

Writing By Women or For Women? Either Way, You're Less Likely to Be Reviewed

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Highlights

- Using the population of English-language fiction books released in 2007, we document two significant penalties against women novelists in the selection for book review.
- First, feminized literary genres, such as romance, are least likely to be reviewed by mainstream critical outlets. We call it *gendered genre-based exclusion*.
- Second, even when women writers publish books outside of feminized genres, such as thriller or literary fiction, their books are still less likely to be reviewed than men's. We call it *gendered artist-based exclusion*.
- These empirical findings exhort scholars to uncovering the multiple ways that gender impresses itself on the review process as an attribute of both artists and genres.

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Abstract: Scholars have consistently found that female artists receive less attention from critics than their male counterparts. In this study, we conduct a closer examination of the mechanisms driving this persistent form of inequality. Drawing on a uniquely comprehensive dataset of all English-language fiction books published in a calendar year, we find that women authors face two significant—and distinctive—gender penalties. First, we find that books classified as belonging to feminized literary subgenres are least likely to be reviewed by mainstream critical outlets. This *gendered genre-based exclusion* is the first way in which women authors are penalized since the majority of writers writing in these categories are women. Second, we find that even when women writers publish books in androcentric subgenres or gender-neutral categories of literary fiction, their books are still less likely to be selected for review compared to those written by their male counterparts. This is a form of *gendered artist-based exclusion*. These empirical findings exhort scholars of the arts to move beyond documenting gender inequalities in review coverage to uncovering the multiple ways that gender impresses itself on the review process as an attribute of both artists and genres.

Keywords: gender, genres, reviews, critics, evaluation, art world

1 INTRODUCTION

A key insight of sociological understandings of inequality is that the question of who gets what and why in society is not solely determined by individual failure or success. Instead, sociological studies have documented how inequality outcomes are patterned by group-based dynamics. For example, in *Categorically Unequal*, Massey (2007) asserts that “all stratification processes boil down to... the allocation of people to social categories, and the practices that allocate resources unequally across these categories” (pp. 5–6). These social categories include gender (Ridgeway, 2011) and race (Reskin, 2012) amongst others (cf. van den Scott & van den Hoonard, 2016). Put simply, individual outcomes are often tied to the shared meanings and fates of the social categories to which we are assigned membership.

The categories that shape social outcomes are not limited to sociodemographic characteristics, however. Humans appear to engage in categorical thinking as a fundamental social-psychological process (Massey, 2007; Ridgeway, 2009; Tilly, 1998; Zerubavel, 1997). We speak of “home” or “work” and “highbrow” or “lowbrow” to categorize social domains and our own cultural consumption. And, when we do so, we are deploying shared cultural categories for organizing and navigating the world around us – including beliefs about who gets what and why.

In the field of cultural production, *genre* is a key category that organizes how actors think about and value cultural work. DiMaggio (1987) refers to genres as ways of classifying art based on “perceived similarities” (p. 421) or the conventions they share. He is particularly concerned with the differences between *vertical* genres of fine, popular, and folk arts as strata of cultural hierarchy in the artistic classification system in America. Becker (1982) describes a genre as a form with particular conventions that separate one type of artwork from another (e.g., music from literature, but also literary fiction from science fiction).

Some scholars have questioned the analytical utility of genres in the study of art. Questions about the salience of genre categories arose alongside discussions about the potential “flattening” or “collapse” of cultural hierarchy. For instance, optimistic readings of work on cultural omnivorousness (Johnston & Baumann, 2007; Peterson & Kern, 1996) and related writings on cultural cosmopolitanism (Eriksson, 2011; Ollivier, 2008; Ollivier & Friedman, 2002) could be interpreted as signaling the end of highbrow versus lowbrow genre distinctions. And multiple case studies demonstrating the social process by which previously “popular” cultural genres, such as jazz (Levine, 1989), film (Baumann, 2018), and the visual arts (Lena, 2019), attained cultural legitimacy seemed only to weaken the analytical import and ontology of genres. Ironically, much recent work on genre categories appears to be more interested in the social dynamics and consequences of genre *blurring* among audiences (Hsu et al., 2009; van Venrooij & Schmutz, 2018; Zhao et al., 2013). However, we join authors such as Alacovska & O’Brien (2021) in arguing for the underappreciated role of genre in shaping the opportunities and labor experiences of cultural producers³.

In this paper, we draw attention to how genres as classifications not only organize the arts and their associated conventions, but also operate as practical categories that shape possibilities of action. The power of genre categories to enable and constrain the possibilities of actors is particularly visible when we attune to how they intersect with identity-based categorical

³ See the 2021 special edition of the *European Journal of Cultural Studies*, edited by Alacovska and O’Brien, for an example of the utility and distinctiveness of this approach to studying genres in creative industries.

boundaries such as race and gender. Consider, for example, Alacovska's studies of female writers operating in male (or androcentric) genres of crime fiction (2017) and travel writing (2015). The scholar draws our analytical attention to how gender stereotypes are a constitutive part of genre conventions, resulting in hostility towards women writers who trespass into masculine domains. This is expressed through received pearls of wisdom such as "crime fiction shouldn't ooze menstrual blood" (Alacovska, 2017, pp. 388–389). In less misogynistic terms, what this example shows us is that the conventions of literary genre categories are gendered not only in terms of what and how the books are written, but also who can legitimately claim a position as an author. Genres are comprised of racialized and gendered conventions, which can drive gendered and racialized outcomes.

Existing research documents the durability of gender inequality in creative industries—and much of this ground-breaking work has been published in this journal (Bortolussi et al., 2010; Coulangeon et al., 2005; Danielsen et al., 2018; DeNora, 2002; Donze, 2011; Mears, 2010; Pénet & Lee, 2014; Schmutz, 2009). There is nary a sector of creative fields that has been subject to the sociological gaze and found immune from entirely predictable patterns of gender inequality. A consistent finding over the past 40 years has been that women lag behind men in the forms of pay (Bielby, 2009; Bielby & Bielby, 1996; Conor et al., 2015; Eikhof & Warhurst, 2013), creative opportunities (Conor, 2014; Johnston et al., 2014; Miller, 2014; Stokes, 2017), and status and esteem (Berkers et al., 2016; Miller, 2016). More pertinently to the current analysis, women artists have been consistently shown to receive less attention from professional reviewers in film (Zaras, 2022), music (Berkers & Schaap, 2018; Donze, 2011; Schmutz, 2009; Schmutz & Faupel, 2010), and literature (Berkers et al., 2016; Verboord et al., 2015).

That critics give less attention to women is particularly consequential in the arts, where symbolic capital is a crucial currency (Bourdieu, 1996). Critics assess and evaluate which products (i.e., cultural works) are most worthy of consumers' attention or money, according to the appropriate industry norms and conventions. And reviews matter. In wine markets, the evaluative schemas of critics have been shown to impact how wine producers price their bottles (Hsu et al., 2012). Movie reviews have been shown to impact audiences' attitudes towards upcoming movies and box office sales (Boatwright et al., 2007; Chakravarty et al., 2010). And in publishing, getting a review in a high-status publication like the *New York Times Book Review*—regardless of whether that review is positive or negative—increases the odds that a writer will go on to publish further books (Ekelund & Börjesson, 2002). Finally, given that only less than five percent of books receive critical attention (Chong, 2020), a critic's review distinguishes an author's literary efforts as worth knowing about and discussing; and hence, being reviewed is a first and necessary step towards becoming a high-status novelist (Van Rees, 1983).

Despite the high stakes involved, our understanding of the mechanisms driving women's underrepresentation in reviews is limited in current studies. Research on review attention in the arts tends to focus on either the volume of review attention that artists receive (Berkers et al., 2011; Janssen, 1999; Schmutz et al., 2010; Verboord, 2011; Verboord & Janssen, 2015) or the selective ways that critics apply evaluative criteria (Faupel & Schmutz, 2011; van Venrooij & Schmutz, 2010). Much of the pioneering work on review coverage comes from the Netherlands, spearheaded by Susanne Janssen and colleagues to study the globalization of cultural coverage (cf. Janssen et al., 2008). Specifically, these scholars aggregate reviews from newspapers in

France, Germany, the Netherlands, and the U.S., and count and compare the volume of coverage that different art forms receive over time⁴.

In the above studies, researchers focused their attention on what have been termed “journalistic” reviews. Journalistic reviews typically appear in the arts sections of newspapers targeting a general readership, where they report on newly published fiction. This broad mandate contrasts with more specialized types of book criticism, such as those that appear in academic journals (i.e., academic reviewing), which are typically written by literary academics. There are also literary essays, which appear in specialized cultural magazines and examine particular books or writers in greater depth for a more committed literary audience. One reason that researchers tend to focus on journalistic reviews is because the books covered in general publications typically form the pool from which literary essayists and, later on, academics select the subjects for their own criticism (see Van Rees (1983) on how different branches of reviewing contribute to making literary value). In this analysis, we follow suit and focus on journalistic reviews for these same reasons.

Where we diverge is by expanding our empirical purview to encompass how novels are selected for review in the first place. Specifically, a necessary consequence of measuring the amount of coverage that artists receive in journalistic reviews is that the focus is on artists who have already been selected for review, thereby eliding the question of which artists are *not* selected for review.

We suggest that one reason for this gap is data limitations. It is challenging to demarcate the entire population of a particular creative industry at any given time – even though this would give us the best understanding of who is, and is not, being selected for review. Both an exception and a case in point comes from Marc Verboord’s (2011) excellent study of review coverage of newly published fiction. Verboord seeks to examine whether online and printed news media pay attention to different types of books. To do so, he recreates the complete population of books released in the U.S. in a single month: February 2009. Verboord’s effort is meticulous and heroic—yet it remains narrow and restrictive in what lessons can be derived. For instance, he finds that gender is not a significant predictor for getting reviewed in the one month he analyses, belying the expectations of other studies on the gender gap in critical attention.⁵ Verboord (2011, p. 449) acknowledges that this may be related to his finding being based on a single month, and may not reflect the overall gendered nature of book reviewing over a longer timeframe. To overcome this limitation, we collect data about fiction titles and book reviews published during an entire calendar year.

The contribution of the present study is thus twofold. First, we collect data on adult fiction titles and book reviews published in an entire calendar year. This enables us to examine not only which books are selected for review, but just as importantly, which books are *not* reviewed. Second, the data enables us to identify two distinct mechanisms of gender exclusion in

⁴ For our purposes, a thematic similarity in the findings regarding gender from these projects is that even across these very different national contexts, women cultural producers often face disadvantages in the types and volume of coverage they receive in traditional media compared to their male counterparts. See also Berkers and Eeckelaer (2014) and Berkers et al. (2016) for examples of cross-national studies that similarly find women artists face gender inequality in journalistic attention from critics.

⁵ With a non-interacted model predicting the association between an author’s gender and the probability of getting reviewed in a mainstream newspaper, Verboord (2011, p. 454, Table 4) finds that there is no significant gender difference in the probability of getting reviewed.

book reviewing. The *women's fiction penalty* is a form of *gendered genre-based exclusion*: it refers to the penalty paid by women's fiction, as a feminized subgenre of fiction, because it is deemed too low-status to merit critical attention. The *woman writer's penalty*, meanwhile, is a form of *gendered artist-based exclusion*: it refers to the penalty paid by women who write in frequently reviewed genres, but whose specific books are less likely to be reviewed because they are women.

1.1 Gender and Genre in the Arts

That women artists are disadvantaged compared to men when it comes to review attention is a vexingly persistent finding amongst researchers. Yet, there is a considerable public debate on what is driving these enduring disparities (Pafunda, 2012). These explanations often echo supply and demand arguments in gender segregation literature produced by work scholars, whose empirical eye often lies outside the world of the arts (Anker, 1998; Cech & Blair-Loy, 2010; Ely, 1994; Maume, 1999)⁶. The task of gender segregation studies is often to understand why women may be underrepresented in particular jobs. Understanding how women and men end up disproportionately clustered across the labor market and within particular occupational hierarchies is especially relevant for understanding inequality when we find that gender distributions overlap predictably with women being clustered in jobs that have less prestige, pay, and security (Cohen, 2013).

A supply-based explanation for the lack of critical attention on women's books would focus on the overall proportion of books written by women compared to men. For instance, perhaps the "supply" of books written by women is simply less than the supply of books written by men. There could be many reasons for this: women may be less "socialized" into writing as a career path than men, or perhaps publishing companies are less likely to publish books by women (see Reskin (1993) for review of demand- and supply-side explanations). For our purposes, we are not so concerned with the mechanisms driving writers' or publishers' choices. However, we *are* interested in assessing the overall volume of published books written by men and women, because if women really do write fewer books in a given year than men do, then the greater number of reviews of books by men could be interpreted not as gender bias but as a reflection of supply issues.

A demand-based explanation, in contrast, focuses not on the supply of authors, but the decisions of gatekeepers. The specific gatekeepers we are interested in are those involved in the apparatus of reviewing. Being reviewed is a key juncture in the life of a book. The task of journalistic book review sections is to filter through and report on which of the thousands of books published each year are worth bringing to the attention of the reading public (van Rees, 1983). The selection is made by review section editors. Chong (2020) shows that editors' selection is constrained by multiple factors, including industry norms and the perceived interests of readers – for instance, the pressure to review books by superstar authors such as John Grisham. Additionally, review editors are likely to be driven by their personal preferences and ideas of what makes for an "interesting" book. Hence, the unequal attention given to female writers, according to a demand logic, is a function of readers' interest.

⁶ For a recent exception, see Zaras (2022) on critics and gender segregation in film.

Of course, the separation of supply and demand factors is an analytical convenience. And both supply and demand side factors are in regular interaction to produce persistent gender segregation outcomes. For example, gender role stereotypes (or beliefs) about men and women’s lived experiences and “natural competencies” likely influence both the types of work men and women pursue and the types of work for which employers view men and women as qualified (Reskin, 1993; Ridgeway, 2009).

It is for these same reasons that we choose to limit our analysis to the reviewing of fictional works. It is reasonable to presume that some substantive topics are likely to be covered by men and women in different proportions—both as the authors of books and as reviewers. Chong (2020) finds that it is common for book review editors, for instance, to seek out university faculty and journalists with overlapping substantive expertise to review non-fiction titles—and we know that the proportion of women and men that are hired to work in different fields as reporters (Alacovska, 2015; Craft & Wanta, 2004; Peiser, 2000) and professors (Cech, 2013; Ecklund et al., 2012; Weeden et al., 2017) is itself the result of complicated gendered dynamics. And while these dynamics are worthy of study, we believe they should be treated separately from the gendered processes and barriers involved in writing and reviewing fiction: the way gender shapes review outcomes for fiction and nonfiction titles is asymmetric.

Still, even with fiction, it is likely that the gendering effects of genre categories have impressed themselves upon the publishing process well before the point of review. Research shows authors typically rely on literary agents to attract the attention of potential publishers, and agents may choose to advocate for books they perceive as easily sellable, inasmuch as they “fit” with traditional genre conventions—including expectations around gender (cf. Weinberg & Kapelner, 2018).

Analysis of how gender impacts all of these different moments in the cultural production process of books is beyond the scope of this study. But our broader argument, which applies equally across these stages, is that genre, as a practical category, is a key means by which similar beliefs about men and women—as readers and writers—infuse the review process and reproduce gendered inequalities.

1.2 Current Study

This study offers an empirical reconsideration of potential explanations for the persistent underrepresentation of women authors in mainstream review outlets. However, we extend or refine earlier work in several ways, as detailed below.

First, we begin with a more complete dataset of the entire population of English-language fiction titles published in a single year in the United States⁷. Starting with such a population is important for empirically examining the supply-side arguments that there are simply fewer books being published by women than men as an explanation for the lack of critical attention paid to

⁷ Translated novels comprise about three percent of this population (Three Percent & Open Letter Books, 2021), and 3.1% (12 out of 387) of the reviewed books in our dataset, which is often referred to as the “three percent problem”. Given the small share, we do not expect translated books to hold sway on the overall reviewing patterns. Our sensitivity check confirms that our main findings do not substantively change when the twelve translated and reviewed novels are excluded from our analysis (see online appendix for the detailed results).

female authors. In other words, it gives us a fuller empirical portrait of the culling process that leads to books being selected for review.

Second, we distinguish between the effects of gender as (i) a demographic characteristic of writers and (ii) a convention of genres. While previous work has discussed the devaluation of feminized genres (Tuchman, 2012), the concept of “women’s writing” is fuzzy. We consider separately the gender of individual writers (e.g., books written by women), on the one hand, and the gendered expectations of genres (e.g., feminized subgenres) on the other. And, in order to capture how gender works as a multi-level structure (Reskin, 1993, 2012), we estimate the chances of getting reviewed by gender as an individual characteristic of authors and gender as a feature of literary subgenres. We hypothesize as follows.

Hypothesis 1. Compared with androcentric genres, feminized genres are less likely to be reviewed in mainstream newspapers.

Hypothesis 2. Compared with fiction books written by men, fiction books written by women are less likely to be reviewed within both androcentric and gender-neutral genres.

2 DATA AND METHODS

2.1 Data

To examine gendered patterns in book reviews, we use a comprehensive dataset of 14,960 adult fiction books originally published in 2007 and the corresponding book reviews published in the *New York Times*, the *Washington Post*, and the *Los Angeles Times* of the same year.

The data on book publications come from BookScan, a database that contains point-of-sale figures of virtually all books commercially distributed in America since 2005. All entries in BookScan are searchable by publication date and contain links to a full list of the author’s publications. BookScan is one of the most comprehensive databases for book publishing statistics and is a widely used resource for quantitative analysis (Andrews & Napoli, 2006, p. 44; Berger et al., 2010, p. 817; Yucesoy et al., 2018, p. 3).

We begin by obtaining a list of all publications with International Standard Book Numbers (ISBNs) in 2007 from BookScan. Each ISBN represents a unique edition of a book sold that year. For instance, paperback and hardcopy editions of the same book are distinguishable by their unique respective ISBNs. BookScan does not, however, distinguish original publications from later, revised editions. We thus follow additional procedures to identify books newly released in 2007⁸.

We restrict our analysis to titles published in 2007 for several strategic reasons. First, in 2007, the publishing industry was undergoing changes, but had yet to be transformed by the proliferation—and widespread adoption—of new online-only review magazines, literary blogs, or book-related social networking sites (e.g., Goodreads, which was only established in 2006). Hence, traditional journalistic review outlets were still an important source for the average reader to learn about new books—and therefore vital for authors too. Secondly, this was a period when the online retail of books for e-readers and widespread indie or “self-publishing” enabled by

⁸ See online appendix for more details.

digitization were still nascent (cf. Weinberg & Kapelner (2018)). The Kindle e-reader, for example, was only released in November 2007. Book industry data on releases and sales were primarily created and collected for use at points of sale in bricks-and-mortar bookstores. This relatively simple industry-data context makes BookScan data more reliable by reducing the number of potential blind spots⁹. There are also, of course, some limitations to using data from the single year of 2007, which will be considered in the discussion.

Finally, we match titles with book reviews to determine which books received critical attention. For this task, we collect book review articles appearing in 2007 editions of the *New York Times*, the *Washington Post*, and the *Los Angeles Times*. We select these three publications because they are among the most influential review outlets, and also most frequently used in academic research on book reviewing (Berkers et al., 2016; Verboord, 2011). Using *Factiva*, we collect 541 review articles of 387 novels that are cross-referenced with the BookScan dataset.

2.2 Variables

2.2.1 Outcome variable

Getting Reviewed. Our outcome of interest is being reviewed in one or more of the three major newspapers we cover: the *New York Times*, the *Washington Post*, and the *Los Angeles Times*. Using the book review data, we create a dichotomous variable for which books with at least one review are coded 1 and 0 otherwise. For additional analyses, we also create a variable that counts the number of reviews of a book published across all three newspapers.

2.2.2 Independent variables

Author's gender. We use GenderizeR package in R to code authors' gender. GenderizeR classifies people's gender based on the genderize.io database, which includes the name, region, and gender of approximately 115 million people from more than 200 countries (Wais, 2016). Comparative research shows that GenderizeR is more sensitive to vowel accents, thus recording lower error rates than other packages (Santamaría & Mihaljević, 2018). GenderizeR and similar packages (such as gender-api.com) have been widely used to classify individual genders in administrative or web-based data (Hepburn et al., 2021). More closely to our study, the name-based gender classification packages have been used to account for gender disparities in academic publishing (Budrikis, 2020; Dey et al., 2020; Kaji et al., 2019; Kiang et al., 2022; Pinho-Gomes et al., 2022) and more recently, in fiction book publications (Fürst, 2022).

It is important to note that the utility of name-based gender classification comes with limitations. Because these packages rely on public records that assume gender binary, the gender of non-binary authors may not be correctly classified. Also, because the packages infer individual genders based on their first names, authors who use pseudonyms or initialize their first names may not be correctly classified (see Keyes (2018) for alternative methods that use publicly available images).

Following existing research, we code each author's gender as either female or male if more than 50 percent of the genderize.io sample with the same first name is classified as such. We also test higher thresholds of 50 or more individuals with the same first name in the

⁹ The authors are particularly grateful to an anonymous reviewer for provoking more critical reflection and discussion of the contextual factors surrounding our dataset.

genderize.io sample combined with more than 70 and 90 percent of the sample with the same first name reporting the same gender. The results are not sensitive to the threshold values we set (see online appendix for detailed results).

Gendering of literary subgenres: For genre classification, we use the 97 BISAC (Book Industry Standards and Communications) Subject Headings maintained by the Book Industry Study Group. BISAC Subject Headings are a book classification standard used in the book industry to “categorize books based on topical content” (Book Industry Study Group, 2021). Examples include “Action & Adventure,” “Mystery & Detective,” “History,” “Family Life,” “Lesbian,” and “Contemporary Women.” BISAC codes are typically assigned by the publisher of a book (see Table A1 in online appendix for the full list of genres with gender composition). While BISAC genres are shown to be highly consistent with user-assigned genres (Martínez-Ávila et al., 2014), we include publisher-level covariates in our models to account for potential variations in the chances of getting reviewed by publisher that may also be correlated with either the author’s gender or the genre group that a given book is assigned to, our key variables of interest.

Because our central concern is how the gendered conventions of genres inform the review selection process, we organized the BISAC headings into four gendered-genre categories: *androcentric* subgenres, *feminized* subgenres, *gender-neutral* genres, and *literary fiction*. Each category emphasizes the gendered meanings and expectations around the content and audiences for books contained within. Examples of feminized genres include romance novels and sagas. Examples of androcentric subgenres include science fiction and sports¹⁰. Examples of gender-neutral subgenres include biographical novels, fantasy, and “general” novels. Literary fiction is treated separately from the other gender-specified categories because of its historical significance as high-status genre with a complicated gendered history (cf. Tuchman, 2012), though it is today practiced and consumed by both men and women.

Our gendered-genre categories agree with existing research conventions on literary genres (cf. Childress & Nault, 2019; Weinberg & Kapelner, 2018). Furthermore, we had three publishing professionals (an author, a literary editor, and a literary review staffer) independently consult and verify the validity of the genre scheme as they are used in the industry. Our classification considers that while most gender-typed genres are authored predominantly by either men or women, some genres carry more nuanced meanings in a way that reinforces gendered hierarchy among authors.

Overall, the resulting gender-specified genre classification aligns well with the gender distribution of authors. On average, 72 percent of all books in men’s genres are authored by men, and 87 percent of all books in women’s genres are authored by women. About 60 percent of books in gender-neutral genres and 58 percent in literary fiction are written by men (see Table 1 and A1). We also use gender composition of genres as an alternative criterion for genre classification and combine literary fiction and other gender-neutral genres into a single genre group. Both alternative classifications provide results consistent with the main analysis (see online appendix for details).

¹⁰ When BISAC codes suggested that a book spanned multiple genres, our gender-genre classification was guided by giving more weight to the explicitly gendered subgenre implicated. For instance, books identified as “Christian/Romance” were allocated to the *feminized* genre category.

2.2.3 Control variables

We include in our models covariates that are potentially associated with both our key independent and outcome variables.

Author's career. The association between the duration of an author's career and their chance of getting reviewed is potentially non-linear (Chong, 2020, p. 2; Janssen, 1997). To account for this, we categorize authors into the five career ranges of debut year, 1 to 5 years, 6 to 10 years, 11 to 20 years, and 20 or more years.

Author's prior publications. We also categorize the number of published books by an author into the five ranges of debut novel (no previous publication), one book, two to four books, five to twenty-five (25) books, and twenty-five or more authored books in print. Debutants are set as the reference category for both this and the career-duration variable.

Publisher characteristics. We include six publisher-level variables that account for the three publisher characteristics that may affect a book's chance of getting reviewed. First, a book publisher may choose books for publication according to the author's gender, or whether they have written novels before, both of which may affect their chance of getting reviewed as well as the type (gender and career) of authors they are affiliated with. To account for publisher selectivity, we include (1) the percentage of women-authored books by publisher and (2) the percentage of debut novels by publisher.

Second, publishers often specialize in certain genres, which may in turn affect their books' chances of getting reviewed by affecting the genre that a book is registered in, or its perceived genre fit (Hsu, 2006). To account for publishers' genre niche, we control for (3) the number and (4) the percentage of the publisher's other books in the same genre.

Third, a book publisher's status and market share may signal how worthy their books are for review. We control for (5) the number of reviews that a given publisher receives, as a measure of market status, and (6) their number of new fiction books published in 2007 as a measure of market share.

Hardcover release. Books released in hardcover as opposed to paperback are typically first-edition prints of a book and part of a publisher's main list for the season. This means that the publisher is likely devoting in-house marketing and publicity resources to push the visibility of the title, which includes getting a review. To account for this, we include an indicator of original hardcover printing.

Release month. We use publication month indicators to account for seasonal trends in book publishing and book review articles.

2.3 Analytic Approach

For the main analysis, we use three logistic regression models to estimate the effects of author's gender and the gendering of genre on the chance of getting reviewed. We begin with a non-interacted model represented by Equation (1). The dependent variable is log odds of getting reviewed for book i . Vectors are in bold.

$$\ln(y_i) = \alpha + \beta_1 X_{1i} + \mathbf{Z}\boldsymbol{\gamma} + \mu_t + \varepsilon_i \quad (1)$$

In Model 1, we examine the association between author's gender (X_1) and the odds of getting reviewed, net of the effects of the author-, book-, and publisher-level control variables (\mathbf{Z}) and publication month indicators (μ_t). Men are the omitted category for author's gender. Note that Model 1 does not include genre group indicators, and thus does not account for the difference between the four genre groups. This model therefore tells us the odds that books written by women will get reviewed *without* accounting for genre-level differences in the odds of getting reviewed.

$$\ln(y_i) = \alpha + \beta_1 X_{1i} + (\beta_2 G_{1i} + \beta_3 G_{2i} + \beta_4 G_{3i}) + \mathbf{Z}\boldsymbol{\gamma} + \mu_t + \varepsilon_i \quad (2)$$

In Model 2, we additionally consider the odds that books published in specific genres will be reviewed by including the three indicators of literary, androcentric, and feminized genres (G_1, G_2, G_3), omitting gender-neutral subgenres ("Neutral") as the reference category. This model provides an estimate of the overall differences in log odds of getting reviewed by author's gender (β_1) and genre group ($\beta_2, \beta_3, \beta_4$), independent of the effects of each other and the other variables in the model.

$$\ln(y_i) = \alpha + \beta_1 X_{1i} + (\beta_2 G_{1i} + \beta_3 G_{2i} + \beta_4 G_{3i}) + (\beta_5 G_{1i} + \beta_6 G_{2i} + \beta_7 G_{3i}) X_{1i} + \mathbf{Z}\boldsymbol{\gamma} + \mu_t + \varepsilon_i \quad (3)$$

To examine the interaction effect of author's gender and gendering of genre on the chance of getting reviewed, Model 3 additionally includes three interaction terms ($(\beta_5 G_{1i} + \beta_6 G_{2i} + \beta_7 G_{3i}) X_{1i}$) between author's gender and each of the three genre group indicators. The main effect (β_1) represents the estimated gender difference in the chance (log odds) of getting reviewed in gender-neutral genres. A linear combination of the main (β_1) and a genre-specific interaction effect (β_5, β_6 , or β_7) yields the estimated effect of author's gender on the log-odds of getting reviewed in the corresponding genre group. This model tells us the chances of books written by women being reviewed that are specific to each genre group.

In addition to model coefficients that indicate expected proportional changes in the odds of getting reviewed associated with a one-unit increase in the corresponding independent variable, we present average predicted probability of getting reviewed and average marginal effects of author's gender on the probability of getting reviewed by genre group. Unlike predicted probability at the means, which is calculated by setting all variables in the model at their means, average predicted probability considers the observed distribution of variables in the model by averaging the predicted probabilities of all sampled cases at their observed values while changing the value of the variable of interest (Mize, 2019). Similarly, the average marginal effect of author's gender on the probability of getting reviewed is calculated by averaging differences in the predicted probability of getting reviewed associated with a change in author's gender from male to female while setting all other variables at their observed values. Since we are interested in genre-specific effects of author's gender, we calculate the average marginal effects of author's gender four times each, assuming all sampled books belong to one of the four genre groups. Errors are clustered by genre (BISAC code).

2.4. Sensitivity checks

In addition to the three main models, we conduct six sets of additional analyses to examine the robustness of our findings to alternative measurement and modeling choices.

First, it might be that novels written by women or belonging to feminized genres get equal or more coverage by the mainstream media once they clear the hurdle of getting at least one review. To examine this, we estimate the associations between author's gender, gender stereotype of genre, and the number of reviews using count (Poisson) models (see Table A3).

Second, our findings might be sensitive to the thresholds we set to measure author's gender. To test this, we examine two additional thresholds (70 percent and 90 percent chance that a person with the same first name is classified as a single gender, along with having at least 50 name entries with the same first name) for gender classification (see Table A4).

Third, our findings could be sensitive to the way that genres are classified. To test this, we estimate four additional models presented in Table A5. Models A10 and A11 use an alternative genre group based on the gender composition of authors. We classify literary and coming-of-age novels as the "literary" group, all genres in which more than 80 percent of the books are written by men as "androcentric genres," and those genres in which more than 80 percent of the books are written by women as "feminized genres." The rest are classified as "gender-neutral" genres. In Models A12 and A13, we combine literary fiction and gender-neutral genres.

Fourth, authors who are less likely to be reviewed may choose publishers and book bindings that have a lower chance of getting reviewed, which may bias our estimation of gender difference in the chance of getting reviewed. In light of recent methodological developments (King & Nielsen, 2019), we conduct coarsened exact matching (CEM) to test the robustness of our finding from these biases. We match women- and men-authored books in terms of two author-level characteristics (career years and prior publications), four publisher-level characteristics (each publisher's average probability of getting reviewed, annual number of published books, probability of hardcover release for women-authored books, and the percent of debut novels), and whether the book was released in hardcover. Using the coarsened matched sample, we conducted weighted logistic regression analysis of the chance of getting reviewed with the same specification of covariates (Blackwell et al., 2009). The results are presented in Table A6.

Five, translated novels comprise of about three percent of the annual list of new fiction books (see Translation Database for details), and make up about the same proportion (3.1%, 12 out of 387) of the reviewed books in our dataset. To make sure that our findings are not driven by translated novels we estimate the main models without reviewed translated novels (see Table A7).

Lastly, some genres may be discounted as low status or lowbrow during a review process for reasons other than gendered exclusion, such as the lack of seasoned authors or the rarity of hardcover releases. Conversely, as devaluation theory suggests (Reskin, 1988; Tuchman, 2012), the perceived status or cultural value of a genre may be a direct consequence of the greater representation of women authors in the given genres, thereby mediating the effects of author's gender and gender stereotype of genre on the chance of getting reviewed. Due to the possibility of the latter, we do not include additional genre-level covariates in our main models that examine the *overall* effects of gendered exclusions (Pischke, 2009, pp. 64–68). As a supplementary analysis, we test whether and to what extent our main findings are sensitive to the inclusion of

two additional genre-level covariates – the percent of hardcover releases and debut novels (see Table A8 in the online appendix).

The results of all aforementioned analyses are consistent with our main findings. We briefly discuss the results of our sensitivity checks after the main findings and provide the details in the online appendix.

3 RESULTS

Table 1 summarizes data about the 14,960 newly released fiction titles in our sample. We have organized them according to genre categories and present the proportion of men and women authors represented in each. The first thing to notice is that there are slightly more novels written by men (53 percent) than by women (47 percent) published in 2007.

Table 1 about here

There are, however, clear and significant differences in the types of books that men and women writers are working in. As expected, novels written by men comprise more than 70 percent of the genres that are generally considered as “androcentric genres”, such as “Action & Adventure,” “Science Fiction,” “Suspense & Thriller,” and “Western,” whereas books written by women are more likely to be found in religious (63 percent) and romance (88 percent) genres. Both women and men are active in writing general, fantasy, and historical-fiction genres.

Mystery and detective novels are written more by men than women. Men are also slightly overrepresented among authors of general and other genres, but as shown in Table A1, the subgenres under the “General & Other” category are heterogeneous in genre characteristics, scattered across men’s, women’s, and gender-neutral genres. Overall, while both men and women writers actively publish novels, they are publishing in different subgenres, which generally overlap with the traditional gendered expectations of each genre.

Table 2 about here

Table 2 presents descriptive statistics of the analytic sample (Table A2 presents the correlation matrix). Getting reviewed in one of the three major newspapers is a highly competitive and rare opportunity. Among the 14,960 novels released in 2007, only 381 (four percent) books were reviewed in 2007—however, these chosen few stand a good chance of securing reviews in multiple outlets. In 2007, the 381 novels reviewed were reviewed 1.55 times on average, with about 40 percent reviewed more than once, and 15 percent reviewed in all three newspapers.

Consistent with our expectations, books written by women suffered from a lower chance of getting reviewed compared to books written by men. The gender gap in the chances of being reviewed is prominent: books written by women account for only 36 percent of all the books reviewed in our sample and are about 37 percent less likely to be reviewed than male-authored books.

Turning to specific subgenres, we see a clear prioritization of some genres over others when it comes to review coverage. Among the four genre groups, books from the literary genre are highly overrepresented among reviewed novels, whilst all other gendered categories are underrepresented. While literary novels comprise only four percent of all novels released in

2007, they make up 29 percent of all reviewed books. This makes sense given that the primary mandate of most review outlets is to cover literary fiction (Chong, 2020)—but there is always room for a few precious books from literary *subgenres* to be discussed as well. However, while books in feminized genres comprise 22 percent of all novels, only two percent of the reviewed books belong to these genres, indicating that books in these genres suffer the greatest penalty in the review process.

The average author of the novels in our analysis has been active for 14 years and published five books. However, the distribution of authors by career years and prior publications suggests that the largest proportion (31 percent) of novels are written by first-time authors. Hardcover releases are also less common than paperback or mass-market releases, comprising 23 percent of the whole analytic sample. However, consistent with earlier discussion that hardcover binding signifies prestige and status, they make up 85 percent of reviewed books.

Table 3 about here

Next, we discuss estimation results of the six logistic regression models predicting the odds of getting reviewed. In Table 3, the first three models (Models 1–3) show estimation results against the full analytic sample of 14,960 books, and the subsequent models (Models 4–6) are estimated against the limited sample of 12,514 books in reviewed genres. We present logit coefficients here, so exponentiating a coefficient (b) and subtracting by one ($e^b - 1$) yields the expected proportional change in the odds of getting reviewed associated with a one-unit increase in the corresponding variable.

Models 1 and 4 examine the effect of author's gender (specifically, the effect of books being written by women) before accounting for genre-level differences. Based on the whole analytic sample, Model 1 estimates that the likelihood of books written by women—or women's writing—getting reviewed is 47 percent (or $e^{-0.631} - 1$) less than for books written by men. Model 4, which examines the same effect for books in the genres that were reviewed at least once in 2007, estimates a 52 percent lower chance of women's writing getting reviewed compared to men's.

In Models 2 and 5, we additionally consider the impact of genre-level differences on the chance of getting reviewed. In both Models 2 and 5, the difference between books written by men and women remains consistent, suggesting that the significant difference by author's gender is not fully attributable to the different genres that men and women authors tend to publish in.

Figure 1 about here

Based on Models 2 and 5, Figures 1 and A1 present the average probability of getting reviewed by genre group, estimated based on the assumption that all other variables (author's gender, career years, publication records, publisher characteristics, hardcover release, and publication month) are set at their observed values. The bars indicate each genre group's predicted probability (point estimate) of getting reviewed, and the I-beams around the top of each bar indicate the 95 percent confidence intervals of the given predicted probability. Figure 1 shows that the probability of getting reviewed is significantly different between any pair of the four genre groups. Literary fiction novels have an eight percent chance of being reviewed, followed by gender-neutral subgenres, which have a 3.2 percent chance of getting reviewed. Androcentric genres are significantly less likely to be reviewed with a chance of about

1.2 percent, but enjoy relative privilege compared to books in feminized genres. Books in feminized genres have only a 0.5 percent chance of being reviewed. Put differently, books in androcentric genres have over twice as much chance of getting reviewed compared with those in feminized genres. A Wald test indicates that the difference in the chance of getting reviewed between androcentric and feminized genres is significant at 99.9 percent confidence level and the confidence interval of the difference ranges between 0.3 and 0.99 percentage points. Model 5 (and Figure A1) provides estimation results that are substantively indistinguishable: the four genre groups are significantly different in the probability of getting reviewed, and the difference between men's genres and women's genres is significant at 99.9 percent confidence level.

In Models 3 and 6, we examine whether the effect of author's gender on the chance of getting reviewed varies by genre group. We predict that female-authored books are penalized especially in the literary and androcentric genres. Since we examine interaction effects in non-linear models, we follow an additional step to estimate average marginal probabilities by author's gender and genre group (Figure 2) and marginal effects of author's gender by genre group based on the logit model estimates (Figure 3).

Figure 2 about here

The result is consistent with our prediction showing significant differences in the effect of author's gender across genre groups. The penalty against women-authored books is the largest in literary fiction genres: Model 3 predicts that, with all other values set at their observed values, works of literary fiction written by women have a 6 percent chance of getting reviewed, compared with 9.8 percent for male-authored books. The 3.8 percentage-point difference translates to a probability that is 39 percent lower for women authors than for men. Within androcentric genres, female-authored books are predicted to have a 0.7 percent chance of getting reviewed, which is 0.8 percentage points (or 55 percent) lower than the 1.5 percent chance for men-written books. Gender differences in both genre groups are significant at the 99 percent and 95 percent confidence level, respectively.

Figure 3 about here

The models also find smaller yet still significant penalties for women authors in gender-neutral genres. Female-authored books in gender-neutral genres have a 2.7 percent chance of getting reviewed, compared to 3.7 percent for books written by men. The one percentage-point difference corresponds with a 27 percent difference between men- and women-authored books, which is significant at the 95 percent confidence level. The only genre group that shows no significant gender difference is feminized genres. In Figure 3, we summarize the difference between men- and women-authored books in the probability of getting reviewed in each genre group.

Overall, our analysis finds that a novel's probability of getting reviewed is gendered in three ways: first, books written by women (i.e., women's writing) are less likely to be reviewed than books written by men. Second, the genres that are traditionally considered to be feminized, such as romance, are penalized in the selection for review, regardless of the author's gender, career, and publication record, as well as the publisher's status and genre niche in the book industry. Lastly, the interaction models (Models 3 and 6) find that while feminized genres are less likely to be reviewed in general, women writers who do publish outside of feminized genres,

including books of literary fiction, gender-neutral genres, or androcentric genres, are still penalized compared with their male counterparts.

3.1 Sensitivity Checks

We examine the robustness of our findings by conducting six sets of additional analyses. The results are presented in detail in the online appendix. First, we examine whether female-authored books are also penalized in the number of reviews they received in the mainstream newspapers. The results presented in Table A3 and Figures A3, A4 confirm that female-authored books do indeed suffer from the same kinds of penalties in the review coverage (the number of reviews).

Second, we examine the robustness of our findings to how the two key variables are coded: author's gender and the gender classification of genres. In the second set of sensitivity checks, we code author's gender only if there are more than 50 people with the same first name in the genderize.io database, and at least 70 or 90 percent of them report the same gender, respectively. In the third set of tests, we examine an alternative classification of genres that relies on the gender composition of each genre, presented in Table A1. The results of the second and third sensitivity checks, which are presented in Tables A4 and A5 and Figures A5–8 and A9–12 respectively, confirm that the results are robust to our choice of threshold for gender classification of authors and of genre classification.

Fourth, using coarsened exact matching and weighted logistic regression analysis, we estimate the effect of author's gender against a matched sample of male and female-authored books that are otherwise similar in the predictors of getting reviewed. This analysis additionally adjusts for the potential self-selection of women authors into publishers, genres, and book bindings that are less likely to be reviewed. As shown in Table A6 and Figures A13-14, when estimated against the matched sample, models predict a stronger penalty in the chance of getting reviewed against women.

Fifth, models showed consistent patterns of gendered exclusion when reviewed translated novels are excluded (Table A7, Figures A13-14).

Lastly, as a supplementary analysis, we added two genre-level covariates to the models, the percent of hardcover release and the percent of debut novels, respectively. As shown in Table A8 and Figures A17 and A18, while the two additional covariates show significant associations with the chance of getting reviewed, they do not change the direction and significance of the effects of author's gender and gendered genre group, bolstering our confidence in the findings of our main analysis.

4 DISCUSSION

Critical legitimacy, as conferred by professional review attention, is a key stake in cultural fields (Bourdieu, 1996). Studies have repeatedly demonstrated that women cultural producers are underrepresented in review pages compared to their male counterparts (cf. Berkers et al., 2016). Despite this persistent finding, we lack an understanding of the mechanisms driving the gender-based gap in review attention. This study gestures towards some of these mechanisms based on an empirical investigation of which novels, from the entire population of books published in the U.S. fiction market over a single year, get reviewed in mainstream review outlets.

The present study confirms the general finding that books written by women are less likely to be reviewed than books written by men. In addition, we find important nuances in the way books written by women (i.e., women writers) and in feminized genres (i.e., women's writing) are penalized by the reviewing apparatus. First, we found that women writers who published a book in our sample year were less likely to have their book reviewed than men on the basis of gender. Secondly, we found that feminized genres are less likely to be selected for review than books in androcentric or general genres of fiction. An important point about this finding is that the gender penalty here operates independently of the gender of the author—but through the gendered-genre nexus. Finally, we found that even when women write books within androcentric subgenres or general fiction, their works are still less likely to be reviewed than those written by men.

Our study builds upon previous research on gender inequality in review attention in a crucial way. Specifically, it illustrates how gender impresses itself at different points in the review selection process, and in multiple ways. For example, previous research (Chong, 2020; Janssen, 1997) tells us that the review editors are constrained in their choices of which books to select for review. Part of that constraint is selecting only those books they view as falling within the mandate of review sections, which is “serious literature.” Selection often begins with exclusion—and our study reliably documents how the majority of women who write books are disqualified from being considered for review by virtue of the fact that they are operating in feminized sub-genres. This first finding, then, suggests how feminized genres are artistically delegitimized through the mechanism by which the majority of books written by women are ineligible for review according to the “literary mandate” of traditional review sections.

Yet, we found that gender as a trait of individual authors also shapes the odds of being reviewed. And this was true even amongst books in those genres that are typically selected for reviews, like literary fiction and androcentric genres, such as science fiction. Specifically, we found that books written by women were less likely to be reviewed than books by their male counterparts in the literary fiction and masculinized genres. What this means is that even when women writers work in non-feminized genres, they still face a “penalty” or disadvantage in terms of whether their book will be reviewed. This result suggests a slightly different mechanism at play than the previous finding, because the non-selection of female-authored books for review is not due to the gendered content of the genre. Whether the exclusion of women writers is due to editors' personal tastes, logistics in finding suitable reviewers, or some other factor is not something we can glean from our data; though we suggest future studies consider the question. For our purposes, the important point is that our results show, once again, a disproportionate exclusion of female-authored books from serious critical attention.

The disproportionate neglect of women artists by reviewers is a particularly durable form of gender inequality in the arts. Many scholars are interested in this “gap” in critical attention because it has the potential to shed light on more general mechanisms of gender inequality applicable to other outcomes in the arts. Thus, our study offers the following implications for future studies.

First, our empirical findings do not support supply-related explanations for the gender imbalance in review attention (i.e., that books by women are less reviewed because of the simple numerical fact that there are fewer books published by women). We can state this with confidence because of the unique comprehensiveness of the population of data we employ in the analysis. Instead, what is clear is that demand-side factors—in the form of the devaluation of feminized genres, where most women writers cluster—are driving this outcome.

Second, our study suggests the fruitfulness of focusing on the gendered nature of genre as a category of action for examining the possibilities and outcomes of women in the arts. For example, a leader in this line of thinking is Alacovska (2015, 2017), who has documented the additional professional struggles of women attempting to make careers in androcentric writing genres. Our findings build upon this work by illustrating how the gendering of genres also carries consequences for how women's works are subsequently received by audiences, such as reviewers. What our study shows is that the professional struggles facing women artists are not limited to women in androcentric genres, since women who write in feminized genres also face artistic legitimacy penalties. Additionally, our findings suggest that women who do persevere at working in androcentric genres face additional barriers and penalties when it comes to trying to attract review attention, which serves as an imprimatur of one's legitimacy as an author.

One of the limitations of our analysis is that it is based on data from 2007. Despite the aforementioned strategic decisions and analytical benefits for choosing data from this particular time frame, its implications for our results must be addressed. For example, are our findings an artifact of a "less enlightened" time in book publishing? Has the reviewing environment for female cultural producers and feminized genres become more hospitable over the past decade or so?

The literary non-profit VIDA: Women in the Literary Arts¹¹ has counted the proportion of women writers represented in mainstream book review outlets in the U.S. since 2009. VIDA has consistently found that books written by male authors continue to account for the majority of books that are reviewed; though, notably, VIDA noted the "shocking" finding that "The *New York Times* Book Review [...] for the very first time in ten years, published more than 50% women (53.78% to be exact)" in 2019¹². Given that the *New York Times* Book Review reached gender parity only once in 10 years, we believe that the gendered mechanisms at play in this study are far from antiquated. Our caution is given weight by the fact that 13 other review publications, in the same "shocking" year, predictably chose to review works primarily written by men. These findings suggest that further data analysis of reviewing trends for women writers since 2007 would not change that general response, but merely provide more details in terms of magnitude. Hence, the answer to the question of whether gender matters for artists' outcomes remains a definitive "yes."

More importantly, the value of this study is not to document yet another case to support the claim that gender gaps persist in the arts. Instead, our empirical findings aim to further refine our understanding of the multiple *mechanisms* by which gender infuses and impresses itself as an organizing principle. We offer conceptual clarity regarding two often-conflated terms by distinguishing between women's writing, as books produced by women, and women's fiction, as a feminized genre. In doing so, we show how each of these conceptualizations of gender operates as a distinct mechanism by which the reviewing apparatus penalizes women authors. In other words, we draw attention to "how" gender matters, using book reviewing as a case study. In keeping with this directive, future studies could examine how gender, and categorical identities such as race, impress themselves throughout different stages of the cultural production process.

Another important part of the empirical story here is the influence of genre categories. Future work should consider how books get assigned to specific genres—and any competing rationales offered by authors, literary agents, publishers, or marketing teams. For instance,

¹¹ The archive of VIDA count data and details about methodology are publicly available here: <https://www.vidaweb.org/the-count/previous-counts/>

¹² <https://www.vidaweb.org/the-count/2019-vida-count/>

Berglund (2021) demonstrates how genre categories shape decisions about the content of books, their covers, and marketing strategies. Weinberg & Kapelner (2018) find that when writers are able to classify their own books, as in the case of self-published titles, there is slightly more equal allocation of both men and women across different genre categories than in cases where authors are published by traditional publishers and likely have less say in how their books are assigned to different genres. A further extension of the ideas from this paper would be to return to Alacovska's (2015; 2017) original work on women writers' experiences of working in androcentric genres translates to the experiences of authors writing in any gender non-conforming genre (e.g., men writing in romance genres or the use of pseudonyms).

We encourage our fellow scholars of art to consider gender as a category of action that organizes not only how we think of individual artists (e.g., female creators) but also types of work (e.g., feminized genres). In so doing, we join recent calls to reassert the salience of genres as mechanisms for reproducing inequality in creative fields (Alacovska & O'Brien, 2021). It is our hope that sensitivity to the various ways that gender organizes social action in the artistic labour market—including what is being gendered, and the weight and meaning it takes on at specific moments in gatekeeping processes—can promote future investigations and potential interventions into the study of this most durable form of inequality.

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Tables

Table 1. Gender composition by genre

Gender group	Genre	Books written by men	Books written by women	Total
Literary	Literary	320(58.4%)	228(41.6%)	548
Gender-neutral	Fantasy	466(61.1%)	297(38.9%)	763
Gender-neutral	History	420(59.2%)	290(40.8%)	709
Mixed	General/other	3,418(61.1%)	2,174(38.9%)	5,588
Neutral/feminized	Religious	258(37.4%)	431(62.6%)	667
Mixed	Mystery & detective	1,058(57.6%)	780(42.4%)	1,818
Androcentric	Action & adventure	429(79.4%)	111(20.6%)	540
Androcentric	Science fiction	575(79.1%)	152(20.9%)	726
Androcentric	Suspense & thriller	628(72.3%)	241(27.7%)	868
Androcentric	Western	131(82.4%)	28(17.6%)	159
Feminized	Romance	302(11.7%)	2,274(88.3%)	2,574
	Total	7980(53.3%)	6980(46.7%)	14,960

Table 2. Descriptive statistics

Variable	Means			S.D.	Min	Max
	Overall	Reviewed	Not Reviewed			
<i>Outcome variables</i>						
Reviewed	0.03			0.16	0	1
Number of reviews	0.04	1.55		0.27	0	3
<i>Key independent variables</i>						
Woman author	0.47	0.36	0.47	0.50	0	1
<i>Genre group</i>						
Gender-neutral	0.48	0.54	0.48	0.50	0	1
Literary	0.04	0.29	0.03	0.19	0	1
Androcentric	0.27	0.15	0.27	0.44	0	1
Feminized	0.22	0.02	0.22	0.41	0	1
<i>Control variables</i>						
<i>Author characteristics</i>						
Career years	14.24	22.92	14.02	17.12	0	79
<i>Debut</i>						
1-5 years	0.16	0.09	0.16	0.37	0	1
6-10 years	0.10	0.14	0.09	0.29	0	1
11-20 years	0.14	0.19	0.14	0.35	0	1
21-30 years	0.12	0.21	0.12	0.32	0	1
31 years or longer	0.17	0.29	0.17	0.38	0	1
Prior publications	4.99	6.45	4.95	13.72	0	168
<i>Debut novel</i>						
One novel	0.12	0.13	0.12	0.33	0	1
2-5 novels	0.14	0.34	0.13	0.34	0	1
6-15 novels	0.09	0.22	0.09	0.28	0	1
16 or more novels	0.09	0.11	0.09	0.29	0	1
<i>Publisher characteristics</i>						
Number of reviews	15.01	77.61	13.37	34.62	0	180
Number of book publications	2,541	414	2,597	2,102	1	5,016
Number of publications in book's genre	487.96	62.20	499.08	802.39	1	2,352
Percent of women-authored books released in hardcover	52.53	50.59	52.58	19.08	1.88	100
Percent of debut novels	32.71	10.21	33.30	18.93	0	100
<i>Book characteristics</i>						
Hardcover release	0.23	0.85	0.21	0.42	0	1
Observations (N)	14,960	381	14,579			

Table 3. Logistic regression analysis of getting reviewed

Variable	All genres			Reviewed genres		
	Model 1	Model 2	Model 3	Model 4	Model 5	Model 6
Woman author	-0.631*** (0.141)	-0.542*** (0.093)	-0.421** (0.141)	-0.732*** (0.172)	-0.637*** (0.091)	-0.559*** (0.096)
Genre group (ref: gender-neutral)						
Literary		1.509*** (0.321)	1.695*** (0.403)		1.157*** (0.231)	1.251*** (0.290)
Androcentric		-1.324** (0.415)	-1.232* (0.484)		-1.704*** (0.313)	-1.629*** (0.367)
Feminized		-2.252*** (0.409)	-2.617** (0.850)		-2.594*** (0.311)	-2.939*** (0.717)
<i>Interaction terms</i>						
Woman author X literary			-0.472* (0.217)			-0.232 (0.153)
Woman author X androcentric genre			-0.346 (0.349)			-0.289 (0.330)
Woman author X feminized genre			0.368 (0.961)			0.367 (0.875)
<i>Controls</i>						
Career years: 1-5 years (ref: debuters)	-0.374 (0.403)	-0.412 (0.360)	-0.420 (0.352)	-0.447 (0.404)	-0.474 (0.369)	-0.478 (0.365)
6-10 years	0.086 (0.295)	-0.100 (0.234)	-0.109 (0.232)	0.013 (0.320)	-0.169 (0.262)	-0.174 (0.262)
11-20 years	0.186 (0.208)	-0.059 (0.181)	-0.070 (0.183)	0.137 (0.227)	-0.117 (0.213)	-0.125 (0.217)
21-30 years	0.383 (0.233)	0.192 (0.184)	0.173 (0.186)	0.270 (0.257)	-0.008 (0.217)	-0.022 (0.224)
31 or longer	0.623** (0.234)	0.384* (0.195)	0.373+ (0.195)	0.448+ (0.254)	0.144 (0.225)	0.136 (0.228)
Publications: 1 novel (ref: debuters)	0.259 (0.206)	0.487** (0.169)	0.485** (0.168)	0.226 (0.224)	0.460* (0.196)	0.459* (0.196)

2-5 novels	0.644+	0.960**	0.958**	0.718+	1.057***	1.055***
	(0.377)	(0.299)	(0.298)	(0.397)	(0.303)	(0.302)
6-15 novels	0.266	0.695**	0.706**	0.425	0.960***	0.972***
	(0.320)	(0.251)	(0.243)	(0.308)	(0.213)	(0.205)
16 or more novels	-0.906*	-0.126	-0.128	-0.586	0.409*	0.410*
	(0.382)	(0.266)	(0.265)	(0.360)	(0.197)	(0.197)
<i>Publisher characteristics</i>						
Number of books reviewed	0.002	0.001	0.001	0.002	0.000	0.000
	(0.002)	(0.003)	(0.003)	(0.003)	(0.003)	(0.003)
Percent of books reviewed	0.054***	0.041***	0.041***	0.059***	0.045***	0.045***
	(0.007)	(0.005)	(0.005)	(0.006)	(0.005)	(0.005)
Number of published books (in thousands)	-0.349**	-0.289*	-0.283*	-0.319*	-0.196	-0.192
	(0.129)	(0.144)	(0.141)	(0.126)	(0.135)	(0.133)
Number of books in genre (in thousands)	0.506*	0.708+	0.702+	0.372+	0.462	0.460
	(0.230)	(0.364)	(0.362)	(0.220)	(0.331)	(0.331)
Percent of books in focal genre	-0.002	-0.014**	-0.014*	-0.006	-0.024***	-0.024***
	(0.005)	(0.005)	(0.006)	(0.005)	(0.006)	(0.006)
Percent of women-authored books among hardcover releases	-0.026***	-0.024***	-0.025***	-0.025***	-0.021***	-0.021***
	(0.003)	(0.004)	(0.004)	(0.003)	(0.005)	(0.005)
Percent of debut novels	-0.054***	-0.073***	-0.074***	-0.052***	-0.075***	-0.075***
	(0.010)	(0.008)	(0.008)	(0.010)	(0.009)	(0.009)
Hardcover release	2.045***	1.977***	1.989***	1.890***	1.804***	1.809***
	(0.183)	(0.146)	(0.152)	(0.180)	(0.128)	(0.132)
Month indicators	Included	Included	Included	Included	Included	Included
Observations	14,960	14,960	14,960	12,514	12,514	12,514

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Figures

Figure 1. Marginal probability of getting reviewed by genre group

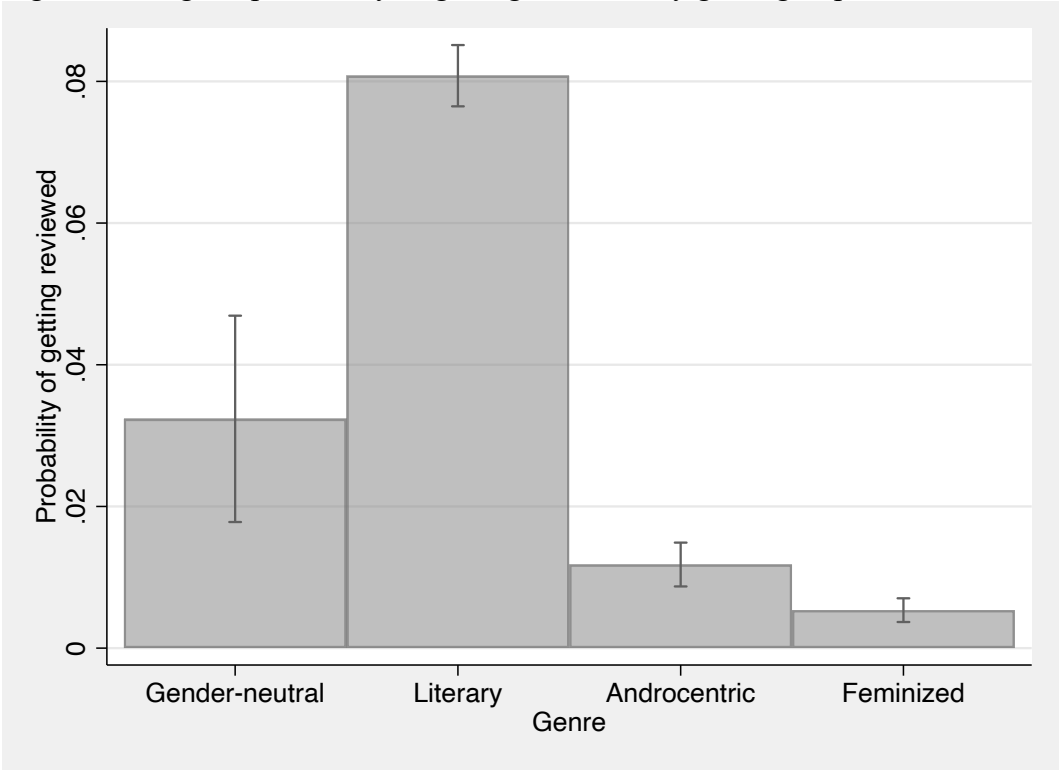
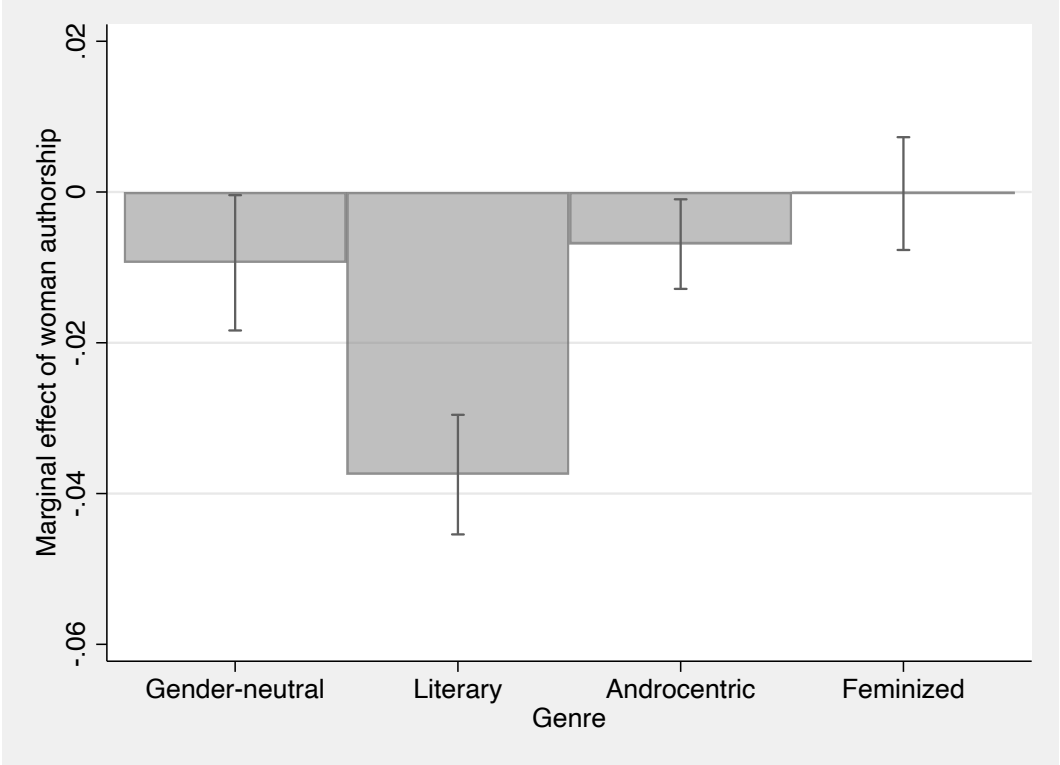


Figure 2. Marginal effect of woman authorship on the probability of getting reviewed



Online Appendix

Writing By Women or For Women? Either Way, You're Less Likely to Be Reviewed

Q: How did you ensure that the books in your sample only include newly released titles in 2007?

A: First, using author files from *Bookscan*, we combined entries of different editions of same books and omitted book titles with publication records prior to 2007. This step removed all books that were originally published before 2007 with the exact same title, leaving 25,593 book entries in our dataset. However, it failed to remove compilations and later versions with different titles. For instance, there were ten new entries authored by Jane Austen in 2007, including a compilation including *Sanditon*, titled “*Sanditon, The Watsons, and Lady Susan*”, and a new edition of *Sanditon*, titled “*Sanditon, Easy-Read Edition*”.

Second, to remove duplicate entries with different titles from the original publication, we collected original publication dates and authors' biographical information from Google and Worldcat Identities (www.worldcat.org/identities). We searched author name and title along with the phrase “original publication” on Google and copied the original publication date provided by Google's embedded tool. We also obtained each author's birth, death, debut, and latest publication years from Worldcat Identities. Worldcat Identities combines author information from various sources including WorldCat's own catalog drawn from 17,900 member libraries in 123 countries, and VIAF (Virtual International Authority File), which includes author and keyword data from national libraries of 67 countries including the Library of Congress. Since Worldcat Identities does not allow exact phrase search, the results were matched only if the bigram similarity score between the author name in our dataset and the Worldcat's output is

above 0.6. Using additional information from Google and Worldcat Identities, we removed 4,253 books originally published prior to 2007 and 2,804 books written by authors who had already passed away (1,379), were born before 1907 (43), or debuted before 1947 (1,382 books).

Third, the authors of the remaining 18,536 books were checked manually, and any books written by an institution or writer's group, such as "Museum of Fine Arts, Boston" or "Former Students of Charles E.", or by an "unknown" or "anonymous" author were additionally removed (n=1,610). Books were also excluded from the analysis if the author's gender is missing or the BISAC code is one of the excluded categories (n=2,166). Together, these additional steps removed 3,776 entries, leaving 14,760 books in the analytic sample.

Tables

Table A1. Gender composition and classification by genre

Gender group	Genre	Men	Women	Total	% men-authored	
Literary	Coming of Age	11	8	19	57.9	
	Literary	309	220	529	58.4	
Gender-neutral	African American / General	1	0	1	100.0	
	Alternative History	10	2	12	83.3	
	Biographical	12	13	25	48.0	
	Christian - Classic & Allegory	2	2	4	50.0	
	Christian - General	110	136	246	44.7	
	Christian - Historical	21	26	47	44.7	
	Christian - Short Stories	2	3	5	40.0	
	Christian - Suspense	24	25	49	49.0	
	Christian / Fantasy	7	4	11	63.6	
	Cultural Heritage	0	1	1	0.0	
	Fairy Tales, Folklore & Mythology	22	15	37	59.5	
	Fantasy - Contemporary	27	32	59	45.8	
	Fantasy - Dark/Horror	2	3	5	40.0	
	Fantasy - Epic	118	43	161	73.3	
	Fantasy - General	267	191	458	58.3	
	Fantasy - Historical	13	7	20	65.0	
	Fantasy - Short Stories	18	9	27	66.7	
	Fantasy / Paranormal	0	1	1	0.0	
	General	2,789	1,675	4,464	62.5	
	Ghost	14	15	29	48.3	
	Historical - General	410	287	697	58.8	
	Humorous	129	74	203	63.5	
	Jewish	1	3	4	25.0	
	Medical	8	6	14	57.1	
	Occult	10	8	18	55.6	
	Religious - General	66	82	148	44.6	
	Short Stories (single author)	215	125	340	63.2	
	Technological	4	4	8	50.0	
	Urban Life	18	22	40	45.0	
	Visionary & Metaphysical	21	11	32	65.6	
	Androcentric	Action & Adventure	421	110	531	79.3
		Espionage/Intrigue	50	13	63	79.4
Gay		70	13	83	84.3	
Horror - General		259	96	355	73.0	
Men's Adventure		8	1	9	88.9	
Mystery & Detective - Anthologies		3	1	4	75.0	
Mystery & Detective - General		611	387	998	61.2	

Mystery & Detective - Hard-Boiled	39	4	43	90.7
Mystery & Detective - Police Procedural	50	26	76	65.8
Mystery & Detective - Short Stories	14	10	24	58.3
Mystery & Detective / Historical	21	17	38	55.3
Political	52	9	61	85.2
Psychological	37	19	56	66.1
Science Fiction - Adventure	101	16	117	86.3
Science Fiction - Alternative History	6	1	7	85.7
Science Fiction - General	379	116	495	76.6
Science Fiction - High Tech	20	5	25	80.0
Science Fiction - Short Stories	23	6	29	79.3
Science Fiction - Space Opera	23	5	28	82.1
Science Military	22	3	25	88.0
Sports	20	2	22	90.9
Suspense	238	149	387	61.5
Thrillers	303	59	362	83.7
Westerns - General	131	28	159	82.4
<hr/>				
Christian - Romance	16	137	153	10.5
Contemporary Women	5	47	52	9.6
Family Life	12	22	34	35.3
Lesbian	17	98	115	14.8
Mystery & Detective - Women	34	217	251	13.5
Romance - Adult	25	82	107	23.4
Romance - Contemporary	64	949	1,013	6.3
Romance - Fantasy	8	121	129	6.2
Romance - General	139	569	708	19.6
Romance - Gothic	0	9	9	0.0
Romance - Historical	30	257	287	10.5
Romance - Paranormal	8	82	90	8.9
Romance - Regency	0	28	28	0.0
Romance - Short Stories	2	6	8	25.0
Romance - Suspense	19	143	162	11.7
Romance - Time Travel	4	13	17	23.5
Romance - Western	3	13	16	18.8
Sagas	32	38	70	45.7
<hr/>				
Total	7,980	6,980	14,960	53.3

Feminized

Table A2. Correlation matrix

Variable	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)	(22)	(23)	(24)	(25)	
(1) Reviewed	1.00																									
(2) Author's Gender	-0.03	1.00																								
(3) Genre: Neutral	0.02	-0.14	1.00																							
(4) Literary	0.22	-0.02	-0.19	1.00																						
(5) Male	-0.04	-0.23	-0.58	-0.12	1.00																					
(6) Female	-0.08	0.43	-0.51	-0.10	-0.32	1.00																				
(7) Career: Debut	-0.08	-0.03	0.11	-0.02	-0.01	-0.12	1.00																			
(8) 1-5 years	-0.03	0.06	-0.06	-0.01	0.01	0.06	-0.29	1.00																		
(9) 6-10 years	0.03	0.05	-0.04	0.01	-0.02	0.06	-0.22	-0.14	1.00																	
(10) 11-20 years	0.02	0.06	-0.04	0.00	-0.03	0.09	-0.27	-0.18	-0.13	1.00																
(11) 21-30 years	0.05	0.02	-0.04	0.01	0.01	0.03	-0.24	-0.16	-0.12	-0.15	1.00															
(12) 31 years or longer	0.05	-0.13	0.02	0.02	0.03	-0.07	-0.31	-0.20	-0.15	-0.19	-0.17	1.00														
(13) Publications: 0	-0.12	-0.12	0.21	0.00	-0.01	-0.24	0.56	-0.20	-0.15	-0.17	-0.13	-0.10	1.00													
(14) 1 Book	0.00	-0.03	0.01	0.02	0.02	-0.04	-0.22	0.27	0.01	0.01	-0.01	-0.01	-0.42	1.00												
(15) 2-5 Books	0.09	0.01	-0.07	0.04	0.02	0.04	-0.26	0.16	0.12	0.03	0.02	0.03	-0.45	-0.15	1.00											
(16) 6-25 Books	0.08	0.09	-0.11	-0.01	-0.02	0.17	-0.21	-0.03	0.12	0.10	0.06	0.05	-0.35	-0.12	-0.12	1.00										
(17) 26 or More	0.01	0.14	-0.18	-0.05	-0.01	0.25	-0.21	-0.12	-0.02	0.15	0.15	0.11	-0.36	-0.12	-0.13	-0.10	1.00									
(18) Publisher: number of reviews	0.29	0.01	-0.04	0.08	0.03	-0.02	-0.15	0.01	0.05	0.06	0.07	0.02	-0.22	0.00	0.10	0.13	0.12	1.00								
(19) Percent of books reviewed	0.41	0.02	-0.05	0.14	0.02	-0.02	-0.18	0.00	0.06	0.06	0.07	0.04	-0.25	0.01	0.12	0.13	0.14	0.74	1.00							
(20) Number of published books	-0.16	-0.13	0.17	-0.11	0.03	-0.18	0.28	-0.03	-0.10	-0.13	-0.10	-0.03	0.38	-0.03	-0.13	-0.22	-0.25	-0.28	-0.38	1.00						
(21) Number of books in genre	-0.09	-0.09	0.45	-0.11	-0.29	-0.18	0.14	-0.05	-0.05	-0.05	0.00	0.21	-0.04	-0.10	-0.11	-0.10	-0.19	-0.21	0.54	1.00						
(22) Percent of books in focal genre	-0.04	0.04	0.30	-0.06	-0.34	0.02	-0.05	-0.03	0.03	0.06	0.02	0.00	-0.03	-0.02	-0.03	0.03	0.07	-0.21	-0.14	-0.13	0.46	1.00				
(23) Percent of women-authored books among hardcover releases	-0.02	-0.07	-0.11	-0.02	-0.11	0.26	-0.18	-0.01	0.08	0.10	0.06	0.02	-0.22	-0.02	0.01	0.16	0.23	-0.07	-0.01	-0.32	-0.04	0.42	1.00			
(24) Percent of debut novels	-0.19	-0.22	0.21	-0.04	0.07	-0.32	0.39	-0.05	-0.14	-0.19	-0.13	-0.04	0.50	-0.01	-0.15	-0.29	-0.38	-0.38	-0.45	0.72	0.35	-0.15	-0.39	1.00		
(25) Hardcover release	0.24	-0.10	0.06	0.08	0.04	-0.15	-0.09	-0.07	0.01	0.02	0.06	0.10	-0.10	-0.01	0.04	0.07	0.06	0.22	0.27	-0.19	-0.02	-0.01	0.02	-0.17	1.00	

Table A3. Poisson regression analysis of the number of reviews

Variable	Model A1	Model A2	Model A3
Woman author	-0.616*** (0.121)	-0.486*** (0.059)	-0.375*** (0.077)
Genre group (ref: gender-neutral)			
Literary		0.735*** (0.211)	0.829*** (0.216)
Androcentric		-1.243*** (0.338)	-1.125** (0.377)
Feminized		-2.174*** (0.336)	-2.841*** (0.837)
<i>Interaction terms</i>			
Woman author X literary			-0.255* (0.106)
Woman author X androcentric genre			-0.584+ (0.314)
Woman author X feminized genre			0.691 (0.971)
<i>Controls</i>			
Career years: 1-5 years (ref: debuters)	-0.135 (0.454)	-0.051 (0.423)	-0.053 (0.422)
6-10 years	0.233 (0.340)	0.154 (0.308)	0.155 (0.311)
11-20 years	0.214 (0.259)	0.068 (0.219)	0.066 (0.221)
21-30 years	0.438+ (0.250)	0.316 (0.215)	0.310 (0.214)
31 or longer	0.570* (0.244)	0.398+ (0.205)	0.404+ (0.208)
Publications: 1 novel (ref: debuters)	0.223 (0.279)	0.369+ (0.208)	0.364+ (0.209)
2-5 novels	0.585+ (0.335)	0.714* (0.319)	0.721* (0.320)
6-15 novels	0.342 (0.301)	0.627** (0.238)	0.644** (0.235)
16 or more novels	-0.597+ (0.325)	0.116 (0.245)	0.117 (0.242)
<i>Publisher characteristics</i>			
Number of reviews'	0.006** (0.002)	0.003* (0.001)	0.003* (0.001)
Percent of books reviewed	0.021*** (0.002)	0.020*** (0.002)	0.020*** (0.001)
Number of published books (in thousands)	-0.516* (0.212)	-0.341+ (0.194)	-0.338+ (0.194)

Number of books in genre (in thousands)	0.902**	0.701*	0.694*
	(0.314)	(0.339)	(0.340)
Percent of books in focal genre	-0.005	-0.013**	-0.013**
	(0.004)	(0.004)	(0.004)
Percent of women-authored books among hardcover releases	-0.026***	-0.020***	-0.021***
	(0.003)	(0.004)	(0.004)
Percent of debut novels	-0.052***	-0.064***	-0.064***
	(0.013)	(0.012)	(0.012)
Hardcover release	2.160***	1.905***	1.910***
	(0.222)	(0.215)	(0.214)
Month indicators	Included	Included	Included
Observations	14,960	14,960	14,960

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Table A4. Logistic regression analysis of getting reviewed with higher thresholds for gender classification

Variable	70 percent threshold			90 percent threshold		
	Model A4	Model A5	Model A6	Model A7	Model A8	Model A9
Woman author	-0.626*** (0.143)	-0.530*** (0.094)	-0.421** (0.149)	-0.636*** (0.134)	-0.544*** (0.079)	-0.448*** (0.129)
Genre group (ref: gender-neutral)						
Literary		1.504*** (0.325)	1.668*** (0.408)		1.478*** (0.333)	1.619*** (0.413)
Androcentric		-1.322** (0.414)	-1.235* (0.485)		-1.314** (0.418)	-1.235* (0.484)
Feminized		-2.246*** (0.403)	-2.585** (0.864)		-2.217*** (0.414)	-2.582** (0.880)
<i>Interaction terms</i>						
Woman author X literary			-0.418+ (0.223)			-0.357+ (0.213)
Woman author X androcentric genre			-0.329 (0.358)			-0.308 (0.347)
Woman author X feminized genre			0.341 (0.976)			0.380 (1.000)
<i>Controls</i>						
Career years: 1-5 years (ref: debuters)	-0.355 (0.386)	-0.395 (0.348)	-0.402 (0.341)	-0.360 (0.403)	-0.389 (0.380)	-0.394 (0.374)
6-10 years	0.014 (0.280)	-0.132 (0.240)	-0.140 (0.237)	0.010 (0.256)	-0.121 (0.222)	-0.129 (0.219)
11-20 years	0.168 (0.203)	-0.072 (0.180)	-0.080 (0.182)	0.211 (0.210)	-0.016 (0.182)	-0.025 (0.182)
21-30 years	0.365 (0.231)	0.179 (0.186)	0.164 (0.188)	0.386+ (0.225)	0.211 (0.172)	0.196 (0.171)
31 or longer	0.605** (0.228)	0.379* (0.192)	0.371+ (0.192)	0.624** (0.224)	0.408* (0.184)	0.401* (0.182)
Publications: 1 novel (ref: debuters)	0.313 (0.194)	0.525** (0.162)	0.521** (0.161)	0.271 (0.194)	0.483** (0.152)	0.480** (0.153)

2-5 novels	0.668+	0.983***	0.979***	0.657+	0.967**	0.964**
	(0.368)	(0.290)	(0.290)	(0.376)	(0.302)	(0.302)
6-15 novels	0.277	0.693**	0.702**	0.297	0.707**	0.715**
	(0.307)	(0.245)	(0.238)	(0.313)	(0.251)	(0.244)
16 or more novels	-0.891*	-0.119	-0.122	-0.905*	-0.132	-0.133
	(0.374)	(0.265)	(0.265)	(0.401)	(0.270)	(0.269)
<i>Publisher characteristics</i>						
Number of reviews'	0.002	0.001	0.001	0.002	0.001	0.001
	(0.003)	(0.003)	(0.003)	(0.003)	(0.003)	(0.003)
Percent of books reviewed	0.054***	0.041***	0.041***	0.054***	0.042***	0.041***
	(0.007)	(0.006)	(0.006)	(0.007)	(0.006)	(0.006)
Number of published books (in thousands)	-0.344**	-0.287+	-0.282*	-0.346**	-0.289*	-0.285*
	(0.130)	(0.146)	(0.143)	(0.130)	(0.146)	(0.143)
Number of books in genre (in thousands)	0.489*	0.697+	0.693+	0.471*	0.670+	0.666+
	(0.228)	(0.369)	(0.367)	(0.222)	(0.361)	(0.359)
Percent of books in focal genre	-0.002	-0.014**	-0.014*	-0.001	-0.013*	-0.013*
	(0.005)	(0.005)	(0.005)	(0.005)	(0.005)	(0.005)
Percent of women-authored books among hardcover releases	-0.026***	-0.025***	-0.025***	-0.028***	-0.026***	-0.027***
	(0.003)	(0.004)	(0.004)	(0.003)	(0.004)	(0.005)
Percent of debut novels	-0.054***	-0.073***	-0.073***	-0.052***	-0.071***	-0.071***
	(0.011)	(0.008)	(0.008)	(0.010)	(0.008)	(0.008)
Hardcover release	2.022***	1.963***	1.974***	2.035***	1.979***	1.988***
	(0.187)	(0.152)	(0.158)	(0.197)	(0.161)	(0.167)
Month indicators	Included	Included	Included	Included	Included	Included
Observations	14,747	14,747	14,747	14,433	14,433	14,433

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Table A5. Logistic regression analysis of getting reviewed with an alternative genre classification based on the gender composition of authors

Variable	Based on gender composition		Literary fiction and gender-neutral combined	
	Model A10	Model A11	Model A12	Model A13
Woman author	-0.479*** (0.116)	-0.384** (0.124)	-0.558*** (0.087)	-0.541*** (0.090)
Genre group (ref: gender-neutral)				
Literary	1.867*** (0.359)	2.068*** (0.406)		
Androcentric	-0.959+ (0.492)	-0.850+ (0.514)	-1.624*** (0.356)	-1.582*** (0.398)
Feminized	-1.800*** (0.393)	-2.214* (0.887)	-2.502*** (0.322)	-2.864*** (0.783)
<i>Interaction terms</i>				
Woman author X literary		-0.527** (0.166)		
Woman author X androcentric genre		-0.924 (1.010)		-0.202 (0.316)
Woman author X feminized genre		0.436 (1.023)		0.417 (0.935)
<i>Controls</i>				
Career years: 1-5 years (ref: debuters)	-0.448 (0.359)	-0.464 (0.348)	-0.307 (0.389)	-0.304 (0.389)
6-10 years	-0.081 (0.247)	-0.102 (0.243)	0.039 (0.280)	0.039 (0.280)
11-20 years	-0.088 (0.199)	-0.105 (0.202)	0.089 (0.197)	0.088 (0.196)
21-30 years	0.162 (0.201)	0.132 (0.204)	0.312 (0.217)	0.310 (0.217)
31 or longer	0.379+ (0.219)	0.354 (0.218)	0.488* (0.220)	0.489* (0.220)

Publications: 1 novel (ref: debuters)	0.471** (0.164)	0.476** (0.165)	0.369+ (0.190)	0.366+ (0.189)
2-5 novels	0.886** (0.300)	0.890** (0.295)	0.862** (0.331)	0.860** (0.332)
6-15 novels	0.584* (0.228)	0.580* (0.229)	0.540+ (0.307)	0.545+ (0.304)
16 or more novels	-0.303 (0.194)	-0.309 (0.195)	-0.365 (0.361)	-0.364 (0.361)
<i>Publisher characteristics</i>				
Number of reviews'	0.002 (0.002)	0.002 (0.002)	0.001 (0.002)	0.001 (0.002)
Percent of books reviewed	0.041*** (0.006)	0.041*** (0.006)	0.046*** (0.006)	0.046*** (0.006)
Number of published books (in thousands)	-0.313* (0.148)	-0.304* (0.145)	-0.285* (0.136)	-0.284* (0.136)
Number of books in genre (in thousands)	0.874* (0.344)	0.863* (0.338)	0.439 (0.269)	0.437 (0.270)
Percent of books in focal genre	-0.008* (0.004)	-0.008* (0.004)	-0.015* (0.007)	-0.015* (0.007)
Percent of women-authored books among hardcover releases	-0.025*** (0.003)	-0.026*** (0.004)	-0.023*** (0.005)	-0.023*** (0.005)
Percent of debut novels	-0.073*** (0.008)	-0.074*** (0.009)	-0.066*** (0.010)	-0.066*** (0.010)
Hardcover release	1.973*** (0.169)	1.984*** (0.173)	1.978*** (0.154)	1.978*** (0.155)
Month indicators	Included	Included	Included	Included
Observations	14,960	14,960	14,960	14,960
Robust standard errors in parentheses				
*** p<0.001, ** p<0.01, * p<0.05, + p<0.10				

Table A6. Weighted logistic regression analysis of getting reviewed against a coarsened-matched sample

Variable	Model A14	Model A15	Model A16
Woman author	-0.362** (0.120)	-0.469*** (0.109)	-0.432** (0.147)
Genre group (ref: gender-neutral)			
Literary		1.470*** (0.311)	1.652*** (0.403)
Androcentric		-1.422*** (0.390)	-1.311** (0.482)
Feminized		-2.763*** (0.452)	-3.137*** (0.884)
Interaction terms			
Woman author X literary			-0.392+ (0.218)
Woman author X androcentric genre			-0.307 (0.372)
Woman author X feminized genre			0.861 (1.141)
<i>Controls</i>			
Career years: 1-5 years (ref: debuters)	-0.342 (0.432)	-0.242 (0.411)	-0.240 (0.400)
6-10 years	0.228 (0.307)	-0.077 (0.237)	-0.103 (0.238)
11-20 years	0.473+ (0.272)	0.038 (0.180)	0.008 (0.189)
21-30 years	0.638* (0.277)	0.252 (0.211)	0.210 (0.223)
31 or longer	0.852*** (0.253)	0.384* (0.186)	0.349+ (0.192)
Publications: 1 novel (ref: debuters)	0.147 (0.241)	0.399* (0.158)	0.403* (0.158)
2-5 novels	0.613 (0.407)	0.973** (0.310)	0.974** (0.308)
6-15 novels	0.167 (0.316)	0.777** (0.237)	0.792*** (0.228)
16 or more novels	-1.180** (0.452)	-0.112 (0.242)	-0.077 (0.240)
<i>Publisher characteristics</i>			
Number of reviews'	0.004 (0.003)	0.002 (0.003)	0.002 (0.003)
Percent of books reviewed	0.061*** (0.007)	0.044*** (0.005)	0.043*** (0.005)
Number of published books (in thousands)	-0.533***	-0.454***	-0.437***

	(0.094)	(0.135)	(0.132)
Number of books in genre (in thousands)	0.705**	0.901*	0.875*
	(0.257)	(0.387)	(0.376)
Percent of books in focal genre	-0.005	-0.016***	-0.016**
	(0.005)	(0.005)	(0.005)
Percent of women-authored books among hardcover releases	-0.014***	-0.020***	-0.022***
	(0.003)	(0.004)	(0.005)
Percent of debut novels	-0.036***	-0.061***	-0.063***
	(0.010)	(0.009)	(0.010)
Hardcover release	2.163***	1.970***	1.986***
	(0.229)	(0.177)	(0.189)
Month indicators	Included	Included	Included
Observations	14,643	14,643	14,643

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Table A7. Logistic regression analysis of getting reviewed excluding reviewed, translated novels

Variable	Model A17	Model A18	Model A19
Woman author	-0.581*** (0.143)	-0.489*** (0.092)	-0.368** (0.138)
Genre group (ref: gender-neutral)			
Literary		1.453*** (0.316)	1.652*** (0.395)
Androcentric		-1.371*** (0.413)	-1.284** (0.481)
Feminized		-2.245*** (0.419)	-2.548** (0.849)
Interaction terms			
Woman author X literary			-0.505* (0.208)
Woman author X androcentric genre			-0.308 (0.347)
Woman author X feminized genre			0.292 (0.954)
<i>Controls</i>			
Career years: 1-5 years (ref: debuters)	-0.362 (0.453)	-0.406 (0.404)	-0.412 (0.398)
6-10 years	0.090 (0.314)	-0.092 (0.247)	-0.098 (0.245)
11-20 years	0.245 (0.248)	-0.003 (0.191)	-0.011 (0.191)
21-30 years	0.343 (0.274)	0.141 (0.197)	0.123 (0.193)
31 or longer	0.676* (0.273)	0.437* (0.222)	0.429+ (0.220)
Publications: 1 novel (ref: debuters)	0.248 (0.225)	0.467** (0.173)	0.466** (0.173)
2-5 novels	0.646 (0.395)	0.954** (0.320)	0.952** (0.319)
6-15 novels	0.292 (0.341)	0.721** (0.268)	0.732** (0.259)
16 or more novels	-0.932* (0.380)	-0.166 (0.263)	-0.169 (0.263)
<i>Publisher characteristics</i>			
Number of reviews'	0.002 (0.002)	0.000 (0.003)	0.000 (0.003)
Percent of books reviewed	0.054*** (0.007)	0.042*** (0.005)	0.042*** (0.005)
Number of published books (in thousands)	-0.357** (0.134)	-0.303* (0.150)	-0.298* (0.146)

Number of books in genre (in thousands)	0.523*	0.716+	0.711+
	(0.229)	(0.370)	(0.368)
Percent of books in focal genre	-0.003	-0.015**	-0.015**
	(0.005)	(0.006)	(0.006)
Percent of women-authored books among hardcover releases	-0.025***	-0.023***	-0.024***
	(0.003)	(0.004)	(0.004)
Percent of debut novels	-0.053***	-0.071***	-0.072***
	(0.011)	(0.009)	(0.008)
Hardcover release	2.110***	2.040***	2.053***
	(0.183)	(0.141)	(0.146)
Month indicators	Included	Included	Included
Observations	14,948	14,948	14,948

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Table A8. Logistic regression analysis of getting reviewed with additional genre-level covariates

Variable	Model A20	Model A21	Model A22
Woman author	-0.543*** (0.124)	-0.543*** (0.092)	-0.421** (0.138)
Genre group (ref: gender-neutral)			
Literary		1.628*** (0.314)	1.790*** (0.380)
Androcentric		-1.074** (0.360)	-0.986* (0.416)
Feminized		-1.530*** (0.440)	-1.646* (0.820)
<i>Interaction terms</i>			
Woman author X literary			-0.426* (0.215)
Woman author X androcentric genre			-0.348 (0.346)
Woman author X feminized genre			0.061 (0.863)
<i>Controls</i>			
Career years: 1-5 years (ref: debuters)	-0.217 (0.390)	-0.334 (0.352)	-0.342 (0.344)
6-10 years	0.203 (0.300)	-0.026 (0.227)	-0.030 (0.225)
11-20 years	0.245 (0.209)	0.002 (0.185)	-0.005 (0.186)
21-30 years	0.404+ (0.222)	0.227 (0.177)	0.212 (0.180)
31 or longer	0.682** (0.226)	0.444* (0.187)	0.437* (0.188)
Publications: 1 novel (ref: debuters)	0.319 (0.222)	0.497** (0.174)	0.493** (0.173)
2-5 novels	0.728+ (0.404)	0.969** (0.295)	0.964** (0.295)
6-15 novels	0.434 (0.330)	0.744** (0.242)	0.753** (0.235)
16 or more novels	-0.635 (0.432)	-0.046 (0.249)	-0.049 (0.250)
<i>Publisher characteristics</i>			
Number of reviews'	0.002 (0.003)	0.001 (0.003)	0.001 (0.003)
Percent of books reviewed	0.052*** (0.006)	0.042*** (0.005)	0.042*** (0.005)
Number of published books (in thousands)	-0.407* (0.164)	-0.321* (0.144)	-0.316* (0.141)

Number of books in genre (in thousands)	0.696*	0.759*	0.754*
	(0.296)	(0.338)	(0.335)
Percent of books in focal genre	-0.009	-0.018**	-0.018**
	(0.008)	(0.007)	(0.007)
Percent of women-authored books among hardcover releases	-0.023***	-0.022***	-0.023***
	(0.004)	(0.004)	(0.005)
Percent of debut novels	-0.062***	-0.074***	-0.074***
	(0.012)	(0.009)	(0.008)
Hardcover release	1.771***	1.898***	1.908***
	(0.154)	(0.141)	(0.147)
<i>Additional genre-level covariates</i>			
% of genre that is released in hardcover	0.051*	0.029*	0.029*
	(0.020)	(0.014)	(0.014)
% of genre that is debut novel	0.076***	0.055*	0.055*
	(0.021)	(0.023)	(0.023)
Month indicators	Included	Included	Included
Observations	14,960	14,960	14,960

Robust standard errors in parentheses

*** p<0.001, ** p<0.01, * p<0.05, + p<0.10

Figures

Figure A1. Marginal probability of getting reviewed by genre group (Model 5)

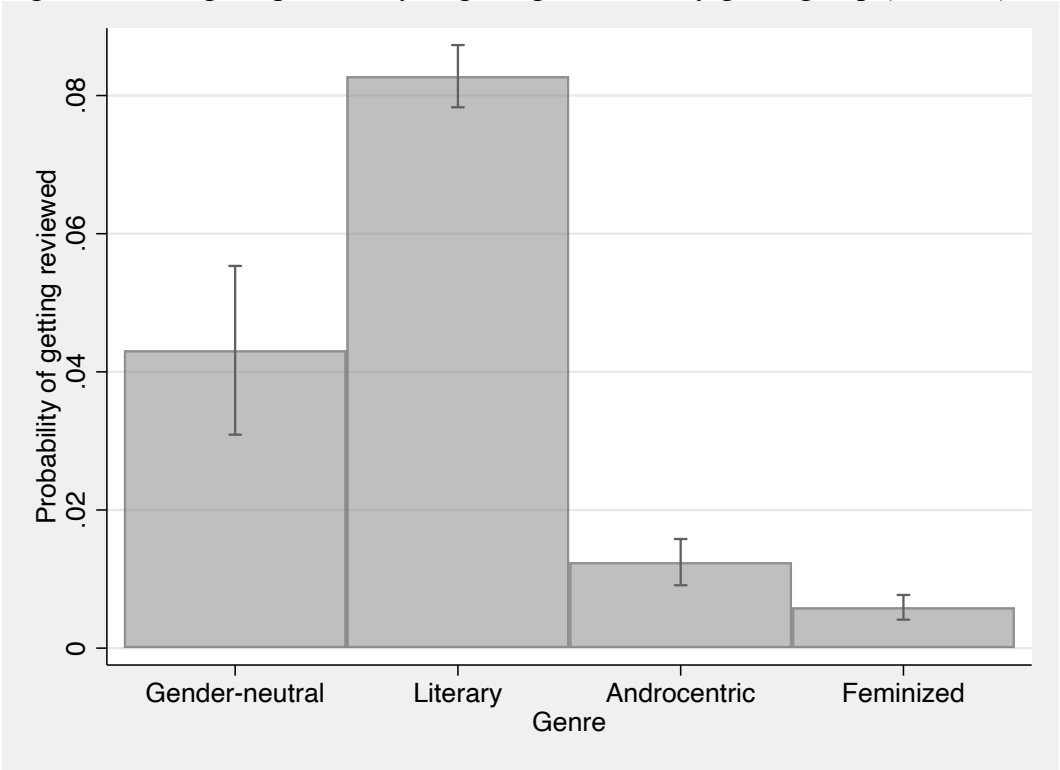


Figure A2. Marginal effect of women authorship on the probability of getting reviewed by genre group (Model 6)

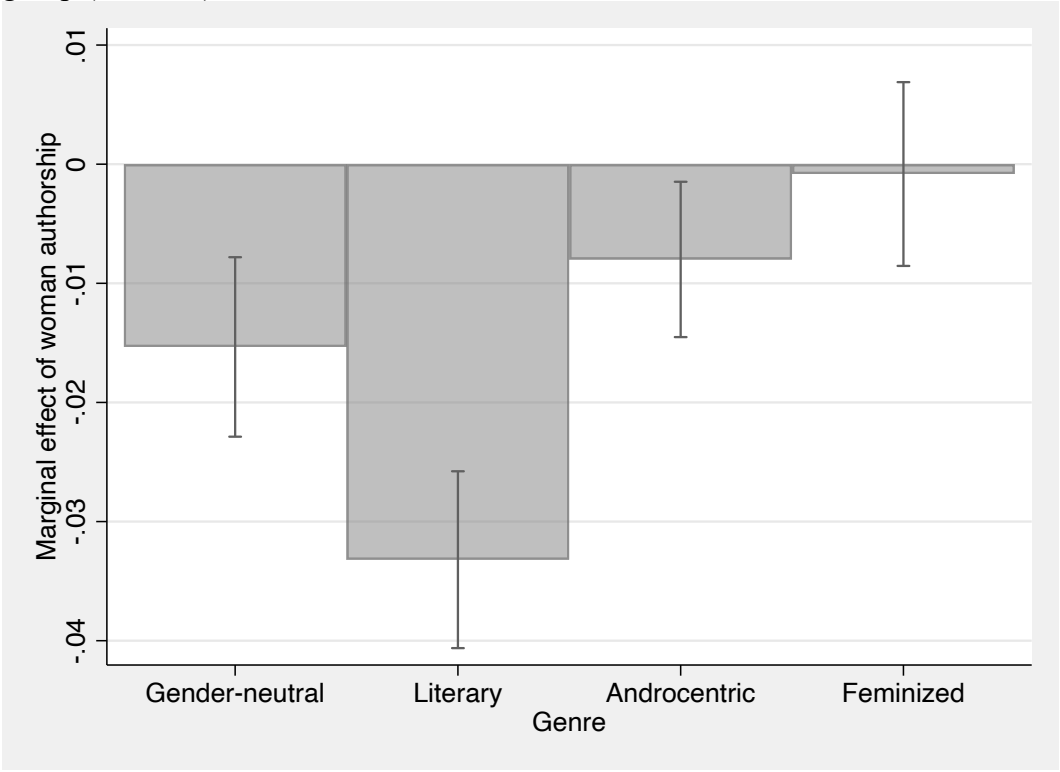


Figure A3. Marginal number of reviews by genre group (Model A2)

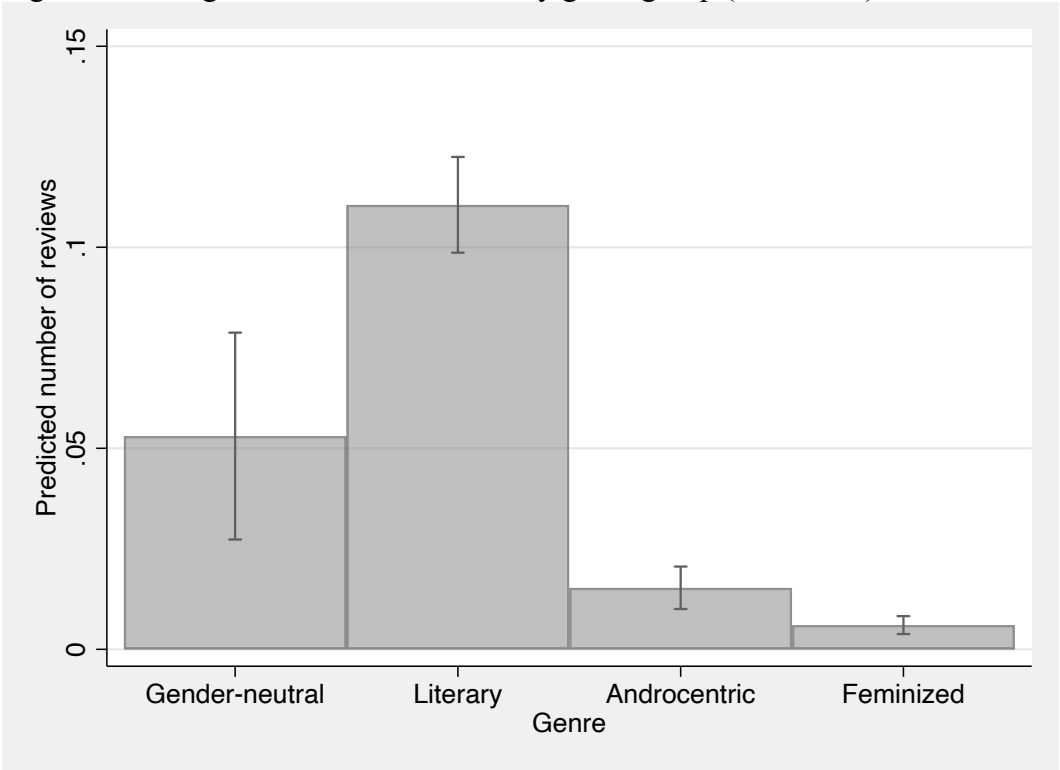


Figure A4. Marginal effect of woman authorship on the number of reviews by genre group (Model A3)

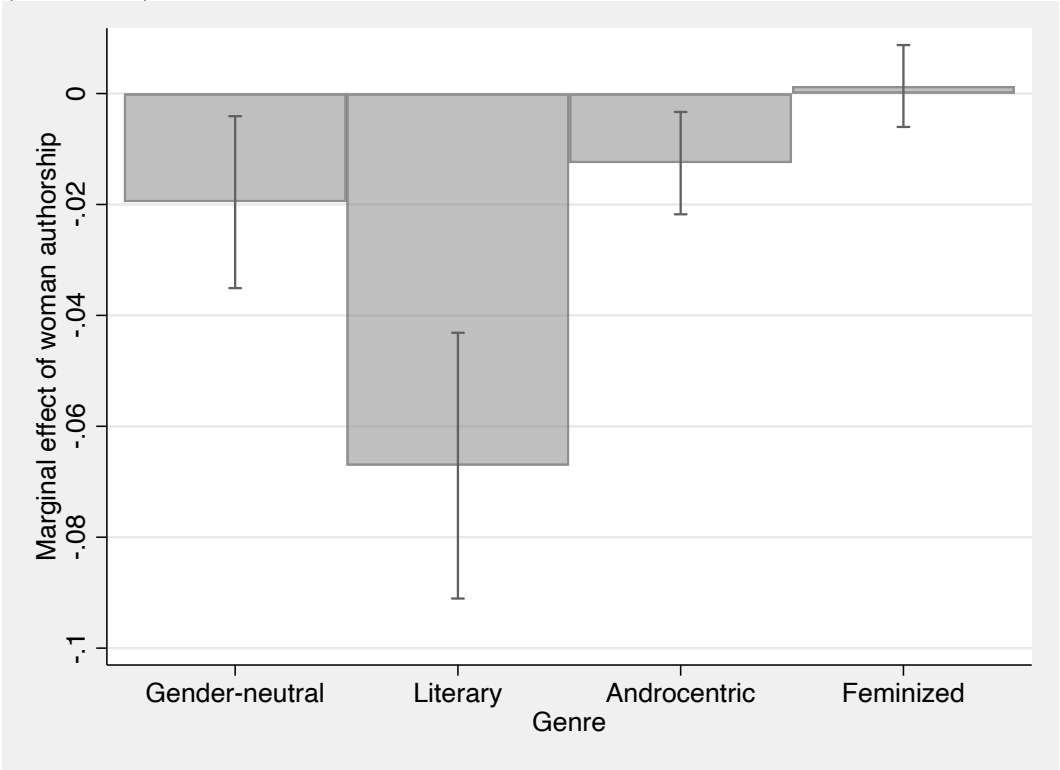


Figure A5. Marginal probability of getting reviewed with a 70 percent threshold for gender classification (Model A5)

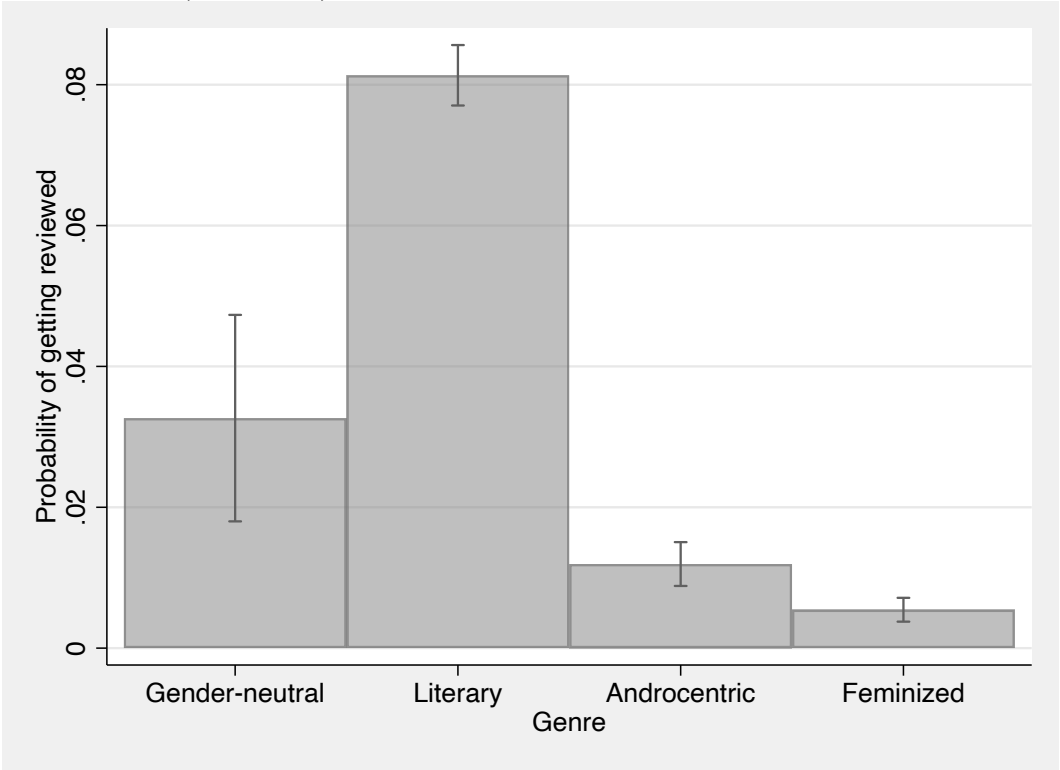


Figure A6. Marginal effect of woman authorship on the probability of getting reviewed with a 70 percent threshold for gender classification (Model A6)

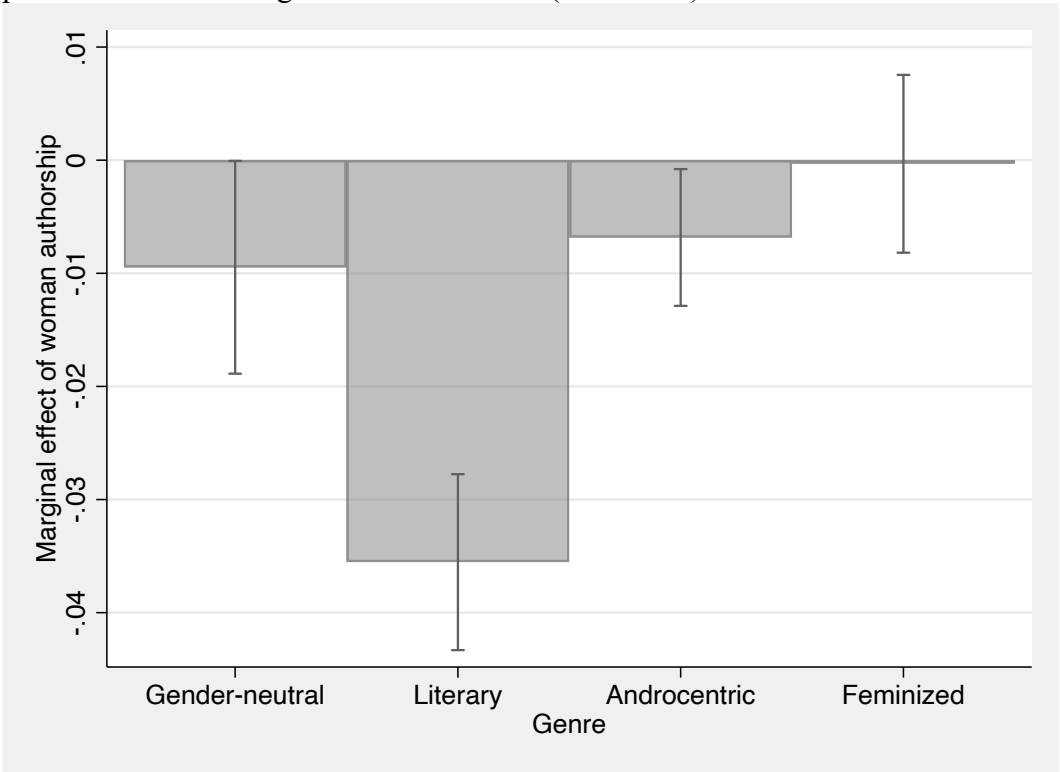


Figure A7. Marginal probability of getting reviewed with a 90 percent threshold for gender classification (Model A8)

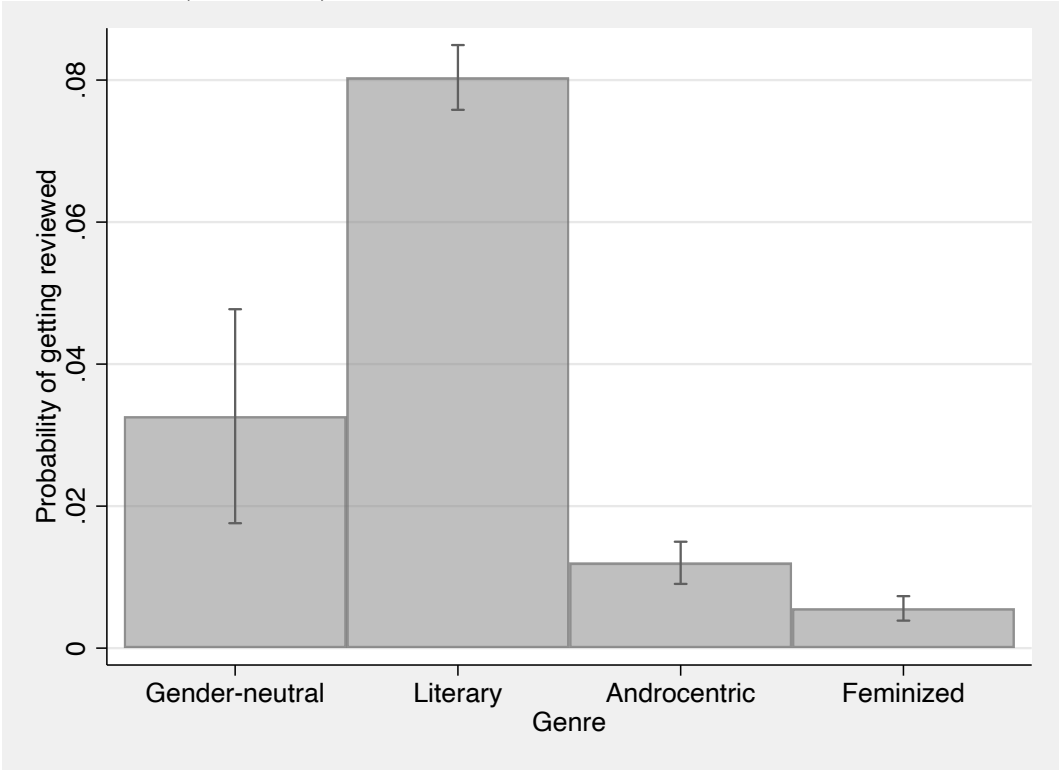


Figure A8. Marginal effect of woman authorship on the probability of getting reviewed with a 90 percent threshold for gender classification (Model A9)

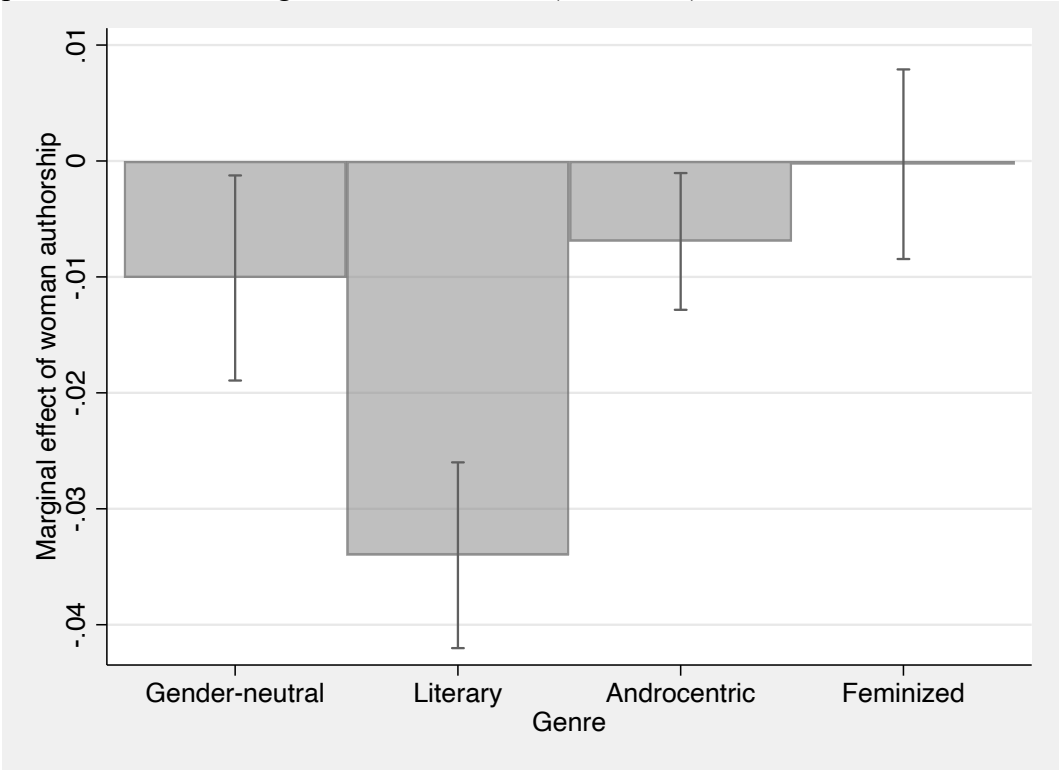


Figure A9 Marginal probability of getting reviewed by an alternative gender grouping of genres (Model A10)

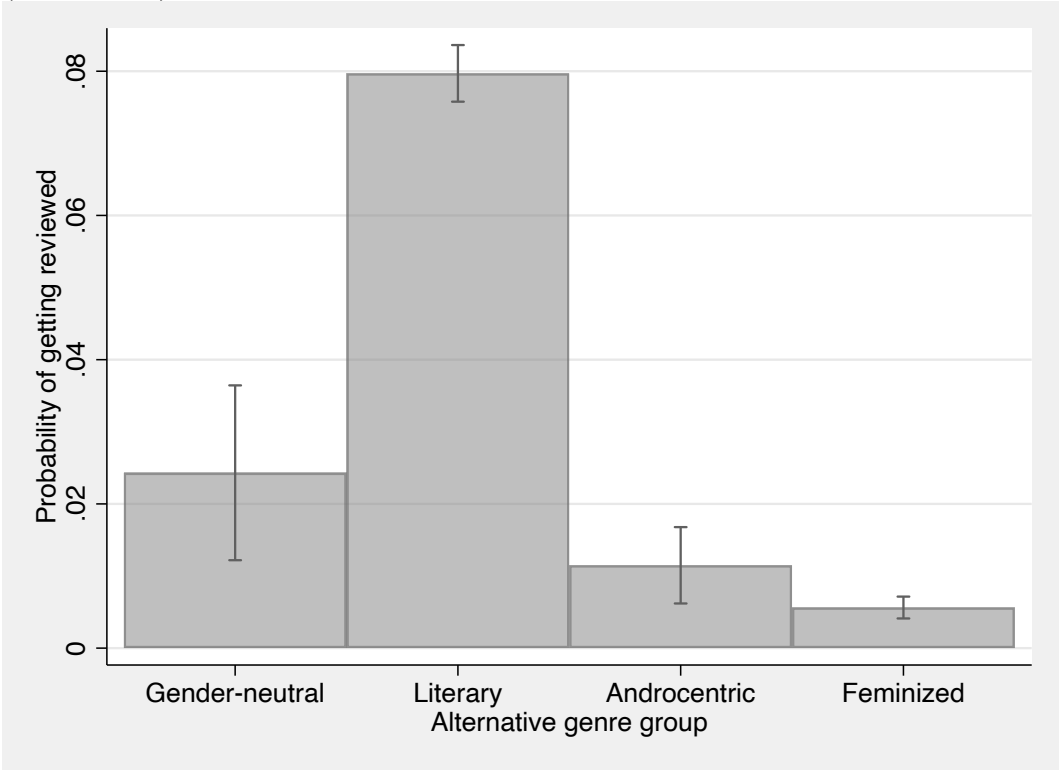


Figure A10. Marginal effect of woman authorship on the probability of getting reviewed with an alternative gender grouping of genres (Model A11)

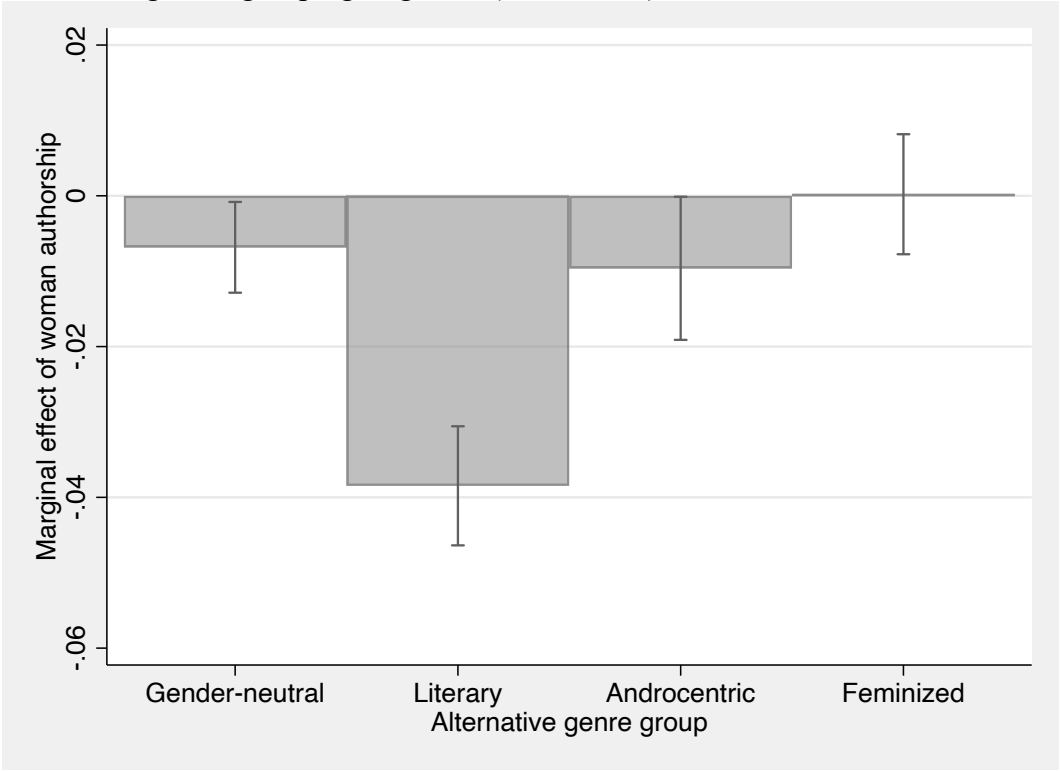


Figure A11. Marginal probability of getting reviewed based on alternative genre classification (Model A12)

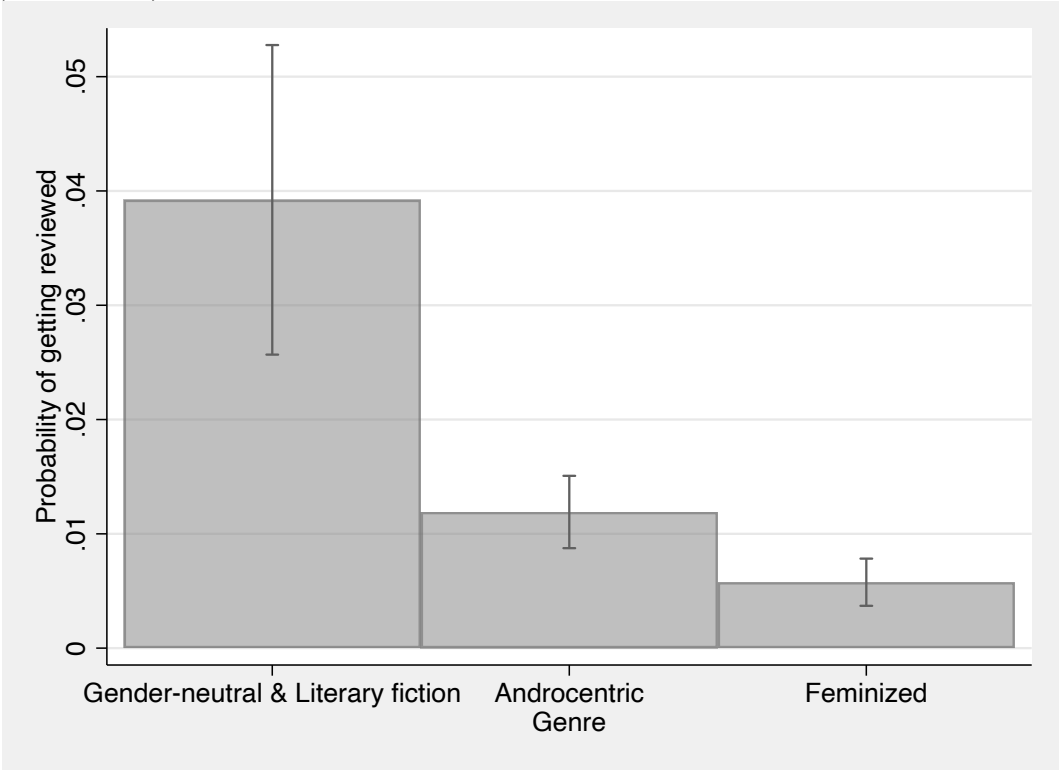


Figure A12. Marginal effect of woman authorship on the probability of getting reviewed by alternative genre group (Model A13)

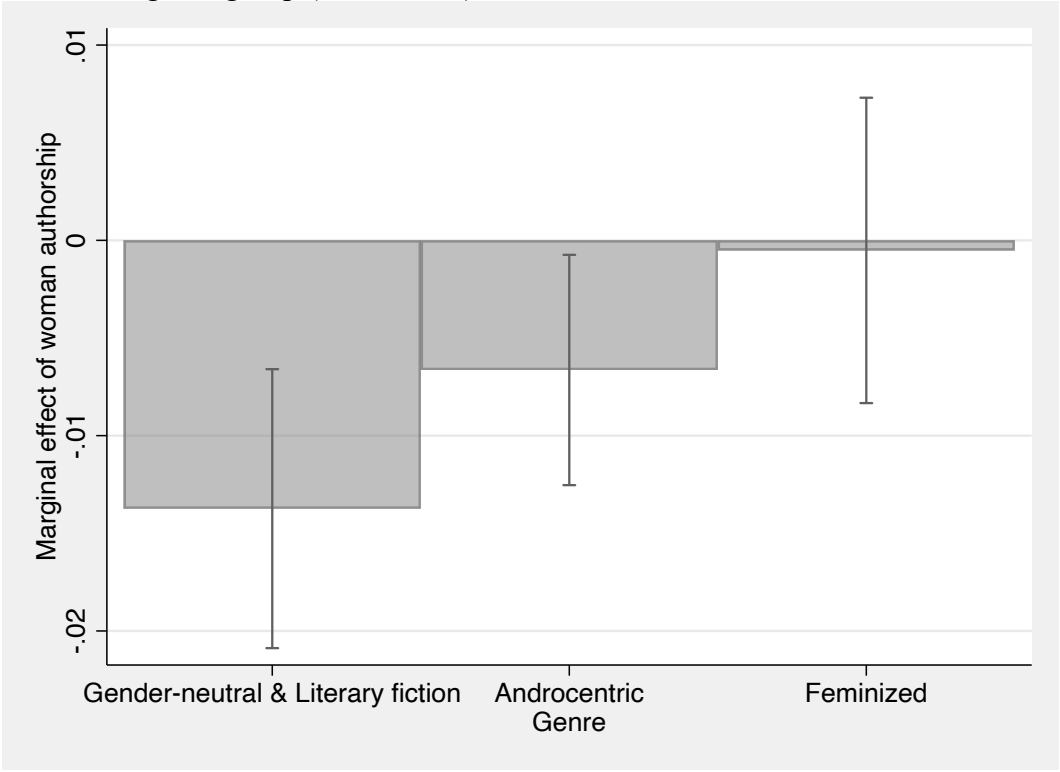


Figure A13. Marginal probability of getting reviewed estimated based on weighted logistic regression estimates against a matched sample (Model A15)

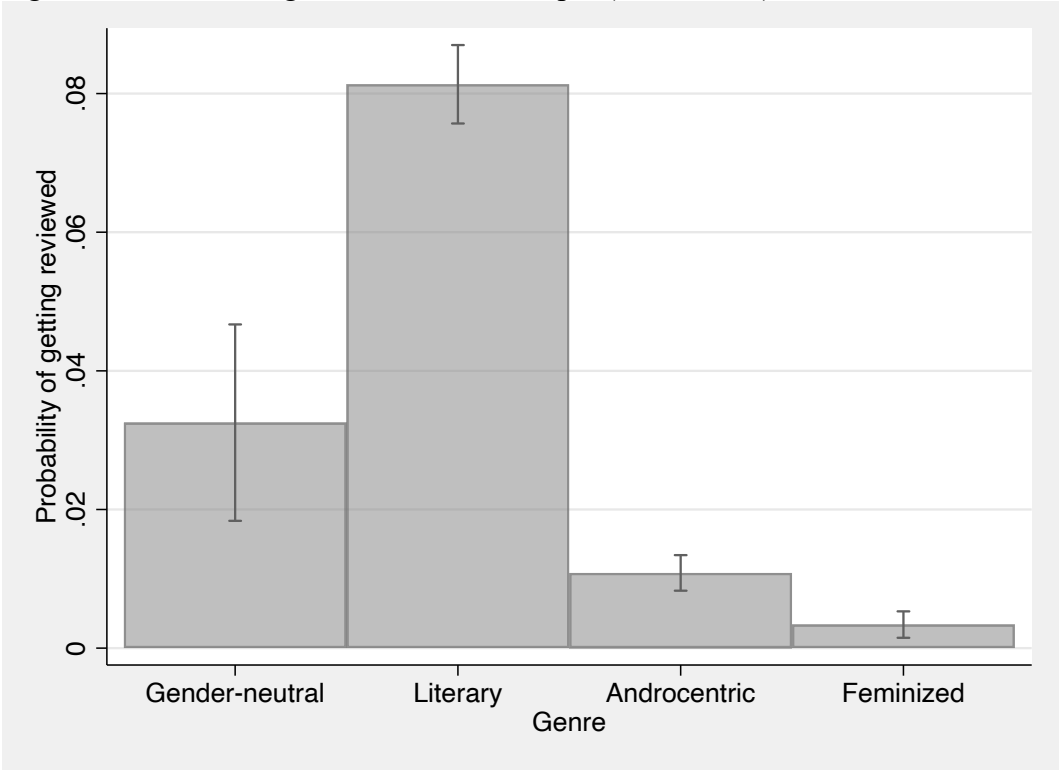


Figure A14. Marginal effect of woman authorship on the probability of getting reviewed based on weighted logistic regression estimates against a matched sample (Model A16)

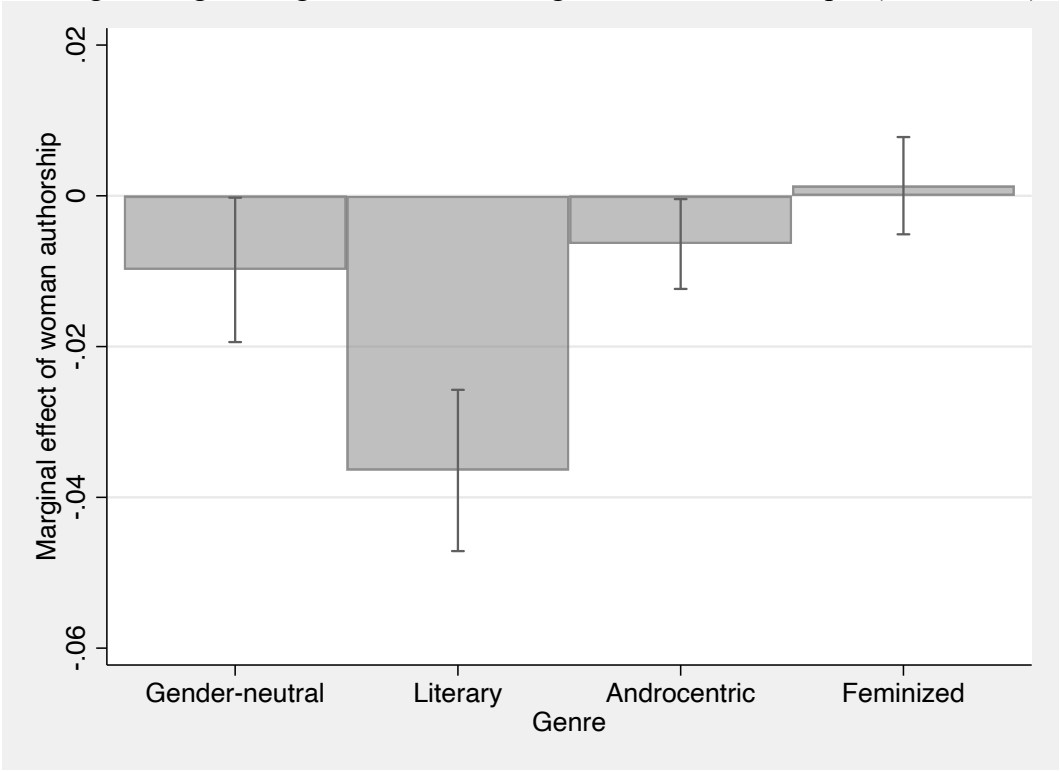


Figure A15. Marginal probability of getting reviewed based on logistic regression estimates against a sample excluding translated, reviewed novels (Model A18)

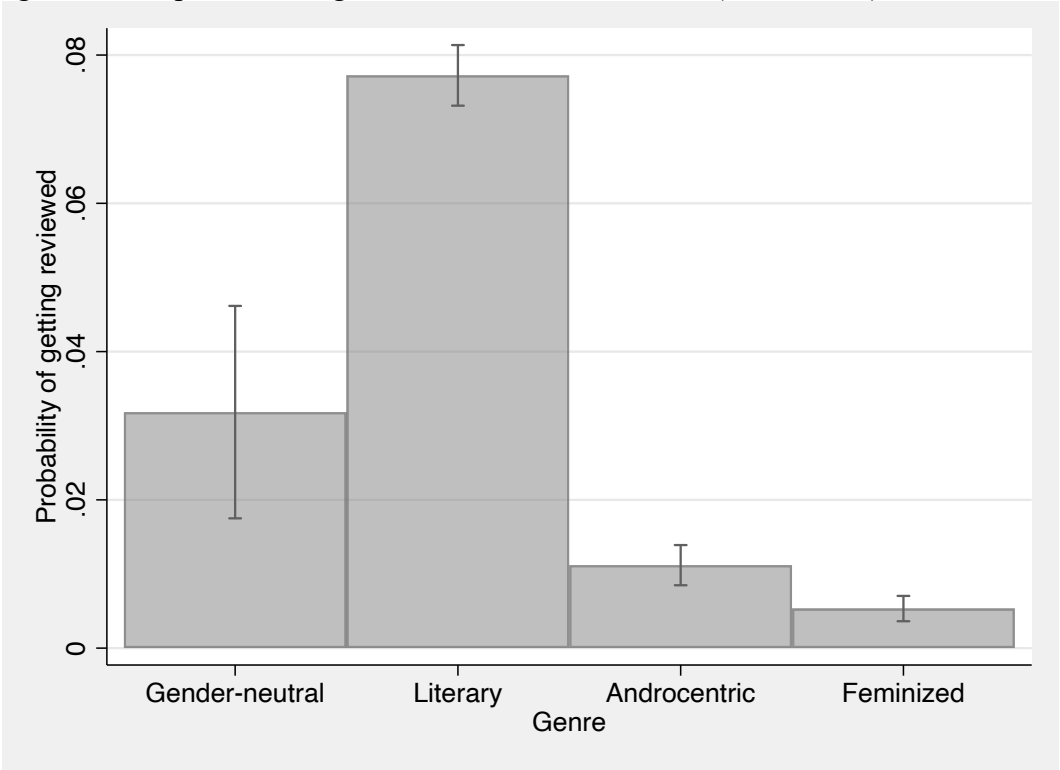


Figure A16. Marginal effect of woman authorship on the probability of getting reviewed based on logistic regression estimates against a sample excluding translated, reviewed novels (Model A19)

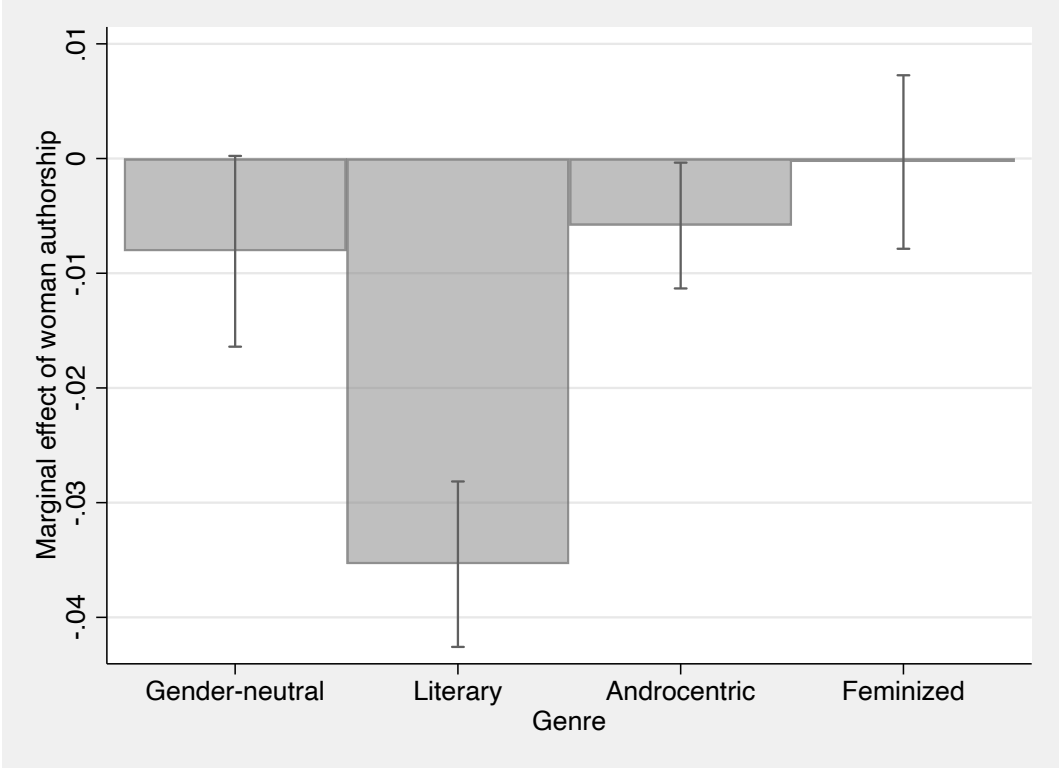


Figure A17. Marginal probability of getting reviewed estimated with additional genre-level covariates (Model A21)

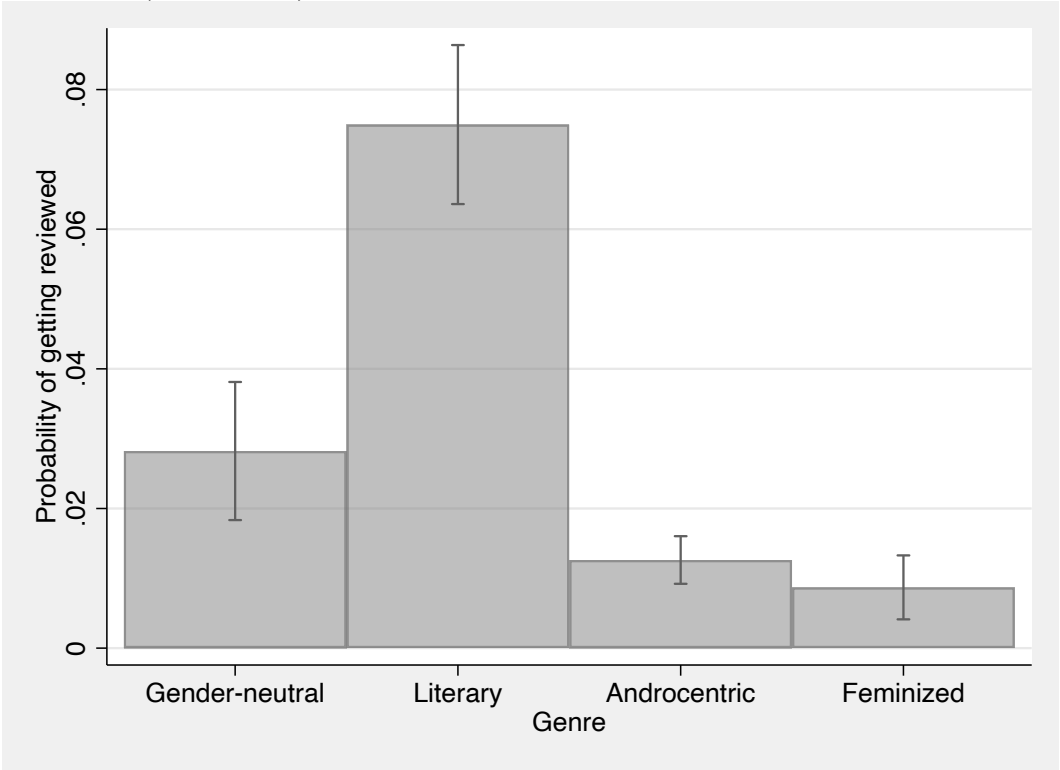


Figure A18. Marginal effect of woman authorship on the probability of getting reviewed estimated with additional genre-level covariates (Model A22)

