



Portrayal of Lesbian, Gay and Bisexual People on the BBC

Research Report
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Report on findings from research into the portrayal of lesbian women, gay men and bisexual people in broadcast media

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Key Findings from audience research into the portrayal of lesbian women, gay men and bisexual people in broadcast media

1. LGB people want to see more, and greater diversity within, LGB portrayal

Specifically:

- Diversity within portrayal of LGB people, showing LGB people of all different backgrounds and life experiences. In particular, they want to see more lesbian women and depictions of bisexual identity, as well as alternatives to stereotypes of gay men.
- Integrated portrayal of LGB people across all genres, so that their sexual orientation is not always a defining factor or the focal point for their inclusion.
- More portrayal of LGB people overall and in particular that this content is flagged up, and broadcasters are seen to have pride and confidence in it.

Heterosexual people who are comfortable with the portrayal of LGB people also want broadly the same, although LGB people's opinions tend to be stronger.

2. The portrayal of LGB people is not always noticed by audiences

It can be hard for audiences, particularly heterosexual people, to form an opinion on the portrayal of LGB people in broadcast media. When prompted, even LGB people can be surprised by the amount and range of portrayal, although they tend to think there is too little overall.

3. Context is critical to how all audiences perceive the portrayal of LGB people

Context is shaped primarily by the genre of a programme. For example, audiences want humour in the portrayal of LGB people to have wide parameters, but news to be reported with impartial yet consistent language and tone, while drama and factual programming should include authenticity. Following genre, audience expectations are also set by the media platform (e.g. TV, radio or online), when the programme is scheduled for broadcast, and the talent featured.

4. The clear majority of the UK population are either comfortable with, or do not feel strongly either way about, the portrayal of lesbian, gay and bisexual (LGB) people

Comfort with the portrayal of LGB people is largely tied up with audiences' personal experiences, social contexts and overall media diet. There is a

significant minority of the UK population (19%) who describe themselves as uncomfortable with the portrayal of LGB people, while a third (32%) are ambivalent and half (50%) are comfortable [The levels of comfort have been derived from answers to multiple questions about different aspects of portrayal. Owing to rounding, the percentages may not sum to 100] with it.

5. Intimacy, both emotional and physical, is the primary concern for people who are uncomfortable with the portrayal of LGB people

Uncomfortable people feel strongly about the portrayal of LGB people and would like to see less of it. They often cite content to which children could potentially be exposed and the possible need to explain behaviour or relationships as a reason for their discomfort. As a result, they tend to screen out the portrayal of LGB people. However there are some contexts within which this group can feel less uncomfortable with LGB portrayal; for instance, if it is in relevant, familiar content, and it contains a reflection of their own worldview.

6. The BBC fares relatively well with its portrayal of LGB people, but there is more to be done

Overall, the portrayal of LGB people by the BBC compares relatively well to other broadcasters (behind Channel 4, but ahead of the other main broadcasters). However, portrayal which causes offence can quickly challenge views of the BBC. For heterosexual people uncomfortable with the portrayal of LGB people, the primary concern is that the BBC remains an impartial and trusted family media provider. Meanwhile, LGB people and those comfortable with LGB portrayal want the BBC to have a cohesive and confident approach to its LGB portrayal.

Executive Summary - audience research into the portrayal of lesbian women, gay men and bisexual people in broadcast media

A. The Research Process

1. Why we conducted the research

The BBC has a public purpose to represent the UK, its nations, regions and communities. This project looked into the portrayal of lesbian women, gay men and bisexual people (LGB people) in broadcast media and forms part of the BBC's ongoing programme of research into the portrayal of diversity.

The overall objective of this project was to find out how the BBC and broadcast media in general are perceived by audiences to be performing in this area and to identify how the BBC can improve where needed.

2. What the research looked at

The research in this report comprised a qualitative study followed by a quantitative survey. The purpose was to gain a deeper understanding not only of what LGB people think of LGB portrayal in broadcast media in the UK, but also to gather the views of a representative sample of the UK population overall. There was a specific focus on the BBC's portrayal of LGB people.

The research investigated the following areas:

- thoughts on the **amount** of portrayal of LGB people across all media platforms for the BBC and other broadcasters
- how audiences **evaluate** the portrayal of LGB people, including how **important** they feel it to be, whether they are **comfortable** with it, how they feel about **intimacy** generally and if there are any **taboos**
- the role of **context** in making sense of the portrayal of LGB people, including the impact of the **media platform** (TV, radio & online), the content **genre** and the programme **scheduling**
- how audiences feel about **humour, language and tone** in the portrayal of LGB people
- the question of **authenticity** and **stereotyping** in the portrayal of LGB people
- the balance of:
 - **incidental portrayal** of LGB people (depicting people, circumstances and stories which just happen to include LGB portrayal; here sexual orientation is not the key driver to any story or character and is only referred to in passing, if at all)

- **overt portrayal** of LGB people (where stories or issues about LGB people are deliberately featured in order to raise the subject; here, sexual orientation is at the heart of the story or the reason for including those people or characters)
- and **landmark LGB content** (content which pushes boundaries in terms of the portrayal of LGB people; it can be felt to 'belong' to LGB communities and become culturally iconic)
- how audiences feel about **talent** (presenters, performers, journalists etc.) when it comes to the portrayal of LGB people
- how audiences perceive the **BBC's portrayal of LGB people** and what improvements they would like to see.

3. How the qualitative study was conducted

The qualitative phase of the research consisted of focus groups and in-depth interviews with LGB and heterosexual people, which were conducted by 2CV Research for the BBC.

The participants were carefully selected in order to represent a wide array of backgrounds and life experiences. Thus, they very deliberately comprised a range of ages, genders, social grades, nations, rural versus urban locations, ethnicities, religions and current uses of BBC content. The research encompassed a range of demographics and behaviours in order to ensure that it was based on a sample which best reflected the views of people across the UK.

The LGB groups comprised people who were at different stages in their 'coming out' journey with regards to their sexual orientation. They included LGB people who were

- out and established in their sexual orientation
- recently out to most friends and family
- not yet out to most friends and family

Meanwhile, the heterosexual groups consisted of some who were more and some who were less comfortable with the portrayal of LGB people in broadcast media.

Thirty research sessions of 2 hours each were conducted in total, fairly evenly split between the LGB and the heterosexual audiences. These sessions varied in terms of qualitative method depending on what was deemed most appropriate for each type of group. Ultimately, the 30 sessions comprised 5 group discussions, 9 mini group discussions, 5 discussions with groups of three people and 8 paired interviews. For context, 3 individual interviews were carried out with experts who work closely with LGB people.

The expert depth interviews were conducted with the following counsellors:

- One whose role was to support young LGB people & older gay men in Eastern England
- One independent counsellor in Scotland who supports a range of LGB & transgender people
- One who supports gay men of all ages new to North West England

Each of the sessions was a moderated discussion or interview stimulated by and to a large extent focusing on examples of TV, radio and online content which included the portrayal of LGB people [The stimulus was a wide range of material covering LGB content from the BBC and other commercial broadcasters for TV. Radio and online content was just sourced from the BBC]. Respondents were given clips and articles to look at and think about before the sessions. Other stimulus was introduced during the sessions themselves where necessary or appropriate.

4. How the quantitative study was conducted

The quantitative survey was conducted by Kantar Media for the BBC and comprised two samples. Firstly, a nationally representative sample of 1,625 UK adults aged 16+ were surveyed face-to-face.

53 LGB respondents (10 lesbian women, 18 gay men and 25 bisexual people) were identified within this nationally representative sample. There is no accepted profile of lesbian, gay and bisexual people within the UK. The Office for National Statistics (ONS) introduced a sexual identity question on the Integrated Household Survey [Office of National Statistics- Measuring Sexual Identity: An Evaluation Report September 2010] (IHS) from January 2009. ONS focussed on collecting data based on how people identify themselves at the time of the interview. This is because no single question can capture the full complexity of sexual orientation. The IHS data indicated that from April 2009 to March 2010, 1.5% of adults (16+) identified themselves as a gay man, a lesbian woman or a bisexual person. This is broadly consistent with other comparable surveys in the UK that have asked questions about sexual identity. It is important to note that the IHS is an experimental data source. Experimental statistics are new official statistics undergoing evaluation. This estimate is below what is seen as the most commonly used estimate which stands at 5-7% [Final Regulatory Impact Assessment: Civil Partnership Act 2004]. It should be noted these were based on the findings of a number of studies which used different methods of administration and were conducted among differing sampling populations measuring different dimensions of sexual orientation [Betts, P. 2008. Developing survey questions on sexual identity: UK experiences of administering survey questions on sexual identity/orientation. London: Office of National Statistics]. The incidence of LGB people from the nationally representative sample we conducted was 3%.

Secondly, a boost sample of 510 LGB respondents completed the same questionnaire online. The LGB boost sample was obtained from Kantar Media's online Lightspeed panel. A screening question was sent out asking panel members whether they identified themselves as a lesbian woman, gay man or bisexual person and those who did were then invited to take part in the full survey.

The final proportion of lesbian, gay and bisexual respondents in the LGB boost was:

- 148 gay men
- 100 lesbian women
- 262 bisexual people (98 men; 164 women)

For the purposes of this report, the 53 LGB people who were identified within the face-to-face, nationally representative sample have been included with the LGB boost and together they are reported as 'the LGB sample'.

As there is no accepted profile of lesbian, gay and bisexual people within the UK it was not possible to set quotas or to subsequently weight the data.

In terms of what stage they claimed to be at in their 'coming out' journey with regards to their sexual orientation, the LGB boost sample divided as follows:

- 11% were not out at all
- 20% were out to some but not others
- 69% were out to everyone / most people

It should be noted that this breakdown is not necessarily representative of the LGB population in the UK and only reflects the way this particular boost sample segmented.

B. An overview of the findings

1. Important background factors to understanding how audiences think about the portrayal of LGB people

The portrayal of LGB people is assessed by audiences according to its potential impact on others as well as their own immediate responses

When discussing the portrayal of LGB people in the qualitative sessions, all audiences tended to evaluate LGB portrayal in the light of how they perceived others might relate to it, as well as their own immediate emotional response to a scenario, storyline, article and so on.

Moreover, this evaluation tended to be informed by people's real-world knowledge and understanding of LGB people, provided by the type of contact

they had had with LGB people and the LGB issues they had come across in their typical overall media diet, as well as their own lived experience.

The context for interpreting the portrayal of LGB people is shaped by social, personal and editorial factors

In the qualitative groups it became clear that context was critical for grounding the portrayal of LGB people, shaping expectations around what was editorially permissible and creating the best possible chance of authentic and accurate portrayal.

This framework by which people made sense of the portrayal of LGB people encompassed the personal and social factors explained in the section above, which can lend particular meaning, amplification or endorsement to the portrayal of LGB people.

However, context was also signalled by the content itself. In this respect, genre, scheduling and media platform were critical in enabling a better understanding of LGB portrayal and the emotional response to that portrayal. The influence of these factors is explored further in Section 4 below.

Finally, interpretation of the portrayal of LGB people also depended on familiarity with the specific programme or website, the talent featured and topics under discussion themselves.

The clear majority of the UK population are either comfortable with, or do not feel strongly either way about, the portrayal of LGB people

Using the findings from the nationally representative sample from the quantitative study (including the 3% who identified as a lesbian woman, gay man or bisexual person), we were able to group the proportions of the UK population by their relative comfort levels with the portrayal of LGB people across broadcast media. Their levels of comfort have been derived from answers to multiple questions about different aspects of portrayal.

- 19% were very comfortable
- 31% were comfortable
- 32% were neither comfortable or uncomfortable
- 9% were uncomfortable
- 9% of the UK population identified as very uncomfortable

Numbers above rounded so percentages add up 100%.

This means that 50% of the UK population might be regarded as people comfortable with LGB portrayal, 32% who are more ambivalent and 19% might be regarded as people uncomfortable with LGB portrayal.

In the group of comfortable people (50% of the UK population) there were some who were clear advocates for more and improved LGB portrayal,

including less stereotypical representation. The least comfortable group (9% of the UK population) were a minority, although the viewpoints they held could be quite strong. The more ambivalent 32% of the UK population had no strong views one way or the other.

2. LGB people's thoughts on LGB portrayal in broadcast media

Perhaps unsurprisingly, LGB people considered LGB portrayal in broadcast media to be important

In the quantitative study, as might be expected, the LGB sample tended to see the portrayal of LGB people in broadcast media as being important. Television emerged as the platform where portrayal was most important; as over three fifths of the LGB sample said that content featuring LGB people was important on TV, compared with just under half for radio. The same pattern (TV over radio) was also true of the heterosexual population although their views were less strong.

LGB people generally felt under-served in terms of the amount of LGB portrayal

In the quantitative study, a far greater proportion of the LGB sample than heterosexual people thought that there was not enough portrayal of lesbian women, gay men and bisexual people across all media platforms. For example, 52% of the LGB sample said there was too little lesbian portrayal on TV, contrasting strongly with just 11% for the heterosexual population.

It is worth noting that LGB people were also particularly conscious that there should be more portrayal of other groups, such as disabled and black and minority ethnic audiences, as well as their own.

LGB respondents in the qualitative groups did acknowledge that there is more portrayal of LGB people now than there used to be and that the quality of that portrayal has improved. However, they remained fairly dissatisfied with the amount of portrayal overall and wanted to see more of it.

Lesbian women in particular noted a lack of portrayal

In the quantitative study, each group (gay men, lesbian women and bisexual people) tended to feel under-represented in terms of their own sexual orientation and did not feel as strongly about other groups as they did about their own. In the qualitative discussions, lesbian women in particular perceived a lower amount of portrayal of lesbian women versus that for gay men, something that gay men appeared to acknowledge.

In terms of stages in the 'coming out' journey, it was the LGB segment who were out to everyone or most people that particularly felt there to be too little portrayal of LGB people.

The stage at which LGB respondents were in their 'coming out' journey exerted more influence on how important LGB portrayal was perceived to be than whether they were a gay man, lesbian woman or bisexual person

In the quantitative study, those who were out to everyone or to most people felt most strongly about the importance of LGB portrayal, and the segment who weren't out at all felt comparatively less so, although they did still deem the portrayal of LGB people to be important.

In the qualitative sessions, it was those not yet out to most family and friends and those recently out who tended to express the greatest need of positive and sensitive portrayal of LGB people.

LGB people wanted to see more diversity within LGB portrayal

In the qualitative discussions, LGB people tended to be generally pleased with any LGB portrayal, but called for greater diversity. For example:

- Lesbian women wanted to see a wider range of LGB people, not least many more different types of lesbian women.
- Gay men perceived a greater amount and diversity of portrayal of their own group, but still felt that broadcasters relied on stereotypes, especially 'camp' stereotypical characters and people, and wanted these to be offset.
- Bisexual people particularly wanted helpful portrayal of bisexual people that goes beyond simply representing bisexual behaviour, in ways that address negative perceptions of their bisexual identity.

LGB people in qualitative discussions also wanted to see the portrayal of LGB people more flagged and celebrated by broadcasters.

3. Heterosexual people's thoughts on LGB portrayal in broadcast media

3.1 Amount of portrayal of LGB people

The heterosexual population did not feel as strongly as the LGB sample about the need for the portrayal of LGB people

In the quantitative study, around one third of heterosexual people described the portrayal of LGB people as important; a further third had no strong view, describing it as neither important nor unimportant; and just under a quarter described it as unimportant (around a tenth didn't know). More heterosexual women thought the portrayal of LGB people to be important than did heterosexual men.

Heterosexual people were also largely ambivalent about the amount of LGB portrayal

In the qualitative discussions, it became evident that heterosexual people were not always aware of the amount of portrayal of LGB people and, depending on their media habits, could be surprised at the amount when prompted.

Furthermore, the quantitative study showed that this audience could be ambivalent about the amount of portrayal across media platforms. For example, just under half of the heterosexual population thought that there was the right amount of portrayal of LGB people on TV, while just over a quarter said that they didn't know. Although there was a similar pattern on radio, even more heterosexual people answered that they didn't know if there was too much or too little LGB portrayal than they did with TV.

Those heterosexual people who felt there was too much portrayal of LGB people were likely to be male and older

There was a relatively small proportion of the heterosexual population for whom there was too much portrayal of LGB people in broadcast media. Overall, 21% of the heterosexual population felt that there was too much portrayal of gay men on television.

This was more the case for heterosexual men (24% of whom thought there was too much portrayal of gay men on TV) and the older population of 55+ (30%). These are the groups who typically say they feel less comfortable with LGB content on TV.

3.2 Comfort with the portrayal of LGB people

Nearly half of the heterosexual population were comfortable with the portrayal of LGB people

As with the UK population overall, on the basis of this survey close to half of heterosexual people were comfortable with content featuring LGB people on TV and radio, and around a quarter felt indifferent. However, nearly a quarter felt uncomfortable with content featuring LGB people on TV and a fifth with such content on radio.

Similar to the findings regarding the amount of portrayal, heterosexual men and those over 55 years of age were more likely to feel uncomfortable with content featuring LGB people than their female or younger counterparts.

Heterosexual people's comfort with LGB portrayal in broadcast media depended on their experience and knowledge of LGB communities

It was discovered during the qualitative research that heterosexual people who were uncomfortable with the portrayal of LGB people tended to lack knowledge and understanding with respect to LGB communities. They were likely to have a basic awareness of LGB people existing in the world and their current interaction with LGB people was typically at a level of acceptance of LGB acquaintances in a local community but little beyond this.

As such, they were not always able to make sense of the portrayal of LGB people. This meant they could refuse to engage with it or simply disliked it. They could also find some portrayal of LGB people quite distasteful and offensive.

Uncomfortable heterosexual people in the qualitative study expressed concern about the portrayal of LGB people legitimising LGB identity as a 'lifestyle choice' for young people.

Meanwhile, although comfortable heterosexual audiences in the qualitative study tended to have more familiarity with LGB people, they could still be shown new aspects of LGB lives and were interested to see a broader range of LGB people portrayed in broadcast media content.

All degrees of intimacy are harder for heterosexual people to be comfortable with when they feature same-sex couples as opposed to heterosexual couples

In terms of intimacy within portrayal in broadcast media, there were marked differences in how the heterosexual population felt about intimacy between heterosexual people and LGB people. When asked in the quantitative survey, heterosexual people expressed more discomfort with scenes featuring the same sexes than corresponding scenes between heterosexual couples. In terms of LGB intimacy, they felt more comfortable with two women rather than two men featuring in the same scenarios.

Moreover, as the degrees of intimacy were increased, levels of discomfort with the scenes involving LGB people amongst the heterosexual population increased. Indeed, heterosexual people were much less comfortable with sex scenes than they were with scenes involving kissing. This was mostly driven by men and the older, over 55 year old group. The heterosexual population were more comfortable with scenes showing couples holding hands than kissing and although the same pattern held true for scenes involving a man and a woman, levels of comfort were markedly higher than for the same scene featuring gay men or lesbian women.

Levels of comfort increased after the watershed, although 27% of the heterosexual sample still felt very uncomfortable with scenes involving two men having sex after 9pm, and 22% with sex scenes of two women following the watershed.

Uncomfortable heterosexual people in particular find content featuring emotional or physical intimacy between LGB people more difficult

When discussed in the qualitative groups, there was a particular resistance among uncomfortable heterosexual people to any suggestion of physical intimacy in the portrayal of LGB people. This was not just in terms of sex, but also kissing, hugging, hand-holding or any implied intimacy.

On the basis of the qualitative evidence, there was also discomfort among uncomfortable heterosexual people around emotional intimacy in the portrayal of LGB people. Real and intense relationships where strong feelings and emotions between members of the same sex were on display were difficult for uncomfortable heterosexual people to consume.

Comfortable heterosexual people could be more sensitive to LGB portrayal than LGB people themselves

Overall, in the qualitative research, comfortable heterosexual people were open to the portrayal of LGB people in broadcast media. They mirrored the requests of LGB people to see greater demographic diversity in LGB portrayal, less stereotyping and no perceived homophobia within content featuring LGB people.

Indeed, comfortable heterosexual people could be offended on the behalf of LGB people if they felt that the portrayal was in any way negative or homophobic. The choice of language used, tone and overt stereotyping were therefore key concerns in this respect.

There were still areas of discomfort for some comfortable heterosexual people

Comfortable heterosexual people in the qualitative research were not always fully knowledgeable about LGB people or were not used to seeing the entire spectrum of LGB lives portrayed in broadcast media. As a result, they could still find some portrayal disconcerting or even shocking, particularly scenes of sexual intimacy. Later, however, they might acknowledge that they did not want to have this initial reaction.

4. Key editorial issues when it comes to the portrayal of LGB people in broadcast media

Genre strongly influenced the way audiences perceived LGB portrayal in broadcast media

It was evident in the qualitative research that genre lends critically important context to portrayal of LGB people in broadcast media. So, audience needs are different according to the genre.

- **Comedy and Entertainment:** crucial with respect to these genres was a demand for clarity of intent in humour, essentially cues to knowing that no malice was intended. For some, humour with apparently malicious intent and without an LGB person present to respond to it could be perceived to be unchallenged homophobia.
- **Drama:** the greatest need with respect to this genre was for authenticity in reflecting both LGB and heterosexual audiences' views and lives.

- **Factual:** the factual genre demanded attention be paid to authenticity cues and was the genre in which it was felt broadcasters could leverage both incidental and overt portrayal of LGB people.
- **Children's:** this was difficult in terms of the portrayal of LGB people and proved to be a genre likely to meet with the most resistance if LGB people were to feature prominently, especially for uncomfortable heterosexual people.
- **News & Current Affairs:** the particular issues in this respect centred on the need for careful and consistent use of language, tone and context-setting, to ensure impartiality and avoid negative inference.
- **Sport:** there were low expectations in terms of the portrayal of LGB people in the context of sport but language was still all important when it came to referencing LGB presenters, sportspersons or their partners.

Media platform was another factor which shaped audience expectations when it came to the portrayal of LGB people

Whilst genre needs tended to exert greater impact, discussions in the qualitative groups revealed that the media platform on which that content was delivered was also important in shaping context and setting audience expectations.

- **TV:** was important and instrumental in shaping overall perceptions of the amount and quality of portrayal. This was especially the case given the visual potency of this medium. While visuals were highly significant in providing landmark content for LGB people, uncomfortable heterosexual people in the qualitative research sought to avoid visuals of LGB people, particularly intimacy between them. In the content examples they were given ahead of the qualitative research, for example, they found the portrayal of LGB people 'easier' to consume via radio and online.
- **Radio:** whilst lacking the visual potency of TV, language was more exposed in the portrayal of LGB people on the radio. This was felt to be more at the discretion of presenters and contributors, and so highlighted the importance of talent in setting tone and context. Felt to be a live and spontaneous medium, audiences gave the portrayal of LGB people more leeway on radio than other media platforms.
- **Online:** this media platform was seen as self-selecting (i.e. needing to be actively sought by users). Partly as a consequence of this, the portrayal of LGB people could be highly scrutinised by audiences. Moreover, there was an expectation that particular care would be taken with online material and that it would be carefully checked and edited. As a consequence, online content deemed to be offensive could be subject to severe criticism.

The TV watershed allowed for greater comfort amongst heterosexual people with the overt portrayal of LGB people

In terms of scheduling, the quantitative study showed a correlation between time slot and levels of comfort. Respondents were given a range of scenarios of portrayal of LGB people on broadcast media and asked to report their comfort levels with them. Overall, for most of the scenarios, more respondents were comfortable than uncomfortable with the scenarios in question.

Looking at the TV scenarios for before 9pm, heterosexual people were generally more comfortable with incidental portrayal (for example, a gay, lesbian or bisexual presenter on a sports programme) than they were with more overt portrayal of LGB people (such as a gay couple discussing their relationship in a documentary).

Looking at the TV scenarios for after 9pm, the watershed did have an impact on comfort levels, adding an additional 10%+ of people saying they were comfortable with portrayal. However, the pattern was generally the same as with the pre-watershed scenarios, with greater comfort with incidental portrayal than with overt portrayal.

In the qualitative research, the scheduling of the portrayal of LGB people was of most concern to parents, especially if they belonged to the group of those uncomfortable with LGB portrayal.

Authenticity was critical as a driver of credibility and engagement with the portrayal of LGB people

During the qualitative groups it became evident that the perceived authenticity of the portrayal of LGB people was vital in terms of engaging audiences with that content and validating it. This, in turn, determined perceptions of the quality of that portrayal. Authenticity was generally defined as 'feeling' real and true to life. However, as outlined earlier, people's personal experiences and social contexts varied, and so what was authentic to some was harder for others to believe.

This is not to say that stereotyping within the portrayal of LGB people could not play a role for audiences, particularly in the area of humour. Indeed, for some uncomfortable heterosexual people in the qualitative groups, stereotypes were necessary for clearly signalling LGB characters or people and helped them to find points of reference in the portrayal. For LGB and comfortable heterosexual people, stereotypical representations of LGB people needed to be offset by more authentic portrayal.

Incidental portrayal, overt portrayal and landmark moments of LGB portrayal have roles to play for different audiences

From a qualitative perspective, it was evident that incidental and overt portrayal had different, yet equally important, roles to play for different audiences.

While more uncomfortable heterosexual people were more comfortable with incidental portrayal on the one hand, and LGB people were welcoming of it,

LGB people were also clearly in need of more content showing overt portrayal and also expressed a hunger for landmark content. They did, however, keep in mind the relative appropriateness of that LGB portrayal within genre, channel or network, media platform and schedule or time slot.

Audiences wanted humour within the portrayal of LGB people to be given wide parameters

During the qualitative discussions it became clear that all audiences wanted there to be broad licence for humour, on the understanding that who makes the joke was crucial. The coming out process, however, was felt to be 'off limits' for comedy, given that it is such a potentially challenging and difficult experience.

Taboos in the portrayal of LGB people differed according to different audiences

Despite wanting wide licence for humour, the qualitative study discussed did raise some absolute taboos when it came to the portrayal of LGB people. In particular, LGB people felt that unchallenged homophobia was unacceptable, while the most uncomfortable heterosexual people felt that sexual content and intimacy was taboo.

LGB people could be highly sensitive to language and tone in LGB portrayal

Humour aside, LGB people in the qualitative groups could be highly sensitive to language and tone across all genres and media platforms, ranging from entertainment on TV to online news reporting.

LGB people wanted to see LGB talent who are open about their sexual orientation but don't necessarily make reference to it

Broadcasting talent who were open about being LGB played an incredibly important role for those LGB people in the qualitative research who were not yet out or recently out. These groups were also the most sensitive audience when it came to stereotyping in portrayal and sought a more diverse range of talent than stereotypes of the past have been able to offer. Essentially, they would like to see talent who are open about their sexual orientation, but don't necessarily make reference to it.

Nevertheless, it should be noted that for LGB people, if talent who were LGB did not make their sexual orientation known at all or if the subject of their sexual orientation was never raised, this was not seen to really qualify as portrayal of LGB people.

5. Thoughts on the BBC and the portrayal of LGB people

The BBC fares relatively well with its portrayal of LGB people but there is more to be done

Overall, the portrayal of LGB people by the BBC compares relatively well with other broadcasters; behind Channel 4 but ahead of the other main broadcasters. However, portrayal which causes offence can quickly challenge views of the BBC.

37% of the LGB sample rated the BBC's portrayal of LGB people as good or very good. However, 24% of the LGB sample rated it as poor, a figure which tended to be driven by the lesbian sample.

When it came to quantitatively measuring the BBC's portrayal of LGB people against a variety of descriptors (stereotyped, realistic, outdated and ground-breaking), there were mixed views amongst the LGB sample. The apparent contradictions in the examples that follow reflect the different life experiences within the LGB sample as well as the different content to which they have been exposed, reinforcing the reality that LGB communities are not homogeneous.

Indeed, 44% of LGB people agreed that the BBC's portrayal of LGB people was realistic, yet 37% agreed that it was stereotyped. And for instance, 27% of the LGB sample agreed that the BBC's portrayal of LGB people was outdated while 23% agreed that it was ground-breaking.

Those who rated the BBC positively in the quantitative research said they felt its portrayal of LGB people was presented in a balanced, honest and fair way. They also commented that the BBC does not stereotype LGB people and that its content reflected real life. Finally, they felt that there was a lot of LGB coverage on the BBC. The views reflected those expressed in the qualitative groups, where the BBC was felt to perform relatively well, both in terms of volume and quality of LGB portrayal.

Respondents in the LGB sample who rated the BBC as poor in its portrayal of LGB people said they did so because there wasn't enough and what there was, was too stereotypical or did not reflect true life. This lack of consensus illustrates the diversity of life experiences, needs and viewing preferences amongst the LGB sample.

Certainly in the qualitative research the groups of LGB people felt that there was still more that the BBC could do, and, as licence fee payers, they said they would value it if the landmark moments they hungered for were on the BBC. They expressed a desire for the BBC to have a more cohesive approach to its portrayal of LGB people, demonstrating a commitment to a more integrated, realistic way of portraying LGB people which could accommodate uncomfortable attitudes and better reflect LGB people across content.

Heterosexual people had less opinion on the BBC's portrayal of LGB people

In the quantitative study, heterosexual people had less of an opinion regarding the BBC's output of LGB people than the LGB sample. 29% answered that they did not know what they thought of it and 34% said they thought it was neither good nor bad. There were differences by demographics within this, with the heterosexual men being more neutral than heterosexual women who were more inclined to rate the BBC's LGB content positively. There were also particularly high levels of 'don't know' amongst the over 55s. However, it is worth noting that 31% of heterosexual respondents said that BBC portrayal was good, while 6% said it was poor.

When asked to what extent they felt that the BBC's portrayal of LGB people was stereotyped, outdated, realistic or ground-breaking, the heterosexual sample was again less likely to have an opinion than the LGB sample. This was also true when rating the output of the other broadcasters.

Reasons given by heterosexual people for rating the BBC's LGB portrayal as good in the quantitative survey included comments to the effect that it helped raise awareness of LGB issues and educated people and that it was presented in a balanced, honest and fair way.

Heterosexual people who rated the BBC's output of LGB people as poor were primarily concerned with the fact that there was too much of it and it should not be allowed. This confirms findings from the qualitative study, in which uncomfortable heterosexual people were keen for the BBC to take a more gentle approach to the portrayal of LGB people.

Channel 4 seen by LGB people as leading the field in LGB portrayal

In the quantitative data, there was no difference in perceptions of BBC and Channel 4 amongst the heterosexual sample. In fact, they perceived the BBC's LGB content in line with both that of Channel 4 and ITV.

However, Channel 4 was seen to be leading the field by the LGB sample, gay men in particular; 44% of the LGB sample (and within this, 52% of the gay sample) described Channel 4's LGB output as quite or very good compared to 37% and 43% respectively for the BBC.

When it came to the descriptors, Channel 4's content featuring LGB people was more likely to be described as ground-breaking by the LGB sample (37%) compared to that of the BBC (23%). Again, this was primarily driven by the gay male sample, 44% of who agreed Channel 4's portrayal of LGB people was ground-breaking, compared to 37% of the lesbian sample and 34% of the bisexual sample. Channel 4's content was also less likely to be described as stereotyped by the LGB sample, only 27% agreed that it was stereotyped compared to 37% for the BBC.

6. Suggestions from the research for the way forward

In terms of ways forward, the research findings pointed to the following for the BBC:

- An editorial commitment from the BBC to better reflect the diversity of LGB people, tailored by genre. Importantly, from both the qualitative and quantitative research and from suggested improvements from heterosexual and LGB samples alike, there was a call for more realistic, less sensationalised coverage and fewer stereotypes.
- Integrating the 'worlds' of heterosexual and LGB people, so that sexual orientation is less a topic to cover and more an identity to reflect in the mix. It was clear in the research that people did not want a person's sexual orientation to always be the main focus within content involving LGB characters or people.
- Making the most of creative opportunities in:
 - a) incidental LGB portrayal across all genres, fairly representing and reflecting the full and varied everyday lives of LGB people
 - b) overt and/or landmark content tailored to people who are hungry for more portrayal of LGB people, and for that to sometimes be challenging and iconic
- Flagging up forthcoming portrayal featuring LGB people and leveraging media and communications opportunities in order to endorse that portrayal. This would be with a view to attracting awareness and engagement of LGB people, particularly for those who are not out at all in terms of their sexual orientation, to help them find and connect with it.

Amplifying the BBC's portrayal of LGB people in this way would also show a level of confidence in and commitment to LGB portrayal. At the same time, however, it would take into account the needs and sensibilities of people uncomfortable with the portrayal of LGB people.

A Research Background, Objectives, Method and Sample

1. The Research Background

The BBC has a public purpose to represent the UK, its nations, regions and communities. This project looked into the portrayal of lesbian women, gay men and bisexual people (LGB people) in broadcast media and forms part of the BBC's ongoing programme of research into the portrayal of diversity.

The overall objective of this project was to find out how the BBC and broadcast media in general are perceived by audiences to be performing in this area and to identify how the BBC can improve where needed.

The BBC Working Group on the Portrayal and Inclusion of Lesbian, Gay and Bisexual Audiences (LGB Working Group) was set up in 2009 to identify opportunities to enhance creativity and audience engagement by considering current editorial policy & practice and improving the portrayal of lesbian, gay and bisexual people (LGB).

To help the LGB Working Group achieve their aforementioned objectives and given the limited amount of research available in this area, primary research was required amongst lesbian, gay and bisexual (LGB) audiences as well as the heterosexual audience, to elicit clear understanding about how audiences view the BBC's portrayal of LGB people and to explore the views, perceptions and experiences of BBC portrayal of lesbian, gay, and bisexual people amongst these diverse audiences. The initial research commissioned by the BBC was a qualitative study. This was followed by a quantitative survey.

In commissioning research to investigate these areas, it was felt to be imperative that the research be designed to reflect the true debate around the issues and to explore in depth, the texture of complexity of what is particular to the portrayal of LGB people for audiences. It required that the initial research uncover a sophisticated understanding of a range of opinions rather than a one dimensional, broad consensus view.

The overall objective of the project, driving the need for research, was to be able to use the learning from research to help the LGB Working Group's objective of identifying opportunities for the BBC to accurately portray LGB people and communities in its content and to work with the programme making and commissioning community to establish how best to embed findings from the research into the BBC as an organisation.

This report details the findings of two phases of research (one qualitative and one quantitative) commissioned by the BBC to assist the LGB Working Group in its objectives. The qualitative study was conducted by 2CV research and the quantitative research by Kantar Media.

2. The Research Objectives

As previously stated, the main objective of the research was to gain a deep understanding of how both the LGB audience and the heterosexual audience view portrayal of LGB people in broadcasting.

To this end, the research focused on three key areas:

LGB and heterosexual people's needs

- What are lesbian, gay and bisexual audiences' needs from media portrayal and specifically from the BBC?
- What are heterosexual people's needs from the portrayal of LGB people within the media and specifically from the BBC?
 - How do these audiences define portrayal of LGB people and what is the hierarchy of 'impact'? i.e. from overt to incidental, from being the focal point, to mentioning in passing, to assumed knowledge etc.
 - What is the common ground between these different audiences and what are their exclusive needs?
 - How have their parameters and expectations changed over time?
 - How might these needs be balanced across the BBC portfolio?

Perceptions of current BBC performance in terms of LGB portrayal

- To what extent is the BBC perceived to reflect LGB people within content?
- How far is the BBC perceived to succeed in an authentic portrayal of LGB people?
- Specifically, the need to investigate a number of key issues:
 - Overt portrayal versus incidental portrayal, stereotyping, authenticity, context, taboos and boundaries, social influence, visuals, language, humour, tone, talent, genres, timeslots.

Editorial implications for the BBC

- What is the desired role for the BBC in portraying LGB people going forward?
- What principles should guide editorial decision-making?
- What are the specific editorial implications and opportunities for programme makers across these variables?
 - Language, visuals, tone, talent, scheduling, genre, media platform, broadcast channel.

3. Method and Sample

Given the potential sensitivities around the subject of content featuring LGB people and the need for a detailed understanding of the issues, two phases of research were conducted. A qualitative methodology was chosen as the best method to explore the issues relating to these objectives in a first exploratory wave of research. Quantitative research followed on from this initial qualitative phase.

Additionally, as an adjunct to the qualitative phase, there was felt to be a need to conduct an initial piece of desk research to establish contextual understanding of attitudes towards the portrayal of LGB people in the media before embarking on any fieldwork. This aspect of the research programme was completed in December 2009, a number of weeks before the commencement of the qualitative study.

3.1 Qualitative research method and sample – a summary

The qualitative study commenced with three one-hour Expert Depth Interviews with the following LGB support group counsellors.

- One whose role was to support young LGB people and older gay men in Eastern England
- One independent counsellor in Scotland who supported a range of LGB and transsexual people
- One who supports gay men of all ages new to North West England.

These participants were able to supply broader perspectives on LGB issues and the impact of various types of LGB portrayal within the media from a macro rather than micro personal perspective and thus provide further context for the research.

The main qualitative research programme comprised focus groups and in-depth interviews. This qualitative sample was split fairly evenly between a heterosexual sample and an LGB sample. Before attending the focus groups/depth interviews, each respondent was given a pre-task stimulus pack.

The stimulus pre-task pack

- The pre-placed pack for each participant included a DVD of clips of examples of LGB portrayal to consider, as well as online printouts. The pack also contained a notebook which prompted participants to respond to the clips in a number of ways, including:
Considered response to the range of content examples, i.e. not just likes and dislikes, but language, tone, presentation, etc.
- Consideration regarding how each of the clips made them feel, as well as the image given to the general public about LGB people via the clip.

The heterosexual sample

A mixed methodological approach was recommended for this sample to enable the full breadth of heterosexual audience perspectives to be considered; namely across life-stage, socio-economic group (SEG), as well as Nation/region, gender, religion and relationship with the BBC. It was also decided to split and recruit this sample by those who were more comfortable with the portrayal of LGB people and those who would class themselves as uncomfortable in this respect.

Where it was anticipated that respondents would be quite comfortable in discussing their opinions, the larger group discussion format was adopted. However, where issues around comfort in disclosure were anticipated, the environment of a smaller group was deemed more appropriate.

In summary, the following discussions took place amongst the heterosexual audience:

- 5 x discussions amongst comfortable heterosexual people (26 respondents in total)
- 4 x discussions amongst uncomfortable heterosexual people (16 respondents in total)
- 4 x discussions amongst those recruited to a specific faith, with a mix of comfort level regarding the portrayal of LGB people per group (14 respondents in total).

A battery of attitudinal statements was utilised to establish comfort levels at the recruitment stage and can be found in the recruitment questionnaire which is appended. Within the comfortable and uncomfortable heterosexual people groups a mix of ethnicities was recruited.

The LGB sample

Similarly, a mixed methodological approach in terms of a qualitative interviewing format was adopted for the LGB sample, which comprised 'out and established' participants as well as those who were 'recently out' and 'not yet out' in terms of their sexual orientation.

This LGB 'status' or 'life-stage' as it is often referred to in this report was defined as follows for the qualitative research phase:

- 'not yet out': defined as those who were out to one or two friends
- 'recently out': defined as those who had come out in the last 12 months to two of the following three groups: work colleagues, friends, or some family
- 'out and established': defined as those who had come out over 12 months ago to two of the following three groups: work colleagues, friends, or some family.

It was not possible at the qualitative stage to speak to those who were 'not out at all', but this group was represented in the quantitative phase of the research programme which followed on from the qualitative research.

In summary, the LGB sample for the qualitative research broke down as follows:

- 3 x discussions with those who were 'out and established' (24 respondents in total)
- 4 x discussions with those who were 'recently out' (12 respondents in total)
- 4 x discussions with those who were 'not yet out' (6 respondents in total)
- 4 x discussions with those specifically recruited on faith (8 respondents in total).

The discussion format varied according to which format (i.e. group, mini group, paired in-depth interview, etc.), was deemed most appropriate for participants. The final sample achieved is outlined in Tables A and B in the appendix.

3.2 Quantitative survey methodology – a summary

The quantitative phase was conducted using two different methodologies: an in-home face-to-face questionnaire survey of a nationally representative sample of adults aged 16+, and an online boost of LGB people aged 18+. Both samples were asked the same questionnaire.

The nationally representative survey comprised a sample of 1625, and the online boost of lesbian, gay and bisexual people comprised a sample of 510.

The data from the nationally representative sample was weighted to match the profile of the UK adult population. The LGB boost data was not weighted as there is currently no recognised profile of lesbian, gay and bisexual people in the UK.

Nationally Representative sample

The questionnaire survey to the 1625 strong nationally representative sample was conducted across the United Kingdom (England, Scotland, Wales and Northern Ireland). The survey was conducted in-home and the average length of the survey was 27 minutes.

The final breakdown within the nations is given below:

- Northern Ireland:102
- Wales: 114
- Scotland:138
- England: 1271

Fifty-three LGB respondents (10 lesbian women 18 gay men and 25 bisexual people) were identified as part of the nationally representative sample. These were combined with the LGB boost sample for analysis purposes where reference is made to the 'LGB sample'. These 53 respondents are also included within the figures where we refer to the nationally representative sample in this report.

LGB Boost

In order to achieve a boost sample of lesbian women, gay men and bisexual people, which was deemed necessary given the research objectives of this project, Kantar Media conducted a survey using a Kantar online panel provider, Lightspeed Research.

A total of 510 lesbian, gay and bisexual Lightspeed panellists were interviewed via this online method. The average survey length was 30 minutes.

The sample was allowed to fall out naturally until a minimum of 100 in each group (lesbian women, gay men and bisexual people) had been achieved. The final proportions of lesbian, gay and bisexual respondents were very similar to the breakdown of these groups within the 53 LGB respondents identified in the nationally representative sample.

The final sample breakdown was:

- 100 survey responses from lesbian women
- 148 survey responses from gay men
- 262 survey responses from bisexual people (98 men; 164 women)

There is no accepted profile of lesbian, gay and bisexual people within the UK. The Office for National Statistics (ONS) introduced a sexual identity question on the Integrated Household Survey [Office of National Statistics- Measuring Sexual Identity: An Evaluation Report September 2010] (IHS) from January 2009. ONS focussed on collecting data based on how people identify themselves at the time of the interview. This is because no single question can capture the full complexity of sexual orientation. The IHS data indicated that from April 2009 to March 2010, 1.5% of adults (16+) identified themselves as a gay man, a lesbian woman or a bisexual person. This is broadly consistent with other comparable surveys in the UK that have asked questions about sexual identity. It is important to note that the IHS is an experimental data source. Experimental statistics are new official statistics undergoing evaluation. This estimate is below what is seen as the most commonly used estimate which stands at 5-7% [Final Regulatory Impact Assessment: Civil Partnership Act 2004]. It should be noted these were based on the findings of a number of studies which used different methods of administration and were conducted among differing sampling populations measuring different dimensions of sexual orientation [Betts, P. 2008. Developing survey questions on sexual identity: UK experiences of administering survey questions on sexual identity/orientation. London: Office

of National Statistics]. The incidence of LGB people from the nationally representative sample we conducted was 3%.

As there is no accepted profile of lesbian, gay and bisexual people within UK, it was not possible to set quotas or subsequently weight the data. There is more on this point in the detailed sample and methodology section in the appendix.

An online approach was chosen for the LGB boost survey as it was felt that this could encourage greater honesty for a sensitive subject so could be a way of including respondents who may not have taken part in a face-to-face survey. Recruiting LGB respondents via an online panel also helped prevent any bias inherent in recruitment from lists such as charities or support groups. There are inevitably limitations though with an online methodology in that respondents are self-selecting, part of a survey panel and all online. Further, for reasons explained above, the LGB sample was unweighted. For these reasons, the results may potentially be indicative rather than definitive.

For both surveys, sexual orientation (heterosexual, lesbian, gay and bisexual) was entirely self-defined by respondents using the same question for the face-to-face and online questionnaires.

A full sample breakdown is provided in the appendix.

3.3 Segmentation of the quantitative sample

For comparison with the qualitative research, using the nationally representative sample from the quantitative study (including the 3% who identified as a lesbian woman, gay man or bisexual person), we were able to group the proportions of the UK population by their relative comfort levels with the portrayal of LGB people across broadcast media. Their levels of comfort have been derived from answers to multiple questions about different aspects of portrayal.

- 19% were very comfortable
- 31% were comfortable
- 32% were neither comfortable or uncomfortable
- 9% were uncomfortable
- 9% of the UK population identified as very uncomfortable

Numbers above rounded so percentages add up 100%.

This means that 50% of the UK population might be regarded as people comfortable with LGB portrayal, 32% who are more ambivalent and 19% who might be regarded as people uncomfortable with LGB portrayal.

In the group of comfortable people (50% of the UK population) there were some who were clear advocates for more and improved portrayal of LGB

people, including less stereotypical representation. The least comfortable group (9% of the UK population) were a minority, although the viewpoints they held could be quite strong. The more ambivalent 32% of the UK population had no strong views one way or the other.

A segmentation of LGB respondents was also produced, again to compare with the qualitative sample. This was based on how 'out' the LGB respondent was in terms of their sexual orientation i.e. the extent to which different groups of people in their lives knew that they were lesbian, gay or bisexual.

Three groups were created from this: 'aren't out at all' (11%), 'out to some but not others' (20%) and 'out to everyone/ most people' (69%). It should be noted that this breakdown is not necessarily representative of the LGB population in the UK and only reflects the way this particular boost sample segmented.

It is also important to note that these groups do not correspond exactly with the groups identified in the qualitative research. The 'aren't out at all' people as a group, cannot be directly compared with the 'not yet out' group from the qualitative research. 'Aren't out at all' covers a range of age-groups, some over 60 years old, so we cannot assume that they will necessarily 'come out' at some stage in the future. In this respect, they cannot be thought of in the same way as the qualitative 'not yet out' sample who were 'out' to maybe one or two people. The way the 'not yet out' respondents were recruited via support groups for the qualitative stage also means that they could be quite a different group of people in terms of their attitudes to their own sexual orientation, compared to the 'aren't out at all' respondents in the quantitative survey.

Most of the respondents within the LGB quantitative sample (91% of lesbian respondents and 83% of gay male respondents) were, in fact, out to most people in their life.

4. Timing

The full programme of research commenced with the desk research, which was conducted week commencing 7th December 2009, completing this same week. The qualitative fieldwork for the qualitative study took place between 19th January 2010 and 16th March 2010, conducted by 2CV research.

The quantitative survey was conducted by Kantar Media. This was carried out across the United Kingdom in April and May 2010. The face-to-face fieldwork was carried by Kantar Operations, between 30th April and 24th May 2010, using CAPI, whilst the LGB online boost was carried out by Lightspeed Research between 7th and 13th May 2010.

B Main Findings

This section of the report details the main findings from the qualitative and quantitative elements of the research, considering initially the details of different people's views on the portrayal of LGB people, including their perceptions regarding the amount of portrayal, their levels of comfort with portrayal and how important the portrayal of LGB people is seen to be. Their attitudes towards and needs from the many different aspects of such portrayal, including overt versus more incidental portrayal, use of talent, humour, stereotyping and so on, are then also described in depth. The findings in relation to audience needs and expectations by genre and media platform (i.e. type of media; TV versus radio versus online) are then explored. Finally, attitudes towards the BBC and its performance with respect to the issues surrounding the portrayal of LGB people are considered.

1. Introduction and Overview of Different People's Responses to the Portrayal of LGB People

This section of the report provides an overview as to how the heterosexual population segmented in terms of levels of comfort with the portrayal of LGB people. It also considers how the LGB sample segmented in terms how 'out' respondents were in terms of their sexual orientation. The section then goes on to overview how different audiences approach the issue of portrayal of LGB people and how they evaluate such portrayal. Finally, the section gives an overview of the differing needs of different types of people in relation to such portrayal.

The qualitative sample for the research comprised a fairly even split between heterosexual and LGB people. The former were specifically recruited as being either comfortable with LGB issues and the portrayal of LGB people or uncomfortable. In order to make comparison between qualitative and quantitative findings, the quantitative research asked a series of questions in order to be able to segment this nationally representative sample by the degree to which they reported themselves to be comfortable or not regarding the portrayal of LGB people in the media. This was done to ascertain the proportions of the nationally representative sample that expressed different levels of comfort and, as a consequence, allowed the research to gauge better how representative the viewpoints of uncomfortable versus comfortable participants in the qualitative research were at a national level.

Essentially, the qualitative research was able to report back on the thoughts and opinions of comfortable versus uncomfortable heterosexual people but was not able to inform with respect to how many of the population fell into these categories (and might perhaps share similar viewpoints). The quantitative survey was therefore better able to give some sense of weighting to the levels of comfort within the population at large with respect to the portrayal of LGB people.

Table A: Breakdown of how comfortable the nationally representative sample is with LGB content

Group	% of respondents in this group
1st group (Least comfortable with LGB content)	9%
2nd	9%
3rd	32%
4th	31%
5th (Most comfortable with LGB content)	19%
UNCOMFORTABLE (net)	19%
Ambivalent	32%
COMFORTABLE (net)	50%*

* Netted figures add up to 101% as a result of rounding

Five groupings based on self-reported comfort level emerged from the quantitative analysis with 9% of the UK population falling into the 'least comfortable group' and 19% falling into the 'most comfortable group'. (as shown in table A, above).

50% of the nationally representative sample might be regarded as comfortable with the portrayal of LGB people, 32% who are more ambivalent and 19% who might be regarded as uncomfortable the with portrayal of LGB people.

In the qualitative research many of the comfortable heterosexual sample tended to mirror views expressed by the LGB sample with respect to a number of issues regarding the portrayal of LGB people, although these views were less strongly felt or expressed by many of them.

Nevertheless, some of these comfortable heterosexual people in the qualitative research were clear advocates for more and for improved and less

stereotypical portrayal with respect to the LGB communities. It is likely that such people sat within the group which was 'most comfortable' in quantitative research.

Quantitatively, the 'least comfortable' group (9%) were a minority, although the viewpoints they held could be quite strong. The more ambivalent, 32% of the nationally representative sample had no strong views one way or the other. Indeed, many of their responses could fall into a 'don't know' category, or a 'neither/ nor' response category with respect to their views on, for example, the importance or acceptability of portrayal of LGB people e.g. saying it was 'neither important nor unimportant' to have such portrayal. This more ambivalent audience was not spoken to in the qualitative research phase.

The LGB sample for the qualitative research was also split, in this instance by LGB 'life-stage' with respondents being recruited as 'out and established', 'recently out' and 'not yet out' in terms of their sexual orientation.

The quantitative LGB sample segmented into three groups, one of these being a group of 'aren't out at all' about their sexual orientation (11% of the quantitative LGB sample).

The quantitative research aimed to analyse the LGB sample based on this LGB 'life stage' concept, in order to ascertain whether discernable differences in attitude existed between those who were open about their sexual orientation and those who were less so, or indeed, not out at all about their sexual orientation. The LGB sample in the quantitative study was slightly different from that in the qualitative study, in that it comprised a segment of those who were not out to anyone (unlike the qualitative 'not yet out' people who had begun to embark on a 'coming out' process, having revealed their sexual orientation to one or two people). This quantitative segment is referenced as an 'aren't out at all' group and could display some differences in attitude and opinion compared to other LGB segments.

The breakdown of these segments in the quantitative research was 11% 'aren't out at all', 20% 'out to some but not others' and 69% 'out to everyone/ most people'. It should be noted that these percentages only apply to this particular quantitative sample, which was a boost sample for this research and does not necessarily reflect how the national LGB population might segment as a whole in this respect.

The differences between these LGB segments are highlighted where relevant throughout this report.

1.1 Overall approach to content featuring LGB people

With respect to how these different people approached and evaluated the portrayal of LGB people, the qualitative study revealed two important considerations which tended to apply across audience type.

On the one hand, there was the question of how specific individuals themselves relate to a particular portrayal and their immediate emotional response to this, be this positive, negative or indifferent. In addition, portrayal was also assessed according to the extent to which it was felt to ring true with the personal world view and lived experience of individual audience members, and the extent to which they could identify with the portrayal.

On the other hand, there was the question of audiences' perceptions as to how others might receive and interpret the portrayal.

In the qualitative research, LGB and comfortable heterosexual people were conscious of the social influence of broadcasters and sensitive to perceived negative portrayal of LGB people.

In relation to this question of 'other people', the LGB respondents in the qualitative sample were primarily concerned about the degree to which portrayal might be perpetuating negative stereotypes. They were also conscious about what others, particularly friends and relatives, might think about them in the light of such portrayal. For these reasons, LGB people were particularly sensitive to anything that might perpetuate stereotypes of, for example, gay men as effeminate, promiscuous and sex obsessed, or lesbian women as butch or aggressive, which could then impact on how others might view them as a lesbian woman, gay man or bisexual person.

“I don't think some of the role models out there have been that positive, because they are camp as tits, and if that's them that's fine, but if you have a young person wanting to come out, scared as shit, and that's what is on and their Dad is watching, it will be 'Okay I won't come out today then'” (LGB – expert)

Comfortable heterosexual people in the qualitative research were also sensitive to the type of social influence portrayal might have, and were especially rejecting of portrayal which presented the LGB communities in a particularly negative light.

“It disturbs me that in this day and age people make a joke of it, that's not what you want your children to be taught” (comfortable heterosexual parent, 20-35)

Uncomfortable heterosexual people in the qualitative research were also conscious about the impact of content featuring LGB people but had different concerns.

Amongst uncomfortable heterosexual people interviewed as part of the qualitative sample, the concern seemed to lie with whether the portrayal could be seen as endorsing or legitimising homosexuality or bisexuality as a valid choice or lifestyle.

“If you have them kissing or whatever, it's confusing for the kids; they might start to see this as normal” (uncomfortable heterosexual parent, 20-35)

“Yes, you want to protect them, protect their innocence, don’t you?”
 (Uncomfortable’ heterosexual parent, 20-35)

In the qualitative groups it became clear that context was critical for grounding the portrayal of LGB people, shaping expectations around what was editorially permissible and creating the best possible chance of authentic and accurate portrayal.

This framework by which people made sense of the portrayal of LGB people encompassed the personal and social factors, which can lend particular meaning, amplification or endorsement to the portrayal of LGB people.

This is summarised in Table 1 below, taken from the qualitative findings and discussed in further detail in the sections dealing with these specific people as later in the report.

Table 1

This is informed by their knowledge and understanding of LGB Portrayal to date

[This table sets out the framework by which people made sense of the portrayal of LGB people encompassing personal and social factors.]

LGB Portrayal in Media		LGB Awareness
Aware of a range of LGB Portrayal and antennae attuned to new	LGB	Own experiences and knowledge of LGB communities
Aware of portrayal as part of overall media mix	Comfortable H	Friends, family, work colleagues
Tend to ignore/screenout wherever possible	Uncomfortable H	Acquaintances but otherwise negative attitudes held

1.2 Overall perceptions of the balance within the portrayal of sections of LGB communities

A further general finding with respect to the different audiences and the portrayal of LGB people was in relation to the perceived balance within portrayal between the different LGB groups.

There was generally seen to be more content featuring gay men compared to content featuring lesbian women or bisexual people.

In considering the portrayal of gay men versus lesbian women versus bisexual people, it was evident that many people felt that gay men tended to dominate in terms of visibility. This was reflected in both the qualitative and quantitative studies.

Many of the LGB sample, particularly in the qualitative research, felt that the amount and quality of portrayal with respect to gay men had increased over the years, with gay men featuring across a variety of genres and with recourse to fewer stereotypical portrayals. However, gay men themselves reported wanting to still see greater demographic diversity and to also see more positive resolutions in storylines involving gay men.

In general, there was felt to be less portrayal of lesbian women in comparison to that of gay men. Moreover, the lesbian sample, when discussing this issue in the qualitative research, was quite frustrated by the dominating portrayals of lesbian women as either titillating and glamorous or stereotypically 'butch', and were critical of a lack of 'real life' texture. Nevertheless, these lesbian women had made note of and were appreciative of what they saw as landmark moments of portrayal they had come across (i.e. programmes with a focus on characters who were lesbian women or storylines involving lesbian women).

With respect to the portrayal of bisexual people, there was generally recognised to be a dearth in this aspect of content. Moreover, the few representations of bisexual behaviour that were recalled, or seen in the clips in respondents' pre-group packs, by the bisexual audiences in the qualitative research, did not result in any self-identification. Indeed the general feeling amongst these respondents was that, whilst bisexual behaviour might get depicted, there was little that was seen to them to be validating bisexuality as an identity.

"We don't see a lot of the lesbian thing on TV; it's usually more the men" (uncomfortable heterosexual person, 20-35)

"There are more of the gays; they are all gay in pop programmes" (uncomfortable heterosexual person, 20-35)

"I thought there would have been a lot more women, there wasn't much that was there really" (comfortable heterosexual person, 35-50)

"Bisexuals aren't out there as much, it's not really talked about. I think it's a less accepted thing, and people think they should just make up their minds – they aren't as upfront, the bisexual people, as gay people are about being gay" (comfortable heterosexual person, 35-50).

"There is more gay than lesbian stuff, a lot of gay guys kissing, not so much the women" (lesbian woman, 30-40)

"It's mainly gay men, nothing very much bisexual at all and for lesbians not that much" (lesbian woman, 30-40)

"It would be good to see more lesbian couples, a settled couple. Like we have said there are lots of gay men on TV, men couples, straight

couples, you would like to see more lesbian couples” (lesbian woman, 40-60)

“There are more gay men than there are lesbians. There are really no bisexuals” (bisexual woman, 35-55)

For heterosexual people and many gay and lesbian people in the qualitative research, the lack of bisexual portrayal generally went unquestioned, as it tended to reflect their own lack of knowledge and understanding around bisexuality in general. Bisexual people themselves, it seemed, had defaulted to gay and lesbian portrayal as the closet means for identification given the lack of bisexual depiction.

1.3 An overview of differing needs amongst the broad spectrum of types of audience

It finally needs to be noted that during the course of the research, it became evident that a number of opposing needs can exist for different people, particularly uncomfortable heterosexual people against LGB and the most comfortable heterosexual people.

This is summarised in Table 2 below:

Table 2

A number of potentially opposing needs exist for different audiences

[This table sets out the opposing needs that can exist for different people, particularly uncomfortable heterosexual people against LGB and the most comfortable heterosexual people.]

LGB and comfortable H

More portrayal (esp.bi) and across LGB life-stages

Greater diversity – not just stereotypes

A need to show positive resolutions

Landmark LGB Moments

Uncomfortable H

Less/same amount of portrayal

Find stereotypes easier to detach from

Do not want portrayal to glamorise LGB

Do not want landmark LGB Moments in consumed content

Portrayal at peak-time

Want to protect children's innocence/
not have to explain

Homophobia or malicious use of language cannot go unchallenged

Need to see viewpoint acknowledged

The above table reflects findings from the qualitative research in particular, and demonstrates that whilst the LGB sample and many comfortable heterosexual people actively wanted or would be happy to see more portrayal of LGB people, particularly across the LGB life-stages, as well as in the portrayal of bisexual people (for bisexual people especially), uncomfortable heterosexual people felt there was already enough portrayal and many preferred to see less.

Moreover, in the qualitative research the former wanted greater diversity in the portrayal of LGB people and not just stereotypes, whereas the latter found camp stereotypes at least easier to detach from. In this respect, the former expressed a need to see LGB characters who did not simply conform to 'camp' or 'butch' stereotypes but reflected the diversity in LGB appearance and behaviour, for example, from non-effeminate or 'camp' men, through to those who were more camp. Further, they cited a need to see greater socio-demographic representation in terms of age, ethnicity and socio-economic status.

Additionally, whilst LGB people and the most comfortable heterosexual people felt there should be more positive resolutions in LGB portrayal, the uncomfortable heterosexual people were concerned about portrayals which glamorised LGB people. The former were looking for more landmark moments featuring LGB people, whilst the latter did not want to see this in the content they were typically predisposed to consuming. Again, the former wanted or were at least content with some portrayal at peak time, whereas the latter were concerned about LGB presence at this time, wanting to protect their children's innocence, and not wanting to have to explain content featuring LGB people.

Finally, both comfortable heterosexual and LGB people interviewed in the qualitative phase strongly felt that homophobia or malicious use of language should never go unchallenged. Uncomfortable heterosexual people who were interviewed, however, wanted their discomfort acknowledged and had a need to see their viewpoints reflected when it came to the portrayal of LGB people.

At one level, this could be seen to potentially present quite a challenge for broadcasters, but there were other aspects where some degree of common ground could be found between audiences.

It was evident that the LGB sample and many comfortable heterosexual people in the quantitative research wanted increased integration across content, with less of an issue being made in relation to a person's sexual orientation. At the same time, uncomfortable heterosexual people were fairly accepting of the inclusion of LGB people in an incidental manner.

Secondly, the former wanted content to focus on the person first and their sexual orientation second, by concentrating on character development, achievements and relationships rather than purely focusing on sexual behaviour. Similarly, the latter were more comfortable with content featuring LGB people when there was some embedding of the person first, allowing empathy to develop. This, furthermore, tended to create a degree of permission to show or imply intimacy at a later stage.

Finally, it was also evident that there needed to be some acknowledgement that uncomfortable heterosexual people in particular wanted to have their questions asked and their difference in attitude acknowledged.

2. Heterosexual people and the portrayal of LGB people

This section considers heterosexual people in more specific detail, giving a brief introduction to how this audience segments and the different approaches taken when interviewing these people in qualitative versus quantitative research.

Then we go onto specifically explore the following:

- Perceptions and attitudes regarding the amount of portrayal of LGB people
- Opinion regarding the importance of portrayal of LGB people
- Opinion regarding the acceptability of portrayal of LGB people
- Levels of comfort with the portrayal of LGB people and levels of comfort with intimacy in portrayal for this audience

The section then moves on to consider and overview those defined as 'Comfortable' heterosexual people (with respect to the portrayal of LGB people), as a specific segment of the heterosexual population, followed by an overview of more 'Uncomfortable' heterosexual people.

Each of these sub-sections is prefaced with a short summary as to the content of the section, and concludes with a brief summary of the main points arising from the findings relating to the section.

2.1 Introduction

The heterosexual samples in this research differed according to self-reported levels of comfort with the portrayal of LGB people and this factor appeared to influence response to all aspects of such portrayal, from perceptions as to

amount of portrayal through to perceived importance and acceptability with respect to the portrayal of LGB people and their lives.

It should also be noted that in the qualitative study all respondents were exposed to a cross-section of examples of portrayal featuring LGB people, including clips from programmes and online print outs, in a pre-task exercise they completed before attending the research sessions. Further clips were also shown during the research sessions themselves. This stimulus was sourced mainly from the BBC, but also included examples of portrayal from other broadcasters.

The quantitative sample was not primed or pre-conditioned to think about content featuring LGB people in any way, and hence came 'fresh' to the survey. The consideration given to response and the nature of that response, particularly with respect to perceptions as to the amount of portrayal, was therefore somewhat different to that given in the quantitative survey. However, the broad learning that emerged from both phases of the research for these audiences was quite similar.

The differences existing within the heterosexual population, especially between those who reported themselves to be comfortable versus those who reported themselves to be uncomfortable in terms of content featuring LGB people, became particularly apparent in the research when considering issues such as the amount of portrayal featuring LGB people, and the importance and acceptability of such portrayal and comfort with intimacy, particularly that involving two men or two women, which we now go on to discuss.

2.2 Heterosexual people and the perceived amount of portrayal of LGB people

In understanding heterosexual people's attitudes towards the portrayal of LGB people, their perceptions as to the amount of such portrayal and their attitudes towards this perceived amount were probed. This section explores this issue with respect to the heterosexual sample. It also highlights demographic differences that existed in relation to this question.

In the qualitative research, as respondents were pre-placed with stimulus containing content featuring LGB people across a variety of media platforms, they were able to give quite considered responses regarding the amount of portrayal.

Both LGB and heterosexual people can be surprised at the amount of portrayal when it is brought to their attention.

Overall, in considering their pre-placed stimulus, the majority of respondents in the qualitative research were surprised at the amount of portrayal. For comfortable heterosexual people, there was a degree of welcoming of the amount of portrayal, and they generally felt that content featuring LGB people

should be wide-ranging. However, for uncomfortable heterosexual people, the amount of portrayal came as something of an unpleasant surprise, and they tended to describe the amount of portrayal in terms of being 'worse than they had anticipated'.

- "I was surprised by the amount there was. You do see it in soaps more, but there were loads of different examples here; more than I thought" (comfortable heterosexual person, 20-35)
- "With Channel 4 you expect it, but I was shocked there was so much of it everywhere, even just on daytime TV programmes" (uncomfortable heterosexual person, 35-50)
- "When I got the DVD to watch, I thought 'Well, it's the BBC, it's not going to be too bad'. I would have been more worried about what might be on there if it had been Channel 4, so I was surprised at the amount from the BBC" (uncomfortable heterosexual person, 35-50)

Media habits can influence levels of surprise

Whilst the number of portrayal examples available for consideration surprised all in the qualitative research, their level of surprise did vary depending on media habits. The frequent inclusion of LGB storylines in soap opera meant that regular soap viewers were less surprised by the amount of portrayal, having become accustomed to a variety of LGB storylines in various soaps over the years. Moreover, those who were regular viewers of US dramas and comedies with content featuring LGB people, particularly on Channel 4, were used to seeing a greater breadth of portrayal and were not as surprised as those who were less regular viewers of these US programmes.

It was particularly noteworthy that many in the qualitative sample had not actually previously seen many of the clips shown. This was largely a function of the fact that the examples chosen for consideration were widely dispersed across broadcasters, platforms and genres, and therefore not necessarily a part of broadcast consumption for many people as individuals. It was also interesting to find that some examples had been missed by viewers of the shows from which the clips were taken. This was all indicative of the fact that whilst there might be quite a lot of content featuring LGB people if looked for, or indeed when exposed to in research, individuals themselves were not necessarily being exposed to that much of it, or possibly did not always notice it.

For many older uncomfortable heterosexual people in the qualitative sample in particular, a lack of media 'savviness' could mean that content featuring LGB people was not understood as such, particularly without sufficient context.

Younger qualitative participants, however, tended to be more sensitised to the portrayal of LGB people and were more readily and easily able to discern the existence of such content in broadcaster programming.

In the quantitative survey respondents were not pre-conditioned to think of content featuring LGB people in advance, but were simply asked whether they felt there was ‘the right amount’ of such content or whether they felt there was ‘too little’ or ‘too much’, for both TV and radio platforms as well as for the BBC website.

The response to such questioning was, by necessity, based on a respondent’s personal perception as to the overall amount of portrayal of LGB people across these platforms and how they felt about this, namely whether they considered this to be ‘about right’, ‘too little’ or ‘too much’.

The questions in relation to their perceptions regarding the quantity of content featuring LGB people were asked separately for the portrayal of lesbian women, gay men and bisexual people. Moreover, these questions were asked in conjunction with the same questions for other minority groups, so that the respondent was not unnecessarily primed to think specifically of LGB content. The data relating to the other minority groups also provided a useful benchmark against which to compare perceptions of LGB portrayal.

Overall, just under half of the heterosexual sample in the quantitative research thought there was ‘the right amount’ of portrayal of LGB people, although there was a small minority who thought there was ‘too much’.

The findings are discussed in detail in sections [2.2.1](#) and [2.2.2](#) below.

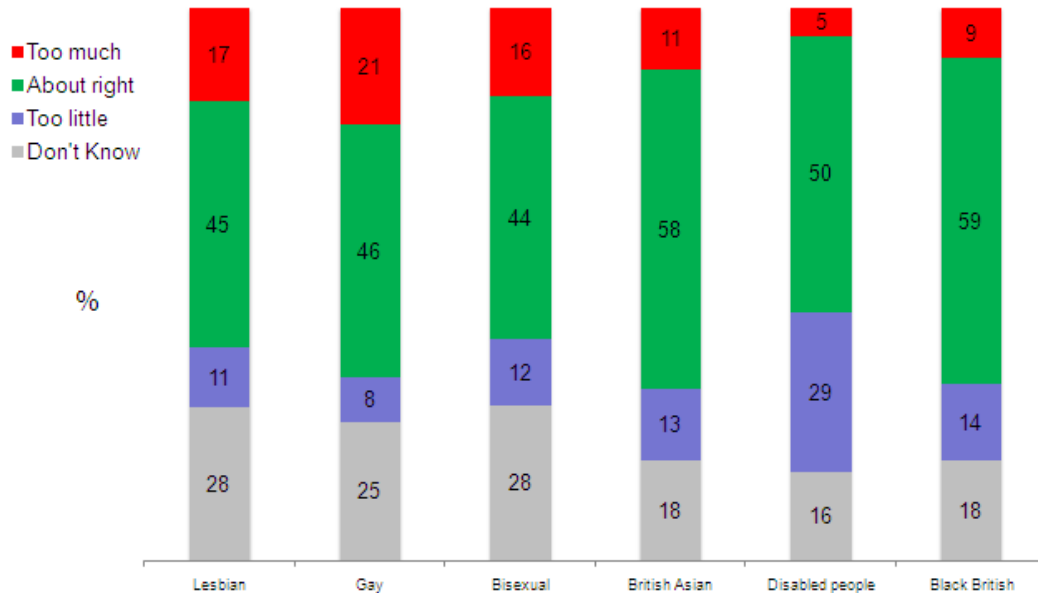
2.2.1 Amount of LGB portrayal on TV

Table 3 shows the proportions of the heterosexual sample in the questionnaire survey who felt that there was ‘too much’ or ‘too little’ portrayal with respect to LGB people on TV generally, as well as those who felt such portrayal was ‘about the right amount’.

Table 3

[This table sets out the proportion of the heterosexual sample in the quantitative survey who felt that there was ‘too much’ or ‘too little’ portrayal with respect to LGB people on TV generally, as well as those who felt such portrayal was ‘about the right amount’.]

Do you think there is too much, about the right amount or too little content relating to these groups of people on TV? (Heterosexual people)



Q9b. And do you think there is too much, about the right amount or too little content relating to these groups of people on TV?
Base: Heterosexual sample: 1484. Source: Kantar Media

More heterosexual people consider there to be the right amount of portrayal of LGB people than think there is too little or too much.

As can be seen, within the heterosexual population, more people considered there to be the ‘right amount’ of content featuring LGB people on TV than were saying that there was ‘too much’ or ‘too little’. Just over two out of five (45%) said that there was the ‘right amount’ of portrayal of lesbian women on TV, with a similar proportion saying the same for portrayal of gay men (46%) and for portrayal of bisexual people (44%). These levels are all statistically significantly lower, however, than can be seen for the other minority groups (where levels saying the amount of portrayal is ‘about right’ lie between 50% and 59%). This sample was, therefore, more likely to think that the other minority groups were appropriately represented (i.e. that their representation was ‘about right’) than was true for the LGB community.

This can, in part, be explained by the percentage saying ‘Don’t know’: over a quarter felt that they were not able to answer the question. From the qualitative learning, this can be taken in a number of ways, either they had not watched programming with LGB storylines or presenters and so on and thus could not answer the question as they had not experienced it, or they were unaware or were not noticing content with LGB people. Alternatively, they might have felt unable to express a viewpoint on the matter. Whatever the case, the proportion unable to answer the question was higher than that seen for the other minority groups.

However, the proportions saying that there was 'too much' content were significantly higher for the portrayal of LGB people, and particularly so for portrayal of gay men compared to other minority groups.

More heterosexual people feel there is too much portrayal of gay men compared to the portrayal of lesbian women or bisexual people.

The chart (Table 3) shows how 17% of the heterosexual sample said there was 'too much' content featuring lesbian women and bisexual people on TV, whilst 21% felt this true for the portrayal of gay men – a significantly higher figure than that for both the portrayal of lesbian women and bisexual people respectively.

Essentially, more people felt there was 'too much' portrayal of gay men than thought there was 'too much' portrayal of lesbian women or bisexual people. This needs to be considered, however, in the context of the amount of portrayal actually shown, and begs the question, is there more portrayal of gay men actually aired? Alternatively, this might reflect a particular level of discomfort with gay male portrayal versus the portrayal of lesbian women or bisexual people. The qualitative findings and data with respect to comfort with the portrayal of LGB people (discussed in sections 2.5 and 2.6), suggests a mix of both. Nevertheless, it still needs to be remembered that a greater proportion of heterosexual people (46%), felt that there was the 'right amount' of portrayal with respect to gay men.

Interestingly, however, the proportions saying there was 'too much' portrayal of lesbian women, gay men and bisexual people (17%, 21% and 16% respectively) was significantly higher than for other minority groups, with only 11% expressing this view for the portrayal of British Asians, 5% for the portrayal of disabled people and 9% for the portrayal of British black people.

Of those who feel there is 'too much' portrayal of LGB people, heterosexual men are more inclined to feel there is too much portrayal of gay men in particular, than are heterosexual women.

Looking specifically at the demographics of the people who said there was 'too much' portrayal of LGB people on TV, there were some quite marked differences. Firstly, there were differences by gender. As Table 4 shows, heterosexual men were significantly more likely to think that there was 'too much' in the way of the portrayal of gay men (24%) than they were to think that there was 'too much' portrayal of lesbian women or bisexual people (both 17%), whereas there was no difference in perceptions for heterosexual females.

This finding indicates that concern regarding the amount of gay male portrayal could therefore be more of an issue for heterosexual men: the proportion of heterosexual women who think there is 'too much' gay male portrayal (19%) is statistically significantly lower than the corresponding proportion for heterosexual men (24%). These figures, however, relate to those who said there was 'too much' portrayal with respect to the different types of LGB

people, and again it needs to be remembered that the biggest answer for heterosexual people of both genders was that there was 'the right amount' of portrayal.

Table 4

[This table sets out the percentage of the heterosexual sample saying their was too much portrayal of lesbian woman, gay men and bisexual people on TV.]

% heterosexual sample saying too much	Lesbian portrayal on TV	Gay portrayal on TV	Bisexual portrayal on TV
Men	17%	24%	17%
Women	16%	19%	16%
16-34	9%	14%	10%
35-54	15%	19%	13%
55+	25%	30%	25%
65+	26%	30%	26%
AB	20%	25%	18%
C1	13%	18%	12%
ABC1	16%	21%	15%
C2	16%	24%	17%

DE	18%	20%	18%
C2DE	17%	21%	18%

Base: All heterosexual respondents (unweighted: 1484). Men (714), women (770), 16-34 (460), 35-44 (520), 55+ (504), 65+ (304), AB (287), C1 (385), ABC1 (672), C2 (325), DE (487), C2DE (812). Q9b.

More of the older sample (over 55 years) feel there is too much portrayal of LGB people than do the younger sample under 55 years

There were also marked differences by age with significantly more of the over 55-year-old age group thinking that there is 'too much' portrayal of LGB people compared with younger groups. This was primarily driven by the over 65s, 26% of whom felt there was too much portrayal of lesbian women on TV compared to 36% saying 'the right amount' (difference between those over 65s saying 'too much' and 'the right amount' is statistically significant). The corresponding figure for gay male content on TV amongst over 65s was 30% saying 'too much' (compared to 35% saying 'the right amount'), and for the portrayal of bisexual people, 26% saying there was 'too much' (compared to 37% saying 'the right amount'). (The difference between those over 65s saying 'too much' and 'the right amount' is statistically significant).

This is a pattern that emerges throughout this report: men and over 55s are typically less comfortable with content featuring LGB people on TV. In all cases, however, it should be remembered that **more** of these people (i.e. men and over 55s) still said there was 'about the right amount' of content than said there was 'too much'.

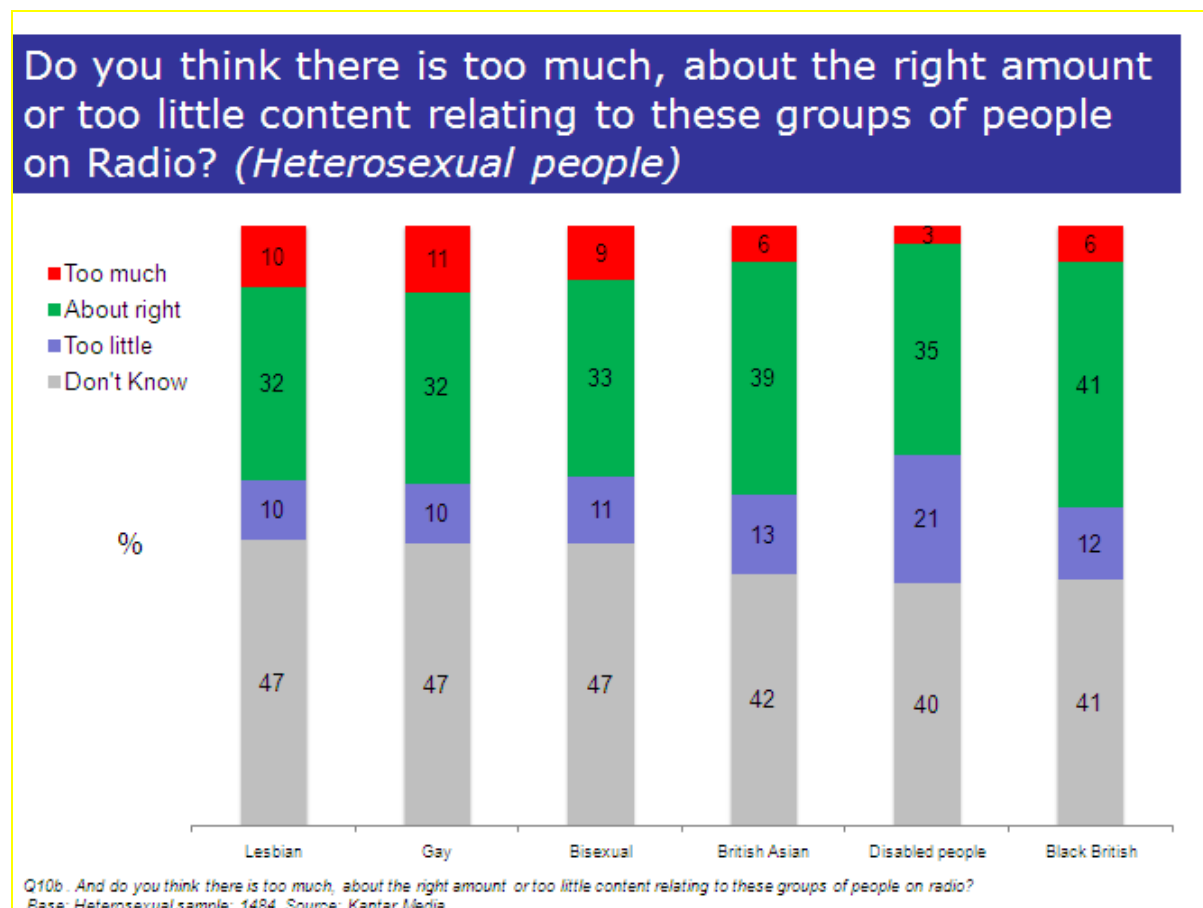
Interestingly, the same pattern cannot be seen for the other minority groups. Looking at the over 65 sample again, only 13% felt that there was 'too much' content featuring Asian people on TV (compared to 58% saying 'the right amount'); 6% said the same for disabled people (51% said 'the right amount' and 27% said there was 'too little'); and with respect to the portrayal of black people on TV, just 14% of the over 65s felt there was 'too much' whilst 56% said there was 'the right amount'. Consequently, for over 65s, there could be a particular issue with the portrayal of LGB people as against other minority groups, with a significant minority feeling, overall, that there was too much.

2.2.2 Amount of portrayal of LGB people on Radio

Similar questions as those asked for TV were also asked regarding the amount of portrayal of LGB people on the radio in general in the questionnaire survey (Table 5). These questions were asked of the total sample but, for analysis purposes, the data was filtered on radio listeners.

Table 5

[This table sets out the proportion of the heterosexual sample in the quantitative survey who felt that there was 'too much' or 'too little' portrayal with respect to LGB people on Radio generally, as well as those who felt such portrayal was 'about the right amount'.]



The pattern for radio was similar to that seen for TV with more people in the heterosexual sample saying that there was 'the right amount' than saying there was 'too little' or 'too much' content. Perceptions of portrayal of LGB people on radio were, however, characterised by a higher percentage, around half of respondents, saying that they 'don't know'.

We would see this as being a function of the fact that it is possibly harder for people to gauge the quantity of content featuring LGB people in a non-visual medium, but this could also reflect the way in which people might choose to listen to the radio, often as background, compared with the way in which TV is consumed more actively.

A similar question with respect to opinions regarding the amount of portrayal of LGB people ('too much', 'about right' or 'too little') was also asked in relation to BBC TV (versus other broadcasters), BBC radio and of the BBC websites. These findings are reported in section 7.

In summary

- The qualitative research highlighted that heterosexual people are **not always aware of the amount** of portrayal of LGB people and when shown examples of the range of portrayal can be surprised at the amount, depending on their media habits.
- This audience can be ambivalent about the amount of portrayal across media platforms: **just under half** of the heterosexual sample **thought that there was the right amount** of portrayal of LGB people on TV; just over a quarter said that they ‘don’t know’.
- There was, however, **a group for whom there was too much** – this was more true of heterosexual men (a quarter of whom thought there was too much portrayal of gay men on TV) and the older population.
- The same pattern as seen for TV, for the heterosexual sample was also evident in perceptions of the amount of portrayal on radio generally, although more people answered ‘don’t know’.

2.3 Heterosexual people and the importance of portrayal of LGB people on TV and radio

- A further criterion for understanding heterosexual people’s attitudes towards the portrayal of LGB people was the **importance** that was placed on such portrayal. This section therefore considers how heterosexual people viewed the importance of content featuring LGB people. It also highlights specific demographic differences in this respect.

In much the same way as respondents in the questionnaire survey were asked to rate the quantity of output on TV and radio with respect to the portrayal of LGB people, they were also asked to rate how important they felt it was to have such content.

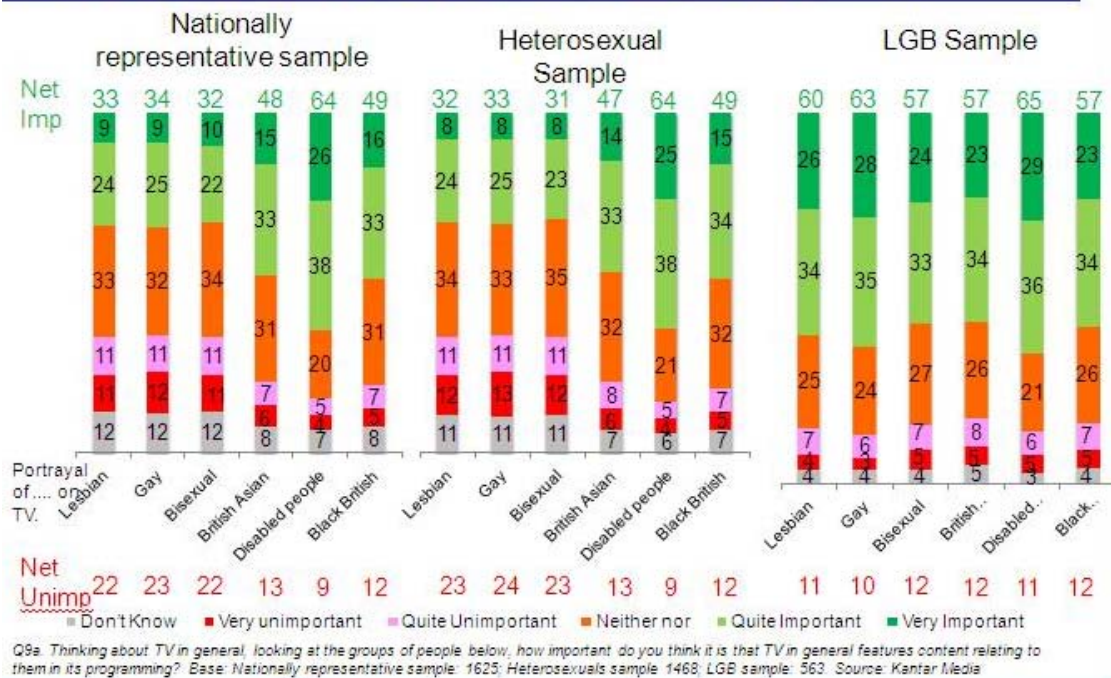
2.3.1 Importance of the portrayal of LGB people on TV

Table 6 shows the findings regarding importance for TV for the overall population, the heterosexual sample and the LGB sample in the questionnaire survey.

Table 6

[This table sets out the proportion of the nationally representative sample, heterosexual sample and LGB sample who think it is important that TV features content relating to Lesbian women, gay men, bisexual people, British Asian people, disabled people and Black British people.]

Thinking about TV in general, looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?



There were quite marked differences between the heterosexual population and the LGB sample in terms of their perceptions of importance. The latter was more likely to consider it important, and particularly to describe it as very important.

The heterosexual population is split on the importance of content featuring LGB people on TV

As Table 6 shows, the heterosexual sample in the questionnaire survey was split on the importance of portrayal of LGB people on TV, with a third saying it is important; a third saying it is neither important nor unimportant; and just under a quarter saying it is not important (with the remaining tenth saying they don't know).

The proportions of the heterosexual sample who think content featuring LGB people on TV to be unimportant – at nearly a quarter of the heterosexual sample for the portrayal of each of lesbian women, gay men and bisexual people – are significantly higher than the corresponding levels for portrayal of disabled people and the two minority ethnic groups. In the case of portrayal of disabled people, it was clear that the heterosexual sample strongly felt that there should be content relating to such groups in TV programming.

More heterosexual women see the portrayal of LGB people to be important than do heterosexual men.

In the same way as we saw demographic differences for perceptions of the amount of content featuring LGB people, we can see that there were also marked demographic differences in people's views as to how important such content was – see Table 7. The female heterosexual sample was more likely, than their heterosexual male counterparts, to think it was important that there be portrayal of lesbian women, gay men and bisexual people, with 39%, 41% and 37% respectively saying it was 'very/quite important'. This was significantly higher than the corresponding figures for the male heterosexual sample (around 25% each for lesbian, gay and bisexual portrayal). Heterosexual men were more likely than females to say that LGB portrayal was unimportant.

More of the younger heterosexual people see the portrayal of LGB people as important compared to older heterosexual people.

Similarly, it was the younger age groups who particularly deemed the portrayal of LGB people to be important with 38% of 16-34 year olds saying portrayal of lesbian women was important, 39% for portrayal of gay men and 36% for portrayal of bisexual people. This is in comparison to the heterosexual sample aged 55 years and over, where 26% said that portrayal of each of lesbian women and gay men was important and 25% said that portrayal of bisexual people was important. Again, older people are more likely than their younger counterparts to say that LGB portrayal is unimportant.

Table 7

% of Heterosexual sample saying these things are important ...

[This table sets out the proportion of the heterosexual sample, by demographics, who say it is important that there is portrayal of lesbian women, gay men and bisexual people on TV.]

% saying important		Male	Female	16-34	35-44	55+	AB	C1	C2	DE
Lesbian portrayal	Very important	6	10	10	10	5	8	9	5	9
	Quite important	19	29	28	24	21	21	23	24	28
Gay portrayal	Very important	6	11	10	10	5	8	9	6	9

	Quite important	20	30	29	25	21	21	26	24	27
Bisexual portrayal	Very important	6	11	10	10	5	7	10	7	9
	Quite important	19	27	26	23	19	19	23	22	27

Base: All heterosexual respondents (unweighted: 1484). Men (714), women (770), 16-34 (460), 35-44 (520), 55+ (504), AB (287), C1 (385), C2 (325), DE (487). Q9a.

The pattern for importance on BBC TV was similar to that seen above for TV in general.

A higher proportion of the heterosexual population think it is more important that minority groups other than LGB people are represented on TV

Regarding the portrayal of other minority groups on TV, more people think it is important for disabled people, Black British, and Black Asian people to be portrayed, compared with content about LGB people. Table B shows the percentage of the heterosexual sample who think it is important for these groups to be portrayed.

The portrayal of disabled people is considered particularly important, with nearly two-thirds of the heterosexual sample thinking it is important that they are portrayed on TV. (Just 9% think it is unimportant that disabled people are portrayed on TV.) Nearly half the heterosexual sample also rates the portrayal of British Asian and Black British people as important, compared with closer to a third rating LGB depiction as important.

Table B: Table showing how important the heterosexual sample thinks it is that minority groups are portrayed on TV

Minority groups	% who say it is important for them to be portrayed on TV
Lesbian women	32%
Gay men	33%

People who are bisexual	31%
People who are British Asian	47%
People with disabilities	64%
People who are black British	49%

Whereas younger people are significantly more likely to think it is important for LGB people to be portrayed on TV, the age differences are far less marked among the depiction of the other minority groups asked about (see table C).

Table C: Table showing age differences of the heterosexual sample in the importance of portrayal of minority groups on TV

Minority groups	Age of those who say portrayal is important						Difference between oldest and youngest age group (percentage points)
	16-24	25-34	35-44	45-54	55-64	65+	
Lesbian women	38%	38%	36%	31%	29%	23%	15pp
Gay men	39%	39%	38%	30%	31%	24%	15pp
People who are bisexual	36%	36%	35%	32%	26%	23%	13pp
People who are British Asian	46%	51%	53%	46%	46%	42%	4pp
People with disabilities	67%	63%	63%	60%	65%	64%	3pp

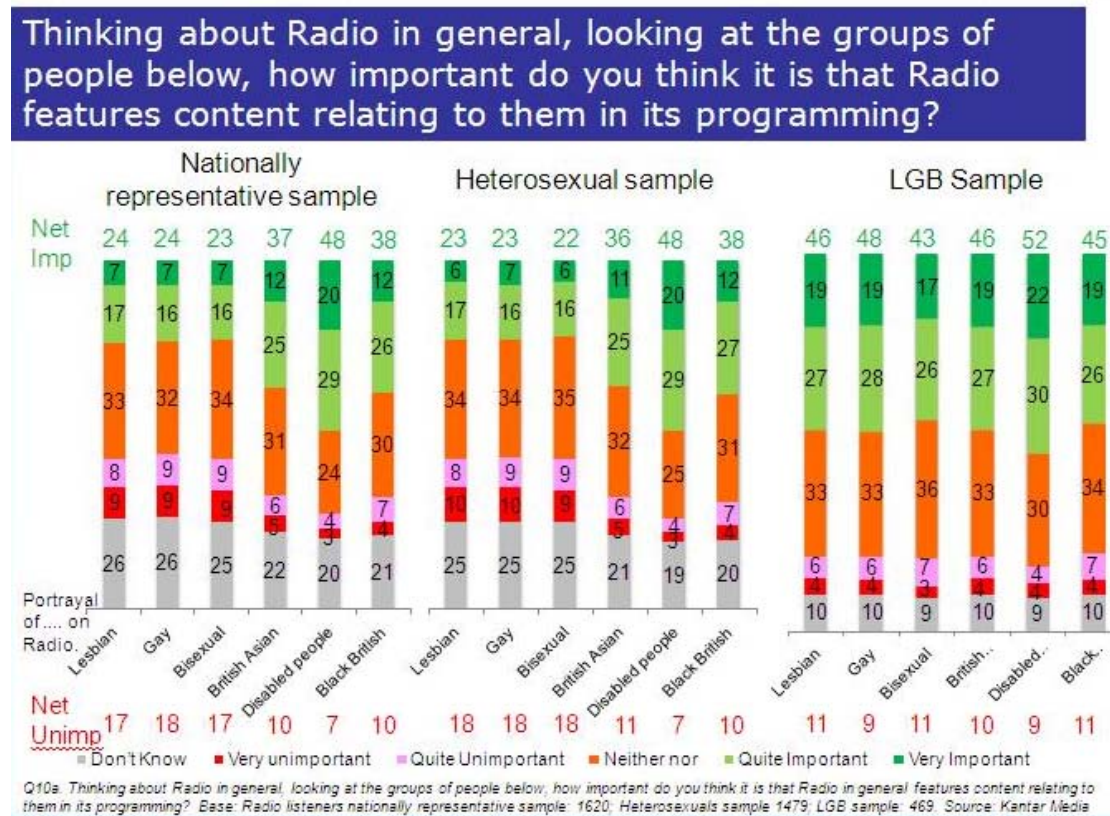
People who are black British	48%	52%	54%	45%	50%	45%	9pp
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2.3.2 Importance of the portrayal of LGB people on radio

With respect to radio, Table 8 shows the importance respondents in the questionnaire survey placed on content relating to LGB people for this medium.

Table 8

[This table sets out the proportion of the nationally representative sample, heterosexual sample and LGB sample who think it is important that Radio features content relating to Lesbian women, gay men, bisexual people, British Asian people, disabled people and Black British people.]



As with TV, there were marked differences between the heterosexual and the LGB sample in the questionnaire survey in terms of their perceptions of the importance of the portrayal of LGB people. The latter was more likely to consider it important, and particularly to describe it as 'very important'.

Amongst the heterosexual population, compared with TV, levels of importance were lower for radio with a quarter of this heterosexual sample unable to rate the importance of content featuring LGB people on radio –25% said ‘Don’t Know’. There was again a core of respondents who did not consider portrayal of LGB people to be important, with 18% saying ‘quite/ very unimportant’ for the portrayal of lesbian women, and the same amount (18%) for each of portrayal of gay men and bisexual people. As with TV, these levels saying portrayal was unimportant were all significantly higher than the corresponding levels for portrayal of disabled people (7%) and the two minority ethnic groups (11% for British Asian and 10% for Black British).

Overall, there was a core group within the heterosexual sample who were uncomfortable with portrayal of LGB people, and in considering the question of importance against comfort level, it is worth highlighting some findings in relation to these people. The group who was least comfortable with portrayal of LGB people thought that content featuring LGB people was ‘unimportant’ on TV (66% for portrayal of lesbian women, 68% for portrayal of gay men and 67% for portrayal of bisexual people) whereas the converse was true for the most comfortable group (68%, 70% and 66% respectively saying it was important). Not only this, but the view held by those least comfortable with portrayal of LGB people was very strong, with the majority saying that it was ‘very unimportant’ (55%, 55% and 53% respectively). The views were not as strongly held for the most comfortable group with 29%, 29% and 30% saying ‘very important’ for lesbian, gay and bisexual content respectively.

The same pattern held true for the other platforms and for the BBC on those platforms.

In summary

- Heterosexual people in the questionnaire survey **did not feel as strongly about the need for content featuring LGB people** as the LGB sample.
- The heterosexual population was split on the importance of portrayal of LGB people on TV with roughly a third describing it as important, a third describing it as neither important or unimportant and just under a quarter saying it is unimportant.
- More of **those who thought the portrayal of LGB people** on TV **unimportant were male and older** heterosexuals than female or younger.
- Views were less strong for radio but this was more a function of more people saying that they ‘*don’t know*’ rather than people being more likely to say it was important or unimportant on this media platform.

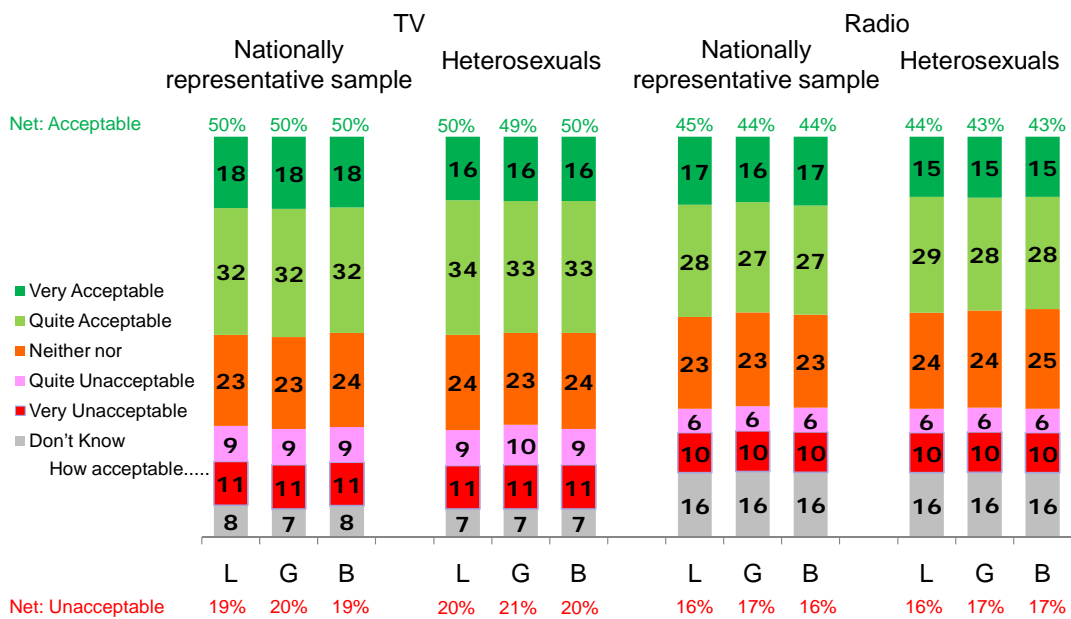
2.4 Heterosexual people and the acceptability of the portrayal of LGB people on TV and radio

Table 9 shows the extent to which the quantitative sample felt that it was acceptable to have content featuring LGB people on TV and radio.

Table 9

[This table sets out how acceptable is content featuring LGB people and their lives on TV and Radio among the nationally representative sample and the heterosexual sample.]

How acceptable do you think it is to have content that features lesbian, gay and bisexual people and their lives on TV/Radio?



Q12a/c Thinking across all TV broadcasters, how acceptable do you think it is to have content that features lesbian, gay and bisexual people and their lives on TV/Radio. Base: Nationally representative sample: 1625; Heterosexual sample: 1484. Source: Kantar Media

Overall, the balance was in favour of the acceptability of portrayal of LGB people: half of the heterosexual sample said it was 'acceptable' to have content featuring LGB people on TV. Nearly a quarter were neutral regarding portrayal of each of lesbian, gay and bisexual people, saying 'neither acceptable nor unacceptable'. There was, however, a core band saying that it was 'not acceptable' to have content featuring LGB people on TV: 20% said 'very or quite unacceptable' for portrayal of lesbian women; 21% for gay men and 20% for bisexual people.

There were higher levels of respondents saying 'Don't Know' when asked about acceptability of content featuring LGB people on the radio – 16% for all types of portrayal. As we have seen previously, respondents found it harder to judge content featuring LGB people on the radio than they did for TV. The balance was still in favour of portrayal of LGB people on radio, however, with 43%-44% of the heterosexual sample saying it is acceptable compared to 16%-17% saying it is unacceptable.

It should be noted that there was again a strong correlation between acceptability and comfort: the vast majority of the group who were least

comfortable said that content featuring LGB people was not acceptable on any platform. The converse was true for the group most comfortable with content featuring LGB people.

In summary

- Amongst heterosexual population the balance is in favour of content featuring LGB people and their lives
- Around **half of the heterosexual sample** in the questionnaire survey said portrayal of LGB people was acceptable on TV, although there remained a core of almost a quarter of the sample who thought it was unacceptable.

2.5 Heterosexual people and Comfort with the portrayal of LGB people

This section considers the question of levels of comfort with content featuring LGB people, focusing on the perspectives of the heterosexual sample in the questionnaire survey. It also highlights the demographic differences existing amongst the heterosexual population with respect to the issue of ‘personal comfort’ with the portrayal of LGB people.

In addition to the question about acceptability of content featuring LGB people and lives, a similar question was asked in the questionnaire survey about how comfortable the respondent felt with this content, as it was possible that a person might agree that it is acceptable to have this content on TV and radio for others, but may feel uncomfortable watching it themselves.

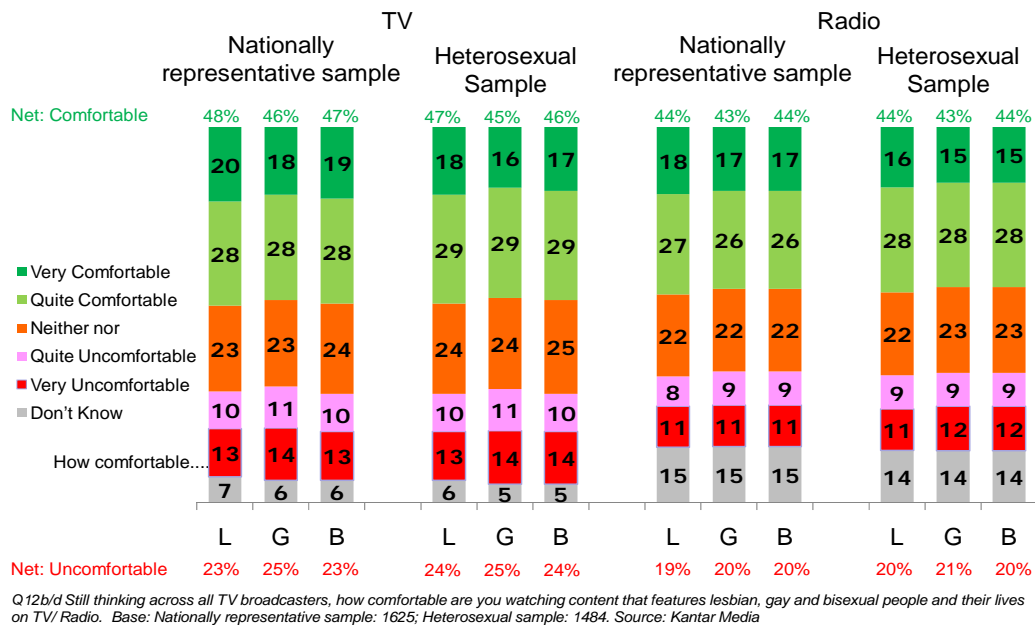
These questions formed the basis of the comfort segmentation outlined in the methodology section.

Table 10 shows the levels of comfort when specifically asked about content featuring LGB people on TV and radio. The data shown is for the nationally representative sample and the heterosexual sample. The levels of comfort for portrayal of LGB people discussed earlier in this report, have been derived from the answers to these questions about the different aspects of portrayal.

Table 10

[This table sets out the proportion of the national representative and heterosexual sample who find it comfortable to watch or listen to portrayal of lesbian women, gay men and bisexual people on TV/Radio.]

Thinking across all TV broadcasters, how comfortable are you watching content that features lesbian, gay and bisexual people and their lives on TV/ Radio



As can be seen, close to half of the heterosexual sample was comfortable with such content on each of TV and the radio: 47% said that they were ‘very/quite comfortable’ with portrayal of lesbian women on TV, 45% with portrayal of gay men and 46% with portrayal of bisexual people. The figures are comparable for radio, albeit with a greater proportion saying that they didn’t know. We have seen previously that the sample was less able to answer questions about content featuring LGB people on the radio.

In addition to the proportion saying that they were ‘very/quite comfortable’, a further quarter (24% for portrayal of each of lesbian women and gay men and 25% for portrayal of bisexual people on TV) felt indifferent: they felt ‘neither comfortable nor uncomfortable’ with such content.

There was a core of the heterosexual sample, however, who said they felt uncomfortable with this content: close to a quarter said they felt uncomfortable with this content on TV and around a fifth said they felt uncomfortable with this content on radio.

Table 11 shows a breakdown by demographic group of the proportions of the heterosexual sample saying they were ‘very/quite uncomfortable’ with content featuring lesbian women, gay men and bisexual people on TV.

Amongst the heterosexual sample, men were more likely to be ‘very/quite uncomfortable’ with the portrayal of gay men on TV, with 28% saying they were ‘very/quite uncomfortable’ compared to 23% for portrayal of lesbian women (statistically significant) and 25% for portrayal of bisexual people, although, ultimately, more heterosexual men were comfortable than

uncomfortable with all types of portrayal, including that of gay men. Amongst heterosexual women, 24% were 'uncomfortable' with portrayal of lesbian women and bisexual people on TV. This was similar to levels amongst heterosexual men. Women were less 'uncomfortable' with portrayal of gay men on TV, however, compared to men: 23% of women said they were 'very/quite uncomfortable' compared to 28% of men (statistically significant).

There was also a distinct pattern by age in terms of comfort levels, with the younger heterosexual respondents most likely to say they were comfortable with content featuring LGB people. This corresponds with what we have seen previously with the older heterosexual sample generally feeling less comfortable with portrayal of LGB people. Those aged 65+ were most uncomfortable; 42% saying they were uncomfortable with all types of portrayal of LGB people on TV. Amongst heterosexual 16-24 year olds, 62% were 'very/quite comfortable' (30% of which were 'very comfortable') with portrayal of lesbian women on TV, 59% were 'very/quite comfortable' (27% of which were 'very comfortable') with portrayal of gay men and 60% are 'very/quite comfortable' (28% of which were 'very comfortable') with portrayal of bisexual people.

Table 11

% of Heterosexual sample saying they are comfortable watching these on TV ...

[This table sets out the proportion of the heterosexual sample, by demographics, saying they are comfortable watching lesbian women, gay men and bisexual people on TV.]

% of Heterosexual sample saying they are comfortable watching these on TV ...		Male	Female	16-34	35-44	55+	AB	C1	ABC1	C2	DE	C2DE
Portrayal of lesbian women	Very important	16	20	28	19	8	17	21	19	16	15	16
	Quite important	29	29	32	32	23	29	31	30	26	29	28

Portrayal of gay men	Very important	13	20	25	17	8	17	20	19	13	13	13
	Quite important	28	30	32	32	23	29	31	30	25	28	27
Portrayal of bisexual people	Very important	14	20	26	17	8	17	21	19	15	13	14
	Quite important	28	30	32	32	23	29	30	29	26	29	28

Base: All heterosexual respondents (unweighted: 1484). Men (714), women (770), 16-34 (460), 35-44 (520), 55+ (504), 65+ (304), AB (287), C1 (385), ABC1 (672), C2 (325), DE (487), C2DE (812). Q12b.

In summary

- Close to half the heterosexual audience were comfortable with content featuring LGB people on TV and radio, although around a quarter felt indifferent
- However, close to a quarter felt uncomfortable with content featuring LGB people on TV and a fifth with such content on radio
- Heterosexual men and in particular those over 55 were more likely to feel uncomfortable than their female or younger counterparts

2.6 Comfort with intimacy

This section explores levels of comfort with scenes of intimacy involving male/female couples, two women and two men, with a focus on the reactions of heterosexual people to such content. Demographic differences with respect to this issue are also highlighted in the section.

A key aspect with respect to heterosexual people's comfort with the portrayal of LGB people, centred on the question of intimacy in portrayal, and this issue is the focus of this section. In the qualitative research, a number of people said they felt uncomfortable with intimate scenes featuring LGB people, but also said that they felt this with any intimacy. This section therefore considers whether any discomfort with intimacy was specifically down to the LGB

intimate content, or if it related to all forms of intimacy, heterosexual and LGB alike. These findings are mainly drawn from the quantitative survey.

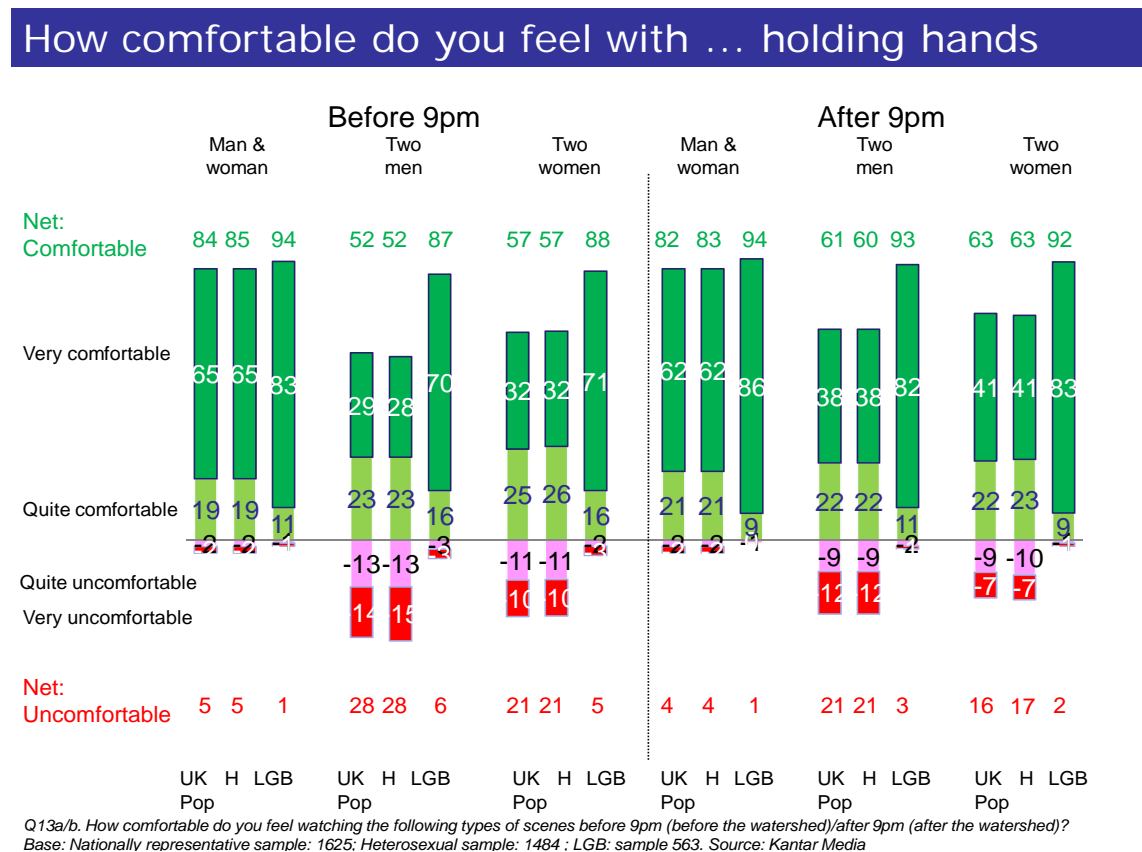
In order to assess levels of comfort with intimacy, respondents were asked how comfortable they were with increasing degrees of intimacy (holding hands, kissing, sexual scenes) for a male/female couple, two men and two women, both before and after the watershed. This also enabled the quantitative research to assess reactions to intimacy in general, without just putting the focus on intimacy in relation to LGB people specifically.

2.6.1 Comfort levels with 'Holding hands' scenarios

Table 12 shows the percentages saying they were 'comfortable' (above the line) compared to those saying 'uncomfortable' (below the line) for the first of the aforementioned scenarios, namely 'holding hands', for the UK population, the heterosexual sample (H) and the LGB sample. Respondents were given a 'neither nor' option as well as allowing them to say they 'don't know', but these are not shown on the chart.

Table 12

[This table sets out the proportion of the nationally representative sample, heterosexual sample and LGB sample who are comfortable with holding hands before and after the 9.00pm watershed.]



Before the watershed, the proportion of heterosexual people feeling comfortable with people of the same sex holding hands is much lower than for a man and woman holding hands

Firstly, it was apparent that there were marked differences in how the heterosexual sample felt about scenes featuring heterosexual couples compared to LGB couples, even for something as subtle as holding hands. Notably, 85% of the heterosexual sample said they were 'comfortable' (65% 'very comfortable') with a man and a woman holding hands **before the watershed**. This drops to 52% and 57% for the same scene featuring two men and two women respectively. A significant proportion felt 'uncomfortable' with this content: 28% for two men holding hands and 21% for two women holding hands.

The levels of discomfort were higher for the scene featuring gay men compared to the scene featuring lesbian women, reflecting the qualitative findings, and this is further evidence of the greater concerns relating to the portrayal of gay men compared to portrayal of lesbian women.

The discomfort watching two men was higher amongst heterosexual males at 32% (25% amongst heterosexual females). Levels of discomfort also appeared to increase with age, with 19% of 16-34 saying they were 'uncomfortable'; 25% of 35- 54 year olds saying this; 31% of 55-64 year olds and 44% of those aged 65+.

The gender difference in comfort with a scene involving two women holding hands before 9pm was less marked. There was the same pattern of discomfort rising with age, 33% of those aged 65 or more were 'uncomfortable', compared to 9% of those aged 16-24. Heterosexual people who were ABC1 were less uncomfortable: 19% compared to 24% amongst C2DEs.

Nevertheless, the heterosexual sample was more comfortable with LGB people holding hands after 9pm, with statistically significant increases. Before 9pm, 52% of heterosexual people were comfortable watching two men holding hands, after 9pm, this rose to 60%. For scenes showing two women, levels rose from 57% before 9pm to 63% after 9pm.

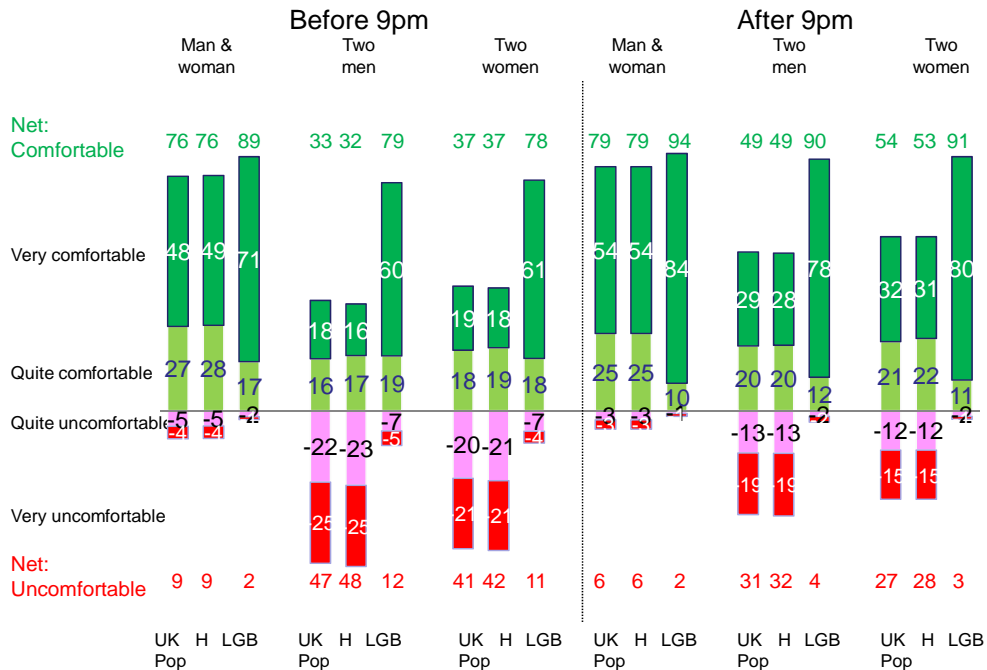
2.6.1 Comfort levels with 'Kissing' scenarios

Table 13 looks at how people felt about more intimate scenes involving kissing.

Table 13

[This table sets out the proportion of the nationally representative sample, heterosexual sample and LGB sample that are comfortable with kissing before and after the 9.00pm watershed.]

How comfortable do you feel with ... kissing



Q13a/b. How comfortable do you feel watching the following types of scenes before 9pm (before the watershed)/after 9pm (after the watershed)?
 Base: Nationally representative sample: 1625. Heterosexual sample: 1484. LGB sample: 563. Source: Kantar Media

The proportion of heterosexual people feeling uncomfortable with 'kissing' between people of the same sex is much higher than for holding hands, especially before 9pm

For the heterosexual sample, there was a sharp increase in the proportion saying they felt 'uncomfortable' with scenes of this nature featuring LGB people, compared to how they felt about less intimate scenes involving holding hands. Before 9pm, 48% of the heterosexual sample said they felt 'uncomfortable' with two men kissing, and 42% felt 'uncomfortable' with two women kissing.

After the 9pm watershed however, around half of the heterosexual sample was comfortable with such scenarios, but still around a third (32%) of the heterosexual sample said that they were 'uncomfortable' with scenes showing two men kissing and just over a quarter (28%) for two women kissing. Both before and after the watershed, the heterosexual sample felt 'less uncomfortable' with the scene featuring two women than they were the scene featuring two men.

- 37% were comfortable with two women kissing before the watershed compared to 32% with two men kissing
- 53% were comfortable with two women kissing after the watershed compared to 49% with two men kissing

Heterosexual men were more uncomfortable with the kissing scenes between two men: 51% were uncomfortable watching two men kissing before 9pm compared to 45% of women. For scenes involving two women kissing, 39% of men and 44% of women said they would be uncomfortable.

The pattern is similar after 9pm, although fewer heterosexual people say they would be uncomfortable with the kissing scenes. Thirty-six percent of men, compared with 29% of women, would be uncomfortable watching two men kiss after 9pm. For scenes involving two women kissing, 26% of men, and 30% of women said they would be 'uncomfortable'.

Again, discomfort rises with age amongst the heterosexual people, 16-24 year olds were the least likely to feel uncomfortable: 31% said they would be uncomfortable with two men kissing before 9pm and 21% for two women. The over 65s were the most uncomfortable, with 68% being uncomfortable with two men kissing and 60% with two women kissing before 9.00pm.

After 9pm, younger people are still far more comfortable watching two men or two women kiss. Twenty percent of 16-24 year olds would feel uncomfortable watching two men kiss after 9pm, compared with 56% of the over 65s. Regarding a female kissing scene, 11% of 16-24 year olds say they would be uncomfortable watching it, whereas 49% of those aged 65+ would be uncomfortable.

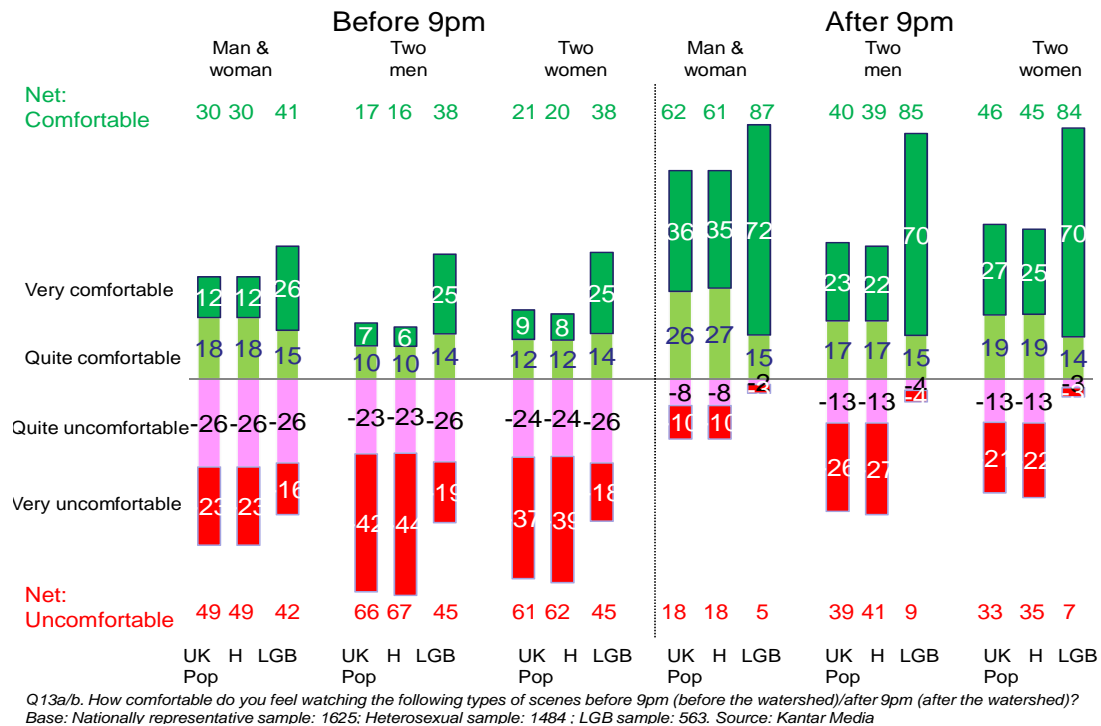
2.6.1 Comfort levels with sex scenes

Table 14 shows the same information with respect to how people felt about scenes of a more explicit nature.

Table 14

[This table sets out the proportion of the nationally representative sample, heterosexual sample and LGB sample who are comfortable with sex scenes before and after the 9.00pm watershed.]

How comfortable do you feel with ... Sex scenes



It can be seen that the level of discomfort before 9pm was markedly higher than was the case for less explicit scenes. This was true for both the heterosexual sample and the LGB sample alike and for both scenes with heterosexual people and LGB people. The LGB sample however, generally seemed to feel more comfortable than the heterosexual sample and the heterosexual sample was more comfortable with a sex scene involving two women than they were with a sex scene involving two men. The balance however, was on the side of discomfort, although the watershed was important with regards to feelings about such content, in that levels of comfort did tend to increase for sex scenes after the watershed. Nevertheless, whilst the heterosexual sample was far more comfortable with heterosexual sex scenes after 9pm, they could still be uncomfortable with those featuring LGB couples.

In conclusion, it was apparent that for the heterosexual sample it was the LGB nature of the scenes provoking any discomfort, rather than a discomfort with intimacy per se, although for a number of those less comfortable with portrayal of LGB people, intimacy per se could also be an issue, as is now discussed.

The next table shows the levels of discomfort with these same scenes of intimacy on TV before 9pm for the groups defined based on their overall comfort with content featuring LGB people on TV and radio. This is based on the nationally representative sample rather than the heterosexual sample.

Sex scenes featuring two women	90	93	66	57	41
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Intimacy in general can be an issue for those less comfortable (19% of the UK population) with the portrayal of LGB people, although intimacy involving LGB people is far more of an issue

Interestingly, those 9% who were least comfortable with intimate content involving LGB people generally, were also the most ‘uncomfortable’ with the heterosexual intimacy, although this was not to the same extent as their discomfort with the same scenes featuring LGB couples. For example, 28% of those who fell into the first of the five comfort groups – those least comfortable with content featuring LGB people – felt ‘uncomfortable’ with a man and woman kissing before 9pm compared to 91% for two men and 90% for two women. The level saying they were ‘uncomfortable’ with a heterosexual sex scene before 9pm increased to 65% of those who were least comfortable, but this is still significantly lower than the 94% and 90% for the same scenes featuring two men and two women.

The same pattern was evident for **after 9pm**, although unlike what we saw for the overall heterosexual sample, discomfort did not really diminish after 9pm: for example, 84% of the group who was least comfortable still said they would be ‘uncomfortable’ with two women kissing on TV after 9pm (compared to 90% before 9pm).

These figures tend to confirm what was found in the qualitative research, in that they demonstrate that there is a portion of the heterosexual population who is uncomfortable with portrayal of intimacy in general, whether it involves heterosexual or LGB couples, although their level of discomfort with portrayal of LGB people is considerably higher.

For those more comfortable with the portrayal of LGB people (50% of the UK population), intimacy in general is less of an issue, although this is particularly true for the most comfortable (18% of the UK population)

With respect to the group who were the most comfortable with content featuring LGB people (18% of people), the watershed signalled that scenes of an intimate or sexual nature were permissible for heterosexual and LGB couples alike, again supporting the qualitative findings: only 3% would feel ‘uncomfortable’ with a sex scene being aired featuring a man and a woman, 7% for the same type of scene involving two men and 5% for two women.

In summary

There were marked differences in how the heterosexual sample felt about heterosexual and LGB intimacy:

- they felt more **uncomfortable with scenes featuring the same sexes** (hand holding, kissing, sex scenes) than corresponding scenes between heterosexual couples
- they also felt **more comfortable with two women than two men** featuring in the same scenarios.

Moreover, as the degrees of intimacy were increased, levels of discomfort amongst heterosexual people with scenes involving LGB people increased:

- they were **much less comfortable with sex scenes** than they were with scenes involving kissing. This was mostly driven by heterosexual men and the older, over 55 year old heterosexual sample
- they were more comfortable with scenes showing LGB couples holding hands than kissing
- and the same pattern held true for scenes involving a man and a woman but levels of comfort were markedly **higher than for the same scene featuring LGB people**.

Levels of comfort increased after the watershed, although 27% of the heterosexual sample still felt very uncomfortable with scenes involving two men having sex and 22% scenes of two women having sex.

2.7 Comfortable heterosexual people – An overview

This section describes and overviews the more ‘Comfortable’ heterosexual people, as a particular audience segment, in some detail. (In this section the ‘comfortable’ group we refer to is made up of the two most comfortable groups in our segmentation). It explains, primarily from a qualitative perspective, how and why this audience were more at ease with the portrayal of LGB people, and how they were, in some respects, similar to some LGB people in terms of attitude and opinion. It considers their specific views regarding the amount of portrayal of LGB people, and then looks at any particular demographic differences.

The total audience that can be regarded as comfortable with the portrayal of LGB people comprised 50% of the nationally representative sample. Of these, 19% formed the ‘most comfortable’ group and 31% a group that was also comfortable, but not to quite the same extent - see section A, sub-section 3.3 ‘Segmentation of the quantitative sample’.

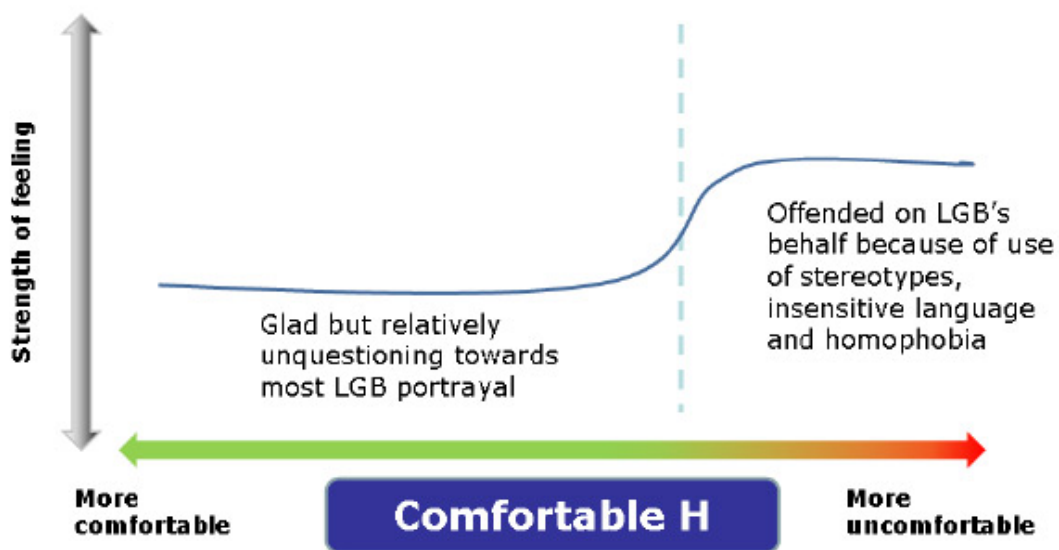
More specifically, when asked about the portrayal of LGB people, 47% of the heterosexual sample said that they were ‘very/ quite comfortable’ with portrayal of lesbian women on TV, 45% with portrayal of gay men and 46%

with the portrayal of bisexual people. The figures were comparable for radio, albeit with a greater proportion answering 'Don't know'.

Overall, comfortable heterosexual people tended to feel a lot more at ease with the portrayal of LGB people than their uncomfortable counterparts (who formed 19% of the nationally representative sample). As evidenced in the qualitative research in particular, they seemed happy to accept most content featuring LGB people and did not really tend to question it, although they also might not have particularly strong feelings one way or the other in this respect. However, they felt more strongly when it came to any perceived frequent stereotyping or sensationalising of the LGB communities, insensitive language, or anything they deemed to be homophobic in portrayal. They tended to take offence on behalf of LGB people in such instances, and they were quite rejecting of this type of portrayal. Table 16, below summarises this from a qualitative perspective:

Table 16

Comfortable H feel more at ease overall, though can get offended on others' behalf



It became evident, primarily via the qualitative research, that the comfortable heterosexual people had a broader knowledge and understanding of LGB people - some gained from having closer contact with LGB people via friends and family - than their uncomfortable counterparts.

The beliefs and attitudes of this audience could often overlap with those of the 'out and established' LGB people. They were at ease with the portrayal of LGB people, could find it educative and frequently mentioned that such

portrayal should be made less sensational and become more of the norm. In particular, they wanted to see less stereotyping, and more inclusion of characters or people who just happened to be lesbian, gay or bisexual in their sexual orientation, without making their inclusion become too issue-driven. They also sought greater diversity within content featuring LGB people. For them, diversity meant showing a spectrum of ages, ethnicities, socio-economic status and types of LGB people; lesbian women, gay men and bisexual people along with the diversity in attitude and behaviour they associated with such people (i.e. not just the stereotypes).

Interestingly, some comfortable heterosexual people could find humour even in potentially sensitive humorous content featuring LGB people, provided that they were reassured that there was no maliciousness in intent.

“I think it’s a good thing to have a gay person on a show like that and showing he is at ease with himself; people can be happier and, open about it these days, there is less of a stigma attached.” (comfortable heterosexual person, 16-18)

“I was surprised when a teacher told us it used to be illegal and there were no civil partnerships and that. You can’t help the way you are, and it’s wrong to be discriminating” (comfortable heterosexual person, 16-18)

“I don’t like it when they use storylines that just make it about them being gay; that puts gay people in a bad light, making them out as so different. If you were straight they wouldn’t” (comfortable heterosexual person, 16-18)

“It was good on some of them clips, like ones with gay parents, that they were portraying it as quite normal. The lesbian parents weren’t denying what might happen, they know it’s going to happen and they were prepared; it shows they care like normal parents about their child and her being happy” (comfortable heterosexual person, 16-18)

It was apparent in the qualitative research that many comfortable heterosexual people could actually be more sensitive than many in the LGB sample when it came to the portrayal of LGB people, and could take offence on the latter’s behalf. In this respect, they needed permission cues to let them know that LGB people were not offended by a particular portrayal, by, for example, seeing the reactions or hearing perspectives from LGB people in relation to potentially offensive portrayal.

“I felt bad for laughing in case it was offending other people” (comfortable heterosexual person, 16-18)

“Is it said with malice or is it between friends? I have a friend who I call my fairy” (comfortable heterosexual person, 20-30)

“You do feel it is wrong to feel uncomfortable with it, and I am quite willing for it to be shown, because you have to accept it, it’s a part of real life. For example, I had no idea that kind of family structure existed

because I thought gay men couldn't adopt, so I was learning something there" (comfortable heterosexual person, 16-18)

Nevertheless, whilst open towards portrayal of LGB people, they were not always at ease with certain visual depictions or references. They did not necessarily have a lot of knowledge or experience in viewing content featuring LGB people, and instances of sexual intimacy did take them by surprise even though, when reflecting on this, they felt guilty about having such a reaction. Moreover, the arena of children's television could be a concern for some parents in this audience.

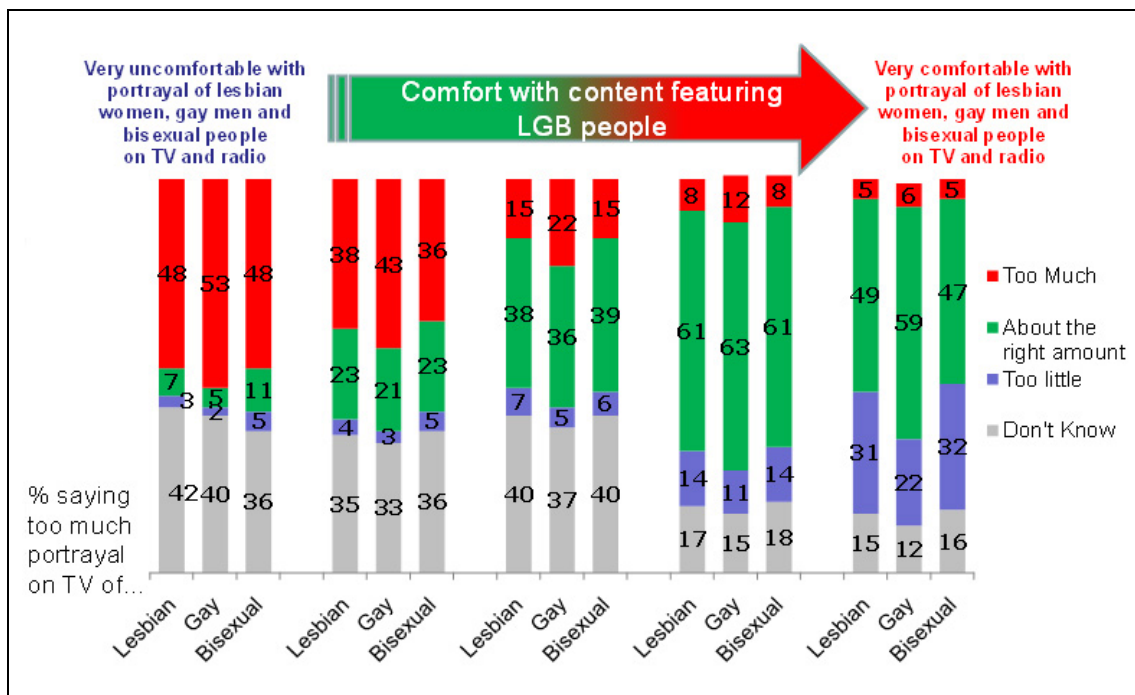
"You see them at it and initially you think 'What'?! But then when you think deeper, you think 'Okay', and you realise it shouldn't affect you. There are a lot of gay people out there, all sorts, and they can do exactly the same as a man and woman and they should be able to do that" (comfortable heterosexual person, 18-24)

2.7.1 Comfortable heterosexual people and the amount of portrayal

Importantly, those who were comfortable with content featuring LGB people had quite a different opinion about the **amount** of such content on TV, as well as other LGB matters, in comparison to uncomfortable heterosexual people. This came through in the quantitative segmentation in the responses to a series of questions about how comfortable the sample was with content featuring LGB people on TV and radio. This is demonstrated in table 17 below. Those at the left-side of the 'comfort' scale are those who answered that they were very uncomfortable with such content; those at right-side of the scale were very comfortable. Those who had less strong points of view have been assigned to the mid-points of the spectrum depending on their individual responses.

Table 17

<p>Do you think there is too much, about the right amount or too little content relating to these groups on TV?</p>
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Q9b. And do you think there is too much, about the right amount or too little content relating to these groups on TV? Nationally representative sample: 1625. Source Kantar Media

As can be seen, those at the more comfortable end of a comfort scale mostly said they thought that there was ‘the right amount’ of portrayal with respect to LGB people. The most comfortable group (18% of the UK population) could also feel there was ‘too little’ content featuring LGB people; 31%, 22% and 32% for the portrayal of lesbian women, gay men and bisexual people respectively. This pattern is also evident when looking at perceived amount of portrayal of LGB people on the radio (both generally and on BBC radio) and on the BBC website: considerable proportions of the group which was least comfortable (9% of the UK population) thought there was ‘too much’ with between around a third and a half of them saying this.

2.7.2 The younger Comfortable heterosexual people

In terms of the differences existing within the comfortable heterosexual group, it was evident that younger comfortable heterosexual people were the most liberal and accepting, taking the portrayal of LGB people in their stride. As a younger viewing audience, their frames of reference derived from a media diet which often included content featuring LGB people, such as Channel 4, E4, BBC THREE, or ITV. Moreover, these channels could have some US produced content inclusive of LGB people. As a consequence, even if they were not necessarily very close to any LGB people themselves, they were more accustomed to seeing LGB people portrayed in various walks of life, and felt this to be a good way of integrating the LGB communities into the mainstream, without being sensationalist about it.

“The two males weren’t like the stereotypical gay man, you know, well dressed, nice hair, feminine, they were shown as quite normal; one had a beard and was quite scruffy with chains and the other was a normal teenage guy – it makes you aware all gay men are not the stereotype; they can be a normal person” (comfortable heterosexual person, 18-24)

“There is a gay girl in Skins. You wouldn’t know – she’s not camp or butch, she’s normal. You don’t have any strong feeling towards it, it’s just [she] happens to be gay “(comfortable heterosexual person, 16-18)

The quantitative research supported this greater level of comfort and acceptance amongst younger audiences. Amongst 16-24 year olds, 62% were comfortable (30% being ‘very comfortable’) with the portrayal of lesbian women, 59% were comfortable (27% being ‘very comfortable’) with the portrayal of gay men; and 60% were comfortable (28% of which were ‘very comfortable’) with the portrayal of bisexual people.

2.7.3 The Comfortable heterosexual parents

Comfortable heterosexual parents, despite an overall acceptance of portrayal with respect to the LGB communities, were conscious about the time when content was broadcast. For these people, any portrayal of LGB people after 9.00 pm was generally felt to be fine, but certain portrayal, particularly if it involved sexual intimacy, (even if only implied), before this time was not. Again the quantitative research was supportive of such findings with respect to concerns regarding pre-watershed portrayal of LGB people.

Comfortable heterosexual parents were nevertheless accepting of LGB portrayal in children’s content, especially if coming from the BBC, as they expected the BBC would handle this with due sensitivity. They were happy for children’s presenters to be LGB in their sexual orientation and were comfortable with scenarios where there might be a LGB character aged as young as 12.

“Our 7 year old is up at 7.30 pm and looking at the TV, so if that sort of thing were on I wouldn’t want her seeing it asking questions; after 9.00 no problem” (‘Comfortable’ heterosexual parent, 20-35)

“Some of mine were asking ‘What are you doing Mummy?’, and I had to stop watching the [pre-task] DVD, because I wasn’t sure what clip might come up next – you don’t want young children being exposed to adult, sexual discussion or sex do you, not just gay stuff but a lot of it that they now seem to think is okay to show at 6.00 or 7.00pm” (‘Comfortable’ heterosexual parent, 20-35)

“The fact some parents are gay or lesbian shouldn’t be hidden from children, it’s probably better to explain it when they don’t really know too much or care, and at some point parents need to explain this; it’s all part of educating your children these days so they don’t grow up confused or shocked or whatever” (‘Comfortable’ heterosexual parent, 20-35)

2.7.4 The older Comfortable heterosexual people

The older comfortable heterosexual people (55-70 years) in the qualitative research were a complete contrast to their uncomfortable counter parts. They tended to be quite open minded and laissez-faire in attitude, and had been or continued to be exposed to a number of LGB people in their lives.

Consequently, portrayal of LGB people was not an issue for them, and they could find it difficult to understand why there might be a fuss being made with respect to the inclusion of LGB people in broadcasting. They were at pains to point out their lack of tolerance for any homophobic portrayal with any perceived malicious intent.

“We are all people, and I wish they would stop using this topic as a source for jokes. It doesn’t happen with race anymore, we are more civilised, and it shouldn’t happen with someone’s sexuality”
(‘Comfortable’ heterosexual person, 55-70)

“I didn’t find anything we looked at particularly uncomfortable or shocking – it wasn’t like we were asked to watch gay porn. It was all very tame really, sometimes quite emotional, but nothing shocking, except some of the homophobic, juvenile stuff which I didn’t imagine in this day and age” (‘Comfortable’ heterosexual person 55-70)

“I hate the sensation or scandal they try to make out of someone being gay or lesbian. They should stop concentrating on their sexuality and concentrate on their humanity” (‘Comfortable’ heterosexual person, 55-70)

“They always seem like they are trying to sensationalise it; many people are heterosexual and quite a few are homosexual, it’s always been that way and it’s therefore quite normal to my way of thinking – some of the great poets, inventors, thinkers... I don’t know why such a fuss is made, why can’t they just treat it as normal for some people? We are all human beings; we have our loves, our losses, our secrets....” (‘Comfortable’ heterosexual person, 55-70)

“I’ve worked in schools all my life and you have heterosexual teachers, homosexual teachers, heterosexual pupils, homosexual pupils everywhere; it’s the bullying of anyone different I can’t abide”
(‘Comfortable’ heterosexual person, 55-70)

In conclusion and primarily from a qualitative research perspective, the key considerations with respect to these comfortable heterosexual people were:

- They were more sensitive to negative portrayal of LGB people than some LGB people themselves and could be offended on behalf of LGB people:

– Language, tone and stereotyping were key concerns in this respect

- Some heterosexual parents were concerned with regard to children accessing portrayal and portrayal of LGB people in children’s content; but not necessarily all

- The need to ensure that intimacy within portrayal is only shown after the watershed
- That LGB characters were not marginalised or made to stand out as different, but were integrated and treated sensitively
- The need to minimise the necessity for parents to have to explain LGB issues and presenting the right way for them to do so; not forcing this task upon them.

In summary

‘Comfortable’ heterosexual people, were open to the portrayal of LGB people, and indeed could get offended on the behalf of LGB people if they felt that the portrayal was in any way homophobic. But whilst the ‘Comfortable’ heterosexual people could still be shown new and interesting aspects of LGB lives, they were, nevertheless, not always totally knowledgeable about LGB people or used to seeing the full spectrum of LGB lives portrayed. Therefore, they sometimes find some portrayal disconcerting, even if they later acknowledged that they did not want to have such an initial reaction.

It was apparent that some heterosexual *parents* could also be sensitive about the inclusion of LGB people within children’s content and scenes of sexual intimacy could often be quite shocking, at least on first exposure.

Overall though, ‘Comfortable’ heterosexual people mirrored the requests of LGB people to see greater demographic diversity, less stereotyping, and no perceived homophobia within the varied aspects of content featuring LGB people.

2. 8 Uncomfortable heterosexual people – An overview

This section describes and overviews the more ‘Uncomfortable’ heterosexual people as a particular audience segment in some detail. It explains how and why this audience were not at ease with the portrayal of LGB people, and how they could be very resistant to such portrayal. It considers their specific views regarding the amount of portrayal of LGB people, and the differences in attitude they held with respect to the portrayal of lesbian women versus gay men versus bisexual people, and then looks at any particular demographic differences.

The uncomfortable heterosexual people can be seen to comprise the least two comfortable groups from the nationally representative quantitative survey, which gave a net figure of 19% of the nationally representative sample. Of

these, half (9%) were 'very uncomfortable' with the portrayal of LGB people, and have been typically described as least comfortable throughout this report.

The group that were least comfortable with content portraying LGB people were older, with 41% being aged 65 or above. They were evenly split by gender - 51% being male and 49% female - and social grade, with 53% being ABC1 and 47% being C2DE.

Amongst 'Uncomfortable' heterosexual people, as evidenced in the qualitative research, there was very little contact with LGB communities and considerable ignorance in relation to LGB communities; essentially, LGB people and LGB issues lay outside their comfort zone. As a consequence, they tended to hold quite negative views and attitudes about LGB people and their lives. Given this negativity, and the gap between their levels of knowledge and awareness and what they were exposed to from broadcast media, their stance tended to be to ignore or screen out portrayal involving LGB people wherever possible.

Furthermore, their 'knowledge gap' (see Table 1) could inhibit positive reception with respect to the portrayal of LGB people. Having the lowest knowledge of LGB issues and the lives of LGB people, they were ill equipped to make sense of such portrayal, when it was inadvertently consumed, and tended to find it distasteful.

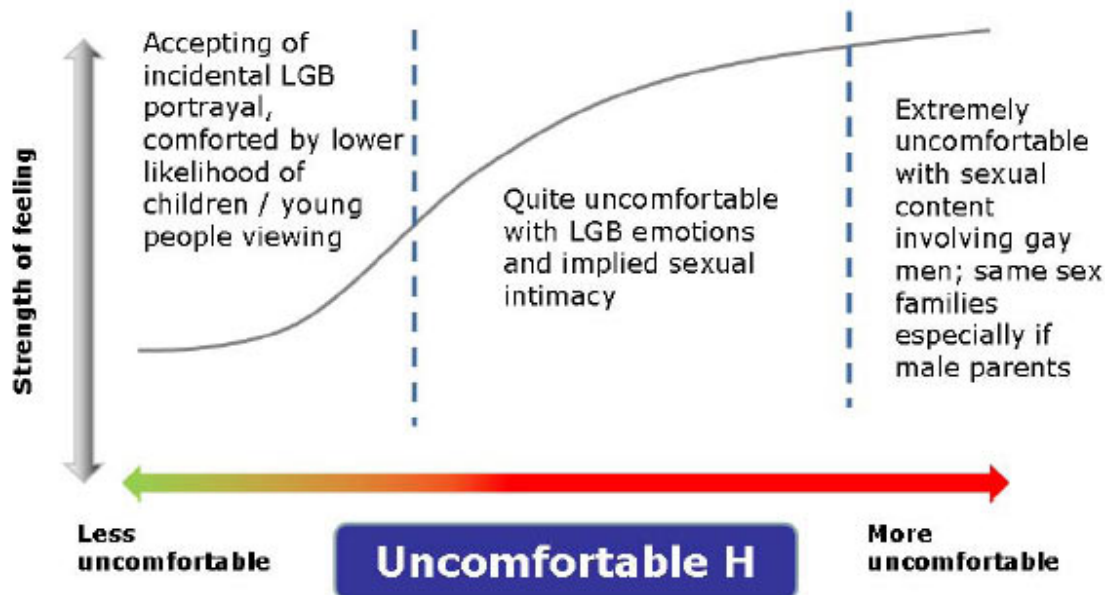
This could be further compounded by the nature of the portrayal featuring LGB people they were most likely to encounter, namely sensationalist storylines in soaps, which often positioned being lesbian, gay or bisexual in sexual orientation as a non-desirable existence (at least from their point of view), because of the traumas or lack of fulfilment such storylines could focus upon. This could serve to further reinforce their negative perceptions and attitudes.

Overall, therefore, uncomfortable heterosexual people were, not surprisingly, ill at ease with most content featuring LGB people. Indeed, the quantitative research identified a small but significant group (9%) who were particularly uncomfortable in this way.

In the qualitative research, some people were open in admitting that they were extremely uncomfortable with, and often disgusted by, any sexual content involving two men in particular, although lesbian sexual content also created discomfort, but to a slightly lesser extent. They also rejected portrayals of same sex families, especially where parents were male. Portrayals depicting or dealing with LGB people's emotions or even implying sexual intimacy were also found to be quite disconcerting. This is summarised, from the qualitative perspective, in Table 18:

Table18

Uncomfortable H generally uncomfortable with most portrayal of LGB people



In the research, particularly from the qualitative study, it was evident that whilst there was a degree of basic acceptance with respect to the fact that there are LGB communities in existence, amongst uncomfortable heterosexual people, there was a resistance to the portrayal of LGB people, especially on TV. The uncomfortable heterosexual people, it seemed, could feel threatened by LGB people and did not want to feel that an LGB agenda was being 'pushed in their faces'.

"They can do what they want, but I don't want to see it. Especially not with all the drugs and all" (uncomfortable heterosexual person, 55-70)

"I don't want gay stuff in my face; I don't want to be made to feel uncomfortable in my own home" (uncomfortable heterosexual person, 35-50)

"Why do you have to have gays and lesbians kissing on primetime TV; I can't stand it, me, what's that got to do with any storyline?" (uncomfortable heterosexual person, 55-70)

"It's the intimacy...it gets to that point and you think 'I know what you are going to do, don't go any further'" (uncomfortable heterosexual person, 20-35)

Uncomfortable heterosexual people can lack understanding with respect to the LGB communities and their portrayal, and attitudes in this respect tend to be quite negative

Whilst these people were driven by a lack of understanding of LGB people, at the same time, they did not really want to know more. There was evidently a level of denial with respect to how common a phenomenon LGB identity could be. There was also an issue around how lesbian, gay and bisexual sexual orientation is made sense of, in that uncomfortable heterosexual people tended to think that it was a choice rather than an inherent identity, and felt that if LGB people were regularly portrayed, and especially if positively portrayed, this could present it as a valid lifestyle choice for their children, which caused them real concern.

“They are experimenting and changing at 16, and that seems a bit young to be certain about their sexuality. And now with TV like this and videos and stuff they are learning earlier, and it can be an influence. It’s like they are trying to influence the younger generation” (uncomfortable heterosexual person, 55-70)

“It can be just a phase they have tried and end of story, but with all this and having it on the radio and everything, it’s pushing it too far” (uncomfortable heterosexual person, 20-35)

“My children could be seeing this, grandchildren listening to this. It’s all encouraging it” (uncomfortable heterosexual person, 55-70)

“I’m scared at what my kids are going to see when they are watching on their own. They are at an impressionable age” (uncomfortable heterosexual person, 35-50)

They also resisted the portrayal of LGB people because it could generate questions from their children and they felt ill equipped to deal with such questions.

It was apparent in the qualitative research discussions that for some in this group, their fear and resistance could tip over into real resentment. Some tended to attribute the rise in the politically correct (PC) culture, with which they were not always happy with, to the likes of the LGB communities, and were annoyed about having to explain the portrayal of LGB people to children. The perceived fame or financial success of a number of people from the LGB communities also evoked resentment, in that it went against their world view that a counter culture should be doing so well.

Given their negativity in attitude with respect to the LGB communities, the uncomfortable heterosexual people could only but view the portrayal of LGB people through their negative attitudinal lens, and did not like having this challenged. In this respect, they were often most negative about gay men, seeing the male gay community as being populated by prissy, prima donnas and self-centred, promiscuous, predatory types; and even paedophiles. They regarded gay men as pitiful or to be pitied and resented portrayals of wealthy power couples.

“I don’t like seeing that sort of physical contact between two men. I make my family change channel when that sort of thing comes on” (uncomfortable heterosexual person, 35-50)

“In one programme, it seems like he was trying to force him to be gay, you hear that about them” (uncomfortable heterosexual person, 55-70)

“They are the first to shout when it’s not going their way and they will do anything to get the spotlight” (uncomfortable heterosexual person, 20-35)

“Men are not natural mothers, it’s not normal and they shouldn’t be having kids” (uncomfortable heterosexual person, 35-50)

Some portrayal can be more acceptable for some uncomfortable heterosexual people

In terms of what uncomfortable heterosexual people were prepared to accept, compared to portrayal which was rejected outright, their feelings around incidental portrayal tended to be of a more accepting nature, if somewhat indifferent. They were therefore open to some incidental portrayal, but were most willing to accept this when there was a low likelihood of children or young people being exposed to the portrayal.

Furthermore, uncomfortable heterosexual people, at least from a qualitative research perspective, were only comfortable when their perceptions or prejudices were confirmed, and even then, they were very resistant to having to be exposed to such a world. For these people, the portrayal of de-sexualised ‘camp’ male stereotypes was accepted to an extent, and was preferred to portrayals where gay men did not appear or behave in an effeminate manner, as this felt less threatening for them. ‘Non camp’, ordinary looking men being portrayed as gay or getting intimate with each other stretched their bounds of credibility or made them feel particularly uncomfortable .

“When they were camp, that was okay, Larry Grayson and the likes, it wasn’t so provocative; now you have all these intense emotions and you feel do I really want to see all this?” (uncomfortable heterosexual person, 55-70)

The uncomfortable heterosexual people were, to an extent, more at ease, at least superficially, with respect to the portrayal of lesbian women. This was a function of the fact that compared to gay men they could perceive lesbian relationships as being more grounded in love and caring than lust. For some heterosexual men, portrayal involving lesbian women could also be acknowledged as quite titillating.

“If it’s a girl it doesn’t bother you, but if it’s a lad it can be different. In our year at school there were these bisexual girls and the lads didn’t mind that, but as soon as they found out about this lad who came out, they were taking the piss out of him” (uncomfortable heterosexual person, 20-35)

Nevertheless, the qualitative research discussions revealed that they were still prone to stereotyping lesbian women as falling into two types; the butch lesbian woman, or the feminine, glamorous type of 'Lipstick lesbian'. They tended to attribute qualities of aggression and jealousy to the former in particular.

"You always get one that's like a man and one that's like a woman. The one that's the man is a very nasty person, and they get very, very jealous and very, very possessive" (uncomfortable heterosexual person, 55-70)

A bisexual orientation was confusing for uncomfortable heterosexual people

The uncomfortable heterosexual people in the qualitative research were very confused by the concept of bisexual sexual orientation and were uncertain as how to categorise bisexual people. They did not have the stereotypes to latch onto with the bisexual community as they did with gay men or lesbian women, and their lack of understanding or ability to identify bisexual people caused discomfort. As a consequence, they tended to dismiss bisexual people as just kinky, or saw being bisexual as a phase of experimentation that young people might go through, but ultimately no one was truly bisexual in their sexual orientation in their eyes.

"He's got this really pretty girl, married her but not consummated the marriage because he's worrying over this gay guy; he must have a screw loose" (uncomfortable heterosexual person, 55-70)

"They are more the younger people who haven't really made up their minds. They can be completely one way one day...they are more party animals and into fun" (uncomfortable heterosexual person, 35-50)

2.8.1 Uncomfortable heterosexual people and the amount of portrayal

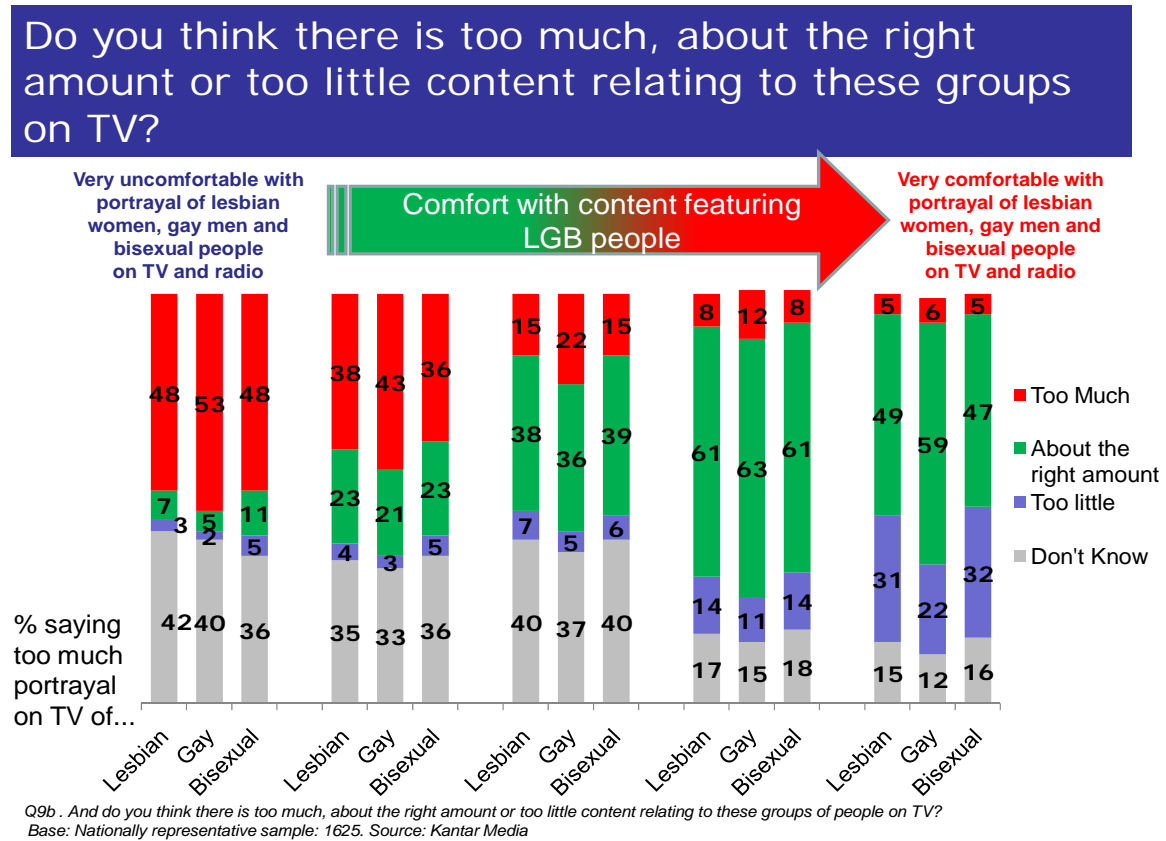
It was evident in the qualitative research, that those uncomfortable with content featuring LGB people had quite a different opinion about the amount of such content on TV, as well as other LGB matters, in comparison to comfortable heterosexual people. There was a need to specifically see if this was reflected in the quantitative research, via a segmentation of the sample according to comfort levels with the portrayal of LGB people.

The segmentation was based on responses to a series of questions about how comfortable the sample was with LGB content on TV and radio and is given below. This table featured in the previous section, and is shown again here for the sake of completion. Those at the far left-side of the 'comfort' scale are those who answered that they were 'very uncomfortable' with content featuring LGB people, those at the far right-side of the scale were 'very comfortable'. Those who had less strong points of view have been assigned to the mid-points of the spectrum depending on their individual responses.

The group who was least comfortable accounted for around 9% of the UK representative sample – not a huge group but, as can be seen throughout this report, they had very strong views about content featuring LGB people.

Table 19

Do you think there is too much, about the right amount or too little content relating to these groups on TV?



Q9b. And do you think there is too much, about the right amount or too little content relating to these groups on TV? Nationally representative sample: 1625. Source Kantar Media

As can be seen in table 19, regarding views as to the amount of portrayal of LGB people, those in the least comfortable group also felt that there was ‘too much’ content featuring LGB people on TV (48%-53%). This group (those who were least comfortable with LGB content, i.e. 9% of the UK population) were also those who were more likely to answer that they ‘don’t know’ with respect to the amount of portrayal. This could potentially be a function of their lack of exposure to LGB content, either through ‘screening it out’ when there was LGB content on TV or avoiding it through their viewing choices, either deliberately or otherwise.

This pattern is also evident when looking at perceived amount of portrayal of LGB people on the radio (both generally and on BBC radio) and on the BBC website: the groups who were least comfortable thought there was ‘too much’;

whilst those in the most comfortable groups thought there was ‘the right amount’.

There were, nevertheless, some differences within this uncomfortable group as a whole.

2.8.2 Uncomfortable heterosexual parents

In the qualitative research, uncomfortable heterosexual people with young children (aged around 6-12 years) exhibited the most extreme views, fearing that their children might see a LGB lifestyle choice as ‘normal’, which for them it was not. They also worried about how they could or should respond to questions from children on LGB issues. Moreover, those with young children wanted to protect their innocence, and resented the portrayal of LGB people as a threat to this innocence, albeit alongside other portrayal, including heterosexual passion, violence or drugs.

Those with teenagers were anxious about the transitional phase their children were going through, which made communication and keeping track of their children difficult. This evoked a sense of concern as to what their teenagers might be viewing or mimicking from TV in particular.

“I’m worried that if my kids see two men kissing on TV they will think it’s normal, and in my mind, it’s not normal” (uncomfortable heterosexual parent, 35-50)

“I didn’t like the majority of the clips. I just don’t need to see all that. I don’t like the idea of my son being bombarded with all this, portraying this lifestyle as normal” (Uncomfortable heterosexual parent, 35-50)

“Homosexuality being portrayed, graphically, at times children can see it, it’s wrong. And it’s particularly wrong to be portraying this as the norm” (Uncomfortable heterosexual parent, 35-50)

“My daughter is used to having a mum and dad so it would make her ask questions. Would I be able to answer those questions?” (Uncomfortable heterosexual parent, 35-50)

In the quantitative research, the pattern was somewhat different in that more parents of children this age tended not to fall into the ‘Uncomfortable’ grouping. This is further explored in section 2.9. Indeed quantitatively, the weighting for the uncomfortable heterosexual people tended to be older.

2.8.3 Older uncomfortable heterosexual people

Older uncomfortable heterosexual people (aged 55-70) really struggled to accept the portrayal of LGB people. The fewer touch points and references with respect to the LGB communities amongst these people, particularly as evidenced in the qualitative research, meant that their ‘knowledge gap’ was considerable, and they were disturbed or shocked by various forms of content featuring LGB people.

“I can accept two women adopting a child, but not two men. When that little girl grows up brought up by two men, her head is going to be all over the place” (Uncomfortable heterosexual person, 55-70)

Often being less media savvy overall and less able to decode content quickly, content featuring LGB people could often either confuse or alarm these older uncomfortable heterosexual people. In some instances, as revealed in the qualitative study, they could totally misconstrue portrayals, for example, seeing a hug between two heterosexual men as ‘gay’, or, alternatively failing to interpret a closeness between two gay men as ‘being gay’.

In conclusion, and based primarily on the qualitative findings, for the uncomfortable heterosexual people as a whole, the issues of critical concern were as follows:

- Physical intimacy – There was resistance to any suggestion of physical intimacy, not just in terms of sex, but kissing, hugging, hand holding, and any implied intimacy
- Emotional intimacy – There was discomfort around real and intense relationships where strong feelings and emotions between members of the same sex were on display
- Concerns about visual portrayal and scheduling as well as expectations of the BBC were also uppermost in the minds of this audience when it came to the portrayal of LGB people
- For parents and grandparents, the attitude was clearly one of ‘Not in front of the kids’
- There was also concern that with greater or more overt portrayal, that this might be signalling the start of a radical approach to LGB portrayal on the part of the BBC.

It is possible to conclude here, that for the more uncomfortable heterosexual people; there can be something of a long journey towards comfort with the portrayal of LGB people. From the qualitative research in particular, it was evident that these people tended to be careful and traditional consumers of media and cautious with respect to new ideas, and there is consequently a need to respect how they interact with LGB people and their lives currently – typically at a level of acceptance of LGB acquaintances within a local community, and not much beyond this. For this audience, therefore, it would seem that incidental portrayal within media has a key role to play in establishing any degree of comfort. At the same time it needs to be accepted that some may never reach a point of comfort with portrayal of LGB people.

In summary:

Uncomfortable heterosexual people tend to lack knowledge and understanding with respect to the LGB communities, and consequently are not always able to make sense of the portrayal of LGB people and, therefore, refuse to engage, do not like it, or are

very uncomfortable with it, finding some portrayal quite distasteful and offensive in terms of their own personal sensibilities.

A number of these people, as evidenced in the qualitative research, tend to have a basic awareness and acceptance of LGB people existing in the world, but can lack a robust understanding and tend to prefer it that way.

Their viewpoints are exhibited most strongly by older audiences and some of those with children, who typically worry about the portrayal of LGB people legitimising LGB identity as a lifestyle 'choice' for young people. They were, generally, mostly concerned about, or disturbed by, both physical and emotional intimacy in portrayal.

Overall, in considering the question of discomfort, heterosexual men could emerge here as being generally more uncomfortable than heterosexual women, in terms of the portrayal of LGB people.

2. 9 Importance of and comfort with the portrayal of LGB people for those with children in the household

Given that the qualitative study had identified that levels of comfort could be influenced by factors such as children in the household (amongst the heterosexual sample) and that comfort and importance could be inter-related, this was specifically analysed in the quantitative survey. This is described in this section.

In the quantitative research, it was evident that the heterosexual sample with children in the household were just as likely to say that content featuring LGB people was important on TV and radio as the overall heterosexual sample. There were essentially no significant differences, regardless of the age of the children.

Interestingly, however, **heterosexual people with children in the household** were significantly more likely to say they were comfortable with content featuring LGB people on TV and radio, than the overall heterosexual sample (51% said comfortable with content featuring gay men on TV compared with 45% of heterosexual people overall, with a similar pattern for lesbian women and bisexual people, and for radio). This can partly be explained by age, as those with children tended to be younger than the age profile of the overall sample.

However, the age of the children also appeared to be a factor, to some extent. Those with children under 6 years were the most comfortable, with 54% comfortable, for example, with content featuring gay men on TV. This was perhaps due to the fact that very young children were less likely to be exposed to content featuring LGB people, or maybe such content does not prompt questions from children in households with much younger children. Moreover, again, such parents could well be younger, and as has been seen,

younger people were more likely to be more comfortable with the portrayal of LGB people.

Slightly fewer of those living with children aged 6–12 years were comfortable with content featuring LGB people, but they were still in line with the overall heterosexual sample (e.g. 47% ‘very/quite comfortable’ with content featuring gay men on TV). This is not simply a reflection of the age of the adults in the household as levels of comfort increase again among those with children aged 13 years and over (51% said ‘very/quite comfortable’ with content featuring gay men on TV). The same pattern was evident for content featuring lesbian women and bisexual people, with comfort levels being highest amongst those with a child aged under 6 years of age, and also higher for those with children aged 13-18 in the household. For those with children aged 6-12 years, the level was similar to that for the overall heterosexual sample levels. These differences are not statistically significant, however.

Before the watershed, the heterosexual sample with children in the household were not significantly different in terms of their comfort with scenes featuring LGB people than the heterosexual sample as a whole, as seen in the following table.

Table 20:

[This table sets out the proportion of the heterosexual sample and the heterosexual sample with children in the household who are very/quite uncomfortable watching specific scenes on TV before and after the 9.00pm watershed.]

% very/quite uncomfortable with scenes showing	Heterosexual Sample		Heterosexual sample with children in the household	
	Before 9pm	After 9pm	Before 9pm	After 9pm
Time	Before 9pm	After 9pm	Before 9pm	After 9pm
A man and a woman holding hands	5	4	5	4
Two men holding hands	28	21	24	16
Two women holding hands 21 17 20 13	21	17	20	13

A man and a woman kissing	9	6	9	5
Two men kissing	48	32	45	27
Two women kissing	42	28	38	22
Sex scenes featuring a man and a woman	49	18	52	13
Sex scenes featuring two men	67	41	68	35
Sex scenes featuring two women	62	35	62	28

After the watershed, those with children in the household are actually less likely to say they are uncomfortable with scenes of intimacy featuring LGB people than the overall heterosexual sample (35% uncomfortable with sex scenes featuring two men compared with 41% of the heterosexual sample overall).

When we look at this by the age of children, we see that it is those with younger children (aged under 13 years) that are driving this difference (32% of those with children under 13 years were uncomfortable with sex scenes featuring two men compared with 42% of those with teenagers). In part, it may be that the parents of younger children tend to be younger themselves and therefore more comfortable with content featuring LGB people. However, it may also be because parents of teenagers are more likely to have children watching TV after 9pm. Despite this, those with teenagers were still not significantly more uncomfortable with sex scenes featuring two men than the heterosexual sample as whole.

In conclusion, it was apparent that comfort, or rather discomfort, with the portrayal of LGB people for those with children in the household, was not as prevalent as the qualitative research suggested. This may be a function of the fact that the discursive group environment of the qualitative research encouraged parents to express more concern, and in a more vociferous manner, than typically might be the case in their everyday reality.

3. The LGB sample and the portrayal of LGB people

This section of the report compliments Section 2 and considers the LGB sample in more specific detail. It gives a brief introduction to these people, and then specifically explores the following:

- Perceptions and attitudes regarding the amount of portrayal of LGB people
- Opinion regarding the importance of portrayal of LGB people
- Opinion regarding the acceptability of portrayal of LGB people
- Levels of comfort with portrayal of LGB people and levels of comfort with intimacy in portrayal
- Perceptions with respect to the quality of LGB portrayal

The section then moves on to consider gay men, lesbian women, bisexual people and black and minority ethnic LGB people as specific demographic segments, in terms of their overall thoughts and feelings in relation to the portrayal of LGB people.

Each of these sub-sections is prefaced with a short summary as to its content, and concludes with a brief summary of the main points arising from the findings relating to that section.

3.1 Introduction

The LGB sample was segmented in two key respects. Firstly, there were divisions based on sexual orientation, with different specific issues regarding the portrayal of LGB people emerging for gay men versus lesbian women versus bisexual people. In addition, the LGB sample was segmented by the extent to which a respondent was 'out' in their sexual orientation. There were slight difference in this with the qualitative compared to the quantitative research.

In the qualitative research, the LGB sample was recruited to the following criteria – 'out and established', 'recently out' and 'not yet out' (see sample and methodology). In the quantitative research, the LGB sample was largely comprised of a boost sample of LGB respondents who were segmented by their degree of 'outness' in their sexual orientation, with the following segments emerging:

- 'out to everyone/ most people' (69%)
- 'out to some but not others' (20%)
- 'aren't out at all' (11%)

It should be noted that this was the breakdown of this specific sample, and was not necessarily reflective of how the LGB population as a whole segments.

Moreover, the 'aren't out at all' sample from the quantitative study needs to be considered as a fourth segment, in that they were not the same as the qualitative 'not yet out' respondents; the latter were on the road to coming out and had revealed their sexuality to at least one other person (albeit possibly just be an LGB counsellor), whereas no one knew of the sexual orientation of the former.

As with the heterosexual sample in the qualitative research, this LGB sample was exposed to a cross section of examples of portrayal featuring LGB people, including clips from TV and radio programmes and online print outs, in a pre-task exercise they completed before attending the research sessions.

The boost sample of LGB people in the quantitative research were not primed or pre-conditioned to think about content featuring LGB people in any way, and hence came fresh to the survey.

3.2 The LGB sample and the amount of portrayal of LGB people

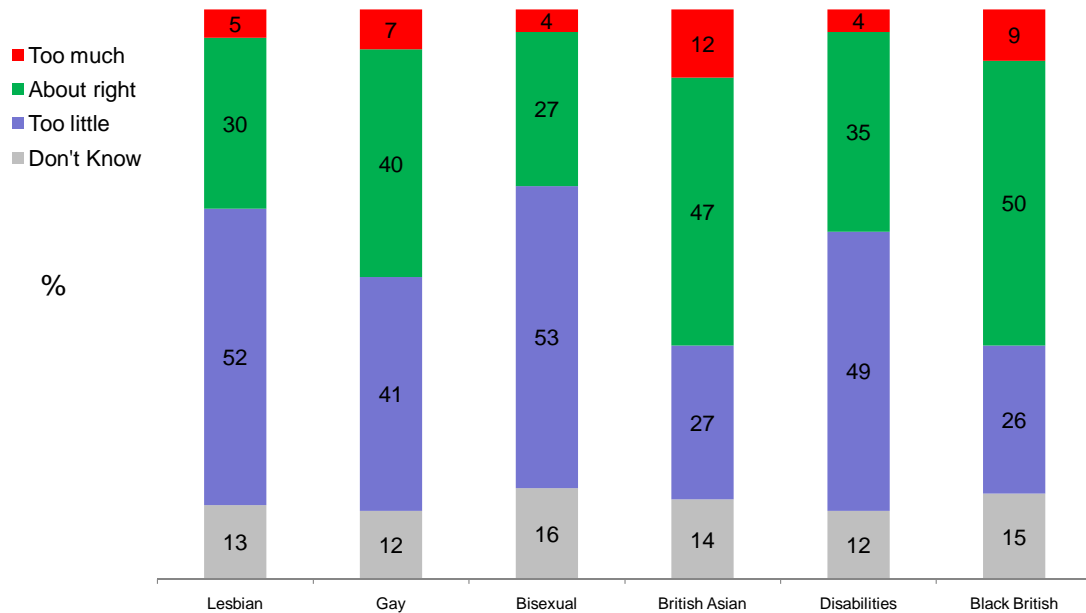
This section considers the LGB sample and their perceptions regarding the amount of portrayal of LGB people. It also discusses any differences within this sample regarding this matter, particularly with respect to the different degrees to which a respondent was 'out' about their sexual orientation.

The LGB boost sample in the quantitative research was asked exactly the same question as the heterosexual nationally representative sample with respect to the amount of portrayal on TV and radio. Table 21 shows the corresponding information for this LGB sample, with respect to TV.

Table 21

Do you think there is too much, about the right amount or too little content relating to these groups of people on TV?

Do you think there is too much, about the right amount or too little content relating to these groups of people on TV?



Q9b. And do you think there is too much, about the right amount or too little content relating to these groups of people on TV?
Base: LGB sample: 563. Source: Kantar Media

Q9b. And Do you think there is too much, about the right amount or too little content relating to these groups of people on TV? Base:LGB sample:563. Source: Kantar Media

Amongst the LGB sample, a far greater proportion thought that there was ‘too little’ portrayal of lesbian women, gay men and bisexual people on TV compared to the heterosexual sample. For instance, by way of example, the 52% of the LGB sample who said that there was ‘too little’ portrayal of lesbian women contrasts sharply with the 11% saying this amongst the heterosexual sample.

The verbatim comments to a later open-ended question in the survey suggest that the LGB sample wanted more equality with respect to coverage, and this was very much in line with qualitative findings:

“They [LGB] should be included as a fair percentage of the total output”
(bisexual man, 35 – 44)

“Just not enough of it in proportion to the amount of gay people in society” (gay man, 45-54)

It is interesting to note that the LGB sample also felt that there was ‘not enough’ portrayal of the other minority groups asked about in the survey, albeit not to the same extent (other than for disabled people) as for the portrayal of LGB people. Overall, they generally seemed more aware of portrayal of minority groups on TV - although, as will be seen later in this report, the same was not true when considering perceptions regarding the importance of portrayal. It was evident that whilst the LGB sample might feel that there is too little coverage of the other minority groups, they do not feel as strongly about the importance of this coverage as they specifically do about the portrayal of LGB people.

In terms of radio, a similar pattern emerged as for the heterosexual people previously discussed, in that around a third of the LGB sample was unable to answer whether they thought there was the right amount of coverage or not. That said, more of the LGB sample than the heterosexual sample felt that there was ‘not enough’ content relating to LGB people on the radio.

A number of verbatim comments elicited from the LGB sample in relation to a question around suggested improvements, support this and illustrates the perceived need for greater diversity within LGB portrayal:

“They need to bring in more lesbian stories that are realistic as usually it's gay men that feature in stories” (lesbian woman, 35-44)

“Bisexuality is rarely mentioned” (bisexual man 25-34)

Respondents were also asked at the end of the quantitative survey if they had any further comments to make about the BBC’s content featuring LGB people. This was an opportunity to air any views they did not feel had been addressed throughout the interview. Here, even after having completed a lengthy questionnaire with detailed questions about the amount of content featuring LGB people on different media platforms (e.g. TV, radio, etc.) LGB respondents still felt the need to express their concerns about the amount of content, as the following quote illustrates:

“More attention, if not 90% of attention is given over to gay men. Issues concerning lesbian women are not covered nearly as well” (lesbian woman, 55 – 64)

All of this generally supports the finding from the qualitative research that LGB people would like more portrayal of LGB people, and more diversity within it.

LGB people can be surprised at the amount of portrayal when prompted with stimulus

Having said this, LGB people in the qualitative research were quite surprised, as were the heterosexual people, at the amount of portrayal of LGB people, when considering pre-placed stimulus. The LGB people tended to find the

amount of portrayal to be more than they had anticipated, and were both reassured by this fact and genuinely pleasantly surprised.

“I really didn’t know or expect there were so many shows like this out there” (lesbian woman, 16-18)

“I was quite pleased that there was this amount. I don’t watch that much TV, because I am studying and working, so maybe I miss it all, so I was surprised” (bisexual woman, 16-18)

“A lot more than I thought there would be; I mainly listen to radio or am online, so there was more on TV than I expected” (gay man, 18-24)

Nevertheless, this sample had well developed antennae attuned to detecting portrayal of LGB people, even in its most implicit form, and were seeing more than their heterosexual counterparts.

“Sometimes there is a character and you know they are going to turn out gay later on” (gay man 35-50)

Importantly, it should be noted that the LGB sample in the qualitative research acknowledged that considerable progress has been made in the portrayal of LGB people. They reported there was noticeably more portrayal nowadays than there had been in the past. Further, it was felt that the portrayal had increased in terms of its diversity. Indeed, for this sample, the amount of portrayal as well as the diversity within that portrayal was important in assessing overall quality of output by broadcasters, although these were not the only criteria.

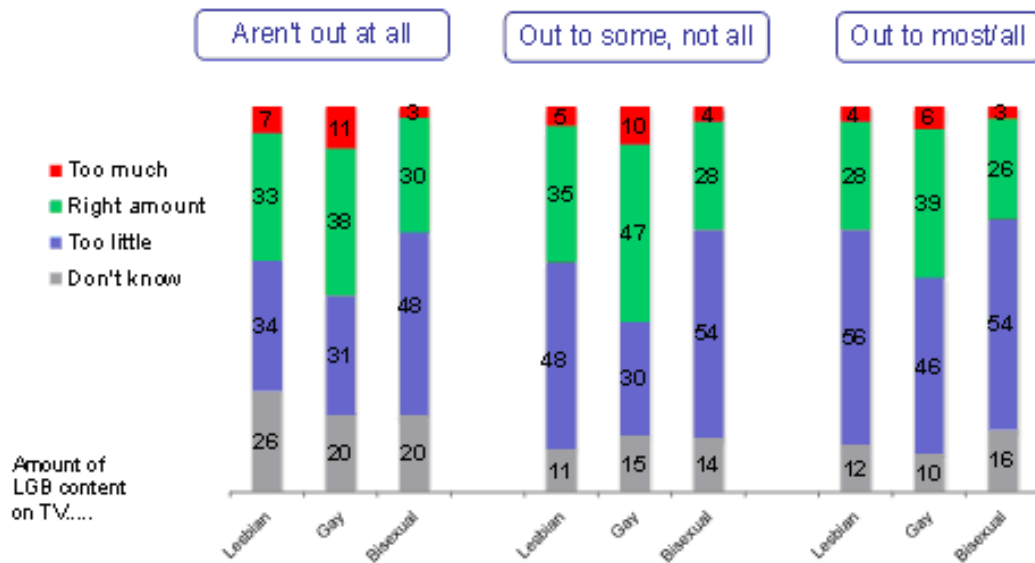
3.2.1 Specific stages of the ‘coming out’ journey and the amount of portrayal of LGB people

In considering the amount of portrayal, there was a difference in perceptions of the amount of content featuring LGB people on TV or radio between the three quantitative groups and also differences between how they perceived the portrayal of lesbian women, gay men and bisexual people, as Table 22 shows for TV.

Table 22

Do you think there is too much, about the right amount or too little content relating to these groups of people on TV?

Do you think there is too much, about the right amount or too little content relating to these groups of people on TV?



Q11b . And do you think there is too much, about the right amount or too little content relating to these groups of people on TV?
 Base: Aren't out at all: 83; Out to some, not all: 194; Out to most/all: 367. Source: Kantar Media

Source: Kantar Media

The group who are 'out to most' about their sexual orientation feel there is too little portrayal of LGB people. The group who 'aren't out at all' about their sexual orientation are less certain and more of them answer 'don't know'.

In the quantitative study when it came to the portrayal of lesbian women and gay men, those 'out to most' about their sexual orientation (69% of the sample) were more likely to say there was 'too little' portrayal of lesbian women (56%) and 'too little' portrayal of gay men (46%), compared to those who 'aren't out at all' about their sexual orientation; 34% of this group answered 'too little' for portrayal of lesbian women and 31% for portrayal of gay men.

This difference, however, was not due to more people in this 'aren't out at all' group saying that there was 'the right amount' or indeed 'too much', but rather represents the fact that they answered 'don't know'.

With respect to the portrayal of bisexual people, all three groups were similarly likely to say that there was 'too little' coverage. However, it needs to be remembered that 18% of bisexual people were in the group who 'aren't out at all' about their sexual orientation, and this could account for the higher percentage, i.e. 48% saying there was 'too little' portrayal of bisexual people amongst this group. This was significantly higher than the percentages saying 'too little' for the portrayal of lesbian women or gay men.

It was evident that those 'less out' about their sexual orientation had less of a view as to the amount of coverage currently on TV compared to their 'more out' counterparts, possibly reflecting their own experiences and behaviour in terms of their sexual orientation. The lower figures for the 'aren't out at all' group regarding the amount of portrayal, overall, does not mean, however, that the amount of content featuring LGB people was not important for this sample and those who were less out about their sexual orientation, as will be seen later.

The group 'out to most' about their sexual orientation seem more satisfied with the amount of content featuring gay men than the amount featuring lesbian women or bisexual people

Looking at how each segment thinks the different LGB groups are portrayed, there were also differences, in that the 'out to most' group were more likely to think that there was 'the right amount' of portrayal of gay men on TV (39%) compared to those saying the same for portrayal of lesbian women (28%) or portrayal of bisexual people (26%). They therefore seem to be more satisfied with the amount of content featuring gay men, although it needs to be remembered that a greater proportion of this group (46%) still felt that there was 'not enough' portrayal of gay men in general. The same was true for the 'out to some' group, although in this case, due to the lower base size for this group, it was only the difference between portrayal of gay men (47% saying 'the right amount') and portrayal of bisexual people (28% saying 'the right amount') that was statistically significant.

The same pattern can be seen when looking at BBC radio content. For example, 40% of those 'out to most' about their sexual orientation felt that there was 'the right amount' of portrayal of lesbian women on BBC radio compared to 19% of the 'aren't out at all' group (for the latter, 44% said they 'don't know' or couldn't comment).

In summary

LGB people were slightly more aware of the amount of LGB portrayal than heterosexual people, but could still be surprised at the amount.

On one level they were pleased at the increase in amount and improvement in portrayal that they had noted, but they were still fairly dissatisfied with the amount of portrayal; they wanted to see more of it and to see greater diversity within LGB portrayal (more lesbian and bisexual portrayal, as well as more ethnic diversity).

There was greater satisfaction with gay portrayal, although the same numbers thought there was the right amount portrayal of gay men on TV as thought there was not enough.

Those 'out to most' about their sexual orientation in particular, feel there is too little portrayal. 56% say not enough portrayal of lesbian women, 46% for portrayal of gay men and 54% for portrayal of bisexual people.

Each group tend to feel under-represented in terms of their own sexuality For example, the lesbian sample was more likely to think there was too little lesbian portrayal on TV (71% said so, compared to 46% saying too little portrayal of gay men and 54% too little portrayal of bisexual people).

3.3 The LGB sample and the importance of the portrayal of LGB people

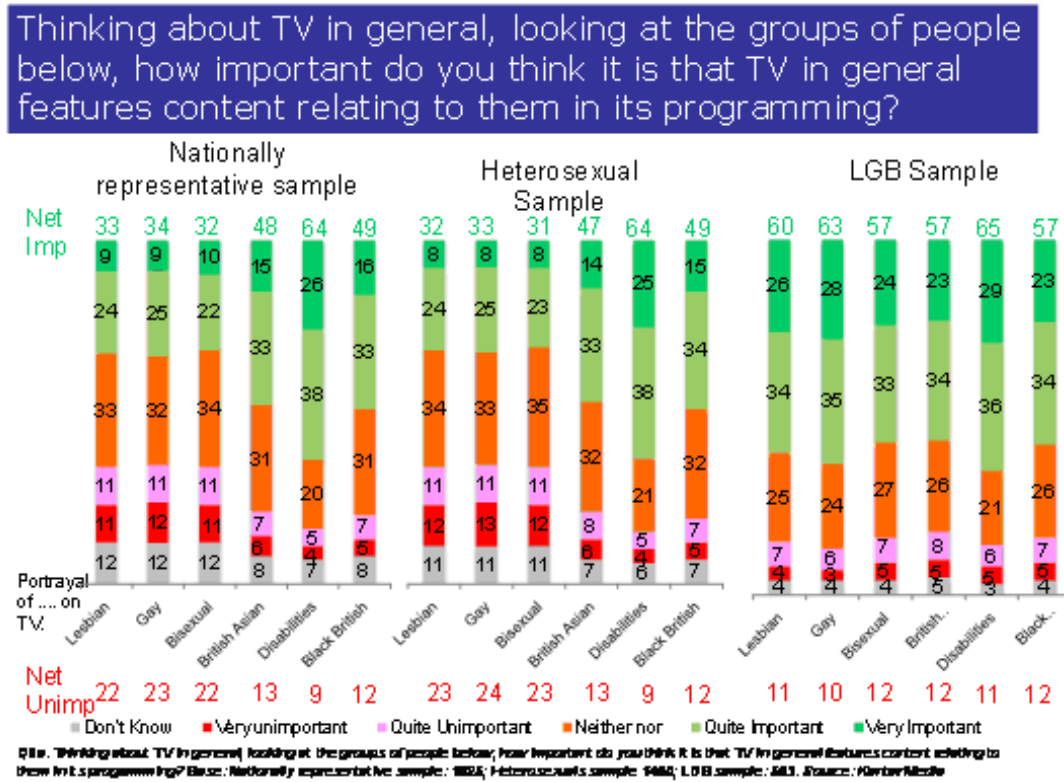
A further criterion for understanding the LGB sample's attitudes towards the portrayal of LGB people was the importance that was placed on such portrayal. This section therefore considers how LGB people viewed the importance of content featuring LGB people. It also highlights specific differences in this respect when it comes to stages of the 'coming out' journey with regards to sexual orientation.

The more deeply held attitudes regarding the portrayal of LGB people amongst the LGB sample were elicited, as they were for the nationally representative sample, via questions relating to perceived importance, acceptance and comfort with the portrayal of LGB people.

Perhaps not surprisingly, the proportion of LGB people feeling that content featuring LGB people on TV was 'very unimportant' or 'quite unimportant' was very low, with only 11% lesbian women, 10% gay men and 12% bisexual people answering 'very unimportant' or 'quite unimportant' in relation to the importance of LGB portrayal question they were asked. The proportions were similar for radio, although more of the LGB sample (10%) answered 'don't know' with respect to radio.

Table 23

Thinking about TV in general, looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?



Amongst this LGB sample, it was interesting to note (Table 23) that their perceptions of the importance of portrayal of LGB people were very similar to that for the other minority groups. They therefore tended to think it was important that other minority groups were reflected to around the same extent that they thought it was important that LGB communities are sufficiently represented on TV. This was not the case when asked about perceptions of amount of content, as we have seen (Table 21), where the LGB sample was more likely to think that there was 'not enough' content featuring LGB people than they thought that there was 'not enough' content for the other minority groups.

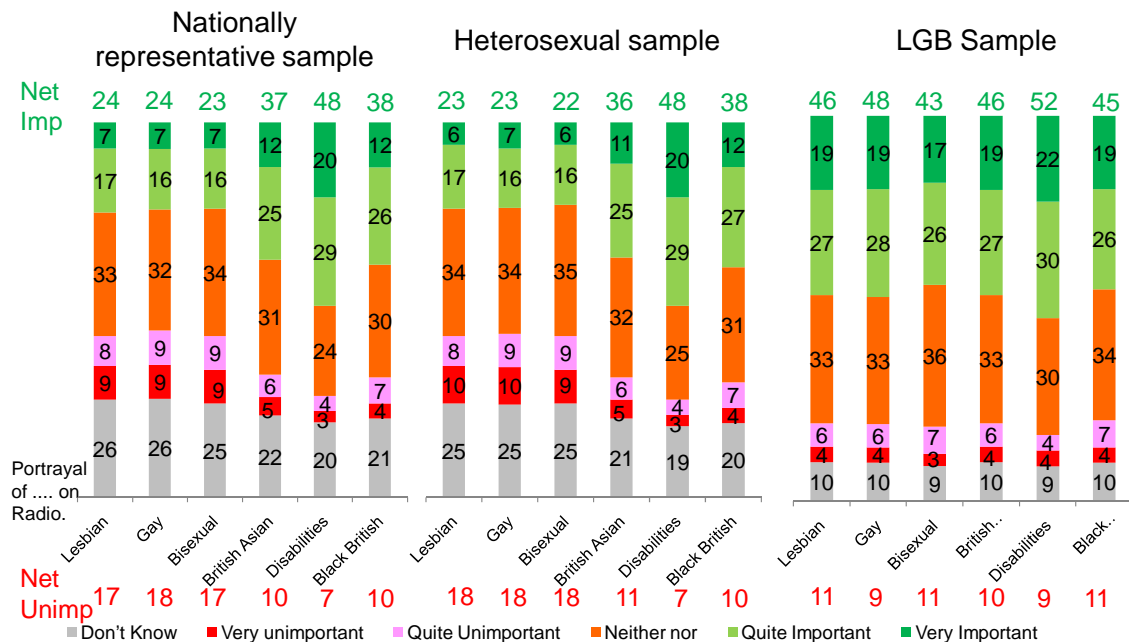
With respect to radio (Table 24) we can see that their perceptions of the importance of portrayal of LGB people were very similar to that for the other minority groups, as seen with TV. In this case though, there was a larger band

of respondents saying that content is 'neither important nor unimportant' on radio: 33% for content featuring lesbian women and gay men, and 36% for content featuring bisexual people. Again this reflects the lower awareness or knowledge of content featuring LGB people on the radio in general.

Table 24

Thinking about Radio in general, looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?

Thinking about Radio in general, looking at the groups of people below, how important do you think it is that Radio features content relating to them in its programming?



Q10a. Thinking about Radio in general, looking at the groups of people below, how important do you think it is that Radio in general features content relating to them in its programming? Base: Radio listeners nationally representative sample: 1620; Heterosexuals sample 1479; LGB sample: 469. Source: Kantar Media

Q10a. Thinking about Radio in general, looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?

3.3.1 Specific stages of the 'coming out' journey and the importance of the portrayal of LGB people

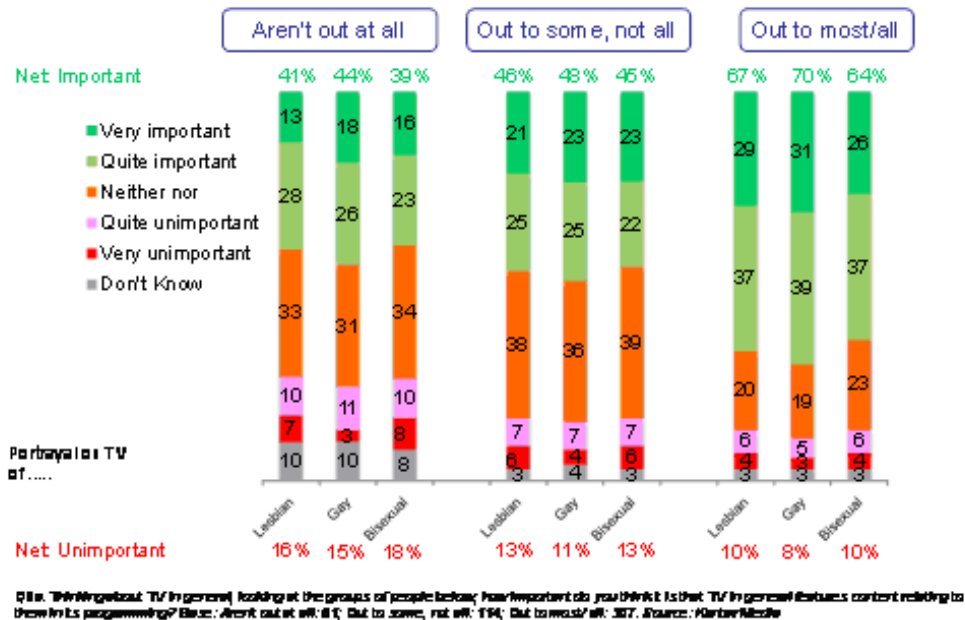
Table 25 illustrates how the segment in the quantitative study who 'aren't out at all' about their sexual orientation (who, it needs to be remembered, were not the same as the qualitative 'not yet out' group), felt about the importance

of content featuring LGB people, compared to those who were more 'out and established'.

Table 25

Thinking about TV in general, looking at the groups below, how important do you think it is that TV in general features content relating to them in its programming?

Thinking about TV in general, looking at the groups below, how important do you think it is that TV in general features content relating to them in its programming?



Source: Kantar Media

The majority of the group 'out to most or all' about their sexual orientation (i.e. 69% of the LGB sample) felt that the portrayal of LGB people on TV was important

All groups felt that the portrayal of LGB people was important, with levels ranging from 39% to 70%. But the 'out to most' group were the most likely to agree. Amongst the 'out to most' group, 67% said content featuring lesbian women was 'very/ quite important', 70% said this for content featuring gay men and 64% said content featuring bisexual people was 'very/ quite important'.

Those 'out to some' and who 'aren't out at all' about their sexual orientation can be more ambivalent

The 'aren't out at all' and the 'out to some' groups were more likely to think the portrayal of LGB people 'neither important nor unimportant'. This is somewhat different to what was found in the qualitative research and probably reflects not only the fact that respondents were prompted by the examples of content featuring LGB people in the qualitative research before being asked to comment on it, but also that the 'aren't out at all' about their sexual orientation segment were different to the 'not yet out' group interviewed in the qualitative research. We have seen that those who 'aren't out at all' were less aware of how much content there is available: if it is less on their radar, arguably they would not describe it as important, although it may play an important part in establishing role models. Both the 'aren't out at all' and the 'out to some' groups were, however, statistically significantly more likely to think that such content was important than the heterosexual sample.

The pattern for radio is similar to that for TV

A similar pattern also emerged for radio amongst these segments. Those who were 'out to most' about their sexual orientation were more likely to think it was important to have content featuring lesbian women, gay men and bisexual people (50%, 52% and 46% respectively) on the radio, although these figures were not as high as for TV. As with TV, the 'aren't out at all' group and the 'out to some' group were more likely to think it 'neither important nor unimportant'.

In summary

The LGB sample tended to see the portrayal of LGB people as being important, with overall net figures for importance as follows: 60% said important for portrayal of lesbian women, 63% for portrayal of gay men and 57% for portrayal of bisexual people on TV.

However, for radio there is a larger band saying it is 'neither important nor unimportant'.

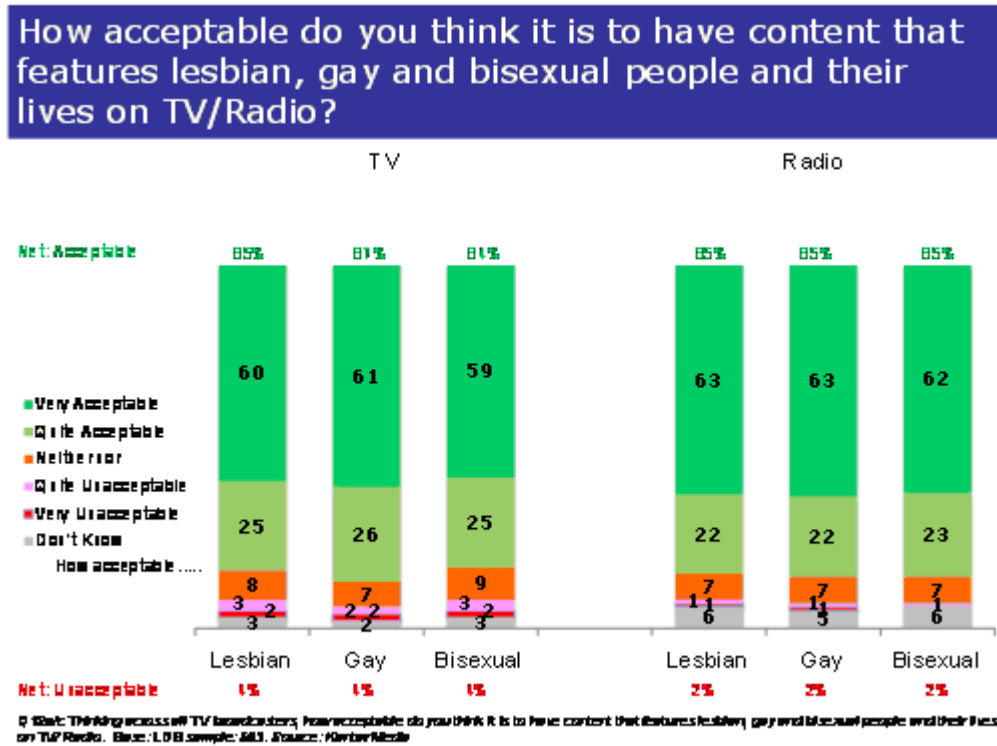
The segment 'out to most' about their sexual orientation felt most strongly about this and the 'aren't out at all' segment comparatively less so, although portrayal was still deemed to be important by this latter segment.

3.4 The LGB sample and the acceptability of the portrayal of LGB people

In terms of the acceptability of content featuring LGB people, Table 26 shows how acceptable the LGB sample felt it was to have such content on TV and radio. Amongst the LGB sample, the majority evidently thought that it was acceptable to have such content on TV and radio, with most saying it was very acceptable.

Table 26

How acceptable do you think it is to have content that features lesbian, gay and bisexual people and their lives on TV/Radio?



Source: Kantar Media

As the chart shows, 85% of the LGB sample thought it was ‘very/quite acceptable’ to have content featuring lesbian women on TV, 87% thought it was ‘very/quite acceptable’ to have gay men and 84% thought it was ‘very/quite acceptable’ to have content featuring bisexual people on TV.

The levels saying they thought it was ‘very/quite unacceptable’ to have content featuring lesbian women, gay men and bisexual people on TV were 4%.

Looking at the same information for portrayal of LGB people on the radio, the pattern is similar: 85% of the LGB sample said they thought it was ‘very/quite acceptable’ to have content featuring LGB people on the radio compared to 2% who thought it was ‘very/quite unacceptable’.

In summary

- **LGB people found it highly acceptable to have content featuring LGB people** on TV.
- 85% of the LGB sample thought it was very/quite acceptable to have content featuring lesbian women on TV, 87% thought it was very/quite acceptable to have gay men and 84% thought it was very/quite acceptable to have content featuring bisexual people on TV.
- The **pattern was similar for radio**.

3.5 The LGB sample and comfort with the portrayal of LGB people, including intimacy within portrayal

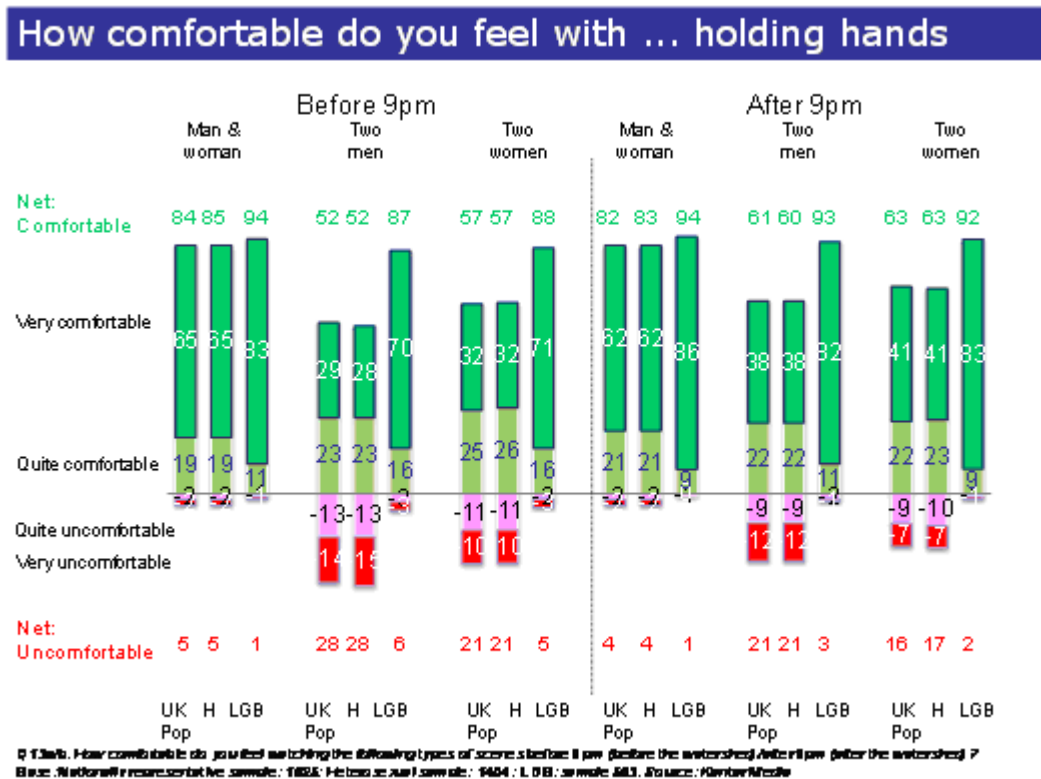
This section focuses on the LGB sample's level of comfort with content featuring LGB people. It considers how comfortable LGB people as a whole felt, and then specifically explores the issue of intimacy in portrayal. This is described for the LGB sample overall and is also examined in detail in terms of the different stages in the 'coming out' journey with regards to sexual orientation.

As should by now be evident, LGB people on the whole felt the portrayal of LGB people to be important and acceptable. They also tended to be comfortable with such portrayal. This general level of comfort was also apparent when considering various scenes of intimacy, as explored with the heterosexual audience.

3.5.1 Comfort levels with 'holding hands' scenarios

Table 27 serves as a reminder of response to the hand holding scenario.

Table 27



The LGB sample were generally comfortable with this form of intimacy, both before and especially after the watershed

Not surprisingly given their overall comfort with the portrayal of LGB people, the LGB sample was generally ‘very comfortable’ with situations of hand-holding, be these heterosexual or LGB couples; indeed their levels of ‘very comfortable’ were higher than those for the heterosexual sample in all instances, suggesting that they are essentially comfortable with intimate scenes generally.

The watershed factor however, did have an impact in increasing levels of comfort with this form of intimacy.

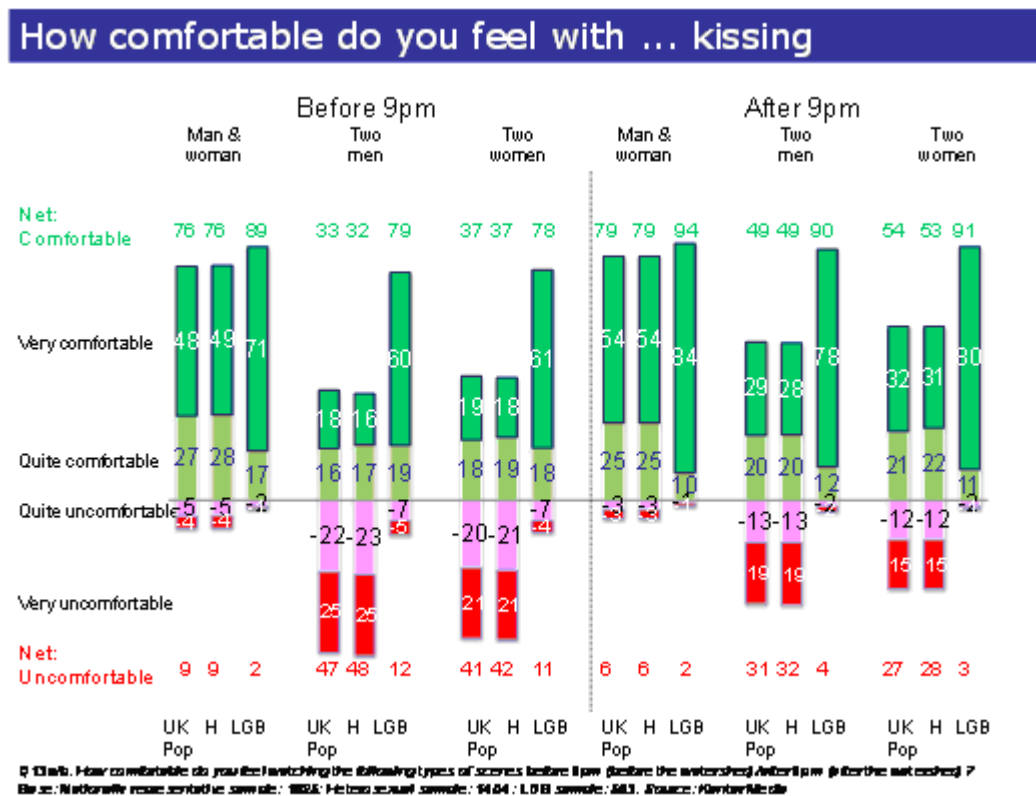
For the LGB sample, we can see, for example, that people who were previously ‘quite comfortable’ with this content before 9pm were more likely to feel ‘very comfortable’ with it afterwards. Levels of those saying they were comfortable watching scenes with two men holding hands significantly increased from 87% before 9pm to 93% after 9pm amongst the LGB sample. Levels saying they were comfortable watching scenes with two women holding hands increased from 88% before 9pm to 92% after 9pm.

3.5.2 Comfort levels with kissing scenarios

Table 28 repeats the kissing scenario

Table 28

How comfortable do you feel with ... kissing



Source: Kantar Media

Lesbian women and gay men are more comfortable with this form of intimacy than bisexual people, especially before the watershed.

With respect to the LGB sample in this instance, the bisexual sample was less comfortable with this type of intimacy than the lesbian or gay samples. For instance, 72% of the sample of bisexual people said they were comfortable with two men kissing before the watershed, compared to 81% for the sample of lesbian women and 89% for the sample of gay men. It should be noted, however, that the comfort level is still high. But in this case 19% of the bisexual sample felt uncomfortable, so there is a core for whom it is an issue. This is also true for the scene with two women and after the watershed.

The same however, is not true for the scene featuring a man and a woman. This could be a function of the fact that quite a few respondents in the

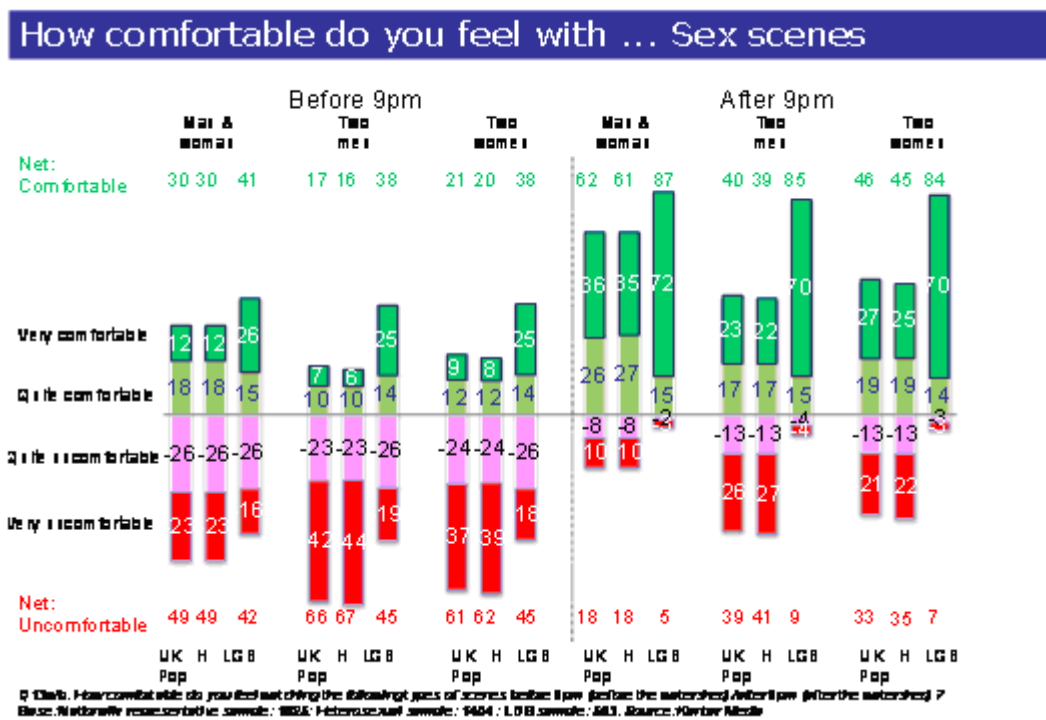
bisexual sample tended to be less 'out' about their sexual identity, with 18% falling into the 'aren't out at all' segment, and this segment were likely to be slightly more uncomfortable with the portrayal of LGB people in general.

3.5.3 Comfort levels with sex scenes

LGB people are considerably more comfortable with sex scenes featuring same sex couples after the watershed than before.

In terms of sex scenes, LGB figures were much lower in terms of comfort, pre watershed, for all types of sexual intimacy, heterosexual and gay or lesbian alike. After the watershed, the LGB sample was far more comfortable with these types of scenes, although it was evident that the bisexual sample was less comfortable than the lesbian women and the gay men in the sample. This is illustrated in Table 29.

Table 29



Interestingly, the LGB sample did generally show higher levels of comfort than the heterosexual sample overall:

- 41% of the LGB sample was comfortable with the sex scene featuring a man and a woman before 9pm, compared to 30% of the heterosexual sample
- 38% of the LGB sample was comfortable with the sex scene featuring lesbian women before 9pm, compared to 20% of the heterosexual sample

- 38% of the LGB sample was comfortable with the sex scene featuring gay men before 9pm, compared to 16% of the heterosexual sample

3.5.4 Specific stages of the ‘coming out’ journey and comfort with intimacy

As illustrated above, comfort with the portrayal of LGB people within the LGB sample, both qualitatively and quantitatively, could vary according to what stage they were at in terms of how ‘out’ they were. This is discussed in more detail in this section.

As the table below (Table 30) illustrates, all three LGB groups at different stages of the ‘coming out’ journey in the quantitative research (‘aren’t out at all’, ‘out to some’, ‘out to all/most’) were generally comfortable with any couples holding hands on TV. Low levels of discomfort were shown for heterosexual couples especially, but also for gay couples and lesbian couples.

Table 30

[In this table the LGB sample are split by how ‘out’ they are about their sexual orientation. The table’s content shows the proportion who are very/quite uncomfortable watching specific scenes on TV before and after the 9.00pm watershed]

% very/quite uncomfortable with scenes showing -	Aren’t out at all		Out to some, not all		Out to all/most	
	Before 9pm	After 9pm	Before 9pm	After 9pm	Before 9pm	After 9pm
A man and a woman holding hands	0	2	1	1	2	1
Two men holding hands	13	7*	4	4	6	2
Two women holding hands	11	3*	3	1	5	2

A man and a woman kissing	2	2	2	1	3	2
Two men kissing	31	10*	15	4	8	3
Two women kissing	28	5*	12	3	8	3
Sex scenes featuring a man and a woman	49	7	41	6	41	5
Sex scenes featuring two men	52	15*	47	12	43	6
Sex scenes featuring two women	51	10	46	7	43	6

However, compared to the other LGB segments, the 'aren't out at all' segment showed greater discomfort levels. 11% of the 'aren't out at all' group were uncomfortable with two women holding hands and 13% with two men holding hands before the 9pm watershed. These, nevertheless, are still relatively small proportions and most people in these groups were comfortable with these scenes (72% comfortable with two men holding hands and 75% two women holding hands).

There were no issues at all for the 'aren't out at all' segment if scenarios featured a man and a woman holding hands (0% discomfort); holding hands was also less of an issue after 9pm for this same segment. They seemed, however, to have greater concerns with more intimate LGB scenes (kissing and/or sex scenes) than similar heterosexual scenes before the watershed. 2% felt discomfort with a man and woman kissing as against 31% feeling discomfort with two men kissing and 28% for two women kissing.

Those 'out to some' and 'out to most' about their sexual orientation did not express any real degree of discomfort with the same type of scenes. There was less difference between the attitudes of these other two segments, although the most established segment did tend to be the most comfortable overall.

This would suggest that those who 'aren't out at all' about their sexual orientation have a lower tolerance for same sex intimacy before the watershed than other LGB people; the key difference between these people and the more 'out' LGB groups does lie however, in areas of more subtle forms of intimacy (holding hands and kissing), and it is noteworthy that the more 'out' segments are also uncomfortable with any sex scene before 9pm.

In terms of the lower tolerance for same sex intimacy before the watershed amongst the 'aren't out at all' segment, it is interesting to note that a good portion of these people were bisexual and this, alongside the fact they were not 'out', might have impacted on their comfort levels for pre-watershed scenes of same sex intimacy.

In summary

- **The LGB sample were more comfortable with all forms of intimacy before 9pm than were heterosexual people.** They were also more comfortable than the heterosexual people with scenes of same sex intimacy across all the scenarios after 9pm.
- For example, in terms of sex scenes, **85% of the LGB sample were comfortable with scenes featuring two men compared to 39% of heterosexual people (after 9pm)**, and 84% of the LGB sample were comfortable with two women (after 9pm) compared to 45% of the heterosexual sample.
- The segment within the LGB sample who **'aren't out at all' about their sexual orientation were generally less comfortable** with scenes of same sex intimacy before 9pm.

3.6 The LGB sample and the quality of portrayal of LGB people

This section considers perceptions among the LGB sample regarding the quality of the portrayal of LGB people, and explores whether this sample felt quality had improved. Within this, amount of portrayal can be important, as can the perceived balance in portrayal between lesbian women, gay men and bisexual people.

In considering the quality of portrayal of LGB people, particularly with reference to past output and putting the amount of portrayal aside, it was felt that there had been an over-reliance on stereotypes for comic effect. This was particularly with regard to the portrayal of gay men in light entertainment genres. However, there was a feeling that this was less the case today, at least to an extent. These viewpoints became particularly apparent in the qualitative research. Portrayal of LGB people was also now felt to occur across more genres, and furthermore, was no longer mainly confined to Channel 4 programming as many felt it had been in the past. This was all deemed to be encouraging.

“20 or 30 years ago, it was all outrageously camp or if not, gay men were portrayed as the evil doers, verging on paedophiles or whatever. There is a lot more balance now” (bisexual man, 40-60)

“You had all the Carry On films and Larry Grayson, and Danny La Rue even, all very camp, all one dimensional, but that’s not the case today” (gay man, 35-50)

“I used to think all gay people must be hugely camp and flamboyant and flapping around like flies, ‘cos that’s what you used to see, but coming to this support group, I see that’s not the case, but I have learned that from outside the media. But I have been looking out more, and the media is now a lot better than I thought it was” (gay man, 18-24)

Overall, LGB people, particularly in the qualitative research, felt that the portrayal of LGB people had generally increased in quality, partly as a result of the greater diversity in portrayal which they had detected, but there was still felt to be room for improvement. This LGB sample felt that there was still too much of an over-reliance on ‘camp’ in the portrayal of gay men, and that there was a much lower level of portrayal of lesbian women overall, when compared to that of gay men. As we have seen, the quantitative research confirmed this, especially amongst lesbian audiences.

“There used to be lots of negative images of gay men, from the outrageously camp to the pervert in the corner. It used to always be they commit a crime or the person they are in love with turns out to be straight. I think it’s getting better, and there is a lot more, but some of what there is still isn’t that positive” (lesbian woman, 55-65)

“There are still a lot more camp men than not on TV” (gay man, 35-45)

“I would like to see more lesbian characters on TV, especially older ones” (lesbian woman, 40-60)

Importantly, there was thought to be a total lack of accurate portrayal of bisexual people, although in the quantitative research the numbers of bisexual people for whom this was an issue were lower than was evident amongst the lesbian women and gay men.

“Very little that is good bisexual portrayal, it’s always like they will turn out as totally gay, or go back to being straight” (bisexual woman, 35-55)

“Bisexuals are not portrayed very often, and on the few occasions it happens they always come out on the straight side” (lesbian woman, 55-65)

Finally, for LGB people there was still a perception of an overall lack of demographic diversity in portrayal, including ethnic diversity. Yet it was acknowledged that nowadays there was greater variety in the portrayal of LGB people, with less stereotyping compared to the past, particularly in the portrayal of gay men.

3.7 The LGB sample by demographics

This section gives an overview of the LGB sample as a whole, summarising their interest with respect to the portrayal of LGB people and what they found annoying.

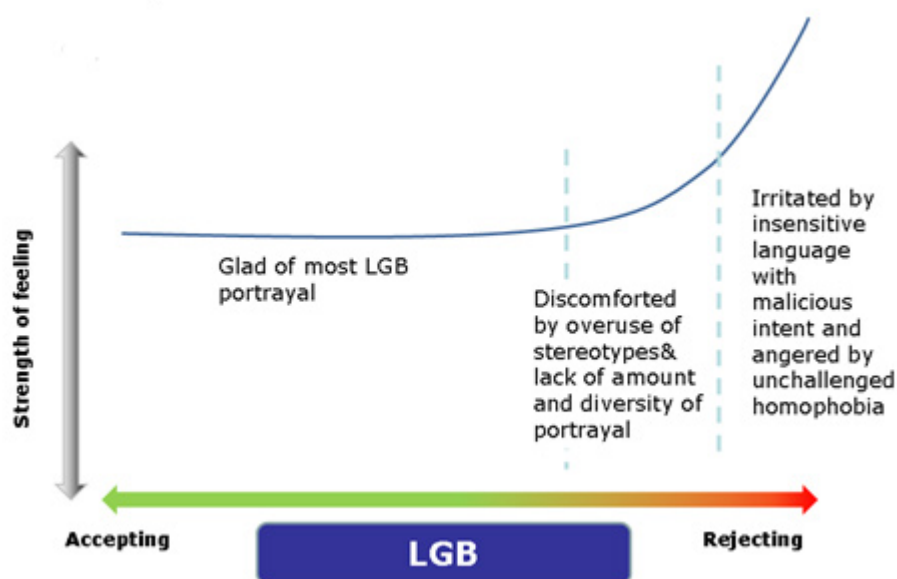
The section then goes on to consider these issues for gay men versus lesbian women versus bisexual people specifically, as well as giving a brief overview of the black and minority ethnic LGB people in the sample.

In the qualitative research, overall LGB people were generally accepting of and happy about most portrayal of LGB people, and were welcoming of the fact that there was more portrayal of LGB people in the broadcast media.

Their attitudes are summarised below in Table 31.

Table 31

LGB people are generally tolerant towards portrayal, but a few elements are highly impactful



However, as seen in the chart above, LGB people could feel discomforted by the overuse of stereotypes, and the still limited extent of portrayal of LGB people in certain respects, as well as a lack of diversity and sufficient nuance in portrayal. They were extremely frustrated or irritated by the use of insensitive language with what they perceived might be malicious intent, and were angered by unchallenged homophobia.

LGB people cannot be seen as a singular community and are often not interested in portrayal that is not directly relevant to their own sexual orientation.

Importantly, it was apparent from both the qualitative and quantitative research that the LGB sample was not a homogeneous group, nor necessarily one community.

There was often a lack of understanding amongst this sample of other LGB people outside of their own group of sexual orientation. Indeed, a level of prejudice between LGB people could exist, particularly towards bisexual people. Furthermore, in the qualitative research it appeared that each discrete group was not necessarily interested in another group's portrayal, unless such portrayal was addressing a universal topic such as questioning one's sexual orientation, 'coming out', civil partnership, or adoption.

This was mirrored, to an extent in the quantitative study where there was felt by each LGB group to be 'too little' portrayal in terms of their own sexual orientation compared to that of other LGB people.

For example, 71% of lesbian women felt there to be 'too little' portrayal of lesbian women (with their percentages for there being 'too little' gay male content at 46% and 54% for content featuring bisexual people). Amongst the gay male sample, 61% said that there was 'too little' portrayal of gay men. The same percentage emerged for coverage of bisexual people on TV, but the figure was significantly lower for the portrayal of lesbian women, with 52% gay men saying there was 'too little' portrayal of lesbian women. Bisexual people similarly felt that their own sexual orientation was comparatively under-represented, although to a lesser extent.

Aside from this, there were also differing opinions and desires between gay men, lesbian women and bisexual people in terms of how explicit content should be, as discussed in section 3.5.

3.7.1 Gay men – an overview

The gay men in the research felt that there was generally more portrayal of LGB people than there used to be, and that the quality of such portrayal had increased. Nevertheless, they still felt that there were a number of gaps in portrayal that needed addressing. At one level it was felt that much of the portrayal still needed to be more authentic, to better reflect their lives. There was call for more diversity and it was felt that more coverage was needed in relation to the whole area of 'coming out', across age groups, not only in terms of young people. This was reflected in both the qualitative and quantitative studies.

Gay men can be concerned about the continued one dimensional and stereotypical portrayal of gay men, particularly in entertainment genres.

In the qualitative research, whilst gay men were accepting that stereotypes existed within the gay community, and acknowledged that there was some

truth in the behaviours and attributes depicted when stereotyping, they wanted there to be less reliance on such stereotyping when it came to gay male portrayal. Their concern was that such portrayal tended to perpetuate negative views about gay men and could trigger homophobic responses.

“You just want it more normalised. I think for gay men it has become more normalised. You still get some personalities who are very camp, and there are lots about” (gay man, 35-45)

“There’s an assumption that every gay man has a good job and wears a nice suit and this is really not the case” (gay man, 35-45)

These gay men acknowledged that ‘camp’ portrayal has historically been embedded within entertainment and TV culture and that this was often the case because such portrayal was generally considered non-offensive to heterosexual people who tended to accept such desexualised, often self-deprecating gay portrayal and were indeed entertained by it. Gay men themselves could find it entertaining. The issue for gay men was the over reliance on ‘camp’, and they felt that whilst there had been some evolution in this area, it was still too dominant a theme within programming and broadcasting talent.

“We’ve almost become embarrassed by camp nowadays. 20 years ago camp was a defence mechanism and has led to many victories so it should be celebrated, but you don’t want it all the time” (gay man, 30-40)

Moreover, it was felt that much portrayal of gay men was often quite sensationalist and, in the main, still limited to a certain type of portrayal - for example, having a storyline with the token gay character whose story ends in tragedy, or the setting up of gay males as predators or victims.

Overall, despite acknowledging an improvement in LGB portrayal, current levels of portrayal could still be felt to lack sufficient relevancy, positivity and means of identification for a number of gay men. Indeed the most ‘out and established’ and some ‘recently out’ about their sexual orientation within the qualitative research, tended to supplement their media with gay male magazines as well as US TV content, where there was felt to be more on offer in terms of gay portrayal.

The quantitative research demonstrated that gay men still feel there is too little portrayal of LGB people.

Looking specifically at the gay male sample quantitatively, 61% said that there was ‘too little’ portrayal of gay men. Interestingly, the proportion of the gay male sample saying that there was ‘too little’ coverage of bisexual people on TV was the same at 61%. However, the figure was lower for the portrayal of lesbian women, with, comparatively, just 52% saying there was ‘too little’ portrayal with respect to lesbian women, a statistically significant difference.

3.7.2 Lesbian women – an overview

The lesbian women, as with many other people within the research, felt that there was far less portrayal of lesbian women compared to gay men. Interestingly, they tended to be more attuned to the breadth of portrayal of LGB people and not just content featuring lesbian women, than their gay male counterparts.

In the qualitative research, the lesbian sample was aware of and sensitive about stereotypical appearances associated with lesbian women and gay men, and consequently felt that overall there was a lack of diversity in the portrayal of LGB people. They also wanted to see more LGB people of different ages, ethnicities, behaviours and social backgrounds, as well as more portrayal of those in happy, established relationships. They also commented on an overall need for more positive resolutions in LGB storylines involving LGB people.

“I didn’t expect to see many lesbians portrayed in any shape or form. For lesbians it’s just not there” (lesbian woman, 16-18)

“It’s so much more acceptable for gay men to be on TV. It’s like they are allowed, but name me three lesbians who are open and presenting shows” (lesbian woman, 30-40)

“Martina [Navratilova] was important on the lesbian scene when she came out, the first positive role model, because she was successful and had the guts to come out, and of course the more she won, the less people bothered about her sexuality” (lesbian woman, 55-65)

“I want them to stop stereotyping, make it more real and emotional, don’t always kill off the gay ones or make them psychos. More happy endings” (lesbian woman, 55-65)

“They will show hot lesbian chicks for the men; it shouldn’t be about titillation for heterosexual men” (lesbian woman, 30-40)

“That just sums up what people think; that it’s okay for men to watch lesbians having sex “(lesbian woman, 30-40)

Lesbian women are aware of some past landmark moments of portrayal featuring lesbian women, but would still like more

As there were perceived to be few examples of the portrayal of lesbian women, the lesbian audience was highly attuned to any lesbian portrayal broadcast in the past, at least from a qualitative perspective. Much of this was seen to be landmark moments which were discussed within lesbian communities. Such programmes included the likes of *The L Word*, *Brookside*, *Sugar Rush*, *South of Nowhere*, *Skins*, *Tipping the Velvet*, *Waterloo Road* and *Oranges Are Not The Only Fruit*. They were also highly aware of up and coming portrayal such as BBC Three’s *Lip Service* or of content featuring lesbian women that they could not see, such as some US shows.

“I was still disappointed, I don’t think in mainstream telly, or even not mainstream telly, there is that much that deals with lesbian lifestyles in an authentic way” (lesbian woman, 40-60)

“Although it’s not perfect it has improved enormously, there are some out, lesbian presenters now. I think the BBC hasn’t done too badly although there are criticisms you can make” (lesbian woman, 40-60)

Lesbian women were also supplementing UK broadcast media portrayal with other media such as US TV, books and magazines. Interestingly, whilst this was not strictly portrayal of LGB people, a number of the lesbian women did connect with strong female portrayal in general across the media.

Quantitatively, lesbian women felt there to be too little portrayal of lesbian women, reflecting qualitative findings.

From a quantitative perspective, it can be seen that 71% of the lesbian sample answered there was ‘too little’ portrayal of lesbian women on TV. The lesbian sample, reflecting the qualitative findings, also felt that the other two LGB groups were under-represented, albeit not to the same extent. It should also be noted that the 71% of lesbian women feeling that there was ‘too little’ portrayal of lesbian women was significantly higher than the 46% saying that there was ‘too little’ portrayal of gay men and the 54% saying there was ‘too little’ portrayal of bisexual people.

Interestingly, nearly two in five (38%) of the lesbian sample felt that the amount of portrayal with respect to gay men was ‘about right’. This was also reflected within the bisexual sample with just under half of them (47%) feeling that there was ‘the right amount’ of portrayal of gay men. This suggests that for a considerable number of both the lesbian and bisexual sample, the gay male population was felt to be reasonably well represented on TV.

3.7.3 Bisexual people – an overview

The sample of bisexual people frequently commented on the dearth of portrayal of bisexual people. Given that, in the qualitative research, they could recall only a few examples of such portrayal, they admitted having to default to lesbian or gay portrayal (alongside heterosexual portrayal) to best meet their portrayal needs. A further source of frustration for bisexual people was the way in which the broader media world, including the press and online sites, would reference LGB people in promotions, in articles or in content, and then only refer to or discuss lesbian women’s or gay men’s issues.

Bisexual people felt that the portrayal of those of bisexual orientation was, in the main, unhelpful.

On the whole in the qualitative research, bisexual portrayal examples were felt to be unhelpful, as they tended to focus, in the main, on bisexual behaviour rather than being bisexual as an identity. This tended to confirm preconceptions about bisexual sexual orientation as being experimental or just being about extremely promiscuous behaviour, which was resented.

Alternatively, portrayal could be seen to focus on the difficulty or struggle experienced in being a bisexual person.

“You don’t have to show us going off with loads of different people, different sexes; it could just be a simple conversation about a previous partner with the current one, or two of them checking out the same person” (bisexual woman, 35-55)

“On TV, the bis hook up with someone of the same sex, then end up with someone of the opposite sex – it’s to get in the sensational story, but then make it palatable” (bisexual man, 18-24)

“There isn’t a clear identity for bisexuals – gay men can self-identify as ‘I am a man who has sex or relationships with men’, gay or lesbian women can self identify as ‘I am a woman who has sex or relationships with women.’ And that’s really clear; what’s the bisexual orientation? Well you can shag both, have relationships with both, choose one and not the other; there’s just not a short snappy definition” (bisexual woman, 35-55)

“There is difficulty surrounding bisexuality, and I have found it is not taken seriously at first – there is disbelief to start with” (bisexual man, 18-24)

“I remember doing lots of internet searches, ‘How do I come out?’ It was always one or the other – you are gay or you are not gay. Bisexual people tend to be ignored because people think it’s a phase and you will grow out of it” (bisexual woman, 16-18)

Bisexual people are somewhat less concerned over the amount of portrayal of bisexual people compared to how lesbian women and gay men feel about their representation.

From a quantitative perspective, fewer bisexual people felt there was ‘too little’ content featuring bisexual people (49%) than lesbian women felt that there was ‘too little’ portrayal of lesbian women (71%) or gay men (61%) felt this about the amount of portrayal of gay men. This could, however, be a function of the fact that a higher number of the bisexual sample were classed as ‘aren’t out at all’ with regards to their sexual orientation, and it became apparent that this particular LGB segment were somewhat less likely to want to see more portrayal of LGB people and were not always comfortable with it.

This lower level of concern about the amount of bisexual portrayal was also possibly because bisexual needs were being met by both heterosexual and lesbian/gay portrayal in existence. It could also have stemmed from recognition amongst bisexual people that bisexual orientation (as opposed to behaviour) was difficult to portray and so expectations in this respect were lower than for the lesbian and gay samples.

3.7.4 Black and minority ethnic LGB people

From a qualitative perspective, it was evident that black and minority ethnic people felt there to be a lack of ethnic mix within the portrayal of LGB people. However, those of a black and minority ethnic background of a particular faith were more sensitive to the portrayal of their faith than the portrayal of black and minority ethnic LGB people per se.

For Asian LGB people in the qualitative sample, LGB issues were hard to discuss in their community or with their family because of a specific faith background, i.e. Islam or Hinduism, rather than because of anything to do with ethnicity in itself. For these people, the portrayal of Asian LGB people within the context of a traditional family was critically important for them in seeking to influence friends, family or work colleagues.

Amongst this Asian LGB group, moreover, there was a perceived need to mirror the eradication of racist language in schools with regard to the casual use of the word 'gay' as an insult, and they were particularly sensitive to authenticity and language when it came to the issue of portrayal involving Asian LGB people.

Incidentally, the black LGB participants in the qualitative research tended to identify in the first instance as LGB and were not particularly sensitive to any perceived lack of portrayal of black LGB people. These people were looking for portrayal to engage them through entertainment, talent and via a good coverage of LGB issues.

Overall, all LGB people (white and black and minority ethnic people alike) perceived a dominance of white, middle class professionals when it came to the portrayal of LGB people and felt that greater ethnic and socio-economic diversity should be reflected in order to improve on the current situation.

In general, and with the qualitative findings driving these conclusions, the issues of critical concern amongst LGB people were as follows:

Gay men:

- They wanted portrayal to broaden perceptions of gay men. This was especially important for those gay men coming out and forging their identity.
- They hoped for a continued movement away from a reliance on 'camp' portrayal, and commitment to this in terms of talent and to different kinds of portrayal of gay men.
- They wanted to be provided with a range of confident role models who exhibited different personalities.
- They wanted the portrayal of LGB people to avoid the sensational 'inevitable consequences' of negative resolution.

- They wanted more content which reflected gay lifestyles within the context of the life journey – e.g. coming out, celebrating life as an ‘out’ person, settling into relationships, etc.

Lesbian women:

In addition to some of the points above (e.g. better role models, the life journey, more positive resolutions), the lesbian audience also wanted:

- the portrayal of LGB people to reflect the breadth of lesbian women, specifically with regards to those outside the younger and questioning demographic, i.e. to feature those coming out later in life, or those lesbian women older and established in a loving relationship.
- more contemporary programming with respect to lesbian issues, as was deemed to be occurring with US TV.

Bisexual people:

- The key need here was to provide at least some portrayal of bisexual people, as this was felt to be lacking.
- They wanted LGB portrayal to broaden understanding of bisexuality – moving away from behaviour to an identity focus, i.e. from a short term state to a permanent state of being.
- They also felt a need for portrayal to offset the experimental/promiscuous/ indecisive assumptions of the general public, with established bisexual people who are in relationships and who are at ease with, and identify as, bisexual in their sexual orientation.

3.8 The LGB sample by different stages in the ‘coming out’ journey

In addition to the attitudes and opinions of the different LGB people discussed above, there were also specific issues relating to the stage LGB participants were at in their ‘coming out’ journey, namely whether they were ‘not yet out’, were ‘recently out’ or were ‘out and established’ about their sexual orientation (see definitions in Sample section). These stages were reflected in the quantitative research, although it should be reiterated that the quantitative research identified a fourth segment, namely those who ‘aren’t out at all’, who were not the same as the qualitative ‘not yet out’; the latter were on the road to coming out and had revealed their sexuality to at least one other person, albeit just be an LGB counsellor, whereas no one knew of the sexual orientation of the former.

In the quantitative research, the split between the different stages in the ‘coming out’ journey was as follows – ‘out to everyone / most people’ (69%), ‘out to some but not others’ (20%) and ‘aren’t out at all’ (11%). It should also be noted that this was the breakdown for the boost LGB quantitative sample,

and is not necessarily reflective of how the LGB population as a whole is segmented.

3.8.1 Those 'not yet out' and/or who 'aren't out at all' about their sexual orientation

With respect to those who were 'not yet out' about their sexual orientation in the qualitative research, the mindset of these audiences was often one of great anxiety. Some even displayed a sense of internalised homophobia, exhibiting uncomfortable attitudes and language around being LGB in their identity.

"It's probably something to do with my conditioning, but I can find it uncomfortable to watch, like men adopting – I am not sure I agree with two men adopting a baby" (Not yet out, 40-60)

Fearful of being identified as a LGB person by making LGB media choices, they tended to be using mainstream media sources. However, they were also using online media to connect to LGB communities in a private and anonymous way.

In terms of their portrayal needs with respect to content featuring LGB people, this audience was looking for a range of role models in order to understand how best they might 'be' or fit as an LGB person, especially if they were not particularly gregarious personality types. They were looking for the portrayal of LGB people to feature love and relationship-forming as much as they were any more lustful portrayal, with which they were not always comfortable. They were incredibly anxious about 'coming out' to others and concerned about how they might react, and were consequently hyper-sensitive to the portrayal of LGB people and others' reactions towards gay characters or talent.

Amongst the gay men, lesbian women and bisexual people at this stage in their 'coming out' journey there were a few differences. The more mature gay men lacked older gay male role models and were looking out for this. The younger ones were looking for non-'camp' role models. The bisexual people were lacking any sources of advice (even online) and also suffered from a dearth in role models. Partly as a consequence of this, some felt they may come out as a lesbian woman or gay man in the first instance.

"I do like the fact a superhero is gay, and that the storyline references that a man can fall in love with someone who happens to be a man" (gay man, 18-24)

"For me the best things I found were community websites and online forums. Being not out and not able to talk to people, online communities where you could talk anonymously and not have to be out were great" (gay man, 18-24)

"I found it touching, their love for each other. It's showing it's not just about sex, it's love and loving relationships like everyone else, that's what I liked" (lesbian woman, 40-60)

In terms of the 'aren't out at all' sample in the quantitative study, compared to their more 'out and established' counterparts, these people had less well formed opinions with respect to the amount of portrayal with respect to LGB people. They were also slightly less inclined to see such portrayal as 'very important', with many (33%) answering 'neither important nor unimportant' to the question on importance of the portrayal of LGB people. They could also feel slightly more uncomfortable with the portrayal of LGB people, particularly in terms of intimacy in portrayal, than the more 'out' respondents. These issues were discussed in detail in sections 3.2 to 3.5.

3.8.2 Those 'recently out' about their sexual orientation

In the qualitative research, the mindset of those more 'recently out' about their sexual orientation was one of excitement. Having been through the stress of coming out, they now just wanted to enjoy life and were embracing the freedom and social side of LGB communities. These LGB people were using both the mainstream media and wide range of LGB media to support their needs.

With respect to their needs regarding the portrayal of LGB people, they were looking to portrayal to help them continue the process of getting their family or friends to come to terms with the fact that they were LGB in their sexual orientation. They were looking for role models who could help them understand how to forge an identity as they developed as an LGB person, and as they aged. They wanted the portrayal of LGB people to help them understand how to negotiate dating and relationships as this could often be new territory for them.

Interestingly, younger people who were 'recently out' in their sexual orientation were often seeking out US content if parents' subscriptions allowed, and some had become members of support groups in order to help them connect to others and start relationships, especially in places where the LGB 'scenes' were less developed.

“... the journey of a girl who thought she was straight, and it develops that she is not and it's all the emotions she goes through, and that helped me come to terms with the fact I was gay” (Recently out, 30-40)

“It isn't about LGB, but they are in it and they are an integrated part of the show which is what I like” (Recently out, 30-40)

This type of sample was not analysed quantitatively.

3.8.3 Those 'out and established' in their sexual orientation.

The 'out and established' LGB participants in the qualitative research were at ease with themselves and their sexual orientation. Moreover, some degree of acceptance with respect to others' negative attitudes and a level of negativity in the portrayal of LGB people was evident; they had just got used to this. They were, however, very resistant to programming around the scientific justification of sexual orientation.

All media tended to play a role in their lives and this included a mix of mainstream and LGB media, although they had generally become less reliant on the latter. Their media portfolio tended to be defined by their personality or their tastes rather than their sexual orientation, although the latter did play a role.

This sample in particular was consciously aware of and sensitive to the nuances of the portrayal of LGB people, e.g. language, tone, authenticity, degree of diversity etc. Moreover, it was apparent that whilst they had formed an identity and become established as LGB people, they were still hungry for portrayal of LGB people and appreciated the social influencing role which media has the potential to play.

Interestingly, some 'out and established' LGB people, at least from a qualitative perspective, balanced their personal desire for increased content featuring LGB people with an understanding of the strength of opinion held by some uncomfortable audiences. Indeed, they could feel that if the portrayal of LGB people was too steeply accelerated, this could lead to a backlash, for example, in the rise of hate crime. Moreover, for a minority within this group, there was a sense of enjoyment at being an alternative, slightly 'secret' culture and they wanted this retained. They could feel that greater portrayal of LGB people might undermine this and cited the example of Canal Street in Manchester having become a hen party destination since the airing of 'Queer as Folk'.

Interestingly it was evident that the 'out and established' lesbian women perhaps felt more marginalised than others actually perceived them to be. This was possibly an effect of lacking relevant role models and portrayal touchpoints. It should also be noted that those with children from previous relationships had a desire to see this represented, as they did not believe such portrayal was ever included in the portrayal of LGB people.

In the quantitative survey, it was also interesting to note how those who were 'out and established' tended, in particular, to feel there was not enough portrayal of LGB people, despite acknowledging that this might be uncomfortable for some heterosexual people. As discussed in sections 3.3 to 3.5 they felt portrayal to be important and acceptable and were generally quite to very comfortable with the portrayal of LGB people.

In summary:

- The '**out and established**/'**out to most**' **segment** are at ease with themselves and their sexual orientation; they are **very comfortable** with portrayal of LGB people and find it **important** and **very acceptable**.
- The '**aren't out at all**' and '**not yet out**' **segments are anxious** about their sexual orientation and very sensitive to portrayal of LGB people.
- The latter **can find some portrayal uncomfortable**, but still think it is **important and acceptable** to have it, although to a slightly lesser extent than their more 'out' counterparts.

4. Detailed aspects of the portrayal of LGB people

This section of the report considers the various factors which impact on how portrayal is managed and executed, and how it is received as a consequence.

In this respect it considers factors such as context, authenticity, stereotyping, humour, the use of talent, overt versus incidental portrayal, landmark moments, and the question of taboo as well as looking at the role of language and tone.

These findings are often based mainly (but not exclusively) on the qualitative study which allowed the more discursive environment needed to debate these issues. In all of this, context was key and this is discussed upfront.

4.1 Context

In the qualitative research, before attending the focus groups/depth interviews each respondent was given a pre-task stimulus pack. This included a DVD of clips of examples of LGB portrayal to consider, as well as online printouts. The pack also contained a notebook which prompted participants to respond to the clips stimulus. This pre-placement of stimulus highlighted the importance of context within this study, as in many instances the clips reviewed were seen out of context and participants acknowledged that this influenced their response.

Indeed, respondents were highly attuned to the issue of context and the role it plays. Importantly, context affected how the portrayal of LGB people was received and how far it was felt to be acceptable or unacceptable.

“If you see that out of context, it is maybe shocking, but I watch the programme, and the whole show is like that, gay, lesbian, normal, whatever, and it’s very funny” (uncomfortable heterosexual person, 30-55)

Context is a broad and multifaceted concept

It also became evident that context is a broad and multi-faceted concept in itself, comprising a number of layers. This is summarised in Table 32 below:

Table 32

[This table illustrates that context is a broad and multi-faceted concept in itself and comprises a number of layers.]

Unpicking the layers of Context			
Familiarity with programme and format	Familiarity with talent	Familiarity with topic	<p>Familiarity with content</p> <p>Enables immediate understanding and steers initial emotional response</p>
Broader Media Landscape	Past portrayal across media	Personal experience and world view	<p>Awareness of social context</p> <p>Gives social meaning, amplification or endorsement to portrayal</p>
Platform expectations	Expectations of BBC channel/ station	Broadcast time slot	<p>Parameters of consumption</p> <p>Allows me to understand broadcast intention and who aimed at</p>

At one level it was evident that context was about familiarity, be this familiarity with a programme and/or format, familiarity with the talent, or familiarity with a topic. Familiarity played an important role in that it influenced immediate understanding, and could steer initial emotional response.

At another level, context also related to the broader social context in which broadcast content is consumed, lending social meaning, amplification or endorsement with respect to portrayal. Included in this particular layer of context is the broader media landscape within which portrayal of LGB people

is received, past portrayal across media and how this impacts, and audiences' personal experience and world view.

Finally, context was about the parameters of consumption, including expectations of the media platform, the broadcaster and channels, and broadcast time slots - all of which were influential in enabling an understanding of broadcaster intention and who a programme might be aimed at.

Each of these layers is discussed in further detail below.

Lack of familiarity can result in a misinterpretation of intent

It was apparent that if people lacked familiarity in any of the respects mentioned above, misinterpretation of intent could occur. Without sufficient context in terms of familiarity with a programme, audiences could, for example, lack the necessary build-up and emotional buy-in to appreciate fully the behaviour of characters, especially LGB characters, in the programme. Without the requisite familiarity with a specific talent, a lack of understanding of the intentions behind that person's performance or comments could result. Lack of awareness of particular issues being raised on a programme could also elicit doubt or confusion or raise questions if audiences were not familiar with it.

The media plays a vital role in generating social context

Social context was important, in that without sufficient context in this respect, approval or success in terms of portrayal of LGB people could be limited. It was evident that the broader media landscape could either twist the intention of a portrayal or, alternatively, create positive social energy around the portrayal of LGB people.

Past portrayal sets a context of response for LGB people

Amongst LGB people in the qualitative sample, it was evident that past portrayal had established a start point for these more attuned audiences, and they made judgement in the light of past portrayal.

In the qualitative groups it became clear that context was critical for grounding the portrayal of LGB people, shaping expectations around what was editorially permissible and creating the best possible chance of authentic and accurate portrayal.

This framework by which people made sense of the portrayal of LGB people encompassed the personal and social factors, which can lend particular meaning, amplification or endorsement to the portrayal of LGB people.

Not understanding the context of scheduling and the intended target audience can impact on how portrayal is interpreted

As a final point it is worth mentioning that without the context of knowing the scheduling or envisaged audience (i.e. an adult-targeted programme shown at 11.00pm), broadcaster intentions could be misconstrued or the portrayal criticised owing to a lack of understanding with respect to its broadcast context. This became evident in the qualitative research when in reviewing pre-placed clips, people could get concerned about specific portrayals, because they might have been watching them in the afternoon, forgetting the content was for late night broadcast. Consequently, a TV programme well known by most as a broadcast well past the watershed, might not be known as such by others who could respond as if children might be seeing the show.

“I can see how people could take offence, but they have to know what that programme is like. They are always like that” (comfortable heterosexual person, 16-18)

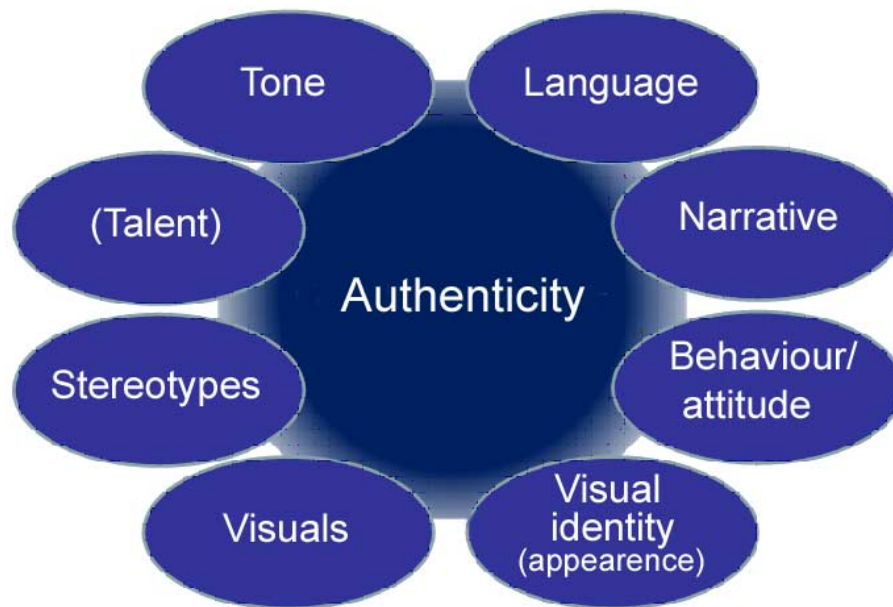
4.2 Authenticity

The question of authenticity in portrayal was important as it served as a key driver for credibility and engagement. For LGB and comfortable heterosexual people in the qualitative research it was especially important, and they had much higher criteria than the uncomfortable heterosexual people in the qualitative research, who tended to have a narrower understanding of LGB people and tended not to be seeking to have this broadened. Indeed, many types of authentic portrayal could be quite disconcerting for this latter group of people.

In discussing authenticity in portrayal, it was apparent that authenticity was made up of a combination of ingredients which ultimately led to an instinctive judgement as to whether portrayal felt authentic or not. This is demonstrated in Table 33 below.

Table 33

Authenticity is a combination of ingredients



Ultimately, because of these various factors, authenticity was typically discerned as operating at a relative level, and was never an absolute, because it was so totally dependent on personal experiences and beliefs as to what is true and real.

4.2.1 Authenticity for LGB and comfortable heterosexual people

In terms of how authenticity was defined, LGB and comfortable heterosexual people in the qualitative research saw authenticity as portrayal that was realistic and true to life, and which allowed them to be able to engage or identify with characters, scenarios or talent. Authenticity meant portrayal which gave a fair representation of LGB communities and felt credible. These people also believed it was important to have an up-to-date and contemporary sense of authenticity, rather than portrayal which might have been truer to its day in the past. In this respect LGB people, not surprisingly, had more nuanced and complex needs compared to other audiences.

In terms of the examples presented for this research, authentic content was evidently that which allowed an audience to see their own beliefs, if not necessarily their own lives, being reflected. Portrayals deemed authentic by LGB and comfortable heterosexual people in this respect included those

which portrayed lower socio-economic group gay men, as well as those which captured the feeling of not being the only other LGB person around.

“It was sweet when the two guys had their moment, and you also got the Dads who didn’t understand their relationship, but would accept it for their sons’ sake” (lesbian woman, 16-18)

“It needs to be realistic. Yes, maybe you are going to be shocked, but you have to accept some religions do disapprove, and that has to be shown, that would have to be shown to be realistic” (comfortable heterosexual person, 16-18)

For LGB and comfortable people in the qualitative research, there were also examples which were consistently rejected as lacking in authenticity for a variety of reasons, although rejection was not always necessarily a function of lack of authenticity per se, but stemmed from a dislike of the portrayal. The reasons for dislike ranged from the portrayal being regarded as contrived, puerile or offensive and perpetuating stereotypes.

4.2.2 Authenticity for uncomfortable heterosexual people

For uncomfortable people in the qualitative sample, authenticity tended to mean portrayal that felt real and true to their life experiences and knowledge, which was not always the same as it was for LGB or comfortable people. Furthermore, it needed, to feel like a credible representation of LGB communities from an uncomfortable perspective. Ultimately, on the basis of the qualitative evidence, this group of people tended to have a much narrower set of needs and demands with respect to authenticity than others.

Authentic programmes for this group give equal weight to the heterosexual viewpoint

For uncomfortable people in the qualitative research, programmes which were deemed authentic were those which contained “natural” reactions from presenters or characters which mirrored their own feelings. The portrayal examples regarded as more authentic across these groups of people tended to be those which were seen to be giving equal weight to a heterosexual viewpoint as well as to the LGB portrayal itself.

Moreover, the uncomfortable people interviewed expressed scepticism when they did not recognise a characters’ appearance as ‘being gay’. Other examples not deemed to be particularly authentic by this group of people included:

“Sometimes I think it’s just there for the sake of it, for the broadcasters to show they are not homophobic. But it doesn’t work if the actors don’t look gay, well if they don’t look it to me, then that’s not really realistic” (uncomfortable heterosexual person, 55-70)

“The boys didn’t seem gay; they are not real gays. They seemed like two army lads to me” (uncomfortable heterosexual person, 55-70)

4.3 Stereotyping

Closely related to the issue of authenticity was the issue of stereotyping. Within the qualitative research, in considering what could be assessed as LGB stereotyping, appearance, attitude and behaviour factors all came into play for people.

The stereotypes in relation to gay men included looking 'camp' or like a 'Muscle Mary'. An apparent obsession with appearance was also regarded as stereotypical. For many people, gay stereotypes also included portrayals of gay men as always being or looking well off or working in the media. Portrayals of gay men as promiscuous, prissy, pretentious, predatory and so on were also regarded as stereotyping.

The lesbian female stereotype was seen as either the 'butch' or the 'lipstick lesbian', with some also suggesting an archetype of being fat or ugly. Lesbian women were stereotypically associated as frugal, aggressive, men-hating, or sporty.

Stereotyping in relation to bisexual people was behaviour or attitude focused, with bisexual people being categorised, stereotypically, as promiscuous, fickle, indecisive and sexually 'greedy'. The assumption that bisexuality was just a phase of sexual experimentation in youth was also regarded as typical stereotyping, by bisexual people in particular.

4.3.1 Stereotyping for LGB and comfortable heterosexual people

It has to be said that these stereotypical attributes were acknowledged, by some LGB people and some comfortable heterosexual people in the qualitative research, as being true of some individuals in LGB communities, and hence were authentic at this level. But it was when such attributes were constantly and consistently applied as representing the total makeup of LGB communities, that offence was taken.

"He came across as quite promiscuous and predatory, which is a stereotype, and when he got beaten up some might think, 'Serves you right for picking up men'." (gay man, 40-60)

"In drama, the classic is the married guy who has a fling with a bloke and it's portrayed as shocking and horrific and goes badly. That's the classic portrayal of bisexual behaviour." (bisexual woman, 16-18)

"It was like, 'Let's have all the gays represented by the Village People', all over the top. That was stereotyping. I pay my license fee and don't expect anyone to be represented like that. It wouldn't happen if someone were disabled" (gay man, 35-45)

“There used to be a stereotype that gay men were all very promiscuous and it’s good that we are moving away from that and things are more balanced.” (gay man, 35-45)

“The trend is for bisexuals to be portrayed as lesbian or gay ‘lite’, so parents can be happy they might still get grandchildren, and it annoys me the lack of happy bisexual couples.” (bisexual woman, 35-55)

“Just because you are gay doesn’t mean you have to be feminine. The stereotype is feminine, well dressed, but they can be the opposite of that... portray them as more normal, not the stereotype.” (comfortable heterosexual person, 20-35)

It was evident that all these people were aware of the stereotypical visual identity for lesbian women and gay men, and LGB behavioural stereotypes. Moreover, the LGB people interviewed acknowledged some truth in these stereotypes, and were familiar with the heritage of such stereotyping within the entertainment genre, with which they did not necessarily have any major issues. It was the overuse of the stereotype which was problematic for LGB people in particular, in that it was seen to help confirm uncomfortable people’s prejudices. Those LGB people who were ‘not yet out’ in the qualitative research were particularly sensitive to this.

Ultimately, LGB people wanted any stereotyping to be offset by a greater diversity of portrayal of LGB people in terms of appearance, behaviour and attitudes.

“It needs to be more normal people, not overly feminine or butch, but somewhere in the middle” (lesbian woman, 16-18)

Interestingly, a factor which seemed to operate in separating acceptable from unacceptable stereotyping within the examples explored related to perceived maliciousness in intent, itself strongly influenced by the dynamics of context, as previously discussed.

4.3.2 Stereotyping for uncomfortable heterosexual people

It should be noted that non-stereotypical appearances within portrayal of LGB people could cause some problems for uncomfortable heterosexuals in the qualitative research as they could then find it difficult to identify characters or talent as being LGB people.

4.4 Talent

LGB talent is identified as coming from and sitting within a number of different contexts, as summarised below:

- Presenters of prime-time entertainment
- LGB sidekicks to heterosexual performers
- Heterosexual sidekicks to LGB performers

- Journalists and presenters of factual programmes
- Writers, novelists and iconic actors known to be LGB people
- Presenters of children’s TV – past and present
- LGB members of the public when featured in reality or factual programmes

Interestingly, bisexual people drew upon a wider celebrity pool, not primarily known from broadcast media but from other fields of entertainment, to find a few bisexual figures they could identify with.

Overall, there was perceived to be an increase in the amount of lesbian and gay talent, and this was spontaneously mentioned during discussions about overall levels of portrayal. However, an almost total lack of bisexual talent within the broadcast media was also identified. To some extent the appreciation of LGB talent was reliant upon whether the talent was known to be an LGB person, as talent only ‘counted’ as portrayal if the person was known to be a lesbian woman, gay man or bisexual person. If this were known, this ‘counted’ as LGB portrayal even if, when featured, the sexual orientation of the person in question was not the focus of attention. If it were not known, it did not ‘count’ as LGB portrayal, unless they specifically spoke about, or were seen dealing with, LGB issues.

4.4.1 Comfort with LGB talent

It needs to be mentioned that in the quantitative survey, comfort levels tended to be highest with respect to LGB talent in the form of presenters of comedy, news, sports or entertainment programmes than was the case for other LGB scenarios, for example a gay couple discussing their relationship in a documentary. This can be seen in the table below. There are some differences in comfort levels between men and women (also shown in the table below), with females in general more likely to be comfortable with LGB content.

Table 34

[This table sets out the proportion of the heterosexual sample split by gender, who are comfortable with LGB Talent.]

% of heterosexual sample feeling very or quite comfortable with... before 9pm	Overall	Male	Female
A gay, lesbian or bisexual presenter on a comedy programme	49%	47%	52%

A gay, lesbian or bisexual presenter on a news programme (the difference between the male and female figures for this scenario is statistically significant)	49%	46%	52%
A gay, lesbian or bisexual presenter on a sports programme (the difference between the male and female figures for this scenario is statistically significant)	49%	45%	53%
A gay, lesbian, bisexual presenter on an entertainment show (the difference between the male and female figures for this scenario is statistically significant)	48%	44%	52%
A lesbian couple featured in a TV lifestyle programme	46%	44%	49%
A lesbian character as the main character in a drama series	45%	44%	45%
A drama about a bisexual man who falls in love with a woman	44%	44%	44%
A gay character as the main character in a drama series	45%	43%	47%
A bisexual character as the main character in a drama series	44%	43%	45%

A gay couple featured in a TV lifestyle programme (the difference between the male and female figures for this scenario is statistically significant)	47%	42%	51%
A lesbian couple with their child featured in a TV lifestyle programme	42%	40%	45%
A lesbian couple discussing their relationship in a documentary	39%	40%	38%
A bisexual couple discussing their relationship in a documentary	38%	39%	37%
A gay couple with their child featured in a TV lifestyle programme (the difference between the male and female figures for this scenario is statistically significant)	42%	39%	45%
A gay couple discussing their relationship in a documentary	37%	36%	39%
A gay, lesbian or bisexual presenter on a children's programme (the difference between the male and female figures for this scenario is statistically significant)	38%	35%	41%

Post 9pm, comfort levels increase, with between 53% and 60% of the heterosexual audience being comfortable with the scenarios above. Patterns

between the sexes remain the same, with women generally being more comfortable with LGB presenters, people, or characters on TV than males.

4.4.2 Uncomfortable heterosexual people and LGB talent

Amongst uncomfortable heterosexual people in the qualitative research, there was often a lack of awareness with respect to who, in terms of talent, might be an LGB person. Nevertheless, such lack of awareness could be beneficial in that they accepted the portrayal (without seeing it as portrayal of a LGB person), and were able to simply engage with the expertise or personality of the talent in question. There was, however, talent that known to be lesbian women, gay men or bisexual people, and some of this audience could have issues in this respect, though not necessarily all.

“When they get famous and come out, it seems like they have to flaunt it and the whole persona changes and they become the stereotype, maybe it’s expected” (uncomfortable heterosexual person, 20-35)

4.4.3 Comfortable heterosexual people and LGB talent

For LGB people and some comfortable heterosexual people in the qualitative research, LGB talent added a further level of engagement to a show and offered a deeper sense reward if the LGB talent was the focus for a show, depending, to some extent, on their general opinion of the talent in question. Featuring talent who were lesbian, gay or bisexual people was especially potent when their sexual orientation was not referenced, and it was evident that a number of the LGB people in the qualitative research took pleasure from knowing a range of talent who were not defined by their sexual orientation, and who others might not know as being LGB people; essentially they were able to feel they were ‘in the know’ in a way other audiences might not be.

“You do get, I don’t know, something of a thrill when you hear a celebrity is gay and no one else knows, I don’t really know why” (gay man, 18-24)

It should be noted that LGB people expected parity with heterosexual talent, for example, when commentators were making reference to partners watching at sporting events, as the following quote demonstrates

“..... they will mention a player’s wife or whatever, but if the player is gay, they gloss over that sort of thing, not so much in music, but in sport they do” (lesbian woman, 40-60)

Finally, it is important to note that whilst there was seen to be an increase in LGB talent and more diversity in this respect, the dominant portrayal for gay male talent was still felt to be ‘camp’.

“Some of these camp presenters can present a problem for young men coming out who are not camp or extrovert – there is still a lack of positive role models for such young men” (LGB expert)

4.4.4 Talent and LGB people at different stages in the 'coming out' journey

It was evident from the qualitative discussions that the inclusion of LGB talent played different roles across the different stages in the 'coming out' journey.

LGB talent plays an important role for those 'not yet out' and 'recently out'

Those '**not yet out**' were actively seeking LGB role models, and LGB talent was important in this respect. The choice of LGB talent, it was felt, could play a part in helping to shape their identity as an LGB person, and also help manage what others may think of them, especially their parents. Overall, however, they perceived there to be a lack of role models within media who could fulfil this role for them.

For the '**recently out**', role models, including LGB talent, were important in helping them to continue to manage and hone their identity. These audiences looked to celebratory status from talent and were very open to PR around talent, taking an interest in their story and their journey. Moreover, talent of all ages was important in this respect, as the 'recently out' were not all necessarily young, with some being middle aged and looking for role models closer to their age who had recently come out. These participants tended to look to LGB media to source information on this.

'**Out and established**' LGB people were not necessarily looking for role models, having developed networks of friends who provided more diverse points of reference. There was however, amongst this group of people, a sense of pride and value derived from being 'in the know' about LGB talent, as already discussed. It was evident therefore that LGB talent on the BBC, where known to this group of people in particular as being an LGB person, could offer value and credible representation.

4.4.5 LGB Talent and the BBC

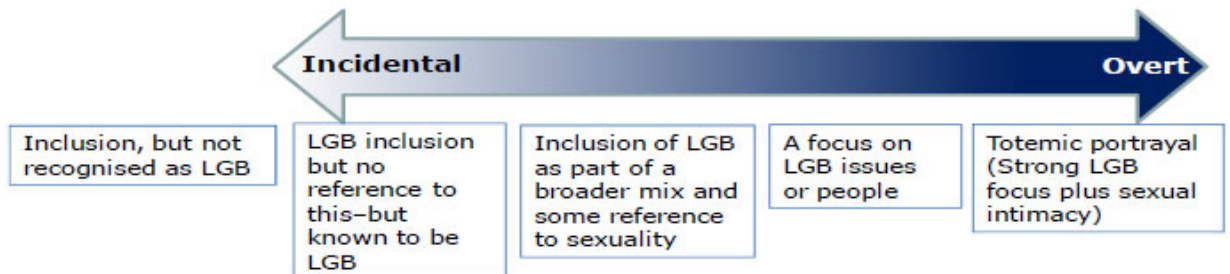
When considering the BBC specifically, it could be quite hard for both LGB and heterosexual people in the qualitative research to spontaneously recall LGB talent on the BBC. This patchy awareness perhaps demonstrates how well integrated LGB talent might be, but could also be a function of the fact that that LGB people were simply not aware of the amount of LGB talent across the organisation, or aware of BBC content in this respect.

4.5 Overt versus incidental portrayal

In discussing the portrayal of LGB people in the qualitative research, most respondents' spontaneous thoughts were in terms of more overt portrayal. On consideration, and with the aid of the stimulus provided for the qualitative research, they were, however, able to discern more incidental portrayal and the differing degrees to which portrayal could be regarded as more or less overt, or not a portrayal of LGB people at all. This is best demonstrated visually, in Table 35 below.

Table 35

What do audiences perceive as incidental versus overt LGB portrayal?

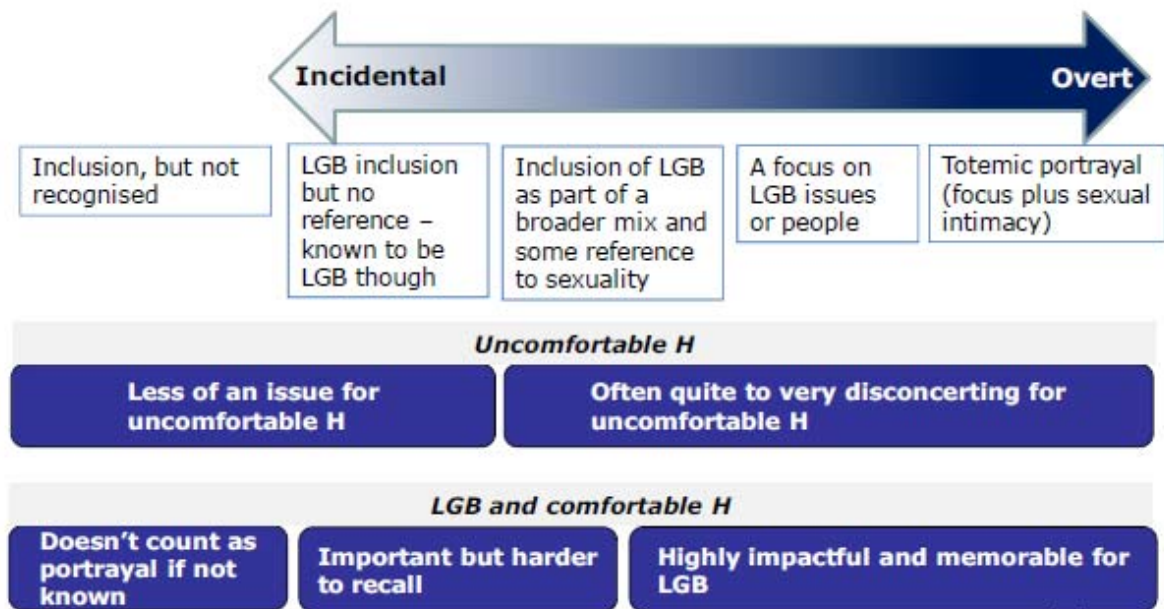


The chart above demonstrates that at one level, if LGB people were included in portrayal but were not recognised or known as LGB by an audience, this did not really 'count' as portrayal. At the other end of the spectrum lay the most overt form of portrayal which was generally defined as being totemic or landmark portrayal with a very strong LGB focus and the inclusion of sexual intimacy. A focus on LGB issues or people, but with the exclusion of sexual intimacy was also seen as quite overt portrayal. Other forms of portrayal were regarded as being more incidental, albeit to a lesser or greater extent.

The impact these different levels of portrayal had was different for different people, as summarised in Table 36 below.

Table 36

Degree of impact for different audiences of incidental and overt portrayal



4.5.1 Uncomfortable heterosexual people

Uncomfortable heterosexual people in the qualitative research were, for the most part, reasonably content with the most incidental forms of portrayal, including portrayal which might not even ‘count’ as such (because they did not recognise it). They were less comfortable when portrayal started to become more overt, and this started to occur for them when LGB people were included in programming, even within a broad mix, and sexuality was referenced or displayed even in its mildest form.

“To be honest, when it gets that in your face, I don’t want to see two blokes getting off ... even holding hands is not right” (uncomfortable heterosexual person, 20-35)

“I felt upset about that gay bashing story, but I don’t want stories like that in my face either” (uncomfortable heterosexual person, 35-50)

4.5.2 LGB and comfortable heterosexual people

LGB and comfortable heterosexual people in the qualitative research were those who most frequently mentioned that the inclusion of any LGB person not known to be such did not ‘count’ as portrayal. For these people, more incidental portrayal was acknowledged as important, but it did not really have impact, and they struggled to recall examples of more incidental portrayal. It was only when a clear focus on LGB issues or people came into play that the portrayal impacted in a memorable way.

“With the word portrayal, I do think drama. It’s drama where there is a clear gay focus in some way – that to me is overt portrayal” (gay man, 35-45)

Overall, on the basis of the qualitative research, incidental portrayal was easier for uncomfortable audiences to digest, yet at the same time it also performed a role in making LGB people feel integrated.

4.5.3 LGB people at different stages of the ‘coming out’ journey

In the qualitative research, LGB people ‘not yet out’ were particularly desirous of more overt forms of portrayal within mainstream broadcasting, in order to develop their understanding and identity without making a media choice that was obvious to others as being a choice a LGB person would make.

‘Recently out’ LGB people who were looking for ways to develop their identity and increase others’ understanding, also wanted more overt types of portrayal, but without too much obvious stereotyping or negativity in such portrayal.

‘Out and established’ people welcomed most representation, but found more overt portrayal particularly rewarding, even, to an extent, if it were ‘warts and all’ portrayal.

4.6 Landmark moments and programming

Standout moments provided personal and social momentum for LGB people and tended to make an incredible impact on them (and even some comfortable heterosexual audiences) when they were broadcast. However, there were thought to have been too few landmark moments over a quite a long period of time, excluding some ground-breaking US shows.

Most standout moments, owing to visual impact, were associated with TV or film, and these were seen as moments that LGB communities could share and that heterosexual people might also engage with.

4.6.1 LGB and comfortable heterosexual people

Given all this, it was felt to be very important amongst LGB and many comfortable people in the qualitative discussions to provide such must-see moments. The key benefits associated with the provision of standout moments were given as follows:

- They provided social currency for LGB people, and other groups of people
- They offered excitement and titillation
- They provided role models for those ‘not yet out’
- They potentially broadened perceptions of LGB communities for a wider audience

- They were instrumental in provoking a highly charged response – a symbol of defiance against the uncomfortable people within society

The qualitative research also revealed landmark storylines involving LGB people, within a hierarchy from more standout to less standout, although all such moments were still perceived as standout, in the sense of providing programming for LGB people to 'gather around'.

At the higher end of such a spectrum sat shows with an exclusive or predominant LGB theme. Such shows included the likes of:

- Gay men: Queer as Folk
- Lesbian women: The L Word, Sugar Rush, Tipping the Velvet, Oranges Are Not The Only Fruit

These were followed by shows which included a lead LGB protagonist, meaning that there was generally a constant LGB-related storyline. Examples given in this respect included:

- Gay men: Brothers and Sisters, This Life, Shameless, The Wire
- Lesbian women: Skins, The Wire
- Bisexual people: Torchwood, Shameless

Finally, there were shows which sometimes included a LGB storyline:

- Gay men: Eastenders, Hollyoaks , Gossip Girl
- Lesbian women: Brookside, Waterloo Road
- Bisexual people: Hollyoaks, The L Word

Additionally, films broadcast on TV also provided important standout moments, including the likes of Brokeback Mountain, My Beautiful Launderette or Beautiful Thing.

4.6.2 Uncomfortable heterosexual people

It was evident from the qualitative evidence that standout storylines within shows could be very discomfoting for uncomfortable heterosexual people. Discrete shows and films were easier to avoid than long long-running programmes with LGB people integrated into the narrative. If integrated into a favourite show, for example, a soap opera, such a sensational moment or narrative could thrust LGB people too forcefully upon uncomfortable heterosexual audiences, and could make them turn off or tune out to avoid having to cope. It seemed, therefore, that when it came to standout moments within mainstream programming, it was critical to allow the character or characters to first become established in the context of the show.

4.7 Humour

It was evident from the research that people could experience tension in how to respond to jokes about LGB communities, especially heterosexual people. The diaries

and journals of the participants in qualitative research, in particular, demonstrated how responses to humour operated at different levels.

On one level there was the initial emotional response, be this negative or positive. This was followed by a more rational response. In instances of a negative emotional response, for example to something perceived as homophobic, the rational response also tended to be negative, confirming and deepening the initial negative feeling.

In instances of a positive emotional response (e.g. laughter, including laughing at a joke about an LGB person), this could be followed by a more negative rational response, making audiences feel anxious or ashamed, or, alternatively, a positive rational response, this time confirming and deepening the initial positive feeling.

People acknowledge that humour within the portrayal of LGB people should have wider parameters

In discussing humour in relation to LGB people, people acknowledged that humour necessitates broader boundaries. There was a widespread feeling that humour plays in a much wider territory than other content and that writers, comedians and so on must have (non PC) freedom to flourish. Moreover, they acknowledged that sexual orientation is a point of difference which therefore gives it potential to become part of comedy, and they cited blonde, Welsh and Irish jokes as illustrative of this – not always liked, but accepted within our humour culture.

“I thought the Village People send up was hilarious, but when I thought about it, I suppose it was blown out of proportion” (lesbian woman, 16-18)

“You don’t want it all getting too PC, like with racism you can’t even say the rhyme ‘baa, baa black sheep.’ With comedy, everyone has the p__ taken” (comfortable heterosexual person, 55-70)

Who it is making the joke is critical

Nevertheless, who it is making the joke was felt to be crucial. This was especially true for LGB and comfortable heterosexual people in the qualitative discussions, in that they were particularly attuned to assessing whether the humour was affectionately or maliciously intended. Perhaps not surprisingly, the greatest licence for humour at the expense of LGB communities was given to LGB talent whose sexual orientation is known. For some, the humour was also acceptable if it were known as intended to provoke, but was obviously not intended to be malicious

However, as seen when discussing context, individuals only had licence to make jokes about LGB people if their intentions or relationship to LGB communities was known. If it were unknown, their humour could immediately feel offensive, even among uncomfortable heterosexual people.

How a joke is received is also important

In addition to these factors, the reaction of those who the joke might be about was also deemed important. This was especially true for 'not yet out' LGB people and heterosexual people, as such reaction allowed them permission (or not, as the case may be) to enjoy the content. Ideally, if the humour was not seen as offensive, the target for the humour would give as good as they got and engage in affable banter. It also felt permissible to laugh at the humour if the target responded with ease, which suggested they had taken the joke in good humour. However, this also indicated a need for the target of a joke to be present in order to be able to respond in such a way, or even challenge remarks that might have been taken as offensive.

How humour is delivered can influence response

Another aspect with respect to humour, which could be important in influencing perceived intent behind the humour, was mode of delivery. A joke that is aimed at an individual versus a community generated a more negative response, as did perceived scripted jokes versus more spontaneous comedy.

Jokes about 'coming out' are considered taboo

Finally, although it has been said that most people, including LGB people, were generally fairly tolerant with respect to humour, and 'out and established' LGB people had become particularly inured to LGB jokes, there was one area in the qualitative research that was felt to be taboo and out of bounds. This was the whole area of 'coming out' - the process itself, and all that this implied. Indeed, people were often intolerant or offended by scenarios involving the belittling, mocking and undermining those who had publically come out. Furthermore, it was felt that humour and jokes about LGB people needed to add something more to the mix, rather than just relying on the humour afforded by merely just showing clichéd stereotypes to laugh at.

4.8 The question of taboo

In addition to the taboo area in humour discussed above, there were only a small number of other absolute taboo areas. For LGB and comfortable heterosexual people in the qualitative discussions the absolute taboo areas were in the use of insulting language with malicious intent, and in unchallenged homophobia.

For uncomfortable heterosexual people, as has been seen in both the qualitative and quantitative studies, the key taboo area was showing sexual content and intimacy featuring gay men in particular, even if this was just

implied. The portrayal of same sex couples having families (especially gay men), was also something of a taboo for a number of members of this group; they also had a number of caveats around portrayal of LGB people in children's content.

4.9 Language and tone

4.9.1 LGB and Comfortable heterosexual people

The use of language and tone when discussing or portraying LGB people emerged as a particularly sensitive issue for LGB people as well as some comfortable heterosexual people in the course of the qualitative research. For the former in particular, a source of dissatisfaction within current portrayal was the use of language to imply difference. In this respect they would, for example, pick up on the way a presenter might refer to LGB people as 'homosexuals' whilst using the more relaxed term 'straight' when referencing heterosexual people.

4.9.2 Uncomfortable heterosexual people

Uncomfortable heterosexuals were not, on the whole, sensitive in this way, but they were sensitive to references to LGB people through language which may need to be explained to children.

"I don't like it when there are too many references to 'gay' as I don't want my children hearing that" (uncomfortable heterosexual people, 20-35)

Media platform can affect overall perceptions of language and intent

On the basis of the qualitative evidence, media platform context played a role in shaping expectations of language and intent. TV was expected to be scripted and rehearsed, and because of this, people could be less forgiving if what was seen as obviously offensive material about (or stereotyping of) LGB people was still aired.

Online content was expected to be edited and checked with care and caution, whilst radio was perceived to be more unscripted and spontaneous, and consequently some licence was given to DJs to make jokes, but this could be negated if a particular line was pursued relentlessly. With radio it was also perhaps harder to grasp the context if dipping in and out of a programme and this could potentially open the door to people taking offense because they lacked context.

Finally, there was little spontaneous debate around the impact of lyrics aired on radio. For example, there was hardly any spontaneous heat around the inclusion of homophobic lyrics in some music genres. Generally, such lyrics were perceived to be part of specific music genres which had niche appeal and did not necessarily mean a broadcaster playing such songs was homophobic. Some pointed out, however, that the organisation must have

made a decision in this respect, but most were opposed to censorship, and believed this actually drew attention to an issue that might not really be there in the first place.

In summary

It was evident that a number of factors impact on how portrayal is managed and executed and how it is received as a consequence.

Context is key in shaping how the portrayal of LGB people is received and how far it is felt to be acceptable or unacceptable.

Authentic portrayal gives equal weight to the viewpoints and lived experiences of LGB people, comfortable people and uncomfortable people.

Stereotyping is, to a certain degree, accepted. But LGB people wanted any stereotyping to be offset by a greater diversity of portrayal of LGB people in terms of appearance, behaviour and attitudes.

LGB talent play an important role in legitimising and shaping the identity of LGB people who are 'not yet out' or 'recently out'.

Incidental portrayal of LGB people is appreciated by LGB and comfortable people as well as uncomfortable people.

Landmark moments and programming can have great impact on LGB people but there was felt to be too few landmark moments of late.

Context is crucial for humour – who makes the joke as well as their perceived intent is crucial

Language and tone is a sensitive issue, with media platform impacting on perceptions of intent.

5. Portrayal of LGB people by Genre

This section of the report considers some of the key issues with respect to the portrayal of LGB people in relation to programme genre, as it was evident in the qualitative research that genre could be important in influencing levels of comfort with respect to content featuring LGB people.

In the qualitative research, the dynamics of genre were explored via the use of pre-placed stimulus, which purposefully included clips from different genres and media platforms to enable discussion. In the quantitative survey, it was decided not to show clips, but rather to outline generic examples of portrayal that could occur on TV, as well as radio and online, featuring LGB people. This was done for a number of reasons:

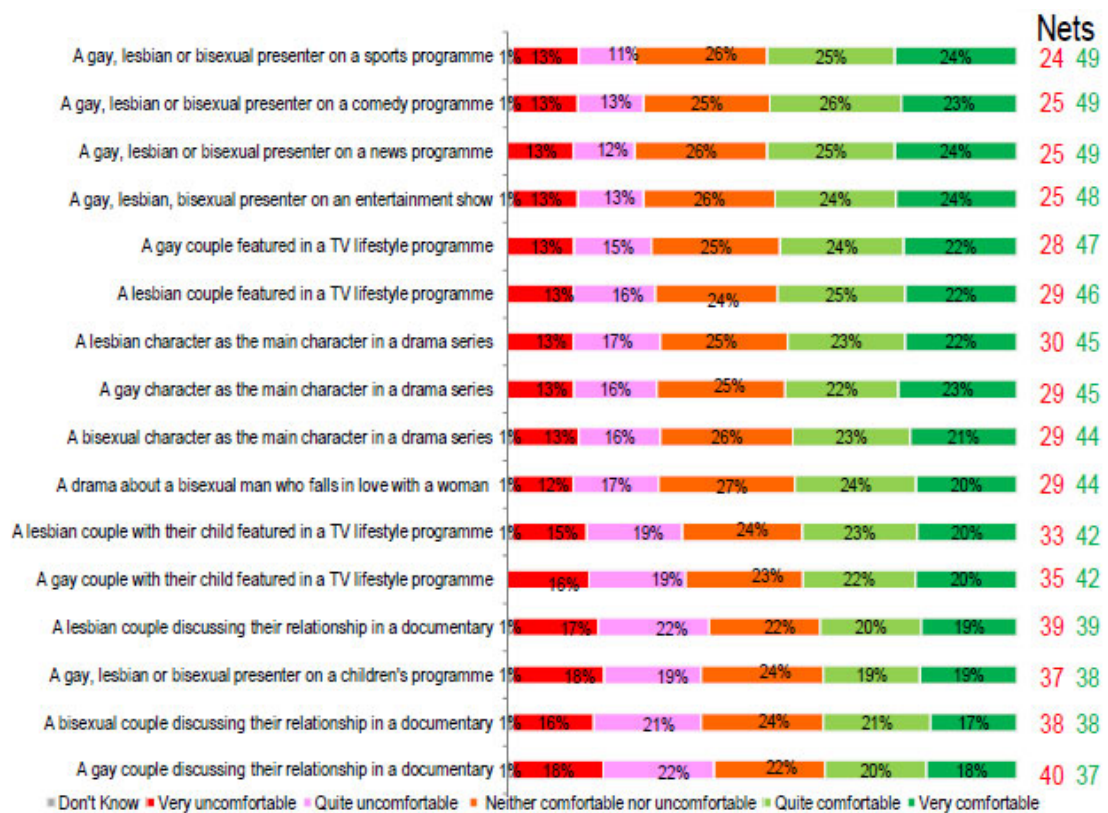
- Given that the survey may be repeated in future, it was important to keep examples as generic as possible, to ensure they were not too closely aligned to any one specific storyline or feature of current programming
- To make sure general learning could be applied to future programming which would not be possible if examples given were programme specific
- To avoid literal reactions to specific clip content rather than the use of the clip by way of example
 - NB. Whereas the use of a clip can be explained and explored in qualitative research, this is not possible in a quantitative survey.

5.1 Pre-watershed comfort by genre on TV

Table 37 shows comfort levels among the heterosexual sample in the quantitative survey for TV scenarios before the 9pm watershed.

Table 37

Thinking about the following examples that might appear on TV, how comfortable would you be watching them before 9pm (before the watershed)?



Q14ai Thinking about the following examples that might appear on TV, how comfortable would you be watching them before 9pm (before the watershed)?
Base: Heterosexual sample: 1484. Base: Kantar Media

In the above chart, note that the net scores in green denote comfortable, and in red uncomfortable.

Scenarios of incidental portrayal were most comfortable for heterosexual people

As Table 37 shows, of the 16 scenarios presented in the quantitative survey, for 12 of them the proportion of the heterosexual sample who said they felt comfortable with the content exceeded the percentage who said they felt uncomfortable. The scenarios among the heterosexual sample that typically generated the highest levels of comfort were those where the portrayal was incidental, primarily where there was a LGB presenter of the programme.

It should be noted, however, that even for those scenarios with the highest level of comfort, for example a LGB presenter on a sports, comedy or news programme, there were still levels of 24%-25% of the heterosexual sample saying they were uncomfortable with the content. Moreover, about half of those who said they were uncomfortable with the content described themselves as very uncomfortable rather than quite uncomfortable.

The scenarios with the highest levels of discomfort for the heterosexual sample before the watershed were as follows:

- A gay couple discussing their relationship in a documentary
- A lesbian couple discussing their relationship in a documentary
- A bisexual couple discussing their relationship in a documentary
- A LGB presenter on a children's programme.

Heterosexual people are somewhat polarised by pre-watershed scenarios

In the quantitative research, the level of comfort did vary by genre for the heterosexual sample although it was clear that for all types of portrayal of LGB people, there is some degree of polarisation in that sizeable numbers are comfortable with the content but sometimes sizeable numbers are uncomfortable with the same content.

For example, whilst 18% of the heterosexual sample said a documentary featuring a gay couple discussing their relationship would make them very uncomfortable, 18% said they would be very comfortable with the same content. These are, therefore, by no means scenarios that cause discomfort for the majority of the population, rather a core of the sample were saying they were comfortable with that element of the portrayal of LGB people and a core were saying they were not.

There was also around a quarter of the heterosexual sample ambivalent or undecided about these examples: they were neither comfortable nor uncomfortable with them.

Content aimed at children and content where details of relationships are discussed generate most discomfort for heterosexual people before 9pm

There were clear indications as to which types of LGB content generated greater levels of discomfort among heterosexual people: namely where there was discussion about what might be intimate details of a LGB relationship or where the content was directly aimed at children.

When children were featured in a programme with LGB content, this could generate greater discomfort levels as well. For example, whereas 13% of the heterosexual sample said that a gay couple featured in a TV lifestyle programme made them very uncomfortable, if a child is added into the same scenario, this increases to 16%, a statistically significant difference.

Age impacts on levels of comfort for pre-watershed scenarios among heterosexual people

There were demographic differences regarding how heterosexual people felt about this content. Taking the scenario of a lesbian character as the main character in a drama series as an example, there were some marked differences – notable breakpoints are under 45 years and 65+: 54% of 16-24s felt comfortable with this, 56% of 25-34s, 55% of 35-44s, 42% of 45-54s, 39% of 55-64s and 27% of those aged 65+. There were no differences by social grade.

This pattern by age and social grade was generally the pattern for all the scenarios presented to respondents: the young were more comfortable than the older heterosexual sample, and there were no differences by social grade.

Interestingly, heterosexual people with children in the household were even more comfortable with this example scenario (lesbian main character in a drama), despite it being aired before the watershed. This looks to be a function of the age of the respondent: those with children in the household tended to be younger and the younger sample was generally more comfortable with LGB content.

This pattern was again consistent across all the different types of TV scenarios presented: the young were typically more comfortable with LGB content, irrespective of the genre.

Male heterosexuals can feel significantly less comfortable than female heterosexuals about some pre-watershed scenarios

There were, however, differences in comfort by gender. For the example discussed above (a lesbian main character in a drama programme), there was no difference between the male and female heterosexual sample (44% and 45% respectively said they were quite/very comfortable with that content), but as Table 38 illustrates, there were some genres and scenarios for which the

male heterosexual sample felt significantly less comfortable than the female heterosexual sample.

Table 38

[This table sets out the proportion of the heterosexual sample split by gender, who are comfortable with LGB Talent.]

% of heterosexual sample feeling very or quite comfortable with... before 9pm	Overall	Male	Female
A gay, lesbian or bisexual presenter on a comedy programme	49%	47%	52%
A gay, lesbian or bisexual presenter on a news programme (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	49%	46%	52%
A gay, lesbian or bisexual presenter on a sports programme (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	49%	45%	53%
A gay, lesbian, bisexual presenter on an entertainment show (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	48%	44%	52%
A lesbian couple featured in a TV lifestyle programme	46%	44%	49%
A lesbian character as the main character in a drama series	45%	44%	45%
A drama about a bisexual man who falls in love with a woman	44%	44%	44%
A gay character as the main character in a drama series	45%	43%	47%

A bisexual character as the main character in a drama series	44%	43%	45%
A gay couple featured in a TV lifestyle programme (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	47%	42%	51%
A lesbian couple with their child featured in a TV lifestyle programme	42%	40%	45%
A lesbian couple discussing their relationship in a documentary	39%	40%	38%
A bisexual couple discussing their relationship in a documentary	38%	39%	37%
A gay couple with their child featured in a TV lifestyle programme (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	42%	39%	45%
A gay couple discussing their relationship in a documentary	37%	36%	39%
A gay, lesbian or bisexual presenter on a children's programme (the difference between heterosexual male and heterosexual female responses for this scenario is statistically significant)	38%	35%	41%

Some of these differences may be a function of some genres being less appealing for male heterosexual viewers, and so their discomfort could reflect a viewing preference rather than an issue with portrayal of LGB people per se: heterosexual men, for example, were less comfortable with the LGB presenter of a children's programme and lifestyle programmes featuring both gay and lesbian couples (with and without a child).

However, this was not always the case: heterosexual men were also less comfortable than heterosexual women with a LGB presenter of a sports programme, and also news, comedy and entertainment programmes.

The genres with which they were equally comfortable as heterosexual women were drama and documentaries. These were, nevertheless, the genres with slightly lower than average comfort levels overall and so it appears that male heterosexuals are typically less comfortable with the portrayal of LGB people on TV, and are consistently so, irrespective of genre. The percentage saying they were comfortable did not reach 50% for any scenario or genre before 9pm. On the other hand, heterosexual women were more comfortable with the portrayal of LGB people in certain genres (typically presenters and lifestyle programmes) but less comfortable with it in others, having the same levels as heterosexual men for these scenarios, for example, drama programmes.

It was seen earlier that the male heterosexual sample appeared more comfortable with portrayal of lesbian women than they were with portrayal of gay men: heterosexual men were more likely to say there was too much portrayal of gay men, they thought it was less important and they were less comfortable with intimate scenes between gay men. This was not, however, evident in their responses at a genre level: there were no significant differences in how they felt about a documentary featuring lesbian women compared to one featuring gay men, or a drama featuring a gay character compared to a lesbian character, or lesbian and gay couples in a lifestyle programme.

Two different pre-watershed scenarios of the portrayal of bisexual people generated similar responses among heterosexual people

Another point worthy of comment from the quantitative research relates to portrayal of bisexual people in dramas: there was no significant difference in response to how the heterosexual sample responded to a drama featuring a bisexual character and one in which a bisexual man fell in love with a woman (44% of the heterosexual sample said they were comfortable with both). Not only were levels of comfort the same for the two types of programme, but there was no difference in strongly held views: 13% and 12% respectively said they were very uncomfortable with this type of portrayal. The specific storyline does not appear to have an impact, therefore, and what arguably might be considered a more overt storyline did not affect reported comfort levels in this case.

Two thirds of uncomfortable heterosexual people were not comfortable with any pre-watershed scenario

Not surprisingly, in the quantitative research there were no scenarios in which the group who were least comfortable with content featuring LGB people would feel comfortable: for all the TV scenarios shown (before 9pm) in the table below, two thirds or more of this group described themselves as very uncomfortable.

Table 39

Table showing how comfortable heterosexual people are with the LGB scenarios outlined, broken down by comfort segmentation group e.g. the table shows that 78% of those who self-report as the least comfortable with the portrayal of LGB people said they felt very/quite uncomfortable with a gay character as the main character in a drama series before 9pm compared with 18% of those who are most comfortable with portrayal of LGB people.

[This table sets out how comfortable heterosexual people are with the LGB scenarios outlined, broken down by comfort segmentation group]

% very/quite uncomfortable with scenes showing -	Least comfortable > Most comfortable				
A gay character as the main character in a drama series	78	58	23	18	18
A lesbian character as the main character in a drama series	83	60	22	19	17
A bisexual character as the main character in a drama series	78	57	24	17	17
A drama about a bisexual man who falls in love with a woman	74	52	22	18	18
A gay couple featured in a TV lifestyle programme 77 52 22 18 16	77	52	22	18	16
A lesbian couple featured in a TV lifestyle programme	78	55	24	18	15
A gay couple with their child featured in a TV lifestyle programme. 79 73 32 19 19	79	73	32	19	19
A lesbian couple with their child featured in a TV lifestyle programme. 78 65 30 22 18	78	65	30	22	18

A gay couple discussing their relationship in a documentary	86	72	38	27	21
A lesbian couple discussing their relationship in a documentary	89	72	34	27	19
A bisexual couple discussing their relationship in a documentary	80	69	33	27	22
A gay, lesbian or bisexual presenter on a children's programme	83	72	36	26	16
A gay, lesbian or bisexual presenter on a sports programme	69	44	19	15	15
A gay, lesbian or bisexual presenter on a news programme	67	48	20	15	16
A gay, lesbian or bisexual presenter on a comedy programme	70	45	19	16	16
A gay, lesbian, bisexual presenter on an entertainment show	65	46	19	17	16

The scenarios with which those least comfortable with content of LGB people felt most comfortable with were the examples of incidental portrayal, i.e. LGB presenters of TV programmes, although levels of comfort here were still low. They were least comfortable with more overt scenarios or where people were discussing a LGB relationship. They were also equally uncomfortable with the portrayal of lesbian women, gay men and bisexual people.

The LGB sample were consistently and pre-dominantly comfortable with all pre-watershed scenarios

Turning to the quantitative survey of LGB people, levels of comfort were extremely high: the proportion saying they were uncomfortable did not exceed 10% for any one scenario before 9pm (see Table 40).

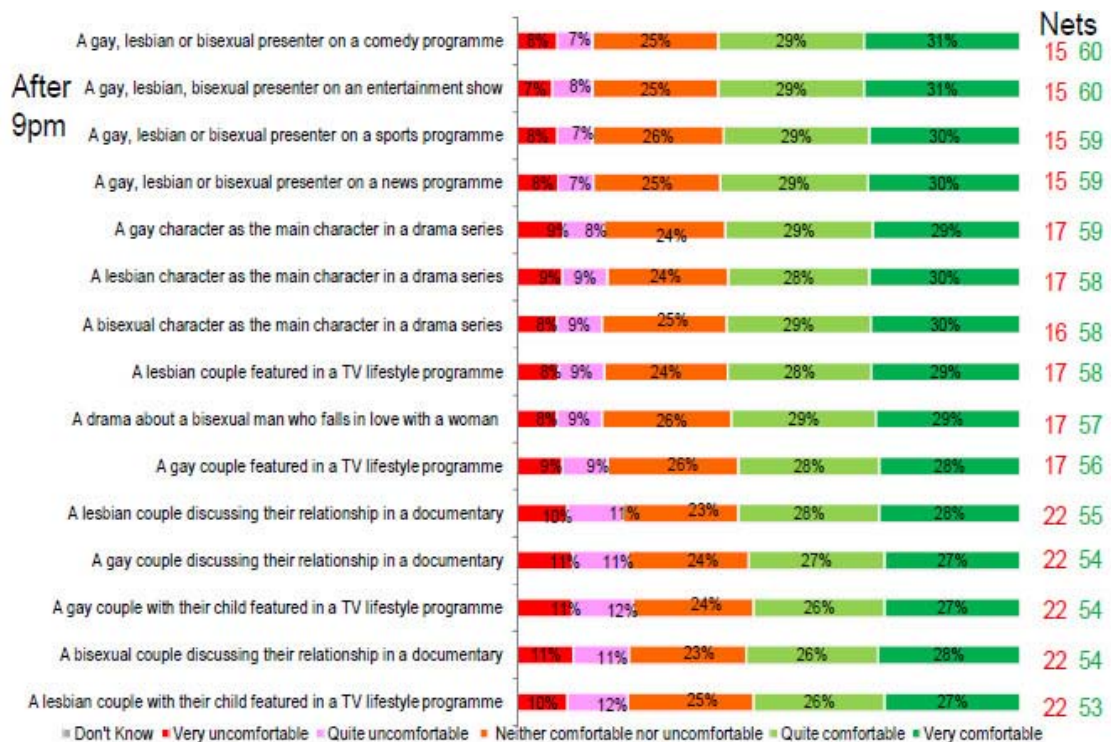
79% of the LGB sample described themselves as very comfortable with a gay, lesbian or bisexual presenter on a pre-watershed news programme or comedy or entertainment show. These were the highest comfort levels recorded but the lowest level recorded (67% of the LGB sample saying they were very comfortable with a bisexual couple discussing their relationship in a

documentary) by no means indicates a degree of discomfort with that scenario: an additional 17% said they were quite comfortable and a further 8% said they were neither comfortable nor uncomfortable.

Table 40

[This table sets out how comfortable the LGB sample are with pre-watershed scenarios.]

Thinking about the following examples that might appear on TV, how comfortable would you be watching them before 9pm (before the watershed)?



Q14aii Thinking about the following examples that might appear on TV, how comfortable would you be watching them after 9pm (after the watershed)?
Base: Heterosexual sample: 1484. Base: Kantar Media

In the above chart, note that the net scores in green denote comfortable, and in red uncomfortable.

LGB people who ‘Aren’t out at all’ are less comfortable with the TV scenarios before the watershed than those at other LGB life stages

When it came to LGB life stages, before the watershed, the ‘aren’t out at all’ group were less comfortable than the other two groups, significantly so for a number of examples when compared with the most established group (‘out to all/most’).

However, the vast majority were comfortable with all the pre-9pm scenarios, the lowest proportion for the TV scenarios being for a documentary featuring a gay couple with their child, where more than 6 in 10 were, nevertheless, still comfortable.

Table 41

Table showing how comfortable people are with the LGB scenarios outlined, broken down by LGB life stage e.g. the table shows that 10% of those who aren't out at all said they felt very/quite uncomfortable with a gay character as the main character in a drama series before 9pm compared with 4% of those who are out to all/most.

[This table sets out how comfortable people are with the LGB scenarios outlined, broken down by LGB life stage.]

% very/quite uncomfortable with scenes showing -	Aren't out at all		Out to some not all		Out to all / most	
	Before 9pm	After 9pm	Before 9pm	After 9pm	Before 9pm	After 9pm
A gay character as the main character in a drama series	10 (the difference between the numbers for this scenario is statistically significant).	2	6	4	4	2
A lesbian character as the main character in a drama series	8	3	5	4	4	3
A bisexual character as the main character in a drama series	2	0	4	3	4	1

A drama about a bisexual man who falls in love with a woman	5	2	4	3	3	1
A gay couple featured in a TV lifestyle programme	10 (the difference between the numbers for this scenario is statistically significant)	5	3	4	4	2
A lesbian couple featured in a TV lifestyle programme	10	8	6	4	4	3
A gay couple with their child featured in a TV lifestyle programme. 18* 16* 8 4 8 4	18 (the difference between the numbers for this scenario is statistically significant)	16 (the difference between the numbers for this scenario is statistically significant)	8	4	8	4
A lesbian couple with their child featured in a TV lifestyle programme.	18(the difference between the numbers for this scenario is statistically significant)	16(the difference between the numbers for this scenario is statistically significant)	6	4	7	4
A gay couple discussing their relationship in a	12	5	6	3	7	3

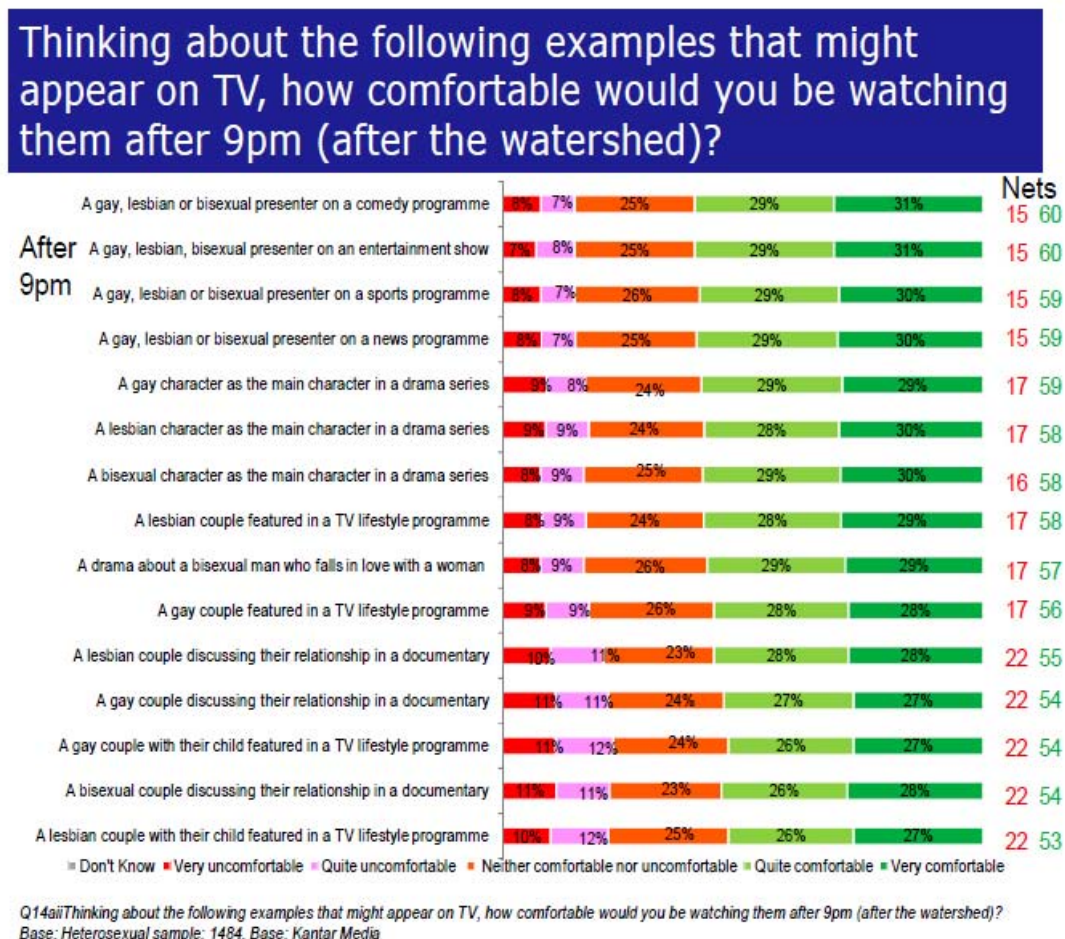
documentary						
A lesbian couple discussing their relationship in a documentary	10	7	11	5	7	3
A gay, lesbian or bisexual presenter on a children's programme	18 (the difference between the numbers for this scenario is statistically significant)	-	12	-	7	-
A bisexual couple discussing their relationship in a documentary	13	3	8	3	6	2
A gay, lesbian or bisexual presenter on a sports programme	7	8	3	2	3	2
A gay, lesbian or bisexual presenter on a news programme	3	3	4	3	3	2
A gay, lesbian or bisexual presenter on a comedy programme	7	3	4	3	4	2
A gay, lesbian, bisexual presenter on an entertainment show	3	3	3	3	3	2

The areas of greatest discomfort among the 'aren't out at all' group were similar to those seen in the heterosexual sample i.e. true-life discussions (e.g. documentaries) and content aimed at or featuring children. Although, as expected, even in these areas the levels of discomfort were far lower than those seen in the heterosexual sample (18% vs. 35% of heterosexual people uncomfortable with a TV documentary featuring a gay couple and their child).

5.2 Post- watershed comfort by genre on TV

Table 42 shows the levels of comfort watching scenes after 9.00pm amongst the heterosexual sample.

Table 42



The watershed has an impact with more of the heterosexual sample feeling comfortable with content after 9.00pm

In the quantitative research, as we found when asking about intimacy, the watershed does have an impact on comfort with an additional 10%+ of the heterosexual sample saying they felt comfortable with the same content after 9pm compared to how they felt about it before 9pm.

The following table (Table 43) shows the comparative levels in comfort for the same scenarios before and after the 9pm watershed, with the final column indicating the number of percentage points of uplift that the watershed has. In all cases the levels after 9pm are statistically significantly higher than for before 9pm.

Table 43

[This table sets out the levels in comfort for the TV scenarios before and after the 9pm watershed amongst the heterosexual sample.]

% of heterosexual sample feeling very or quite comfortable with...	Before 9pm	After 9pm	Difference (percentage points)
A gay, lesbian or bisexual presenter on a comedy programme	49%	60%	+11pp
A gay, lesbian or bisexual presenter on a sports programme	49%	59%	+10pp
A gay, lesbian or bisexual presenter on a news programme	49%	59%	+10pp
A gay, lesbian, bisexual presenter on an entertainment show	48%	60%	+12pp
A gay couple featured in a TV lifestyle programme	47%	56%	+9pp
A lesbian couple featured in a TV lifestyle programme	46%	58%	+12pp
A gay character as the main character in a drama series	45%	59%	+14pp
A lesbian character as the main character in a drama series	45%	58%	+13pp
A bisexual character as the main character in a drama series	44%	58%	+14pp
A drama about a bisexual man who falls in love with a woman	44%	57%	+13pp
A gay couple with their child featured in a TV lifestyle programme	42%	54%	+12pp
A lesbian couple with their child featured in a TV lifestyle programme	42%	53%	+11pp
A lesbian couple discussing their relationship in a documentary	39%	55%	+16pp
A bisexual couple discussing their relationship in a documentary	38%	54%	+16pp
A gay couple discussing their relationship in a documentary	37%	54%	+17pp

The greatest increase in comfort was for the genres for which comfort levels were particularly low prior to the watershed. More sensitive portrayal, such as discussion of an relationship in a documentary and LGB characters in dramas, would therefore seem to typically be more acceptable after 9pm. Comfort with a lesbian or bisexual couple discussing their relationship rose by 16% after the watershed and by 17% for a gay couple. Comfort with a gay or bisexual character as the main character in a drama rose by 14% after the watershed and by 13% for a lesbian character.

In general, even though comfort levels were higher after the watershed, the order of the various scenarios / genres is the same post-watershed as before the watershed, although there is less differentiation between them. For each of the scenarios at least half of the heterosexual sample said they were comfortable after 9pm with a range of 53%-60%.

Male and older heterosexual people were still less comfortable than female and younger heterosexual people post-watershed

In the section discussing comfort with the scenarios before 9pm, we discussed a number of demographic themes and patterns. These also held true for after 9pm – generally comfort levels were lower for heterosexual men than they were for heterosexual women; they were lower for the older sample than they were for the younger sample; and there were no significant differences by social grade.

Those who are least comfortable with LGB content were somewhat more comfortable post-watershed

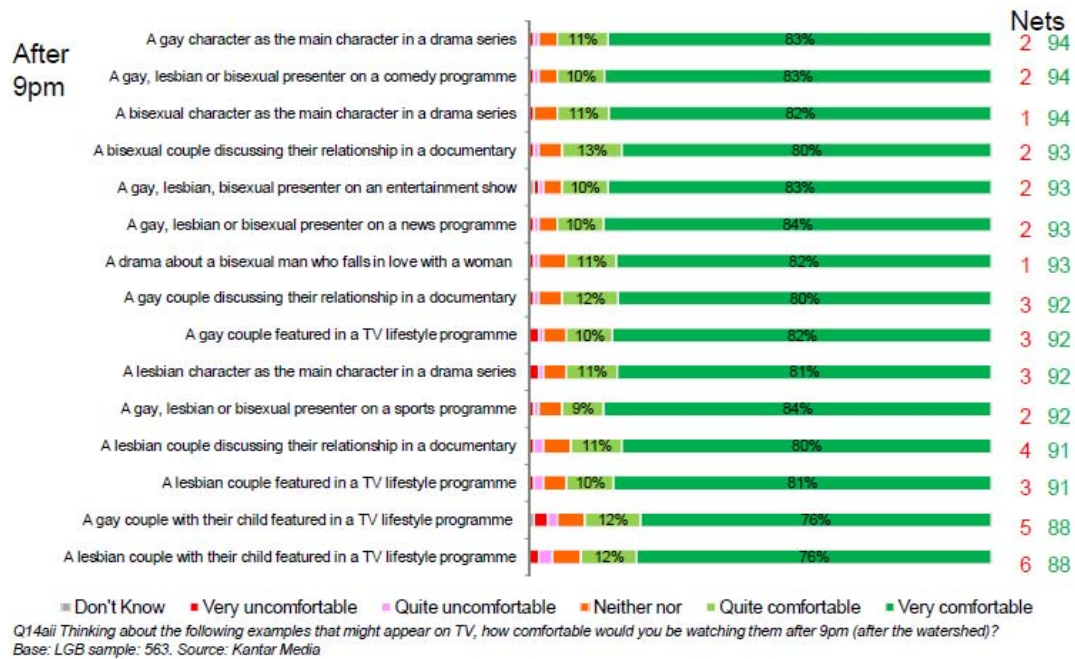
In terms of those who self-report as least comfortable with the portrayal of LGB people, the pattern was very similar after 9pm as seen before 9.00pm. Those least comfortable with LGB content were more comfortable with LGB content than before 9pm, but they were still generally uncomfortable with this content. For example, 78% of the least comfortable group was uncomfortable with a gay character as the main character in a drama series before 9pm, and 66% after. The corresponding figures for a lesbian couple featured in a TV lifestyle programme are the same (78% and 66%).

The LGB sample were very comfortable with scenarios post watershed

As we saw for the programming before 9pm, the LGB sample was generally comfortable with this content with the lowest level of very comfortable being recorded as 76% (see Table 44). This was for scenes showing either a lesbian or gay couple with their child featured in a TV lifestyle programme.

Table 44

Thinking about the following examples that might appear on TV, how comfortable would you be watching them after 9pm (after the watershed)?



In the above chart, note that the net scores in green denote comfortable, and in red uncomfortable.

‘Aren’t out at all’ LGB people are more comfortable after the watershed

Looking at the specific LGB content scenarios and considering LGB ‘life stage’, there were few who were uncomfortable with any scenarios across the groups after 9pm (see Table 45).

Table 45

Table showing how comfortable people are with the LGB scenarios outlined, broken down by LGB life stage e.g. the table shows that 2% of those who aren’t out at all said they felt very/quite uncomfortable with a gay character as the main character in a drama series after 9pm on a par with 2% of those who are out to all/most.

[This table sets out how comfortable LGB people are with the LGB scenarios outlined, broken down by LGB life stage]

% very/quite uncomfortable with scenes showing -	Aren’t out at all	Out to some not all	Out to all / most
--	-------------------	---------------------	-------------------

	Before 9pm	After 9pm	Before 9pm	After 9pm	Before 9pm	After 9pm
A gay character as the main character in a drama series	10*	2	6	4	4	2
A lesbian character as the main character in a drama series	8	3	5	4	4	3
A bisexual character as the main character in a drama series	2	0	4	3	4	1
A drama about a bisexual man who falls in love with a woman	5	2	4	3	3	1
A gay couple featured in a TV lifestyle programme	10*	5	3	4	4	2
A lesbian couple featured in a TV lifestyle programme	10	8	6	4	4	3
A gay couple with their child featured in a TV lifestyle programme.	18*	16*	8	4	8	4
A lesbian couple with their child featured in a TV lifestyle programme.	18*	16*	6	4	7	4
A gay couple discussing their relationship in a documentary	11	5	6	3	7	3
A lesbian couple discussing their relationship in a documentary	10	7	11	5	7	3
A bisexual couple discussing their relationship in a documentary	13	3	8	3	6	2
A gay, lesbian or bisexual presenter on a children's programme	18*	-	12	-	7	-
A gay, lesbian or bisexual presenter on a sports programme	7	8	3	2	3	2
A gay, lesbian or bisexual presenter on a news programme	3	3	4	3	3	2
A gay, lesbian or bisexual presenter on a comedy programme	7	3	4	3	4	2
A gay, lesbian, bisexual presenter on an entertainment show	3	3	3	3	3	2

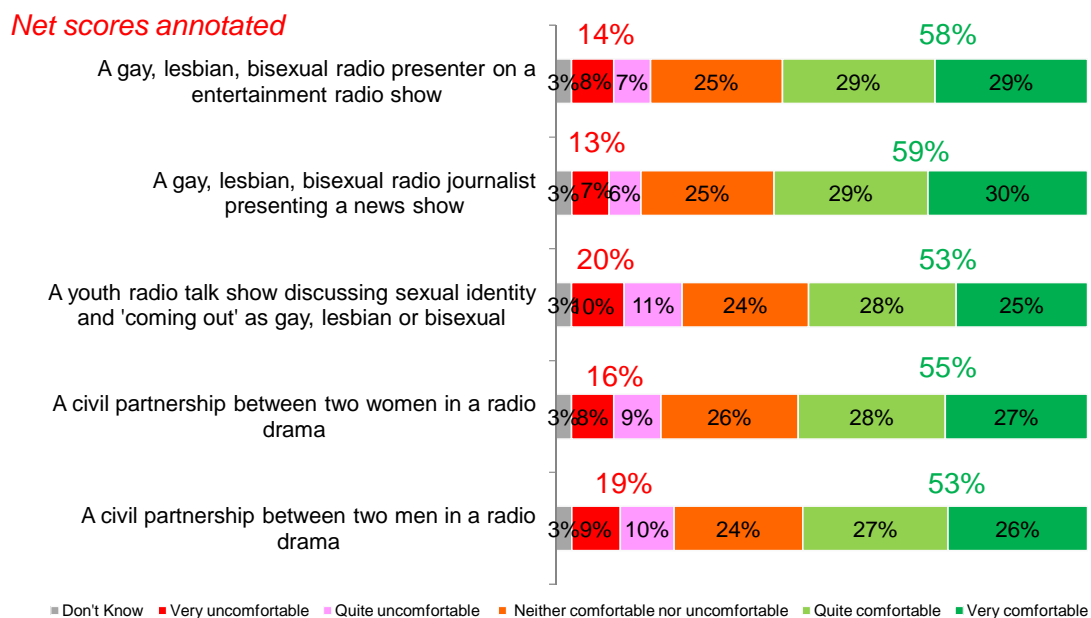
Note that an asterisk denotes that the difference between the numbers for that scenario is statistically significant.

5.3 Comfort with LGB content by genre: Radio

The quantitative survey also asked about comfort levels about the portrayal of LGB people on radio according to different types of genre of broadcasting. Table 46 sets out the results for the heterosexual sample.

Table 46

How comfortable would you be hearing ...



Q14b Thinking about the following examples that you might hear on radio, how comfortable would you be hearing them? Base: Heterosexual sample: 1484. Source: Kantar Media

The levels of comfort among the heterosexual sample described for the examples of the portrayal of LGB people on the radio were comparable to those seen for the examples on TV after the watershed (see section 5.2), in that, for example, 60% of the heterosexual sample were comfortable with a gay, lesbian or bisexual presenter on a **TV** entertainment show (after 9pm) whilst 58% were saying the same for a **radio** entertainment show.

As we saw for TV, levels of comfort were higher than levels of discomfort, so more people were happy with LGB content in this context than were not, and about a quarter of the sample were ambivalent.

Levels of comfort were lower for radio programmes where there was more overt coverage, such as a civil partnership being featured or a discussion about 'coming out' on a radio talk show targeted at the youth market. These levels, however, are still in line with what we saw for documentaries featuring LGB content on the TV post-watershed.

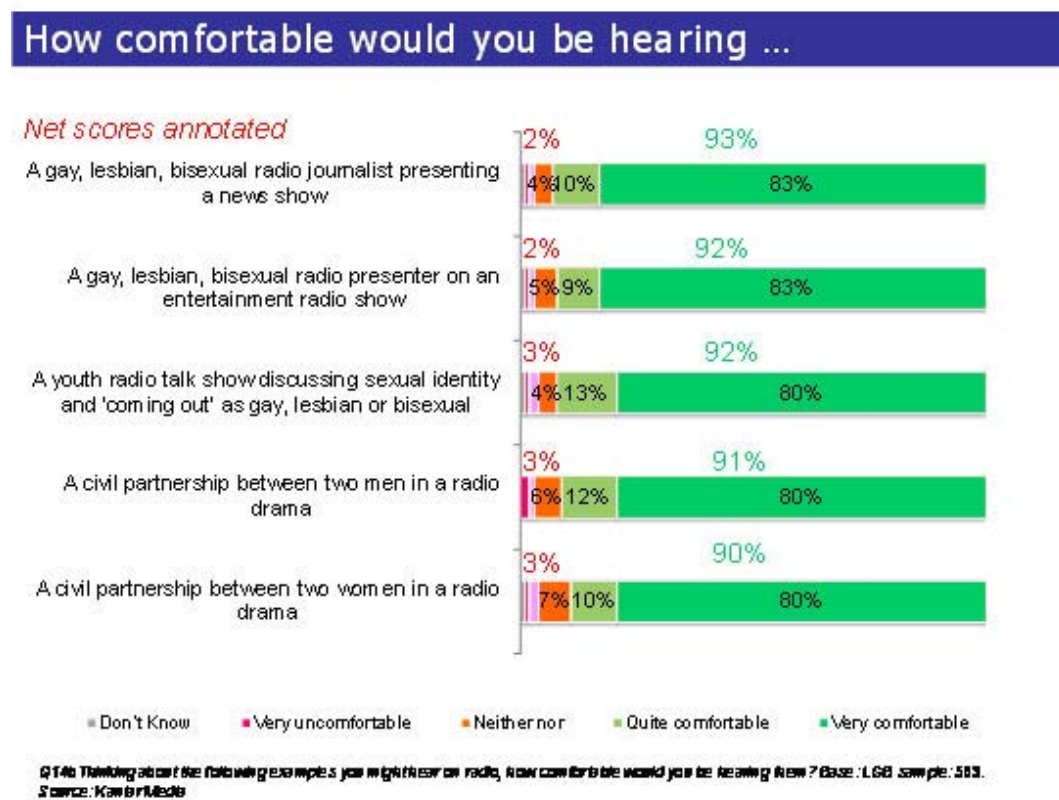
The same demographic patterns as have been discussed for TV portrayal were also evident for radio content. For example, for the scenario where a civil partnership between two men is featured on the radio, heterosexual men were less comfortable (49%) than heterosexual women (57%), the young were more comfortable than the older sample (63% of 16-24s compared to

39% of the 55+ group) and there was no difference by social grade. This pattern was also true for the radio scenarios.

As seen for TV, the LGB sample was very comfortable at the prospect of listening to this content on the radio (Table 47).

Table 47

[This graphic shows the levels of comfort among LGB sample towards the examples of the portrayal of LGB people on the radio.]



5.4 The Qualitative Perspective on Specific Genres

Qualitatively, in discussing genre, most of the respondents thought mainly in terms of TV, although not always, and this needs to be born in mind when reading the following sections. Moreover, there were a number of the previously discussed aspects in portrayal that specifically applied to different genres, typically including the likes of talent, language and tone, stereotyping, context and so on. These are referenced, as considered appropriate, in the following sections, which describe the more qualitative aspects of the portrayal of LGB people with respect to different genres.

5.4.1 Comedy and entertainment

From the qualitative research, humour was obviously of key importance with respect to these particular genres, and it was evident that people did not want too careful an approach, or anything too restricted by a PC agenda, as they felt that comedy was meant to be provocative. Nevertheless, there was an expectation that comedy would have been written and scripted so as to avoid real offence.

There was more acceptance of stereotyping with these genres, but caution is required

Moreover, with the comedy and light entertainment genres, there was licence to use stereotypes, as it was accepted that stereotypical personas exist in comedy as exaggerations of reality. At the same time, however, good comedy was expected to be more than just a use of and laugh at stereotypes; it needed to be clever, multi-faceted and add a new perspective. Furthermore, in using such stereotypes, it was felt that this also needed to be offset by featuring less stereotypical LGB characters.

“In most comedy it is popular to have a gay man on there, like on Glee. It is funny and exaggerated, but I think it’s acceptable, because they are not portraying it as wrong” (comfortable heterosexual person, 16-18)

“I wouldn’t be offended watching Glee if I was gay, and my gay friends aren’t” (comfortable heterosexual person, 16-18)

There was some licence for jokes at the expense of LGB communities, but this needs careful handling, and generally needs to come from inside the communities

In general, with respect to context and talent, comedic aspects tended to be perceived as more acceptable and credible if the joke was made from within a community, or by a trusted friend of a community. Moreover, people felt uneasy about jokes at someone’s personal expense, as opposed to being at the expense of a community as a whole, particularly if such a person was not able to defend themselves. Having such a person present, being assertive, bantering and generally exhibiting a positive reaction made such humour or joking about an individual more permissible.

In terms of language and tone, and the taboos around this, LGB people in the qualitative discussions felt some homophobic attitude and behaviour could be acceptable for inclusion, provided this were challenged or offset, especially around more taboo topics.

There was low tolerance regarding anything perceived as malicious or homophobic

With respect to the 'social influence' role of broadcasters, it was felt in the qualitative discussions that as long as the aforementioned factors were taken into account, comedy and light entertainment would not be seen as particularly damaging to LGB people. There was, however, a major concern around insulting or off the cuff remarks which could be seen as malicious or offensive. It was felt that if this occurred, even on an occasional basis, it could undermine a broadcaster's commitment to LGB people, although it still needs to be remembered that uncomfortable heterosexual people valued hearing their views reflected.

Less of a focus on 'camp' talent in these genres

It should also be mentioned that LGB people in the qualitative discussions wanted LGB talent in this arena to diversify from the dominance of camp personas currently utilised by most broadcasters, but without necessarily losing the presence of such personalities.

Comfort with LGB talent

Finally, it is worth reiterating here that levels of comfort in the quantitative research tended to be higher for LGB presenters in comedy and light entertainment compared to a number of other genres. For example, 60% of the heterosexual sample felt quite or very comfortable with an LGB presenter for both comedy and an entertainment programme after 9.00pm on TV, and 58% of the heterosexual sample were comfortable with an LGB presenter on an entertainment show on the radio.

Reality TV

Although reality TV lay outside genres evaluated, it emerged as being key for social influence and portrayal owing to:

- Big audience share and reach
- Social energy and media interest generated by the genre
- The fact participants themselves became talent.

Overall from the qualitative research, it was felt that traditionally, reality TV had tended to select LGB archetypes for inclusion. Most of the selected participants were felt to have been sensational personalities who tended to confirm the stereotypes and assumptions of a heterosexual audience. This was particularly felt to be the case amongst the LGB audience.

“What really annoys me is that they always choose these overly camp, overly hysterical types when it comes to these reality shows. They want to perpetuate the stereotype; they want them to be laughed at” (LGB – gay man, 35-45)

At the same time, however, it was felt that some helpful role models had emerged and raised the profile of LGB people in a positive way, especially

when successful in the shows. This could often be a function of the fact that there was time within a long reality series, and such a duration of exposure, for the true character of contributors to develop and emerge from behind the archetypes, and although the portrayal could often still be quite volatile, it did provide an opportunity for family and friends of LGB people to develop better understanding.

“I had the courage to come out because of Brian Dowling on Big Brother. When my mum said she thought he was funny I plucked up the courage to tell her about me” (LGB – gay man, 30-40)

5.4.2 Drama

A key learning from the qualitative discussions with respect to soaps/continuing drama was that LGB characters needed to become embedded within a show before developing storylines solely around their sexual orientation. This appeared to be particularly important for engaging uncomfortable heterosexual people. Indeed, whilst it was felt that drama could play a role at the level of social influence, both in a positive or negative way, in relation to LGB people, it was apparent from the qualitative discussions that uncomfortable heterosexual people would only come on board with more positive depiction if they had had some time to engage with the characters first, and even then, there could be resistance.

LGB people and comfortable people in the qualitative research felt that LGB characters should experience more positive (as well as negative) resolutions in their storylines, than was currently felt to be the case. Moreover, LGB people and comfortable heterosexual people were looking for greater diversity in characters from across the demographic spectrum.

It was also felt that key LGB topics and issues needed to be better reflected; namely their emotional and relationship issues (again both positive and negative) and not just sex or lust.

“In soaps they seem to portray gays and lesbians as quite sad characters. I have never known one to be living happily ever after. I suppose it’s something to do with ratings, and it’s just the way soaps are” (LGB – lesbian woman, 40-60)

“I am not sure why they always have to make it so traumatic whenever there is a gay person in the story” (comfortable heterosexual person, 20-35)

“They never seem to show the tender, loving side of gay relationships that I know some of my colleagues at work have” (comfortable heterosexual person, 20-35)

Moreover, it was thought that storylines should not try to cover off too many LGB angles at once, for example, not trying cram LGB storylines with a multitude of other issues such as faith, ethnicity, transvestitism, transgender,

multiple sexual identities and so on, using limited LGB characters within a programme.

Authenticity and drama

Whilst there was clearly licence to use homophobic language in drama, as this was deemed 'authentic', it was felt that this should be in a context of having well developed characters, and that it needed to be offset by others' reactions. Again in drama, as in other genres, there was a need to acknowledge the discomfort of uncomfortable audiences in relation to the LGB community and demonstrate how this might be dealt with.

In terms of 'authenticity' in relation to drama, uncomfortable people in the qualitative research could have issues when visual appearances of characters were non-stereotypical. In such instances, they needed other cues to inform them as to the LGB nature of non-stereotypical characters, although in not presenting stereotypes, the bounds of credibility could be stretched for this audience.

Moreover, in stepping into the role of a LGB character, artists needed to demonstrate comfort and confidence in doing so. Successful demonstrations included sensitive editorial features in the LGB and mainstream press. This aspect of portrayal provided some sense of reward for LGB people, suggesting acceptance of LGB people by heterosexual people if the actor/actress was known to not be a LGB person, and could help to engage uncomfortable people. However, failure to demonstrate this could undermine the depiction.

Landmark moments in drama

Two final but important findings in relation to drama were the need for landmark moments, alongside the need to take into consideration the difficulties soaps can face with the portrayal of LGB people.

LGB people in the qualitative research were clearly seeking landmark moments from drama, from LGB-focused shows through to storylines in other dramas such as soaps. In balancing these needs against the needs of the more uncomfortable people, it was evident from the qualitative data that soaps were the hardest to get right, and this was the case for a number of reasons as outlined below:

Uncomfortable heterosexual people had strong concerns about how many young people might be watching soaps and were also resistant to having prime-time programmes they valued given over to portrayal they found distasteful

Other people perceived that broadcasters had a duty of care to be sensitive and not just sensational in their inclusion of LGB people in soaps

Given the high turnover of storylines, soaps were felt to suffer from having less time to devote to developing a depth for characters or exploring their

motivations in particular episodes. Yet LGB people and comfortable heterosexual people felt developing characters and exploring motivations within this genre could present a good opportunity for portrayal of LGB people

Critically, perhaps, soaps were one of the most likely genres to be viewed by a mainstream audience (including uncomfortable heterosexual people) who tended to have less knowledge to help them make sense of what they were seeing.

5.4.3 News

In considering news, people in the qualitative discussions expected factual reporting and impartial language, and believed there should only be mention of a person's LGB status when particularly relevant, and that this should not be inappropriately dwelt upon. As one participant put it:

“Imagine all the scenarios there would be if you kept mentioning that someone was straight every time they were reporting, and then went on about it” (LGB – expert)

Furthermore, it was acknowledged that broadcasters had a duty of care in relaying implications from news stories, in that it was easy to trigger homophobic associations and reinforce prejudice.

Language and tone was particularly important with news reporting

With respect to tone and language, tone was believed to be critical, in that it was felt that the reporting should be judgement-free. It was also apparent that language could carry a negative connotation if it seemed to focus on demarking difference.

It was deemed to be important, particularly by LGB people and comfortable heterosexual people in the qualitative discussions, that LGB stories was presented as ‘fact’ when presented in the context of news. Indeed, LGB people were extremely irritated by sensationalist approaches and found provocative statements hard to fathom.

Essentially, in relation to news, audiences expected broadcasters to behave as broadsheets; namely, researched, evidenced, validated reporting without tabloid style sensationalism.

“You want a David Attenborough style of reporting that is neutral and presents the facts for consumption rather than judgement.” (LGB – expert)

“They shouldn't dwell on someone's sexuality if it is not relevant. I don't know why they always have to lead with gay man or lesbian” (lesbian woman, 40-60)

The role of talent

Interestingly, it was evident that news presenters and reporters who were lesbian women, gay men or bisexual people could contribute to the broadcasters' overall portrayal of LGB people in a powerful way when known by LGB people, as such talent demonstrated a sense of commitment to LGB people by the broadcaster. There were, however, expectations that this would not be overtly expressed given their role as impartial journalists.

The table below (Table 48) outlines specific data relating to news reporting from the quantitative survey, which specifically analysed aspects of the news.

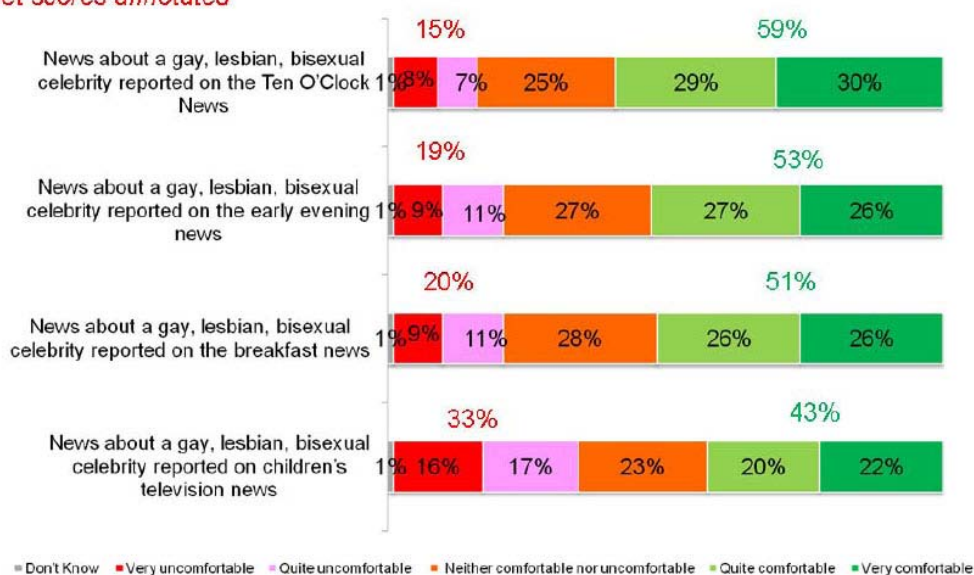
In this respect, respondents were asked how they felt about the coverage of news about LGB celebrities in named news programmes. As it was not relevant to ask about named TV news programmes before and after the watershed as the programme name dictates the time of the programme, these were asked separately rather than being included in the list of TV genres discussed above.

Table 48

[This graph represents the levels of comfort among the heterosexual sample towards the examples of LGB portrayal in news programming.]

How comfortable would you be watching...

Net scores annotated



Q14a/ii Thinking about the following examples that might appear on TV, how comfortable would you be watching them?
Base: Heterosexual sample: 1484. Source: Kantar Media

Comfort levels are not influenced by whether the portrayal of LGB people is ‘talent’ or ‘content’ in the context of news

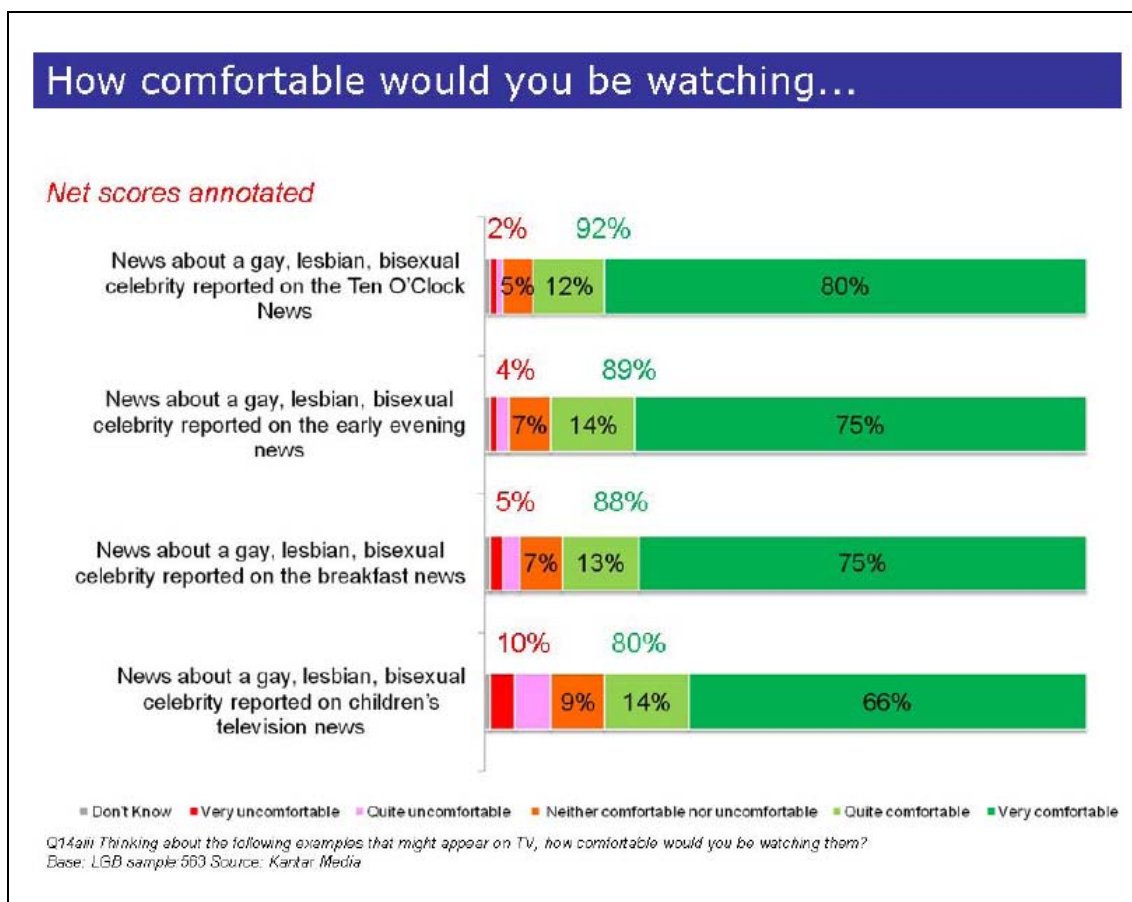
Generally, the self-reported comfort levels for stories about LGB celebrities matched those seen for LGB news presenters: 59% of the heterosexual sample was comfortable with a LGB news presenter after 9pm and the same proportion was comfortable with news about a LGB celebrity on the news at ten o'clock. Similarly, there was no difference between comfort levels for a LGB news presenter before 9pm and LGB celebrity news being reported on the early evening news or breakfast news. Comfort levels are thus not influenced by whether the LGB portrayal is ‘talent’ or ‘content’.

There were the same gender differences in response to this content that we saw for the earlier TV scenarios with one exception: men were as comfortable as women with news about an LGB celebrity being reported on the breakfast news (50% and 53% respectively). This might be something to do with the format of breakfast TV or how people view it, arguably more as background whilst getting ready in the morning rather than ‘appointment to view’, as might be the case for news programmes later in the day. There was, however, still the same pattern with respect to age, with the older heterosexual sample being less comfortable with LGB content in the breakfast news than the younger respondents.

The LGB sample is very comfortable with this news content

Table 49 shows the same information for the LGB sample.

Table 49



As we saw for the TV genres previously, comfort was very high amongst the LGB sample, in particular the levels of the sample saying they were very comfortable with this content.

5.4.4 Factual programming

Sensitivities of LGB people

Factual programmes were, on the whole, consumed as 'real-life', and consequently, a high degree of authenticity was expected, and choices involving the general public who might feature in such shows were scrutinised. In this respect, LGB people in the qualitative discussions were particularly sensitive to choice of contributors, being highly attuned to stereotypes or negative portrayal.

There was, moreover, a clear feeling, especially amongst LGB people, that portrayal of LGB people should clearly come across as illustrative rather than definitive in factual programmes. This audience were conscious that any 'freaky' perceptions that might be held about the LGB communities were not reinforced, so choice of contributors, they felt, for example, should be as 'normal' as possible.

“They were an odd looking couple in that programme; I did think, ‘Why didn’t they choose a more normal looking couple?’ Also, they were too young to really be talking in depth about relationships, and the fact they might also have been sleeping around, well that’s just fuel for the moralistic anti-gay brigade; it’s reinforcing what they think about gays not being monogamous” (gay man, 35-45)

The type of programming LGB people resented, particularly the ‘out and established’ about their sexual orientation group, was that which sought to question whether being LGB as a natural way of being, truly existed. These participants also felt that a strong case could be made for making use of LGB talent known to be a LGB person and trusted within a community, or a even a ‘friend’ of a community, to engage less comfortable people better within programming of this nature.

Sensitivities of uncomfortable heterosexual people

Because such programmes were consumed as ‘real-life’, portrayal of LGB people in such programmes could be difficult for uncomfortable people and they could find them hard to engage with. Indeed, as the quantitative research demonstrated, LGB people discussing their relationship in a documentary elicited the highest levels of discomfort among the heterosexual sample, with (before 9pm) figures of 39%, 40% and 38% for lesbian women, gay men and bisexual people as contributors respectively. Among the least comfortable group, levels of discomfort rose to 89%, 86% and 80% for lesbian women, gay men and bisexual people discussing their relationship before 9pm.

Factual programming as incidental portrayal of LGB people

Unless a whole show or programme was devoted to LGB people, factual programmes tended to be viewed as more incidental portrayal. Nevertheless, this incidental portrayal could be quite powerful for LGB people as they were looking for greater integration and more diversity.

Moreover, it was potentially easier for some uncomfortable heterosexual people (at least from the qualitative findings) to see LGB people in a context and format they were familiar with, especially if the focus was not related to sex, sexual orientation or relationships. At the same time, some lifestyle features could confirm some of their worst expectations or stereotypes in relation to the LGB communities.

“There was one I saw and I thought it was a good interview with intelligent questions and good answers, and the women were not touching each other and being all lovey dovey” (uncomfortable heterosexual person, 30-55)

LGB people also want more overt factual programmes.

Qualitatively, from an LGB perspective, it was felt to be important to include overt portrayal of LGB people (as well as incidental) within factual

programming, in order to invite heterosexual people to engage and understand LGB people better, as well as helping questioning LGB people explore their sexual orientation in a safe, mainstream medium. In this respect, it was felt to be important to include representation of 'Out and established' LGB people, portray all life-stages in an 'LGB person's 'outness' of their sexual orientation and weight some content towards the bisexual community, to further understanding of bisexual people

5.4.5 Children's TV

LGB content and comfortable heterosexual people

From the qualitative research, the needs and expectations for children's TV were quite different. LGB people and comfortable heterosexual people felt it was important to include characters who were lesbian, gay or bisexual people in children's content, especially for those who are questioning sexual orientation as they grow up, but portrayal of LGB people was felt to be most relevant where LGB protagonists were themselves children rather than adults, although the portrayal of LGB adults was not rejected. This was deemed appropriate when such children were over the ages of 10 or 11. Moreover, such children or storylines were expected to be treated in a way appropriate for children; essentially, no 'adult' themes, nor too much depth around the issue and no sexual content.

"It shouldn't be about having gay adults, but if there was a child questioning their sexuality at the right sort of age for that, that would be a positive thing. Byker Grove comes to me as a good example of integrating it into children's content" (LGB – expert)

"If the child was 13 or 14 and a gay character, I would have no problem with that" (comfortable heterosexual parent, 20-35)

"If sexuality starts developing around 12 or 13 then that is the age where it should be alright to have a representation of children who are gay, and I'm sure parents will get a sense of their children's sexuality, and so it should be included" (comfortable heterosexual parent, 20-35)

"If it was subtly done it could be a good thing as some children might think they are the only ones out there, so a gay character could be a help to them. I don't see anything wrong with a gay children's character" (comfortable heterosexual parent, 20-35)

Uncomfortable heterosexual people

Although there was a stereotypical expectation that a number of children's TV presenters were gay, for uncomfortable people in particular, this was currently not an area where people expected portrayal. The uncomfortable heterosexual people in the qualitative research, as well as some comfortable heterosexual people, tended to reject references to LGB issues or sexual orientation in children's content and felt that no characters (children or adults) should be portrayed as a LGB person. This was partly a function of the fact

that they did not feel that young children would be questioning their sexual orientation at such a young age, so the subject seemed irrelevant, but it also stemmed from a fear of presenting 'a LGB choice' as a legitimate lifestyle option.

"There is no need for it; it's unnecessary for children to know about these things – you want to save their innocence for as long as possible" (uncomfortable heterosexual parent, 20-35)

"I think that is going too far; it's too much for children to deal with, having to explain these same sex mummies and daddies" (uncomfortable heterosexual parent, 35-60)

In all of this, the most powerful responses, not surprisingly, came from parents who trusted broadcasters, and especially the BBC, to help supervise the content that their children were exposed to on children's TV.

5.4.6 Sport

Qualitatively, the majority among all groups of people had very limited expectation with respect to portrayal of LGB people within sport, feeling that any portrayal in this respect would or should be incidental. Indeed, for many this was almost irrelevant. Nevertheless, when talent (sportspeople, journalists and so on) were 'out', this could undoubtedly have a powerful impact with respect to the portrayal of LGB people.

Overall, the impact of portrayal of LGB people in sport was different for different audiences. Many uncomfortable heterosexual people were able to detach from the sexual orientation of the LGB person and just engage with their sports skills or expertise, although this was not always the case for everyone. Moreover, it should also be remembered that quantitatively net levels of discomfort for an LGB presenter on a sports programme were lower than for other scenarios amongst heterosexual people at 24%, and comfort levels were highest at 49%, and this was before 9.00pm.

LGB people themselves in the qualitative discussions felt that LGB presence amongst sports people could implicitly help generate a LGB presence within another genre.

Broadcasting presenters aside, however, the portrayal of LGB people, at least at any overt level, was accepted as something of a taboo in world of sport, especially football and rugby, by both LGB people and heterosexual people. Moreover, they expected that sexual orientation in such instances would very much take second place to their sporting talent.

Finally, whilst LGB people expect the sexual orientation of a LGB sportsperson would only be referenced as it would if they were heterosexual (in other words, not at all), there were one or two comments on the treatment of LGB partners during commentary at big sporting events, wherein they were seen as being treated differently from heterosexual partners, and this was disliked.

“I have heard about a campaign to fight homophobia in sport, but it is still a bit taboo, excepting that it seems to be alright to have a lesbian on the tennis court, so that’s something that has improved” (LGB – expert)

“You no longer see ‘Lesbian Martina Navratilova’, so that’s good. I just don’t think they should put these labels on people, because then you are just focusing on their sexuality, not their skill” (lesbian woman, 55-65)

“The criticism I have is when sportspeople come out they are not actively checking if they are gay or bisexual - if they are bi, they should report it that way” (bisexual woman, 35-55)

“If they come out, fine, but I don’t want to hear all about their sex life; I want to hear about how well they played” (uncomfortable heterosexual person, 55-70)

In summary

It was evident that genre lends critically important context to portrayal of LGB people and so demands that audience needs are managed in different ways:

- **Comedy and entertainment:** crucial with respect to these genres was a demand for clarity of intent; essentially, cues to knowing that no malice has been intended within any type of portrayal of LGB people. For some this can stretch to unchallenged ‘casual homophobia’
- **Drama:** The greatest need with respect to this genre was for authenticity in reflecting both LGB people and heterosexual people’s views
- **Factual:** The factual genre demanded attention be paid to authenticity cues, leveraging both incidental and overt portrayal
- **Children’s:** This was difficult in terms of portrayal of LGB people, and proved to be a genre likely to meet with resistance were portrayal of LGB people to feature
- **Journalism:** The particular caveats in this respect centred on the need for careful use of language, tone and context
- **Sport:** There were low expectations in terms of the portrayal of LGB people in the context of sport, but language was still all important when it came to referencing LGB sportspersons, presenters or their partners.

6. Impact of Platform

6.1 TV

TV was vitally important and instrumental in framing overall perceptions of the amount and quality of portrayal of LGB people and was where broadcasters' reputations were shaped and formed. From the qualitative research, TV was perceived as the dominant platform where portrayal really counted; the visual nature of the medium, plus channel, programme, genre and time slot all set expectations. In this respect, a number of associations around TV were important in dictating how people could respond to the portrayal of LGB people.

As an often shared medium, people are particularly sensitive to how LGB people are portrayed on TV

TV was perceived as both a passive and active medium – a mainstream medium that was for everyone, was shared within the home and amongst families and still served to unite people. Importantly, it was seen to be produced with intent, in that it was seen as scripted, rehearsed and edited. Also, it could help to fuel the media landscape and social energy around popular culture. Given all this, people were particularly sensitive to TV portrayal of LGB people, both in terms of what they wanted portrayed and in terms of what they did not want to see.

Having said this, although a number of televised standout moments were recalled in the qualitative discussions, many other instances were forgotten owing to the sheer amount of content.

“You have to be more careful what you put on TV than on the radio, kids see what is on TV, and it makes more impact” (uncomfortable heterosexual person, 35-50)

“TV is more uncomfortable because you have to watch it; it's literally uncomfortable to watch” (uncomfortable heterosexual person, 55-70)

“When you say portrayal, I think of TV, because to me that is portrayal, what you are seeing and how well or badly they do it” (LGB – gay man, 35-45)

“TV is more a story you follow. You become engaged with it” (comfortable heterosexual person, 18-24)

“A lot with TV has to do with the time and the audience likely to watch the programme. Some types of programme, I would imagine, are likely to have a more accepting audience when they are on late” (gay man, 30-40)

Importantly, in this respect, two issues were fundamental in relation to TV as a medium and portrayal of LGB people within this. These were the role of visuals and visual depiction/ identity and the role of scheduling, which are now discussed.

6.1.1 Visuals and Visual Identity

As visuals make such an immediate impact, they were particularly scrutinised in considering the portrayal of LGB people. Indeed, some people mainly associated the portrayal of LGB people with visual depiction. For this reason, uncomfortable heterosexual people found online and radio much easier to consume overall.

In terms of portrayals of intimacy, the qualitative findings highlighted how LGB people and comfortable heterosexual people felt that it was only fair to have parity with heterosexual displays of intimacy, although this still could be a shock for some comfortable heterosexual people and even some LGB people. At the same time there was also an acknowledgement that personal taste does come into play in terms of comfort and appetite for seeing intimacy, of any kind, on TV, and that this needed to be carefully managed.

“I disagree with you that showing any kissing between same sexes should be hidden from children, at least not if it is ok to show everyone else snogging, and if it’s ok to have different sex [couples] snogging it should be ok to have it with gay people, because it is part of the world we live in. At one time showing blacks and whites kissing would have been taboo, but because they carried on showing it, it has become normal, accepted, and that’s the way it’s going to be for my kids growing up with gay issues” (comfortable heterosexual person, 20-35)

“We see loads of straight people having sex, and although it is shocking, I suppose you should also show gay people having sex and it shouldn’t be a problem” (comfortable heterosexual person, 16-18)

Uncomfortable people were highly resistant to any intimacy between LGB people

The qualitative findings highlighted how uncomfortable people, on the other hand, were highly resistant to any intimacy between LGB people or implied intimacy and were worried about this being set as an agenda or becoming the norm. This included kissing, hugging, hand holding and implied intimacy and bedroom scenes.

“I realised, watching the clips, it was the visuals that affected me and disturbed me the most. The clips seemed to get stronger, and some bordered on disgusting” (uncomfortable heterosexual person, 20-35)

“It reminded me of when My Beautiful Launderette came out, dealing with interracial relationships and homosexuality, and they kissed and that was really shocking, I really didn’t know what to make of it” (uncomfortable heterosexual person, 35-60)

“I just think in general sex on TV has gone too far, and now showing gay couples at it is too big a leap for me” (uncomfortable heterosexual person, 30-55)

“I didn’t like to see them kissing; that turned my stomach”
(uncomfortable heterosexual person, 30-55)

“I prefer it to be out of sight and out of mind. It makes me uncomfortable, especially round the kids. I also think showing all these intimate scenes could have a backlash and incite people to violence”
(uncomfortable heterosexual person, 35-50)

“Gay or normal, I don’t want sex on my TV. Couldn’t they just suggest something is going on without having to show it?” (uncomfortable heterosexual person, 20-35)

Ultimately, it was felt by most people that context would help to manage different needs, and in the main, it was thought that broadcasters should aim to include intimacy only at appropriate times, preferably within the context of loving relationships, with characters the viewer has got to know. In addition, it was felt by LGB and comfortable people in the qualitative discussions that landmark shows, past the watershed, should be included to better satisfy LGB people’s portrayal needs.

Appearance plays an important role in the recognition and identification of LGB people

The other subject for discussion in terms of visuals, which people spontaneously debated in the qualitative research, related to cues given in people’s appearance. In this respect, it was acknowledged that appearance could play an important role in the recognition and identification of LGB people, although there were differing viewpoints on the role this had to play in the portrayal of LGB people.

Uncomfortable heterosexual people interviewed in the qualitative research often had a narrow frame of reference of what LGB people could look like. Consequently, if characters or talent did not match up to their expectations, they were prone to either not really noticing them or not really understanding what was going on. Moreover, amongst some of this group of people, the behaviour of LGB people by those who did not fit with their visual stereotype was dismissed as lacking credibility. Essentially, this group of people required strong visual cues by way of appearance, or camp behaviour and so on, to be able to identify LGB people.

On the other hand, LGB people were looking for greater diversity of visual identity in terms of age, body shape, styles, socio-economic group, ethnicity and so on. They tended to perceive that currently, visual identity was biased towards stereotypes, in particular camp or flamboyant gay men or ‘Butch’ or Lipstick lesbians’, or a general white, professional, wealthy stereotype of LGB people. Their requirements in this respect were the antithesis of the requirements of the uncomfortable heterosexual people.

6.1.2 Scheduling and Time Slots

In the qualitative research, LGB and comfortable heterosexual people viewed the 9.00pm watershed on TV as guidance enough for scheduling more or less explicit portrayal of LGB people. On the whole, they were of the opinion that there should be parity with heterosexual portrayal in terms of time slots and what type of content was featured in those time slots.

Uncomfortable people in the qualitative discussions did not really want to see the portrayal of LGB people at all, especially with regard to sexual content and overt portrayal. Nevertheless, many could be more comfortable with 'lower level' incidental portrayal (as previously defined and discussed) at any time.

As noted, time slots tended to be of most concern when people were considering TV – radio and online were considered to be much more specific, sought out media experiences (and less powerful because of a lack of visuals).

In this respect, prime-time television was of key concern to uncomfortable heterosexual people who were aware of how many other people, and young people specifically, could be watching.

“LGB should not be a focus in the day or prime-time. They can do the dramas or documentaries on that sort of thing, but show it late at night”
(uncomfortable heterosexual person, 55-70)

Interestingly, pre-peak time existed as key memorable moments of portrayal for younger heterosexual and LGB people alike in the qualitative discussions, but older heterosexual people seemed unaware of this.

The presence of children is often more important than actual broadcast time when assessing the appropriateness of the portrayal of LGB people on TV

A key issue with respect to time slot was whether children could be watching. Indeed, for parents, the likelihood of exposure for children was more important than actual broadcast time per se. Of most concern to many of these parents in the qualitative groups was sexual content and intimacy in general, the portrayal of LGB people's relationships, particularly those with emotionally charged scenes, and many forms of LGB referencing, as they disliked having to explain and contextualise this for their children. Moreover, some extremely uncomfortable people felt that any inclusion seen by children could glamorise LGB identity as a lifestyle choice.

The quantitative findings bear witness to this where, as has been described, levels of comfort with respect to scenes of intimacy increased after the watershed, and this was true for both heterosexual people and LGB people alike, and for scenes involving heterosexual people and LGB people alike.

The issue of the watershed has also been explored from the quantitative perspective in the previous section, which considered people's needs and

expectations with respect to genre, both pre- and post- the 9.00pm watershed, demonstrating again, greater comfort after the watershed.

It should be noted that quantitative findings in relation to TV as a platform and in relation to the various TV genres have been highlighted, as relevant, in many of the previous sections. Essentially, as evidenced in the quantitative survey, TV tended to elicit stronger views with respect to importance, acceptability and comfort than other platforms.

6.2 Radio

Radio, whilst lacking the visual potency of TV, and operating to soften the impact of portrayal of LGB people to an extent, could amplify the performance of talent, and consequently highlighted the importance of talent in setting tone and context for portrayal in a variety of respects, as given below:

- Attachment to and knowledge of a station or DJ helped to build trust, particularly with respect to perceived intent
- The fact radio could be both a personal or shared medium meant a reliance on the DJ to provide context
- Language was more exposed and more at the discretion of the DJ, and whilst seen as live, spontaneous and 'off the cuff', the more personal nature of the listening experience meant that perceived intent could be amplified
- Audiences tended to think mostly in terms of speech and presenter-led chat in reference to portrayal of LGB people on the radio, and consequently tone was more important compared to other platforms in revealing intention

"It's a bit more take it or leave it with the radio. I am less uncomfortable with it if it's on the radio" (uncomfortable heterosexual person, 20-35)

"Radio to me is just background entertainment. You dip in and out of it. You don't think about it so much" (comfortable heterosexual person, 55-70)

"With radio, it's the DJ that counts and what you expect of them" (gay man, 35-45)

"Hearing other people discuss problems on the radio is great. That's why I love those kinds of discussion shows; they help you, you can go through the questions being asked and apply them to yourself" (gay man, 18-24)

Radio stations attract specific perceptions in relation to the portrayal of LGB people

In terms of the different radio stations, the qualitative research highlighted how Radio 1 had a synergistic brand image, being described as young, inclusive and progressive. In this respect, it was perceived as an influential

arena for the portrayal of LGB people. Moreover, familiarity with DJs' personalities (and those of their sidekicks) was critical for setting context.

Radio 2 tended to allow for easy engagement with LGB talent who were just seen as accepted household names rather than spokespeople for the community.

Radio 4 was seen as open minded, with plural viewpoints and quite well tuned into modern life. It was perceived to offer positive portrayal of LGB people amongst regular listeners, especially through drama, and was liked for its generally inclusive attitude.

With respect to Radio 5 Live, people did not expect overt portrayal of LGB people in the world of sport, but did expect a fair tone and sensitive use of language in terms of news reporting.

As has previously been noted, awareness of issues relating to the portrayal of LGB people on the radio was relatively low in quantitative research, with a high number of the sample not really knowing how much currently existed, and not really knowing if they felt it to be important to have such portrayal or not. Moreover, whilst patterns of comfort were similar for TV and radio, a lot more people answered 'Don't know' when considering radio versus TV – i.e. 14% answered 'Don't know' when asked about levels of comfort with portrayal of lesbian women on radio (with the same percentage of 14% for portrayal of each of gay men and bisexual people) compared with 'Don't know' figures of 6% (portrayal of lesbian women) and 5% (for each of portrayal of gay men and bisexual people) for TV.

6.3 Online

As people are able to choose what content to access online, the portrayal of LGB people could be highly scrutinized and given more time and deliberation. The qualitative findings showed how people tended to think mainly in terms of news when they considered the portrayal of LGB people online. They expected fair, unbiased and impartial reporting, and were somewhat surprised if language or tone seemed overly sensationalist, judgemental or seemed to focus on demarking difference with respect to LGB people.

In addition, they expected language and facts to have been thoroughly checked and edited before publication.

Online is a vital platform for LGB people who are 'not yet out'

Importantly, given that online was a private platform, the qualitative findings showed how it played a vital role for those 'not yet out'. Nevertheless, the breadth of the BBC offer online meant that often such people were unaware of LGB-related content. Furthermore, there could be a lack of association with the BBC for online LGB key occasions in terms of information and support, which younger LGB people in particular might be seeking.

Importantly, given that people can pick and choose their content online, it was easier for uncomfortable heterosexual people and their children to avoid, which meant that this group of people tended to be less sensitive about or less critical of the medium with respect to the portrayal of LGB people.

“Online is about information; they are helping you find a partner, helping you think positively – it’s about support, and it’s a very good thing, especially if they cannot go and talk to their parents or whatever” (comfortable heterosexual person, 20-35)

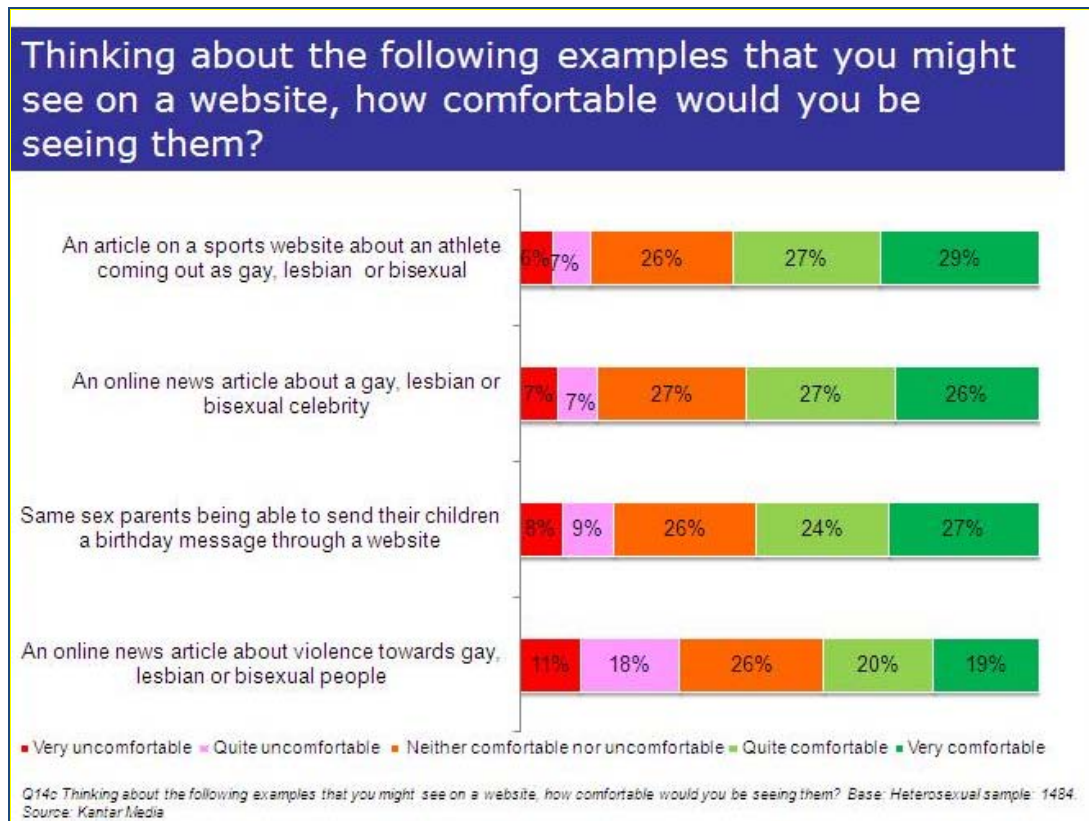
“Online could actually be more adventurous in the way the portray things, because you have a particular audience selecting to go there” (bisexual, 35-55)

“Online is very important to me, because I have not come out, so I use a lot of the community websites, and I use the BBC website for news” (LGB – ‘Not yet out’, 18-24)

More people are comfortable versus uncomfortable with the portrayal of LGB people online

In the quantitative research, considering again comfort levels with the portrayal of LGB people online, comfort levels were higher than discomfort among heterosexual respondents. Within this, about a quarter of the heterosexual sample was ambivalent. The exception to this was the scenario given within the survey that discussed how violence is reported online: discomfort was higher than for the other examples, but this was most likely to be a function of discomfort with violence generally, and concerns with how it is reported, rather than violence specifically towards LGB people.

Table 50



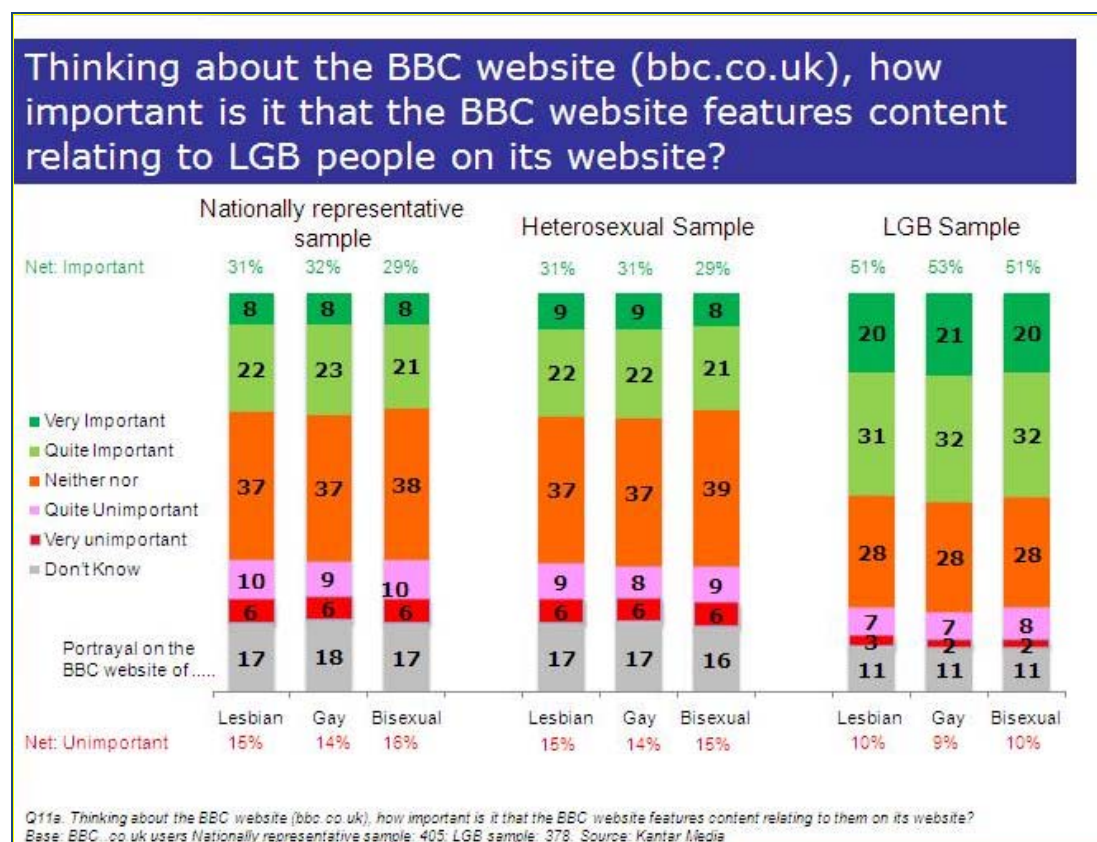
Unlike the examples discussed for TV and radio, the online examples did not result in the same marked gender differences, with heterosexual men expressing the same levels of comfort as heterosexual women for the following examples: an article on a sports website about an athlete coming out and an online news article about violence towards LGB people.

6. 4 The BBC website

Finally, in discussing the online platform, mention should be made of the BBC website (bbc.co.uk), which was specifically investigated in the quantitative research, in terms of how important people felt it to be to have LGB content there.

Table 51 summarises the quantitative findings.

Table 51



As with TV and radio previously discussed, there were marked differences between the heterosexual and the LGB sample in terms of their perceptions of importance in this matter. The latter were more likely to consider it important, and particularly to describe it as ‘very important’.

Looking first at the heterosexual sample though, it was clear that there was a core of respondents who were ambivalent towards the need for the portrayal of LGB people, in that they did not consider it to be neither important nor unimportant: 37% for each of portrayal of lesbian women and gay men, and 39% for portrayal of bisexual people. The LGB sample was significantly more likely to say that it was important for content to be on the BBC website: 51% saying quite/very important for portrayal of lesbian women, 53% for portrayal of gay men and 51% for portrayal of bisexual people. Moreover, this was very much in line with the qualitative findings, particularly amongst the ‘less out’ people who could potentially be looking to this particular medium and platform in their quest to understand or establish their LGB identity better.

In summary:

Whilst aspects of portrayal and genre needs tended to exert greater impact, platform was also important in that it shaped context and set people’s expectations with regard to the portrayal of LGB people:

- **TV:** this was important and instrumental in shaping overall perceptions of the amount and quality of LGB portrayal, and especially given the visual potency of this medium
- **Radio:** whilst lacking the visual potency of TV, radio could amplify the performance of talent, and consequently highlighted the importance of talent in setting tone and context for portrayal
- **Online:** because content is selected by the user, and partly as a consequence of this, portrayal of LGB people could be highly scrutinized. Moreover, there was an expectation that particular care would be taken with online material, and that it would be carefully checked and edited. As a consequence, online content deemed to be offensive could be subject to severe criticism.

7. Perceptions and Role of the BBC

Previous sections of this report have considered TV and radio broadcasters in general. This section explores the BBC more specifically.

Overall perceptions of the BBC with regard to the portrayal of LGB people are explored before the perceived amount of portrayal is discussed. Finally, views of the portrayal on the BBC and other broadcasters are discussed

7.1 Overall Perceptions of the BBC

Comfortable and LGB people believe the BBC's portrayal to be evolving for the better

In considering the BBC's portrayal of LGB people within the qualitative research, LGB and comfortable heterosexual people shared similar views. On the whole, they were pleasantly surprised by both the amount and the quality of much of the BBC's portrayal, based on the stimulus shown in the pre-session pack, though there were examples that made them doubt whether the BBC had an overall policy with respect to portrayal.

"They are not too bad really, the BBC. Eastenders was probably the first soap to have a gay man" (lesbian woman, 55-65)

"Radio 4 had this fantastic play about a young man who died, and his mother coming to terms and learning he was gay in the process...brilliantly done" (gay man, 35-45)

"You look at those examples there and you think BBC are actually very good, then you get the likes of some of it and wonder how the BBC could sanction such a thing" (gay man, 35-45)

"You wonder if there is any policy or if it is just up to specific editorial teams" (gay man, 35-45)

It is worth noting that LGB and comfortable heterosexual people in the qualitative discussions were of the opinion that the BBC, along with other broadcasters, was evolving in terms of its portrayal of LGB people and this was viewed in a positive light.

For uncomfortable people, the BBC's portrayal of LGB people could cause concern

For uncomfortable heterosexual people, the qualitative findings highlighted how the extent of portrayal of LGB people from the BBC could cause them concern, in that they worried that the BBC might be on a road to greater LGB coverage and portrayal. If this were the case, they felt that the BBC was starting to become too progressive for their tastes in this respect.

Interestingly, in examples where there was portrayal of LGB people alongside an acknowledgement of their point of view, they were more at ease with the portrayal.

7.1.1 BBC TV

In considering BBC television in the qualitative discussions, with respect to the different BBC channels, BBC One was perceived as the family channel and the most mainstream of the BBC's televised offer, and consequently, portrayal of LGB people on this channel was felt to show a definite commitment to LGB people. However, it was also the channel where uncomfortable respondents found it most difficult to accept portrayal of LGB people, except perhaps quite late at night. BBC Three was viewed as a highly synergistic broadcaster, being seen as young, diverse and celebratory, and for this reason, LGB people in the qualitative sample tended to be extremely positive about the channel. BBC Two and BBC Four were seen as the home for factual portrayal.

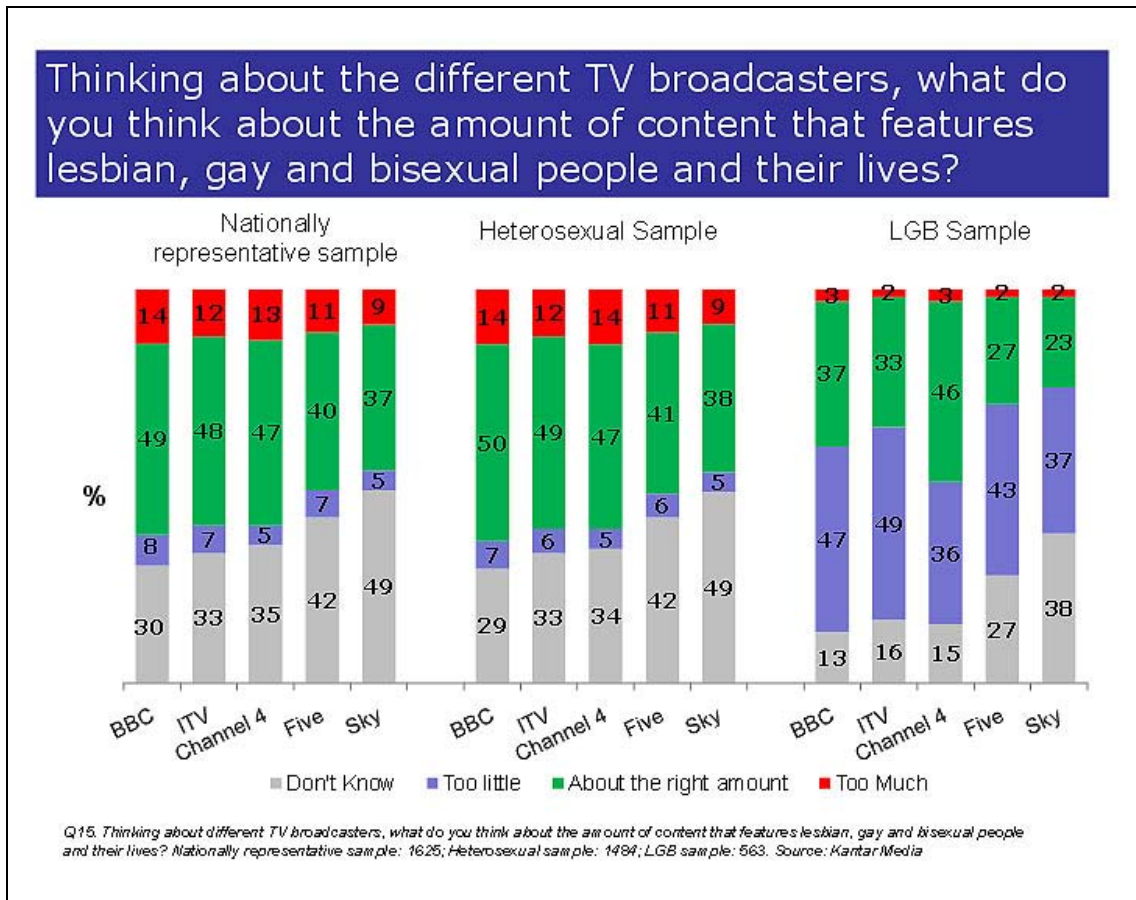
On the basis of the qualitative research, it appeared that consideration of the portfolio of BBC TV channels, along with scheduling, could be necessary in delivering integrated, incidental portrayal, as well as targeted overt portrayal.

The heterosexual sample and the LGB sample differ in terms of their perceptions of the amount and importance of portrayal of LGB people on the BBC

With respect to the perceived amount and importance of portrayal of LGB people on the BBC, the quantitative survey revealed some differences between how the heterosexual and LGB samples viewed this.

After asking how the sample felt about the amount and importance of portrayal of LGB people on TV and radio in general (see section 2), similar questions were also asked about the amount of coverage on the BBC. In terms of amount, the sample was asked about the amount on BBC TV and on other TV broadcasters. The same scale of 'too much', 'about the right amount', 'too little' was used, but in order to minimise the demands of the task on the sample, they were asked it of LGB coverage overall, rather than for lesbian, gay and bisexual portrayal separately. The results are shown in Table 52.

Table 52

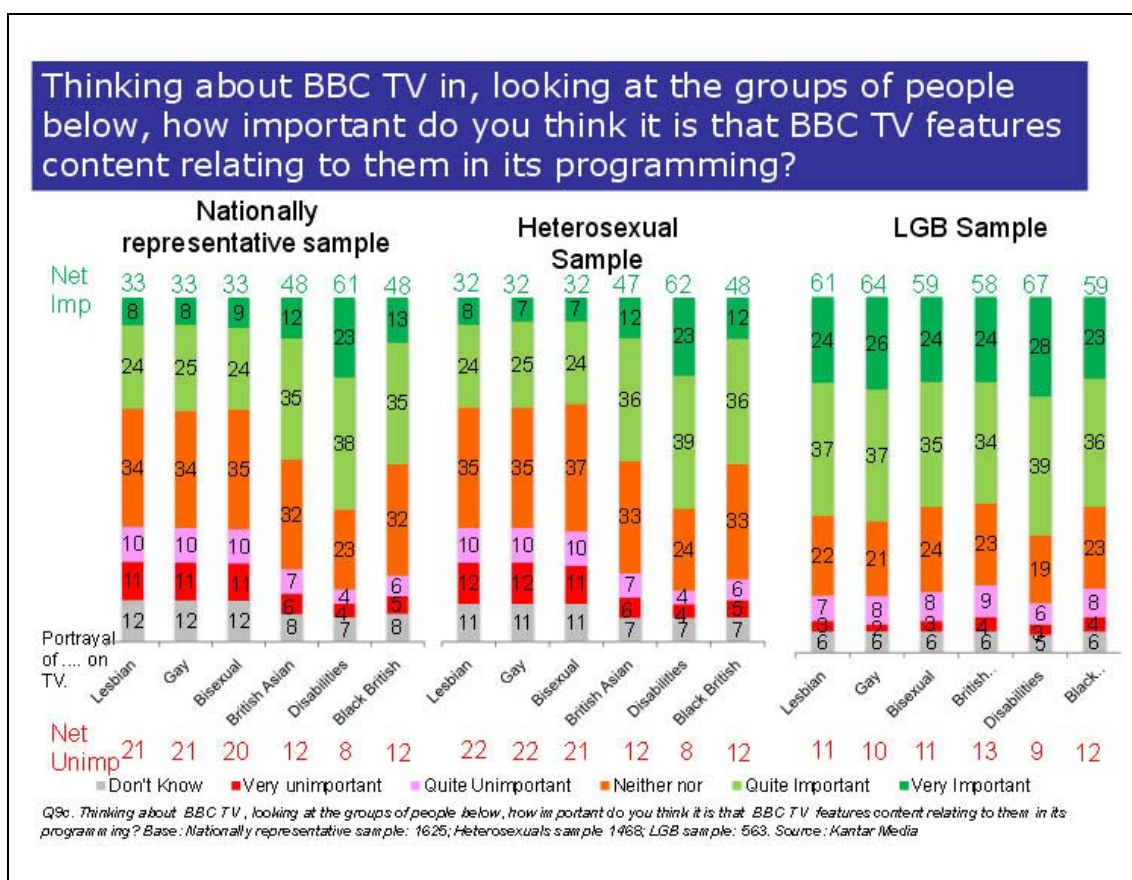


Half of the heterosexual sample thought that there was about ‘the right amount’ of LGB content on the BBC. For the LGB sample, however, the picture was quite different, with much lower proportions saying that they ‘don’t know’ and more saying that there was ‘too little’ coverage. This reflects the pattern seen for content on TV in general: essentially, the LGB sample would like to see more LGB content on TV across all channels.

How BBC TV compared with other TV broadcasters is covered in section 7.2.

Table 53 shows the results when respondents were asked to rate how important they felt it was for BBC TV to feature LGB people and their lives.

Table 53



The pattern of the results was similar to that seen when asking the sample about TV in general (see section 2). The heterosexual sample was split over the importance of content featuring LGB people on BBC TV with roughly a third saying it was important, over a third saying it was neither important nor unimportant and one fifth saying that it was not important. Amongst the LGB sample, approximately three-fifths felt that content featuring LGB people was important on BBC TV; approximately one fifth felt that it was neither important nor unimportant and a tenth felt that it was not important.

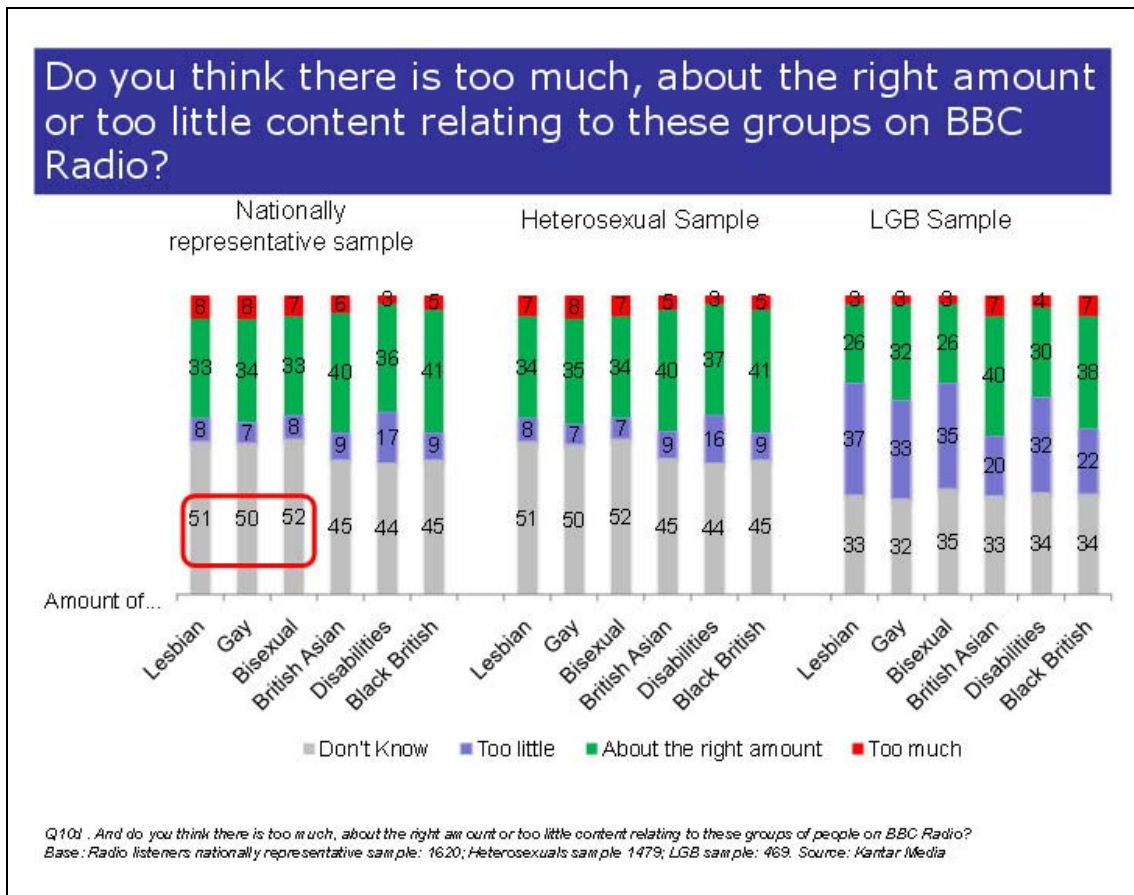
There were quite marked differences between the heterosexual and the LGB sample in terms of their perceptions of importance. The latter was more likely to consider it important, and particularly to describe it as very important.

7.1.2 BBC radio

With respect to the amount of portrayal of LGB people on BBC radio, the proportion of heterosexual respondents saying they did not know whether the amount was about right, too little or too much was higher for BBC radio than for radio overall. For example, 48% of the heterosexual sample said 'don't know / can't comment' for lesbian portrayal on radio generally (see section 2) but 51% for BBC radio. This was only the case for the heterosexual sample; for the LGB sample the numbers were virtually identical for radio generally and BBC radio specifically.

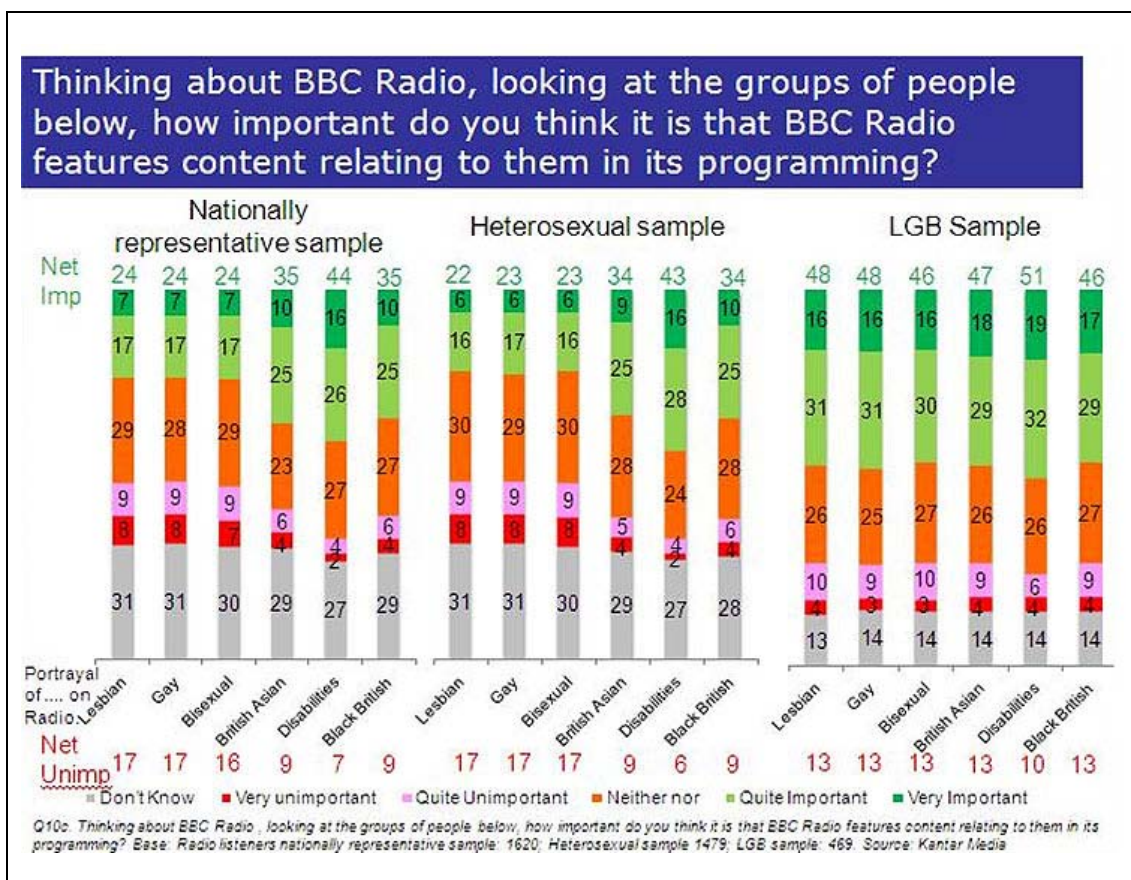
The data for BBC radio is given in the chart below.

Table 54



In terms of the importance of portrayal on BBC radio, the pattern for BBC radio was very similar to that seen when asking the sample about radio in general (see section 2). There was a difference amongst the LGB sample, however, with more of the sample answering that it is 'neither important nor unimportant' for content to be on BBC radio compared to radio in general. It would seem, therefore, that they think it is important for radio generally but don't have a view as to who should deliver this content.

Table 55



7.1.3 BBC website

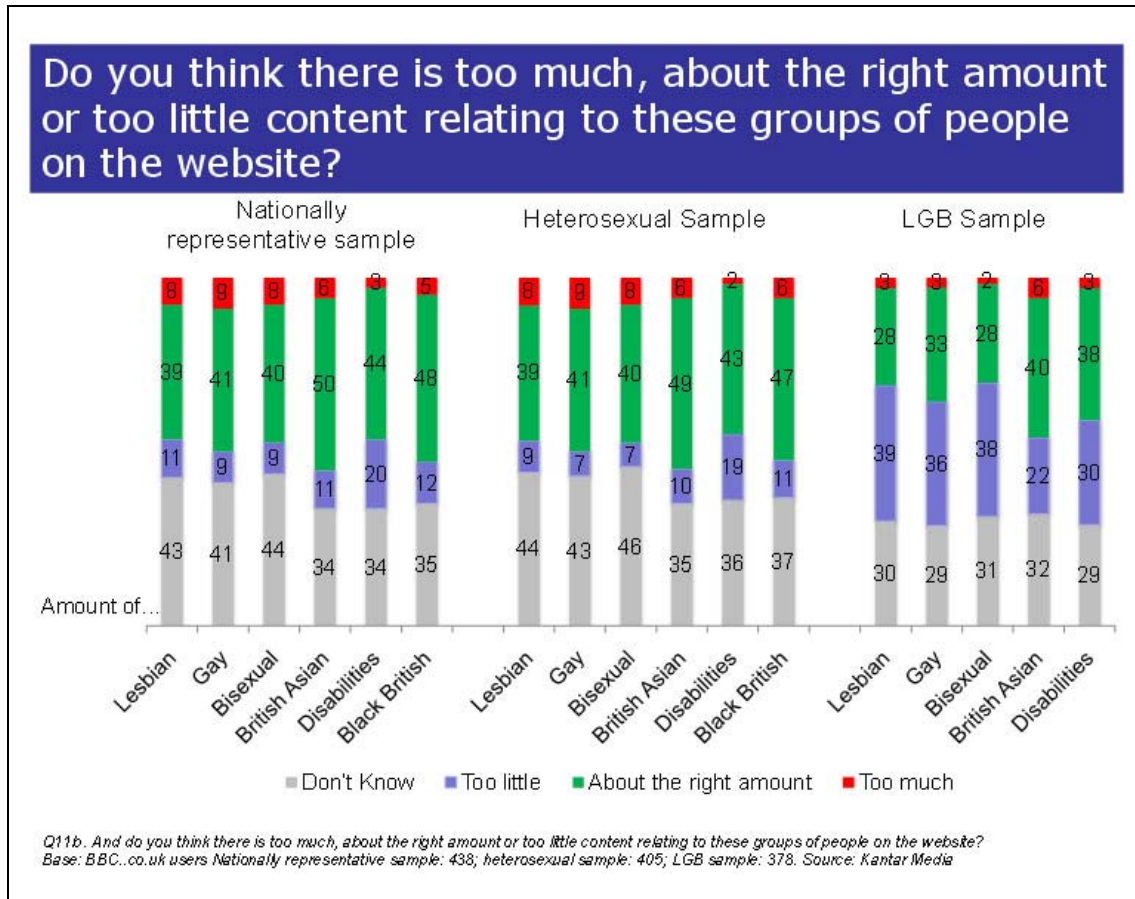
It was difficult for audiences to rate the BBC website in terms of the portrayal of LGB people

There was little spontaneous mention of the BBC website in the qualitative research, and given the much smaller sample for this phase, there were not sufficient numbers familiar with the BBC website to get any meaningful insight with respect to this platform, without prompting with stimulus. When prompted with stimulus, responses were not specific to BBC content and tended to reflect expectations with respect to online in general, rather than the BBC specifically.

However, the quantitative research was able to explore the website amongst a more robust sample. Questions relating to the amount of LGB portrayal were asked specifically in relation to the BBC website, although only those in the sample who had used the BBC website in the last four weeks were asked to answer this question. In order to ensure that the respondents fully understood that they should answer with the BBC website overall in mind, they were asked to think of all BBC website content, including articles, reviews, news reports, hobbies and interests and debates on issues. In view of the size and scope of the potential online offering, it was decided not to ask the same question of online in general, but only of the BBC website.

Table 56 shows how the heterosexual and LGB samples rated the amount of portrayal of LGB people on the BBC website.

Table 56



The heterosexual and LGB sample find it difficult to rate the amount of LGB content on the BBC website

In line with what has been seen for TV and radio, there was a large proportion of the heterosexual sample of *bbc.co.uk* users who did not know how to rate the website for the amount of LGB content it carries. The levels of 40%+ answering ‘don’t know / can’t comment’ are significantly higher than for BBC TV. This potentially reflects how content is accessed online: it tends to be sought out rather than just come across, which is more likely to be the case with TV. Consequently, those not choosing to search out LGB content are unlikely to find it online and therefore don’t know how much there is available.

In the LGB sample, levels saying ‘don’t know’ were also high, with around one in three of the sample saying they did not know how to rate the amount of portrayal on the BBC website.

Of those able to express an opinion, the majority said that there was not enough LGB content on the website, although there was also a sizeable proportion saying that there was ‘the right amount’.

7.2 Perceptions of the BBC and other broadcasters

7.2.1 Amount of portrayal

The heterosexual sample perceived the BBC, Channel 4 and ITV to be on a par with each other in terms of the amount of LGB content featured. The LGB sample was more content with the amount on Channel 4 than on other broadcasters

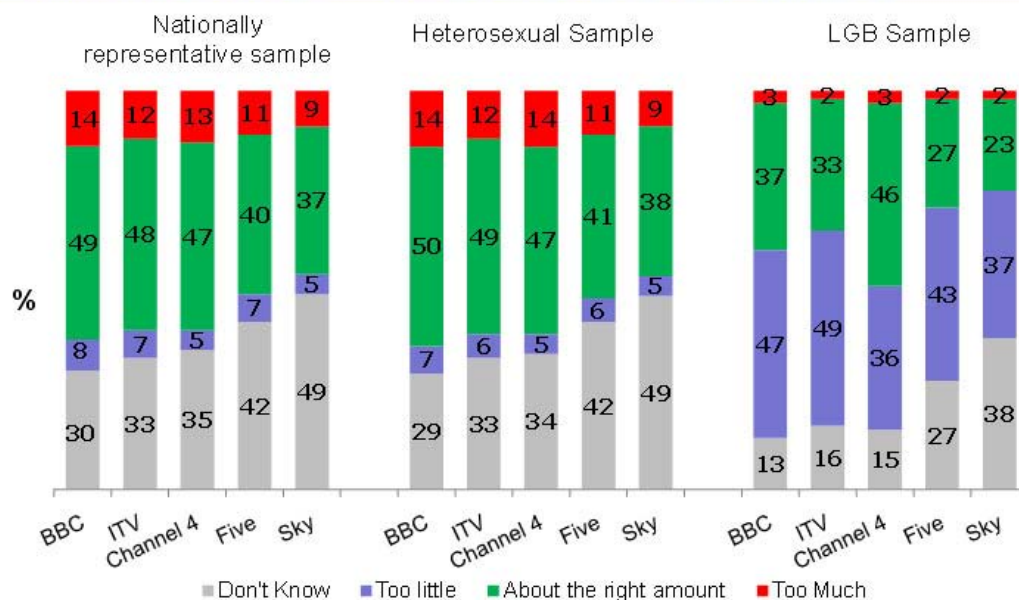
We have seen (Table 52 repeated below as Table 57), that half of the heterosexual sample thought that there was about 'the right amount' of content featuring LGB people on the BBC. This was very similar for Channel 4 and ITV. Indeed, exactly 50% of the sample thought this was the case on the BBC compared with 49% on ITV and 47% on Channel 4. There was a significant proportion, however (around one-third for the BBC, ITV and Channel 4), who were unable to answer the question.

For Five and Sky, the numbers saying 'don't know' were higher still, and because of this, the percentage who felt that the coverage was about 'the right amount' was significantly lower than for the BBC, Channel 4 and ITV.

The LGB sample was more content with the amount of portrayal on Channel 4 (46% saying 'about the right amount') compared with the BBC (37%) or ITV (33%). Additionally, more of the LGB sample said that the BBC and ITV air 'too little' LGB content (47% and 49% respectively) compared with the corresponding figure for Channel 4 (36%).

Table 57

Thinking about the different TV broadcasters, what do you think about the amount of content that features lesbian, gay and bisexual people and their lives?

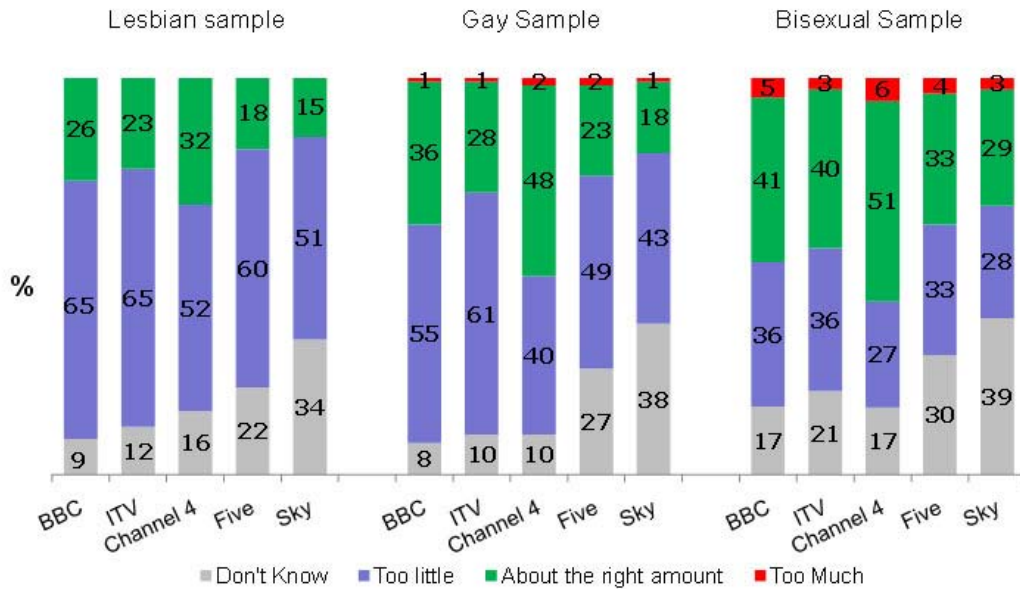


Q15. Thinking about different TV broadcasters, what do you think about the amount of content that features lesbian, gay and bisexual people and their lives? Nationally representative sample: 1625; Heterosexual sample: 1484; LGB sample: 563. Source: Kantar Media

As Table 58 shows, it would appear that the gay and bisexual samples were more satisfied than the lesbian sample with the amount of LGB coverage on Channel 4: 48% of the gay sample and 51% of the bisexual sample felt that there was ‘the right amount’ of LGB portrayal on Channel 4; a significantly higher proportion than the corresponding 32% for the lesbian sample. This is a pattern that also holds true for other broadcasters, although gay men were more likely to think that there is not enough content featuring LGB people on ITV. The lesbian sample was more likely to think there is not enough coverage featuring LGB people for all broadcasters.

Table 58

Thinking about the different TV broadcasters, what do you think about the amount of content that features lesbian, gay and bisexual people and their lives?



Q15. Thinking about different TV broadcasters, what do you think about the amount of content that features lesbian, gay and bisexual people and their lives? Lesbian sample: 110; Gay sample: 166; Bisexual sample: 287. Source: Kantar Media

Channel 4 is strongly associated with the portrayal of LGB people

In terms of the other broadcasters' output, the qualitative findings found at a spontaneous level Channel 4 was the broadcaster particularly associated with LGB portrayal. This was the case for a number of reasons. At one level, for a number of participants, catering to minority audiences including LGB people was felt to be part of the remit of Channel 4 and therefore part of the brand's heritage and identity. Amongst LGB people in particular, Channel 4 was thought to have brought the portrayal of LGB people more to the forefront, both in drama and when choosing talent to front a variety of shows.

"Channel 4 have the history don't they, with things like 'Queer as Folk'" (Lesbian woman, 30-40)

"Channel 4 had Queer as Folk and did the Armistead Maupin books. They take risks. BBC tends to play it safe. They don't do as much" (Buddhist Gay male, 35-65)

"I think Channel 4 are good, but BBC THREE are better, because they make things fun as well" (Lesbian woman, 16-18)

LGB people and some comfortable heterosexual people in the qualitative discussions also attributed a number of landmark moments of LGB portrayal to Channel 4, including a strong body of work in films with LGB themes.

Further, Channel 4 was particularly felt to have made US series with prominent LGB storylines or characters available to UK audiences.

For LGB people in the qualitative discussions, these efforts had signified an ongoing commitment to LGB communities by Channel 4. However, some heterosexual and LGB people in this phase of the study commented that although Channel 4 was the channel they primarily associated with LGB portrayal, this channel was not perceived to have been doing very much more than the BBC of late, except in its provision of US programmes with LGB content.

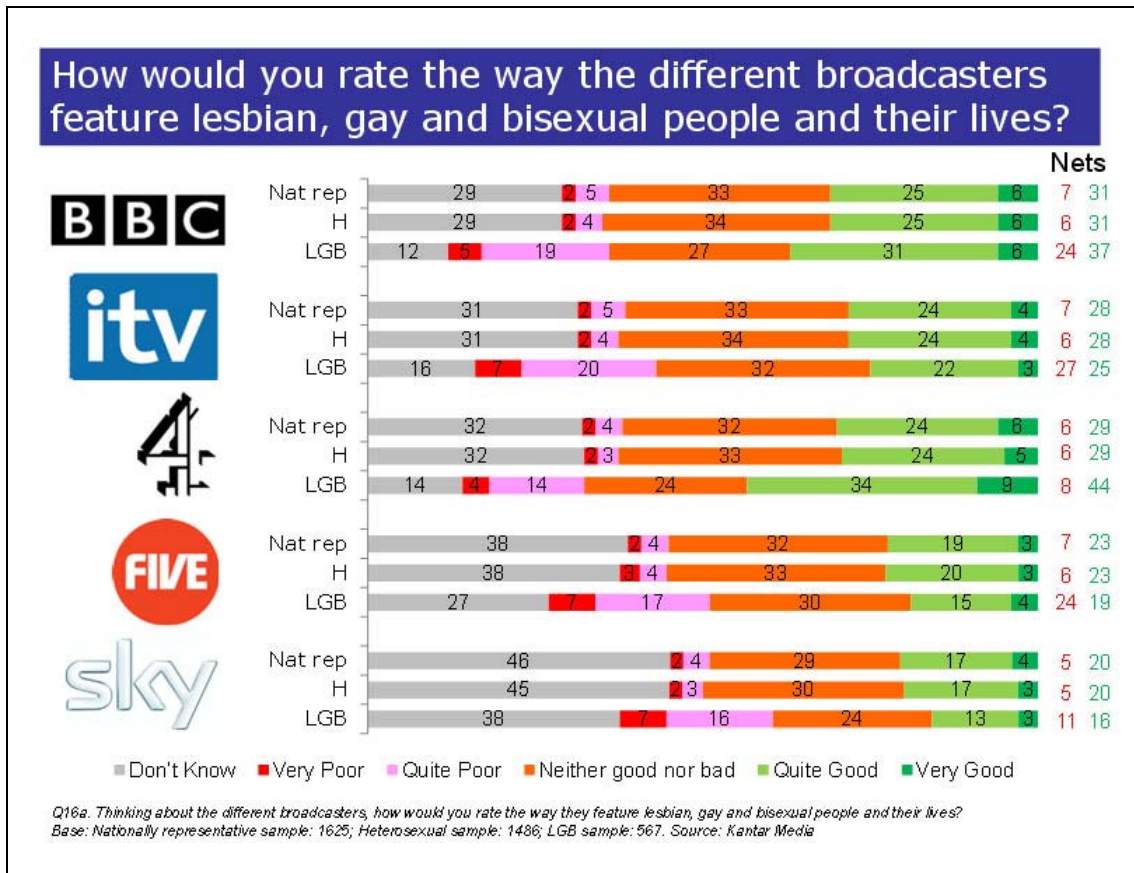
The other broadcasters can fare less well, apart from the content that exists within soaps

Findings from the qualitative research highlighted how the other key broadcasters were generally not felt to be offering very much in the way of LGB portrayal and ITV and Five, or Sky, were rarely spontaneously mentioned as broadcasters associated with any real degree of portrayal. However, given soap storylines could be a high profile area for portrayal, there was recall of LGB themes and storylines in the soaps offered by Five and especially by ITV. US dramas on Five were also cited.

7.2.2 Overall perceptions of portrayal

Table 59 shows how respondents in the quantitative survey rated the BBC and other main broadcasters in terms of their portrayal of lesbian, gay and bisexual people, on a scale from **very poor** through to **very good**.

Table 59



In the above chart, note that the net scores in green denote good, and in red poor.

Overall, the heterosexual sample perceived the BBC’s LGB content and that of Channel 4 and ITV to be on a par with each other: 31% rated portrayal on the BBC as ‘very/quite good’; 29% for Channel 4; and 28% for ITV. However, just under a third (29% for the BBC, 32% for Channel 4 and 31% for ITV) said that they ‘didn’t know / can’t comment’ and a further 34%, 33% and 34% respectively said portrayal was ‘neither good nor poor’. The majority did not, therefore, have an opinion, but of those who did, it was generally favourable.

The heterosexual sample was less able to answer with respect to Five and Sky with 38% and 45% respectively saying they did not know or couldn’t comment on their LGB content – this probably reflects viewing patterns with less exposure to, and thus knowledge of, their content generally. Again, where respondents did have an opinion, it was generally favourable rather than unfavourable.

Perceptions of the quality of LGB content on the BBC varied by demographic

There were differences in perceptions of the BBC’s LGB content by demographics: heterosexual men were less likely to describe it as good (26%

compared to 36% of women). In addition, the younger the respondent, the more likely they were to describe it as good (43% of 16-24s described the BBC as good in this respect compared to 22% of the over 55s). The men were more neutral rather than rating it poorly: 39% said it was neither poor nor good compared to 29% of women; only 6% rated it as poor. Meanwhile, older heterosexual people were not neutral, rather they did not know how to rate it (38% of the over 55s said 'don't know / can't comment' compared to 22% of the 16-24s).

Those more comfortable with LGB content were more likely to give a positive rating of portrayal of LGB people.

Over half (52%) of the group in the questionnaire survey who self-reported as most comfortable and just under half (45%) of the next most comfortable group gave a rating of 'very or quite good' for BBC portrayal. Few gave a rating of poor, with only 1 in 10 of the most comfortable so doing. The remainder tended to be split between neither good nor poor (27% and 36% respectively) and not giving a rating (11% and 16% respectively).

As might be expected, positive ratings dropped when looking at the groups who said they were less comfortable with content involving LGB people. One in 6 gave a rating of good. But rather than giving a negative score, many people who were less comfortable felt unable to give a rating. 6 in 10 people (62%) in the group who was least comfortable with portrayal of LGB people fell into this category.

For the LGB sample however, there were differences between broadcasters with Channel 4 emerging as ahead of the others (rated as 'very/quite good' by 44% of the LGB sample). The BBC was a close second with 37% of the LGB sample rating it as 'very/quite good'.

Views could, nevertheless, be somewhat polarised amongst the LGB sample. Whilst the largest proportion of the sample rated the BBC's and Channel 4's LGB output as good, a not insignificant proportion rated it as poor. For Channel 4, for instance, 18% rated its content as 'very/quite poor'. For the BBC, the proportion of the LGB sample rating its content as 'very/quite poor' as poor was just under a quarter (24%).

There were differences within the LGB sample in relation to broadcaster output in the portrayal of LGB people

In relation to broadcaster output, there were some differences within the LGB sample. The gay men in the LGB sample rated Channel 4 more highly than the other two groups (52% compared to 41% for the bisexual sample and 36% for the lesbian sample). There was no difference for the BBC's output – the gay male sample rated its output lower than Channel 4's, but in line with the ratings for the lesbian and bisexual sample.

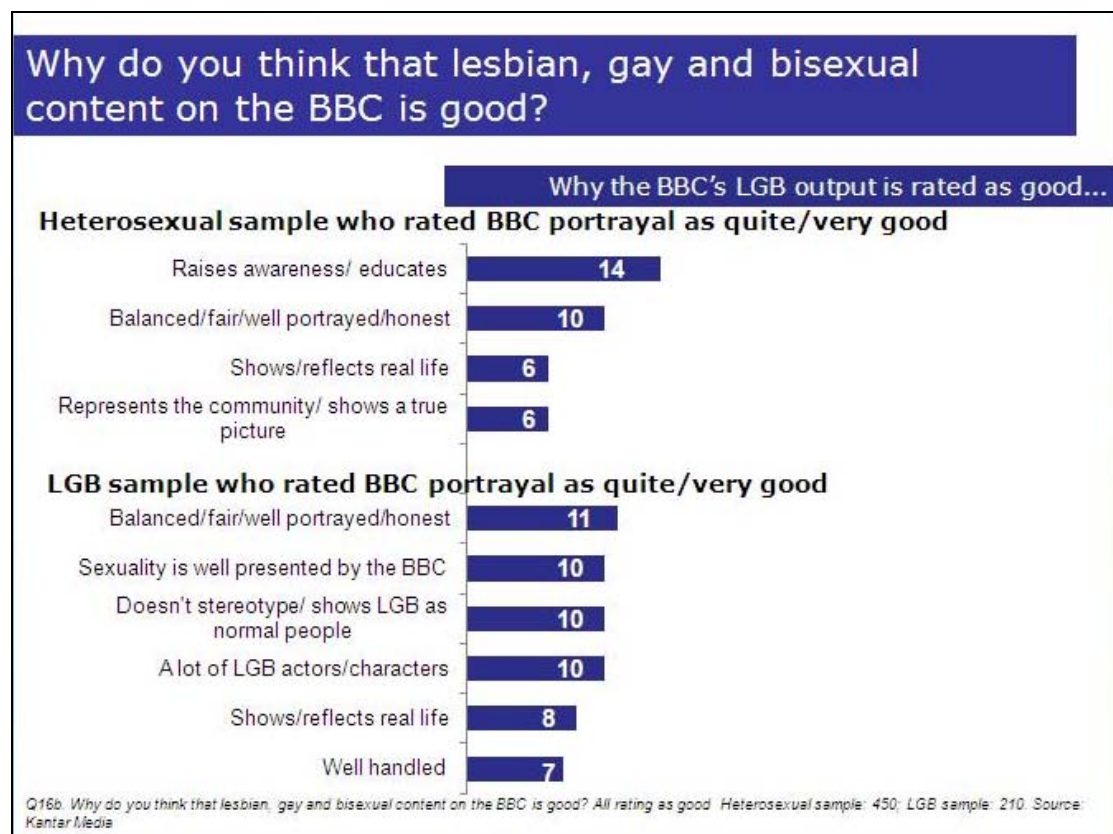
Views are split when respondents explain the reasons for their perceptions of BBC portrayal

In the quantitative survey, the respondents who had rated BBC portrayal as very/quite good and very/quite poor were asked to explain why they gave this rating.

A sizeable proportion of these respondents (heterosexual and LGB) did not offer an opinion about the BBC's portrayal of LGB people (either saying they didn't know or skipping the question). Of the people who did answer, and offer an explanation for their response, the most frequent responses for the heterosexual sample were that the BBC's portrayal fulfilled an educational role in helping to raise awareness of the issues and that it was done in a balanced and fair way. The LGB sample also commented that it was handled in a good, balanced and honest way and some felt that the BBC's content did not stereotype the LGB population.

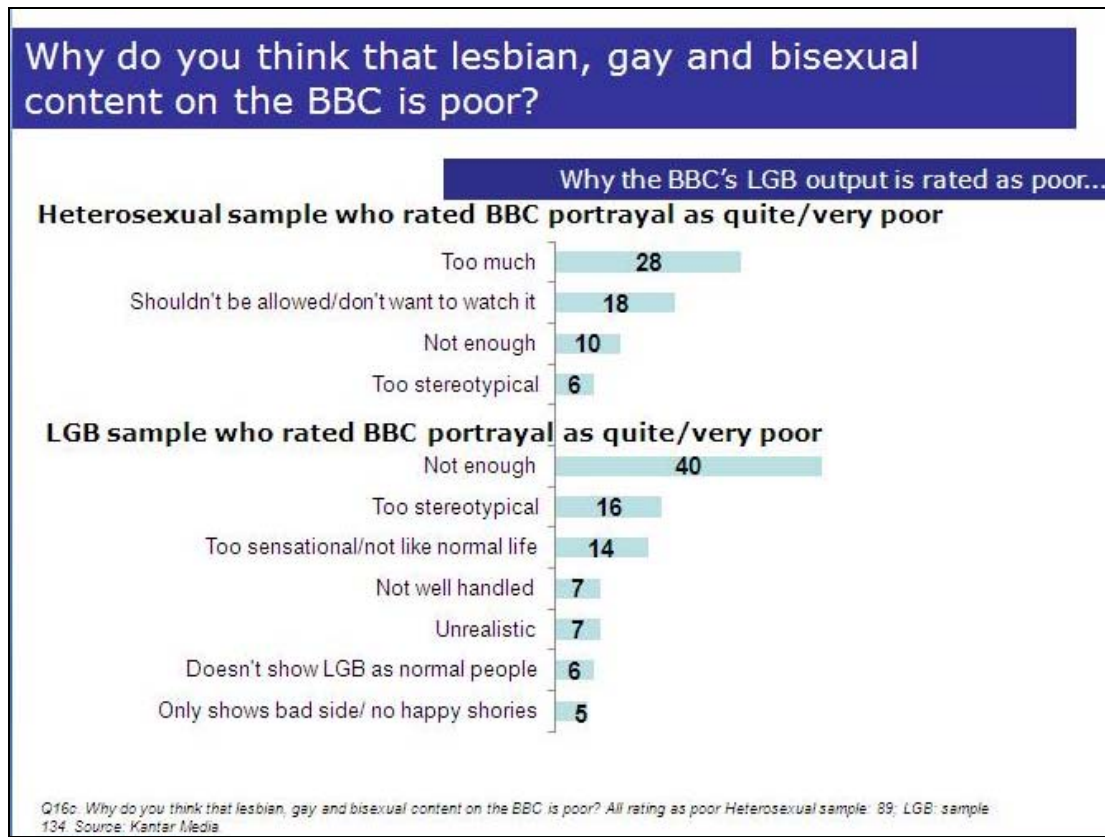
Table 60 shows how the responses as to why the BBC was rated as good were coded up into specific themes.

Table 60



Nevertheless, whilst some of the LGB sample rated the BBC positively for being balanced and not stereotyped, Table 61 shows that another section of the LGB sample – albeit a smaller group – rated the BBC output as poor because they felt it was stereotyped. Perhaps, what is stereotyped to one group of people maybe real-life to another, depending upon their own life experience and frame of reference.

Table 61



Another dichotomy is also evident here, in that the most common response of those in the heterosexual sample who felt that BBC portrayal was poor said that this was because there was too much of it, whereas the most frequent response of those in the LGB sample rating BBC portrayal as poor was because there wasn't enough of it.

There is also a split in views in the heterosexual sample rating BBC portrayal as poor. Of those giving the BBC a rating of poor, 28% said that this was because they thought the BBC showed too much content featuring LBG people and 18% said they did not want to see content of this type. In contrast, 10% of the heterosexual sample who rated the BBC as poor for its content featuring LGB people said that this was because they wanted to see more of it.

The following verbatim comments illustrate some of these common themes:

BBC rated well:

“Because it is sensitive in the way it is handled and not too 'in your face' but still recognises that such people are part of our society”.
(Female heterosexual person, 45-54)

“They can teach young people about different lifestyles in the world, to prevent unnecessary hatred of different groups”. (Male heterosexual person, 16-24)

BBC rated poorly:

“Don't believe you should be encouraging young people to follow a gay lifestyle and also believe you are over sexualising young children.”
(Female, Heterosexual person, 45-54)

“Not comprehensive in coverage of these issues and tends to sensationalise sexual aspects over all round relationship issues”
(Female, Heterosexual person, 35-44)

7.2.3 Image perceptions of content featuring LGB people and their lives

In the quantitative survey respondents were asked the extent to which they agreed or disagreed with a number of words that could describe portrayal of LGB people on the BBC and other broadcasters. The descriptors probed were: ‘groundbreaking’, ‘realistic’, ‘stereotyped’ and ‘outdated’.

In response to these questions, it was most common for the heterosexual sample to say they had no strong view (saying ‘neither agree nor disagree’) or to say that they did not know how to rate portrayal on the descriptors: around 60% or more of the heterosexual sample answered thus each time for each broadcaster. For Five and Sky, the LGB sample was also more likely to say they didn't know or that they neither agreed nor disagreed with each statement. For the purposes of completeness the full results for these questions are shown in Tables 62-65. Following this, the results are summarised and discussed.

Table 62

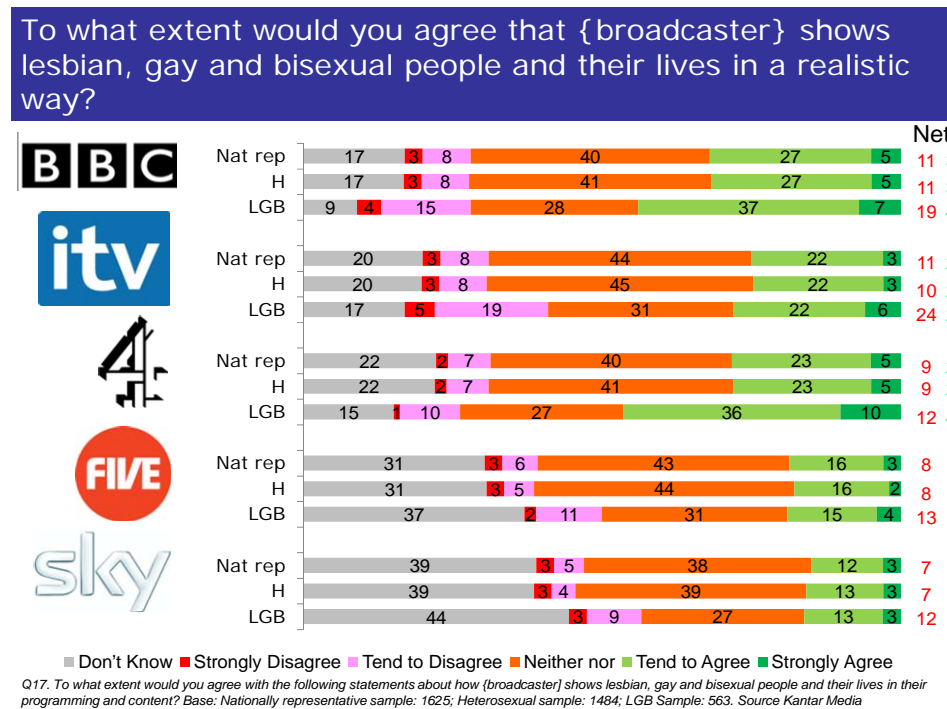


Table 63

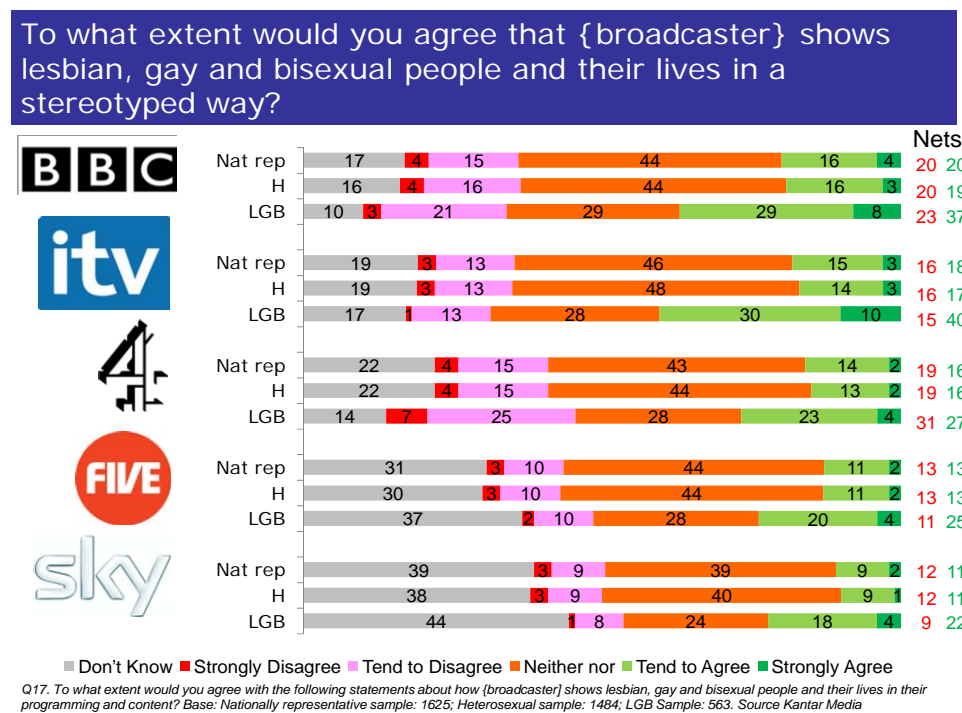
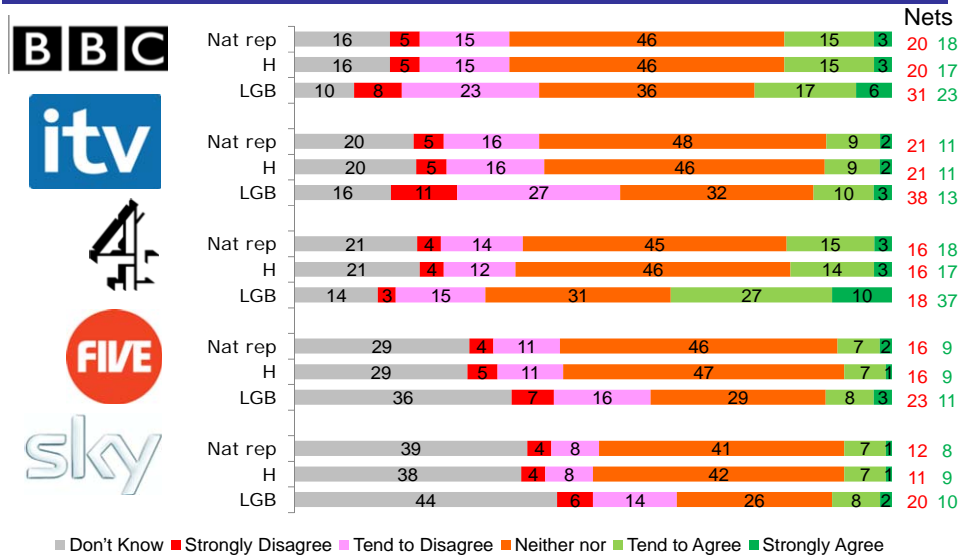


Table 64

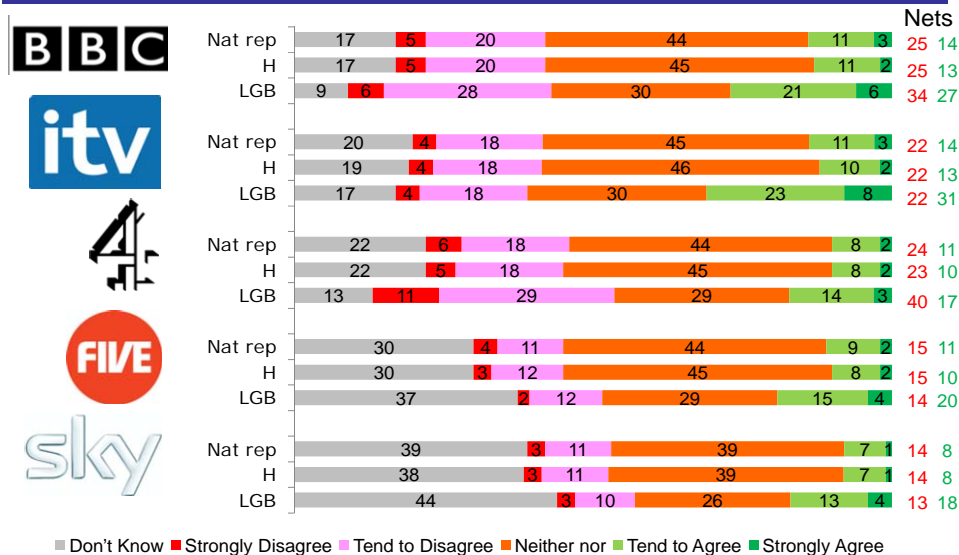
To what extent would you agree that {broadcaster} shows lesbian, gay and bisexual people and their lives in a ground-breaking way?



Q17. To what extent would you agree with the following statements about how {broadcaster} shows lesbian, gay and bisexual people and their lives in their programming and content? Base: Nationally representative sample: 1625; Heterosexual sample: 1484; LGB Sample: 563. Source Kantar Media

Table 65

To what extent would you agree that {broadcaster} shows lesbian, gay and bisexual people and their lives in an outdated way?

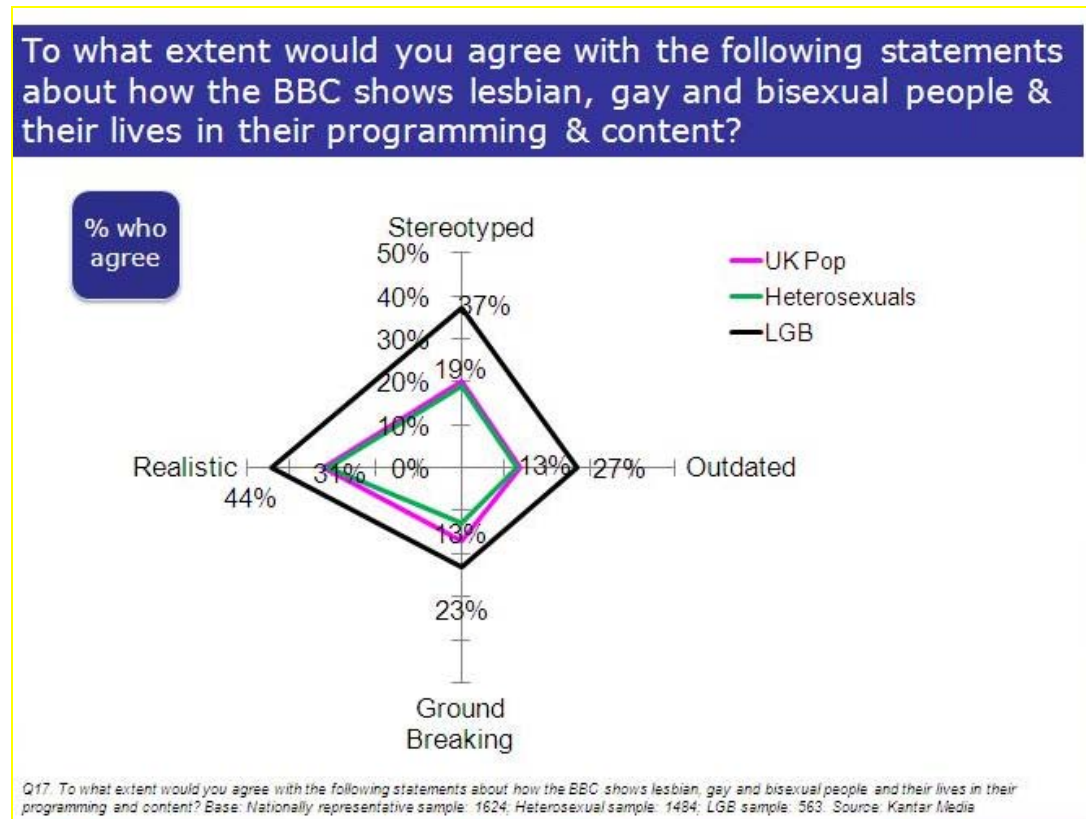


Q17. To what extent would you agree with the following statements about how {broadcaster} shows lesbian, gay and bisexual people and their lives in their programming and content? Base: Nationally representative sample: 1625; Heterosexual sample: 1484; LGB Sample: 563. Source Kantar Media

There are mixed views on the BBC's output

Table 66 shows the proportions of the qualitative sample who agreed (either strongly or slightly) that the descriptors applied to the BBC.

Table 66



The statement most associated with the BBC’s output among the heterosexual sample was realistic, though as shown in Table 66 the heterosexual sample was less likely to express an opinion on the BBC’s (and the other broadcasters’) output.

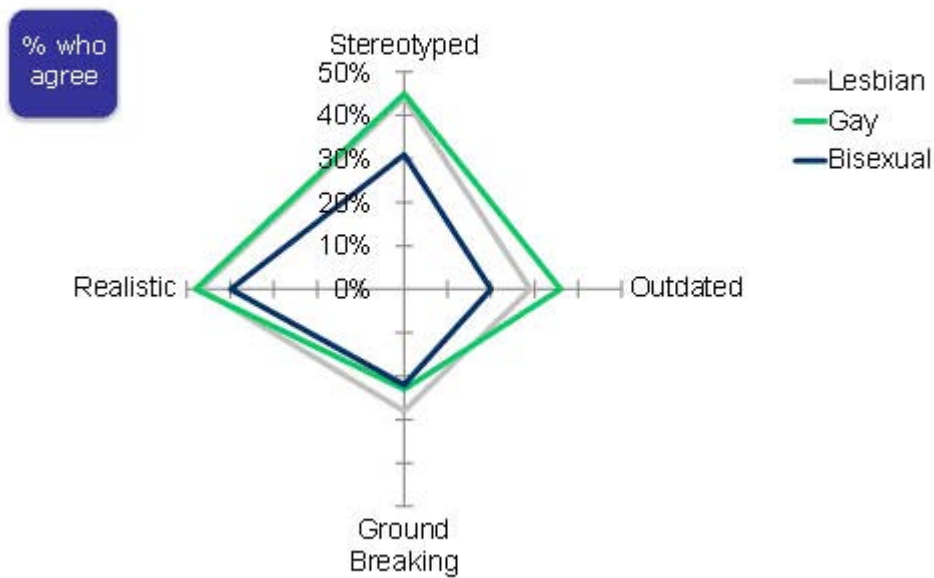
There were mixed views amongst the LGB sample when describing the BBC’s output of LGB people and their lives: 44% agreed that it was realistic yet 37% agreed that it was stereotyped. This probably reflects the different life experiences within the sample and also the different content to which they have been exposed. 27% agreed that it was outdated and 23% ground-breaking.

As Table 67 shows, compared to lesbian women and bisexual people, gay men were the most likely to see the BBC’s coverage of LGB people as stereotyped and outdated. Lesbian women were equally likely as gay men to see the BBC’s portrayal as stereotyped. Bisexual people were less likely (45% lesbian women, compared with 44% of gay men and 31% of bisexuals), which reflects the qualitative findings which suggested that the ‘butch’ or ‘lipstick’ stereotypes were too prevalent. The bisexual sample was less likely to state an opinion.

Table 67

[This graph shows the proportion of the lesbian, gay and bisexual samples who agreed (either strongly or slightly) that the descriptors applied to the BBC.]

To what extent would you agree with the following statements about how the BBC shows lesbian, gay & bisexual people & their lives in their programming and content?



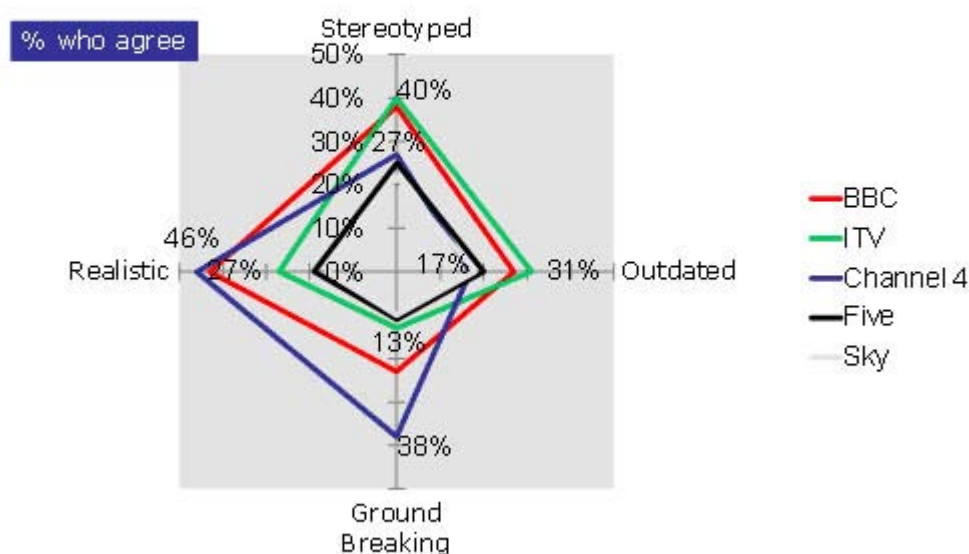
Q17. To what extent would you agree with the following statements about how the BBC shows lesbian, gay and bisexual people and their lives in their programming and content? Base: Lesbian sample: 110; Gay sample: 110; Bisexual sample: 267. Source: Kantar Media

Table 68 shows the proportion of the sample agreeing with each statement by broadcaster.

Table 68

[This graph shows the proportion of the LGB sample agreeing with each statement by broadcaster.]

To what extent would you agree with the following statements about how {broadcaster} shows lesbian, gay and bisexual people and their lives in their programming and content?



Q17. To what extent would you agree with the following statements about how {broadcaster} shows lesbian, gay and bisexual people and their lives in their programming and content? Base: LGB Sample: 583. Source: Kantar Media

Of all the broadcasters, Channel 4 was seen as most groundbreaking and managed to escape the stereotyped label. The positive views of Channel 4's output were primarily driven by the gay sample with 44% describing it as groundbreaking, compared to 37% of the lesbian sample and 34% of the bisexual sample.

Looking at the same data based on the extent to which the LGB sample was 'out', all three 'life stage' groups had similar agreement on the positive attributes of the BBC's LGB portrayal, and around two-fifths agreed it was realistic (41% 'aren't out at all', 45% 'out to some' and 44% 'out to most'), and at least a fifth agreed it to be ground-breaking (23% 'aren't out at all', 20% 'out to most', 24% 'out to all').

However, the 'aren't out at all' group were less likely to agree with the negative attributes; 13% agreed BBC uses stereotypes (compared with 20% 'out to some' and 28%* 'out to most') and 26% agreed it was outdated (compared with 37%* and 40%).

Uncomfortable people were least likely to offer a judgement on the BBC's LGB content

On all measures, the heterosexual sample who said they were least comfortable with LGB content (9%) were also least likely to give a rating of the BBC's LGB content. Over a third (36%-38%) of those who were uncomfortable with all LGB content said 'don't know/ unable to answer' for these questions. This contrasts with just 7%-8% of the most comfortable respondents.

The most comfortable respondents (19%) were more likely to agree with the positive attributes when referring to the BBC's content featuring LGB people (realistic, ground-breaking) than those least comfortable. Half of the most comfortable respondents agreed that the BBC's content featuring LGB people is realistic compared with just 14% of those least comfortable. The most comfortable respondents were, however, also more critical of the BBC's content featuring LGB people however, with a quarter agreeing it is stereotyped (27%) and a fifth that it is outdated (21%) compared with 16% and 9% of the least comfortable respondents respectively. They may generally have more experience of this content and thus more of an opinion.

This pattern was true for other broadcasters. For example the most comfortable were also more likely to agree with the positive attributes in reference to Channel 4's content featuring LGB people. 49% of the most comfortable respondents agreed that Channel 4's content featuring LGB people was realistic compared with 8% of those least comfortable. And, 33% of those most comfortable agreed Channel 4's content featuring LGB people was groundbreaking compared with 7% of those least comfortable.

In Summary:

The portrayal of LGB people on the BBC fared relatively well compared with other broadcasters (behind Channel 4, but ahead of other main broadcasters). 37% of the LGB sample rated the BBC's LGB output as good but a quarter of the LGB sample rated it as poor, a figure that tended to be driven by the lesbian sample.

Among the heterosexual sample in the quantitative survey, portrayal on the BBC and Channel 4 was rated equally overall, but Channel 4 was seen to be leading the field by the LGB sample (gay men in particular).

There were mixed views amongst the LGB sample when describing the authenticity of the BBC's LGB output: 44% agreed that it was realistic yet 37% agreed that it was stereotyped.

There were a number of expectations for the BBC with respect to its portrayal of LGB people:

- LGB people are hungry for landmark moments and would value these on the BBC. They also perceived a need for the BBC to demonstrate a commitment to a more integrated, realistic approach to portrayal - which could also have the added benefit of better accommodating uncomfortable attitudes - and better reflect LGB people across content.

- Uncomfortable people were keen for the BBC to take a more gentle approach to the portrayal of LGB people as this was an area within which they felt ill at ease. But nevertheless, they trusted that the BBC would not do anything too salacious or shocking.

C Conclusions and Ways Forward

There are a number of key areas of learning from this research, including the amount of portrayal of LGB people currently perceived by people, how people make sense of the portrayal of LGB people, and how the different people (uncomfortable heterosexual people, comfortable heterosexual people and LGB people) approach, receive and react to the portrayal of LGB people. Learning also surrounds people's needs from the different facets of portrayal, the different genres and the different platforms. Finally, there is the role of the BBC and highlights for how the BBC might move forward with respect to the portrayal of LGB people.

1. Perceived Amount of Portrayal of LGB People

Findings from the qualitative research, when respondents were prompted with stimulus, suggested that people are generally surprised at the amount of portrayal of LGB people that has been broadcast, mainly because it can be easily missed across the media platforms and channels with which they engage. From a quantitative perspective, the heterosexual sample generally thought that there was the right amount of portrayal of LGB people on TV, although there was also a significant proportion who thought that there was too much. This latter group was most likely to feel uncomfortable with this content.

Whilst Channel 4 is perceived as the natural choice of LGB broadcaster, the BBC garners trust from uncomfortable people and praise from LGB people particularly in terms of BBC Three and BBC Radio 4's output.

Nevertheless, people are less aware of content on radio or online as it may be outside of their frame of reference. Radio is also a medium that is consumed in the background rather than as the focus of one's attention whilst online content has to be specifically sought out. TV comparatively is a visual medium and thus portrayal of LGB people may be more apparent.

With respect to the portrayal of the different LGB groups - gay men, lesbian women and bisexual people - the amount of portrayal is perceived to be greatest for gay men, followed by lesbian women, and lastly bisexual people, where there is perceived to be a lack of any useful portrayal. Indeed, in the quantitative study, the LGB sample clearly felt under-served, particularly lesbian women and bisexual people, although all LGB groups would like to see more LGB portrayal. There was also a clear need for greater diversity within LGB portrayal: the lesbian sample felt particularly strongly that there was a need for more lesbian portrayal.

It needs to be noted that uncomfortable people can feel worried about the amount of portrayal of LGB people and seek reassurance that the BBC will

continue to reflect their viewpoint and can still be a trusted family media provider. There is, therefore, the challenge of offering more portrayal of LGB people but in a context that will not offend or disenfranchise the group who is most uncomfortable with it, whether through effective signposting or scheduling.

2. How People Make Sense of Portrayal

In considering portrayal, the qualitative research highlighted how people evaluate it in the light of their immediate emotional response, as well as how they perceive others might relate to it.

The qualitative findings showed how uncomfortable heterosexual people are generally uncomfortable with most portrayal of LGB people, although comfortable heterosexual people are generally open to any portrayal of LGB people, and can get offended on LGB people's behalf when they perceive such portrayal to be particularly negative.

LGB people are generally pleased with any portrayal, but can be highly discomfited by a few specific elements.

2.1 Approach and overall response to LGB portrayal

The qualitative findings indicated that the LGB sample thinks it is very important that there is portrayal of LGB people available, whereas heterosexual people overall tend to be more neutral. There is less awareness or knowledge generally of LGB content on the radio and on the BBC website – the visual cues and impact of LGB content seen on TV help to create impact.

Most people were comfortable with heterosexual intimacy after the watershed (before that, scenes of a sexual nature made people uncomfortable), but the heterosexual sample was more uncomfortable with LGB intimate scenes. Sexual scenes involving two men, in particular, were a source of discomfort, most notably to the male and older heterosexual sample.

Comfort was generally higher for incidental LGB content and lower when there was more explicit discussion about LGB people's relationships, arguably the more landmark moments, or when children are featured alongside the LGB content.

2.2 Uncomfortable heterosexual people's approach to LGB portrayal

The qualitative research highlighted how uncomfortable people can have a basic understanding and acceptance of LGB people existing in the world.

The portrayal of gay men presents the biggest issue for this group of people, supported both qualitatively and quantitatively, with portrayal of lesbian women feeling much less threatening and sexual, and portrayal of bisexual people being really quite undefined in their minds.

With respect to the various types of portrayal they can encounter, uncomfortable people are most concerned about physical and emotional intimacy. The 9% of the population who are most uncomfortable with the portrayal of LGB people skewed older and was more likely to be men and they think that there is too much portrayal of LGB people on TV and radio, although it would appear that they screen it out to a certain extent, as they are not always aware of it.

They are generally less comfortable with intimacy per se but there is no form of intimacy involving LGB people with which they would be comfortable. Similarly, there is no indication that there would be any genre in which they would feel comfortable with LGB content, although, if anything, they would be more comfortable with incidental portrayal (e.g. the use of LGB presenters). The majority, it seems, however, would still be uncomfortable with this.

2.3 Comfortable heterosexual people's approach to LGB portrayal

Comfortable heterosexual people have greater knowledge of LGB people through closeness to LGB friends and/or family and via their more eclectic media diet.

They are at ease with most portrayal, but can be more sensitive than LGB people on occasion, getting offended on their behalf if language or tone seems negative or stereotypes seem to dominate portrayal. Nevertheless, although these people are open and comfortable, they are not always totally knowledgeable about LGB people or used to seeing the full spectrum of LGB lives portrayed, and more intimate portrayal can therefore sometimes be a bit of a shock.

Some parents within this group of people are also sensitive about the inclusion of LGB people within children's content, although many are also positively predisposed towards the idea of gay children (aged 12 upwards) featuring in content if handled sensitively. Overall, comfortable heterosexual people mirror the requests of LGB people to see greater demographic diversity within LGB portrayal than is currently perceived to be the case.

2.4 LGB people's approach to LGB portrayal

LGB people as a community are not homogenous, and differ – as heterosexual people do – in terms of their knowledge of and attitudes towards other LGB people. This was evident both in the qualitative and quantitative research.

Gay men perceive that there is a greater amount and diversity of portrayal than there used to be, especially with regard to gay male portrayal, but also feel that an over reliance on stereotypes, especially 'camp', still needs to be addressed.

Lesbian women perceive a lower amount of lesbian portrayal versus that of gay men, and overall seek a more diverse portrayal, reflective of the diversity

of LGB people, whilst bisexual people perceive a real lack of portrayal, and in particular, helpful portrayal which might address negative perceptions of bisexuality.

The qualitative study found that LGB 'life stages' e.g. 'Not yet out', 'Recently out' and 'Out and established', exert particular needs across lesbian women, bisexual people and gay men, with those 'Not yet out' and 'Recently out' in greatest need of LGB portrayal from the BBC and other broadcasters.

Although LGB and uncomfortable heterosexual people have opposing needs, there does seem to be some mutual ground to build a way forward for the portrayal of LGB people.

From the qualitative findings, it is evident that LGB and comfortable people want increased integration across content and, at the same time, some uncomfortable people can be fairly accepting of LGB inclusion in an incidental manner. Moreover, the former group of people want content to focus on the person first and their sexuality second, by concentrating on character development, achievements and relationships rather than purely focusing on sexual behaviour. Similarly, the latter are more comfortable with LGB people when there is some embedding of the person first, allowing empathy to develop. This, furthermore, can create a degree of permission to show or imply intimacy at a later stage. Finally, it is also evident that there needs to be some acknowledgement of the 'elephant in the room' in that uncomfortable audiences in particular want to have their awkward questions asked and their difference in attitude acknowledged.

The LGB sample who were 'not out to anyone' had different needs and expectations of the portrayal of LGB people. They were less aware of what LGB content was already available – they were not able to say whether there was too much, too little or the right amount – and may, therefore, need more signposting to find it. As they were less aware of portrayal, they were less able to judge whether the content was important or not.

The 'Aren't out at all' group was generally less comfortable with watching LGB intimate scenes compared to their LGB peers, although they were still relatively comfortable. The majority would be comfortable with LGB content in any genre, although they were more uncomfortable with any scenes involving children.

3. Audiences Needs from the Different Facets of Portrayal

A key finding from this research was the importance of context. Context affects how the portrayal of LGB people is received and how far it is felt to be comfortable or uncomfortable. In this respect, context is critical for grounding LGB portrayal and creating the best possible chance of positive reception. In any attempt to portray LGB people, context will be crucial for all groups of people. Understanding the ramifications of context is therefore important.

Aside from the issue of context, authenticity in portrayal is also of key importance, and is critical as a driver of credibility and engagement, and

ultimately in the perceived quality of portrayal. Moreover, whilst stereotyping plays a role within portrayal, it must be offset by more authentic portrayal in order to more fully engage LGB and comfortable people. However, it is also evident that when portrayal challenges stereotypical assumptions, this may only really be appreciated by certain groups of people.

In terms of the remaining 'facets of portrayal' investigated in the research, LGB talent is identified across the media landscape as playing an incredibly important role for those who are 'not yet out' or who have 'recently come out.' In this respect, LGB people in particular value LGB talent and see it as an indication of broadcaster commitment to the portrayal of LGB people, so long as they (and not necessarily the public at large) are 'in the know' with respect to the LGB status of such talent, and as long as there is some diversity amongst such talent.

Incidental and overt portrayal have different, yet equally important, roles to play for different people. Overall, incidental portrayal is easier for uncomfortable people to digest, yet at the same time it also performs a role in making LGB people feel integrated. 'Not yet out' LGB people are particularly keen on more overt forms of portrayal within mainstream treatment, whilst 'recently out' people are also looking for more overt types of portrayal, but without too much obvious stereotyping or negativity in such portrayal. 'Out and established' people welcome most representation, but find more overt portrayal particularly rewarding, even if it be 'warts and all' portrayal.

These different needs, it seems, could be managed by careful use of the range of BBC channels across platforms, but without totally confining more overt portrayal to the less mainstream of these channels or platforms.

In terms of humour, wide parameters are desired for humour, but awareness and understanding of who makes the joke is all important. Moreover, although LGB people are tolerant of a broad range of jokes, the coming out process is felt to be 'off limits', given that it is such a potentially challenging and difficult experience. Aside from this, there are few other absolute taboos, but those that get mentioned include unchallenged homophobia for LGB people, and sexual content, including most forms of intimacy for uncomfortable people.

LGB people are, nevertheless, highly sensitive to language and tone, with platform, genre and scheduling context shaping specific expectations around what is permissible or not.

Visuals add significant potency to the portrayal of LGB people, and as such, landmark moments are more often attributed to film and/or TV for these people and this is where they turn for landmark portrayal. Given the visual potency of TV, uncomfortable people tend to find LGB portrayal 'easier' to consume via radio and online than via TV.

Scheduling of LGB portrayal is of most concern to parents, especially parents within the uncomfortable group of people, who are more anxious about the propensity of their children consuming LGB content rather than time slots per se.

3.1 Managing audience needs by genre

Genre gives critically important context to the portrayal of LGB people and so demands that people's needs are managed in different ways, as summarised below:

- Comedy and entertainment demand clarity of intent and this, therefore, needs to be ensured
- Drama provokes the greatest need for authenticity in reflecting both LGB people's and heterosexual people's views, and consequently, needs to accommodate both viewpoints in an authentic manner
- Portrayal in news necessitates careful use of language, tone and context
- Factual programmes are consumed as 'real-life' and therefore require attention to authenticity cues, as well as the leveraging of both incidental and overt modes of portrayal
- People have low expectations of portrayal within sport, although language is still all important in referencing LGB people (as per news)
- Portrayal within children's content is likely to be met with the most resistance.

Given the sensitivities with respect to children and the portrayal of LGB people, it was evident that this issue will need further research and monitoring to dig deeper into attitudes and perceptions from both the parents and children's' perspective. In terms of this research study, the possibilities for considerations with respect to children's content and portrayal of LGB people are as follows:

- To allow people to reach a level of incidental acceptance first and then introduce LGB within appropriate and familiar contexts
- To develop a set of detailed children's editorial guidelines
- To advise parents through labelling
- To offer some kind of online support and/or direction in managing the 'explanatory anxieties' of parents with respect to LGB.

Having said this, the quantitative research revealed there to be less of an issue than might be expected amongst those with children in the household, as these parents were younger. Nevertheless, anxiety was still evident.

3.2 Managing audience needs by media platform

Whilst facets of portrayal and genre needs exert greater impact, platform is also important as it shapes context and sets people's expectations in terms of portrayal of LGB people. In this respect, the portrayal of LGB people on TV is of utmost importance in shaping overall perceptions of amount and quality of

portrayal as content on this platform is deemed to be considered and edited prior to broadcast.

4. The Role of BBC and Moving Forward with LGB Portrayal

LGB people are hungry for landmark moments of LGB portrayal and would value these on the BBC. They also perceive a need for the BBC to demonstrate a commitment to a more integrated, realistic approach to portrayal which can accommodate uncomfortable attitudes and better reflect LGB people across content. Uncomfortable heterosexual people are keen for the BBC to take a gentle approach with regards to the portrayal of LGB people, as this is an area within which they felt ill at ease. They nevertheless trust that the BBC will not do anything too salacious or shocking.

Importantly, people have different types of need from portrayal, and which can be framed as follows:

- The need for **Entertainment** - to engage people
- The need for **Identification** - to reflect people's lives or 'world viewpoints'
- The need for **Information** - to provide support
- The need for **Education** - to educate and help influence

With respect to people's **entertainment needs** in the context of LGB portrayal, the research highlights the following as key areas for consideration:

- The provision of landmark drama and LGB representation in factual programming at both overt and incidental levels
- Portrayal with more positive resolutions within soap and drama
- The use of heterosexual characters and/or talent to demonstrate conflict and discomfort, but without tipping over into homophobic territory (or territory that can be perceived as homophobic), except, to a certain extent, within drama
- To allow characters to bed in first before asking or expecting uncomfortable people to have empathy around LGB issues or relationships

In terms of **identification needs**, the following needs and expectations are areas of potential consideration:

- A need for breadth of characters, talent and examples of portrayal across a variety of narratives and genres
- A strong expectation from LGB and comfortable people, as well as uncomfortable heterosexual people, that their world view and the diversity within this will, on the whole, be reflected by the BBC and acknowledged – both the positive and the negative
- The plurality of needs, expectations and platforms utilised by people suggests that these needs would need to be met across all platforms, and

that all platforms would need to be employed with regard to portrayal of LGB people in this respect.

In terms of the BBC meeting the **information needs** of people regarding the portrayal of LGB people, the following could be considered:

- The provision of information about coming out presented through drama and factual portrayal
- A raising of awareness with respect to the offer, both on radio and online
- And, if online were to be developed further, the need to ensure the following: links to external sites and/or forums and sensitivity in language and tone in online reporting

It should be noted, however, that there is no great expectation that the BBC should be meeting all information needs in terms of LGB.

In terms of **education needs**, this is a sensitive area in that LGB and comfortable people want different things compared to uncomfortable people. The former, being conscious of the social influencing role that broadcasters have, want broadcasters, including the BBC, to better 'educate' uncomfortable people in terms of LGB people and their lives. The latter perceive no need for such 'education', at least not at any overt level, and their concerns regarding the educative role and social influence of the media focuses on the negative impact on children of glamorised positive LGB portrayal. Nevertheless, there is opportunity for the provision of some education, bearing the above sensitivities in mind, as follows:

- A greater sense of diversity and incidental portrayal within drama, factual and factual entertainment, as well as showing a variety of heterosexual relationships with LGB people. Moreover, not to appear too sensationalist – essentially, by having more integrated storylines which are true to life, and where LGB people are not the 'sensationalised' focus of storylines
- Not being intrusive, but subtly showing and demonstrating positive interaction between LGB people and heterosexual people within TV and Radio
- Employing online in an implicit manner with the provision of some LGB related information and links to information.

LGB people and comfortable heterosexual people in the qualitative discussions expected the BBC to tackle this issue of 'education', at least implicitly, rather than explicitly, as part of their overall approach to the portrayal of LGB people.

In terms of **context**, understanding the ramifications of context is will be important in the following respects:

Familiarity with content

Familiarity with a programme and/or format, familiarity with talent or familiarity with a topic are all aspects of context, and all play an important role in that they influence immediate understanding, and can steer initial emotional response with respect to portrayal of LGB people. This suggests opportunities in the following areas:

- Integrating the portrayal of LGB people (where relevant and appropriate) into current, familiar formats
- Leveraging trusted LGB talent and friends of LGB communities who can build engagement with uncomfortable audiences
- Awareness of social context

Social contexts give social meaning, amplification or endorsement to portrayal, and are another facet of context as a concept. This suggests a need or opportunity for:

- Managing and leveraging the broader media landscape
- Building upon past portrayal, whilst at the same time being and remaining aware of the differing media experiences different people have had to date, and are likely to have, and taking this into account within portrayal of LGB people.
- Parameters of consumption

Finally, context is about the parameters of consumption, including genre expectations, platform expectations, expectations of broadcaster brands and broadcast time slots, all of which are influential in enabling an understanding of broadcaster intention and who a programme might be aimed at. This suggests opportunities with respect to the scheduling and strategic planning of LGB content across the BBC portfolio.

The research also suggested some further possible editorial opportunities, including the following:

- A portrayal of the full spectrum of LGB people, their key 'life-stages' and moments, including older people coming out, the 'out and established' in long term loving relationships and more portrayal of bisexual people. It needs to be recognised however, that a lack of visual stereotypes makes portrayal of bisexual people more challenging in many respects.
- The commissioning of contemporary originations. Historically, the BBC is perceived to have looked to traditional literary adaptations, and consequently, would be perceived as taking a braver stance with such contemporary programme commissioning.

- Moving out of the most positively received content on BBC Radio 4 and BBC Three to more of an organisation-wide approach to the portrayal of LGB people.

In terms of ways forward, the research findings pointed to the following for the BBC:

- An editorial commitment from the BBC to better reflect the diversity of LGB people, tailored by genre. Importantly, from both the qualitative and quantitative research and from suggested improvements from heterosexual and LGB samples alike, there was a call for more realistic, less sensationalised coverage and fewer stereotypes.
- Integrating the 'worlds' of heterosexual and LGB people, so that sexual orientation is less a topic to cover and more an identity to reflect in the mix. It was clear in the research that people did not want a person's sexual orientation to always be the main focus within content involving LGB characters or people.
- Making the most of creative opportunities in:
 - c) incidental LGB portrayal across all genres, fairly representing and reflecting the full and varied everyday lives of LGB people
 - d) overt and/or landmark content tailored to people who are hungry for more portrayal of LGB people, and for that to sometimes be challenging and iconic
- Flagging up forthcoming portrayal featuring LGB people and leveraging media and communications opportunities in order to endorse that portrayal. This would be with a view to attracting awareness and engagement of LGB people, particularly for those who are not out at all in terms of their sexual orientation, to help them find and connect with it.

Amplifying the BBC's portrayal of LGB people in this way would also show a level of confidence in and commitment to LGB portrayal. At the same time, however, it would take into account the needs and sensibilities of people uncomfortable with the portrayal of LGB people.

APPENDICES

APPENDIX A

Assumptions, Definitions and Terminology

The portrayal of LGB people is explored, particularly quantitatively, according to perceptions and opinions in various respects as follows:

- Amount of portrayal - how much portrayal of LGB people do the sample feel there is and their thoughts and feelings about this.
- Importance of portrayal - how important do people think it is to have portrayal featuring LGB people.
- Acceptability of portrayal - how acceptable do people find it to have portrayal of LGB people. This is not so much about whether people choose to watch, read or listen to such content themselves, but whether it is acceptable that it is made available per se.
- Comfort with portrayal - how comfortable do different people personally feel watching, listening to or reading content featuring LGB people.

In addition:

Throughout this report, references to lesbian women, gay men and bisexual people as a group of people are abbreviated to LGB.

The term 'Platform' refers to media platform - i.e. TV versus radio versus online.

Any reference to BBC touch-points should be taken to mean ways of connection with the BBC offer in terms of media platform or channel.

APPENDIX B

Detail of the Research Method and Sample, Timing and Personnel

Qualitative research method and sample

In designing the qualitative research study itself, a number of key considerations were taken into account. These were, and were addressed, as follows:

- a) The need to sample broadly across demographics, attitude, sexual orientation, religion and relationship with the BBC, balanced with the need to engage people in a sensitive and complex issue.
- It was recommended that a range of discussion environments each comprised of like-minded individuals (i.e. a mixed methodology) be

utilised, allowing for a breadth of people to be researched in both a sympathetic and cost-effective manner.

b) The need to drill down into how these many groups of people are different from each other, whilst delivering an understanding of commonalities.

- To meet this need, discrete research sample cells were recruited rather than mixing different types of people, allowing the research to focus on differences via the sample framework and examine commonalities in the analysis.
- Additionally, depth interviews with LGB support group counsellors were included in the sample to describe the impact of various LGB portrayals within the media from a macro (rather than personal) perspective.

c) The need to foster an open discussion environment that allowed disclosure of slightly to extremely personal views.

- To accommodate this, smaller discussion environments with like-minded individuals were adopted across much of the sample in order to create an intimate atmosphere for discussion.
- Moreover, all respondents were invited to complete a post-research paper journal where they were able to anonymously record their thoughts and opinions.

d) The need to root perceptions in actual content examples and scenarios to ensure responses were grounded in reality and that editorial implications were actionable.

- To facilitate this, a stimulus pack of DVD clips of portrayal and a journal to make notes was pre-placed with each respondent prior to fieldwork in order to help each person assimilate and consider the key issues privately before discussion. In addition, in the research discussions, further real examples of editorial decision-making across BBC and other broadcasters were utilised.

e) The need to communicate the research insights to BBC programme makers.

- The inclusion of video footage from the research in the deliverables was recommended to bring to life the feelings and language used by audiences on these issues where possible.

With these considerations in mind, the programme of qualitative research commenced with **three one hour Expert Depth Interviews** with LGB support group counsellors. These participants were able to supply broader perspectives on LGB issues and the impact of various types of LGB portrayal within the media from a macro rather than micro, personal perspective. The engagement of LGB support groups also helped to lend an extra degree of credibility to the research for some LGB participants and allowed for a rich

channel of collaboration with support groups for recruitment purposes, particularly with the recruitment of some of the harder to reach LGB people.

The audience sample itself was split fairly evenly between a heterosexual sample and an LGB sample. Each respondent was given a pre-task stimulus pack.

The stimulus pre-task pack

The pre-placed pack for each participant included a DVD of clips of examples of LGB portrayal to consider as well as online printouts. The pack also contained a notebook which prompted participants to respond to the clips in a number of ways, including:

- Considered response to the range of content examples, i.e. not just likes and dislikes, but language, tone, presentation etc.
- Consideration regarding how each of the clips made them feel, as well as the image given to the general public about LGB people via the clip.

A scrapbook element was also included, where all were invited to look out for five examples of LGB portrayal in the week preceding the research from the BBC and other broadcasters across TV, radio, online and print – annotating for each how they felt about these.

These individual notebooks were not directly referenced in the groups to permit greatest disclosure, although the participants' consideration of key stimulus examples was explored in detail in the analysis.

The heterosexual sample

A mixed methodological approach was recommended for this sample to enable the full breadth of heterosexual people's perspectives to be considered; namely across life-stage, socio-economic group (SEG), as well as Nation/region, gender, religion and relationship with the BBC. It was also decided to split and recruit this sample by those who said they were more comfortable with the portrayal of LGB people and those who would class themselves as uncomfortable in this respect.

Where it was anticipated that respondents would be quite open, willing and comfortable in discussing their opinions the larger group discussion format and approach was adopted. However, where issues around comfort in disclosure were anticipated the environment of a smaller group was deemed more appropriate. In particular, it was felt to be especially important to make younger heterosexual people feel comfortable with the discussion and consequently a small number of friendship triads (mini groups with 3 respondents), were adopted for this group of people.

The heterosexual sample was free-found by a qualified team of 2CV qualitative recruiters and screener questions were put in place to ensure fit with quota, especially with regard to whether recruits were comfortable or

uncomfortable in terms of the portrayal of LGB people. A battery of attitudinal statements were utilised to best establish this at recruitment.

In recruiting this sample it was felt to be important to present the research as being conducted by a credible and impartial organisation and to this end an upfront explanation of the purpose of the research as well as disclosing that this study would be for the BBC was recommended. It was felt that this would help to reassure more tentative participants and this proved to be the case.

The LGB sample

Similarly, a mixed methodological approach in terms of a qualitative interviewing format was adopted for the LGB sample which comprised both '**Out and established**' participants as well as those who were less open about their sexual orientation i.e. '**Recently Out**' and '**Not Yet Out**' participants.

This LGB 'status' or 'life stage' as it is often referred to in this report was defined as follows:

- '**Not Yet Out**': defined as those who were only out to one or two friends.
- '**Recently Out**': defined as those who had come out in the last 12 months to two of the following three groups: work colleagues, friends, or some family.
- '**Out and established**': defined as those who had come out over 12 months ago to two of the following three groups: work colleagues, friends, or some family.

It was not possible at the qualitative stage to speak to those who were '**Not out at all**', but this group was represented in the quantitative phase of the research programme which followed on from the qualitative research.

It was felt that the '**Out and established**' LGB people would be happy to discuss the issues in a larger group environment and consequently standard size group discussions (comprising 8 respondents) were adopted for this group of people. However, for much of the sample, friendship paired depths or triads (comprising 3 respondents) were adopted, particularly with those LGB people who it was felt would be more comfortable discussing the issues in a smaller discussion environment i.e. '**Recently out**' or '**Not yet out**' and LGB people of particular faiths.

The '**Out and established**' LGB people were recruited via the 2CV recruiter network. LGB people who were yet to come out, those who had recently come out, LGB people of faith and those of specific ethnicity were recruited through support groups and with the assistance of the counsellors we interviewed.

In these instances a primary respondent was recruited and asked to recommend someone who might be similarly suitable to attend a session with them.

The final sample achieved is outlined in the tables below:

Table A

Achieved Sample – Heterosexual people

	Type of res	Age	Gender	Sexual orient.	Attitude to Sexual orientation	Lifestage	Social grade	BBC touchpoints	Urb / Suburb / Rural	Location	Ethnicity	Religion
1	Triad	16 - 18	M	Hetero	comfortable	At home, pre fam	BC1	Good mix of online, radio and TV across the sample	Good mix: Urban, Suburban, rural	Glasgow	Good mix	As it falls
2	Triad	16 - 18	F	Hetero	comfortable	At home, pre fam	C2D			Birmingham		
3	Group	20 - 35	M / F	Hetero	comfortable	Pre fam	BC1			LDN viewed		
4	M.G	20 - 35	M / F	Hetero	uncomfortable	With kids under 16	BC1			Birmingham		
5	Group	20 - 35	M / F	Hetero	comfortable	With kids under 16	C2D			Cardiff		
6	M.G	35 - 50	M / F	Hetero	uncomfortable	With kids under 16	BC1			Glasgow		
7	M.G	35 - 50	M / F	Hetero	uncomfortable	With kids under 16	C2D			Manchester		
8	M.G	55 - 70	M / F	Hetero	uncomfortable	E nester	BC1			Cardiff		
9	M.G	55 - 70	M / F	Hetero	uncomfortable	E nester	C2D			Norwich		
10	M.G	28 - 65	M / F	Hetero	As it falls	Good mix	As it falls			Glasgow		
11	M.G	35 - 65	M / F	Hetero						Manchester	Jewish	
12	M.G	35 - 65	M / F	Hetero						Birmingham	Muslim	
13	M.G	28 - 65	M / F	Hetero						Glasgow	Hindu	

For Tables 1 and 2 the following abbreviations have been used to describe the research format used in each session:

- Triad – a triad discussion group, comprised of three individuals.
- Group – a group discussion, comprised of eight individuals.
- M.G. – a mini group discussion, comprised of four individuals.
- Depth – an in depth interview with one participant.
- FPD – an in depth discussion, comprised of two friends ('Friendship Paired Discussion').

Table B

Green shading indicates adjustment to original sample plan

Achieved Sample – LGB people

	Session type	age	gender	Sexual orient.	Attitude / status	BBC Touchpoints	seg	location	Urb / Suburb / rural	ethnicity	religion		
14	Triad	18 - 24	M	G	Recently out	Good mix of online, radio and TV across the sample	BC1C2D	Manc	Good Mix	Good mix	As it falls		
15	Triad	16 - 17	F	L	Recently Out		BC1C2D	Norwich					
16	Group	28 - 40	M	G	Out and established		BC1C2D	LDN viewed					
17	Depth	28 - 40	F	L	Recently out		BC1C2D	Edinburgh					
18	FPD	40 - 60	M	G	Yet to come out		BC1C2D	Manc					
19	Group	40 - 60	F	L	Out and established		BC1C2D	LDN					
20	FPD	18 - 24	M / F	Bi	Yet to come out		BC1C2D	Cardiff					
21	Triad	20 - 40	M / F	Bi	Recently out		BC1C2D	Edinburgh					
22	Group	40 - 60	M / F	Bi	Out and established		BC1C2D	Birmingham					
23	FPD	As it falls	M / F	LGB	As it falls		As it falls	LDN				Black	
24	FPD		M / F	LGB				LDN				Asian	
25	FPD	As it falls	M / F	LGB	As it falls		As it falls	Cardiff				As it falls	Christian
26	FPD		M / F	LGB				LDN					Jewish
27	FPD		M / F	LGB				LDN					Muslim
28	FPD		M / F	LGB		Liverpool		Buddhist (Hindu)					
Extra sessions													
29	Depth	17	F	Bi	Yet to come out	Good mix of online, radio and TV across the sample	BC1C2	Norwich		As it falls			
30	Depth	21	M	G	Yet to come out		BC1	Norwich					

1

The Expert Depth Interviews were conducted with the following counsellors:

- One whose role was to support young LGB people and older gay men in Eastern England.
- One independent counsellor in Scotland who supported a range of LGB and transsexual people.
- One who supports gay men of all ages new to North West England.

Quantitative survey methodology

The quantitative survey was conducted using two different methodologies: an in-home face-to-face survey of a nationally representative sample of adults aged 16+, and an online boost of lesbian, gay and bisexual (LGB) people aged 18+. Both samples were asked the same questionnaire.

The nationally representative survey comprised a sample of 1625, and the online boost to lesbian, gay and bisexual people comprised a sample of 510.

The face-to-face data was weighted to match the profile of the UK population. The LGB boost data was not weighted as there is currently no recognised profile of lesbian, gay and bisexual people in the UK.

Nationally Representative sample

The questionnaire survey to the 1625-strong nationally representative sample was conducted across the United Kingdom (England, Scotland, Wales and Northern Ireland). These were conducted in home and the average length of the survey was 27 minutes.

Homes were sampled from 226 sample points across the UK to ensure a representative spread of regions and quotas were set by age, gender and working status to achieve a nationally representative sample.

An additional 5 sample points in Wales and 10 in Northern Ireland were selected to achieve a minimum of 100 respondents in each. The final sample breakdown within Northern Ireland, Wales and Scotland is given below:

- Northern Ireland:102
- Wales: 114
- Scotland:138
- England: 1271

53 LGB respondents (10 lesbian women, 18 gay men and 25 bisexual people) were surveyed as part of the nationally representative sample. These were combined with the LGB boost sample for analysis purposes where reference is made to the 'LGB sample'. These 53 respondents are also included within the figures where we refer to the nationally representative sample in this report.

Interviews were carried out using Computer Aided Personal Interview (CAPI) and a large section of the questionnaire was self-administered. This was recommended, both because of the sensitive nature of the questionnaire content, but also to enable maximum comparability with the LGB online boost survey (which was a self-completion online questionnaire).

Interviewers introduced the survey and asked some of the questions at the beginning and end. None of the questions about LGB portrayal in the media or about the respondents' own sexual orientation were interviewer administered. Interviewers were present throughout the self-completion element of the interview to provide assistance if necessary.

The data was weighted to adjust England, Northern Ireland, Scotland and Wales to their correct proportions within the UK. In addition, rim weights were applied to age within gender, social grade and working status for each nation to match the UK populations (based on GB NRS and NISRA). The effective sample size was 1410 (from 1625).

For analysis purposes we have looked at both the nationally representative sample and also the heterosexual sample from this.

LGB Boost

In order to achieve a boost sample of lesbian women, gay men and bisexual people, which was deemed necessary for a project of this nature given the research objectives, Kantar Media conducted a survey using a Kantar online panel provider, Lightspeed Research. A Quickmatch screener was sent out to all aged 18+ on the panel with a question about sexual orientation included amongst some media usage questions. At this stage the purpose of the question was not revealed so that this would not impact on whether or not people responded.

Panellists identifying themselves as lesbian women, gay men or bisexual people were subsequently invited to take part in the online survey. Using this approach avoided biases inherent in recruiting LGB respondents from lists such as charities, support groups or political movements. An online approach can encourage honesty, especially with sensitive subject areas. There are inevitably limitations with this methodology in that respondents are self-selecting and part of a survey panel which could create bias. As the online sample was unweighted, the results may potentially be indicative rather than definitive.

A total of 510 LGB Lightspeed panellists were surveyed via this online method. The average survey length was 30 minutes.

The sample was allowed to fall out naturally until a minimum of 100 in each group (lesbian women, gay men and bisexual people) had been achieved. The final proportions of LGB respondents were very similar to the breakdown of these groups within the 53 LGB respondents identified in the nationally representative sample.

The final sample breakdown was:

- 148 gay men
- 100 lesbian women
- 262 bisexual people (98 men; 164 women)

As there is no accepted profile of lesbian women, gay men and bisexual people within the UK it was not possible to set quotas or subsequently weight the data. It is important, nevertheless, to note that the final sample of LGB respondents turned out to be younger than the UK population. This may have been a result of using an online panel or the effect of a person's age on how willing they were to disclose their sexual orientation.

As Section A (Research Background, Objectives, Method and Sample) of this report shows, there are numerous data sources that estimate the percentage of LGB people within the population. The incidence of LGB people from our nationally representative sample was 3%.

For both surveys, sexual orientation (heterosexual, lesbian, gay and bisexual) was entirely self-defined by respondents using the same question for the face-to-face and online questionnaires. For the former, the question was placed towards the end of the questionnaire with other classification questions so that the respondent would have felt more comfortable in answering such sensitive questions once they had completed the interview and could see the relevance of the question based on the subject of the questionnaire itself. For the online questionnaire, the respondent was asked the sexual orientation question as part of a screener, but reassurances were given as to its relevance and the confidentiality of their response.

Segmentation of the quantitative sample

It was important for analysis purposes and for comparison with the qualitative sample that the UK representative sample was segmented according to their self-reported levels of comfort with lesbian, gay and bisexual content on the TV and radio. This was achieved via six questions. These questions covered self-reported comfort levels with content featuring each of lesbian women, gay men and bisexual people on both TV and radio. The questionnaire is included in Appendix E and this segmentation was based on questions 12b and 12d.

Respondents were given a figure based on their response to these six questions in order to provide a scale ranging from those who said watching or listening to LGB content was very uncomfortable to those who were very comfortable. The system worked as follows: 5 was allocated for very comfortable; 4 for quite comfortable; 3 for neither comfortable nor uncomfortable or don't know; 2 for quite uncomfortable; and 1 for very uncomfortable for each of these six questions.

The minimum, therefore, was 6 and would be allocated if a respondent said very uncomfortable with content featuring each of lesbian women, gay men and bisexual people on both TV and radio. The maximum was 30 and was allocated if a respondent said very comfortable across the same six measures. This resulted in 5 groups; the least comfortable allocated 6; the second, 7-12; the third, 13-18; the fourth, 19-24; and the most comfortable, 25-30.

On the basis of this survey, 9% of the nationally representative sample was found to be in the least comfortable group, 9% in the second group, 32% in the third, 31% in the next most comfortable group and 18% in the most comfortable group.

A second segmentation was also produced, again for the purposes of analysis and to compare against the qualitative sample. This one was based on how 'out' the LGB respondent was i.e. the extent to which different groups of people in their lives knew that they were lesbian women, gay men or bisexual people.

The question below was used to elicit this and, as such, the classification was entirely self-defined:

'Thinking about the different people in your life, which best describes their awareness of your sexual identity?'

- Became aware in last year
- Aware for over a year
- Aware but not had a conversation with them
- They don't know

Asked for -

- Some/ all friends
- Some/ all immediate family
- Some/ all wider family
- Some/ all colleagues
- Everybody/ Most people

Three groups were created from this: '**Aren't out at all**' (11%), '**Out to some but not others**' (20%) and '**Out to everyone/ most people**' (69%). **It should be noted that this breakdown is not necessarily representative of the LGB population in the UK, and only reflects the way this particular boost sample segmented.**

It is also important to note that these groups do not correspond exactly with the groups identified in qualitative research. '**Aren't out at all**' as a group cannot be directly compared with the '**Not yet out**' group from the qualitative research. '**Aren't out at all**' covers a range of age-groups, some over 60 years old, so we can't assume that they will necessarily 'come out' at some stage in the future. In this respect they cannot be thought of in the same way as the qualitative '**Not yet out**' sample who were 'out' to maybe one or two people. The way the 'Not yet out' respondents were recruited via support groups for the qualitative stage also means that they could be quite a different group of people in terms of their attitudes to their own sexual orientation, compared to the '**Aren't out at all**' respondents in the quantitative survey.

Most of the respondents (91% of respondents who were lesbian women and 83% of respondents who were gay men) were out to most people in their life. This may be a true reflection of the LGB population or simply that those who are more established in this respect are more comfortable revealing their sexual orientation in a survey such as this. It was the bisexual respondents who were least likely to be out, with only just half (50%) saying that most people were aware of their sexual orientation. Of the remainder of the bisexual sample, 30% were out to some people and 19% said that no-one was aware.

APPENDIX C – Statistical Reliability

Tolerances:

The table below shows the sample tolerances for the UK representative sample percentage results reported in this study.

		% levels at which approximate sampling tolerances apply	
Size of sample	10% or 90%	30% or 70%	50%
UK adults 16+ (1625)	1.6	2.4	2.6
Heterosexual adults 16+ (1484)	1.6	2.5	2.7
Group 5 least comfortable adults 16+ (146)	5.2	7.9	8.6
Group 4 (155)	5.1	7.6	8.4
Group 3 (522)	2.7	4.1	4.4
Group 2 (510)	2.8	4.2	4.6
Group 1 most comfortable adults 16+ (292)	3.7	5.6	6.1
Heterosexual adults 16+ with children in HH (543)	2.7	4.2	4.5
Heterosexual adults 16+ living in urban area (1197)	1.8	2.8	3.1

This shows that if half of the 1625 adults in the sample give a particular answer to a question, there is a 95 in 100 chance that the result would not

vary by more than 2.6 percent in either direction if the entire population were included under the same conditions.

Tolerances assume a random sample with no design effect, which means that the results are likely to have wider confidence intervals as it was not practically possible to remove all design effect from the survey.

Significant differences:

UK Adults 16+

	Differences required for significance at or near these percentages		
Size of sample	10% 90% or	30% 70% or	50%
Heterosexual adults 16+ with children in HH (543) vs. all heterosexual adults 16+ without children in HH (941)	3.1	4.4	4.7
Adults 16+ living in urban area (1197) vs rural (287)	3.6	5.3	5.8
Heterosexual adults 16+ (1484) vs LGB adults 16+ (563 not weighted)	3.2	4.4	5.1
Most comfortable (292) versus least comfortable (146)	6.1	8.5	9.0

LGB sample 16+

Size of sample (total LGB sample)	Differences required for significance at or near these percentages		
	10% 90% or	30% 70% or	50%
Lesbian female adults 16+ (110) vs. Gay males adults (166)	10.2	12.8	13.6
Gay male adults 16+ (166) vs. Bisexual adults (287)	7.7	10.3	10.7
Bisexual adults 16+ (287) vs. Lesbian female adults 16+ (110)	8.3	11.6	12.2
Out to most (387) vs Aren't out at all (61)	9.5	13.6	14.5
Out to some (114) vs. Aren't out at all (61)	12.2	16.2	16.8
Out to most (387) vs Out to some (114)	7.3	10.2	11.1

Total LGB sample includes the LGB boast sample and LGB respondents identified from nat rep sample.

APPENDIX D – Sample Profile

Table 1 - UK Population sample composition

	Unweighted		Weighted	
Total sample	1625	%	1625	%
Gender				
Male	789	49%	813	50%
Female	836	51%	812	50%
Age				
16-24	231	14%	254	16%
25-34	281	17%	257	16%
35-44	291	18%	290	18%
45-54	272	17%	266	16%
55-64	217	13%	211	13%
65+	333	20%	347	21%
Social Class				
AB	304	19%	369	23%

C1	420	26%	525	32%
C2	347	21%	271	17%
DE	554	34%	460	28%
Ethnicity				
Mixed	22	1%	23	1%
Asian or Asian British	55	3%	59	4%
Black or Black British	50	3%	54	3%
Chinese or other ethnic group	24	1%	26	2%
Religion				
Agnostic	136	8%	141	9%
Atheist	174	11%	184	11%
Buddhist	14	1%	13	1%
Christian – Catholic	235	14%	225	14%
Christian – Protestant, Church of	694	43%	703	43%

England, Methodist or other Christian denominations				
Hindu	12	1%	12	1%
Jewish	2	*	3	*
Muslim	43	3%	44	3%
Protestant	47	3%	34	2%
Sikh	2	*	2	*
Other	21	1%	22	1%
None	148	9%	143	9%
Region				
South East	202	12%	230	14%
London	190	12%	206	13%
South West	121	7%	128	8%
East Midlands	109	7%	119	7%
West Midlands	139	9%	152	9%
East of England	136	8%	146	9%
North West	178	11%	187	11%

North East	74	5%	73	4%
Yorkshire & Humberside	116	7%	125	8%
Wales	120	7%	81	5%
Northern Ireland	102	6%	49	3%
Scotland	138	8%	130	8%
Working status				
Full time paid work (30 hours + a week)	691	43%	673	41%
Part time paid work (8-29 hours a week)	189	12%	166	10%
Part time paid work (under 8 hours a week)	20	1%	20	1%
Not working	725	45%	766	47%
Sexuality				
Heterosexual	1484	91%	1486	91%
Lesbian	10	1%	10	1%

Gay	18	1%	21	1%
Bisexual	25	2%	25	2%
Comfort with content featuring LGB people (Heterosexuals only)				
1 – Least comfortable	146	9%	152	9%
2	155	10%	152	9%
3	522	32%	512	32%
4	510	31%	509	31%
5 – Most comfortable	292	18%	300	18%

Table 2 – Boost of LGB people

The following sets out the composition of the online boost amongst LGB people in detail.

Total sample	510	%
Gender		
Male	246	48%
Female	264	52%
Age		

16-24	82	16%
25-34	136	27%
35-44	115	23%
45-54	101	20%
55-64	64	13%
65+	12	2%
Social Class		
AB	124	24%
C1	143	28%
C2	58	11%
DE	173	34%
Ethnicity		
White	491	96%
Mixed	8	2%
Asian or Asian British	1	*
Black or Black British	2	*

Chinese or other ethnic group	5	1%
Religion		
Agnostic	66	13%
Atheist	106	21%
Buddhist	11	2%
Christian – Catholic	33	6%
Christian – Protestant, Church of England, Methodist or other Christian denominations	133	26%
Hindu	-	-
Jewish	3	1%
Muslim	1	*
Protestant	5	1%
Sikh	-	-
Other	48	9%
None	94	18%

Region		
South East	76	15%
London	64	13%
South West	41	8%
East Midlands	34	7%
West Midlands	46	9%
East of England	42	8%
North West	58	11%
North East	14	3%
Yorkshire & Humberside	37	7%
Wales	23	5%
Northern Ireland	7	1%
Scotland	36	7%
Not known	32	6%
Working status		
Full time paid work (30 hours + a week)	250	49%

Part time paid work (8-29 hours a week)	61	12%
Part time paid work (under 8 hours a week)	11	2%
Not working	188	37%
Sexuality		
Lesbian	100	20%
Gay	148	29%
Bisexual men	98	19%
Bisexual women	164	32%
Outness		
Not out	57	11%
Out to some	106	21%
Out	346	68%

APPENDIX E – Questionnaire

DP: DISPLAY STANDARD TEXT FOR LIGHTSPEED INTRODUCTION

FOR OTHER PANEL PROVIDER:

Hello, welcome to this Kantar Media online survey!

This survey will last about 30 minutes.

We wish to thank you in advance for taking part in this survey.

Kantar Media guarantees that all your answers will remain strictly anonymous.

CAPI

Hello, my name is and I am conducting a survey on behalf of Kantar Media, a leading market research company. The survey is about different areas of broadcasting, including watching TV, radio listening and the Internet. The interview length depends on the answers you provide but on average lasts 30 minutes.

Here is a leaflet which tells you about market research and explains your rights under our industry code and the Data Protection Act. INTERVIEWER: HAND OUT LEAFLET

Intro to survey

Broadcasters in the UK aim to reflect fully and fairly all the United Kingdom's people and cultures in their services. The purpose of this survey is to explore the views about the content they air. They are keen to collect views reflecting all members of society. All your responses will remain confidential and it is important for you to be as honest as possible.

QUOTAS APPLY FOR CAPI SAMPLE ONLY AND NOT ONLINE BOOST

DO NOT SHOW SCREEN – CAPI ONLY QUESTION

S1 INTERVIEWER CODE GENDER OF RESPONDENT FOR QUOTA GROUPS

Male

Female

ASK ALL

S2 What is your age group?

16-24

25-34

35-44

45-54

55-64

65+

ASK ALL

S3 Do you work full time, part time, or are you not working?

Full-time paid work (30+ hours per week)

Part time paid work (8-29 hours per week)

Part time paid work (under 8 hours per week)

Not working

ASK ALL NOT WORKING

SHOW SCREEN – (label)

S4 Which of the following best describes you?

Retired

Still at school\college

In full time higher education

Just left full time education

Unemployed (seeking work)

Not in paid employment (not seeking work)

Housewife\husband

None

Q1. Which, if any, of the following types of television does your household receive at the moment on your main set? Please look through the list carefully.

SINGLE CHOICE

The five terrestrial channels ONLY (i.e. BBC One, BBC Two, ITV1, Channel 4/S4C, Five)

Freeview (i.e. digital TV accessed through a set-top box, or built into your TV, that you do not have to pay a subscription for)

Sky Digital (i.e. digital TV through a satellite dish that you pay a monthly subscription for)

Virgin Media (i.e. TV through a cable connection that you pay a monthly subscription for)

Freesat

BT Vision (i.e. TV through a broadband internet line that you pay a monthly subscription for)

Other type of television (please specify)

I do not have a television in my household

(DK)

Q1b Which of the following do you use?

RANDOMISE

MULTICODE

Digital video recorder with an internal hard drive allowing you to record programmes (e.g. Sky+, V+, Freeview+ box)

DVD player (that doesn't record)

DVD recorder

Blu-ray player

Blu-ray recorder

HD DVD player

Slingbox (or other device that redirects programmes from your TV set to another device, wherever you are)

Apple TV (or other device that allows you to access content stored on your PC via a TV set)

DAB radio (digital radio)

None of these

Don't know

Q2 Which of the following channels have you watched in the last 7 days? Please include all the channels you've watched, whether at home, at a friend's house, in a pub, or anywhere else.

BBC One (Wales\Scotland\N. Ireland)

BBC Two

ITV1 (Region)

S4C (Wales)

Channel 4

Five

RTE (Northern Ireland only)

TV3 (Northern Ireland only)

BBC Three

BBC Four

BBC News (BBC News 24)

BBC Parliament

BBC HD

CBeebies

CBBC

ITV2

ITV3

ITV4

E4

More 4

Film 4

Fiver

Five USA

Sky News

Sky Movies

Sky 1
Sky 2
Sky 3
Sky Sports 1, 2, 3 or Extra
Sky Sports News
Virgin 1
Hallmark
Watch
Alibi
Living
Dave
FX
Comedy Central
G.O.L.D
Other (write in) Open answer
(N) Button
(DK) Button
Split the channel list into 2 screens
SHOW SCREEN MULTICHOICE

Q3 Which of these radio stations have you listened to in the last 7 days?

BBC Radio 1
BBC Radio 2
BBC Radio 3
BBC Radio 4
BBC Radio Five Live
BBC Five Live Sports Extra
BBC 1Xtra

BBC 6 Music
BBC Radio 7
BBC World Service
BBC Asian Network
BBC Local Radio (linked to post code)
Other BBC Local radio (Type in) open answer
BBC Radio Scotland
BBC Radio Wales
BBC Radio Cymru
BBC Radio Ulster
Classic FM
Absolute Radio
TalkSPORT
Planet Rock
XFM
Heat
The Hits
Q
Smash Hits
Kerrang!
Absolute Radio Classic Rock
Heart
Magic
Galaxy
Real Radio
Smooth
Gold

NME Radio

Local commercial stations (linked to post code)

Other (type in) open answer

I don't listen to the Radio

(DK)

(N)

SHOW SCREEN

Q4 Which of the following describes your use of the internet?

SINGLE CHOICE

I use the internet every day

I use the internet at least once a week

I use the internet at least once a month

I use the internet at least once every three months

I use the internet less often

I never use the internet [FOR F-2-F scripting only]

(DK)

THOSE WHO NEVER USE THE INTERNET TO SKIP NEXT QUESTION

Q5 Which of the following websites have you visited in the last 4 weeks?

Half sample gets list in this order:

BBC website

ITV website

Channel 4 website

Channel 5 website

Sky website

Amazon

Ebay

Google
Facebook
Flickr
National Lottery
iTunes
Twitter
Wikipedia
YouTube
The Daily Mail website
The Guardian website
The Independent website
The Mirror website
The Star website
The Sun website
The Telegraph website
The Times website
Other newspaper website
Any banking/financial sites
None
Don't Know

Half sample gets list in this order:

Amazon
Ebay
Google
Facebook
Flickr
National Lottery

iTunes
Twitter
Wikipedia
YouTube
Any banking/financial sites
The Daily Mail website
The Guardian website
The Independent website
The Mirror website
The Star website
The Sun website
The Telegraph website
The Times website
Other newspaper website
BBC website
ITV website
Channel 4 website
Channel 5 website
Sky website
None
Don't Know

Q6 Have you ever used any of the following websites to watch clips or whole TV programmes over the internet via a computer?

Please select all that apply.

MULTICODE

RANDOMISE

BBC.co.uk/iplayer

ITV.com

Channel4.co.uk/4oD

Sky Player

Virgin Media

YouTube

Bittorrent sites

iTunes Video

DemandFive.tv

Seesaw

Other

None (SINGLE CHOICE)

ASK ALL

RANDOMISE ORDER OF Q7a-e

Q7a Thinking about the BBC as a whole – not just the programmes, but the sort of organisation the BBC is and the way it goes about providing a public broadcasting service – what do you think of the BBC?

On a scale of 1 to 10, where 1 means extremely unfavourable and 10 means extremely favourable, please tell me your general impression of the BBC.

scripter: Please put a scale of 1 to 10 with 1 as extremely unfavourable and 10 extremely favourable with the statement above the scale. And highlight the broadcaster name each time

(DK), (No opinion), (Not heard of BBC)

Q7b We'd now like you to think about ITV and the services it provides.

On a scale of 1 to 10, where 1 means extremely unfavourable and 10 means extremely favourable, please tell me your general impression of ITV.

scripter: Please put a scale of 1 to 10 with 1 as extremely unfavourable and 10 extremely favourable with the statement above the scale.

(DK), (No opinion), (Not heard of ITV)

Q7c We'd now like you to think about Channel 4 and the services it provides.

On a scale of 1 to 10, where 1 means extremely unfavourable and 10 means extremely favourable, please tell me your general impression of Channel 4.

scripter: Please put a scale of 1 to 10 with 1 as extremely unfavourable and 10 extremely favourable with the statement above the scale.

(DK), (No opinion), (Not heard of Channel 4)

Q7d We'd now like you to think about Five and the services it provides.

On a scale of 1 to 10, where 1 means extremely unfavourable and 10 means extremely favourable, please tell me your general impression of Five.

scripter: Please put a scale of 1 to 10 with 1 as extremely unfavourable and 10 extremely favourable with the statement above the scale.

(DK), (No opinion), (Not heard of Five)

Q7e Now thinking about Sky, in terms of the organisation as a whole, and the services it provides, please tell me your general impression of Sky (using the scale of 1 to 10, where 1 means extremely unfavourable and 10 means extremely favourable.

scripter: Please put a scale of 1 to 10 with 1 as extremely unfavourable and 10 extremely favourable with the statement above the scale.

(DK), (No opinion), (Not heard of Sky)

CAPI ONLY (intro and dummy question)

We would like you to fill out the next few questions of this questionnaire yourself. This is so that you can feel free to give honest answers. All your responses will remain confidential – I will not be able to see any of your responses. The next question is just a practice question so you can see how the questionnaire works. I will pass you the lap-top, so you can fill in your own answers.

PLEASE HAND SCREEN TO RESPONDENT

Here is a practice question just so that you can be sure you are comfortable using the machine. Ask the interviewer if you need help at this point. Otherwise tap your answer then tap the OK button to go to

the first question. Please let me know when you've finished this practice question.

Q8 How often do you think the weather forecast is correct? Please select an answer from the list below. If you want to say Don't Know press the button at the top of the screen. If you want to say something else, press 'Other answer' and a box will open up for you to write your answers on screen using the pen provided. Remember to tap OK to move on.

Very often

Quite often

Hardly ever

Never

Other answer

INTERVIEWER ASK:

Are you happy with using this computer?

If YES, please go on to the next question.

If NO, I will show you how to use it again.

NEW SCREEN

For the next few questions we will be asking about how certain groups of people are put across on TV, Radio and websites. By this we mean all the ways these groups of people and their lives are featured including presenters of programmes, storylines in soaps or dramas, presenter chat, news reports, jokes and characters in comedy shows and debates on issues.

NEW SCREEN

ROTATE Q9 AND Q10

Q9a Thinking about TV in general, looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?

By content we mean presenters of programmes, storylines in soaps or dramas, news reports, jokes and characters in comedy shows and debates on issues.

Q9b And do you think there is too much, about the right amount or too little content relating to these groups of people on TV?

We are still thinking about all content, including presenters of shows, storylines in soaps or dramas, news reports, jokes and characters in comedy shows and debates on issues.

Q9c/d Now thinking about all BBC TV channels [set up grid as per Q9a]

(c) Looking at the groups of people below, how important do you think it is that TV in general features content relating to them in its programming?

(d) Do you think there is too much, about the right amount or too little content relating to these groups of people on TV?

ROWS – RANDOMISE

Lesbian women

Gay men

People who are bisexual

People who are British Asian

People with disabilities

People who are Black British

COLUMNS Q9a/c

Very important

Quite important

Neither important nor unimportant

Quite unimportant

Very unimportant

Don't know

I can't comment

COLUMNS Q9b

Too much on TV

About the right amount on TV

Too little on TV

Don't Know

I can't comment

COLUMNS Q9d

Too much on BBC TV

About the right amount on BBC TV

Too little on BBC TV

Don't Know

I can't comment

SKIP Q10 IF DO NOT LISTEN TO RADIO AT Q3

Q10a Thinking about radio in general, looking at the groups of people below, how important do you think it is that radio features content relating to them in its programming?

By content we mean presenters of programmes, storylines in dramas, news reports, presenter chat, jokes and characters in comedy shows and debates on issues.

Q10b And do you think there is too much, about the right amount or too little content relating to these groups of people on Radio?

We are still thinking about all content, including presenters of shows, storylines in radio dramas, presenter chat, news reports, jokes and characters in comedy shows and debates on issues.

Firstly thinking about radio in general...

PLEASE SET UP A GRID

ASK FOR

Q10c/d And now thinking specifically of ...

BBC radio stations (including Radio 1, Radio 2, Radio 3, Radio 4, 5 Live, 1Xtra, 6 Music, Radio 7, BBC Asian Network and TEXT SUBSTITUTION LOCAL BBC RADIO FROM POSTCODE)

(c) Looking at the groups of people below, how important do you think it is that radio features content relating to them in its programming?

(d) Do you think there is too much, about the right amount or too little content relating to these groups of people on Radio?

ROWS – RANDOMISE

Lesbian women

Gay men

People who are bisexual

People who are British Asian

People with disabilities

People who are Black British

COLUMNS- Q10a/c

Very important

Quite important

Neither important nor unimportant

Quite unimportant

Very unimportant

Don't know

I can't comment

COLUMNS- Q10b

Too much on the radio

About the right amount on the radio

Too little on the radio

Don't Know

I can't comment

COLUMNS- Q10d

Too much on BBC radio

About the right amount on BBC radio

Too little on BBC radio

Don't Know

I can't comment

ASK Q11 ONLY IF USE BBC WEBSITE AT Q5

Q11a Thinking now about the BBC website (BBC.co.uk) looking at the same groups of people below, how important do you think it is that the BBC website features content relating to them on its website?

We are thinking about all BBC website content, including articles, reviews, news reports, hobbies and interests and debates on issues.

Q11b And do you think there is too much, about the right amount, or too little content relating to these groups of people on the website?

We are thinking about all BBC website content, including articles, reviews, news reports, hobbies and interests and debates on issues.

ROWS – RANDOMISE

Lesbian women

Gay men

People who are bisexual

People who are British Asian

People with disabilities

People who are Black British

COLUMNS – 11a

Very important

Quite important

Neither important nor unimportant

Quite unimportant

Very unimportant

Don't know

I can't comment

COLUMNS – 11b

Too much on the BBC website

About the right amount on the BBC website

Too little on the BBC website

Don't Know

I can't comment

NEW SCREEN

In this section we are going to look specifically at the lesbian, gay and bisexual groups and would like to hear your views on TV, radio and website content that feature these groups.

Q12a Thinking across all TV broadcasters, how acceptable do you feel it is to have content that features lesbian, gay and bisexual people and their lives on TV (by this we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues etc)?

ROWS

Lesbian women

Gay men

People who are bisexual

COLUMNS

Very acceptable

Quite acceptable

Neither acceptable nor unacceptable

Quite unacceptable

Very unacceptable

Don't know

Q12b Still thinking across all TV broadcasters, how comfortable are you watching content that features lesbian, gay and bisexual people and

their lives on TV (by this we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues etc)?

ROWS

Lesbian women

Gay men

People who are bisexual

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

Q12c Now turning to radio and thinking across all radio stations, how acceptable do you feel it is to have content that features lesbian, gay and bisexual people and their lives on Radio (by this we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues etc)?

ROWS

Lesbian women

Gay men

People who are bisexual

COLUMNS

Very acceptable

Quite acceptable

Neither acceptable nor unacceptable

Quite unacceptable

Very unacceptable

Don't know

Q12d Still thinking across all radio stations, how comfortable are you listening to content that features lesbian, gay and bisexual people and their lives on Radio (by this we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues etc)?

ROWS

Lesbian women

Gay men

People who are bisexual

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

Q13a Now turning to TV again. How comfortable do you feel watching the following types of scenes before 9pm (before the watershed)?

Q13b How comfortable do you feel watching the following types of scenes after 9pm (after the watershed)?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS

Scenes showing **a man and a woman** holding hands before/after 9pm

Scenes showing **two men** holding hands before/after 9pm

Scenes showing **two women** holding hands before/after 9pm

Scenes showing **a man and a woman** kissing before/after 9pm

Scenes showing **two men** kissing before/after 9pm

Scenes showing **two women** kissing before/after 9pm

Sex scenes featuring **a man and a woman** before/after 9pm

Sex scenes featuring **two men** before/after 9pm

Sex scenes featuring **two women** before/after 9pm

ROTATE Q14A-C

Q14ai Thinking about the following examples that might appear on TV, how comfortable would you be watching them before 9pm (before the watershed)?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS – RANDOMISE

A gay character as the main character in a drama series

A lesbian character as the main character in a drama series

A bisexual character as the main character in a drama series

A drama about a bisexual man who falls in love with a woman

A gay couple featured in a TV lifestyle programme e.g. a property or cooking show.

A lesbian couple featured in a TV lifestyle programme e.g. a property or cooking show

A gay couple with their child featured in a TV lifestyle programme e.g. a property or cooking show.

A lesbian couple with their child featured in a TV lifestyle programme e.g. a property or cooking show

A gay couple discussing their relationship in a documentary

A lesbian couple discussing their relationship in a documentary

A bisexual couple discussing their relationship in a documentary

A gay, lesbian or bisexual presenter on a children's programme

A gay, lesbian or bisexual presenter on a sports programme

A gay, lesbian or bisexual presenter on a news programme

A gay, lesbian or bisexual presenter on a comedy programme

A gay, lesbian, or bisexual presenter on an entertainment show

NEW SCREEN

We now want you to think about watching scenes after 9pm.

Q14aⁱⁱ Thinking about the same examples that might appear on TV, how comfortable would you be watching them after 9pm (after the watershed)?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS – RANDOMISE

A gay character as the main character in a drama series

A lesbian character as the main character in a drama series

A bisexual character as the main character in a drama series

A drama about a bisexual man who falls in love with a woman

A gay couple featured in a TV lifestyle programme e.g. a property or cooking show.

A lesbian couple featured in a TV lifestyle programme e.g. a property or cooking show

A gay couple with their child featured in a TV lifestyle programme e.g. a property or cooking show.

A lesbian couple with their child featured in a TV lifestyle programme e.g. a property or cooking show

A gay couple discussing their relationship in a documentary

A lesbian couple discussing their relationship in a documentary

A bisexual couple discussing their relationship in a documentary

A gay, lesbian or bisexual presenter on a sports programme

A gay, lesbian or bisexual presenter on a news programme

A gay, lesbian or bisexual presenter on a comedy programme

A gay, lesbian, or bisexual presenter on an entertainment show

Q14aⁱⁱⁱ Thinking about the following examples that might appear on TV, how comfortable would you be watching them?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS – RANDOMISE

News about a gay, lesbian, or bisexual celebrity reported on children's television news

News about a gay, lesbian, or bisexual celebrity reported on the breakfast news

News about a gay, lesbian, or bisexual celebrity reported on the early evening news

News about a gay, lesbian, or bisexual celebrity reported on the Ten O'Clock News

Q14b Thinking about the following examples that you might hear on radio, how comfortable would you be hearing them?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS – RANDOMISE

A civil partnership between two men in a radio drama

A civil partnership between two women in a radio drama

A youth radio talk show discussing sexual identity and 'coming out' as gay, lesbian or bisexual

A gay, lesbian, or bisexual radio journalist presenting a news show

A gay, lesbian, or bisexual radio presenter on a entertainment radio show

Q14c Thinking about the following examples that you might see on a website, how comfortable would you be seeing them?

PLEASE SET UP A GRID

COLUMNS

Very comfortable

Quite comfortable

Neither comfortable nor uncomfortable

Quite uncomfortable

Very uncomfortable

Don't know

ROWS – RANDOMISE

An online news article about a gay, lesbian or bisexual celebrity

Same sex parents being able to send their children a birthday message through a website

An article on a sports website about an athlete coming out as gay, lesbian or bisexual

An online news article about violence towards gay, lesbian or bisexual people

Q15 Thinking now about different TV broadcasters, what do you think about the amount of content that features lesbian, gay and bisexual people and their lives (by this we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues etc)?

PLEASE SET UP A GRID

COLUMNS

Too much

About the right amount

Too little

Don't know

I don't feel able to comment

ROWS- RANDOMISE ORDER

BBC

ITV

Channel 4

Five

Sky

Q16a Again, thinking about the different broadcasters, how would you rate the way they feature lesbian, gay and bisexual people and their lives? Think across the range of content such as presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows and debates on issues.

Please use the scale below.

PLEASE SET UP A GRID

COLUMNS

Very good

Quite good

Neither good nor bad

Quite poor

Very poor

Don't know

I don't feel able to comment

ROWS- RANDOMISE ORDER

BBC

ITV

Channel 4

Five

Sky

FOR ALL ANSWERING CODES 1-2 FOR BBC at 16a

Q16b Why do you think that lesbian, gay and bisexual content on the BBC is good?

OPEN ENDED

DK

FOR ALL ANSWERING CODES 4-5 FOR BBC at 16a

Q16c Why do you think that lesbian, gay and bisexual content on the BBC is poor?

OPEN ENDED

DK

Q17 To what extent do you agree with the following statements relating to how [TEXT SUBSTITUTION] shows lesbian, gay and bisexual people and their lives in their programming and content?

By content we mean presenters of programmes, storylines in dramas, presenter chat, news reports, jokes and characters in comedy shows, debates on issues, for example.

SET UP GRID FOR EACH OF [use for text substitution in question and statements]...

the BBC

ITV

Channel 4

Five

Sky

COLUMNS

Strongly agree

Tend to agree

Neither agree nor disagree

Tend to disagree

Strongly disagree

Don't know

I can't comment

ROWS - RANDOMISE

The programming and content featuring lesbian, gay and bisexual people and their lives on [TEXT SUBSTITUTION] is stereotyped.

The programming and content featuring lesbian, gay and bisexual people and their lives on [TEXT SUBSTITUTION] is outdated

The programming and content featuring lesbian, gay and bisexual people and their lives on [TEXT SUBSTITUTION] is ground breaking

The programming and content featuring lesbian, gay and bisexual people and their lives on [TEXT SUBSTITUTION] is realistic.

Q18 Now thinking about all the content on the BBC across TV, radio and the website, what improvements, if any, do you think it could make in how it features gay, lesbian and bisexual people and their lives?

OPEN

Don't know

We are now going to ask you some questions about yourself, please be aware that your answers are confidential and the interviewer will not be able to see any of your responses.

Q19 We wish to ensure we are representing the UK population. Which best describes you?

Heterosexual or straight

Gay

Lesbian

Bisexual

Prefer not to say

Other (please write in the box if possible)

IF GAY, LESBIAN OR BISEXUAL ASK THE FOLLOWING

Q20 Thinking about the different people in your life, which of these best describes their awareness of your sexual identity?

COLUMNS

Some/all of my friends

Some/all of my immediate family

Some/all of my wider family

Some/all of my work colleagues

Everybody/ Most people

ROWS

They became aware in the last year

Have been aware for over a year

Think they are aware but I have not had a conversation with them

They don't know

I'd rather not say

ASK ALL

Q21a Are there any children aged 18 or under living in the h/hold?

Yes

No

IF YES AT Q21A

Q21b How old are the children? Please select all that apply.

MULTICHOICE

I have a child/ children at home aged 0-5

I have a child/ children at home aged 6-12

I have a child/ children at home aged 13-18

ASK ALL

Q21c Are you a parent?

Yes

No

ASK ALL

MULTICHOICE

Q22a What is your gender?

Male

Female

Q22b Is your gender identity the same as the gender on your birth certificate?

Yes

No

Prefer not to say

Other (please write in the box if possible)

Q23a What do you consider your national identity to be?

English

Scottish

Welsh

Irish

Northern Irish

British

Other

Other (please specify)

Q23b Please indicate which best describes your ethnic background?

White - Any White background

Mixed - White and Black Caribbean

Mixed - White and Black African

Mixed - White and Asian

Mixed - Any Other Mixed Background

Asian or Asian British - Indian

Asian or Asian British - Pakistani

Asian or Asian British - Bangladeshi

Asian or Asian British - Other Asian Background

Black or Black British - Caribbean

Black or Black British - African

Black or Black British - Other Black Background

Chinese

Other ethnic group

Don't Know

I'd rather not say

Other (please specify)

Q24 Please can you indicate which of these best describes your beliefs and religion?

Agnostic

Atheist

Buddhist

Christian – Catholic

Christian – Protestant, Church of England, Methodist or other Christian denominations

Hindu

Jewish

Muslim

Protestant

Sikh

Other (please specify)

None

Prefer not to say

Q25 Do you have any long-term illness, health problems or disability that limits your daily activities or the work you do? This includes problems which are due to old age.

Yes

No

Don't know

Prefer not to say

Q27 Which of these best describes your highest qualification up till now?

PhD

MBA

MA/MSc

BA/BSc

Professional qualification (tick and type in)

A level or equivalent

ONC/OND/City & Guilds

5 or more O levels, CSE or GCSE passes

Completed trade apprenticeship

Other (type in)

None of these

Q28 Is there anything more you want to say about the way that lesbian, gay and bisexual people and lives are featured on the BBC?

OPEN

Don't know

Thank you; that is the end of the self completion part of the survey. Can you please hand the machine back to the interviewer now? There are just a few more questions to go.

SOCIAL GRADING QUESTIONS TO BE INSERTED – CAWI INSERT AUTO ASSIGN VERSION

THANK AND CLOSE

APPENDIX - F

Timing and Personnel

The full programme of research commenced with desk research, which was conducted week commencing 7th December 2009, completing this same week. The qualitative fieldwork for the qualitative study took place between 19th January 2010 and 16th March 2010. All this research was conducted by 2CV research. Their team comprised the following - Darren Hanley (Group Research Director), Lizzy Moroney (Associate Director) and Richard Pickering (Research Manager) of 2CV Research, with the assistance of Brian Donaghey (Specialist Freelance Consultant).

The quantitative survey was conducted by Kantar Media. This was carried out across the United Kingdom (England, Scotland, Wales and Northern Ireland) in April-June 2010. The Face-to-face fieldwork was carried by Kantar Operations, between 30th April and 24th May 2010, using CAPI, whilst the LGB online boost was carried out by Lightspeed Research between 7th and 13th May 2010. The quantitative study was conducted by Frances Sheardown (Director), Cathy O'Brien (Associate Director), and Charlotte Clifford (Senior Research Executive).