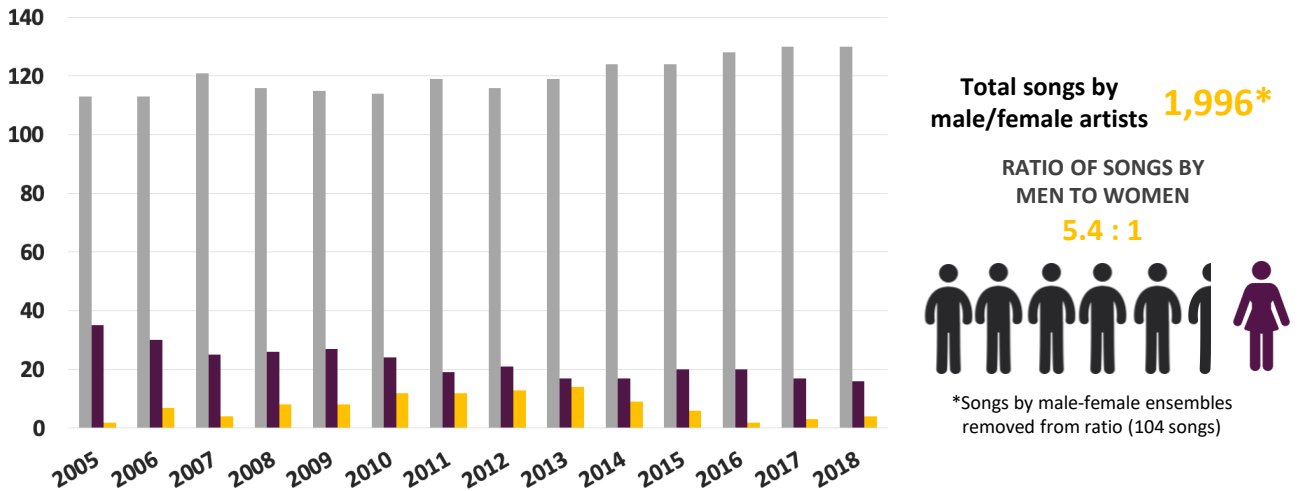


# Gender Representation on Canadian Country Format Radio: A Study of Published Reports from 2005-2018

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## DECLINING PRESENCE OF FEMALE ARTISTS ON CANADIAN COUNTRY RADIO

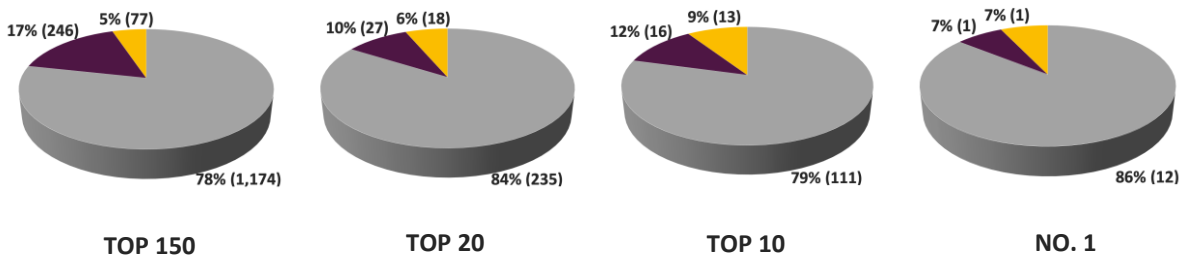
Distribution of songs by men, women and male-female ensembles across 2,100 songs on yearend reports (2005-2018)



In 2005, female artists had 35 songs (23.3%) on the yearend country airplay reports, declining to just 16 songs (10.7%) in 2018 – a decline of 54.3% in the number of songs by female artists on the yearend reports. The gap between the number of songs by men and women increase steadily throughout this period, from 52.7% in 2000 to 78.1% by 2018. As with previous studies, representation by male-female ensembles remains low in Canadian radio, increasing from 1.3% to 9.3% by 2013, and declining back to 2.7% by 2018.

## WOMEN FILTERED OUT OF THE TOP POSITIONS OF THE YEAREND REPORTS

Across 1,497 unique songs, percentages of men, women, and male-female ensembles on yearend reports



**How to Canadian women fare?** Although songs by women make up just 16.4% of the yearend reports over this 14-year period, 146 of the total 314 songs (46.5%) are by Canadian artists. Between 2014 and 2018, Canadians consistently comprise 50% or more of the songs by female artists on the Yearend reports, with particularly strong years in in 2014 (70.6%) and 2018 (62.5%), suggesting that radio is prioritizing Canadian female artists in their playlists.

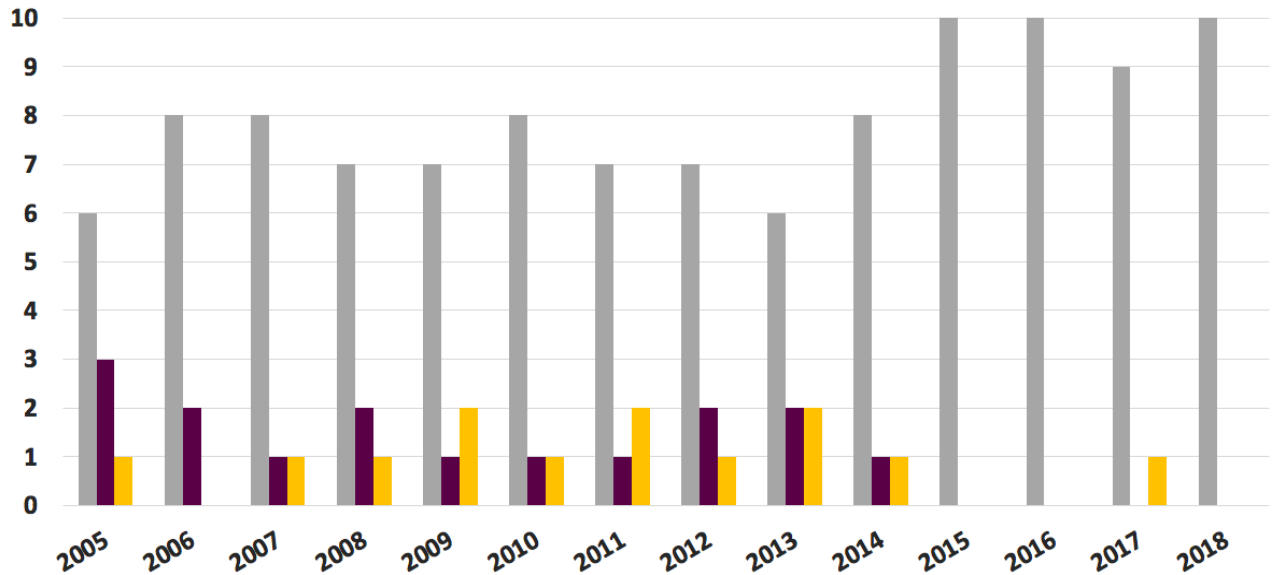


**58.3%**

average of Canadian content amongst songs by women 2014-2018

## FEMALE ARTISTS DISAPPEAR FROM THE TOP 10 OF THE YEAREND REPORTS

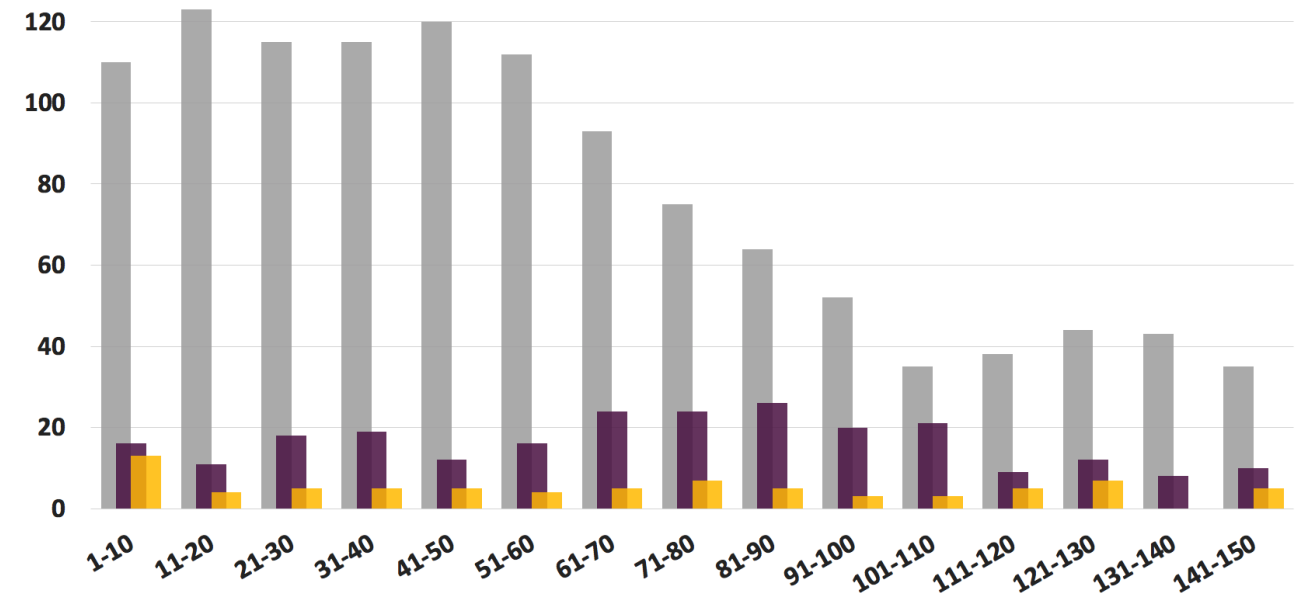
*Distribution of songs by men, women and male-female ensembles in the Top 10 of the yearend reports (2005-2018)*



The yearend reports reveal the weakening and precarious position of women and male-female ensembles on Canadian country format radio. Women average 2 songs a year in the Top 10 of the yearend reports between 2005 and 2014, declining to no songs in the Top 10 in the final four years of the study period. The last Top 10 song by a female artist was Miranda Lambert's "Automatic", which peaked at #2 on the yearend report in 2014.

## FREQUENCY OF SONGS BY MEN AND WOMEN ON THE YEAREND CHARTS

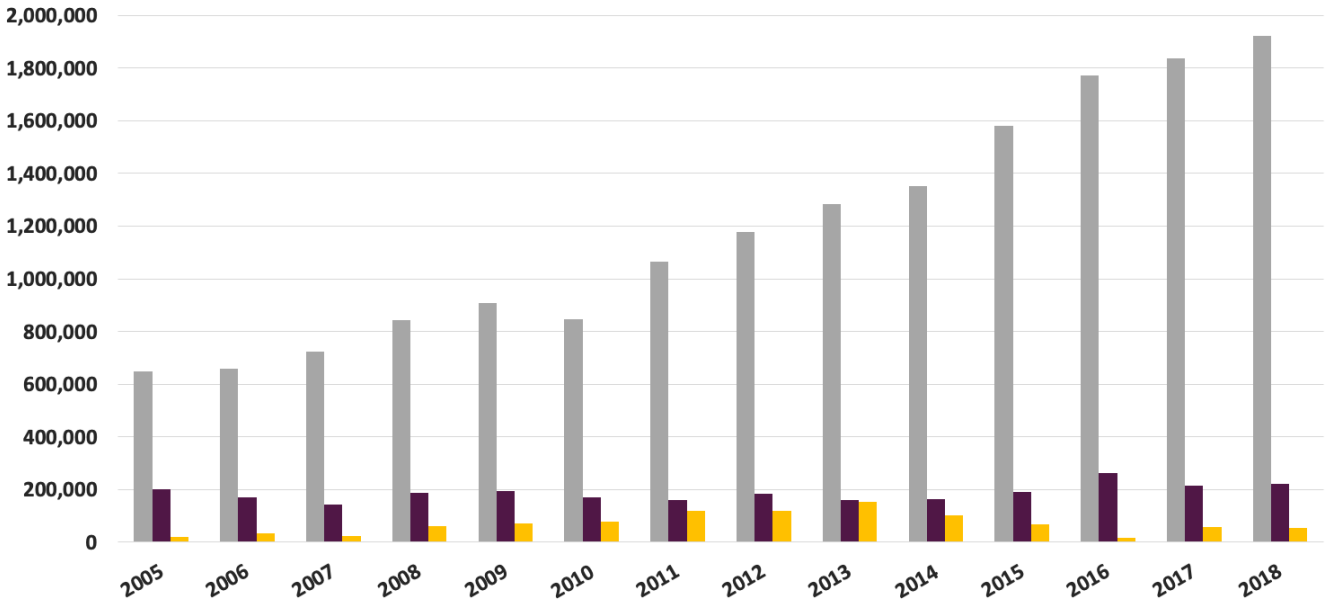
*Frequency of songs by their peak position on the yearend reports (2005-2018)*



If women are not receiving enough spins to peak in the top positions of the chart, where are they peaking? What space do they occupy on the yearend reports of Canadian country format radio? Visualising the top 150 songs through a histogram offers greater perspective on where the 1,174 songs by men, 246 by women and 77 songs by male-female ensembles peak within the yearend reports. Male artists have as many songs in the Top 20 positions (249 songs) as the women do *in total*, and three times more than male-female ensembles. Just 27 songs (10.1%) by female artists peak in the Top 20 of the year end reports, with the largest number falling between #61 to #90 (94 songs, 43.1%).

# SPUN OUT: FEMALE ARTISTS RECEIVING DRASTICALLY LESS SPINS THAN MEN

Distribution by total annual spins on 2,100 songs on yearend reports (2005-2018)



In 2005, female artists had a total of 202,278, decreased to a low of 142,435 in 2007, where there was a slight rebound in the number of total spins by female artists to 220,617 by 2018. Women average 187,265 annual spins over the course of this period. This, while spins for male artists increase steadily and indeed significantly from 647,771 total spins in 2005 to 1,923,461 2018. The gap widened between male and female artists from 52.4% percentage points in 2004 to a difference of 79.4% in 2018. Over this period, the total space allotted for women on country radio decreases significantly for the songs within the Top 150 of the yearend reports, resulting in an average ratio of 6.3 : 1 spins from male to female artists overall.

**RATIO OF SPINS BY MALE TO FEMALE ARTISTS IN 2018**

**8.7 : 1**

## TOP MEN PROGRAMMED MORE THAN TOP WOMEN ON YEAREND REPORTS

Top 10 male and female artists by sum of total annual spins on the yearend reports (2005-2018)



**THE TOP MALE ARTIST HAS 579+ THOUSAND SPINS**



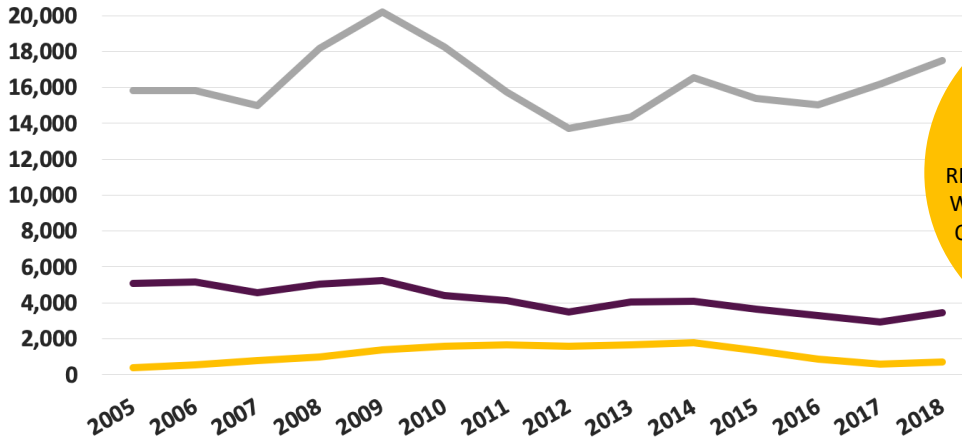
**THE TOP FEMALE ARTIST HAS 395+ THOUSAND SPINS**

| TOP MALE ARTISTS | TOTAL SPINS | TOP FEMALE ARTISTS | TOTAL SPINS |
|------------------|-------------|--------------------|-------------|
| KEITH URBAN      | 579,688     | CARRIE UNDERWOOD   | 395,436     |
| KENNY CHESNY     | 503,111     | MIRANDA LAMBERT    | 210,020     |
| BLAKE SHELTON    | 488,608     | TAYLOR SWIFT       | 200,320     |
| LUKE BRYAN       | 446,668     | JESS MOSKALUKE 🇨🇦  | 156,038     |
| JASON ALDEAN     | 443,494     | TERRI CLARK 🇨🇦     | 141,505     |
| DEAN BRODY 🇨🇦    | 421,942     | KIRA ISABELLA 🇨🇦   | 108,119     |
| BRAD PAISLEY     | 412,344     | KELSEA BALLERINI   | 96,239      |
| DALLAS SMITH 🇨🇦  | 391,611     | REBA MCENTIRE      | 96,172      |
| DIERKS BENTLEY   | 388,845     | LINDSAY ELL 🇨🇦     | 87,327      |
| TIM MCGRAW       | 375,046     | MEGHAN PATRICK 🇨🇦  | 82,023      |

As with the study of US radio airplay, Carrie Underwood emerges as the top female artist by the number of spins. In Canadian radio, however, she ranks three places higher – coming in 8th overall by total spins. Here, too, we see prominence of Canadian artists amongst the top 10 female artists. The remaining Top 10 female artists emerge between #30 and #76 in the ranking according to spins – 66 male artists have as many or more spins than the top 10 women.

# WEEKLY AIRPLAY REPORTS SHOW SIMILAR TRENDS OF INEQUALITY

Distribution of female artists across 302,137 songs on the weekly airplay reports (2005-2018)



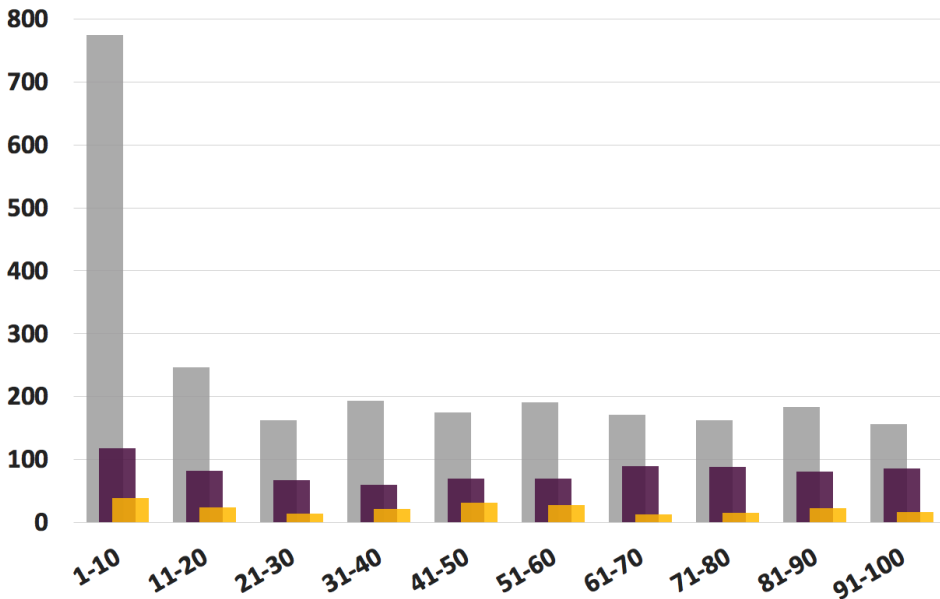
**19.3%**

OF THE SONGS ON THE WEEKLY REPORTS BETWEEN 2005 AND 2018 WERE BY FEMALE ARTISTS – 11.6% OF THEM CURRENT SONGS, WITH THE REMAINING 7.7% IN RECURRENT STATUS.

Male artists are programmed more than female artists on Canadian country format radio. The weekly reports between 2005 and 2018, show a significant gap between the number of songs played by men and women each week. In this 14-year period, there is a 32.2% decline in the number of songs by women receiving weekly airplay. The gap between male and female artists expands from 51.5% in 2005 to 67.2% by 2018 – a 14-year average of 59.2%.

# FREQUENCY OF SONGS BY MEN AND WOMEN IN TOP 100 OF WEEKLY CHARTS

Frequency of songs by their peak position on the weekly reports (2005-2018)

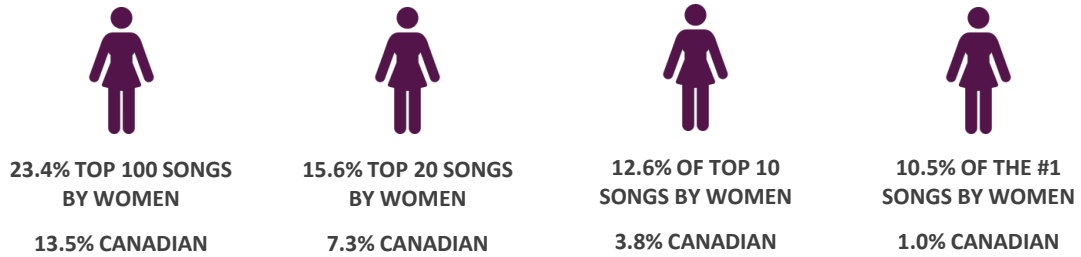


|                    |              |            |
|--------------------|--------------|------------|
| #1-10              | 32.1%        | 14.6%      |
| #11-20             | 10.2%        | 10.1%      |
| #21-30             | 6.7%         | 8.3%       |
| #31-40             | 8.0%         | 7.4%       |
| #41-50             | 7.2%         | 8.5%       |
| #51-60             | 7.9%         | 8.5%       |
| #61-70             | 7.1%         | 11.0%      |
| #71-80             | 6.7%         | 10.9%      |
| #81-90             | 7.6%         | 10.0%      |
| #91-100            | 6.5%         | 10.5%      |
| <b>Total songs</b> | <b>2,415</b> | <b>808</b> |

Evaluating the frequency of songs by their peak position within the Top 100 on the weekly reports reveals that male artists have almost as many songs peaking in the Top 10 (795 songs) as women have overall (808 songs). Unlike previous studies, the majority of the songs by female artists peak in the Top 10 (118 songs, or 14.6%), but there are collectively more songs in the bottom of the chart – an average of 86 songs between #61-70, #71-80, #81-90, and #91-100. The majority of the songs by male-female ensembles peak in the Top 10 (17.5%), showing their limited space within Canadian country music radio.

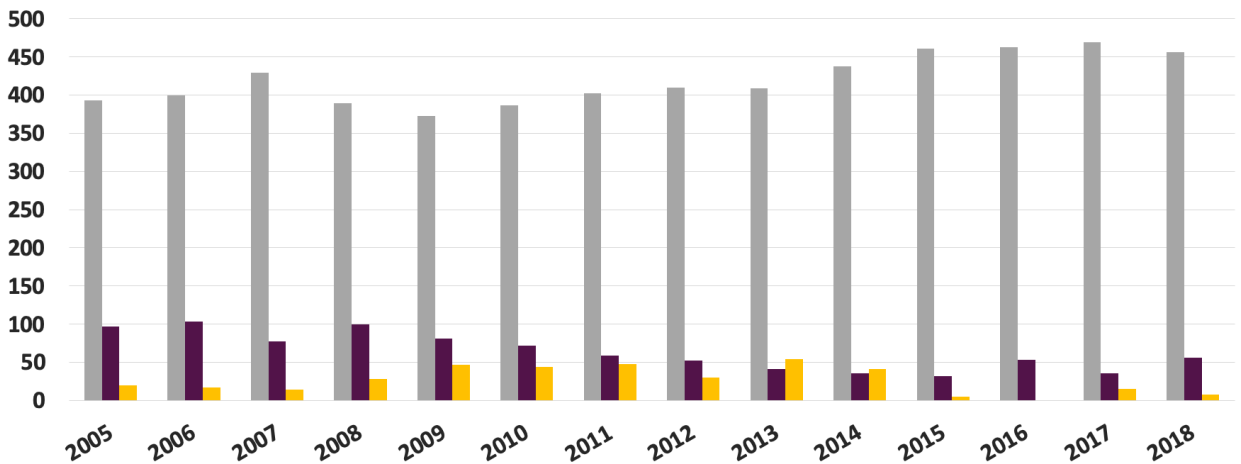
# FEMALE ARTISTS ARE GRADUALLY FILTERED OUT OF THE REPORT'S TOP WEEKLY POSITIONS

Percentage of songs by female artists in the Top 100, Top 20, Top 10 and #1 position of the weekly reports between 2005-2018



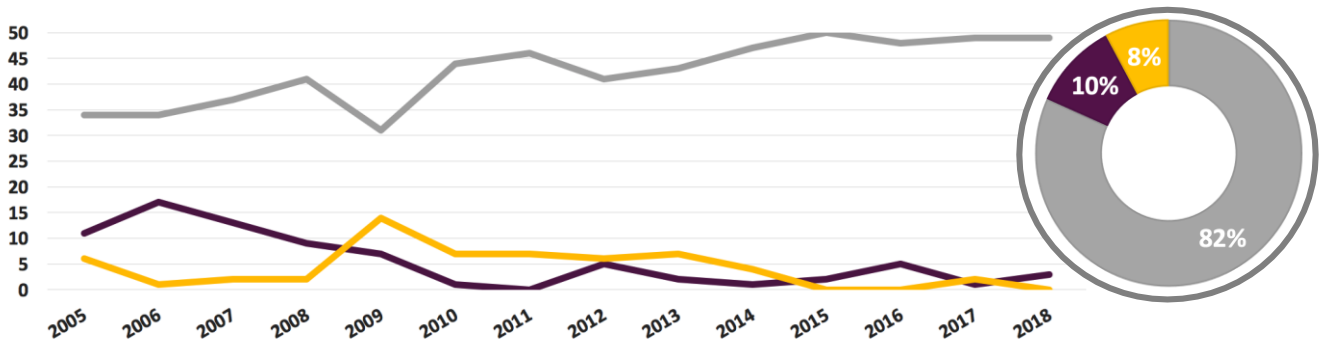
## FEW FEMALE ARTISTS REACH THE TOP 10...

Distribution of songs in the Top 10 of the weekly reports between 2005-2018



There is a more than 69% gap between the number of songs by men and women in the Top 10 on the weekly airplay reports each year. Songs by female artists drop from 19% in 2005 a low of 6% in 2015, and slowly rebound to 11% by 2018. While there is still a 42.3% decline overall, the increase in 2018 suggests a positive change in programming of female artists.

## ...AND THE #1 POSITION ON THE WEEKLY REPORTS

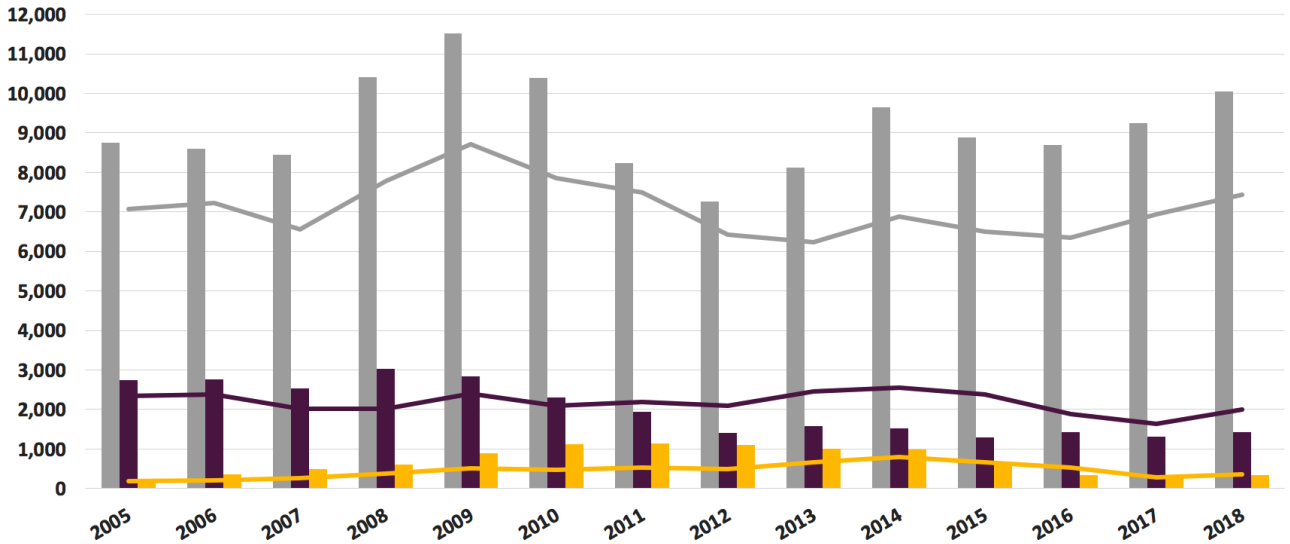


Male artists had more #1 songs than women in every year of this 14-year period, increasing 55.6% from 12 to 27 songs between 2005 and 2018. An average of 4 songs by female artists peaked at #1 between 2005 and 2009, dropping to 1 in 2010 and then 0 in 2011, followed by 7-year fluctuation between 3 and 1 songs peaking at the top of the chart. This graph shows the weekly activity at the top of the chart: male artists hold the #1 spot 67% of the year in 2006, increasing to an average of 93% of the year between 2014 and 2018. The gap between male and female artists increases from 51.1% to 96% by 2017, declining to 88.5% in 2018 with the rise to three songs peaking in the #1 spot. Two of the three #1 songs in 2018 were by Canadians Lindsay Ell and Meghan Patrick – ending a decade-long drought for Canadian women at the top of the chart.

Over the course of 14 years (711 weeks), male artists spent 576 weeks (82%, the equivalent of 11 years) in the #1 position, while female artists spent 81 weeks (10%, 1.6 years), and male-female ensembles spent 58 weeks (8%, 1.1 years).

## REPRESENTATION OF CANADIAN FEMALE ARTISTS

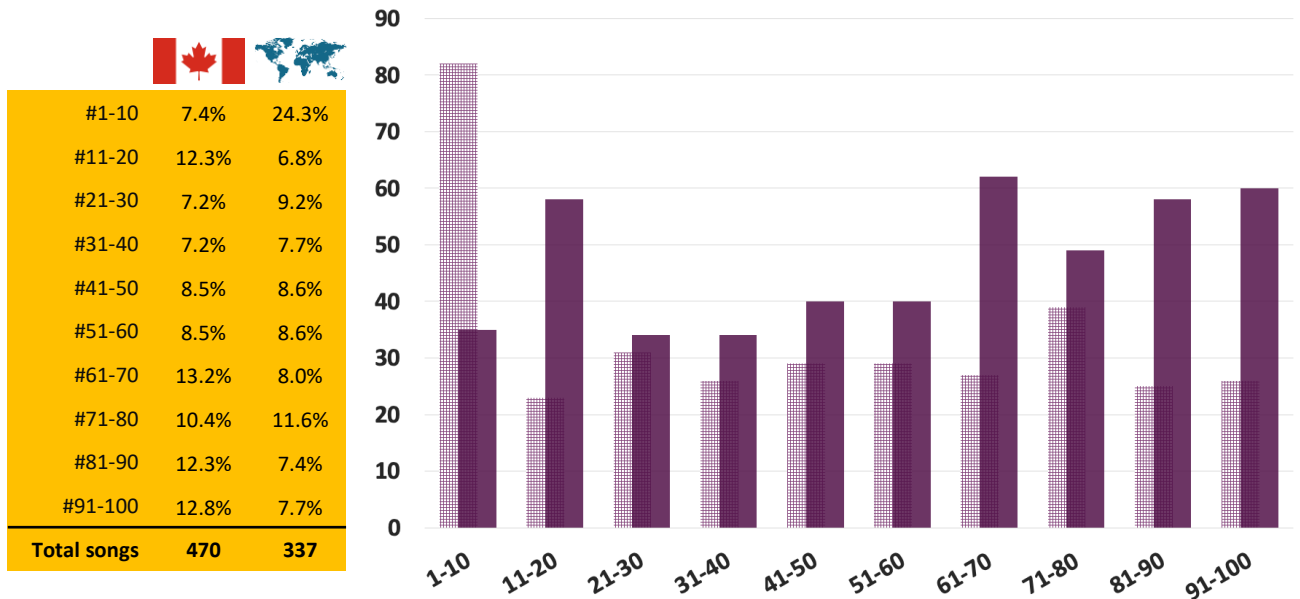
Total annual songs by Canadian men, women and male-female ensembles (lines) against those by artists from other countries (bars)



While there is a decline in representation of female artists overall, the decline is more pronounced for non-Canadian women, who average 45% of the weekly airplay reports between 2005 and 2010, increasing to 58% by 2018. Thus, while women lose space on Canadian country format radio overall, *Canadian female artists* are not impacted to the same extent as non-Canadians. Between 2008 and 2012, non-Canadian women decline 53.5% from 3,022 songs to 1,405 and average 1,424 songs (40% of those by women) for the remaining seven years of this period. Although songs by Canadian women do decline 14.4% between 2005 and 2018, they average 59% of the weekly songs by women between 2011 and 2018.

## FREQUENCY OF SONGS BY CANADIAN WOMEN IN TOP 100 OF WEEKLY CHARTS

Frequency of songs by their peak position by Canadian women (dark) and non-Canadian women (light)



A total of 808 songs by women peak within the top 100 positions of the weekly reports; 58.2% of these songs are by Canadian women. Despite the fact that there are only 35 songs over 14-years that peak in the Top 10 positions of the chart (versus 82 by non-Canadian artists from USA, New Zealand and Australia), Canadian women occupy at least 52% of the remaining peak columns within the graph – with a high of 71.6% of the songs that peak between #21-30.

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