

critic, has taught art and media courses at several institutions, and holds a master's degree in film studies from Boston University.

Acknowledgements

Special thanks to Carolyn Finger, Vice President, TVtracker.com, and Mark Hoebich, CEO & Founder, TVtracker.com, for their additional data collection, research and editorial support.



CBS (continued from page 11)

this soap is the first to feature a regularly appearing gay male character who is part of the drama's core family.

2007-2008 Preview

There is no clear indication of any LGBT content or characters on CBS, but several new series provide opportunities for inclusivity. The network is making a concerted effort to step out from its procedural dramas and create buzz with *Viva Laughlin*, a murder mystery series with a musical element; the vampire series *Moonlight*; and *Cane*, a Latino family drama set against the backdrop of the rum business. In midseason, the network has plans to air *Swingtown*, a limited-run period drama set in the swinging 1970s, and *The Captain*, a quirky comedy about the inhabitants of a legendary Hollywood apartment building.

Recommendations

CBS has an excellent track record of including LGBT people as participants in its unscripted reality series, but the network lacks consistent LGBT representation in its scripted dramas and comedies. Adding a recurring LGBT character to any of the *CSI* franchise shows will provide much-needed visibility in this genre. *Viva Laughlin* is based on BBC's *Viva Blackpool*, and should retain the LGBT content from the original. An LGBT character on *Cane* would provide much-needed LGBT Latino representation. And *The Captain*, set against the backdrop of Hollywood, provides a natural canvas to include LGBT characters.

NBC (continued from page 16)

on NBC next season. None of the new series announced for fall have LGBT characters. However, Candace Bushnell's *Lipstick Jungle*, slated for midseason, has an opportunity to introduce an LGBT character. After all, this is the woman behind *Sex & the City*, which was rife with LGBT content throughout its six seasons.

Recommendations

Ben Silverman, the new co-chairman of NBC Entertainment, has shown an understanding of the value of LGBT inclusivity, and we ask that he bring these sensibilities to his future programming at NBC. Reveille, the production company Silverman created, produces inclusive scripted and unscripted program-

ming such as *Ugly Betty*, *The Office* and *30 Days*.

With NBC's existing programming there is room for growth with Oscar on *The Office*, Lucy on *Friday Night Lights* and Chaz on *ER*.

The *Law & Order* franchise could certainly use an LGBT character to provide balance to the episodic storytelling that often casts LGBT characters as victims or villains. And, finally, *Heroes* series creator Tim Kring has stated: "There is no reason to believe that a gay character will not be represented on our show in the future. It is my hope that when we do, we do it with honesty and dignity."

glaad



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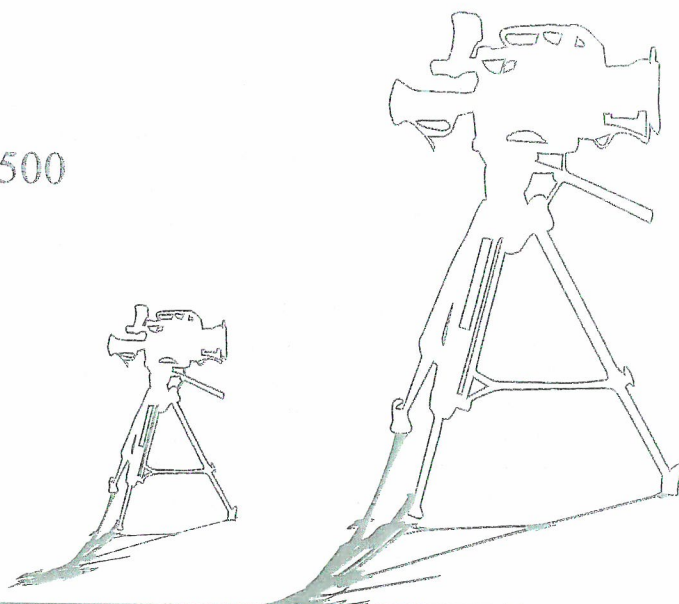
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