

# **The Lack of Visibility of Female Authors in the Media. Results of a Quantitative Survey**

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## 1. Preface

The pilot study “**The Lack of Visibility of Female Authors in the Media. Results of a Quantitative Survey**” is the first result of the long-term research project #countingwomen of the cross-association AG DIVERSITÄT of literature business. In the aftermath of the „Round Table Discussion on the Role of Women in Culture and Media“ which was convened by the Minister of State for Culture and Media, experts who had participated in it, planned and realised the project #countingwomen in order to continue the survey independently. With this and further studies the project #countingwomen aims at a compilation of data reports on the visibility of female authors in literature reviews, in the awarding of literary prizes, in publishing programmes, in teaching materials in schools, in juries or in awarding scholarships.

The continued analyses shall detect structural problems, their causes, and effects; furthermore they shall contribute to the development of constructive proposals in order to enhance gender equality in literature business.

The present study “The Lack of Visibility of Female Authors in the Media. Results of a Quantitative Survey” has been conceived and carried out as pilot study in cooperation with the department for media research at University Rostock.

In March 2018, 45 volunteers encoded 2036 reviews from 69 German media formats (print, radio, TV) and analysed them statistically according to certain parameters. The lead questions were: Are there detectable differences between the media presence, frequency and scope of reviews of female authors and male authors? Do specific features exist, which can be traced back to the reviewer’s gender? Which genres are reviewed to which extent and by whom? Are therein significances ascertainable regarding the gender distribution (of reviewers and of authors)?

The pilot study “The Lack of Visibility of Female Authors in the Media. Results of a Quantitative Survey” shall provide the basis for deeper gender analyses of the literary landscape. Thus, the findings obtained shall be vetted within the scope of a complete survey over a longer period and deepened representatively for instance in comparison with the books published in the survey period.

The long-term project #countingwomen is conceived and implemented by AG DIVERSITÄT. The Members of the consortium are voluntarily researching culture professionals (historicists, authors, translators, ethnologists, political scientists) from the following literary associations: German PEN Centre, Verband deutscher Schriftstellerinnen und Schriftsteller (VS) in ver.di, BücherFrauen e.V., Mörderische Schwestern e.V., Das Syndikat – Autorengruppe Kriminalliteratur, and Netzwerk Autorenrechte.

This and future studies are going to be documented on [www.frauenzaehlen.de](http://www.frauenzaehlen.de) and as of 2019 in English on [www.counting-women.com](http://www.counting-women.com).

## 2. Executive Summary

During the month of March in 2018 2036 Reviews of 69 German sources of media (print, radio, and TV) have been evaluated statistically and analysed sociologically. The choice of media has been made in order to grant a representative portrayal of German journalism.

The analysis shows that the visibility of women in media and the literary scene places significantly behind that of men. The main findings are, in short, as follows:

### 1. Two men face one woman.

Across all the media, except for women's magazines, male authors are reviewed more frequently as well as more detailed: Two thirds of the reviewed books have been composed by males. This ratio of "2 to 1" applies to all types of media.

### 2. Men write more about men. And women? They do, too.

The critiques are predominantly, in a ratio of 4 to 3, composed by men. Furthermore, men mostly review men: three quarters of all books reviewed by men are written by male authors. On the other side, women tend to review male as well as female authors on an equal frequency.

### 3. Nonfiction and crime literature: 5 reviewed male authors face 1 female author.

The disproportionate attention that male authors get from critics exists in almost every literary genre: in the range of nonfiction only one in five books reviewed by a man is written by a female author. In crime literature the disparity is the most striking: not only are male authors overrepresented with 76% compared to women; but, 82% of men reviewed men in this genre.

### 4. More space for men that write about men

The reviews composed by men are significantly more detailed than those of women. Besides, critics grant more space to works by male authors. As a result, the visibility of male authors experiences an additional increase. In the range of crime literature a pronounced imbalance can once again be detected.

### 5. More visibility for men in TV – only in the radio women have more audibility

In the range of television a blatantly higher visibility of male authors can be detected: while the works of women are reviewed 580 seconds on average, the amount of time for male authors was 931 seconds. In the range of radio broadcasting, however, although females have been reviewed less frequently, it was for a longer period of time.

**Conclusion: Male authors and critics dominate the literary review scene: Two thirds of all reviews acknowledge the works of male authors, men predominantly write about men and they get a significantly larger space provided for their reviews. Only the genre of children's and young adult literature appears to be balanced; genres such as nonfiction and crime literature that are felt to be intellectual or "masculine" are dominated by male authors and critics.**

These numerical ratios indicate a structurally detectable gender specific bias in the literary scene. They correspond with the results of other studies concerning the gender ratio in media (see bibliography in chapter 8).

A comparison of the results with the sum of publications concerning gender and genre during the evaluation period was not feasible, as corresponding data are not available at present.

As of 2019 the project #countingwomen cooperates with the title information system of book industry, VLB- TIX (MVB Marketing- und Verlagsservice des Buchhandels GmbH), in order to break down publications according to their release, genre, type of publication and author's gender. Thereby it will be

possible to determine whether the number of releases according to genre and gender mirrors the reviews.

### **3. Choice of Media and Data Basis**

#### **3.1 Choice of Media**

The evaluation period for the research project was March 2018 on occasion of the Leipzig Book Fair 2018. From 1.3. to 31.3.18 all literary reviews, inserts, discussions or mentions of books were analysed in a specific choice of 69 sources of media.

The analysis of daily newspapers, weekly and monthly papers, television and radio broadcasts was set in a way that the portrayal of German journalism would be as representative as possible. Thus all national daily newspapers (SZ, FAZ, taz, Welt, Frankfurter Rundschau, Neues Deutschland etc.) were analysed and several local newspapers with diverse news agencies in the background (Tagesspiegel, Stuttgarter Zeitung, Magdeburger Volksstimme, Ostseezeitung, Rheinische Post amongst others) were evaluated exemplarily. The media sample included furthermore a range of weekly newspapers and magazines like DER SPIEGEL, Die ZEIT, Der Stern, FAS, Der Freitag, Welt am Sonntag. Moreover, a great number of radio programmes – mainly public broadcasting – were analysed (SWR2 Lesenswert Feature, DLF Kultur, Radio Eins Die Literaturagenten, Bayern 2 Diwan amongst others). Additionally television programmes like 3Sat Buchzeit were examined.

A Team of 38 male and female encoders evaluated the data under the guidance of Janet Clark and Nina George. The complete list of evaluated data is enclosed at the end of this report.

In the course of the research project, the following data have been collected: gender of the author, literary genre of the reviewed work, gender of the critic, length of the review in characters respectively seconds and whether the reviewed work is an original or licensed edition.

For more convenience of distinction, we use the term critic to speak of the creator of the review. By author we mean those who have written the reviewed books.

#### **3.2 Data Basis**

##### **Amount of Reviews and Works**

In total 2036 book reviews were encoded (appendix: Table 1). About two thirds of the evaluated critiques were published in print (64%, 1285 in total), ensued by radio reviews (28%, 561 in total) and reviews on TV (9%, 180). In the following the quantity will be abbreviated with “n”.

Thus most of the book reviews were released in daily newspapers, national newspapers and on the radio (appendix: Table 2; total view over the analysed sources of media is attached).

In total 1185 books were reviewed. The majority of these is written by individual authors instead of teams of authors. The survey included 52 (3%) teams of mixed gender, 26 (1%) all female teams as well as 60 (3%) all male teams. For better readability, female authors and all female author teams are

consolidated just like male authors and all male author teams are. The teams of mixed gender are not taken into further consideration due to the rare number of cases.

A list of the 20 most reviewed books is enclosed in the end (chapter 7).

### Length and Extent

The book reviews had an average extent of 3066 characters in print, 490 seconds on the radio and 800 seconds on TV.

The volume of the individual reviews present great disparities. It ranges from short reviews with about 150 characters to extensive reviews with about 17,000 characters in weekly newspapers. Also the length of radio reports varies between one-hour features and brief mentions of 20 seconds. For comparability's sake of seconds and characters, radio and TV broadcastings were converted into characters: one spoken second corresponds to 13.75 characters in print.

### Most Popular Genres

The majority of reviews (appendix: Table 3; overview: Diagram 0) was about belletristic works (45%), followed by non-fiction (32%). Due to the low number of cases of poetry, comic and fantasy there can be determined only tendencies but no valid proposition.

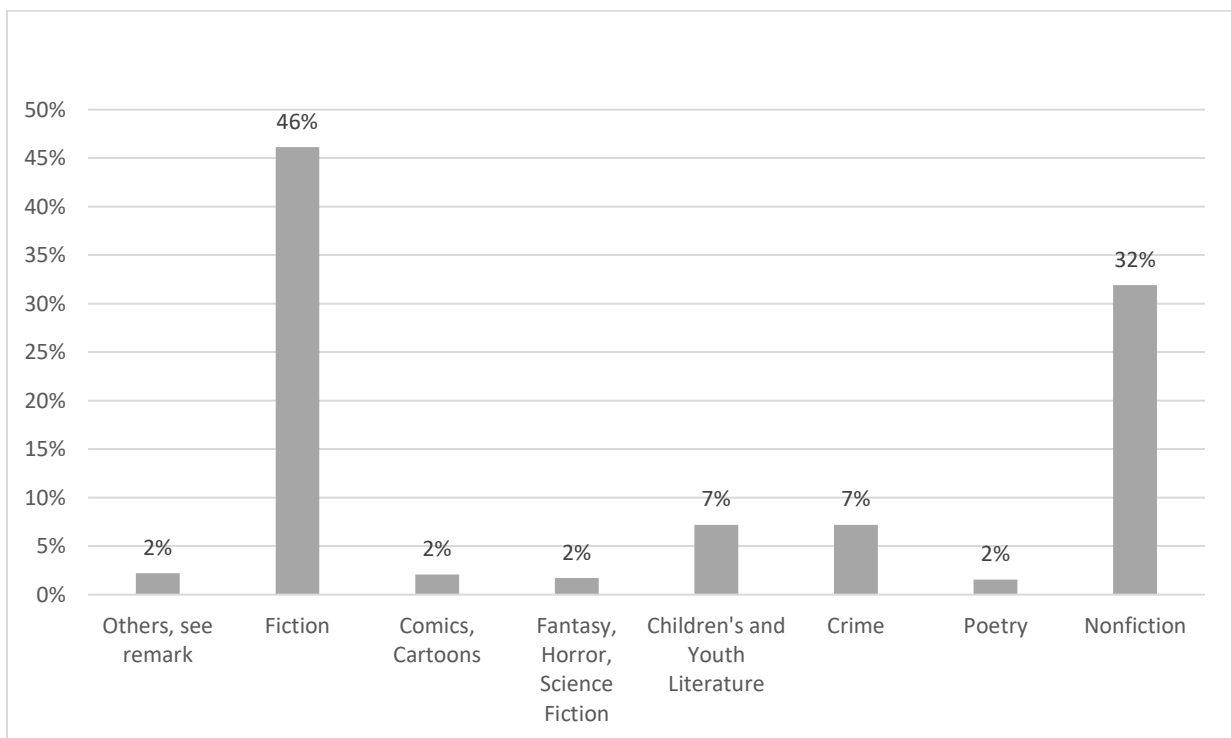


Diagram 0: Reviews by genre

## Who Wrote About Whom?

The critiques were predominantly written by men (appendix: Table 4). Whilst 43% of all reviews were composed by men, only 32% of the critiques were written by women. For 22% of the reviewers no gender could be identified since the articles were published without credit. Another 3% of all critiques were written by teams of mixed gender. Conditioned by the leading question and for reasons of clarity, only those data were analysed whose reviewer's gender could be identified. Thus 57% of all reviews were written by men and 43% by women.

## 4 Results

### 4.1 Partition according to authors' gender

Every reviewed work of a female author faces two works of a male author (Diagram 1). Men therefore are represented twice as often. This partition is mirrored in every media genre. (TV, radio, print).

In weekly magazines male authors are presented even more (70%); only in women's magazines the relations reverse: 64% of all reviewed works are written by female authors (Diagram 3).

The conspicuousness of this ratio raises questions: Are the — male-dominated — editorial departments aware of the disparity? In which way are works chosen to be reviewed?

Taking a closer look at the individual literary genres, interesting deviations of this ratio appear (Diagram 4). While female authors are represented equally within children's and young adult literature, works written by men are represented significantly more often within the genres of nonfiction and especially crime literature. Within these literary genres the reviewers' perception reveals a clear gender-specific attribution.

This also issues questions regarding the selection criteria of editorial departments.

Within the genres of fantasy, comics, and poetry / drama the ratio further shifts to one reviewed female author opposed to four male authors, one female author opposed to five male authors, and within poetry/ drama even beyond. However, the low number of cases (Table 3) does not allow a generalized statement.

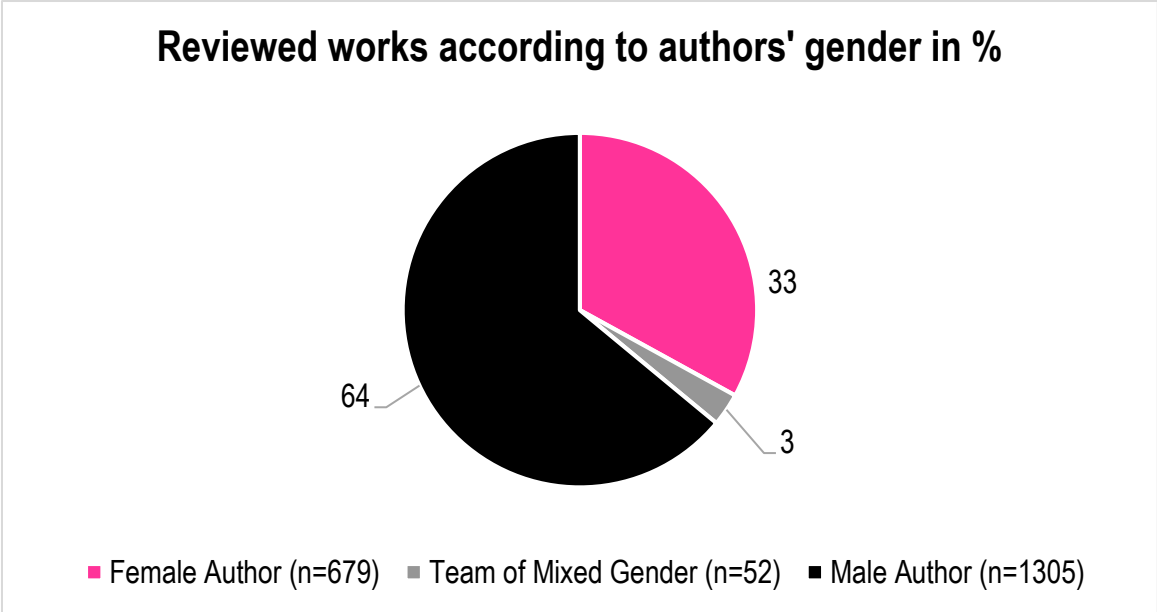


Diagram 1: Reviewed works according to authors' gender in %

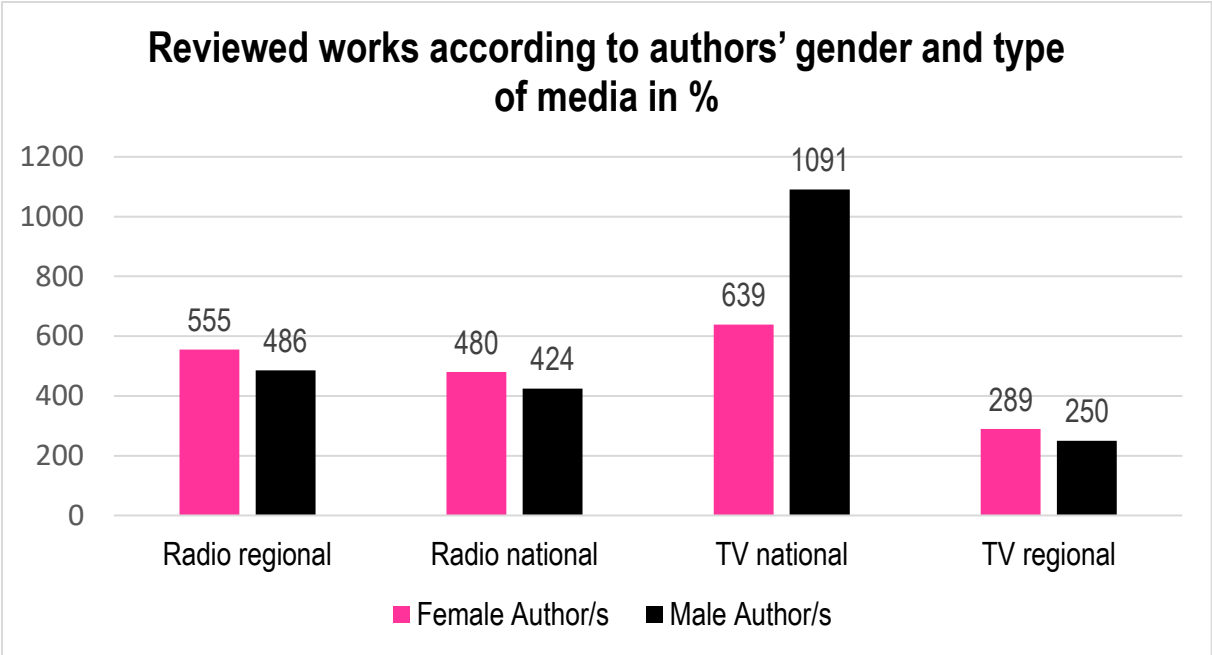


Diagram 2: Reviewed works according to authors' gender and type of media in %



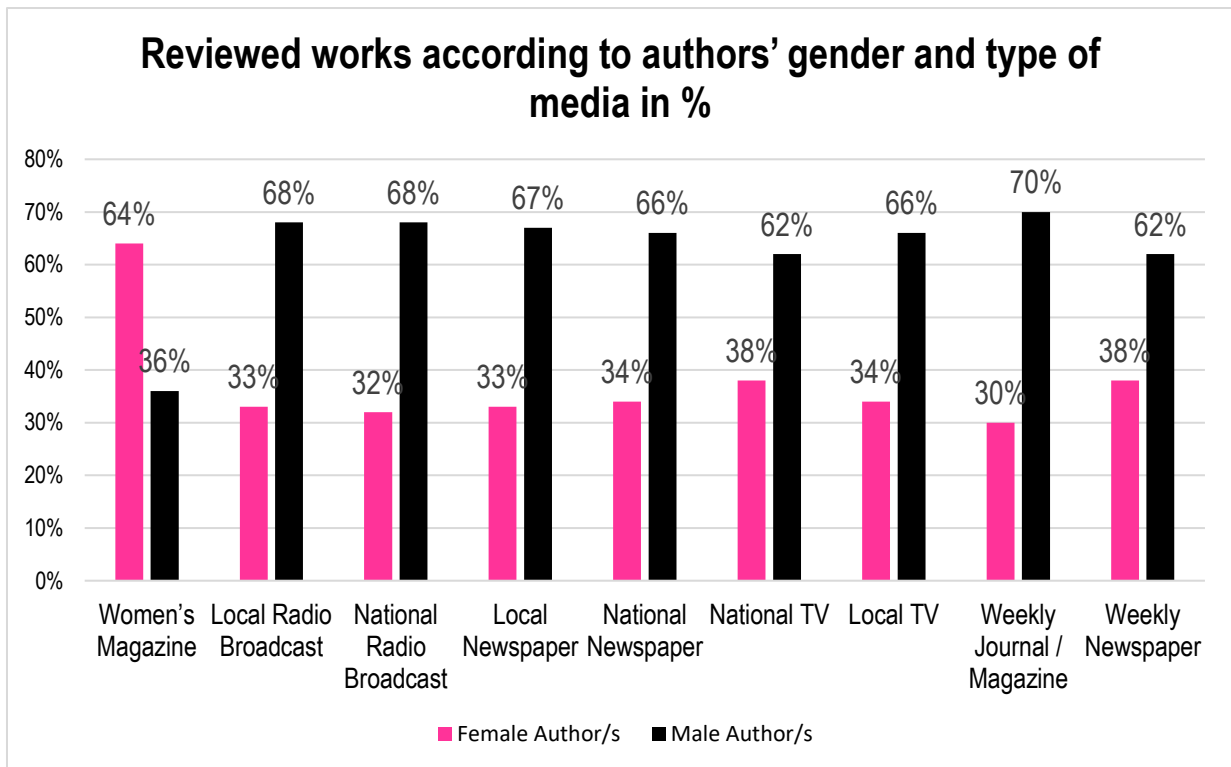


Diagram 3: Reviewed works according authors' gender and type of media in %

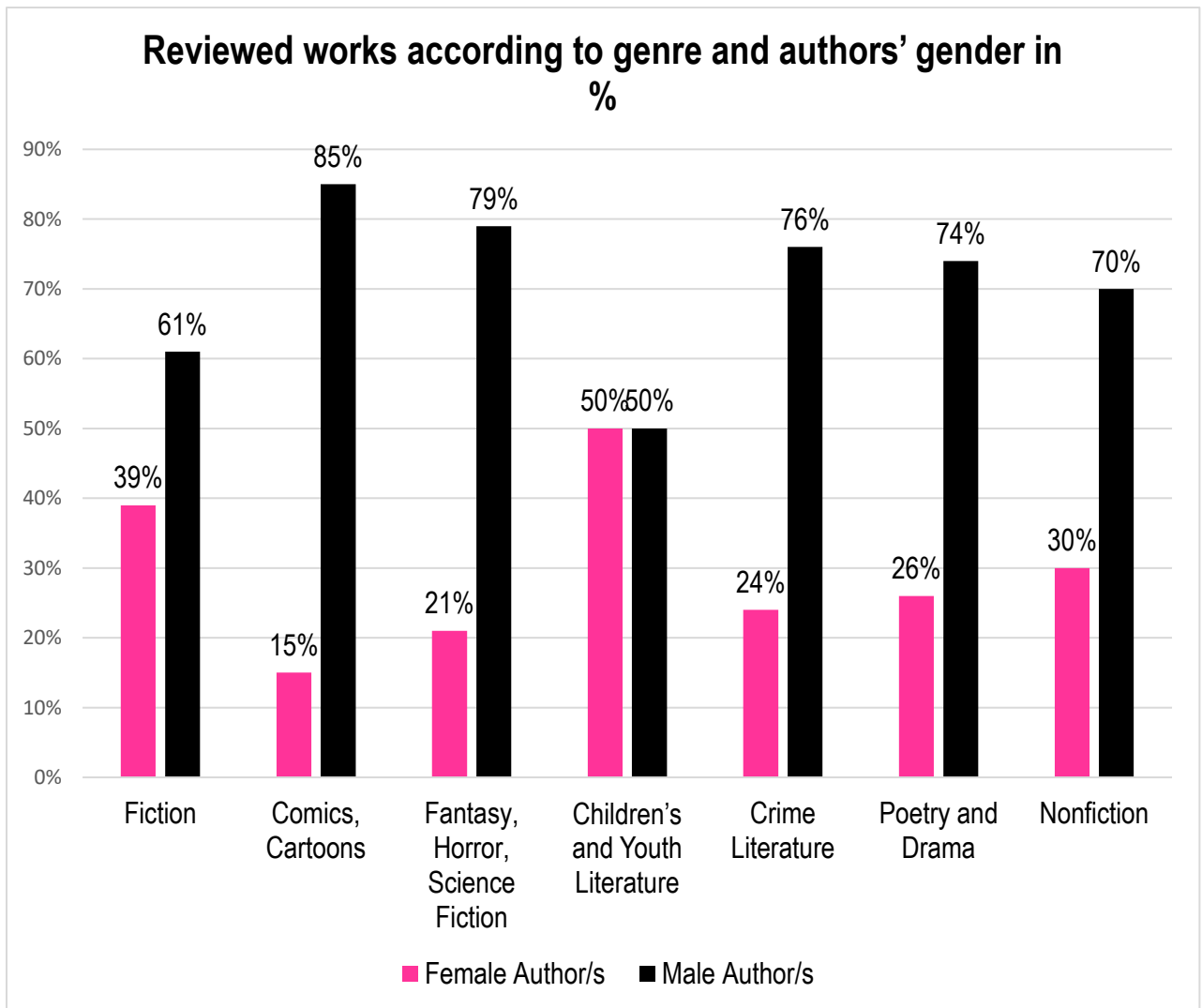


Diagram 4: Reviewed works according to genre and authors' gender in %

#### 4.2 Who reviews whom?

The majority of critiques is written by men. Four reviews written by men face three that are written by women (Table 4). Furthermore, male critics predominantly (74%) review male authors. Only every fourth book reviewed by a man therefore is written by a woman (Diagram 5). Among female critics the ratio is significantly more balanced. Women review male authors only slightly more often. (56%)

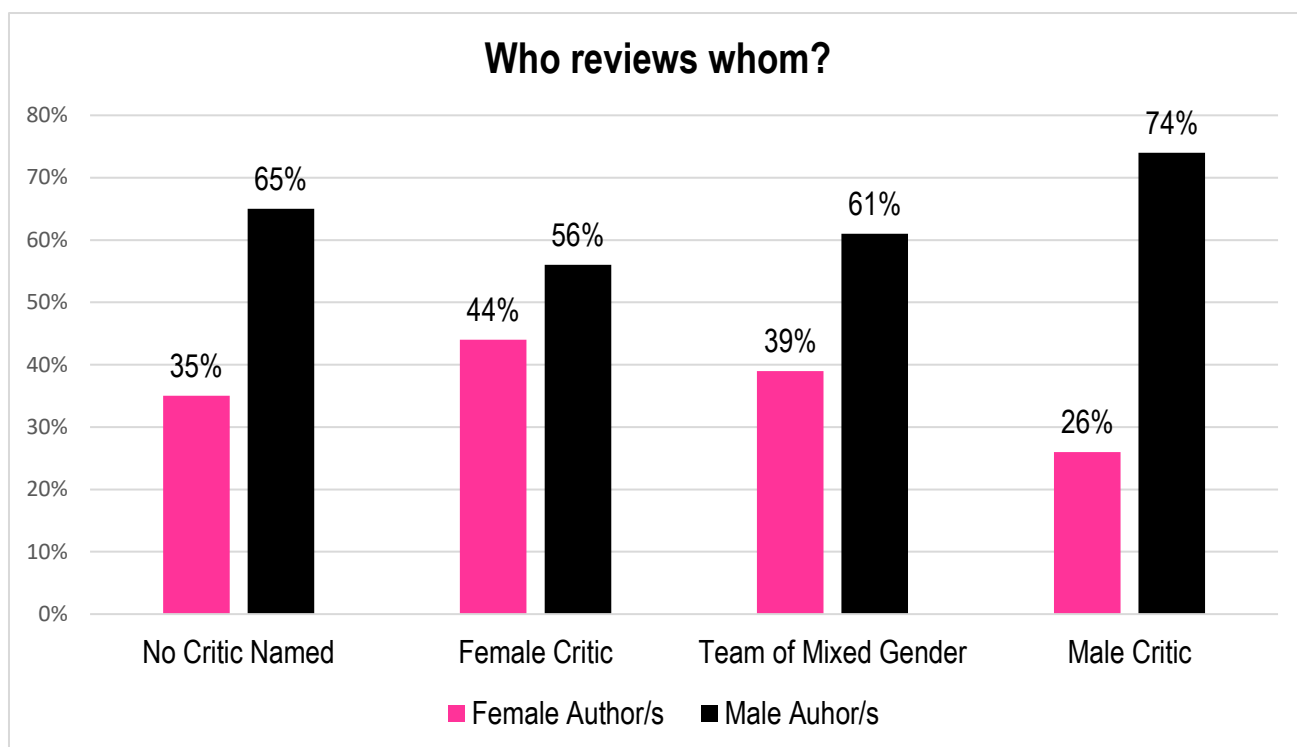


Diagram 5: Partition according to critics' gender and authors' gender

The disparities are especially striking when it comes to a breakdown of the literary genres (Diagram 6).

Within the genre of nonfiction only every fifth work reviewed by a critic is written by a woman. With regard to crime literature the proportion is even more imbalanced: 82% of all critiques written by men review male authors. Women review significantly more balanced with regard to the gender ratio, an exception being crime literature. A balanced relation is solely visible within children's and young adult literature.

The reviews written by critics reveal a significant bias according to the authors' gender.

This tendency is also reflected within the breakdown of the reviewers' genders of the TOP 20 reviewed books (Diagram 7). The low number of cases, however, does not allow any scientifically valid statement.

Because of the low number of cases and a resulting lack of informative value, the genres poetry/ drama, comics, and fantasy are not disclosed separately.

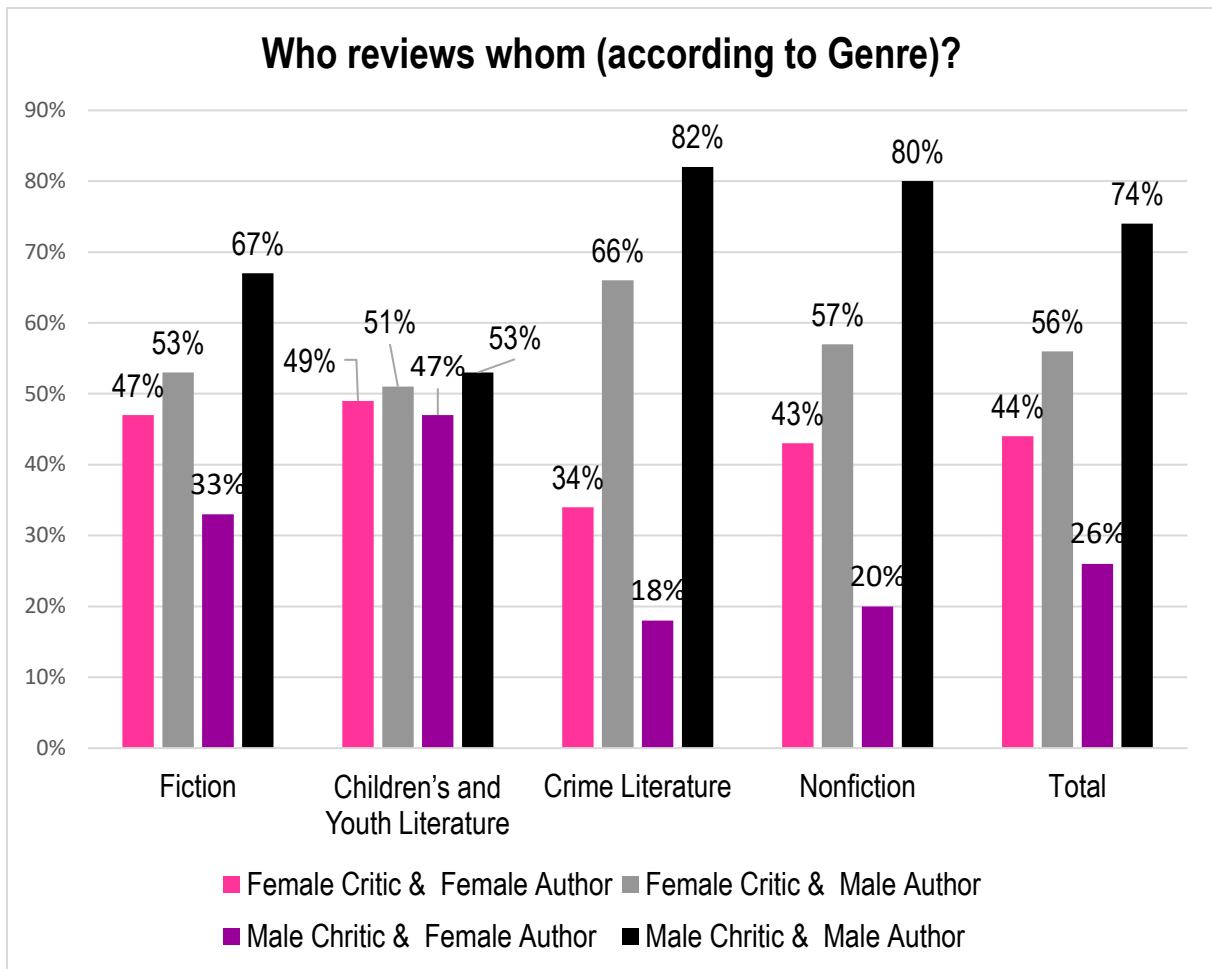


Diagram 6: Partition according to critics' gender, authors' gender, and genre\*

\* Because of the low number of cases and a resulting lack of informative value, the genres poetry/ drama, comics, and fantasy are not disclosed separately.

### 4.3 The length of the reviews

The reviews of male critics are significantly longer than those of female critics (Diagram 7a, 7b). This concerns all media genres, but is especially pronounced in TV, being a medium of prominent resonance in society.

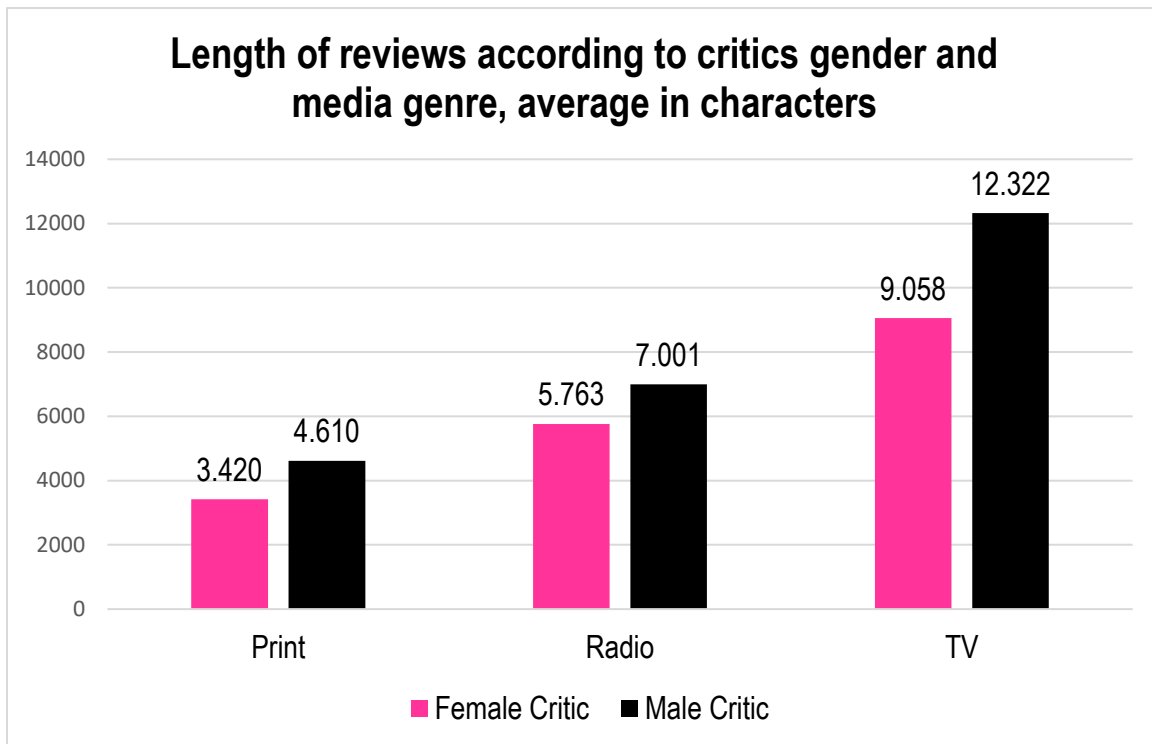


Diagram 7a. Length of reviews according to critics gender, and media genre, average in characters

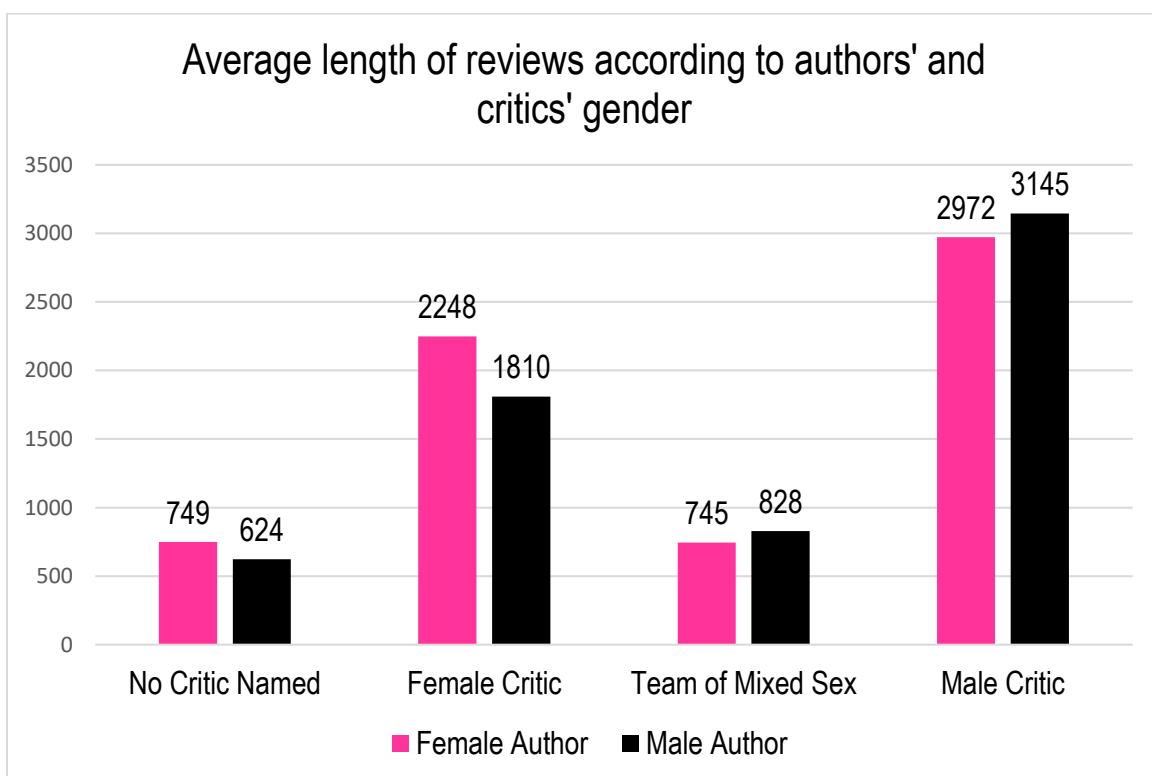


Diagram 7b. Average length of reviews (in characters) according to authors' and critics' gender

Furthermore, works of men are reviewed longer, albeit only minor in average: with an average of 4791 characters concerning all media genres the difference is about 266 characters. The disparity for the benefit of male authors is only slightly more apparent in national and weekly newspapers. In radio broadcasts there is even a tendency towards the representation of female authors.

A striking difference in terms of male authors, however, becomes apparent in TV reports (Diagram 8): the works of women are reviewed 580 seconds in average, those of men 931 seconds. The average airtime of the works of men surpasses that of female authors with 38%. Since the proportion of female TV-critics does not show a particular deviation compared to other media genres, it is possible to deduce a specific, structurally biased perception with regard to a balanced medial representation concerning the gender ratio.

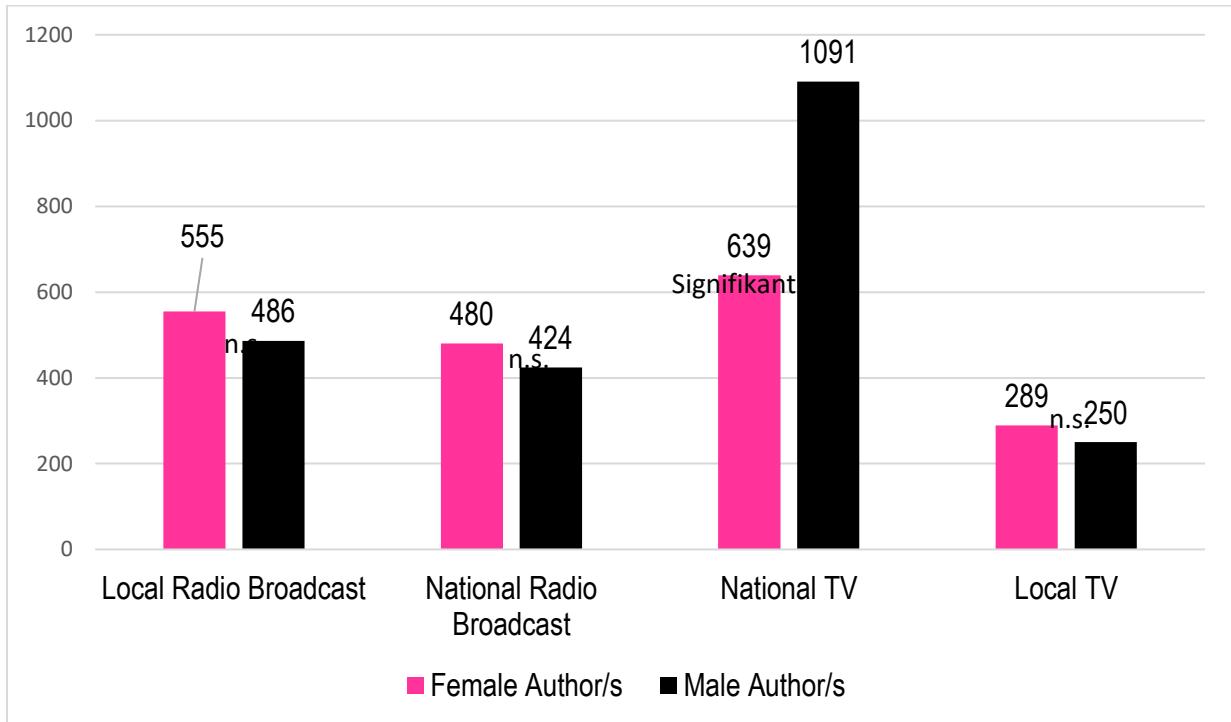


Diagram 8: Length of reviews according to authors' gender and type of media

The fact that males review males more frequently (Diagram 1), that the reviews of male critics are longer and because the works of male authors tend to be reviewed in greater detail, result in a much higher average percentage representation of male authors in contrast to female authors. Where diagram 1 illustrates that one female author faces two male authors in terms of the mere number of reviews, the in-depth analysis of the seconds-and-characters-extent shows that male authors receive significantly more space by male critics: 75% of the editorial content made by male critics is given to male authors, and only 25% to female authors (Table 5).

		Female Author			Male Author		
		Average	Number of cases	%	Average	Number of cases	%
Female Critic	Length	2248	281	49,40%	1810	358	50,60%
Male Critic	Length	2972	224	25,20%	3145	629	74,80%

Table 5: Extent of reviews according to critics' and authors' gender

The distribution concerning the reviews written by woman meanwhile displays a balance of 51% (male authors) to 49% (female authors). This is due to the fact that although the works of female authors reviewed by female critics only have a proportion of 44% (Diagram 5), female critics grant female authors significantly more space.

The overrepresentation of male authors furthermore becomes apparent in a list broken down by literary genre (Diagram 9): the medial visibility increases significantly compared to the distribution of diagram 4; concerning crime literature it even rises to 84%.

Within nonfiction literature, however, a slight approximation of the gender ratio can be detected. The only exception is children’s and young adult literature, where the visibility of female authors is slightly higher than that of male authors.

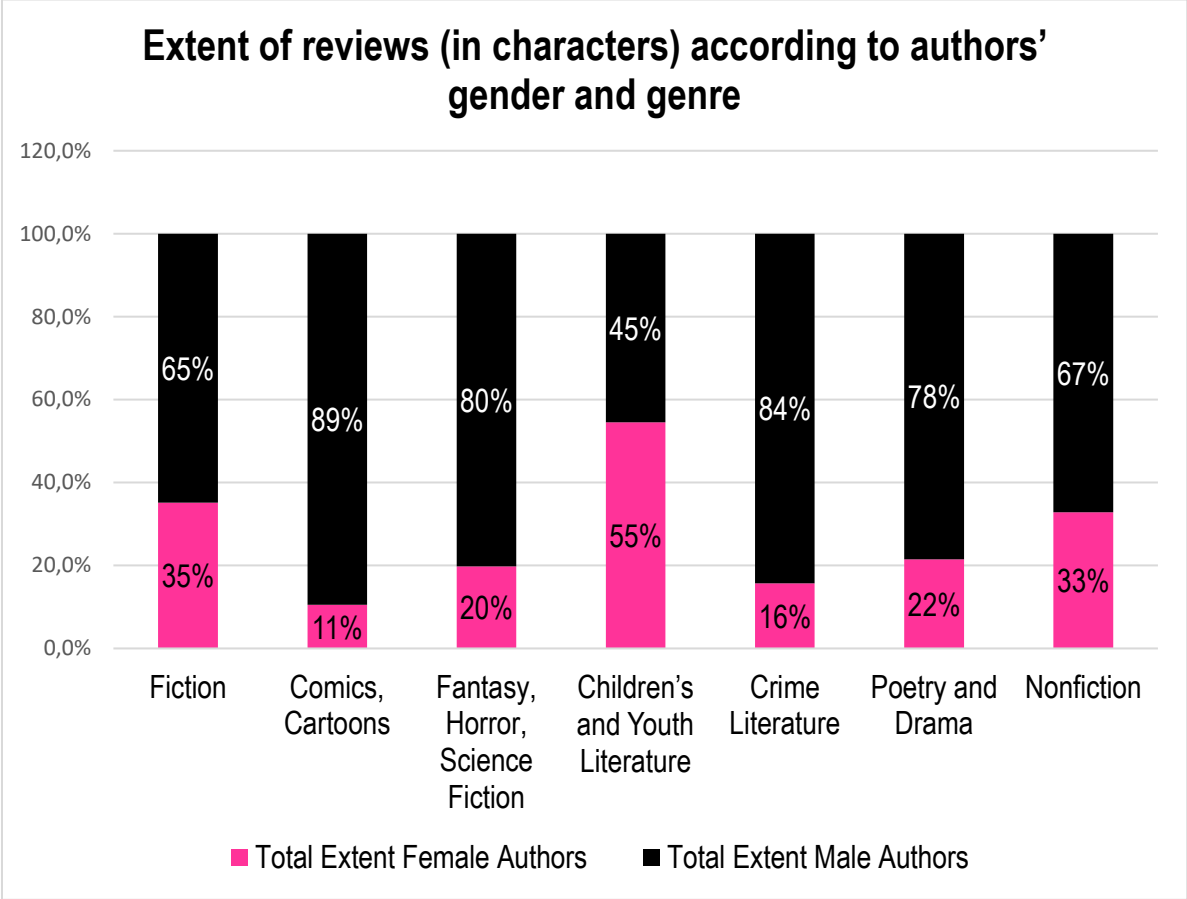


Diagram 9: Extent of reviews according to authors' gender and genre

**5. Conclusions and Prospects**

Male authors and reviewers dominate the establishment of literature reviews: Two thirds of all reviews esteem the work of a male author, men write by far more about men and they are granted considerably more space for reviews.

A structural bias in the media and in the literary scene can be derived from the study results. Not only men but also women are by tendency subject to this bias.

The results correspond to those of other studies on gender relations in media business, such as the analysis of selected media of VIDA Women in Literary Arts between 2010 and 2017, the study on film reviews by Martha M. Lauzen (2018) or Critic’s Choice 2: Gender Race/Ethnicity of Film Reviewers Across 300 Top Films from 2015-2017 (see bibliography, chapter 8).

This analysis is intended to be a pilot study and will serve as a basis for deeper investigation on gender in the literary landscape. Thus, the findings obtained shall be vetted within the scope of a complete survey over a longer period.

As of 2019 the project #countingwomen cooperates with the title information system of book industry, VLB- TIX (MVB Marketing- und Verlagsservice des Buchhandels GmbH), in order to break down publications according to their release, genre, type of publication and author's gender. Thereby it will be possible to determine whether the number of releases according to genre and gender mirrors the reviews.



## 6. Contact, Citation, Website

For citations of the study, the following indication of source is obligatory:

www.frauenzaehlen.de – Pilotstudy on the Lack of Visibility of Female Authors in the Media. Results of a Quantitative Survey, department for media research. For usage of the diagrams we ask for indication as follows: © Department for Media Research at Philosophical Faculty University Rostock / www.frauenzaehlen.de

You are very welcome to use the hashtag #countingwomen.

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## 7. Appendix

Not every table or diagram contains all data on the respective analysis. Minor case numbers which do not show any statistical significance are omitted.

### Analysed Data

Table 1: Number of reviews according to medium

	Quantity	(%)
Print	1295	64%
Radio	561	28%
TV	180	9%
<b>Total</b>	<b>2036</b>	<b>100%</b>

Table 2: Number of reviews according to type of medium

	Quantity	(%)
Women's magazine	44	2%
Radio local	401	20%
Radio national	160	8%
Daily newspaper local	423	21%
Daily newspaper national	528	26%
TV national	147	7%
TV local	33	2%
Weekly magazine	166	8%
Weekly newspaper	134	7%
<b>Total</b>	<b>2036</b>	<b>100%</b>

Table 3: Genre of reviewed books – Number of evaluated reviews

		Quantity	(%)
Genres	Other*	46	2%
	Fiction	922	45%
	Comics, Cartoons	43	2%
	Fantasy, Horror, Science Fiction	34	2%
	Children's and Youth Literature	159	8%
	Crime Literature	144	7%
	Poetry and Drama	33	2%
	Nonfiction	655	32%
	<b>Total</b>	<b>2036</b>	<b>100%</b>

\* Other: not definitely assignable genre, fragments, cross-over, biographical-narrative nonfiction

Table 4: Distribution according to reviewer's gender

		Quantity	(%)
Reviewer's gender	Not indicated	449	22%
	Woman/Women	650	32%
	Team of mixed gender	60	3%
	Man/Men	877	43%
	<b>Total</b>	<b>2036</b>	<b>100%</b>

Table 5: see text above.

Table 6: Analysed sources of media and number of reviews

Sources of media analysed	Number of reviews
3Sat Buchzeit	58
3Sat Kulturzeit	43
B5 Neues vom Buchmarkt	6
Bayern 2 Diwan	26
Brigitte	12
Bunte	37
Cosmopolitan	3
Der Freitag	46
Der Spiegel	11
Deutsche Welle Literatur	39
Deutschlandfunk Andruck	18
Deutschlandfunk Auslese	7
Deutschlandfunk Büchermarkt	47
Deutschlandfunk Buchkritik	26
Deutschlandfunk Kultur LesArt	50
Druckfrisch	3
Focus	39
Frankfurter Allgemeine Sonntagszeitung	21
Frankfurter Allgemeine Zeitung – FAZ	136
Frankfurter Neue Presse	30
Frankfurter Rundschau	41
Frau TV Buchtipps, Chr. Westermann	2
Freundin	22
Hörzu	21
HR2 Kulturfrühstück	26
Kölner Stadtanzeiger	50
Kulturfrühstück am Sonntag	12
Literarisches Quartett	4
Literaturen (Cicero-Beilage)	20
Magdeburger Volksstimme	63
MDR ArtTour	6
MDR Bücherfrühling	9
MDR Empfehlungen	51
MDR Unter Büchern	17
Myself	7
NDR Kultur Neue Bücher	23
Neue Westfälische	91
Neues Deutschland	114
Ostseezeitung	65

Radio Bremen Buchtipps	14
RadioEins Die Literaturagenten	20
RBB Kulturradio	30
Rheinische Post	6
SONDER-FORMAT: MDR-Kultur(Radio) von der LBM	24
SR2 Bücherlese	14
SR2 Fragen an den Autor	4
Stern	38
Stuttgarter Zeitung	65
Süddeutsche Zeitung – SZ	114
SWR 2 Lesenswert Quartett	7
SWR 3 Der gar nicht böse Lesezirkel	9
SWR2 Buch der Woche	4
SWR2 Lesenswert Feature	10
SWR2 lesenswert Gespräch	3
SWR2 Lesenswert Gespräch	2
SWR2 Lesenswert Kritik	25
SWR2 Lesenswert Magazin	29
SWR2 Lesenswert Quartett	1
Tagesspiegel	53
taz. die tageszeitung	52
WDR 2 Bücher	8
WDR 3	10
WDR 3 Lesezeichen	22
WDR 3 Mosaik	22
WDR 4 Bücher / Buchtipps	4
WDR 5 Bücher	6
Welt	71
Welt am Sonntag	12
ZEIT	55
<b>Total</b>	<b>2036</b>

Table 7: Top 20 of reviewed books

	Female reviewer	Male reviewer	Female reviewer	Male reviewer	Not indicated	Total
	Female author		Male author		Male or female author	Total number
Hain. Geländeroman	7	14	0	0	5	26
Strafe	0	0	7	11	2	20
Miakro	0	0	3	14	0	17
Munin oder Chaos im Kopf	5	9	0	0	3	17
Prawda. Eine amerikanische Reise	9	5	0	0	2	16
Von dieser Welt	0	0	7	8	0	15
Unter der Drachenwand	0	0	4	5	4	13
Wie hoch die Wasser steigen	8	4	0	0	1	13
Dunkle Zahlen	0	0	2	8	2	12
Internat	0	0	7	4	1	12
Einer von uns	6	4	0	0	2	12
Jahre später	4	6	0	0	2	12
Bot. Gespräch ohne Autor			2	4	5	11
Wir sind dann wohl die Angehörigen.			4	4	3	11
Die grüne Grenze	2	7	0	0	2	11
Die sanfte Gleichgültigkeit der Welt	0	0	4	6	0	10
Gar alles oder Briefe an eine unbekannte Geliebte	0	0	7	3	0	10
Keyserlings Geheimnis	0	0	3	6	1	10
Moonglow			1	7	2	10
Zeit der Zauberer. Das große Jahrzehnt der Philosophie 1919 bis 1929	0	0	1	8	1	10

## Basic data of diagrams

### Overview of reviewed authors

		Quantity	Number of columns (%)
Gender of author/s	Not indicated	0	0%
	Woman	653	32%
	Female team	26	1%
	Team of mixed gender	52	3%
	Man	1245	61%
	Male team	60	3%
	Total	2036	100%
Abstract of authors' gender	<b>Female author: woman/women</b>	<b>679</b>	<b>34%</b>
	<b>Male author: man/men</b>	<b>1305</b>	<b>66%</b>
	Total	1984	100%

### Reviewed works according to authors' gender and media genre

		Abstract of authors' gender		
		Female author/s	Male author/s	Total
Media genre	Print	35%	65%	100%
	Radio	32%	68%	100%
	TV	37%	63%	100%
	Total	34%	66%	100%

Reviewed works according authors' gender and type of media

		Abstract of authors' gender		
		Female author/s	Male author/s	Total
Type of medium	Women's magazine	64%	36%	100%
	Radio local	33%	68%	100%
	Radio national	32%	68%	100%
	Daily newspaper local	33%	67%	100%
	Daily newspaper national	34%	66%	100%
	TV national	38%	62%	100%
	TV local	34%	66%	100%
	<b>Weekly magazine</b>	<b>30%</b>	<b>70%</b>	<b>100%</b>
	Weekly newspaper	38%	62%	100%

Reviewed works according to genre and authors' gender

		Abstract of authors' gender		
		Female author/s	Male author/s	Total
Genres	Other, see note below	16%	84%	100%
	Fiction	39%	61%	100%
	Comics, Cartoons	15%	85%	100%
	Fantasy, Horror, Science Fiction	21%	79%	100%
	Children's and Youth Literature	50%	50%	100%
	<b>Crime Literature</b>	<b>24%</b>	<b>76%</b>	<b>100%</b>
	Poetry and Drama	26%	74%	100%
	<b>Nonfiction</b>	<b>30%</b>	<b>70%</b>	<b>100%</b>
	Total	34%	66%	100%

\* The classification of genres can be found in chapter 10.



Who reviews whom? Length of reviews according to authors' and reviewers' gender, and media genre

		Abstract of authors' gender					
		Female author/s		Male author/s		Total	
		Quantity	Number of lines (%)	Quantity	Number of lines (%)	Quantity	Number of lines (%)
Reviewers' gender	Not indicated	152	35%	283	65%	435	100%
	Women	275	44%	350	56%	625	100%
	Female team	6	43%	8	57%	14	100%
	Team of mixed gender	22	39%	35	61%	57	100%
	Man	222	27%	612	73%	834	100%
	Male Team	2	11%	17	89%	19	100%
	Total	679	34%	1305	66%	1984	100%
Abstract of reviewers' gender	Woman/Women	281	44%	358	56%	639	100%
	Man/Men	224	26%	629	74%	853	100%
	Total	505	34%	987	66%	1492	100%

Who reviews whom? Reviewed genres according to reviewers' gender and reviews' extent

	Abstract of gender					
	Female reviewer/s		Male reviewer/s		Total	
	Quantity	Number of lines (%)	Quantity	Number of lines (%)	Quantity	Number of lines (%)
Other, see note below	15	42%	21	58%	36	100%
Fiction	346	47%	392	53%	738	100%
Comics, Cartoons*	9	23%	30	77%	39	100%
Fantasy, Horror, Science Fiction*	7	26%	20	74%	27	100%
Children's and Youth Literature	54	62%	33	38%	87	100%
Crime Literature	44	47%	50	53%	94	100%
Poetry and Drama*	7	37%	12	63%	19	100%
Nonfiction	168	34%	319	66%	487	100%

\* Because of the low number of cases and a resulting lack of informative value, the genres poetry/ drama, comics, and fantasy are not disclosed separately.

Who reviews whom? Reviewed genres according to reviewers' and author's gender

	Female reviewer/s		Male reviewer/s	
	Female author	Male author	Female author	Male author
Other, see note below	29%	71%	14%	86%
Fiction	47%	53%	33%	67%
Comics, Cartoons	44%	56%	7%	93%
Fantasy, Horror, Science Fiction	14%	86%	20%	80%
Children's and Youth Literature	49%	51%	47%	53%
Crime Literature	34%	66%	18%	82%
Poetry and Drama	14%	86%	36%	64%
Nonfiction	43%	57%	20%	80%
Total	44%	56%	26%	74%

Average Extent of reviews according to media genre and reviewers' gender

	Female reviewer/s			Male reviewer/s		
	Genre of medium			Genre of medium		
	Print	Radio	TV	Print	Radio	TV
Length	3420	419 sec	659 sec	4610	509 sec	896 sec
Length in characters for all media	3420,04	5762,91	9057,93	4610	7000,59	12322,36

Average Extent of reviews according to media genre and reviewers' and authors' gender

		Abstract of authors' gender					
		Female author/s			Male author/s		
		Average	Quantity	Sum as lines %	Average	Quantity	Sum as lines %
Not indicated	Length	749	152	39,20%	624	283	60,80%
Female reviewer/s	Length	2248	281	49,40%	1810	358	50,60%
reviewing team of mixed gender	Length	745	22	36,10%	828	35	63,90%
Male reviewer/s	Length	2972	224	25,20%	3145	629	74,80%

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## 9. List of Encoders

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Cornelia Härtl	Kirsten Reimers	Valeska Henze
Denise Haberlandt	Maria Rhein	Waltraud Schade
Dorrit Bartels	Marie-Lou Mehrhof	

## 10. Classification of Genres

Fiction	Novel (everything without specification, also translations: sagas, historical novels, adventure novels (adult) etc.), tales, anthologies, complete editions, fairytales, myths, letters, diaries, literary biographies, autobiographies, humor, satire
Crime literature	Crime literature, thriller, spy novel
Fantasy, Horror, Science Fiction	Werewolves, vampires, trolls, elves, robots, urban / high / romance fantasy
Poetry, Drama	
Comics, Cartoons	
Children's and Youth literature	Picture books, non-fiction picture books, stories, rhymes, songs, novels, tales, fairytales, myths, animal stories ...)
Children's and Youth Adult Nonfiction	Nonfiction in general (animals, technology, nature, ...), reference work, learning (except for school books), playing
Nonfiction	Popular depictions (biographies, culture, history, economy, philosophy, psychology, religion, music)
Guidebooks	Travel guides (of all kinds also illustrated books), hotel guides, cookbook (of all kinds: regional, diet etc.), health guides (all topics), lifestyle, application, partnership, hobby, vehicles
Specialist Publication	Specialist depictions (literary studies, musicology, corporate governance finance, cultural studies, business management, economy etc.)
Others	Mix of genres, e.g. biography /nonfiction, fragmented texts, photography book and biography