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***The Bigger Picture***

May, 2021

**Overview**

The purpose of this report is to identify opportunities for content creators to diversify character representations. This report measures representations of five identities in the script *The Bigger Picture* for LEGO Titan:

* [Gender](#7rdsrmby8a10)
* [Race/Ethnicity](#km0uzj1c47vm)
* [LGBTQ+](#l5fofjr5yyu7)
* [Disability](#phoxthamc9m4)
* [Age (50+)](#w6ssfbo3nmng)

**Methodology**

Spellcheck for Bias is based on inventions and software developed at the USC Viterbi School of Engineering. For this report, we analyze characters who spoke 1 line of text or more. In *The Bigger Picture*, 19 characters met this criterion:

| **CHARACTER NAME** | **LINE COUNT** |
| --- | --- |
| IZZIE | 80 |
| COOP | 43 |
| LOGAN | 28 |
| TEO (AKA MATEO) | 24 |
| JAY | 17 |
| COACH JEFFREYS | 16 |
| NIGHTMARE KING | 15 |
| ZOEY | 13 |
| MS PUTNAM | 11 |
| MS RAMOS | 5 |
| MRS CASTILLO | 5 |
| SHELLEY | 4 |
| NOVA | 3 |
| BODEGA CLERK | 3 |
| DALLAS | 1 |
| SUSAN | 1 |
| LEMMING #1 | 1 |
| LEMMING #2 | 1 |
| LEMMING #3 | 1 |

Automated coding is combined with expert human coding to generate the quantitative and qualitative analysis below.

**Gender Analysis**

***For comparison, women constitute 51% of the U.S. population.***

* 47% of characters are specified as female.
* The leading character is male (“Mateo”).
* The script contains 0 character opportunities to increase gender diversity.

Characters by Gender

| **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
| --- | --- | --- |
| IZZIE | IZZIE |  |
|  | COOP |  |
|  | LOGAN |  |
|  | TEO |  |
|  | JAY |  |
|  | COACH JEFFREYS |  |
|  | NIGHTMARE KING |  |
| ZOEY | ZOEY |  |
| MS PUTNAM |  |  |
| MS RAMOS | MS RAMOS |  |
| MRS CASTILLO | MRS CASTILLO |  |
| SHELLEY | SHELLEY |  |
| NOVA | NOVA |  |
| BODEGA CLERK | BODEGA CLERK |  |
|  | DALLAS |  |
| SUSAN | SUSAN |  |
|  | LEMMING #1 |  |
|  | LEMMING #2 |  |
|  | LEMMING #3 |  |

The See Jane Test

| **In order to pass the See Jane test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is a woman who; |
| **YES** | 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.***

* 37% of characters are specified as characters of color.
* The leading character is specified as a character of color (“Mateo”).
* The script contains 10 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
| --- | --- | --- |
| IZZIE | IZZIE |  |
|  | COOP |  |
| LOGAN | LOGAN |  |
| TEO | TEO |  |
| JAY | JAY | JAY |
|  | COACH JEFFREYS | COACH JEFFREYS |
|  | NIGHTMARE KING |  |
| ZOEY | ZOEY |  |
|  | MS PUTNAM | MS PUTNAM |
| MS RAMOS | MS RAMOS |  |
| MRS CASTILLO | MRS CASTILLO |  |
|  | SHELLEY | SHELLEY |
|  | NOVA | NOVA |
|  | BODEGA CLERK | BODEGA CLERK |
|  | DALLAS | DALLAS |
|  | SUSAN | SUSAN |
|  | LEMMING #1 | LEMMING #1 |
|  | LEMMING #2 | LEMMING #2 |
|  | LEMMING #3 | LEMMING #3 |

The Shonda Rhimes Test

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



**LGBTQ+ Analysis**

***For comparison, LGBTQ+ people comprise 4.5% of the U.S. population.***

* 0 characters are specified as LGBTQ+.
* The leading character is specified as heterosexual (“Mateo”).
* The script contains 14 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

| **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
| --- | --- | --- |
|  |  | IZZIE |
|  |  | COOP |
|  | LOGAN | LOGAN |
|  | TEO | TEO |
|  | JAY | JAY |
|  |  | COACH JEFFREYS |
|  |  | NIGHTMARE KING |
|  |  | ZOEY |
|  |  | MS PUTNAM |
|  | MS RAMOS | MS RAMOS |
|  |  | MRS CASTILLO |
|  |  | SHELLEY |
|  |  | NOVA |
|  | BODEGA CLERK | BODEGA CLERK |
|  |  | DALLAS |
|  |  | SUSAN |
|  |  | LEMMING #1 |
|  |  | LEMMING #2 |
|  |  | LEMMING #3 |

The Vito-Russo Test

| **In order to pass the Vito-Russo test, a script/manuscript must:** | |
| --- | --- |
| **NO** | 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 LGBTQ 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.***

* 5% characters are specified as having a physical, cognitive, or communication disability.
* The leading character is not specified as having a disability (“Mateo”).
* The script contains 18 character opportunities to increase disability diversity.

Characters by Disability Status

| **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
| --- | --- | --- |
|  |  | IZZIE |
|  |  | COOP |
|  |  | LOGAN |
|  |  | TEO |
|  |  | JAY |
|  |  | COACH JEFFREYS |
|  |  | NIGHTMARE KING |
|  |  | ZOEY |
|  |  | MS PUTNAM |
|  |  | MS RAMOS |
| MRS CASTILLO |  |  |
|  |  | SHELLEY |
|  |  | NOVA |
|  |  | BODEGA CLERK |
|  |  | DALLAS |
|  |  | SUSAN |
|  |  | LEMMING #1 |
|  |  | LEMMING #2 |
|  |  | LEMMING #3 |

The Marlee Matlin Test

| **In order to pass the Marlee Matlin test, a script/manuscript must have:** | |
| --- | --- |
| **NO** | 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. |



**Age (50+) Analysis**

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

* 11% characters are specified as ages 50+.
* The leading character is under 50 (“Mateo”).
* The script contains 4 character opportunities to increase age diversity.

Characters by Age

| **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
| --- | --- | --- |
|  | IZZIE |  |
|  | COOP |  |
|  | LOGAN |  |
|  | TEO |  |
|  | JAY |  |
|  | COACH JEFFREYS | COACH JEFFREYS |
| NIGHTMARE KING | NIGHTMARE KING |  |
|  | ZOEY |  |
|  | MS PUTNAM | MS PUTNAM |
|  | MS RAMOS | MS RAMOS |
| MRS CASTILLO |  |  |
|  | SHELLEY |  |
|  | NOVA |  |
|  | BODEGA CLERK | BODEGA CLERK |
|  | DALLAS |  |
|  | SUSAN |  |
|  | LEMMING #1 |  |
|  | LEMMING #2 |  |
|  | LEMMING #3 |  |

The Betty White Test

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



**Body Size Analysis**

* We do not analyze body size for this script.

Characters by Body Size

| **CHARACTER WITH LARGE BODY TYPE** | **CHARACTER WITH SMALL/MEDIUM BODY TYPE** | **BODY SIZE UNSPECIFIED** |
| --- | --- | --- |
|  |  | MR OZ |
|  |  | MATEO |
|  |  | COOPER |
|  |  | IZZIE |
|  |  | STRICK |
|  |  | LOGAN |
|  |  | ZOEY |
|  |  | RADIO |
|  |  | MRS CASTILLO |
|  |  | COOPER'S MOM |
|  |  | OLD MAN HOLOGRAM |
|  |  | SPEAKER SYSTEM |
|  |  | COOPER’S BROTHER |

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** | **LGBTQ+ Character** | **Character with a Disability** | **Character 50+** |
| --- | --- | --- | --- | --- | --- |
| **Female Character** |  | **YES** | **NO** | **YES** | **YES** |
| **Character of Color** | **YES** |  | **NO** | **YES** | **YES** |
| **LGBTQ+ Character** | **NO** | **NO** |  | **NO** | **NO** |
| **Character with a Disability** | **YES** | **YES** | **NO** |  | **YES** |
| **Character 50+** | **YES** | **YES** | **NO** | **YES** |  |

**Positive Aspects**

* Positive depiction of a *single-parent household* and shows a ‘father’ as the primary caretaker, defying gender stereotypes associated with parenthood.
* Izzie, a female character, is a central part of the action and makes meaningful contributions to the “Dream Chasers” group.
* *Healthy depiction of masculinity*: Mateo is concerned about his friendship with Coop throughout -- a “COMMUNAL” character trait which defies gender-stereotypes.

**Potential Pitfalls**

* **Potential Sexism:** 
  + Unhealthy depictions of masculinity:
    - Coach Jeffreys fits male stereotypes, he is an “AGGRESSIVE” and “IMPOSING” figure: goes on a “power trip” (3), “slams the locker”, yells at kids to make his points, associates sports with hyper-masculinity (“no crying this time” (27)).
    - Logan embodies male stereotypes “RECKLESS MALE” and “AGGRESSIVE.”
  + Associates sports with and gives a platform to *hyper-masculinity*:
    - Dallas and Jake are “howling” (2)
    - Coach Jeffreys (sports coach) is depicted as ‘hyper-masculine’ (see above)
    - Logan, a talented athlete, uses the word “losers” often and is a bully (“Out of my way losers!” (9))
    - “Be afraid”
    - “Can’t wait to see which of you makes it out alive” (27)
    - “No crying this time” (27)
  + Reinforces *gender differences* between men and women:
    - Izzie states “Boys’ priorities are so messed up”
  + *Gendered depictions of creativity*:
    - Coop imagines a “flying muscle car” and Logan imagines a “roaring monster truck”, while Izzie dreams of “giant candy” and a ‘bunny’.
  + The Bodega Clerk is written with the “LOVESICK LADY” trope.
  + Ms. Putnam is written with several gender stereotypes, including “THE SHREW,” “UNDERMINED BY MALE CHARACTERS” (by Coach Jeffreys (3), male students do not listen to her, literally push her aside (3), talk back to her (3), and call her a “dumb teacher” (12)), and “HYPER-EMOTIONAL” (5). She is also described as somewhat haggard, with “bags under her eyes” and characters stating “she looks awful” (3), which reinforces the idea that women are expected to uphold certain standards of beauty.
* **Potential Ableism:** 
  + Suggestion: As mentioned in previous analysis, consider replacing ableist language (“dumb”; “lame”) with neutral language (e.g., “silly”, “chaotic”, “wonderful”).
* **LGBTQ+ Opportunities and Pitfalls:** 
  + - Potential Opportunity: If Coach Jeffries is written as an LGBTQ+ character, he will be a counter-stereotypical depiction of this identity.
    - Potential Pitfall: If Ms. Putnam is written as an LGBTQ+, she will have a scene as a ‘monster’ in a nightmare--this storyline would have parallels with “GAY VILLAINY”, a harmful LGBTQ+ stereotype.