



Education Department Resource

## The Commercial Closet Student Viewing Guide

---

### Table of Contents

|   |    |
|---|----|
| Introduction to The Commercial Closet.....                    | 2  |
| Mission and History   |    |
| How the Website's Rating System Works                         |    |
| Introduction to Media Literacy.....                           | 4  |
| What is Media Literacy?                                       |    |
| Learning What to Look For                                     |    |
| Learning What to Ask  |    |
| Some Facts About the Youth Advertising Market                 |    |
| LGBT People and the Media.....                                | 6  |
| The LGBT Youth Population                                     |    |
| Representations of LGBT People and Issues in the Media        |    |
| Visibility vs. Respect  |    |
| Suggestions for Facilitators: Decoding the Message            |    |
| Selected TV Commercials for Student Viewing and Analysis..... | 8  |
| giggo.com: "Coming Out"                                       |    |
| Sprite: "Pocket Fisherman"                                    |    |
| MTV: "Language of Love"                                       |    |
| Nintendo: "How Much?"   |    |
| Jolt Cola: "Fantasy"  |    |
| Additional Resources.....                                     | 13 |

#### Please Note:

In addition to introducing The Commercial Closet and basic media literacy concepts and tools, this resource highlights five specific ads from the project's vast website collection. For each of the five ads, a brief overview, suggested discussion questions and direct links to each ad's page on the website are provided. We'd like to emphasize, however, that The Commercial Closet's site will introduce you to over 750 worldwide television and print ads spanning more than 30 years of media history and reflecting society's changing view of the LGBT community. Over 60 ads can be found in the "Youth" theme section alone. We hope that the five ads included in this resource will spark further interest and dialogue around media representations of LGBT people, media literacy education and The Commercial Closet's entire collection.

We recommend that teachers review the contents of The Commercial Closet's website prior to using it in the classroom, in order to find the most age-appropriate and engaging material for their students.

## Introduction to The Commercial Closet

### Mission and History

The Commercial Closet is a unique, non-profit education and journalism organization dedicated to charting the evolving portrayals of the lesbian, gay, bisexual and transgender (LGBT) community in mainstream advertising. It has partnerships with the largest LGBT organizations in the United States, including Human Rights Campaign (HRC), the Gay & Lesbian Alliance Against Defamation (GLAAD) and the Gay, Lesbian and Straight Education Network (GLSEN). The organization's goal is to educate advertising agencies, marketers and general audiences by documenting worldwide commercial representations of LGBT people and sharing its collection and observations through a website and traveling lecture series.

The Commercial Closet believes that by educating the image-makers themselves, future advertising will be more inclusive and affirmative. Since print, television, radio and internet advertising are nearly impossible to avoid, their actual and potential impact on public opinion concerning LGBT issues is tremendous. Along the way, the organization is also creating an historic document that charts the caricature of the LGBT community, and the evolution towards more respectful and fair representation. Its collection is held in video, the project website and in an upcoming documentary film.

New York-based business journalist Michael Wilke, the Executive Director of The Commercial Closet, spent six years writing about LGBT media issues for publications including *Advertising Age* and *Inside Media*. During his career as a reporter, Wilke was invited by New York's lesbian and gay film festival to create a live video presentation about LGBT images in advertising around the world. In 1997, his presentation debuted at the festival to a sold-out crowd, and The Commercial Closet took off. The organization benefits from Wilke's extensive relationships with advertising agencies that continue to keep him apprised of their work. Resource material also is obtained through volunteer "ad spotters" who notify Wilke about relevant advertisements they've seen. Due to the organization's growth, it now gets full-time attention from Wilke, who spends much of his time conducting video and lecture presentations around the country. He has been credited with coining the term "gay vague" and interviewed by major publications and television networks internationally.

### How the Website's Rating System Works

All of the TV commercials in the archive are classified into one of four categories listed below. The categories are not intended to assess the likeability or entertainment value of the ads, but rather *what the imagery and/or narrative conveys about LGBT people*. The result is that sometimes well-intentioned ads pointing out negative aspects of LGBT life may fall into the "Negative" category.

Why do it this way? Because the point is not to be an "ad critic" so much as an observer of the messages conveyed by these ads.

Since slotting is more of an art than a science, and sometimes there may be more than one reading to an ad message, consider the categories a suggestion. Viewers may or may not agree with the project's conclusions about the commercials. One of The Commercial Closet's goals, however, is to encourage debate and reflection about the media and the LGBT community's respective places in society. That means taking a deeper look at not only the intended messages of the ads, but also how the ads actually are interpreted — in their original context, and through constantly changing public perspectives.

**Positive**

After generations of invisibility, in these commercials LGBT people are portrayed with pride and respect. Kisses and affectionate displays are enjoyed by same-sex couples in the imagery, transgender people are accepted, LGBT identity is celebrated and some commercials even seem to sell the idea of being “gay” more than the product.

**Negative**

In these ads, LGBT people are shown as hustlers, pornographers, murderers and pedophiles, and greeted with shock, repulsion and occasional violence. While some in the LGBT community now actually welcome classic LGBT stereotypes like queens and leathermen as “diversity,” others do not. Transgender people are also popular, but with the time-worn cliché of “Surprise — it’s a man!” **NOTE:** *Even some LGBT organizations, when addressing the issue of harassment, have portrayed being LGBT quite grimly and left a negative impression with viewers.*

**Neutral**

This section may be what the future of LGBT people in commercials will look like: assimilated into the larger whole. Like people of color and other marginalized groups, LGBT people are included in vignettes and sometimes in the mix of a larger ad campaign. Being LGBT is treated as a non-issue in these commercials.

**Gay Vague**

A motley collection, some of these ads appear to allow LGBT readings or covertly imply LGBT content, an intention often denied by the advertiser. Other commercials simply have been adopted by a largely invisible LGBT community as “theirs” so that they might feel represented. Some ads include openly LGBT or closeted actors.

## **Introduction to Media Literacy**

*(Adapted from “Skills and Strategies for Media Education” by Elizabeth Thoman, from the Center for Media Literacy)*

### **What is Media Literacy?**

Media literacy is the ability to interpret and create personal meaning from the hundreds, even thousands of aural and visual symbols we take in everyday through television, radio, newspapers, magazines and the internet. It's the ability to choose and select, the ability to challenge and question, the ability to be conscious about what's going on around you. Such a consciousness can prevent you from becoming passive and therefore vulnerable to the images and message that seek your attention.

Media researchers now say that television and mass media have become so ingrained in our cultural milieu that we should no longer view the task of media education as providing “protection” against unwanted messages. Our goal instead must be to help people become competent, critical and literate in all media forms so that they control the interpretation of what they see or hear, rather than letting the interpretation control them.

Media literacy is not so much a finite body of knowledge, but rather a skill, a process, a way of thinking that, like reading comprehension, is always evolving. To become media literate is not to memorize facts or statistics about the media, but rather to raise intelligent questions about what you are listening to, watching or reading.

### **Learning What to Look For**

No matter what the medium, there are five key ideas that media educators have identified as crucial to an understanding of the media.

#### **1. All media messages are constructed.**

Whether we are watching the nightly news or passing a billboard on the street, the media message we experience was written by someone (or, more likely, several people), pictures were taken and a creative designer put it all together. But this is more than just a physical process. Whatever is “constructed” by just a few people then becomes “reality” for the rest of us. As the audience, we don't get to see or hear the words, pictures or arrangements that were rejected. We only see, hear or read what was accepted by a specific group of people with a specific goal.

Learning how media messages are constructed as well as how media shape what we know and understand about our world is an important part of learning to navigate our lives in a global and technological society.

#### **2. Media messages are constructed using a creative language with its own rules.**

Each form of communication — newspapers, TV game shows, horror movies, internet ads — has its own creative language: big headlines signal significance, camera close-ups convey intimacy, scary music heightens fear, flashing graphics build excitement. Understanding the grammar, syntax and metaphor system of media language increases our appreciation and enjoyment of media experiences, and helps us to be less susceptible to manipulation. One of the best ways to understand how media messages are put together is to create your own video, website, public service announcement or poster campaign.

#### **3. Different people experience the same media message differently.**

Because of each individual's age, upbringing and education, no two people see the same movie, hear the same song on the radio, or read the same article in a magazine. This idea calls into question the notion of TV viewers as nothing more than passive “couch potatoes.” We may not be conscious of it, but each of

us, even very young children, are constantly trying to make sense of what we see, hear or read. The more questions we can ask about what we are experiencing around us, the more deliberate we can be in accepting or rejecting messages.

#### **4. Media are primarily businesses driven by a profit motive.**

Newspapers lay out their pages with ads first; the space remaining is devoted to news. Likewise, TV programming is broken up into segments in order to allow airtime for commercial sponsors. Many viewers do not understand that while advertised products are being sold to them, they're being sold to the advertisers. The real purpose of programs we watch on commercial TV, whether news or entertainment, is not just to amuse us but rather to create an audience — and put them in a receptive mood — so that the network or local station can sell airtime to sponsors to advertise their products in commercials. Every second counts! Commercial sponsors pay for airtime based on the number of people the station predicts will be watching. Sponsors also target their advertising message to specific kinds of viewers; for example, women, young children, professionals, African Americans, and so on.

#### **5. Media have embedded values and points of view.**

Because they are constructed, media messages carry a subtext that communicates who and what is important, at least to the person(s) who created the message. Media are storytellers — even short commercials tell a simple story — and stories require characters, settings and a plot that has a beginning, middle and end. The choice of a character's age, gender, race, ethnicity, sexual orientation, or ability, mixed in with the lifestyles, attitudes and behaviors that are portrayed, the setting depicted (urban? rural? affluent? poor?) and the actions and re-actions in the plot all contribute to the expression of social values in media. It is important to learn how to “read” all kinds of media messages in order to discover the values and points of view that are embedded in them. Only then can we judge whether to accept or reject these messages as we negotiate our way through our mediated environment.

### **Learning What to Ask**

In order to peel back the layers of a media message and understand its real meaning, each of us can ask five basic questions that emerge from the five ideas about media construction and interpretation outlined above.

1. Who created this message and why are they communicating it?
2. What techniques are being used to attract my attention?
3. What values and points of view are represented in the message?
4. How might different people understand this message differently from me?
5. What is omitted from this message?

Usually, this questioning process is applied to a specific media “text” — that is, a production or publication, or part of one, such as an episode of a soap opera, a TV commercial for soda, an issue of a men's magazine, a billboard for an airline, a newspaper article about a foreign election, or a radio broadcast of a sporting event. Sometimes, a media “text” can involve multiple formats. A new animated Disney film, for example, involves not only a movie released in thousands of cinemas, but also a whole campaign of advertising and merchandising: character dolls and toys, clothes, lunchboxes, as well as a website, books, games and perhaps eventually, a ride at one of the Disney theme parks. In such cases, it becomes virtually impossible to ignore the message.

### **Some Facts About the Youth Advertising Market**

(Source: *Teachers' guide for "The Merchants of Cool," an episode of PBS' Frontline*)

- There are 31.6 million 12-19 year-olds in the U.S. — the largest generation ever. (U.S. Census Bureau, 2000)
- Teens are exposed to an estimated 3,000 ads a day. (Adbusters)
- 65% of U.S. teens have TV sets in their own rooms. (Kaiser Family Foundation)
- 83% of U.S. teens reported going online in 2000. (Teen Research Unlimited)
- In 2000, teens spent an estimated \$105 billion and influenced their parents to spend an additional \$48 billion. (Teen Research Unlimited)
- In 1998, U.S. companies spent nearly \$200 billion on advertising. Worldwide ad spending is estimated at \$435 billion. (Advertising Age and the United Nations Human Development Report)

## **LGBT People and the Media**

### **The LGBT Youth Population**

(Reprinted from: *Hatred in the Hallways: Violence and Discrimination Against Lesbian, Gay, Bisexual and Transgender Students in U.S. Schools, a 2001 Human Rights Watch report*)

Estimates of the number of gay, lesbian and bisexual youth in the United States range from just over 1 percent to just under 9 percent, with the best estimates at 5 to 6 percent of the total population. These figures depend in part on whether the studies measure same-sex attraction, same-sex behavior, or both, whether they ask youth if they are unsure of or questioning their sexual orientation, and whether they ask youth to label themselves as gay, lesbian or bisexual.

Likewise, it is difficult to estimate the number of youth who identify as transgender, the umbrella term used to describe the identities and experiences of people whose gender identity in some ways does not conform to society's stereotypical concepts of "maleness" or "femaleness" (Green, "Introduction to Transgender Issues" in *Transgender Equality, A Handbook for Activists and Policymakers*, Currah and Minter, eds., published by NCLR and NGLTF — see "Additional Resources" section on p. 13 of this document). The term "transgender" includes transsexuals who may or may not have had or plan to have sex reassignment surgery, male and female cross-dressers, and intersex persons.

Despite the challenges in measurement, it's clear that there are millions of LGBT youth in the United States and worldwide, and it's invisibility, discrimination and harassment, not their LGBT identities, that continue to foster feelings of isolation and alienation among many of them.

### **Representations of LGBT People and Issues in the Media**

LGBT people, including LGBT youth, are portrayed in mainstream ads more often and more favorably than before, but sexual orientation-based and gender-based stereotypes remain a popular comic ploy and advertisers remain wary of including images of openly LGBT people in their ads.

Although mainstream advertisers do not often target the LGBT market with their ads, they include representations of LGBT people for a variety of reasons beyond wanting to cultivate LGBT business. Some advertisers have a genuine desire to diversify the images that carry their messages, in order to reflect more accurately the range of human identities and experiences. Other advertisers include LGBT people simply to get attention or to market their products as provocative, progressive or cutting-edge.

### **Visibility vs. Respect**

What is apparent from many of the ads in The Commercial Closet's collection is that visibility does not necessarily equal respect. Stereotypes (clown, predator, freak) abound, and, even when a commercial contains an LGBT character, rarely is that person the one with whom the audience is meant to identify. The most truly inclusive portrayals are usually the commercials that clearly have a deliberate agenda of support, or those that contain sexual or gender ambiguity, rather than those that randomly stick an LGBT person into the scene to get a cheap laugh.

Therefore, we need to examine very carefully **all** media representations of LGBT people. When presented with the image of an LGBT person in a commercial, we should ask ourselves the following questions:

1. How are LGBT people portrayed? Does this commercial reinforce either positive or negative stereotypes about LGBT people, sexual orientation, and/or gender? Which stereotypes? How do the stereotypes further the ad's message? How do they reinforce prejudicial attitudes among viewers? What kind of response are they meant to elicit from the viewing audience? (For example: laughter, anxiety, feelings of superiority, and so on.)
2. What is the connection between LGBT identity and the product/service being advertised? Why might the advertiser have chosen to include LGBT characters specifically? Are LGBT people being exploited or supported in the ad or by its message?
3. Who is the target audience? Is the audience meant to identify with the LGBT character(s), or to dissociate from them? What details in the commercial contribute to this relationship?
4. How does your own identity and experience affect your reading of this ad? How might someone with a different perspective view it?
5. What company does the ad promote? What is that company's record with regards to LGBT people and issues?

### **Suggestions for Facilitators: Decoding the Message**

When closely analyzing commercials, it helps to watch them multiple times, focusing on a different aspect each time. One suggested approach is to watch each commercial four times. This will give viewers the opportunity to absorb the commercial's overall message, the specific information communicated about LGBT people, and the various technical details that contribute to their understanding of both. Consider giving the following instructions to the group:

1. The first screening is an opportunity to take in everything at once, as you would in your regular TV viewing. After the first screening, take a few moments to write down a description of the commercial and your initial response to it as a whole.
2. During the second screening, focus on the characters, setting and plot. Who is in the commercial? What are the characters' relationships to one another and to the product or service being advertised? From whose point of view is the commercial shot? With which character(s) are viewers meant to identify? What is the setting of the commercial? What is the relationship of the setting to the product/service? What happens in the commercial? What are the first and last images we see and sounds we hear?
3. During the third screening, focus on the visual style of the commercial. How does the camera move? What kinds of colors are used? What is the lighting like? Is the product/service shown on screen? How is the product/service made to appear?
4. During the fourth screening, focus on the sound in the commercial. Is there any background music, and, if so, what sort of mood does it create? If there's dialogue, how is it used? What do people's voices sound like?

## Selected TV Commercials for Student Viewing and Analysis

1. Brand: *giggo.com* Title: “*Coming Out*” Commercial Closet Rating: *Positive*  
[www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=190&searchwords=COM,GIGGO](http://www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=190&searchwords=COM,GIGGO)



### Ad Overview

A young man walks into the room where his father is working on an enormous model of a battlefield, and blurts out that he's gay.

Dad looks up and the scene is paused as a computer window opens up over his face that reads: “Adjust Dad’s attitude” with a scroll bar that ranges from “hostile” to “supportive.” The arrow slides the bar over to “supportive” and clicks off the box.

The scene resumes and the father says, “You know, there’s a guy down at the plant that has a gay son about your age. I think you two would like each other.” He turns to his son, who smiles with disbelief and says, “Thanks.”

The invisible narrator then says, “Wow, that was painless. Like *giggo.com*, where you take control of buying a car...”

The campaign for *giggo.com* (a unit of DaimlerChrysler’s Mercedes Financing Group but acquired by PeopleFirst.com in September 2000, then closed) is mostly about unexpected outcomes that are “painless.” This is a perfect example of how coming-out stories are innocuously making their way into commercials. Though there is no relationship to the product here at all, the advertiser puts a pleasant spin on the outcome.

As its TV commercial hit, *Giggo.com* also began reaching out to the LGBT market online. Unfortunately, this commercial barely aired in a few markets in the U.S. because of a fear of controversy over its subject matter. It ultimately aired more widely in Canada.

### Group Discussion Starters

- What kinds of stereotypes are used in this ad? What details illustrate those stereotypes?
- With which character(s) do you identify, and why?
- Do you think the “coming out” scenario presented successfully conveys the ad’s message? Why or why not?

**2. Brand: *Sprite* Title: “*Pocket Fisherman*” Commercial Closet Rating: *Negative***  
[www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=517&searchwords=SPRITE](http://www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=517&searchwords=SPRITE)



### Ad Overview

A slightly nerdy high school guy is repeatedly accosted in the school hallway while drinking a Sprite by a series of attractive girls.

The first girl suggestively asks, “Have you been working out?” as she digs through his pockets. Another comes along and sticks her hands in his back pockets — apparently squeezing his butt — and says, “Billy, long time no see. Let’s hang out sometime, huh?” Then she walks away with her boyfriend.

Additional girls pull the stunt on the puzzled Billy and in a frenzy, one knocks his books out of his bag.

Bewildered, Billy is picking up his books from the floor as a huge, goateed guy comes over with a big grin and says, “Hey Billy, what’s shakin’?” Billy looks up with a scared look for the first time, as he fears a man will touch him in the same way the girls did.

The tagline is Sprite’s familiar “Obey Your Thirst.”

Though not fully explained, the ad was a co-promotion with Ralph Lauren’s Polo Jeans, where one winner would find a winning bottle cap to win jeans with \$1000 in the pockets. Presumably, the girls in the commercial are rifling through Billy’s pockets to find the \$1000 that may be hidden inside.

### Group Discussion Starters

- What kinds of attitudes, emotions and ideas about gender does this ad play upon?
- How does the setting contribute to the ad’s message?
- How does your reaction to the girls’ behavior differ from your reaction to the goateed boy’s behavior, if at all?

**3. Brand: MTV Title: “Language of Love” Commercial Closet Rating: Positive**  
[www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=474](http://www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=474)



### Ad Overview

The campaign, called “Do You Speak MTV?” has a series of situations in which people speak lines that sound like words from a song (sometimes they actually are), then a current tune kicks in and their behavior changes.

In the one called “Language of Love,” there are three couples standing in a field: two men, two women, and a man and woman. The woman says to the man, “Sorry, I can’t be tied down — I have needs. Stop being such a player-hater!”

The two young guys are a picture of geek chic. With similar, amusingly stilted comments, one says to the other, “I love you. I hate you . . . I love you. I hate you.” To which the other replies, “You are too inflamed with the fire of our desire. That is not good.”

Moving to the two women, one of them says, “I love you, but I’m not in love with you.” The other, in black leather pants, says, “What does that mean?” The first woman repeats, this time more slowly and condescendingly, “I love you, but I’m not in love with you.”

Then the words “Press Play” appear on screen, the Creed song “Higher” begins playing, and each of the couples grab each other in a passionate embrace. The heterosexual couple falls to the ground, the lesbians are a blur of hair and the guys make out madly.

“Pro-social stuff is so important,” says Christina Norman, VP of on-air promotions. “We don’t do it in response to something. That mission is just the right thing to do. Not everybody gets to live in New York City and be exposed to everything. We can show straight kids in this country that (LGBT people are) out there and gay kids can say, “There I am!””

To its credit, MTV’s inclusion of lesbians and gays has been exemplary for years, in popular programs such as reality series “The Real World,” former dating game “Singled Out” and the late-night teen soap “Undressed.” In 1996, the network aired its first promotional spot about two surfers who end up running down the beach together, hand-in-hand. Another promotional ad featuring a lovesick gay teen won the GLAAD Media Award in the advertising category.

### Group Discussion Starters

- What messages about relationships are conveyed in this ad?
- With which character(s) do you identify, and why?
- How are the dialogue and song lyrics used?

**4. Brand: Nintendo Title: "How Much?" Commercial Closet Rating: Negative**  
[www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=643](http://www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=643)



### Ad Overview

Against the backdrop of the perfect suburban house, with a bike laying in a front yard, and an interior decorated with family pictures, a father's voice says, "Son, life isn't all about money. Nah — family, health, happiness, those are the important things. I guess what I'm really trying to say is..."

The son is now shown in a hallway, looking into his parents' room. Dad is revealed to be wearing a dress, wig, pearls and makeup. He continues, "How much will it cost to keep this from your mother?"

The son looks up in complete amazement, as Dad has obviously been caught cross-dressing. In the ad's close, the son walks into the bathroom and finds Grandpa in his boxers, also wearing black stockings and high heels, and putting on lipstick. The son, shocked again, says, "Grandpa??" It raises questions about what the father and grandfather were doing together, since cross-dressing among heterosexuals is not usually a group activity.

### Group Discussion Starters

- How does filming the ad from the young boy's point of view contribute to its message?
- What kinds of attitudes, emotions and ideas about gender does the ad play upon?
- What connections can you make between the scenario presented and the product being sold?

**5. Brand: Jolt Cola Title: “Fantasy” Commercial Closet Rating: Neutral**  
[www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=191](http://www.commercialcloset.org/cgi-bin/iowa/portrayals.html?record=191)



### Ad Overview

A teenage boy and girl, presumably a couple, sit in a convertible at a makeout point overlooking the city.

The girl asks, “I want you to be totally honest with me. When we kiss, do you ever, you know, fantasize that I’m somebody else?”

The boy looks over at the pubescent girl and she morphs into a mature, sexy vixen wearing a tight-fitting leopard skin outfit.

“No,” he says, “when we kiss, you’re always just...you.”

As she takes a swig of the cola, the young girl innocently says, “I just wanted to know.” She then looks over at the boy and **he** morphs into the same sexy woman he’d fantasized about. This time, the woman licks her lips **and** winks at the young woman, who says, “Whoa!”

The tagline is: “Get a Jolt.”

It’s not clear if the girl is bisexual, experimenting, or what, but the message is an accepting one.

The concept of this commercial was originally pitched by the ad agency to Pepsi, who thought it was too cutting edge for them. It was recycled for Jolt and introduced first to Canada.

### Group Discussion Starters

- How does the ad use elements of surprise and ambiguity to convey its message?
- Do you think it’s common or uncommon to see young womens’ sexuality represented in commercials? What other examples can you use to support your opinion?
- How do you think this ad would be received by most audiences here in the U.S.? Why?

## **Additional Resources**

Center for Media Education  
[www.cme.org](http://www.cme.org)

Center for Media Literacy  
[www.medialit.org](http://www.medialit.org)

Media Awareness Network (Canada)  
[www.media-awareness.ca](http://www.media-awareness.ca)

The BadAds Weblog  
[www.BadAds.org](http://www.BadAds.org)

Adbusters Magazine  
[www.adbusters.org](http://www.adbusters.org)

WireTap Magazine  
[www.alternet.org/wiretapmag](http://www.alternet.org/wiretapmag)

PBS's Frontline: "The Merchants of Cool" Teachers' Guide  
[www.pbs.org/wgbh/pages/frontline/teach/cool](http://www.pbs.org/wgbh/pages/frontline/teach/cool)

Gay & Lesbian Alliance Against Defamation (GLAAD)  
[www.glaad.org](http://www.glaad.org)

Advocates for Youth  
[www.advocatesforyouth.org](http://www.advocatesforyouth.org)

National Youth Advocacy Coalition  
[www.nyacyouth.org](http://www.nyacyouth.org)

National Center for Lesbian Rights (NCLR)  
[www.nclrights.org](http://www.nclrights.org)

National Gay and Lesbian Task Force (NGLTF)  
[www.nglftf.org](http://www.nglftf.org)

BiNet  
[www.binetusa.org](http://www.binetusa.org)

National Transgender Advocacy Coalition  
[www.ntac.org](http://www.ntac.org)

GenderPAC  
[www.gpac.org](http://www.gpac.org)

Human Rights Watch  
[www.hrw.org](http://www.hrw.org)