**Spellcheck For Bias: *Meet Me in New Delhi***

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 *Meet Me in New Delhi* 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 *Meet Me in New Delhi*, 21 characters met this criterion:

|  |  |
| --- | --- |
| **CHARACTER NAME** | **LINE COUNT** |
| Freddy | 391 |
| Meena | 370 |
| Sandeep | 210 |
| Dev | 95 |
| Shree | 87 |
| Kabir | 66 |
| Priya | 53 |
| Kabir’s Father | 27 |
| Basu | 24 |
| Anamika | 17 |
| Anamika’s Mother | 12 |
| Ticket Agent | 9 |
| Clothing Vendor | 5 |
| Security Train | 4 |
| The Father | 4 |
| Freddy’s Mother | 2 |
| Freddy’s Father | 2 |
| Cook | 2 |
| Auntie | 2 |
| Taxi 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.***

* 6 characters are specified as female.
* The leading characters are male and female (“Freddy”, “Meena”).
* The script contains 3 character opportunities to increase gender diversity.

Characters by Gender

|  |  |  |
| --- | --- | --- |
| **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
|  | FREDDY |  |
| MEENA |  |  |
|  | SANDEEP |  |
|  | DEV |  |
| SHREE |  |  |
|  | KABIR |  |
| PRIYA |  |  |
|  | KABIR’S FATHER |  |
|  | BASU |  |
| ANAMIKA |  |  |
| ANAMIKA’S MOTHER |  |  |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  | SECURITY TRAIN |  |
|  | THE FATHER |  |
|  | COOK |  |
| AUNTIE |  |  |
|  |  | TAXI 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.***

* 12 characters are specified as characters of color.
* The co-leading character is specified as a character of color (“Meena”).
* The script contains 5 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

|  |  |  |
| --- | --- | --- |
| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
|  | FREDDY |  |
| MEENA |  |  |
| SANDEEP |  |  |
| DEV |  |  |
| SHREE |  |  |
| KABIR |  |  |
| PRIYA |  |  |
| KABIR’S FATHER |  |  |
| BASU |  |  |
| ANAMIKA |  |  |
| ANAMIKA’S MOTHER |  |  |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  |  | SECURITY TRAIN |
| THE FATHER |  |  |
|  | FREDDY’S MOTHER |  |
|  | FREDDY’S FATHER |  |
|  |  | COOK |
| AUNTIE |  |  |
|  |  | TAXI DRIVER |

The Sidney Poitier Test

|  |  |
| --- | --- |
| **In order to pass the Sidney Poitier 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.***

* 1 character is specified as LGBTQ+.
* The leading characters are specified as heterosexual.
* The script contains 6 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

|  |  |  |
| --- | --- | --- |
| **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
|  | FREDDY |  |
|  | MEENA |  |
|  | SANDEEP |  |
| DEV |  |  |
|  | SHREE |  |
|  | KABIR |  |
|  | PRIYA |  |
|  | KABIR’S FATHER |  |
|  | BASU |  |
|  | ANAMIKA |  |
|  | ANAMIKA’S MOTHER |  |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  |  | SECURITY TRAIN |
|  | THE FATHER |  |
|  | FREDDY’S MOTHER |  |
|  | FREDDY’S FATHER |  |
|  |  | COOK |
|  |  | AUNTIE |
|  |  | TAXI DRIVER |

The Vito-Russo Test

|  |  |
| --- | --- |
| **In order to pass the Vito-Russo test, a script/manuscript must:** | |
| **YES** | Contain a character that is identifiably lesbian, gay, bisexual, transgender, and/or queer. |
| **YES** | 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). |
| **YES** | 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 characters are unspecified (“Freddy”, “Meena”).
* The script contains 21 character opportunities to increase disability diversity.

Characters by Disability Status

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
|  |  | FREDDY |
|  |  | MEENA |
|  |  | SANDEEP |
|  |  | DEV |
|  |  | SHREE |
|  |  | KABIR |
|  |  | PRIYA |
|  |  | KABIR'S FATHER |
|  |  | BASU |
|  |  | ANAMIKA |
|  |  | ANAMIKA'S MOTHER |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  |  | SECURITY TRAIN |
|  |  | THE FATHER |
|  |  | FREDDY'S MOTHER |
|  |  | FREDDY'S FATHER |
|  |  | COOK |
|  |  | AUNTIE |
|  |  | TAXI 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; |
|  | 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 characters are specified as under 50 (“Freddy”, “Meena”).
* The script contains 15 character opportunities to increase age diversity.

Characters by Age

|  |  |  |
| --- | --- | --- |
| **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
|  | FREDDY |  |
|  | MEENA |  |
|  |  | SANDEEP |
|  | DEV |  |
|  |  | SHREE |
|  |  | KABIR |
|  | PRIYA |  |
|  |  | KABIR’S FATHER |
|  |  | BASU |
|  | ANAMIKA |  |
|  |  | ANAMIKA’S MOTHER |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  |  | SECURITY TRAIN |
|  |  | THE FATHER |
|  |  | FREDDY’S MOTHER |
|  |  | FREDDY’S FATHER |
|  |  | COOK |
|  |  | AUNTIE |
|  |  | TAXI 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; |
|  | 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 characters are not specified as having a large body type (“Freddy”, “Meena”).
* The script contains 20 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** |
|  |  | FREDDY |
|  |  | MEENA |
|  |  | SANDEEP |
|  |  | DEV |
|  |  | SHREE |
|  |  | KABIR |
|  |  | PRIYA |
|  |  | KABIR'S FATHER |
|  |  | BASU |
|  |  | ANAMIKA |
|  |  | ANAMIKA'S MOTHER |
|  |  | TICKET AGENT |
|  |  | CLOTHING VENDOR |
|  |  | SECURITY TRAIN |
|  |  | THE FATHER |
|  |  | FREDDY'S MOTHER |
|  |  | FREDDY'S FATHER |
|  |  | COOK |
|  |  | AUNTIE |
|  |  | TAXI DRIVER |

The Cooper Test

|  |  |
| --- | --- |
| **In order to pass the Cooper test, a script/manuscript must have:** | |
| **NO** | 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+** | **Character with Large Body Type** |
| **Female Character** |  | **YES** | **NO** | **NO** | **NO** | **NO** |
| **Character of Color** | **YES** |  | **YES** | **NO** | **NO** | **NO** |
| **LGBTQ+ Character** | **NO** | **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** |  |

**Positive Aspects**

* The plot centers on the lives of characters of color, features characters of color in positions of power, and does not overly rely on tropes and stereotypes to tell their story.
* This is a fantastic love story in the Bollywood genre.
* Sandeep is shown struggling to find the balance between traditional values they grew up with and change, a relatable storyline.
* While the Indian parents (“Sandeep” and “Shree”) are stereotypically portrayed as “controlling parents,” they are both written with character arcs.
* The script is properly critical of British colonialism.
* Male character (“Basu”) is shown providing emotional support to another male character (“Freddy”), a positive representation of healthy masculinity.

**Potential Pitfalls**

* The plotline where Freddy gets his wallet stolen as soon as he lands in India reinforces negative stereotypes of pickpockets/criminality in a “foreign land.”
* Meena’s parents fit many stereotypes of Indian parents-- rigid, traditional, in favor of arranged marriages, homophobic, etc. They have an arc at the end, but the plot revolves around stereotypes of Indian parents.