

**A Content Analysis of Minority Representation on
Broadcast and Streaming Television in 2019-2020**

by

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Abstract

This study is a content analysis of minority representation on broadcast and streaming television in the 2019-2020 season. This research aims to understand the type of representation of minority groups on television; more specifically the Lesbian, Gay, Bi-sexual, Transgender, Queer, Intersex, Allied and beyond (LGBTQIA+) group, the black, indigenous, people of color, and beyond (BIPOC+) group, and of the inclusive LGBTQIA+ and BIPOC+ group. Using Cedric Clark's (1969) Four Stages of Minority Representation as a framework, this research will analyze eight series from the 2019-2020 television season and evaluate the quality of representation (and treatment) for LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+ people on modern television.

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A Content Analysis of Minority Representation on Broadcast and Streaming Television in 2019-2020

Introduction

“Television, a child of today, a mirror of today's reality, has a unique and special role to play in shaping the public's attitudes, in mirroring the public's all - too -slow response to ... pressing issues” (Young, 1969, pg. 5). In 1970, the U.S. Census reported the American population was approximately 87.5 percent White, 11.1 percent Black, 0.4 percent American Indian, 0.8 percent Asian, and 0.3 percent other race with a total population of 203,211,926 people (U.S. Census Bureau, 2002, p. 102). In 1970, there were 4.5 million subscribers for only 2,490 cable TV systems in the United States (Shales, 1979, p. 6). While in 2019, the U.S. Census reported the American population was estimated at 76.3 percent White, 13.4 percent Black, 1.3 percent Native or American Indian, 5.9 percent Asian, and 0.2 percent other with an estimated total population of 328,239,523 people. (U.S. Census Bureau, 2019). According to Nielsen’s National Television Household Universe Estimates, there are 120.6 million TV homes in the U.S. for the 2019-20 TV season, and the percentage of total U.S. homes with televisions receiving traditional TV signals or via a broadband Internet connection connected to a TV set is currently at 96.1 percent (Nielsen Estimates 119.6 Million TV Homes in the U.S. for the 2017-18 TV Season, 2019). It is over 50 years since Young’s (1969) article in TVQ and these words still speak to the power of television in American society.

Television Quarterly was published by the National Academy of Television Arts and Sciences in 1962 (TVQ – Television Quarterly, n.d.). In TVQ’s 1969 Spring publication, there was a focus on black characters in television and the field of broadcasting. The 1969 TVQ publication featured Whitney Young’s (1969) article on the social responsibility of broadcasters.

Young's (1969) article was an address cautioning those in broadcast television of the power television possesses in American society and the impact it had on society's attitude toward minorities. Young ultimately used the article to allude to how the field can move toward inclusive and respectful reporting and news production. Again, 50 years later and Young's (1969) article is still relevant to the current state of television in America. Beyond Young's (1969) article, TVQ's 1969 publication also featured Cedric Clark's (1969) article on television and social controls as he addressed the portrayals of minorities. Clark's (1969) article discussed four stages of minority representation in the media. Both Young's (1969) article and Clark's (1969) works are fundamental to other researchers who have addressed the need for representation of minority groups in the media because representation has a direct impact on people of those groups. (See Goodwill et al., 2019; Garretson, 2015; and Gomillion & Giuliano, 2011).

In this study, Clark's (1969) model of representation of minorities in television is utilized as a framework. Although Clark's (1969) model has critics, scholars have been able to apply Clark's model in studying American Indian representation (Fitzgerald, 2010) on television and LGBTQIA+ representation (Raley & Lucas, 2006) on television. The approach for this study is similar to Fitzgerald's (2018) and Raley & Lucas' (2006) studies as it applies Clark's (1969) model to observe the presence of a minority group. However, this content analysis studied LGBTQIA+, BIPOC+, and the intersection of LGBTQIA+ and BIPOC+. Additionally, one of the foci of this study is to understand the quality of representation of minority groups in both broadcast and streaming television.

There is one major study done annually by The Gay and Lesbian Alliance Against Defamation (GLAAD) that is similar to the goal of this study. GLAAD's annual *Where We Are*

on TV report addresses the overall diversity of television by analyzing the presence of minority representation on television. GLAAD's 2019-2020 *Where We Are on TV* report goes as far as to address LGBTQIA+ presence and possible intersected minority groups presence. There are other studies that use quantitative methods to look at the presence of a minority group in U.S. television (see Gerbner and Signorielli, 1979; Raley and Lucas, 2006; Fitzgerald, 2010). However, this study will conduct a qualitative content analysis utilizing both qualitative and quantitative measures that examine the representation of minority groups (LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+ on U.S. television in the 2019-2020 season.)

Literature Review

GLAAD, formerly recognized as The Gay and Lesbian Alliance Against Defamation, is a nonprofit organization that was founded in 1985 (About GLAAD, 2019). According to GLAAD's About page, journalists and writers took a stance against the defamatory coverage of gay people in the HIV and AIDS crisis and formed GLAAD in response. The group, as did other members of the LGBTQIA+ society, believed the coverage of HIV and AIDS sensationalized the disease and was defamatory of LGBTQIA+ people. Since its formation, GLAAD has pushed for accurate portrayals and representation (GLAAD History and Highlights 1985-Present, 2017). As a dynamic media force, GLAAD tackles tough issues to shape the narrative and provoke dialogue that leads to cultural change. (About GLAAD, 2019).

To push its mission forward, GLAAD has tracked the presence of lesbian, gay, bisexual, transgender, and queer (LGBTQ) characters on television for the last 24 years (Townsend, 2019, p.1). This study has been conducted over the last 15 years by GLAAD, *Where We Are on TV* (WWAT). In this report, GLAAD details the quantity of LGBTQ+ characters on television and notes the characters' presence. Throughout the report, GLAAD features several representatives of

GLAAD and the LGBTQIA+ community. These representatives state challenges and demands they have to networks, writers, producers, and the industry about the LGBTQIA+ representation. For example, the director of transgender representation for GLAAD is featured and recommends the need for television networks and writers to be more mindful of including diverse trans characters and having writers who can authentically tell the story (GLAAD, 2019).

In the 2019-2020 *WWAT* Report, GLAAD reported both significant improvements and continued needs for growth in LGBTQIA+ representation and diversity in television. For instance, a significant point of improvement in the overall diversity of minority representation (specifically LGBTQIA+ presence) in television is,

of the 879 regular characters expected to appear on broadcast scripted primetime programming this season, 90 (10.2%) were identified as gay, lesbian, bisexual, transgender, and/or queer. This is the highest percentage GLAAD has found in the fifteen years this report has counted all broadcast series regulars. There were an additional 30 recurring LGBTQ characters. (GLAAD, 2019)

While this increase in overall diversity is valued, there is a need for growth. An example of this challenge is how “only one asexual character was counted in this report or how the amount of regular primetime broadcast characters counted who have a disability has increased to 3.1 percent, which is a record-high percentage but that number still vastly underrepresents the actualities of Americans with disabilities” (GLAAD, 2019, p. 7).

While the *WWAT* report from GLAAD addresses the increase of LGBTQIA+ presence, inclusion, and improvement, the challenges/demands issued in the report also cause one to question the current state of television and media. To answer some of the questions put forth by the *WWAT* report and to gain an understanding of minority representation in television/media, the literature review discusses representation, the importance of representation, queer theory,

media, the role television has in American society, how minority groups are impacted by representation in television, and theoretical underpinnings of cultivation theory.

What is Representation?

The term “representation” can be defined and applied in a multitude of ways. Rohlf (2016) defines representation through the lens of Immanuel Kant, a central figure of modern-day philosophy. Rohlf explains that Kant “describes appearances as representations but also as *objects* of representation and that Kant thinks that the sense in which an appearance *is* a representation is compatible with it being the object of a representation.” (Rohlf, 2016, p 3.1)

As one can gather, the term representation is relative and ambiguous. Thus, for this study, it is important to have a definition of representation that is inclusive and explicit. This leads one to Jennifer Webb’s (2009) book, *Understand Representation*, where the definitions, concepts, and theories of representation are discussed.

In Webb’s (2009) book on understanding representation no one definition is given; rather there are three questions asked: Who is performing the representation? What does it mean? What effects does it have? Webb (2009) uses the three questions to understand how the term representation is used in contexts such as meaning-making, language, politics and society, art and the media, and to understand how one personally experiences the nature of the world and being. Thus, representation is a term that is multifaceted and complex. Webb’s (2009) cites Prendergast’s (2000) work on representation and defines representation in two different senses. For brevity’s sake, the two definitions will be addressed as Prendergast Representation Definition A (PRDA) and Prendergast Representation Definition B (PRDB) respectively. One *sense* or definition of Prendergast’s (2000) work is that representation “is the sense of represent as re-present, to make present again, in two interrelated ways” (Prendergast, 2000, pg.24). A

modern example of PRDA could be the use of the rainbow in the pride flag associated with the LGBTQIA+ community, or the use of memes among the LGBTQIA+ community to discuss shared experiences. Memes are defined as “an amusing or interesting item, such as a captioned picture or video, or genre of items that is spread widely online especially through social media” (Meme, n.d., p.1). To illustrate, an iconic argument in Season Five of Rupaul’s Drag Race before the main stage challenge at the end of the episode between Alyssa Edwards and Coco Montrese (two feuding drag queens) has served as a meme for those in and out of the LGBTQIA+ community. The reference is typically captioned with the statements from the argument - like a meme.

Prendergast’s (2000) second definition is “the substitution of something for something or someone else.” (Prendergast, 2000, p. 24) A modern example of PRDB’s definition of representation could be the leader of an organized movement proposing legislation or requests on behalf of those in the organized movement or government elected representative. While Webb (2009) does provide this definition of representation utilizing Prendergast’s (2000) work, it is important to address that the definition is only given after Webb (2009) stresses the two opposing thoughts of scholars in the field, the first thought being that everything is representable and the other being that some things are unrepresentable, and thus the limitations of providing a definition.

This study uses Prendergast’s representation definitions as it is an encompassing and multifaceted take on representation. Additionally, it’s valuable to keep in mind Webb’s (2009) questions for this study when collecting data, as the questions give context and reasoning on what is being analyzed as representation and the applicability of it being considered

representation; and Prendergast's (2000) definitions are valuable as they give an encompassing foundation of representation for the measures in this study.

Does Representation Matter?

Journalist and scholar Fitzgerald (2013) explains representation mattering but critiques its importance stating,

There are many theories of how representations work, but few address who benefits and who is harmed. Such theories are, at least in the United States, marginalized: for example, in the communications field, these studies are usually lumped—or ghettoized—under the rubric “critical/cultural studies.” Most theories of representation that address underlying issues of who benefits and who is harmed are found outside of the field of communications. (Fitzgerald, 2013)

The goal of the section is to understand the importance of representation, especially for minorities on media, and why representation matters. To accomplish this, one must understand that in today's society, media are an inherent part of daily life. Media, defined by Williams (2003) and Brooks & Herbert (2006), are images, symbols, and narratives in radio, television, film, music, and other technologies that communicate messages that are produced for and reproduced from society and other audiences. Media serves as a means of understanding oneself, others, and the world around us. Media is central to what ultimately comes to represent our social realities (Brooks & Hebert, 2006).

An ideal and modern example of the phenomenon of media as a means of understanding and the concept of representation matters is Netflix's *Queer Eye*, a re-vamp of Bravo's *Queer Eye for the Straight Guy*. The premise of both series is they feature five queer people (known as The Fab Five) who make over people and offer advice on fashion, grooming, culinary, interior design, and culture. In Netflix's *Queer Eye*, Karamo (the culture advisor) works with building confidence in the person receiving the makeover. During the episode, the person being made over has been given resources on how to be confident and the training to utilize these resources

of confidence (typically in the form of a physical and mental challenge made by Karamo to challenge the person). By the end of the episode, Karamo's advice is applied by the person made over in their final event. The person's application of Karamo's advice in the final reveal is a direct example of the media as a means to understanding oneself, others, and the world around us (Brooks and Hebert, 2006). To explain further, the resources or advice given by The Fab Five to the made-over person is typically something encouraged in oneself. Karamo's role as culture advisor encourages one to consider oneself in relation to others, thus regarding others. Lastly, those who nominate the person being made over (typically family, friends, community members, etc.) are there to witness the final debut, thus challenging the made over person and their understanding of the world around us.

To the viewer, Netflix's *Queer Eye* is still a relevant example of the media as a means to understanding oneself, others, and the world around us (Brooks and Hebert, 2006). The Fab Five are often challenged with making over people who are from varying perspectives and experiences. The varying perspectives and experiences tend to conflict with a Fab Five member's perspective, experience, or both. In situations where this presents a challenge for The Fab Five member, it is all a positive affair as The Fab Five member is shown discussing the challenge, their desire to overcome the challenge, and then the show presents The Fab Five member overcoming the challenge. This means the viewers are consuming media that present oneself (the challenged Fab Five member), others (the made over person's experience), and the world around us (the challenge) and how one could understand this.

Going beyond the show and cast, the sheer precedence of queer images being consumed by the masses and positively discussed (i.e. Emmys, People's Choice Awards, etc.) is also a direct example of media as a means of "understanding oneself, others, and the world around us"

(Brooks and Hebert, 2006, pg. 297). This example also allows us to understand media and representation in a modern sense because (1) the concept of Netflix's *Queer Eye* is a re-representation of Bravo's *Queer Eye for the Straight Guy*, and (2) the awards, nominations, etc. are reasonable points of societal agreement that the series is an accepted portrayal on queer people or interactions with queer people. Again, the foci of this study are to understand the quality of representation of two minority groups and the intersection of them in both broadcast and streaming television. For this study and to provide an exhaustive literature review, it is beneficial to elaborate further on why representation matters with regards to PRDA and PRDB to justify.

Bühlmann & Schädel (2012) conducted a multi-level analysis utilizing the global and national surveys on 33 European countries and looked at the impact of female representation in a nation's government on women's involvement in politics, more specifically "the degree to which the representation of women in a given country's national [government] was descriptively adequate was positively related to women's ratings of the importance of politics and self-reported political interest." (Bühlmann & Schädel, 2012, pg.1) This study argues that women become more engaged in politics and find it more important as the representation increases. The findings in their study suggest that (1) female representation does have a moderating impact in regard to motivation to be engaged in politics and (2) the negative effect of gender on women's motivation was alleviated by a proportional representation of females in government.

In Bühlmann & Schädel (2012), both of Prendergast's (2000) definitions of representation are addressed. PRDA is addressed as their findings saw "a positive impact of women's representation, to the extent that women sign petitions even more often than men, given a certain share of women in parliament." (Bühlmann & Schädel, 2012, p. 12). Prendergast Representation Definition B (PRDB) is addressed as their findings saw that "women's political

motivation is strongly attenuated by a more proportional representation of women in parliament.” (Bühlmann & Schädel, 2012, p. 12). Representation of people should reflect the population and the population’s characteristics, per this study by Bühlmann & Schädel (2012). Without this equal representation, the connection between constituents and representatives is low (Pitkin, 1967). Thus, one can see that representation in both the sense of PRDA and PRDB matters. However, one can still question if PRDA and PRDB exist separately and if they matter. To answer these questions and highlight the individual definitions of PRDA and PRDB, the review looks at Chen et. al’s (2018) and Fan et. al’s (2019) work.

PRDA. In Chen et al. (2018), a study about the relationship between the representation of females on a firm's board to the firm’s performance and corporate innovation for 1,224 firms during 1998-2006, their findings suggest that firms with greater representation of female directors invest more in innovation and achieve greater innovative success. (Chen et al., 2018). The study measures this relationship between the two by comparing the fraction of women on a firm’s board to their patent and citation counts and their investment in their research and development field over the time period.

Again, PRDA refers to the definition of representation that states “the sense of represent as re-present, to make present again, in two interrelated ways.” (Prendergast, 2000, p. 24). Chen et al. (2018) is an ideal example of PRDA because this study’s approach on representation is how the women are present on the board and they make an impact on the firm's innovativeness and performance over a period of time. To explain further, the women on the boards being compared to the firm's innovativeness and performance are examples of representation; however, the women’s impact being compared over time is the example of (re-present) to make present again. PRDA also allows one to understand that presence and its recurrence are meaningful as

Chen et. al's (2018) findings suggest that a higher representation of females on a firm's board also led to more innovative success. Additionally, Chen et. al's (2018) work is a valuable example of PRDA for this study and review because it expresses that there is a relationship between representation/presence to impact and success. One focus of this study is to understand the quality of representation of minority groups; Chen et al's (2018) study and PRDA provide a precedent that presence/representation and re-presenting are concepts that are recognizable, valuable, and observable.

PRDB. Fan et. al's (2019) study of biases of gender and cultural background in feedback/evaluations serve as an example of PRDB. In Fan et. al (2019), a statistical analysis on data from a university's course and teaching evaluations from 2010 through 2016 they essentially compared the scores on the evaluations to the teacher's gender or cultural background. They find that there is a significant association between the evaluation scores and the gender or cultural background of the teacher, as female and/or non-English speakers are more likely to be rated lower on their evaluation than a male and/or English speaker. Fan et. al (2019) makes an argument that better representation of minority groups in a workforce can decrease biases for both students, field areas, and staff.

PRDB refers to the definition of representation where it is the "sense of standing for or substitution." (Prendergast, 2000, pg. 24). Fan et. al (2019) is an ideal example of this definition as there is lack of substitution and this creates biases. To explain further, we can look at one mention in Fan et. al's (2019) study. In the study, "the odds of a female non-English speaker scoring high on an evaluation from a local male student is around 42% compared to men from English speaking backgrounds. In other words, the odds of a male English speaker getting a higher score is more than twice that of a female non-English speaker." (Fan et. al, 2019, pg. 11).

Per PRDB, this means what is being stood for or substituted (represented) is male English speakers as they are being represented at a higher level than other minority groups, like females and/or non-English speakers (i.e. bias).

All this said, there are clear complexities to the idea of representation. However, it is also clear that representation matters (in this case, equal representation of individuals, whole societies, or cultures.) Thus, in a society where media are a vital role in daily life and understanding of our world and those in it, representation is not just a desire of democracy or complex concepts, but a means to allow people to express their stories, truths, livelihoods, needs, troubles, accomplishments, and more. To provide context for the need to define and explain representation in this study, a brief review of representation and queer theory is ideal.

Representation and Queer Theory

In order to contextualize the value of representation in this study and justify the purpose to analyze minority representations (as the treatment in television is symbolic or representative of the narratives in media), a brief review of Queer Theory and its relation to this study is valuable.

To start, the term queer has several definitions and implications. Jagose (1996) states “the term queer was, at best, slang for homosexual, at worst, a term of homophobic abuse.” (Jagose, 1996, p.1) Queer originally meaning odd or strange, became an insult and means to homophobic abuse. It was later reclaimed by the gay community (Hanhardt, n.d.). This summarizes the term’s history. Queer also serves as an umbrella term for LGBTQIA+ (or non-heterosexual), while some activists view the term as an umbrella for those who are outside the heterosexual/cisgender mainstream (Barker, 2016).

Queer theory, however, relates more to the term queer's original meaning. Barker (2016) explains queer theory as challenging any kind of fixed identity categories. Additionally, Baker (2016) supplements the explanation of queer theory by addressing how the term queer is seen as a verb in queer theory. Queer the verb is defined by "We queer things when we resist regimes of normal: the normative ideals of aspiring to be normal in identity, behavior, appearance, relationships, etc." (Barker, 2016, pg. 33).

Queer theory allows identities to be opened for analysis and examined on how subjectivity is formed and reformed in everyday practices (Ciszek, 2018). In this study on minority representation in television, queer theory allows for some understandings to be made clear. First, television replicates and produces dominant/mainstream ideologies (Joyrich, 2014). Second, the groups being analyzed (LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+) are not necessarily of the mainstream. Representation has been the main focus of this review thus far. However, it is imperative to also review media, television, and media/television in America.

Media

The term media is defined in several different ways. Cinque (2015) cites Dennis McQuail to define media "as an institution (or institutions) with the central aim of producing and distributing *knowledge* in the widest sense of the word." (as quoted in Cinque, 2015, p.12). This definition of media is similar to that of mass media, defined by Nicholas (2019) as national/international channels of news and information distribution such as newspapers, radio, television, and internet that reach a vast majority of citizens in all developed countries. Brooks and Herbert (2006) address media as a means to understanding oneself, others, and the world around us (which is what ultimately comes to represent our social realities). Cinque (2015) also cites Harold Lasswell (1948) who describes the media's role and the act of communication,

“Who (says) What (to) Whom (in) What Channel (with) What Effect.” [sic] (Cinque, 2015, p. 12). The concept and definition of media are similar to the attempt of defining representation in the manner that it is a relative and ambiguous term. Similar to representation, for this review it is important to have a definition of media that is inclusive and explicit.

Media are made of four key industries: print media (i.e. pamphlets, books, newspapers, magazines), broadcasting (initially by radio and then television), music (i.e. recordings on tape or vinyl), and film/cinema. (Cinque, 2015, p. 10). However, the introduction of digital technology brought a new age of media, known as new media. (Harmon, 2020). Thus, media also encompasses digital media and communication (i.e. the internet, social media, etc.) (Cinque, 2015, p. 15-18). Given this information, media are essentially the dissemination of information utilizing an industry in attempts to communicate a message and in desire of an effect. In order to address the media and television aspects of this study, a comprehensive understanding of media and media in America is ideal. However, a review of television, television in America, and streaming television also provides a better understanding of the primary focus of minority representation in television during the 2019-2020 season.

Media in America. Mass media serves as a primary source of information and entertainment in America. (Editor's Note and Guide To Usage [Introduction], 2013). Media has proven vital and valuable as a source of information for the U.S. since as early as the use of the printing press for newspapers and pamphlets in the dissemination of information in the revolutionary war (Parkinson, 2015) to the use of social and news media in 2017 for dissemination and collaboration on messaging during the #BlackLivesMatter movement (Garza, 2017). Media as a source of entertainment in America has also proven vital in similar instances as the printing press provided newspapers with sensational stories (Creative Commons - Lule,

2010) to the use of social and news media with social influencers (Khamis et. al, 2016). All of this to say, media have evolved in America over time and are still a source of information and entertainment in the U.S. However, one of the most powerful media industries and forms of communication is television, (Annan, 2003).

Television. Television is a form of mass media that incorporates audio and visual messaging (Kumar, 2018; Cardwell, 2014). In Kumar (2018), television is a form of mass media and it is important in the context of disseminating health information and promoting public health awareness. In Cardwell (2014), television is a form of mass media that is simultaneously a medium for art and a media for the viewers. The importance of television to society then comes both in the manifestation/expression of art, beliefs, and ideals and then in the dissemination of these creations for others to consume. Thus, in both a quantitative and qualitative sense, television is a form of mass media.

Television in America. In 2017-2018, Nielsen reported that there are an estimated 119.6 million TV homes in the U.S and the number of persons age 2 and older in the U.S. TV Households is estimated to be 304.5 million (Nielsen Estimates 119.6 Million TV Homes in the U.S. for the 2017-18 TV Season, 2017). Per the United States Census, the U.S. population at the end of 2018 was over 327 million people (U.S. and World Population Clock, n.d.). While these findings from Nielsen and the United States Census express that there are many people in the U.S. who have a television in their homes, it doesn't exactly express what television is to America.

American televisions debuted at the World's Fair in 1927. However, this event did not spark the rise of television (Baird, 1997). The concept of television was inspired by telephone and radio (Weinstein, 2019). The television was “radio with pictures” (Thompson and Allen,

2019, p. 4) and would use frequencies like the radio did, but instead, it was able to communicate pictures and sound to an audience. According to Thompson and Allen (2019), television's popularity arose in the 1950s, television's Golden Age. The Golden Age was a time from 1948-1959 where television grew to the premier mass medium for America (Thompson and Allen, 2019).

After the Golden Age, television would grow in importance to the American society as politics made its way to television (Thompson and Allen, 2019). The Kennedy-Nixon Debates were debates between presidential candidates John F. Kennedy and Richard Nixon presented to the American society on both radio and television (Druckman, 2003). During these debates, many who watched television believed Kennedy won the debates. However, others who primarily listened to the radio believed Nixon won the debate. The American society took more interest in Kennedy and ultimately Kennedy won the election (Thompson and Allen, 2019) Thus, television images yielded some value and impact to the American society and political activity (Druckman, 2003).

In 1962, satellite television was introduced, and this would expand the capabilities for broadcast networks. Broadcast networks could use satellite signals instead of cable (a terrestrial network) or radio frequencies that were limited; this also meant more Americans could have televisions in their homes and receive more channels (Thompson and Allen, 2019). Television would go on to have many changes from the genres performed (See Thomas and Allen, 2019), the legislation surrounding it (See Seiler, 2019), the growth of advertising (See Zukauskas, 2020), and more. For example, the FCC was forbidden by the First Amendment to regulate television content but was able to have networks self-regulate sensitive matters to more appropriate times (i.e. moving violent showings to times outside of "family time" television)

(Thompson and Allen, 2019). Thus, when digital technology appeared in 1999, it made sense that television capabilities would change once again (i.e. DVR, VHR, the Internet.) According to Thompson and Allen (2019) and Keating (2014), the internet played one of the biggest changes in the distribution and consumption of information and therefore television.

Streaming Television in America. In 2007, Netflix launched its streaming service as a computer-based app that could access 1,000 older movie titles at DVD-quality resolution via the internet (Keating, 2014). Netflix pioneered streaming television as it “gave viewers flexibility of where and when to watch at a lower cost” (Keating, 2014). Netflix also changed viewing habits by releasing all episodes of a particular program simultaneously in all markets and by commissioning at least one full season of each series - enabling the ability to binge-watch series (Osur, 2016). Netflix pushed the industry even further in 2012 with original programming and then made TV history in 2013 by garnering 14 Emmy nominations—the first-ever for Web-based programming. By 2014, Hulu, Amazon Prime, and HBO would join the internet-based television arena (Keating, 2014).

Minority Representation in Television

Given the information thus far in the review, television is a significant part of mass media in America. Thus, for this study, it would be ideal to recognize the current state of minority representation in television.

Per GLAAD’s 2019-2020 Report, television has increased in diversity. To illustrate, “of the 879 regular characters scheduled to appear on broadcast scripted primetime television this season, 90 (10.2 percent) are LGBTQ (WWATV, 2019, p.1). In last year’s study, GLAAD called on the broadcast networks to ensure that 10 percent of primetime broadcast scripted series regulars were LGBTQ by 2020. The networks met and exceeded this call in just one year. This is

the highest percentage GLAAD has found in the fifteen years this report has counted all broadcast series regulars. There are an additional 30 LGBTQ recurring characters. There were 109 LGBTQ regular characters counted on original scripted streaming programming on the services Amazon, Hulu, and Netflix. There are also an additional 44 recurring characters, for a total of 153 LGBTQ characters.” (GLAAD, 2019, p. 3-7). Television is improving; however, the quality of the characters is a major focus of this study. Additionally, given that the Williams Institute reported there are an estimated 3,042,000 LGBTQ+ people in America, there is clearly a community of American people whom these characters are meant to portray (LGBT Demographic Data Interactive, 2019).

All this said, representation on television is valuable. Thus, addressing the problems in representation, misrepresentation, and both especially as it relates to television is valuable and could provide guidance to resolutions.

Problems in Misrepresentation

Misrepresentation as defined by Merriam-Webster (n.d.) is “to give a false or misleading representation of usually with an intent to deceive or be unfair” or “to serve badly or improperly as a representative of” (Misrepresentation, n.d., p.1) In reference to PRDA and PRDB and with regards to Merriam-Webster’s definition of misrepresentation, Misrepresentation is the false/poor presence (re-present) or substitution (a stand-in for). To go further into misrepresentation, this review looks at disproportionality and stereotypes.

Disproportionality. Oswald (2006), Smith (2018), and Deninger (2008) are all studies about disproportionality. Disproportionality, in this context, is in reference to the research in the special education field where there is “...over-identification or under-identification of the number of students of a particular racial/ethnic group in any given category of special education.”

(VDOE, 2018, p. 7). Oswald's (2006) work expresses how disproportionality is important because, in some cases, it may signal the presence of bias in the identification of children with disabilities; and inappropriately identifying children as disabled is harmful. Deninger (2008) and Smith (2018) are valuable examples of harmful (Oswald and Coutinho, 2006). Deninger (2008) addresses harmful as students who are identified as eligible for special education services are served in more restrictive settings, instructed at a slower pace, and subjected to lower expectations. Additionally, "students are rarely exited from those services" (Deninger, 2008, p.4), meaning they may no longer need special education service but are not able to return to normal instruction. Smith (2018) addresses this as well explaining how if students are inappropriately identified and placed in special education settings, they may unnecessarily encounter some adverse long-term outcomes. These works (Oswald, 2006; Deninger, 2008; and Smith, 2018) are ideal examples of the importance of disproportionality research and they serve as an example for the harm in misrepresentation sheerly because of the causes of disproportionality are similar to the concept of misrepresentation. Disproportionality is "the result of a system that is biased or discriminatory or of social factors that lead to higher rates of disability in some groups." (Oswald, 2006, p. 2). This is similar to misrepresentation in that there is poor presence (re-present). Oswald, 2006; Deninger, 2008; and Smith, 2018 and studies in disproportionality research are exemplary to this review and study of minority representation in television because disproportionately is a study on how representation is inaccurate due to bias in the system or biases in society and minority representation in television face similar struggles. (See Clark, 1969; Young, 1969). This is also to mean that the research on the representation of minorities in television could use the concepts of disproportionately when trying to understand/improve the current state of minority representations on television.

Stereotypes. “Stereotypes are very culture-specific. In many cultures, certain groups are seen as possessing specific, often negative, characteristics. Individuals within those groups are treated as if these negative stereotypes are true, which is seldom the case.” (Kidd, 2016, p.2). Kidd (2016) cites Lippman (1922) to explain how the concept of stereotypes was developed and how people are influenced by and make sense of mediated messages. Signorelli (2001) defined stereotypes as “generalizations or assumptions that are often based on misconceptions” (Signorelli, 2001, p. 343). In this study, Signorelli’s (2001) definition of stereotype is the primary understanding of stereotype. To express this further, this review takes a look at the concept of stereotype in Fitzgerald’s (2010) and Coleman’s (2020) studies.

Fitzgerald’s (2010) content analysis used Clark’s (1969) four stages of minority observations to analyze American Indian representations on television. The findings in Fitzgerald (2010) suggested that American Indian characters on television were presented as “[historic] or shown as enforcers [or administrators] of the dominant group’s norms, sometimes both. (Fitzgerald, 2010, pg. 4). The presentations of American Indians as historic is based on a finding in Fitzgerald’s (2010) study that “approximately two-thirds of 100 series with recurring American Indian characters were set in the late 1800s.” (Fitzgerald, 2010, pg. 7). American Indian characters as enforcers is based on the amount of American Indian characters’ occupation that fall under Clark’s (1969) regulatory stage with roles like police officers, private detectives, spies, military officers, military nurses, and public-school teachers. (Fitzgerald, 2010). These presentations are two different stereotypes as the characters are generalizations and/or misconceptions of American Indians, their lives, and their roles in society. Fitzgerald’s (2010) study serves as an ideal example of how stereotypes contribute to the problem of misrepresentations for this review because Fitzgerald (2010) (1) uses Clark’s (1969) model that

is used in this study and (2) despite being represented, the American Indian characters are not being portrayed accurately (especially in the historic portrayals.)

Theoretical Frames and Justification

“Television reflects the social structure of society by selection and presentation of characters associated with its structural divisions” (Clark, 1969, p 18). Clark’s (1969) article in TVQ was an editorial commentary on the observations he gathered about the portrayals of ethnic minorities on television and the stages of portrayals that minorities were in. While this article was not a scientific study, other scholars have been able to utilize Clark’s (1969) stages (See Fitzgerald, 2010; Hart, 2000; Greenberg et al., 2002; Raley and Lucas, 2006). Additionally, when discussing the role of television (or media) and influencing society’s attitude and perceptions both cultivation and social– cognitive theories have been addressed as the theoretical frames (Dillon and Jones, 2019). To elucidate the goal of this study further, the next section will frame the importance of television in society through cultivation theory and elaborate on Cedric Clark’s (1969) article on television and social controls.

Cultivation Theory. Tamborini et al. (2000) provide a brief history of cultivation theory by citing Gerbner and Gross (1976) about the social effects of violence on television during 1960/1970s. Tambornini et al. (2000) cited how early research expressed those with more television exposure were more likely to give an answer from television than were those with less television exposure. “This mild but persistent cultivation effect becomes salient when TV’s systematic, but very selective, portrait of the world leads its audience to develop stereotyped and distorted perceptions of reality” (Tamborini et al., 2000, pg. 4). Several works throughout this review utilize cultivation theory as a justification of the relationship between media and attitudes. (see Fitzgerald, 2010; Garretson, 2015; Hart, 2000, etc.)

Cultivation theory provides a framework for a study to identify the phenomena that is the media (television) having an impact/influence on society's beliefs and attitudes. An example of this is Mutz and Nir's (2010) experimental study on the political attitudes toward the justice system being influenced by exposure to certain positive or negative television fictional dramas. While there were limitations, they found that fictional dramas do have implications on American political views and policy opinions. (Mutz and Nir, 2010)

This study is trying to understand the representation of minorities on broadcast and streaming television by looking at minority characters on a program. This study applies cultivation theory in a similar manner to Fitzgerald (2010) and Hart (2000). Cultivation theory is pivotal to identifying one of the phenomena being addressed, however, it is not necessarily the only theory being applied. As mentioned before, this study gains insight into understanding the representation of minorities through queer theory.

Stages of minorities in the mass media. Clark's (1969) editorial addressed minority representation primarily of African Americans on television in 1969. Since television served as a means of expressing the current/relative social structure of society, Clark (1969) believed that the selection and presentation of characters could also be associated with a society's structural divisions. Additionally, Clark (1969) believed television had an advertising emphasis that ultimately reinforced the social structure and thus the status quo, because (1) most television promotional were for products purchased by those considered at the top of society and (2) it was often at the expense of those at the bottom (meaning in regard to these promotionals; minorities were presented in ways like non-recognition, ridicule, or regulation.) "...Since those at the bottom are largely non-white, charges against the biases of the 'white media' have an empirical foundation." (Clark, 1969, pg. 18). From the understanding of how television and the

selection/presentations of characters express and reinforce the social structure of society discussed by Clark (1969), the scholar then recognizes four sequential stages (non-recognition, ridicule, regulation, and respect) by which minorities are observed in television. Clark's (1969) model is still relevant as the stages are still utilized in studies researching minority representation on television (See again Fitzgerald, 2010; Hart, 2000; Raley and Lucas, 2006).

Stages One: Non-Recognition. In this stage, Clark explains non-recognition is when a minority group is scarcely represented or ignored and how this lack of representation is exclusion. To provide context of the term exclusion Clark (1969) notes that “psychologists and prisoners in solitary confinement agree that exclusion is one of the worst forms of human punishment” (Clark, 1969, p. 19)

The example used by Clark (1969) is the absence of Puerto Rican representation on television in 1969. There are modern examples of this stage in the 2019-2020 television season. Per GLAAD's 2019-2020 *WWAT* report, “Only one asexual character was counted in this report, Todd Chavez on Netflix's *BoJack Horseman*. No additional asexual characters have been added, and *BoJack Horseman* is set to air its final episodes in this reporting period” (Where We Are on TV 2019 - 2020, 2019, p. 7). This is an ideal example of a minority representation in the non-recognized stage because the asexual community is being represented by one character on an animated comedy series on a streaming service and the series itself is finished. Fitzgerald (2010) cites Gerbner and Gross (1976) who coined the term symbolic annihilation, noting that “representation in the fictional world [of mass media] signifies social existence” whereas absence denotes non-existence (p. 182).” The lack of multiple characters/portrayals, the character only existing on the one platform (streaming/series), the presence being animated (non-human), and the show ending signifies the non-existence of the asexual community. Viewers,

therefore, would never know that members of that group exist if they receive all their information through television (Hart, 2000).

Stage Two: Ridicule. In this stage, non-recognized groups are now recognized at the expense of being ridiculed. Clark (1969) explains this stage, ridicule, to be twofold. In the ridicule stage, a group is humiliated (often through stereotypes). Ostensibly, the group finds it is better than being ignored. In addition to this, Clark (1969) explains that by having a ridiculed group to laugh at, those in the dominant culture feel gratified and television now reflects and maintains the social structure. (Clark, 1969)

The example used by Clark (1969) is the appearance of Black Americans appearing in context with comedy series. Fitzgerald (2010) also discusses the ridicule stage in review for a study utilizing Clark's (1969) stages; however, Fitzgerald's (2010) study is focused on American Indian portrayals and the usability of Clark's (1969) model in minority representation on television. Fitzgerald (2010) gives an example similar to Black Americans being in the ridicule stage, citing Du Bois (1920) how white people performed in minstrels utilizing blackface. There are modern examples of the ridicule stage. One more recent example is the exaggerated/misrepresentation of overweight/large black female characters such as Madea, Norbit, Precious, and others (See Chen et. al, 2012; McKoy, 2012; Griffin, 2014). Chen et. al (2012) cites Miloy to explain further:

Milloy (2009) describes Madea as an updated Aunt Jemima and the latest in a series of portrayals by men to depict "the fattest, ugliest Black women that Hollywood makeup artists can conjure" (p. 1). He writes that such "super-mammy" (p. 1) depictions are different than White men dressing as women because of America's centuries-long history of humiliating Black people. "We may laugh at her," Milloy (2009) wrote of Madea, "but the joke is on us" (p. 4).

Clark (1969) also discusses some effects from the ridicule stage. The first point discussed is that these portrayals negatively impact members in the minority group's self-image as the

dominant culture's portrayal is positively maintained or bolstered. The second point discussed is the effects of ridicule not being *quid pro quo*. Clark states that "one remark that ridicules a minority group might be equal to one hundred such aimed at the dominant culture." (Clark, 1969, pg. 19). The third point discussed is the minority group that is in the ridicule stage will rebel against these and in doing so go from ridicule to regulation (Clark, 1969).

Stage Three: Regulation. In this stage, Clark (1969) explains minority group characters have "connections with an organization devoted to the maintenance of law and order, either domestically or internationally." (Clark, 1969, pg. 22). To explain further, Clark (1969) presents a table identifying 15 recurring Black characters on U.S. network television programs in 1969 and notes their occupation. He then addresses that 14 of the 15 characters have occupations in the regulation stage: these were "police officers, private detectives, spies, military officers, military nurses, and public-school teachers." (Fitzgerald, 2010, p. 7). A modern example of a minority group in the regulation stage is Black LGBTQIA+ characters on television. For example, actor Brian Michael Smith, a Black trans man, has "risen to prominence for his groundbreaking performances on television and advocacy for better trans representation in media." (Brian Michael Smith IMDb, n.d., p.1) Smith is identified as a Black trans man in his role as a firefighter in *9-1-1: Lone Star* (2020), political strategist in *The L Word: Generation Q* (2019), and police officer in *Queen Sugar* (2017). The roles Smith has played, regardless of prominence, are all parts of the regulator stage. Clark addresses that shows (or in the example of Smith and his prominent roles) may be innocuous and still present regulatory elements for the characters.

Stage Four: Respect. In this final stage, Clark (1969) explains for minority groups "to be recognized in a natural fashion by the mass media" they would need to pass through a final stage "characterized by respect." (Clark, 1969, p. 20). Fitzgerald (2010) interprets Clark's (1969) stage

of respect as “when the minority group ceases to be portrayed differently from the dominant group, and intergroup/interracial relationships are no longer significant” (Fitzgerald, 2010. Pg. 7). Clark’s (1969) commentary did not provide an example that was as evident as portrayals of Black characters, however, Clark did address that “European immigrant groups have managed to reach this [stage].” (Clark, 1969, pg. 21).

However, Hart (2000) was able to provide an example of this stage. Hart (2000) examined gay male representation on American television from the late 1960s (when Clark’s (1969) article was published) to the present. In Hart’s (2000) essay, each stage is addressed in regard to the minority group of gay men in America. Hart (2000) starts from non-recognition where there was essentially no presence until 1967 with *CBS Reports* documentary *The Homosexuals*. The documentary was plagued with negative stereotypes about gay men in America and would be the beginning of gay men in the ridicule stage. Hart (2000) addressed that the regulatory stage would not come until the 1970s with a positive gay male character on *Barney Miller*, police-precinct-based comedy. However, due to the HIV/AIDS pandemic and derogatory coverage “...[where the] earliest reported cases of AIDS were exclusively among gay men, the representation of AIDS in so many prime-time television offerings since the late 1980s has either explicitly or implicitly linked homosexuality and AIDS...” (Hart, 2000, p. 66), the representation of gay male characters would go back to the stage of ridicule. By the 1990s, gay male characters would reach the respect stage as President Bill Clinton sought support from gay and lesbians, several series introducing characters and story lines with positive gay male characters (i.e. *Will and Grace*, etc.), and presenting characters that defied previously showcased stereotypes (i.e. *90210*’s Jimmy, etc.) (Hart, 2000).

In these examples, one can see that Clark's (1969) stages of minority representation are applicable to more minority groups than just Clark's main focus of Black characters. Additionally, there does not seem to be one method to utilize this study as Hart (2000) is a comprehensive essay of gay male representation in America and Fitzgerald (2010) is a mixed method approach of examining American Indian characters representation. Further, as seen in the example with Hart's (2000) essay, the stages are not necessarily chronological or set. Meaning, it is possible for a minority group to never reach a stage or to go from one stage back to another. Lastly, Clark's (1969) stages have yet to be applied to an intersection of minority groups. One of the foci of this research is to examine both LGBTQIA+ and BIPOC+ representation in broadcast and streaming television. Thus, the next section of this study is the research questions formed from the literature review, Clark's (1969) stages, and the foci of this study.

Research Questions

One of the primary goals of this study is to determine the current minority representation on broadcast and streaming television. While the amount of presence minority groups have on television is a part of representation, the treatment and portrayals of minority groups are also a part of representation. Based on this goal and the literature reviewed, the following research questions were developed:

RQ1: What type of treatment do LGBTQIA+ characters on broadcast television receive?

RQ2: What type of treatment do LGBTQIA+ characters on streaming television receive?

RQ3: How is broadcast television different from streaming television for LGBTQIA+ representation?

RQ4: What type of treatment do BIPOC+ characters on broadcast television receive?

RQ5: What type of treatment do BIPOC+ characters on streaming television receive?

RQ6: How is broadcast television different from streaming television for BIPOC+ representation?

RQ7: What type of treatment do characters that are both LGBTQIA+ and BIPOC+ identified characters on broadcast television receive?

RQ8: What type of treatment do characters that are both LGBTQIA+ and BIPOC+ identified characters on streaming television receive?

RQ9: How is broadcast television different from streaming television for LGBTQIA+ BIPOC+ representation?

RQ10: In what ways does treatment of each minority group vary?

Methods

This study uses a qualitative content analysis directed approach in order to confirm themes suggested in Clark's (1969) stages of representation and understand minority representation on broadcast and streaming television for the 2019-2020 season. Four episodes were selected from a streaming or broadcast services television series and focus on one character that is both LGBTQIA+ and BIPOC+.

Content Analysis

Qualitative Content Analysis. Hseih and Shannon (2005), detail the approaches of content analysis used in qualitative research. They identify three approaches -- conventional, directed, and summative. These approaches are similar as they are used to interpret meaning from the content of text data while they differ among coding schemes, origins of codes, and threats to trustworthiness. This study uses a directed approach.

Directed Approach. Hseih and Shannon (2005) explain the directed content analysis as a type of design used when "existing theory or prior research exists about a phenomenon that is

incomplete or would benefit from further description. The goal is to validate or extend conceptually a theoretical framework or theory.” (Hseih & Shannon, 2005, p. 1281-1283). Since there is an existing theory or prior research, this approach is more structured and guided. (Hseih & Shannon, 2005, p. 1281-1283).

In the directed approach, researchers use the existing theory and prior research to identify initial coding categories and determine operational definitions for categories. The data from the study can be coded similar to the conventional approach (where the researcher would read the entire data and then analyze), but instead of creating codes after the data is collected, predetermined codes and categories are used and any data outside this would be coded in new categories, or they can code data immediately into the predetermined codes and categories and any data outside this would be coded in a new category or a subcategory. The data collected and analyzed can also be looked at quantitatively using rank order comparisons of frequency of codes or descriptively reporting the percent of supporting versus non-supporting codes. During the discussion, the researcher would be guided by existing theory and previous research and the new categories or findings would contradict the phenomenon being studied or further refine, extend, and enrich it. (Hseih & Shannon, 2005, p.1281-1283).

Hseih and Shannon (2005) also provided a table (See table one) noting the differences in the approaches.

Table One: *Major Coding Differences Among Three Approaches of Content Analysis* (Hseih & Shannon 2005)

Type of Content Analysis	Study Starts With	Timing of Defining Codes or Keywords	Source of Codes or Keywords
Conventional content analysis	Observation	Codes are defined during data analysis	Codes are derived from data

Directed content analysis	Theory/Framework	Codes are defined before and during data analysis	Codes are derived from theory or relevant research findings
Summative content analysis	Keywords	Keywords are identified before and during data analysis	Keywords are derived from the interest of researchers or review of literature

This study on minority representation incorporates the directed content analysis approach as it uses prior research (See Clark, 1969; Hart, 2000; Fitzgerald, 2010; Cook, 2018) to guide the structure of the study’s proposed methods and data collection. In terms of the data analysis, a new category is already predetermined as previous research has not analyzed the intersection of LGBTQIA+ and BIPOC+ representations. Therefore, the directed approach is utilized in the separate analysis of LGBTQIA+ and the separate analysis of BIPOC+, but the intersection is an attempt to essentially further the framework of Clark’s (1969) stages to intersection minority groups.

Directed Approach in this Study. Assarroudi et al. (2018) detail the directed approach to qualitative content analysis in a 16 step process. The 16 step process was sourced from five articles that explained the directed approach method. In Assarroudi et al. (2018), these 16 steps are spread amongst three phases (preparation, organization, and reporting).

The first phase, preparation, consists of steps one through seven. The steps consist of (1) acquisition of general skills, (2) selection of the appropriate sampling strategy, (3) deciding on the analysis of manifest and/or latent content, (4) developing an interview, (5) conducting and transcribing interviews, (6) specifying the unit of analysis and (7) immersion in data. The second phase, organization, consists of steps eight through fifteen. The steps consist of (8) developing a formative categorization matrix, (9) Theoretical definition of the main categories and subcategories, (10) Determination of the coding rules for main categories, (11) the pre-testing of

the categorization matrix, (12) Choosing and specifying the anchor samples for each main category, (13) Performing the main data analysis, (14) the inductive abstraction of main categories from preliminary codes, (15) the establishment of links between generic categories and main categories. The final stage, reporting, consists of the final step. This step is (16) reporting all steps of directed QCA and findings. Meaning, the findings will be presented and a detailed description of the analysis process will be discussed.

Data Collection

Materials. A list was compiled of recurring characters in the 2019-2020 television season from broadcast and streaming platforms. The broadcast networks and streaming platforms were identified in GLAAD's *WWAT* report with streaming services being Netflix, Hulu, Amazon, and Disney+, and broadcast services being The CW, NBC, ABC, FOX, and CBS. Character and episode selection have been described in the sections below. Additionally, Appendix A provides a list of the characters and their shows with brief summaries for each. It should be noted that all occurrences of LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC of an episode were reviewed and analyzed. The target characters were how series and episode selection were able to be made.

Character Selection. One recurring character was selected from Netflix, Hulu, Amazon, The CW, NBC, ABC, FOX, and CBS. This means one network original series recurring character is being considered the target character. This was to avoid possible discrepancies between networks, platforms, genres, etc. All characters selected to examine were identified as both LGBTQIA+ and BIPOC+. Due to limitations on characters that were representative of both LGBTQIA+ and BIPOC+, the series selected was based on what was accessible to the researcher. Beyond this, the characters are chosen primarily from being noted in GLAAD's

2019-2020 *WWAT* report. Additionally, this means the characters selected were not selected based on any additional criteria such as genre, time on screen, occurrences in a series, actor experience, series prominence, etc.

Episode Selection. There are a total of eight series reviewed. For each, the target character influenced the selection of the four episodes reviewed. The first episode selected in a series is the character's first appearance in their series 2019-2020 television season, the fourth episode selected is the character's last appearance in their series 2019-2020 television season, while the second and third episode selected are where the character makes an appearance between their first and last appearance in their series season. A preference was given to episodes that provide additional character context (flashback, filler, breather episodes, etc.) The episodes were selected this way to avoid confusion of context from episode to episode and provide an overall view of the character's representation/treatment in the series. Again, all occurrences of LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC of an episode were reviewed and analyzed.

Data Coding. The codebook, Appendix B, served as a reference and guide for notes gathered during the data collection. It was designed using elements from Capwell (1997) and Neuendorf (2015), and the content was sourced from Fitzgerald (2010), Cook (2018), and Raley and Lucas (2006). This study's coding book focused on analyzing and observing the occurrences (visual or audio) of a character's LGBTQIA+ identity being recognized, responded to, or both; and the occurrences (visual or audio) of a character's BIPOC+ identity being recognized, responded to; and the occurrence of a character's LGBTQIA+ and BIPOC+ identity being recognized, responded to.

Procedure

The observation involved watching four episodes of the 2019 - 2020 television series per character selected in a network. A summary of each episode has been provided in Appendix A. The researcher in the first section identified the target character and series demographics like character's name, gender, race/ethnicity, sexual orientation, profession, show genre, role type, and origins in an occurrence. The demographic section of the codebook is detailed for each identifier as there are more options for identities and more representations and to ensure accuracy and objectivity.

For the LGBTQIA+ occurrence of an episode, the researcher identifies the occurrence and describes it and the characters' reaction or response. After completing the initial description, the coder pauses the episode and review it for accuracy. The occurrence is then coded for the possible operational definitions or left as new/unidentified definitions. This process is repeated for BIPOC+ occurrences of an episode and within the context of BIPOC+.

Qualitative Analysis of Data. The notes from each of the episodes were compiled for data analysis. These notes were then coded. The coding process consisted of evaluating each note for an occurrence to determine which category it fell into. In most cases, scenes were evaluated 2-3 times to determine if the visual or audio occurrences may represent LGBTQIA+, BIPOC+, etc. Each note for occurrence or notes was then coded into categories established from previous literature (Clark's stages of representation) or evaluated afterward to determine if a new category was needed. The codes were analyzed, reviewed, and compared to other notes of occurrences to determine if the new category is accurate.

After reviewing the results, the researcher discovered that Clark's (1969) stages had some restrictions. In attempting to understand the additional codes, there were themes /sub-categories that emerged. These themes were Change brought from challenges and critique,

Prioritizing (Struggle, etc.), Comfort in Ridicule, Recognition then Regulatory, Respect then Glorified, Existing versus Co-existing.

Reliability. To ensure reliability, the process/methods are documented in exhaustive detail, operational definitions are sourced or formed with previous literature/theory, and as transparently as possible. Additionally, several reviews are encouraged during field notes and coding to ensure accuracy. Lastly, all links for a category or other claims (new category, etc.) have substantial amounts of data that is described in detail to be *valid*. (Assarroudi et. al, 2018).

Findings

Again, one of the primary goals of this study is to determine the current minority representation on broadcast and streaming television. Per the directed approach, Clark's (1969) stages of minority representation were used as the pre-coded categories. After this, additional codes were analyzed to determine possible new/different categories. The findings did confirm that Clark's (1969) stages of minority representation are an ideal framework. However, Clark's (1969) stages alone were not exhaustive in understanding and determining the treatment and presence of minority representation on current television. These additional themes were able to help supplement in this research and respond to these questions. This next section will respond to the research questions and provide insight into current minority representation.

Research Questions

LGBTQIA+ Treatment

RQ1: What type of treatment do LGBTQIA+ characters on broadcast television receive?

In reviewing the LGBTQIA+ occurrences on broadcast series, the treatment tended to fit into the ridicule category. In every broadcast series except The CW's *Black Lightning*, an

LGBTQIA+ character faces ridicule in relation to their identity. To provide insight of this, please examine the table below. Additionally, character demographics are available in Appendix C.

Table Two: *Findings of LGBTQIA+ Ridicule*

Show	Character	Description of Ridicule
NBC's <i>Superstore</i>	Mateo Liwing	In Episode B "Testimonials," the employees struggle to help Mateo's Immigration Lawyer because they can not provide a positive and meaningful moment for him. Mateo is then saved by his pining ex and not because he deserves freedom.
ABC's <i>The Baker and The Beauty</i>	Natalie Garcia	Throughout the series, Natalie's mother struggles with her coming out. In Episode B "She's Coming Out," Natalie comes out and her mother argues she is "too young to know." Instead of celebrating a new partner or the news, it is treated with frustration and disappointment. This is also stereotypical of coming out stories.
FOX's <i>9-1-1: Lonestar</i>	Paul Strickland	In Episode B "Studs," Paul starts to see a new woman he helped during a call. When they wanted to become more intimate, she reacted poorly. While she does apologize and explain that she can not handle the situation, it is still ridicule. The only time the series highlights Paul's romantic relationships with the stereotype that Transmen are attractive, but it's going to be an issue.
CBS's <i>Why Women Kill</i>	Taylor Harding	In Episode B "Damsel," Taylor meets with her sisters for lunch. During the conversation, they express their disdain for Taylor's open marriage turned thruple. They ridicule her for having a female lover and a husband.

The examples of ridicule in each series do vary, but all follow with Clark's (1969) definition of ridicule as most of them are stereotypical, humiliating, or both. The other category that broadcast occurrences tended to fit into was a theme/sub-category that emerged from the data analysis, Ignorance is bliss. The saying ignorance is bliss can be defined as if you do not know about something, you do not worry about it. An occurrence fits under this theme when the minority identity/occurrence was recognized, but a level of unawareness or negligence toward the identity/occurrence (not knowing about something) present the character in a manner of ridicule, less importance, or disrespect (not worrying about it).

A detailed example of this is in CBS's *Why Women Kill*. There is a gay male character who is diagnosed with HIV/AIDS, Karl Grove. In the beginning, we discover Karl is married to Simone and that Simone finds out he is gay. They decide to stay together due to the safety and convenience of not coming out. Later on, Karl takes Simone to a birthday party of a friend who is very ill with the same illness. When they arrive and Simone sees the unfortunate state of the birthday person who also has the illness, she finally is able to understand the weight of her friend's illness. Throughout the series, she has been aware of his illness. However, she has encouraged him to have a hunger for life and use their friendship and *marriage* as an encouragement to live. However, after seeing the life of someone near the end of the illness, she finally explains to him that she understands and will let him decide on whether he would like to continue with life. This is an example of this theme/subcategory, ignorance is bliss, because Simone's lack of awareness presented a disadvantage to Karl's character.

RQ2: What type of treatment do LGBTQIA+ characters on streaming television receive?

In reviewing the LGBTQIA+ occurrences on streaming series, the treatment tended to fit the respect category and the theme/sub-category of priorities. The priorities sub-category emerged from the data analysis. A priority is defined as the fact or condition of being regarded or treated as more important. This is to mean the treatment of a character's identity as a minority is given less importance. An occurrence fit into this theme/subcategory when it was clear that a character's identity as a minority was recognized, but another character, identity, struggle, appearance, issue, or etc. took priority.

For example, in Hulu's *Shrill*, there are several instances where the main character, Annie, took priority compared to her best friend, Fran, in the storyline. To describe further, we don't discover the treatment Fran's parents give her until halfway through the season. However,

we do know Annie's parents and their treatment toward Annie the entire season. To explain further, in episode five "Wedding," we learn that Fran's parents are upset and disappointed with Fran's career choice and sexual orientation. In the episode, we find out the treatment Fran receives from her parents is a recurring situation. By the end of the episode, Fran's parents (in particular the mother) resolve this issue with Fran. However, Annie's problem with her parents is ongoing throughout the entire season. This example establishes how a character's identity as a minority may be prioritized by another character's storyline.

As for the respect category, Clark (1969) explains for minority groups "to be recognized in a natural fashion by the mass media" they would need to pass through a final stage "characterized by respect." (Clark, 1969, pg. 20). An occurrence fits into this stage when the recognition of the character's minority identity was esteemed or thoughtful. This category had occurrences that were more holistic, meaning the entire scene or overarching story determined that the character and their identity were respected.

An example of this is Netflix's *Dear White People*. In the series, Lionel is able to explore being gay and black. There is a scene with many different occurrences. It is the party Lionel attends at D'unte's house. The party is presented to Lionel as a "ki." (Ki is short of Kiki, which is short of kickback. A kickback is similar to a party as people come together.) However, the "ki" was more of a party than Lionel has experienced. During the party, Lionel struggles with using the correct pronouns and understanding pronouns, befriending people, seeing an ex, etc. Essentially, during the scene Lionel learns more about the etiquette of "ki," being black and gay, and exploring the queer community. The scene allowing Lionel freedom to explore this is an occurrence of being recognized in a natural fashion. This is because the occurrence is similar in other shows that present "kis" and is similar to the actual occurrence of a first time "ki" or queer

community gathering. This occurrence is also characterized with respect as D'unte guides Lionel through the party and this seems relevant to genuine events.

RQ3: How is broadcast television different from streaming television for LGBTQIA+ representation?

When comparing and contrasting the occurrences from broadcast to streaming, streaming television had more occurrences that moved toward the respect category or the respect end of the spectrum of representations. This may be because streaming services tend to have more allowances (e.g. the use of drugs, on-screen intimacy, strong language, gender expression, etc.). The allowance of more sensitive or ostentatious matters may have made it easier to incorporate LGBTQIA+ representation for streaming. Additionally, the respectful types of occurrences were more frequent in streaming series than in broadcast series.

BIPOC+ Treatment

RQ4: What type of treatment do BIPOC+ characters on broadcast television receive?

In reviewing the BIPOC+ occurrences on broadcast series, the treatment tended to fit into the subcategory/ theme of living or blase (coexisting versus existing) and the regulatory category. The living or blase theme emerged from the data analysis. It was formed because there were often scenes where there was some attempt at diverse representation, but there was no interaction with the characters that represented a diverse cast/scene. In these instances, those characters that are not interacted with are just existing or blasé. Another way to approach this category is how normative characters (white, cis-gender, heterosexual, etc.) are specifically interacting with a character and their minority identity.

An example of this is in FOX's *9-1-1: Lonestar*. In one of the episodes, the captain and Strickland are both using the facilities, and the captain questions Strickland's skin care routine.

While skincare is sometimes considered a gender task and leans toward female roles, the captain expresses the importance of taking care of his skin. He then gives Strickland several make-up products. This occurrence was a co-existing and living moment compared to existing and blasé. This is because the captain (a white heterosexual cisgender male) is interacting with a non-normative character, Strickland (a black transgender male).

An additional example is NBC's *Superstore*. The break room/store meeting scenes are often filled with many characters of different backgrounds. However, during the break room/store meetings scenes, many characters are not interacted with. To provide context, NBC's *Superstore* main cast features two white men, two white females, one black man (who is wheelchair-bound in the series), one Asian man (who is also gay), and one Asian female (who is treated poorly throughout the series), and then one Hispanic woman (who is the manager of the store). Meaning, the main cast has several different minority representations. The main cast interacts with each other often and many occurrences with just main cast characters can be considered co-existing/living. However, in regard to the background characters (where additional representation may be seen), they lack interactions. The lack of interactions with these background characters can be considered existing/blase. To explain further, the characters in the background are typically darker skin tones than the main characters. This treatment among lighter versus darker skin tones fits with the occurrence of existing/blase and not co-existing/living.

In regards to the regulatory category, Clark (1969) explains minority group characters have “connections with an organization devoted to the maintenance of law and order, either domestically or internationally. (pg. 17)” The occurrences of this stage were mainly identified by

viewing the career of the target characters or if the actions taken were to regulate the society they were in.

A few simple examples of careers are FOX's *9-1-1: Lonestar* where Paul Strickland is a firefighter, CBS's *Why Women Kill* where Taylor Harding is a lawyer, or The CW's *Black Lightning* where Anissa Perkins is a superhero. These characters are all black people that have careers or actions where they are devoted to the maintenance of law and order.

RQ5: What type of treatment do BIPOC+ characters on streaming television receive?

In reviewing the BIPOC+ occurrences on streaming series, the treatment tended to fit into the challenge, critique, and change theme and the respect category. The challenge, critique, and change theme is an emerging topic from the data analysis. In the ridicule stage, a minority identity is identified but at their expense. In the regulatory stage, a minority character is linked to the maintenance of society. However, there were several instances where characters were recognized with their minority identity and they demanded better for themselves. Therefore, an occurrence in the challenge, critique, and change theme dealt with critiquing, challenging, or provoking change in society because of the character's identity as a minority.

A prime example of this is Amazon's *The Marvelous Mrs. Maisel*. Shy Baldwin lets go of Mrs. Maisel after her performance where she made jokes about Baldwin that could possibly out him. This occurrence involved challenging. Mrs. Maisel was unaware of the consequence Baldwin would face if her performance had explicitly revealed that he was a gay man. This lack of awareness posed a threat to Baldwin, his career, and more; therefore by letting Mrs. Maisel go Baldwin protects his career and privacy. In the LGBTQIA+ community, there are instances where it is not safe to have your identity to the community revealed. Therefore, Baldwin was

able to challenge Mrs. Maisel's understanding of discussing someone's sexual orientation without their consent.

Another example of this is in Netflix's *Dear White People*. In the beginning of the series, we meet D'unte, a gay effeminate black man who manages the health truck on the campus's concourse. In the first episode, Lionel is getting tested for HIV at the health truck that D'unte manages. D'unte reveals that Lionel is negative for HIV and the scene is interrupted by Al (another student at Winchester and recognized character in the series). Al abruptly opens the truck to speak to D'unte and out of frustration D'unte falsely informs him that Lionel has "full-blown AIDS." Al begins to express his condolences to Lionel and D'unte stops him to let him know he does not actually have AIDS and gives him the remark, "What if he was?" This occurrence challenged Al's understanding of the AIDS diagnosis (as the diagnosis does not present the same prognosis as it did). This occurrence features a critique and challenge to the stereotypical understanding and reaction to AIDS.

In regards to the respect category, another example is Netflix's *Dear White People*. One of the main characters, Sam White, is able to have a conversation with another minority character that she once felt was a sell-out for the black community and come to an understanding. These occurrences, like several others on the show, allow characters to have conversations that regard their condition with respect.

RQ6: How is broadcast television different from streaming television for BIPOC+ representation?

When comparing and contrasting the occurrences from broadcast to streaming, broadcast had more occurrences of recognition and streaming had more occurrences of respect. Again, given the allowances in streaming television guidelines, the results are not abnormal.

To provide additional detail of recognition, a modern example of recognition in broadcast can be heard in The CW's *Black Lightning* and ABC's *The Baker and The Beauty*. These series are infused with music and cultural cues (like music-making, dancing, etc.), especially from a BIPOC+ perspective. In The CW's *Black Lightning*, many occasions where there is music it is rap, hip-hop, R&B, etc. playing, and in ABC's *The Baker and The Beauty*, occasions where there is music it is Latin pop music, salsa music, Latin dance music, and etc. playing. The music in these shows were reflective of the cultures the shows are aiming to represent. While music does provide a better representation of a culture's identity, it alone can not contribute to the stage of respect. Music, in this case, serves more like recognition.

LGBTQIA+ and BIPOC+ Treatment

RQ7: What type of treatment do characters that are both LGBTQIA+ and BIPOC+ identified characters on broadcast television receive?

When reviewing occurrences that identify a character's multiple minority identities on broadcast, the treatment tends to have one identity as recognition and the other identity as prioritized or ridiculed.

To illustrate, one can look toward NBC's *Superstore*. Mateo, a cisgender gay Filipino man who is an undocumented citizen, is faced with struggles as an undocumented citizen. While this occurs, the issues Mateo faces as a gay man are often parts of jokes/ridicule. One occurrence is when Mateo is in an ICE (U.S. Immigration and Customs Enforcement) detention center and his best friend, Cheyenne, visited him. During their conversation, Mateo tells her how the experience is, however, they start the discussion with co-workers and their poor outfit choices. In this instance, Mateo's identity as a Filipino minority took priority than his identity as a gay minority. This does provide comic relief, however, Mateo's identity as a Filipino

minority/undocumented citizen is a higher priority throughout the series. This example establishes how a character's identity as a minority can be prioritized by their own other identity.

Another example is in ABC's *The Baker and The Beauty* features a young Hispanic cisgender lesbian character, Natalie Garcia. When Natalie's heritage or culture has an occurrence, it typically is in the respect category. However, her identity as a lesbian is usually met with ridicule or prioritized in the story.

RQ8: What type of treatment do characters who are both LGBTQIA+ and BIPOC+ identified characters on streaming television receive?

For streaming television, the occurrences are very similar to broadcast results as characters of multiple minority identities tend to have one identity respected or recognized, and the other prioritized or blase. To detail further, Hulu's *Shrill* has many LGBTQIA+ occurrences that fit into the respect or recognition category. However, the BIPOC+ occurrences fit into priorities or blase. One scene with many occurrences would be the performance Fran and Annie go to support Emily. The characters in the scene feature many mannerisms and cultural cues (outfits) that they are LGBTQIA+ and this is confirmed when the host discusses that the event is a monthly queer event. However, Fran is one of the only BIPOC+ characters identified. The scene could have had more BIPOC+ characters as they have had in other scenes, but this did not occur. The other series were similar in this regard to one identity not being treated the same.

RQ9: How is broadcast television different from streaming television for LGBTQIA+ BIPOC+ representation?

When comparing the occurrences from broadcast to streaming, streaming television had fewer occurrences in non-recognition and ridicule. However, the results are still rather similar. The difference seems that there is more representation throughout the entirety of a streaming

series than that of a broadcast series. Given the nature of streaming guidelines, these findings were similar to the other similar research questions

Difference in Treatments

RQ10: In what ways does treatment of each minority group vary?

In Hart (2000), it is suggested that gay white cisgender men have reached the final stage respect. However, other LGBTQIA+ characters have not reached the same treatment. Even in instances where a character may have reached a level of respect, the white counterparts are then glorified (i.e. FOX's *9-1-1: Lone Star*). In the research, the findings suggest the visibility of LGBTQIA+ characters were limited by their other minority identity, other characters, etc. The only series where race was not a higher identity priority than a character's LGBTQIA+ identity was CBS's *Why Women Kill*.

Additionally, BIPOC+ characters had a variety of categories occurrences could fit into. Therefore, the overall ambiguity on how to respectfully represent and treat BIPOC+ characters is the biggest difference between LGBTQIA+ character's treatment. While there are clear improvements from past treatment (i.e. going from non-recognition to ridicule, or ridicule to regulatory, etc.), there is no path etched that sets a standard on respecting BIPOC+ identities. A major example to address this is in Hulu's *Shrill*. The series has been praised for featuring plus-size actresses who are able to express and explore self-love because the actresses who play Annie and Fran are plus-size women. However, the lack of focus on Fran means the focus is on Annie. Annie, therefore, serves as a conscience for the show. An example to provide context to this point is when Annie calls Fran the female Ryan (an insult on Fran's romantic situations.) However, this statement paints Fran in Annie's light and does not allow Fran to tell her story. Additionally, Annie is a white cis-gendered heterosexual woman. This means she can

sympathize with Fran about relationships and love issues, but she can't empathize or be the narrative to a story she hasn't experienced.

This example is imperative to address when analyzing the treatment of BIPOC+ characters because their minority identity is typically more visual than that of LGBTQIA+. To put it briefly, there is a privilege in being allowed to have your identity represented accurately and BIPOC+ characters receive less of a chance to do so because the visibility of their skin color has predetermined narratives.

Lastly, Clark's (1969) stages of representation, state that the final stage is respect. However, there was one additional category that occurrences could fit into. This category goes beyond the respect category, it is glorified. An occurrence fit in the glorified stage if their character identity allowed them to be represented in such a way as to appear more elevated or special.

An example of this is NBC's *Superstore*. Jonah, a cis-gendered heterosexual white man, is constantly fighting for change. Jonah is often shown with a white savior complex. To illustrate further, throughout the series, Jonah is often trying to fight for change that he believes is right and his approach, in turn, frames other characters as morally inept. This category was valuable to highlight here because one of the differences in treatment is that both LGBTQIA+ and BIPOC+ have had occurrences reach the respect category, but none of the three minority groups have reached glorified.

Discussion and Conclusion

This study's primary goal was to determine the current minority representation on broadcast and streaming television using Clark's (1969) stages of representation. The findings clearly showed there is no one type of treatment that is consistent for any identity. However, by

using a qualitative approach and expanding on Clark's (1969) stages of minority representation, there were additional insights that were able to determine the many representations of minorities on current broadcast and streaming television. The research was able to determine several portrayals of minority representations and then also provided additional contributions.

Expands Research

Evolving Clark's (1969) Stages. The findings of this study address that the stages do not provide an all-encompassing portrayal of observations to be seen in minority representation on television. Instead, the stages are categories in a gamut of minority representation. A significant contribution from the research was expanding on the framework observations of the treatment of minorities on television. Clark's (1969) stages of representation provided a framework on how to study and observe minority representation on television and was first implemented on observing the treatment of black characters. Since then, Clark's (1969) stages have been implemented in studying other minority groups (see Native Americans in Fitzgerald (2010), LGBTQ in Raley and Lucas (2006), etc.) Therefore, it is ideal that the stages of representation be evolved to be recognized as a spectrum of minority representation.

Media serves as a means of understanding oneself, others, and the world around us. Media is central to what ultimately comes to represent our social realities. (Brooks and Hebert, 2006.). This statement embodies the importance of being represented. In this research, it is clearer that there are more paradigmatic possibilities in representation and they are not necessarily being researched. By evolving the categories/stages to be reimagined as a spectrum, occurrences provide additional information on how scholars, networks, writers, etc. can improve minority representation and treatment on television and the research of it. This idea of (1) television featuring additional representations and (2) researchers understanding and

determining these additional representations are valuable concepts because this may shape “ what ultimately comes to represent our social realities” (Brooks and Hebert, 2006, p.1).

Qualitative Approach. The next contribution this research makes is to the qualitative studies of minority representation on television. There were limited sources that have done a study in this manner. Studies are often done using quantitative methods and by identifying singular issues. However, with the complexities of cultural cues and etc., it may be time that scholars start approaching more qualitative means toward representation in television.

This approach is important because a qualitative approach can provide a richer data set and in turn improve/evolve the current concepts in minority representation on television or address the new directions. Using qualitative methods for such topics creates a need to have immersed oneself in the content beforehand as well. This level of consciousness toward a topic also provides further insights. Thus, a qualitative approach provides an exhaustive understanding. This is valuable to representation in television/media, because there is no set standard on how to improve (just recommendations). By having richer data, conscious insights, and exhaustive understandings to make recommendations, the ability to improve representations accurately is stronger and possibly more achievable. Especially because in a qualitative approach like this, the research is seeking to understand stories and not necessarily telling them.

For example, Gomillion and Giuliano (2011) examines media effect on LGBTQ identities by utilizing two studies (one quantitative and the other qualitative.) Stating that using a qualitative approach “provided valuable insights that have not appeared elsewhere in the empirical literature” (Gomillion and Giuliano, 2011, pg 1). This research contributes similar to Gomillion and Giuliano (2011) as the findings from the qualitative approach gave way to

additional emergent categories. Therefore, the addition of qualitative approaches in this field may prove to enrich previous findings.

Queer Theory. As addressed before, television can serve as a representation of our realities. Additionally, queer theory served as guidance and theory temperament in this research. This means in this research, television and the minority (queered) representations were able to be observed and analyzed beyond the quantitative approaches of positive, negative, neutral. An epitome of this is when Ciszek (2018) stated that “queer research is dedicated to the inquiry that examines people living their daily lives, looking at their speech, their feelings, their actions, and their bodies as they move around in social worlds and the ways they experience the constraints of history and a material world of inequalities and exclusions (pg. 6).” The findings were able to address the still present queerness that minority representations possess in the 2019-2020 television season.

To address this further, the research provides contributions to the field of queer theory, especially in television. In the 2019-2020 television series, we see a successful Black bisexual female lawyer (CBS’s *Why Women Kill*), a Black lesbian superhero (The CW’s *Black Lightning*), a Black transmale firefighter (FOX’s *9-1-1: Lonestar*), and more. The viewer is able to see a minority (both as LGBTQIA+ and BIPOC+) perform in areas where they are not normally seen. However, using a qualitative approach and queer theory, the research can view the representations beyond the *face value*. For example, in FOX’s *9-1-1: Lonestar*, the Black trans male character is broken up with for being a trans person. This break-up continues the rhetoric on trans people not being able to have romantic partnerships due to their transition. So while it is important to have minority representation on television, it is also important that those representations go beyond dominant ideologies.

Additionally, it is ideal to note that queer theory, as Ciszek (2018) states, “allows identities to be opened for analysis and examined on how subjectivity is formed and reformed in everyday practices (pg. 2).” By observing and analyzing occurrences, one can understand how “subjectivity is formed and reformed in everyday practices” (Ciszek, 2018, pg. 2). An ideal reference of this is Netflix’s *Queer Eye*. As mentioned before, Netflix’s *Queer Eye* was a re-vamp of Bravo’s *Queer Eye for the Straight Guy*. The original cast from Bravo’s *Queer Eye for the Straight Guy* was made up of five white males, however, the re-vamp consisted of two BIPOC+ characters. The two shows are no different in concepts/purpose, however, the casts are different. The evolved opinions toward BIPOC+ characters on television allowed for a more diverse cast. This level of understanding when observing and analyzing is one of the reasons queer theory serves as a guide in this research and in return a contribution to the field of queer theory.

Representation Does Matter

PRDA, PRDB, and Webb’s (2009) Questions. The literature review explains the importance of representation using PRDA, PRDB, and Webb’s (2009) Questions. However, the findings expand on the importance of minority representation in television. Again, PRDA refers to the definition of representation that states “the sense of represent as re-present, to make present again, in two interrelated ways.” (Prendergast, 2000, p. 24); and PRDB refers to the definition of representation where it is the “sense of standing for or substitution.” (Prendergast, 2000, p. 24). Webb’s (2009) questions were: who is performing the representation; what does it mean; and what effects does it have?

PRDA can be seen in the findings in several ways. An example of this could be seen in FOX’s *9-1-1: Lonestar* break-up issue as mentioned before. The use of the trans male identity as

a reason to struggle with or not have romantic relationships is continued rhetoric. PRDB is also demonstrated in the findings. The findings show that current television (2019-2020 television season) has a multitude of LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+ representations. There is not one certain type of treatment for any particular one. However, they all lack occurrences in the respect side of the spectrum of representation. This is similar to Fan et al. (2019) example where the lack of standing for or substitution expresses a lack of representation. This means the findings are able to connect to both PRDA and PRDB. For this study, the importance of representation was established and demonstrated in several ways by PRDA and PRDB. Therefore, the ability of the findings to demonstrate connections to these concepts furthers the importance of representation in television.

Webb's (2009) question and the findings allow one to address this furthering of the importance of representation in television. Webb's (2009) question allows for in-depth critical analysis of representation. For example, when reviewing an occurrence that featured cultural cues (like music, decor, etc.) the questions provided guidance on determining on whom all to focus on, what this presentation means (both implicit and explicit), and what effect does it have on the characters, scene, etc. A more specific example is ABC's *The Baker and The Beauty*. The use of music for the show goes beyond background music. It is often used as a reflection of the cultural background and the importance of culture/family for the characters. Using Webb's (2009) question gives the ability to understand these representations and occurrences beyond their quantitative implications. It provides a furthering in understanding.

Representation and Realities. In an interview, Justice Ruth Bader Ginsburg once said, "When I'm sometimes asked 'When will there be enough [women on the Supreme Court]'" and I say 'When there are nine,' people are shocked, But there'd been nine men, and nobody's ever

raised a question about that”. (PBS NewsHour, 2015, p.1) This statement from Ginsburg provides a cognizance on representation (or lack thereof) for a minority. It also serves as an homage to this research and discovering the amount of non-recognition that still exists. As mentioned previously; asexual, intersex, indigenous people, etc. are still missing on television. This finding of non-recognized minority groups is important to the improvement of representation of minorities on television.

Gerbner and Gross (1976) define symbolic annihilation as “representation in the fictional world [of mass media] signifies social existence” whereas absence denotes non-existence (p. 182).” Therefore, these minority groups are being considered non-existent. This exclusion is discussed by Clark as “one of the worst forms of human punishment” (Clark, 1969, p. 19). Meaning, asexual, intersex, indigenous people, etc. are excluded from the current television representations and in social existence. Being able to recognize this issue, allows for writers and networks to expand and evolve their representations on television.

Additionally, one of the most important questions to answer here is, “does representation matter?”. And given the research, review, and findings; representation does matter. The consequence of rhetoric’s or discourses (either positive, negative, or neutral) becoming or sustaining a reality due to television portrayals is seen both in this research and in Hart’s (2000) essay on the portrayal of gay men in America evolving from non-recognition, to ridicule, to regulatory, to respect. Therefore, it does matter that representation in television use the ability to evolve the portrayals of minorities as it plays a role in the lived realities. Another valuable question to address in this discussion, “is minority representation in television improving?” Again, research like Hart’s (2000) essay is an ideal example of demonstrating improvement. This study, if done over a longer period of time and possibly with more shows, could be more

informative and demonstrative of the improvement minority representation has seen. However, this does not mean that the research doesn't demonstrate some improvements. The ability to compare occurrences between similar racial identities, sexualities, or gender identities presented in the series (especially series set in earlier time periods) allowed acknowledgments of the improvement of representation.

Furthermore, research like this allows us to engage in possible resolutions or support additional research on improving minority representations in television. For example, Chen et. al (2018) demonstrated that a higher representation of females on a firm's board led to more innovative success. While this research did not seek to make the same conclusions (that higher representation has a connection to an outcome.), implications could be drawn from the findings that were of a similar nature. An example of this is in the multiple occurrences of respect that series possessed, more specifically the respect occurrences in Netflix's *Dear White People*. The cast featured primarily BIPOC+ actors and was able to have occurrences that are in turn respectful toward BIPOC+ identities. Therefore, success in this research may be seen as respectful occurrences for minority representations. And given the cast is primarily BIPOC+ actors, the research may provide some information toward resolutions.

Misrepresentation. Another topic addressed in the review were problems in misrepresentation, more specifically disproportionately and stereotypes. The observations in this research and findings still demonstrate some occurrences or disproportionately and stereotypes. Again, disproportionately is a study on how representation is inaccurate due to bias in the system or biases in society and stereotypes are generalizations or assumptions that are often based on misconceptions" (Signorelli, 2001, p. 343). An ideal example of misrepresentation issues being found in the research would be again in FOX's *9-1-1: Lone Star*. The attractive, but

not a loveable trans man because of genital preferences, is a painful and stigmatic stereotype that is displayed in the series. The lack of trans representation (either in the cast, writers, board room, or all together) allows for a lack of awareness of the need to portray trans characters beyond these rhetorics. While there are moments where the Black transman is recognized in a context of respect, these misrepresentations still further the current discourses on how trans people are represented.

Power of Media. Television serves as a source of information, entertainment, and lived realities. Again, the findings show that current television (2019-2020 television season) has a multitude of LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+ representations. This variety of representations is reflective of American society. One can look at the history of gay men from GLAAD, or from Hart's (2000) essays, or even by comparing the treatment of a black gay male character in television from one time period to the other (Shy Baldwin compared to Lionel Higgins); they can see the growth of LGBTQIA+ representations. It would take additional research to understand the societal impact of the representations, however, we may in turn use the findings to understand how society's biases impact what is represented or portrayed on media. Therefore, we can understand how society has grown to respect LGBTQIA+ people as the treatment of characters have been more respectful portrayals. Additionally, this strengthens the statement that television serves as a source of information and entertainment, and live realities.

Narratives. "Narratives are carriers of knowledge in a social group but can also be used to transfer knowledge in a context-sensitive way between social groups" (Marcus, 2017, p. 4.7). This means that sharing one's story provides knowledge to society. This idea of narratives can be shared with how Gerbner and Gross (1976) discuss "representation in the fictional world [of

mass media] signifies social existence. (pg. 7)” All this to address, that when a story is shared (and assumingly accepted) it provides knowledge of social existence. When these stories carry knowledge that is out of context or imprecise, they present issues for those it is meant to represent. A prime example of this is LGBTQIA+ representations. In Netflix’s *Dear White People*, Al assumes the HIV/AIDS diagnosis is still as it once was and since there are limited narratives of the truth of living with HIV/AIDS this reaction will continue to happen. This also emphasizes why series should be written by people with those backgrounds and performed by people with those backgrounds. An actor or writer without the proper knowledge will not know how to address a character's social existence. By not addressing this appropriately, stereotypes and more are allowed to continue. For example, in many series featuring Hispanic characters there is a heavy accent and struggle to comprehend English. However, in ABC’s *The Baker and The Beauty*, the characters are bilingual and code-switch. This level of accuracy to representation is valuable and leads the way to improved representations.

Future Research

Future researchers may want to take a more specific approach. Therefore, one could explore the lack of representation for each specific minority group. A ideal example of a topic to consider looking further into would be the presences of asexual characters in television, as GLAAD’s 2019 *WWAT* report highlights there is currently one asexual character. Additionally, research could also take a more specific approach in researching representations in broadcast, streaming, or other forms of television (YouTube, Disney+, and other streaming/internet platforms). One more specific approach could be to review representation in certain genres, entire series, or one specific network/platform.

Other future researchers could take a broader approach. Researchers could observe reputation across the entire scope of broadcast, streaming, or both for a television season. From there, they can try to determine the accuracy of these representations through interviews or surveys. Researchers could also take the broad approach of comparing reputations amongst genres, networks, platforms, television seasons, etc.

Furthermore, researchers could seek whether or not networks are hiring more diverse teams, like writers, actors, board members, etc. Similar to Chen et al. (2018), they could examine the impacts representation of minority groups. Researchers could go further in this direction by focusing solely on writers, or actors, or board members and then comparing the impact this has on representation of minority groups.

Lastly, future research could go even further than already mentioned. In regard to Clark's (1969) stages, more research could be done to determine the strength of the sub-categories and continue in the evolution of the stages/categories. Additionally, there is no standard on how to portray minorities with respect. Thus, future research could examine the categories and determine common treatments in each. In regards to the overall study, this study could be done every few years to determine the differences in television, or it could be done with more characters as representation grows.

Weakness/Limitations

The main weakness or limitation of this study is it does not review every show/occurrence of the 2019-2020 television season. The shows selected provided data, however, additional occurrences from other shows could possibly strengthen and enrich several of the points discussed in the findings.

Other studies have featured more episodes/shows when collecting data for this type of research. However, those studies are quantitative and therefore data collection is different. The lack of quantitative results could be considered another weakness of the study because a majority of research done in the field of representation of minorities on television has been quantitative. A way to correct this in the future is to do a two part study.

Conclusion

This study was done to determine the current minority representation on broadcast and streaming television. Television provides society a means to understanding oneself and the world around them and the quality of minority representation has historically been successful to society.

The study was done by using qualitative content analysis and Cedric Clark's 1969 stages of minority representation. The data was collected by one researcher watching the series for occurrences of LGBTQIA+ treatment, BIPOC+ treatment, and the intersection of the two's treatment. Once collected, the data was coded into pre-coded categories which was Clark's (1969) stages of minority representation. From there, it was determined from additional codes that there were more themes and possible categories. The additional categories were titled emergent categories and were placed among the categories established from Clark's (1969) stages.

The research presented several findings. The major finding due to the qualitative approach was Clark's (1969) stages of minority representation are not all-encompassing and suggest that it should be evolved. The research also found that LGBTQIA+, BIPOC+, and the intersection does not necessarily have a standard on how to portray minority identities with

respect. Beyond this, the findings did determine that each minority group had a significant amount of occurrences in a category and therefore was able to determine the current representation for a minority group in broadcast and streaming television.

In this study, one can see the improvements of minority representation in television. The ability for LGBTQIA+, BIPOC+, and LGBTQIA+BIPOC+ occurrences to be in the respect category compared to Clark's (1969) and Hart's (2000) discussions of treatment in television. While there are improvements, this research also demonstrates areas that need attention. One area is the need for further qualitative studies in representation on television. Another major area is standards for how to accurately and respectfully portrayals. Therefore, there are certain calls to further research. For example, examining the diversity of hires. Overall, this research was able to determine these improvements, needs for attention, and additional calls to research.

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Appendix A – List of Character and Shows

Streaming

- 1) Netflix - *Dear White People*'s Lionel Higgins.
 - a) Episode 1: Volume 3: Chapter I
 - i) Description: From Netflix, “The students of Winchester have returned for this semester. However, Sam, Lionel, and others are focused on their own priorities. It appears Al is the only one of the group left fighting for change at Winchester.”
 - b) Episode 2: Volume 3: Chapter III
 - i) Description: From Netflix, “Brooke takes on reporting stories, despite Lionel’s unsupportiveness. She is looking into a controversial in-house filmmaker. Sam tries to make it through a big pitch she did not prepare for well. Lionel gets back in the queer and dating scene.”
 - c) Episode 3: Volume 3: Chapter VII
 - i) Description: From Netflix, “As Chester's popularity soars, Lionel tries to convince D'unte and friends that he's ready for the gay "deep end." Sam gets a chance to meet her idol.”
 - d) Episode 4: Volume 3: Chapter X
 - i) Description: From Netflix, “A bombshell story and the debut issue of Fried Chicanery leads to a moment of reckoning. Sam and Lionel learn there’s more to the Order than they knew.”
- 2) Hulu - *Shrill*'s Fran
 - a) Episode 1: Camp
 - i) Description: From Hulu, “Annie and Ryan escape the potential wrath of the Troll and go camping. But reality comes crashing down when Annie finds out her dad is alone and her mom skipped town to Vancouver.”
 - b) Episode 2: Kevin
 - i) Description: From Hulu, “Annie starts her freelance career by interviewing the troll. Fran is heartbroken after she finds out Vic is not exclusive. When no one reads Annie’s article she realizes going freelance may not be as positive a move as she thought when she quit The Thorn.”
 - c) Episode 3: Wedding
 - i) Description: From Hulu, “Any good with Fran to her cousin’s traditional Nigerian wedding friend reconnect with her parents and has to deal with their old issues. Any reconnect with friends brother Lamar and his first question whether Ryan is really a good match for her. “
 - d) Episode 4: HR
 - i) Description: From Hulu, “Annie finally deals with the parts of her life that still challenge her - Ryan and her mom. Fran realizes she doesn’t need to be dependent on relationships, she just needs to celebrate herself.”
- 1) Amazon - *The Marvelous Mrs. Maisel*'s Shy Baldwin
 - a) Episode 1: Strike Up The Band

- i) Description: From Amazon, “Midge performs at a USO show ahead of touring with Shy while Susie learns the ins and outs of contract negotiations; Abe and Rose grapple with their new financial situation.”
- b) Episode 2: Panty Pose
 - i) Description: From Amazon, “Rose and Abe move into less-than-desirable new digs. Midge struggles with her act as Shy's tour kicks off, and Mel and Joel spark a connection.”
- c) Episode 3: Kind of Bleau
 - i) Description: From Amazon, “Rose and Abe find respite from Queens while visiting Midge; Joel and Mel squabble over a liquor license for the bar; Midge helps Shy out of a scrape.”
- d) Episode 4: A Jewish Girl Walks Into The Apollo...
 - i) Description: From Amazon, “Joel readies his club for its grand opening; Midge asks Moishe for a favour; Susie suffers a loss and turns to an unexpected source for help; Midge learns a hard showbiz lesson.”

Broadcast

- 1) The CW - *Black Lightning*'s Grace
 - a) Episode 1: The Book of Occupation: Chapter One: Blackbird
 - i) Description: From The CW, “With Black Lightning locked up in a testing facility, the ASA tightens its grip on Freeland. Anissa and Gambi work to smuggle Metas out of the city.”
 - b) Episode 2: The Book of Resistance: Chapter One: Knockin' on Heaven's Door
 - i) Description: From The CW, “Jefferson is torn between his loyalty to this family and his commitment to saving Freeland; Anissa's commitment to Grace deepens; Jennifer makes an interesting discovery.”
 - c) Episode 3: The Book of War: Chapter Two: Freedom Ain't Free
 - i) Description: From The CW, “With help from Lynn's serum Gravedigger prepares to invade Freeland. Anissa and Grace plan a big night for the family. Jennifer goes Rogue.”
 - d) Episode 4: The Book of War: Chapter Three: Liberation
 - i) Description: From The CW, “The ASA scrambles to cover its tracks as the Pierces and their allies square off against Gravedigger in a showdown that will change Freeland forever.”
- 2) NBC - *Superstore*'s Mateo
 - a) Episode 1: Cloud 9.0
 - i) Description: From NBC, “Amy tries to help her employees cope with Mateo's ICE detention - and with the introduction of a new robot co-worker that makes them fear they could be replaced.”
 - b) Episode 2: Testimonials
 - i) Description: From NBC, “Amy attempts to gather glowing character testimony for Mateo's immigration lawyer but comes up short. Jonah plans an engagement party for Sandra, infuriating Dina, while Glenn and Marcus compete for Mateo's old locker.”
 - c) Episode 3: Favoritism

- i) Description: From NBC, “Amy tries to make Mateo her new assistant, leading to accusations of favoritism and group competition in the store. Sandra gets caught in a power struggle between Glenn and Dina, and Jonah attempts to show Garrett that he's still one of the guys.”
 - d) Episode 4: California Part 1
 - i) Description: From NBC, “After Mateo and Cheyenne disagree on the best way to celebrate her 21st birthday, Cheyenne enlists Bo's help. To Garrett's chagrin, Glenn plays matchmaker to help Jerry and Sandra complete their family. Dina tries to help Amy keep a big secret from Jonah.”
- 3) ABC - *Baker and The Beauty*'s Natalia Garcia
 - a) Episode 1: Pilot
 - i) Description: From IMDB, “Daniel Garcia is working in the family bakery and doing everything that his loving Cuban parents and siblings expect him to do. But on a wild Miami night, he meets Noa Hamilton and his life moves into the spotlight.”
 - b) Episode 2: I Think She's Coming Out
 - i) Description: From IMDB, “Noa accepts a dinner invitation from the Garcias. Vanessa comes face to face with Noa, and confronts Daniel. Natalie and Rafael share a moment.”
 - c) Episode 3: Blow Out
 - i) Description: From IMDB, “An unlikely opponent tries to take control of Noa's company, blindsiding her. An old friend comes to rescue Daniel.”
 - d) Episode 4: You Can't Always Get What You Want
 - i) Description: From IMDB, “Natalie is hopeful that her quinceañera can help patch up Rafael and Mari's relationship.”
- 4) FOX - *9-1-1: Lonestar*'s Paul Strickland
 - a) Episode 1: Pilot
 - i) Description: From FOX, “New York firefighter Owen Strand moves to Texas to help rebuild a firehouse after a tragedy.”
 - b) Episode 2: Yee Haw
 - i) Descriptions: From FOX, “The crew faces a mercury poisoning outbreak and a wave pool disaster.”
 - c) Episode 3: Studs
 - i) Descriptions: From FOX, “The crew races to a brawl at a male strip club, a fire at a bull semen factory and a protest.”
 - d) Episode 4: Austin, We Have A Problem
 - i) Descriptions: From FOX, “Judd and Grace aid Judd's aging father; Michelle learns the truth about her missing sister, Iris.”
- 5) CBS - *Why Women Kill*'s Taylor Harding
 - a) Episode 1: Murder Means Never Having to Say You're Sorry
 - i) Description: From CBS, “Series premiere. One Pasadena, Calif. house serves as the focal point for three decades worth of marital strife. In 1963, Beth Ann's (Ginnifer Goodwin) life as a dotting housewife is upended when she learns of her husband Rob's (Sam Jaeger) infidelity. In 1984, socialite Simone (Lucy Liu) is blindsided by her

- husband Karl's (Jack Davenport) devastating secret. In present day, high-powered lawyer Taylor (Kirby Howell-Baptiste) has an open marriage with husband Eli (Reid Scott). Alexandra Daddario, Sadie Calvano, Alicia Coppola and Leo Howard also star. Katie Finneran guest stars.”
- b) Episode 2: There's No Crying in Murder
 - i) Description: From CBS, “Beth Ann's budding friendship with April leaves her feeling conflicted, just as she is beginning to win back Rob's attention. Simone and Tommy get stuck in a precarious situation, leaving Simone to call on an unexpected source - Karl - for help. With Taylor out of town, Eli and Jade's relationship enters new territory when she helps him with his script.”
 - c) Episode 3: I Was Just Wondering What Makes Dames Like You So Deadly
 - i) Description: From CBS, “As Beth Ann plots to remove April from Rob's life for good, a surprising confrontation reveals a secret that will shock Beth Ann to her core. Meanwhile, Naomi is reeling with anger and will do anything to protect her son, even if it means destroying Simone and Karl's reputation along the way. With some help, Taylor uncovers the dark truth about Jade's past and orchestrates a meeting with Eli in hopes to join forces before it's too late.”
 - d) Episode 4: Kill Me as if It Were the Last Time
 - i) Description: From CBS, “Season finale. Kill or be killed, that is the question. After learning the shocking truth about her daughter's death, Beth Ann devises a plan for revenge that could alter the course of many lives. As Karl's health worsens, Simone's commitment to their relationship is tested. With Jade out of the picture, Taylor and Eli are focusing on their love story, and are hopeful the past is far behind them.

Appendix B – Complete Codebook

This codebook is designed to help in the process of coding characters from shows with LGBTQIA+ representation, BIPOC+ representation, and LGBTQIA+ BIPOC+ representation. This is a study of the quality of minorities’ representations in broadcasting and streaming television.

PART 1: Demographics

Service: Broadcast or Streaming

Network: Netflix, Hulu, Amazon, The CW, NBC, ABC, FOX, CBS

Season #: the series’ season

Episode ID: Episode A, B, C, or D (see appendix A)

Episode Title: The title of the episode

Target Character’s Name: Character’s name

All other characters, list in order of appearance.

Age: List age of the character, or provide a brief description of age (i.e. college level, etc.), or undetermined

Race, Gender, Sexuality: Detailed below

Professions: the character’s main profession, list other jobs if needed, or undetermined

Socio-Economic Status: Upper, Middle, Lower Class, or undetermined

Origins: the character’s hometown or birthplace, provide a brief description (i.e. NY or foreign) or undetermined.

Role Type: Leading Role, Supporting Role, or undetermined

For this section, please identify the character’s demographics. This should include the character’s name, gender, race/ethnicity, sexual orientation, profession, role type, and origins.

For gender, there are many possibilities of a person’s possible gender. For this reason, please select a term from the table given to you. (Mat Jans, 2018)

Table Three: *Gender Identity and Terms*

Gender Identity Table	Similar Terms
Cisgender - “Cisgender,” or “cis,” people identify comfortably with their gender assigned at birth.	Male, Female, masculine, feminine
Transgender* - “Transgender”, or “trans,” describes people whose gender identities don’t match the genders assigned at birth.	Transwoman, Transman, Male to Female (MTF), Female to Male (FTM)
Intersex - Intersex is a general term used for a variety of situations in which a person is born with reproductive or sexual anatomy that doesn’t fit the boxes of “female” or “male.”	Two-Spirited, Third Gender, gender fluid, nonbinary, etc.

Non-Binary - A person who feels that they are neither strictly a woman nor a man is nonbinary.	Genderqueer, Gender nonconforming, gender variant
Other/ Indefinite - Not listed above or able to determine	NA

* = Special notation that transgender people can identify as binary or non-binary. Binary means “A person who identifies as either a woman or man is binary.”

For race/ethnicity, there is a multitude of possibilities, please select all options applicable from the Table given to you. (NOT-OD-15-089: Racial and Ethnic Categories and Definitions for NIH Diversity Programs and for Other Reporting Purposes, n.d.)

Table Four: *Racial and Ethnic Categories/Definitions*

American Indian or Alaska Native - A person having origins in any of the original peoples of North and South America (including Central America), and who maintains tribal affiliation or community attachment.
Asian - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
Black or African American - A person having origins in any of the black racial groups of Africa. Terms such as "Haitian" or "Negro" can be used in addition to "Black or African American."
Hispanic or Latino - A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin, regardless of race. The term, "Spanish origin," can be used in addition to "Hispanic or Latino."
Native Hawaiian or Other Pacific Islander - A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
White - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
Other - Not listed above.
Indefinite - Not able to be determined.

For Sexual Orientations, please choose the following table or mark as undetermined. (Chemla, 2019)

Table Five: *Sexual Orientations and Definitions*

Prefix	Root	Definition
A-	romantic	Does not experience _____ attraction towards anyone.
	sexual	
Grey-	romantic	Rarely experiences _____ attraction towards anyone.
	sexual	
Demi-	romantic	Experiences _____ attraction towards someone only after developing a very strong bond
	sexual	
Hetero-	romantic	Experiences _____ attraction toward gender(s) other than their own.
	sexual	
Homo-	romantic	Experiences _____ attraction toward the same gender(s) as their own.
	sexual	
Bi-	romantic	Experiences _____ attraction toward the same gender as well as other gender(s) than their own.
	sexual	
Pan-	romantic	Experiences _____ attraction toward all gender(s)/ regardless of gender
	sexual	
Poly-	romantic	Experiences _____ attraction toward multiple (but not necessarily all) genders.
	sexual	

PART 2: LGBTQIA+ Treatment

Unit of Analysis: The occurrences (visual or audio) of a character's LGBTQIA+ identify being recognized, responded too, or both.

Operational Definitions:

Jokes with Gay/Queer Themes: A character makes a statement or action intended to be humorous, either to other characters or the audience, that relies on gay or queer themes. This can include, but is not limited to, straight characters implying they are gay, gay characters implying they are straight, alluding to stereotypes about LGBT people, or wordplay involving LGBT language. This does not include derogatory statements intended to offend or statements of fact (eg. coming out). (Cook, 2018)

Interacting with a Child: By Raley and Lucas's definition: "To be coded as interacting with children, the character could touch, speak to or about a child who was present in the scene, or look at a child where a child is anyone perceived to be younger than an adolescent (less than 13 years old)" (Cook, 2018)

Drug Use/Acknowledgement: A character is visibly or an audio depiction intentionally smoking tobacco or marijuana or using/consuming any illegal drug. This includes the discussion or acknowledgment to obtain drugs, planning to consume drugs, attempt to sale or buy drugs, or inquiry of a drug. This does not include taking drugs for medicinal purposes or legal drugs (e.g. alcohol). (Cook, 2018)

Self-Harm: The audience is made aware, either through visual depiction or reference, that a character intentionally did or contemplated physical harm to themselves, such as cutting, ingesting toxins, or attempting suicide. (Cook, 2018)

Victim of Violence: A character is shown suffering or having recently suffered physical injury as the result of another character's action. This includes rape or any kind of sexual violence and homicide. It does include verbal threats, emotional abuse, neglect, or accidents or (eg. bruising, bleeding, broken bones) after the incident itself. (Cook, 2018)

Holding Hands: A character is visibly depicted holding another's hand to show affection or comfort. This does not necessarily have to be romantic but does not include hand shaking as a formal greeting or high-fives. (Cook, 2018)

Hug or Embrace: A visible depiction of a character wrapping one or both arms around another character or group of characters, caressing the other character, leaning on the other character, or holding another character, to show affection or comfort. (Cook, 2018)

Kiss: A visible depiction of a character making contact with another character with their lips for any length of time, including forehead, cheek, and hand kisses. (Cook, 2018)

Shown in Bed Together, no Sex Implied: Two or more characters are visibly depicted sitting or lying on the same bed, without any implication of sex, often having a conversation, possibly watching a movie or another relaxing activity. (Cook, 2018)

Shown in Bed Together, Sex Implied: Characters are visibly depicted in such a way that implies they are having sex, sex is imminent, or sex recently occurred. This is often done through nudity, dialogue, or heavy kissing. (Cook, 2018)

Other Sex Implied: The audience is informed characters had sex, are having sex, or immediately intend to have sex, without visible depiction, through dialogue or through visual cues. (Cook, 2018)

Cultural Cues: To be coded as a thing said, done, or appeared that serves as a signifier of actors or other performers' cultural background/experiences. This could be the character's clothing, body accents, home, home decor, etc.

Victim of Violence: A character is shown suffering or having recently suffered physical injury as the result of another character's action. This includes rape or any kind of sexual violence and homicide, verbal threats, emotional abuse, neglect, or accidents. (Cook, 2018)

PART 3: BIPOC+ Treatment

UNIT OF ANALYSIS: The occurrences (visual or audio) of a character's BIPOC+ identify being recognized or respond too.

Operational Definitions:

Jokes with Racial Themes: A character makes a statement or action intended to be humorous, either to other characters or the audience, that relies on BIPOC themes. This can include, but is not limited to, non-BIPOC characters imitating or mocking a BIPOC stereotype, BIPOC characters imitating or mocking as a non-BIPOC, alluding to stereotypes about BIPOC people, or wordplay involving BIPOC language. This does not include derogatory statements intended to offend or statements of fact.

Foreign Language: A character uses a language other than English when speaking.

Cultural Literary Devices: A character using a word or phrase(s) that is a relevant jargon, slang or colloquialism. To be coded as a cultural literary device, the word or phrase should be relevant to the conversation based on the character's conversation.

Stereotyping: To be coded as a thing said, done, or appeared that is a generalization based on the characters demographics and not their characteristics. An example can vary drastically as they are microaggressions (like asking to touch a Black person's hair or telling a Black person they speak well) to something more blatant (like all asians must be smart or all Latinx people are in gangs and drink) (Signorelli, 2001)

Deviant Reactions: A character's action or statements inciting a response that is not usual. To be coded as a deviant reaction, a character's response in a scene should be in context. Examples would be, a character locking the doors when a Black person is passing them by, unnecessary roughness with a BIPOC character, question safety, quality, etc based on the characters skin color/hair type, etc. (Kapur, 1999)

Music: Music or sound that has an ethnic or cultural connotation. Examples would be rap, jazz, R&B, gospel, or etc. when an African American character is involved in a scene; or Asian chimes when a character of Asian descent is shown or mariachi music for a Latinx character.

Cultural Cues: To be coded as a thing said, done, or appeared that serves as a signifier of actors or other performers' cultural background/experiences. This could be the character's clothing, body accents, home, home decor, etc.

Interacting with a Child: By Raley and Lucas's definition: "To be coded as interacting with children, the character could touch, speak to or about a child who was present in the scene, or look at a child where a child is anyone perceived to be younger than an adolescent (less than 13 years old)" (Cook, 2018)

Drug Use/Acknowledgement: A character is visibly or audio depiction intentionally smoking tobacco or marijuana or using/consuming any illegal drug. This includes the discussion or acknowledgment to obtain drugs, planning to consume drugs, attempt to sale or buy drugs, or inquiry of a drug. This does not include taking drugs for medicinal purposes or legal drugs (e.g. alcohol). (Cook, 2018)

Self Harm: The audience is made aware, either through visual depiction or reference, that a character intentionally did or contemplated physical harm to themselves, such as cutting, ingesting toxins, or attempting suicide. (Cook, 2018)

Victim of Violence: A character is shown suffering or having recently suffered physical injury as the result of another character's action. This includes rape or any kind of sexual violence and homicide, verbal threats, emotional abuse, neglect, or accidents. (Cook, 2018)

Appendix C - Notes from Data

Streaming Television

The following section discusses the findings from the streaming television episodes. There were a total of 12 episodes (480 minutes) reviewed in the streaming category.

Netflix's *Dear White People*. The target character of Netflix's *Dear White People* for this study was Lionel Higgins. Higgins is a cisgender gay black man from Houston, Texas, and is middle class. He is a college student who is in his 20s. He is the Editor of *New Independent* and a media student. The character is one of the major characters, however, Sam (Samantha) White is debatably the biggest role in the series. Thus, the supporting and lead roles seem ambiguous in this case. In the 2019-2020 season, the series was in its third season. The series is planned to have a fourth and final season.

For this study, the following episodes were reviewed; Chapter I, Chapter III, Chapter VII, Chapter X. The episodes have been briefly described in Appendix A, however, this section reviews those occurrences. It should be noted that the characters in *Dear White People* are primarily BIPOC+.

Episode A titled "Chapter I" had 38, Episode B titled "Chapter III" had 44, Episode C titled "Chapter VII" had 29 and Episode D titled "Chapter X" had 47 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, this series had 158 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from mannerisms, cultural literary devices, stereotyping, jokes, drugs, and music; for BIPOC+ were primarily from cultural literary devices, jokes, drugs, and critiques; for the intersection were primarily jokes, drugs, and critiques.

Hulu's *Shrill*. The target character of Hulu's *Shrill* for this study was Fran. Fran is a cisgender queer black female from London and is middle class. She is a young hairdresser and

her age seems to be in her late 20s to early 30s. Fran is not the lead role in this series but is a major recurring character as she is the lead role's roommate and best friend. In the 2019-2020 season, the series was in its second season. The series is confirmed to be renewed for a third season, but filming has been halted due to the COVID-19 global pandemic.

For this study, the following episodes were reviewed; Camp, Kevin, Wedding, HR. The episodes have been briefly described in Appendix A, however, this section briefly reviews the occurrences. Episode A titled "Camp" had 7, Episode B titled "Kevin" had 24, Episode C titled "Wedding" had 25, and Episode D titled "HR" had 16 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 72 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from cultural literary devices, cultural cues, mannerism, drugs, and music; for BIPOC+ were primarily from cultural literary devices, foreign language/accents, drugs, and music; for the intersection were primarily cultural cues, mannerisms, and music.

Amazon's *The Marvelous Mrs. Maisel*. The target character of Amazon's *The Marvelous Mrs. Maisel* for this study was Shy Baldwin. Baldwin is a cisgender gay black man from Florida. He is a talented young singer, rising from middle/lower class to upper class due to his growing fame. Baldwin is not the lead role in this series but is a major character for the season and the previous one before it. In the 2019-2020 season, the series was in its third season. The series is confirmed to be renewed for a third season, but Baldwin's character is not necessarily returning.

For this study, the following episodes were reviewed; Strike Up The Band, Panty Pose, Kind of Bleu, A Jewish Girl Walks Into The Apollo. The episodes have been briefly described in Appendix A, however, this section briefly reviews the occurrences. Episode A titled "Strike Up

The Band” had 8, Episode B titled “Panty Pose” had 11, Episode C titled “Kind of Bleu” had 15, and Episode D titled “A Jewish Girl Walks Into The Apollo...” had 22 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 56 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from jokes, cultural cues/cultural literary devices, and violence; for BIPOC+ were primarily from cultural literary devices, cultural cues, music, and deviant reactions; for the intersection were primarily cultural cues and music.

Broadcast Television

The following section discusses the findings from the broadcast television episodes. There were a total of 20 episodes (824 minutes) reviewed in the broadcast category.

The CW’s *Black Lightning*. The target character of The CW’s *Black Lightning* for this study was Anissa Pierce. Pierce is a cisgender lesbian black woman. She is a superhero known as Thunder or Blackbird. Anissa is a lead role as the series focuses on the Pierce family. In the 2019-2020 season, the series was in its third season. The series is renewed for a fourth season and is scheduled to premiere in 2021.

For this study, the following episodes were reviewed; The Book of Occupation: Chapter One: Blackbird, The Book of Resistance: Chapter One: Knocking on Heaven’s Door, The Book of War: Chapter Two: Freedom Ain’t Free, and The Book of War: Chapter Three: Liberation. The episodes have been briefly described in Appendix A, however, this section briefly reviews the occurrences. Episode A titled “The Book of Occupation: Chapter One: Blackbird” had 21, Episode B titled “The Book of Resistance: Chapter One: Knocking on Heaven’s Door” had 20, Episode C titled “The Book of War: Chapter Two: Freedom Ain’t Free” had 19, and Episode D titled “The Book of War: Chapter Three: Liberation” had 17 visual or audio occurrences

identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 77 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from cultural cues, cultural literary devices, and language; for BIPOC+ were primarily from cultural literary devices, music, cultural cues, and foreign language; for the intersection were primarily cultural cues and music.

NBC's *Superstore*. The target character of NBC's *Superstore* is Mateo Liwanag. Mateo is a cisgender gay filipino man from Manila, Phillipines. He is an undocumented citizen working at Cloud 9 Store #1217, due to this Mateo is considered lower class. The character is considered a main character/lead role in this series. In the 2019-2020 season, the series was in its fifth season. The series is confirmed to be renewed for a sixth season that started airing as of October 29, 2020.

Episode A titled "Cloud 9.0" had 17, Episode B titled "Testimonials" had 24, Episode C titled "Favoritism" had 14, and Episode D titled "California Part ." had 16 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 71 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from mannerism, jokes, cultural literary devices, and cultural cues; for BIPOC+ were primarily from foreign language/accents, stereotypes, and cultural literary devices; for the intersection were primarily cultural literary devices and cultural cues.

ABC's *The Baker and The Beauty*. The target character of ABC's *The Baker and The Beauty* is Natalie Garcia. Garcia is a cisgender lesbian woman from Florida. She is a high school student and working/helping at her family's bakery. Her family is considered middle class to upper class due to the growing fame. Natalie is not the lead role in this series but is a major

character for the season. In the 2019-2020 season, the series originally premiered. The series was not renewed.

Episode A titled “Pilot” had 30, Episode B titled “I Think She’s Coming Out” had 47 Episode C titled “Blow Out” had 38, and Episode D titled “You Can’t Always Get What You Want” had 27 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 142 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from cultural cues, language, and mannerisms; for BIPOC+ were primarily from music, cultural literary devices, cultural cues, and foreign language/accents; for the intersection were primarily cultural cues and mannerisms.

FOX’s 9-1-1: Lonestar. The target character of FOX’s *9-1-1: Lonestar* for this study was Paul Strickland. Strickland is a transgender queer black man from Texas. He is a young firefighter. Strickland is one of main characters for the series. In the 2019-2020 season, the series just primed. It should be noted that the series is a spin-off from FOX’s *9-1-1*. The series is confirmed for a second season with a release date of Jan. 21, 2020.

Episode A titled “Pilot” had 22, Episode B titled “Yeehaw” had 19, Episode C titled “Studs” had 17, and Episode D titled “Austin, We Have A Problem” had 16 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 74 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from cultural literary devices, mannerism, drugs, and music; for BIPOC+ were primarily from cultural literary devices, foreign language/accents, drugs, and music; for the intersection were primarily cultural cues, mannerisms, and music.

CBS’s *Why Women Kill*. The target character of CBS’s *Why Women Kill* for this study is Taylor Harding. Harding is a bisexual black woman. She is a young successful lawyer living in a

mansion in Pasadena, California. She is considered upper class. Harding is a lead character in the series. In the 2019-2020 season, the series premiered. The series was approved for a second season, but due to COVID-19 global pandemic, the filming and release date is undetermined.

Episode A titled “Murder Means Never Having to Say You're Sorry” had 19, Episode B titled “There's No Crying in Murder” had 21, Episode C titled “ I Was Just Wondering What Makes Dames Like You So Deadly” had 17, and Episode D titled “ Kill Me as if It Were the Last Time” had 19 visual or audio occurrences identified in relation to LGBTQIA+, BIPOC+, or both treatments. In total, the episodes reviewed had 76 occurrences identified. The occurrences identified for LGBTQIA+ were primarily from cultural literary devices, stereotypes, jokes and, mannerism; for BIPOC+ were primarily from cultural literary devices, and cultural cues; for the intersection were primarily cultural cues.