**Spellcheck For Bias: *Escape!***

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 *Escape* for Lionsgate:

* [Gender](#bookmark=id.gjdgxs)
* [Race/Ethnicity](#bookmark=id.30j0zll)
* [LGBTQ+](#bookmark=id.1fob9te)
* [Disability](#bookmark=id.3znysh7)
* [Age (50+)](#bookmark=id.2et92p0)
* [Body Size](#bookmark=id.tyjcwt)

**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 *Escape*, 19 characters met this criterion:

|  |  |
| --- | --- |
| **CHARACTER NAME** | **LINE COUNT** |
| MAD MARTIGAN | 344 |
| TIKTOK | 274 |
| COLE | 266 |
| THE BOSS | 236 |
| HARRIET THE SPY | 133 |
| NAOMI | 106 |
| VINCE | 80 |
| HAWK | 37 |
| THUG | 23 |
| CYRUS THE VIRUS | 21 |
| VINCENT | 18 |
| DUX | 16 |
| ANIMAL | 14 |
| BALKI | 11 |
| RIGGS | 8 |
| COP | 6 |
| SPARTAN | 3 |
| UPPER LEVEL HENCHMEN | 2 |
| DRIVER | 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.***

* 4 characters are specified as female.
* The leading character is female.
* The script contains 1 character opportunity to increase gender diversity.

Characters by Gender

|  |  |  |
| --- | --- | --- |
| **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
| MAD MARTIGAN |  |  |
|  | TIKTOK |  |
|  | COLE |  |
|  | THE BOSS |  |
| HARRIET THE SPY |  |  |
| NAOMI |  |  |
|  | VINCE |  |
|  | HAWK |  |
|  | THUG |  |
|  | CYRUS THE VIRUS |  |
|  | VINCENT |  |
|  | DUX |  |
|  | ANIMAL |  |
|  | BALKI |  |
| RIGGS |  |  |
|  | COP |  |
|  | SPARTAN |  |
|  | UPPER LEVEL HENCHMEN |  |
|  |  | DRIVER |

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.***

* 0 characters are specified as characters of color.
* The leading character has an unspecified race/ethnicity.
* The script contains 19 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

|  |  |  |
| --- | --- | --- |
| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
|  |  | MAD MARTIGAN |
|  |  | TIKTOK |
|  |  | COLE |
|  |  | THE BOSS |
|  |  | HARRIET THE SPY |
|  |  | NAOMI |
|  |  | VINCE |
|  |  | HAWK |
|  |  | THUG |
|  |  | CYRUS THE VIRUS |
|  |  | VINCENT |
|  |  | DUX |
|  |  | ANIMAL |
|  |  | BALKI |
|  |  | RIGGS |
|  |  | COP |
|  |  | SPARTAN |
|  |  | UPPER LEVEL HENCHMEN |
|  |  | DRIVER |

The Sidney Poitier Test

|  |  |
| --- | --- |
| **In order to pass the Sidney Poitier test, a script/manuscript must have:** | |
| **NO** | At least one prominent character (leading, co-leading, supporting character) who is a character of color who; |
| **NO** | 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 has an unspecified sexual orientation.
* The script contains 16 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

|  |  |  |
| --- | --- | --- |
| **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
|  |  | MAD MARTIGAN |
|  |  | TIKTOK |
|  | COLE |  |
|  | THE BOSS |  |
|  |  | HARRIET THE SPY |
|  | NAOMI |  |
|  |  | VINCE |
|  |  | HAWK |
|  |  | THUG |
|  |  | CYRUS THE VIRUS |
|  |  | VINCENT |
|  |  | DUX |
|  |  | ANIMAL |
|  |  | BALKI |
|  |  | RIGGS |
|  |  | COP |
|  |  | SPARTAN |
|  |  | UPPER LEVEL HENCHMEN |
|  |  | DRIVER |

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. |
| **NO** | 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). |
| **NO** | 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.***

* 0 characters are specified as having a physical, cognitive, or communication disability.
* The leading character is not shown having a disability.
* The script contains 19 character opportunities to increase disability diversity.

Characters by Disability Status

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
|  |  | MAD MARTIGAN |
|  |  | TIKTOK |
|  |  | COLE |
|  |  | THE BOSS |
|  |  | HARRIET THE SPY |
|  |  | NAOMI |
|  |  | VINCE |
|  |  | HAWK |
|  |  | THUG |
|  |  | CYRUS THE VIRUS |
|  |  | VINCENT |
|  |  | DUX |
|  |  | ANIMAL |
|  |  | BALKI |
|  |  | RIGGS |
|  |  | COP |
|  |  | SPARTAN |
|  |  | UPPER LEVEL HENCHMEN |
|  |  | DRIVER |

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; |
| **NO** | Is not depicted with disability stereotypes or tropes. |



**Age (50+) Analysis**

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

* 0 characters are specified as ages 50+.
* The leading character is under 50.
* The script contains 17 character opportunities to increase age diversity.

Characters by Age

|  |  |  |
| --- | --- | --- |
| **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
|  | MAD MARTIGAN |  |
|  |  | TIKTOK |
|  | COLE |  |
|  |  | THE BOSS |
|  |  | HARRIET THE SPY |
|  |  | NAOMI |
|  |  | VINCE |
|  |  | HAWK |
|  |  | THUG |
|  |  | CYRUS THE VIRUS |
|  |  | VINCENT |
|  |  | DUX |
|  |  | ANIMAL |
|  |  | BALKI |
|  |  | RIGGS |
|  |  | COP |
|  |  | SPARTAN |
|  |  | UPPER LEVEL HENCHMEN |
|  |  | DRIVER |

The Betty White Test

|  |  |
| --- | --- |
| **In order to pass the Betty White test, a script/manuscript must have:** | |
| **NO** | At least one prominent character (leading, co-leading, supporting character) who is 50+ who; |
| **NO** | Is not depicted with age stereotypes or tropes. |



**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.
* The leading character is not specified as having a large body type.
* The script contains 19 character opportunities to increase body type diversity.

Characters by Body Size

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH LARGE BODY TYPE** | **CHARACTER WITH SMALL/MEDIUM BODY TYPE** | **BODY SIZE UNSPECIFIED** |
|  |  | MAD MARTIGAN |
|  |  | TIKTOK |
|  |  | COLE |
|  |  | THE BOSS |
|  |  | HARRIET THE SPY |
|  |  | NAOMI |
|  |  | VINCE |
|  |  | HAWK |
|  |  | THUG |
|  |  | CYRUS THE VIRUS |
|  |  | VINCENT |
|  |  | DUX |
|  |  | ANIMAL |
|  |  | BALKI |
|  |  | RIGGS |
|  |  | COP |
|  |  | SPARTAN |
|  |  | UPPER LEVEL HENCHMEN |
|  |  | DRIVER |

The Cooper Test

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



**Intersectional Analysis**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Female Character** | **Character of Color** | **LGBTQ+ Character** | **Character with a Disability** | **Character 50+** | **Character with Large Body Type** |
| **Female Character** |  | **NO** | **NO** | **NO** | **NO** | **NO** |
| **Character of Color** | **NO** |  | **NO** | **NO** | **NO** | **NO** |
| **LGBTQ+ Character** | **NO** | **NO** |  | **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** |  |

**Positive Aspects**

* The main character is an enterprising woman who defies gender stereotypes. She is a powerful leader who uses her own skills to free herself from difficult situations, rather than being rescued by a male character.
* The story features male and female thugs, which is rare.
* There are several instances of tough male characters demonstrating a more vulnerable side, sharing emotions and encouraging one another’s goals.

**Potential Pitfalls**

* Potential Sexism: Avoid depicting Mad Martigan as the Fighting Fuck Toy trope.
* Potential Sexism: The Boss referring to Naomi with gratuitous gender slurs: “basic bitch” and a “whack ass chicken head.”
* Potential Racism: Avoid casting Cyrus the Virus as the Nerdy Asian stereotype; Animal as a Black male stereotype; or Hawk as a Native American stereotype.
* Potential LGBTQ+ Slur: “You’re not gonna fuck me in the ass again?” could be construed as a homophobic slur. Could be substituted with “You’re not going to fuck me over again?”
* Potential Ableism: “Lame,” an ableist slur, is used several times in the script. It could be replaced as “pathetic.”