

References

Becker, R. (2006). Gay-themed television and the slumpy class. *Television & New Media*, 7(2).

184-215. doi:10.1177/1527476403255830

Becker found that despite the gradually increasing representations of LGBTQ people on television and tolerance of LGBTQ people, white viewers still had racist attitudes toward and assumptions of people of color, especially black people. Becker also found that television shows included more representations of queer characters, specifically gay men, as a marketing strategy to appeal to larger audiences who thought gay characters were trendy. Gay characters introduced on television shows in the 1990s were also marketed more toward straight audiences than gay audiences by representing stereotypes of gay men and lesbians. This “trend” of including LGBT characters in mainstream media continued in television shows in the 2000s.

Bond, B. J., & Miller, B. (2017). From screen to self: The relationship between television exposure and self-complexity among lesbian, gay, and bisexual youth. *International Journal of Communication*, 11(9). 94–112.

Bond and Miller found that representations of lesbian, gay, and bisexual characters affected LGBT youth’s perceptions of themselves. If LGBT youths identify with LGBT characters on screen and these characters are accepted or tolerated by their peers, friends, and family, these LGBT youths who identify with the characters are less likely to have negative self-perceptions. Television shows marketed towards teenagers and young adults

that depict queer women as positive influences on their respective show's audiences may contribute to queer girls and teenagers' self-esteem. Likewise, Bond and Miller found that LGBT youth's negative self-perceptions may be influenced by negative representations of LGBT characters or lack thereof.

Cavalcante, A. (2017). Breaking into transgender life: Transgender audiences' experiences with 'first of its kind' visibility in popular media. *Communication, Culture & Critique*, 10, 538-555. doi:10.1111/cccr.12165

Cavalcante examined representations of transgender people in mainstream media and culture in "breakout texts" and argued that their cultural impact depends on audience reception. Cavalcante also refers to them as breakout texts because they are the first of their kind to represent transgender people. He argued that traditional mainstream media, such as films and television shows, are not the only forms of breakout texts for transgender representation. He also examined television and magazine interviews with transgender celebrities such as Caitlin Jenner, Carmen Carrera, and Laverne Cox (who plays a transgender woman in *Orange Is the New Black*).

Turner, G. (Writer) & Troche, R. (Director). (2004). Looking Back [Television series episode]. In P. Producer (Producer), *The L Word*. Los Angeles, CA: Showtime.

This series features a main cast of queer women characters in Hollywood and follows their lives in a television drama style. Some characters and storylines reflect the state of LGBTQ+ rights and public opinion of the LGBTQ+ community during the 2000s, such

as the “Don’t Ask, Don’t Tell” military policy. In this episode, several main characters share their coming out stories with each other during a road trip.

Eguchi, S. (2014). Queer intercultural relationality: An autoethnography of Asian–black (dis)connections in white gay America. *Journal of International and Intercultural Communication*, 8(1), 27-43. doi:10.1080/17513057.2015.991077

Eguchi found that white men are significantly more visible in media representations of LGBTQ people than queer people of color. He also argued that one’s race affects how they perform their own gay identity. Queer women of color are included in the main cast in both *Orange Is the New Black* and *Brooklyn Nine-Nine*, and their experiences may not be identical to Eguchi’s, but they still experience both racism and homophobia directed at them from white people. In *Orange Is the New Black*, straight white women and queer white women both enable racism towards queer women of color, especially queer black women.

Gillig, T. K., & Murphy, S. T. (2016). Fostering Support for LGBTQ Youth? The Effects of a Gay Adolescent Media Portrayal on Young Viewers. *International Journal of Communication (19328036)*, 10, 3828–3850. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,ip,cpid&custid=ssc&db=ufh&AN=127361831&site=ehost-live&scope=site>

Gillig and Murphy found that LGBTQ youths’ sexual orientation and gender identities affected their perceptions of media featuring LGBTQ representations. In their research, LGBTQ youth had positive reactions to LGBTQ characters while non-LGBTQ youth—

specifically, heterosexual/cisgender males, reacted negatively to the same characters. In general, the heterosexual/cisgender males that Gillig and Murphy observed reacted negatively when two male characters showed physical affection, such as a kiss.

Himberg, J. (2014). Multicasting: Lesbian Programming and the Changing Landscape of Cable

TV. *Television & New Media*, 15(4), 289–304.

<https://doi.org/10.1177/1527476412474351>

Himberg argued that when a television network sets a “post-gay” agenda in which LGBTQ identities are simply implied yet not confirmed, it “highlights how removed [it is] from the realities of most sexual minorities.” Himberg also argued that television networks began to include representations of gay and lesbian characters for marketing purposes rather than advocacy for LGBTQ rights and representation in mainstream media. Himberg also argued that market research motivates television networks to reflect the dominant ideologies in their programs in order to “remain culturally visible and financially viable,” (Himberg, 2014).

IMDb. (n.d.). Brooklyn Nine-Nine. Retrieved November 11, 2019, from

<https://www.imdb.com/title/tt2467372/awards>.

By 2019, *Brooklyn Nine-Nine* received 94 nominations and won 12 awards, according to IMDb. From 2014 to 2018, the series received a nomination every year in the GLAAD Media Awards for Outstanding Comedy Series, and it won in 2018. The GLAAD Media Awards recognize media that with LGBTQ representations. Since the series began airing, Captain Holt has been main LGBTQ representation within the main cast as an openly gay

police captain, and Rosa Diaz became the second LGBTQ character within the main cast in the 2017 episode, “99.”

Heder, S. (Writer) & Foster, J. (Director). (2013). Lesbian Request Denied [Television series episode]. In Kohan, J. (Executive Producer), *Orange Is the New Black*. Rockland County, NY: Netflix.

This Netflix adaptation of Piper Kerman’s memoir features an ensemble of queer women throughout the entire series as both main characters, such as Piper Chapman and Alex Vause, and supporting characters, such as Poussey Washington and Brooke Soso. Despite the flashbacks of Sophia Burset’s experiences as a black transgender woman during her transition, the episode’s main plot focuses on Piper, a white queer woman. Sophia’s flashbacks show intermittent parts of her life before, during, and after her transition as well as her relationship with her ex-wife.

Ng, E. (2013). A “post-gay” era? Media gaystreaming, homonormativity, and the politics of LGBT integration. *Communication, Culture & Critique*, 6(2), 258–283.  
<https://doi.org/10.1111/cccr.12013>

Ng argued that the television network Logo airing shows that featured LGBTQ characters was problematic for attempting to both deconstruct and reinforce LGBTQ stereotypes. For example, Logo aired shows with LGBTQ characters to normalize LGBTQ people in mainstream media, but these characters were subjected to stereotypes that non-LGBTQ audience members interpreted as the reality of how LGBTQ people acted. Ng also argued that *Buffy the Vampire Slayer* was not labeled as a “lesbian” show despite featuring a lesbian character in the main cast.

Noble, J. (Writer), & Tosh, C.H. (Writer) & Shapeero, T. (Director),. Fox. (2017). Game Night [Television series episode]. *Brooklyn Nine-Nine*. Los Angeles, CA: Fox.

In the preceding episode, Rosa Diaz explicitly tells her friend and colleague, Charles Boyle, that she is bisexual and in a relationship with a woman. In this episode, she comes out to the rest of her colleagues during a briefing as well as her parents during dinner.

Rosa has also been a main character of this series since its premiere in 2013 and remains a main character throughout its fifth and sixth seasons.

Noxon, M. (Writer) & Contner, J.A (Director). (2000). New Moon Rising [Television series episode]. *Buffy the Vampire Slayer*. Santa Monica, CA: Twentieth Century Fox Entertainment, Inc.

The significance of this episode in the series is the confirmation that Willow Rosenberg, one of the main characters, is dating another female character, Tara Maclay. This episode also aired in 2000 during the series' fourth season, when lesbians, bisexual, and otherwise queer women were not often included in a television series' main cast. In later episodes throughout the series, Willow identifies as a lesbian.

Primetime Emmy Awards. (n.d.). Orange Is the New Black. Retrieved November 11, 2019, from <https://www.emmys.com/shows/orange-new-black>.

*Orange Is the New Black* received 20 nominations and won four Primetime Emmy Awards since the release of the first season on Netflix. In 2014, the episode "Lesbian Request Denied," which was directed by Jodie Foster, earned a nomination for

Outstanding Directing For a Comedy Series. Laverne Cox, who plays the transgender character Sophia Burset, received nominations for Outstanding Guest Actress in a Comedy Series in 2014, 2017, and 2019.

Schwartz, R. (2018, April 13). GLAAD Media Awards: This Is Us, Brooklyn 99 Among 2018 TV Winners. Retrieved November 11, 2019, from <https://tvline.com/2018/04/13/glaad-media-awards-winners-2018-list-this-is-us-brooklyn-nine-nine/>.

The GLAAD Media Awards focus on media with LGBTQ representations. In 2018, *Brooklyn Nine-Nine* was nominated for and won Outstanding Comedy Series. Despite having an openly gay main character since the series premiered, the win in 2018 may be influenced by this character in addition to Rosa's official coming out narrative in the episodes "99" and "Game Night."

Shugart, H. A. (2003). Performing ambiguity: the passing of Ellen DeGeneres. *Text & Performance Quarterly*, 23(1), 30–54. <https://doi.org/10.1080/10462930310001602039>

Shugart examined how Ellen DeGeneres, a famous lesbian who came out in 2003 on *Ellen*, "passes" as a heterosexual woman and argued that DeGeneres' ability to pass as a heterosexual woman affords her the social privileges of a heterosexual woman. Shugart argued that DeGeneres is able to pass because performs "ambiguity" by deflecting and diffusing mentions of her sexuality. Although Shugart examined a real person rather than a fictional queer woman, her argument could apply to queer women in television who "pass" as heterosexual/cisgender until they confirm their queer identities or come out.

The Writers Guild of America, West. (2014, February 1). 2014 Writers Guild Awards Winners

Announced. Retrieved November 11, 2019, from

<https://web.archive.org/web/20160421153558/http://www.wga.org/content/default.aspx?id=5399>.

*Orange Is the New Black* received a nomination for Best Episodic Comedy at the Writers Guild of America Awards in 2014 for the episode, “Lesbian Request Denied.” This episode is notable for its subplot that focuses on Sophia Buset’s struggles with transphobia and discrimination in both her family life and prison. The main plot focuses on the protagonist Piper Chapman’s rejection of a fellow inmate’s romantic advances.

Yan, H. Y. (2019). “The Rippled Perceptions”: The Effects of LGBT-Inclusive TV on Own

Attitudes and Perceived Attitudes of Peers Toward Lesbians and Gays. *Journalism & Mass Communication Quarterly*, 96(3), 848–871.

<https://doi.org/10.1177/1077699018821327>

Yan examined how people’s own perceptions of media influence their peers’ perceptions of the same media. These perceptions are related to people’s opinions of gay men and lesbians. Yan argues that people’s attitudes toward gay men and lesbians are based on a combination of their peers’ attitudes toward gay men and lesbians and their own perceptions of gay men and lesbians from the media they consume.