



Spellcheck for Bias™



Out of Sight

Geena Davis Institute for Gender in Media
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Overview

The purpose of this report is to identify opportunities for content creators to diversify character representations. This report measures representations of six identities in the script *Out of Sight* for NBC Universal:

- [Gender](#)
- [Race/Ethnicity](#)
- [LGBTQIA+](#)
- [Disability](#)
- [Age \(50+\)](#)
- [Body Size](#)

Methodology

Spellcheck for Bias is a collaboration between the Institute and the University of Southern California's Signal Analysis and Interpretation Laboratory (SAIL) which analyzes scripts and manuscripts to create a breakdown of characters and dialogue. Spellcheck for Bias also incorporates Human Expert Coding to determine the representation of six identities (gender, race, LGBTQIA+, Disabilities, Age 50+ and Body Size). Spellcheck for Bias also provides an analysis of Tropes and Stereotypes and attributes such as racial and gender injustice, violence, and discrimination.

For this report, we analyze characters who spoke 1 line of text or more. In *Out of Sight*, 32 characters met this criterion:

CHARACTER NAME	LINE COUNT
JACK	221
KAREN	207
LOLA	85
BUDDY	47
MARSHALL	44
ADELE	40
GLENN	29
VIVIAN	25
ADRIAN	22
MURPH	17
FELIX	16
WARDEN	10
RUSS	6
TIFFANY	6
WAYLON	6
ZASHA	6
MYRTLE	6
GINO	4
GUARD	4
RAMON	4
GREAT BONELLI	3
MESS HALL PRISONER	2
SURGICAL NURSE	2
FRAT BOY	1
ANCHOR	1
SWAT TEAM LEADER	1
TEXAS MARSHAL	1
SWAT GUY	1
HITMAN	1
ORDERLY 1	1
ORDERLY 2	1
ORDERLY 3	1

Gender Analysis

For comparison, women constitute 51% of the U.S. population and 50.8% of the Latinx population in the U.S.

- 25% of characters are specified as female.
- 6% of characters are specified as Latinx and female.
- The co-leading characters are male (“Jack”) and female (“Karen”).
- The script contains 7 character opportunities to increase gender diversity.

Characters by Gender

LATINX FEMALE CHARACTER	FEMALE CHARACTER	MALE CHARACTER	GENDER UNSPECIFIED
		JACK	
KAREN			
LOLA			
		BUDDY	
		MARSHALL	
	ADELE		
		GLENN	
	VIVIAN		
		ADRIAN	
		MURPH	
		FELIX	
	WARDEN		
		RUSS	
	TIFFANY		
		WAYLON	
	ZASHA		
	MYRTLE		
		GINO	
			GUARD
		RAMON	

		GREAT BONELLI	
		MESS HALL PRISONER	
			SURGICAL NURSE
		FRAT BOY	
			ANCHOR
		SWAT TEAM LEADER	
			TEXAS MARSHAL
		SWAT GUY	
		HITMAN	
			ORDERLY 1
			ORDERLY 2
			ORDERLY 3

The See Jane Test

In order to pass the See Jane test, a script/manuscript must have:	
✓	At least one prominent character (leading, co-leading, supporting character) who is a woman who;
✓	Is not depicted with gender stereotypes or tropes.



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Race/Ethnicity Analysis

For comparison, people of color constitute 38% of the U.S. population.

- 6% of characters are specified as characters of color.
- The co-leading character “Jack” has an unspecified race/ethnicity while “Karen” is specified as Latinx.
- The script contains 25 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

CHARACTER OF COLOR	WHITE CHARACTER	RACE/ETHNICITY UNSPECIFIED
		JACK
KAREN		
LOLA		
		BUDDY
		MARSHALL
		ADELE
		GLENN
		VIVIAN
		ADRIAN
		MURPH
		FELIX
		WARDEN
		RUSS
	TIFFANY	
	WAYLON	
	ZASHA	
		MYRTLE
		GINO
		GUARD
		RAMON

		GREAT BONELLI
		MESS HALL PRISONER
		SURGICAL NURSE
		FRAT BOY
		ANCHOR
		SWAT TEAM LEADER
		TEXAS MARSHAL
		SWAT GUY
	HITMAN	
		ORDERLY 1
		ORDERLY 2
		ORDERLY 3

*Marshall is Karen's father, however it is unclear if he is also Latinx in the script. The 1998 version cast him as white and communications with SONY only specified Karen as Latinx.

The Shonda Rhimes Test

In order to pass the Shonda Rhimes test, a script/manuscript must have:	
✓	At least one prominent character (leading, co-leading, supporting character) who is a character of color who;
✓	Is not depicted with race/ethnicity stereotypes or tropes.

Latinx Analysis

For comparison, Latinx people constitute 18% of the U.S. population and 70% of the population in Miami.

- 6% characters are specified as Latinx.
- The co-leading character “Jack” has an unspecified race/ethnicity while “Karen” is specified as Latinx.
- The script contains 25 character opportunities to increase Latinx Representation.

Characters by Race/Ethnicity

LATINX CHARACTER	NON-LATINX CHARACTER	RACE/ETHNICITY UNSPECIFIED
		JACK
KAREN		
LOLA		
		BUDDY
		MARSHALL
		ADELE
		GLENN
		VIVIAN
		ADRIAN
		MURPH
		FELIX
		WARDEN
		RUSS
	TIFFANY	
	WAYLON	
	ZASHA	
		MYRTLE
		GINO
		GUARD

		RAMON
		GREAT BONELLI
		MESS HALL PRISONER
		SURGICAL NURSE
		FRAT BOY
		ANCHOR
		SWAT TEAM LEADER
		TEXAS MARSHAL
		SWAT GUY
	HITMAN	
		ORDERLY 1
		ORDERLY 2
		ORDERLY 3

*Marshall is Karen's father, however it is unclear if he is also Latinx in the script. The 1998 version cast him as white and communications with SONY only specified Karen as Latinx.

The Salma Hayek Test

In order to pass the Salma Hayek test, a script/manuscript must have:	
✓	At least one prominent character (leading, co-leading, supporting character) who is Latinx who;
✓	Is not depicted with race/ethnicity stereotypes or tropes.

LGBTQIA+ Analysis

For comparison, LGBTQIA+ people comprise 5.6% of the U.S. population.

- 6% of characters are specified as LGBTQIA+.
- The only Latinx character is LGBTQIA+ (and 50% of LGBTQIA+ characters are Latinx)
- The co-leading characters are specified as heterosexual (“Jack” and “Karen”).
- The script contains 20 character opportunities to increase LGBTQIA+ diversity.

Characters by LGBTQ+ Status

LATINX LGBTQIA+ CHARACTER	LGBTQIA+ CHARACTER	HETEROSEXUAL CHARACTER	SEXUALITY UNSPECIFIED
		JACK	
		KAREN	
LOLA			
			BUDDY
		MARSHALL	
		ADELE	
		GLENN	
			VIVIAN
		ADRIAN	
			MURPH
			FELIX
			WARDEN
			RUSS
		TIFFANY	
		WAYLON	
	ZASHA		
		MYRTLE	
		GINO	
			GUARD

			RAMON
			GREAT BONELLI
			MESS HALL PRISONER
			SURGICAL NURSE
			FRAT BOY
			ANCHOR
			SWAT TEAM LEADER
			TEXAS MARSHAL
			SWAT GUY
			HITMAN
			ORDERLY 1
			ORDERLY 2
			ORDERLY 3

The Vito-Russo Test

In order to pass the Vito-Russo test, a script/manuscript must:	
✓	Contain a character that is identifiably lesbian, gay, bisexual, transgender, and/or queer.
✓	That character must not be solely or predominantly defined by their sexual orientation or gender identity (i.e. they are comprised of the same sort of unique character traits commonly used to differentiate straight/non-transgender characters from one another).
✓	The LGBTQIA+ character must be tied into the plot in such a way that their removal would have a significant effect, meaning they are not there to simply provide colorful commentary, paint urban authenticity, or (perhaps most commonly) set up a punchline.

Disability Analysis

For comparison, people with disabilities constitute 19% of the U.S. population.


- 0 characters are specified as having a physical, cognitive, or communication disability.
- 0 Latinx characters are specified as having a physical, cognitive, or communication disability.
- The leading character is not specified as having a disability (“Jack”).
- The script contains 32 character opportunities to increase disability diversity.

Characters by Disability Status

LATINX CHARACTER WITH DISABILITY	CHARACTER WITH DISABILITY	CHARACTER WITHOUT DISABILITY	DISABILITY STATUS UNSPECIFIED
			JACK
			KAREN
			LOLA
			BUDDY
			MARSHALL
			ADELE
			GLENN
			VIVIAN
			ADRIAN
			MURPH
			FELIX
			WARDEN
			RUSS
			TIFFANY
			WAYLON
			ZASHA
			MYRTLE
			GINO
			GUARD

			RAMON
			GREAT BONELLI
			MESS HALL PRISONER
			SURGICAL NURSE
			FRAT BOY
			ANCHOR
			SWAT TEAM LEADER
			TEXAS MARSHAL
			SWAT GUY
			HITMAN
			ORDERLY 1
			ORDERLY 2
			ORDERLY 3

The Marlee Matlin Test

In order to pass the Marlee Matlin test, a script/manuscript must have:	
	At least one prominent character (leading, co-leading, supporting character) with a physical, cognitive, or communication disability who;
	Is not depicted with disability stereotypes or tropes.



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Age (50+) Analysis

For comparison, people ages 50+ constitute 34% of the U.S. population.

People ages 65+ constitute 16.5% of the Latinx population.

- 13% of characters are specified as ages 50+.
- 0 Latinx characters are specified as ages 50+.
- The leading characters are under 50 (“Jack” and “Karen”).
- The script contains 16 character opportunities to increase age diversity.

Characters by Age

LATINX CHARACTER 50+	CHARACTER 50+	CHARACTER UNDER 50	AGE UNSPECIFIED
		JACK	
		KAREN	
		LOLA	
		BUDDY	
	MARSHALL		
		ADELE	
		GLENN	
			VIVIAN
		ADRIAN	
	MURPH		
		FELIX	
			WARDEN
			RUSS
		TIFFANY	
		WAYLON	
		ZASHA	
	MYRTLE		
			GINO
			GUARD
			RAMON

	GREAT BONELLI		
			MESS HALL PRISONER
			SURGICAL NURSE
		FRAT BOY	
			ANCHOR
			SWAT TEAM LEADER
			TEXAS MARSHAL
			SWAT GUY
			HITMAN
			ORDERLY 1
			ORDERLY 2
			ORDERLY 3

*Marshall is Karen's father, however it is unclear if he is also Latinx in the script. The 1998 version cast him as white and communications with SONY only specified Karen as Latinx.

The Betty White Test

In order to pass the Betty White test, a script/manuscript must have:	
✓	At least one prominent character (leading, co-leading, supporting character) who is 50+ who;
✓	Is not depicted with age stereotypes or tropes.



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Body Size Analysis

For comparison, people with large body types constitute 39% of the U.S. population.


- 0 characters are specified as having a large body type.
- 0 Latinx characters are specified as having a large body type.
- The leading characters have an unspecified body type (“Jack” and “Karen”).
- The script contains 28 character opportunities to increase body type diversity.

Characters by Body Size

LATINX CHARACTER WITH LARGE BODY TYPE	CHARACTER WITH LARGE BODY TYPE	CHARACTER WITH SMALL/MEDIUM BODY TYPE	BODY SIZE UNSPECIFIED
			JACK
			KAREN
			LOLA
			BUDDY
			MARSHALL
			ADELE
			GLENN
			VIVIAN
		ADRIAN	
			MURPH
			FELIX
			WARDEN
		RUSS	
			TIFFANY
		WAYLON	
			ZASHA
			MYRTLE
		GINO	
			GUARD
			RAMON

			GREAT BONELLI
			MESS HALL PRISONER
			SURGICAL NURSE
			FRAT BOY
			ANCHOR
			SWAT TEAM LEADER
			TEXAS MARSHAL
			SWAT GUY
			HITMAN
			ORDERLY 1
			ORDERLY 2
			ORDERLY 3

The Lizzo Test

In order to pass the Lizzo test, a script/manuscript must have:	
	At least one prominent character (leading, co-leading, supporting character) with a large body type who;
	Is not depicted with size stereotypes or tropes.

Intersectional Analysis

	Female Character	Character of Color	LGBTQIA+ Character	Character with a Disability	Character 50+	Character with Large Body Type
Female Character		YES	YES	NO	NO	NO
Character of Color	YES		YES	NO	NO	NO
LGBTQIA+ Character	YES	YES		NO	NO	NO
Character with a Disability	NO	NO	NO		NO	NO
Character 50+	NO	NO	NO	NO		NO
Character with Large Body Type	NO	NO	NO	NO	NO	

Latinx Intersectional Analysis

	Female Character	LGBTQIA+ Character	Character with a Disability	Character 50+	Character with Large Body Type
Female Character		YES	NO	NO	NO
LGBTQIA+ Character	YES		NO	NO	NO
Character with a Disability	NO	NO		NO	NO
Character 50+	NO	NO	NO		NO
Character with Large Body Type	NO	NO	NO	NO	

Positive Aspects

- The female lead (Karen) is part of major action scenes, disrupting stereotypes that women are in need of rescue or fragile
- A 50+ female character engages in rigorous sexual activity in which she is 'dominating', dismantling notions about women 50+ as non-sexual
- Script features a heterosexual male prostitute, which is a rejection of stereotypes about who engages in prostitution
- A female character (Vivienne) in a position of authority in law enforcement, a field where leadership is mostly male

Potential Pitfalls

Potential Sexism

- Credulous/Manipulable Women
 - The male lead (Jack) is written to have "all the irresistible charm in the world" (pp. 22), however he uses his "charm" almost exclusively to effortlessly manipulate female characters even when the women are in positions of authority. This suggests that women are gullible and easy to control:

- The female warden is “charmed” into helping Jack transfer an inmate and keep a cellphone
 - Jack convinces Tiffany, a domestic abuse victim, to leave her husband with little effort and uses her as a tool to take over the contraband trade in prison
 - Jack convinces Adele to become a criminal accomplice and give him a place to hide out, despite several disrespectful comments relating to her relationship with her boss
 - Adele ruins her show when she sees Jack in the audience because she is overwhelmed by the sight of him
 - Persuades Karen to become an accomplice to his crimes, twice
- Recommendation: Overall, the female characters are passive and two dimensional. We recommend fleshing out the female characters and their motivations in their interactions with Jack. This would include Jack being more convincing or constructing more complicated ways to get women to exact his will (i.e., having women being less easily manipulated)
- By contrast, Jack does not use his charm on male characters:
 - Ramon defies him (pp.11), he gets Waylon removed from prison by manipulating 2 different women, and he uses force on Glenn
- Male Characters Undermining Female Authority
 - Female characters’ in positions of authority are undermined by male characters
 - Felix, a male junior officer, challenges Karen’s authority in multiple scenes -- asking her “you consult your psychic?” (pp. 19) when she makes strategic suggestions and stating “I might check my pride” (pp. 19) when she shows confidence
 - A female warden readily helps Jack, an inmate, commit crimes with little explanation
- Protagonists Joke about Abuse Against Women
 - When Tiffany, a domestic abuse victim leaves her husband, Jack jokes to the abuser/husband “maybe you finally knocked some sense into her” (pp. 12). This joke could be perceived as insensitive to victims of domestic violence and suggests that it is ‘easier’ to leave abusive relationships when the abuse escalates
 - Jack learns his ex-wife is dating her older boss and states “nice. The boss. Hashtag notyoutoo” (pp. 24). Ridiculing his wife, in the less powerful position as an employee and using “#MeToo” as a punchline could be seen as disrespectful and insensitive to victims of sexual assault
- There are depictions of toxic masculinity in the script - namely prison fights, domestic violence, ass-grabbing, and other lewd behavior

Potential LGBTQIA+ Pitfalls

- Lola lies to the police, telling them the murder of her two friends was a hate crime against trans women. Given that rates of violence against trans women of color are high and that these kinds of crimes tend to be ignored by the media and the police, it might be prudent to revise this aspect of the script. It could be construed as minimizing the problem of violence against this group *or* reinforce the idea that marginalized communities exploit 'hate crimes'/their status for personal gain
- Zasha, a lesbian character, is HYPERSEXUAL, a SEX WORKER, and SEXUALLY AGGRESSIVE-- she relentlessly pursues Karen despite her explicit disinterest. These stereotypes reinforce the idea that LGBTQIA+ persons engage in depraved activities and have uncontrollable sexual urges
- Lola's murdered friends are never named. They fall into the THE QUEER VICTIM Trope/BURY YOUR GAYS Trope - the LGBTQIA+ character that is only briefly mentioned or seen, because they are violently killed, often due to a hate crime aimed at their identity
- Clarify the sexual orientation of Zasha and Buddy to bolster representation. They are coded as LGBTQIA+ in the script but their identification isn't explicit
- Suggestion: Consider casting a trans woman to play Lola rather than a cis-woman to improve the quality of representation for this group

Race and Depiction of Prison

- Part of the pilot takes place in prison. We recommend taking care with casting as to represent racial and ethnic diversity within the prison system but not to reinforce stereotypes about BIPOC people and criminality

Potential Ageism

- Recommendation: Myrtle, a 75-year old woman, is depicted in bondage gear (pp., 48). We recommend taking care to avoid characterizing her sexuality as the butt of a joke

Potential Sizeism

- Murph, the Bookie, is described as slovenly. Avoid casting him as a larger bodied character; this would reinforce a sizeist trope

Potential Ableism

- Karen eschews therapy after being shot (pp. 54): "I got sucker shot by some gangster, not broken up with"

Latinx Analysis

Positive Aspects/ Opportunities to Increase Representation

- Lola is a Latinx trans woman of color - an intersectional identity often overlooked in television and film
- Casting Vivienne or characters that are not criminals, gangbangers, or migrant workers, to be played by Latinx actors will increase non-stereotypical representations of Latinx characters

Potential Pitfalls

- Dehumanizing Language:
 - Despite Eastern European characters partaking in gangs and gang activities, only Latinos are referred to as “gangbangers” or “bangers”
 - “Couple of bangers awaiting trial here: Angel Figueroa and Hector Ortega...” (pp. 15)
 - “Couple of Puerto Rican gangbangers killed two friends of mine” (pp. 36)
 - “You also said Puerto Rican gangbangers killed your friends” (pp. 43)
 - “Doesn’t fit the motive of the bangers who killed her friends” (pp. 58)
 - Suggestion: Avoid using the word “bangers” and “gangbangers” when describing Latinx persons or People of Color.
- Harmful Latino Stereotypes:
 - *Nearly all* Latinx characters (including background characters) are criminals, “gangbangers,” or migrant/undocumented workers in this script
- Many Latinx background characters are specified as “Mexican migrant workers” that drink beer and listen to loud mariachi music (pp. 18). This reifies the Latinx stereotypes DRUNK/BORRACHO and UNDOCUMENTED
- Lola is depicted with the Latinx stereotype HYPER SPIRITUAL
 - She is called a ‘witch’ that makes concoctions which give white characters spiritual or out of body experiences
- Suggestion: Being mindful of Karen’s wardrobe (e.g., tight fitting clothes, bright lipstick) could prevent a stereotypical representation of a Latinx woman as a SPICY SEXPOT

Authenticity

- The proportion of Latinx casting does not match the demographic profile of either Miami or Corpus Christie, where the pilot takes place
- If Marshall is also Latinx, cast a Latinx actor to play him to increase representation of this group