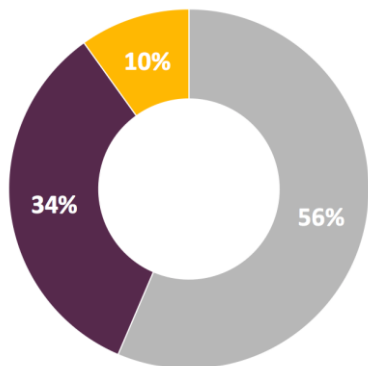


Gender Representation of CMA Awards:

A Study of Nominees and Winners, 2000-2019

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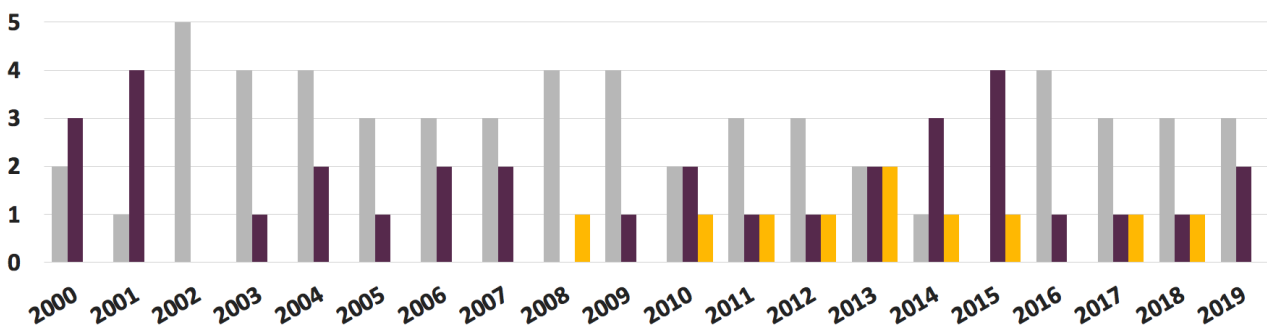
VIDEO OF THE YEAR



Between 2000 and 2019, 101 artists were nominated for the Music Video of the Year Award (6 videos were nominated in 2013). Male artists had 57 nominations, while women had 34 and male-female ensembles have had 10.

The 101 nominations have been attributed to 42 individual solo artists and ensembles over the last 19 years – 21 of whom have had more than two nominations. The percentage of men, women and male-female ensembles changes only slightly when looking at the number of unique individuals, to 54.8% male artists, 35.7% women, and 9.5% male-female ensembles.

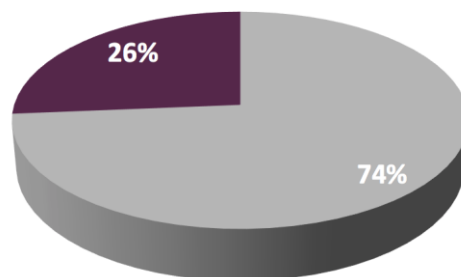
None of the nominees in this 20-year period has been an artist of colour.



While female artists are certainly under represented in the Music Video category, it is remarkable to note that there are four years in this 20-yr study period in which women had *more* nominations than male artists (2000, 2001, 2014 and 2015), and two in which they had the same number of nominations (2010 and 2013). Despite these strong years, female artists have no nominations in 2002 and 2008. The rise of male-female ensembles in 2008 often results in fewer videos nominated by solo female or all-female groups, but when those two categories are added together, they average about half of the nominations.

Women have only won Music Video of the Year 5 out of the 19 years of the award, including the Dixie Chicks (“Goodbye Earl”) in 2000, Sara Evans (“Born to Fly”) in 2001, Taylor Swift (“Love Story”) in 2009, Miranda Lambert (“The House that Built Me”) in 2010, and Maddie & Tae (“Girl in a Country Song”) in 2015. With the exception of Swift’s 2009 win, the remaining female wins came in years with strong representation of female artists amongst the nominees.

A male-female ensemble has yet to win this award.



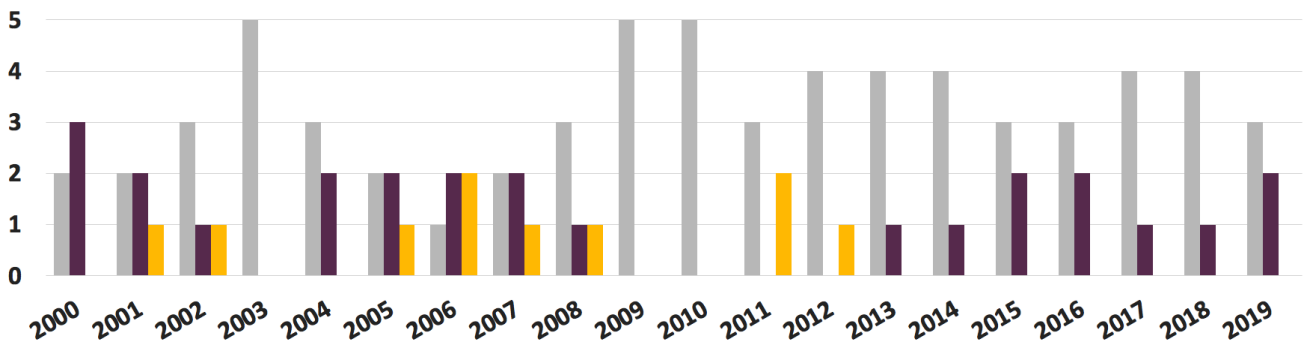
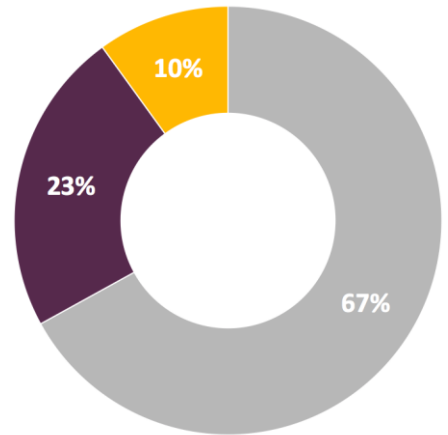
[Music Video of the Year goes to the artist and director.](#) The Award is for an original Country Music video not more than ten (10) minutes in length featuring the performance of not more than one (1) song or medley. The video must have been first nationally broadcast in its entirety during the eligibility period. The video should be judged on all audio and video elements including, but not limited to, the artist’s performance, video concept and production

NEW ARTIST OF THE YEAR

Between 2000 and 2019, 100 artists have been nominated for the New Artist of the Year Award (known as the New Horizon Award from 1981-2007). The majority of the nominees have been male artists (67%), while just 23% have been women and 10% male-female ensembles.

The 100 nominations have been attributed to 72 individual solo artists and ensembles over the last 20 years – 28 of which have had two nominations. Percentages of men, women and male-female ensembles changes only slightly when looking at the number of unique individuals, dropping to 65.3% male artists, resulting in an increase to 26.4% female artists and 8.3% male-female ensembles.

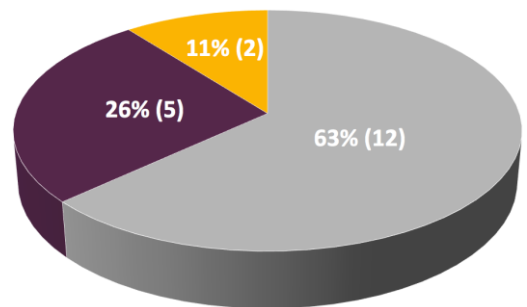
Only one nominee over the last 20-years has been an artist of colour – amounting to 1.4% of the individual nominees. Darius Rucker won the award in 2009, making him the only artist of colour to be nominated for an be named New Artist in this 19-year period of the CMA Awards.



Looking at the distribution of artists nominated between 2000 and 2019, it is clear that there is a higher representation of male artists in most years. The period began with a strong period for female artists, with more nominees (three) than male artists (two). Following this period, there are seven years with 2 female nominees, seven years with 1 female nominee, and five years with no nominations for female artists (2003, 2009, 2010, 2011, 2012). The period of 2005 and 2007 is one of equality amongst nominees, followed by a 4-yr stretch with no nominations for female artists. Starting with Kacey Musgraves in 2013 and Brandy Clark in 2015, there is an upward turn in nominations for female artists.

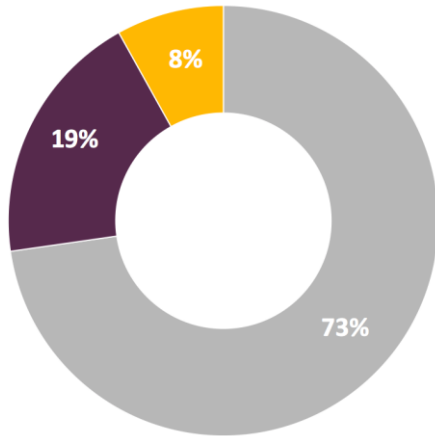
As shown in the pie chart to the right, five women (amounting to 26%) have won the New Artist Award in the last 19-years: Gretchen Wilson in 2004, Carrie Underwood in 2006, Taylor Swift in 2007, Kacey Musgraves in 2013 and Maren Morris in 2016. Each of these women won on their first nomination. Given the documented decline of women on country radio – which remains an integral platform for exposure and audience-building – it is often harder for female artists to achieve significant growth in the area of chart performance at the launch of their career.

The majority of the artists who have won this award, have done so on their first nomination. Of the 19 winners, only Zac Brown Band, Brett Eldredge and Luke Combs won on their second nominations. Amongst the 2019 nominees, only Midland are up for the award for their second time.



[The New Artist Award goes to the artist.](#) The Award is to the artist, whether individual or a group, who is known primarily as a Country artist, who has for the first time demonstrated the most significant creative growth and development in overall consumption or chart activity, live performance and/or national media recognition related to the launch of their career. Any artist who has previously won a CMA Award (except Song of the Year, Musical Event of the Year and Music Video of the Year) or who has twice been a final nominee for the Horizon Award or New Artist of the Year Award is ineligible for nomination.

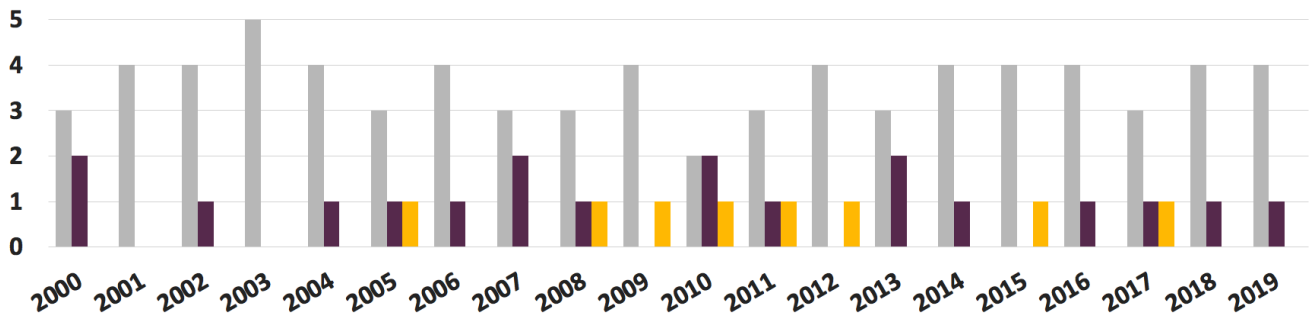
SINGLE OF THE YEAR



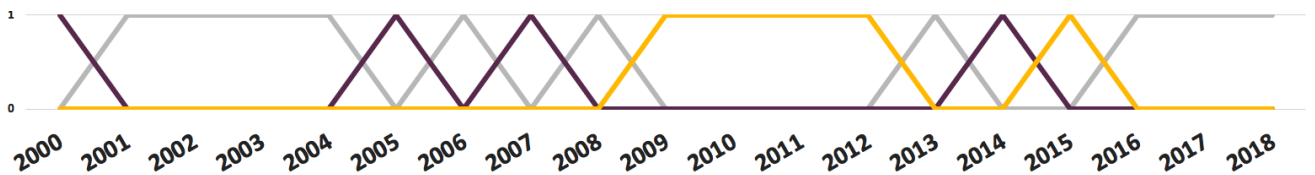
Between 2000 and 2019, 99 Singles have been nominated for the Single of the Year Award (there were only 4 nominated Singles in 2001). The majority of the Singles nominated have been performed by male artists (73%), while just 19% have been by women and 8% by male-female ensembles.

The 99 nominations have been attributed to 49 individual solo artists and ensembles over the last 19 years – 24 of which have had multiple nominations, including Brad Paisley with 8, Miranda Lambert with 6, Toby Keith and Blake Shelton with 5, and Tim McGraw with 4 Singles. The percentage of men, women and male-female ensembles changes only slightly when looking at the number of unique individuals, to 71.4% by male artists, 20.4% by women, and 8.2% by male-female ensembles.

Only 1 of the 99 Singles nominated in this period was performed by an artist of colour – amounting to 1.0% of nominations.



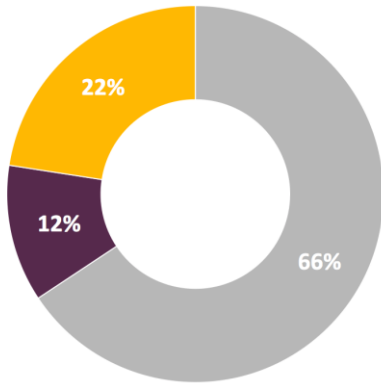
This graph maps the distribution of artists that have performed the Singles nominated for this award between 2000 and 2019. Unlike the nominees for New Artists, there is not a single year in which women had more nominations than male artists, and only one year (2010) in which an equal number of Singles by men and women were nominated. Women had stronger nomination years in 2000, 2007, 2010, and 2013 (with two nominations each year), while there were 11 years with just 1 nominated Single and 5 years with no nominated Singles. While representation across the period is abysmal, the small number of nominations for women from 2014 to 2019 echo the decline in the number of songs by female artists on country radio. Given the criteria that a nominated song has to reach the Top 50 of airplay charts, female artists have fewer opportunities for nominations because their songs are not granted the same priority in programming to be able to achieve a nomination.



Between 2000 and 2018, 52.6% of the winners for Single of the Year have been performed by male artists, with 21.1% by female artists, and 26.3% by male-female ensembles. This amounts to 10 Singles by men, 4 by women, and 5 by male-female ensembles. While male-female ensembles are usually significantly underrepresented in most studies of representation, it is encouraging to see greater representation amongst the successful Singles. Combined, the number of Singles by women and male-female ensembles totals 9 wins (47.4%) overall in an 18 year period. Again, given the lack of space granted to women in the genre, female artists have been less likely to win categories that privilege airplay chart results.

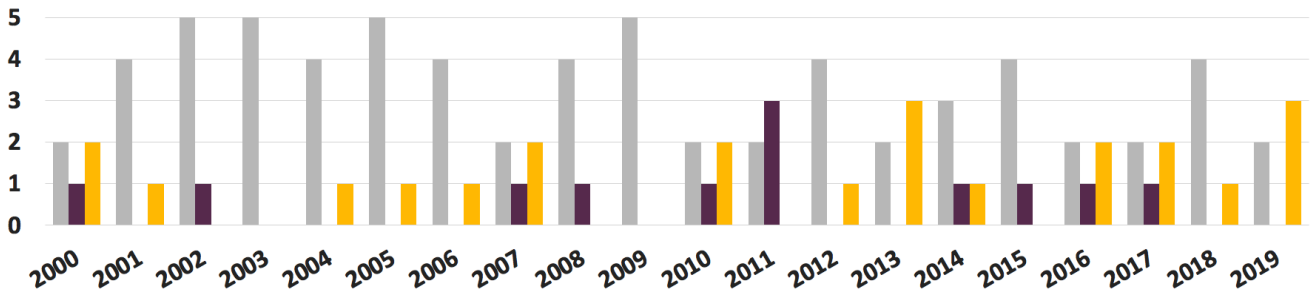
[Single of the Year goes to the artist, producer and mix engineer.](#) The Award is for individual tracks only. This category will include both digital releases as well as physical releases. The track must have reached the Top 50 of *Billboard's* Country Airplay Chart, *Billboard's* Hot Country Songs Chart, or *Country Aircheck* Chart for the first time during the eligibility period. If the single charted in the Top 50 on the above charts and was released prior to the eligibility period but achieved its highest chart position during the eligibility period, it is eligible unless it has previously appeared on a Final Ballot in this category.

SONG OF THE YEAR

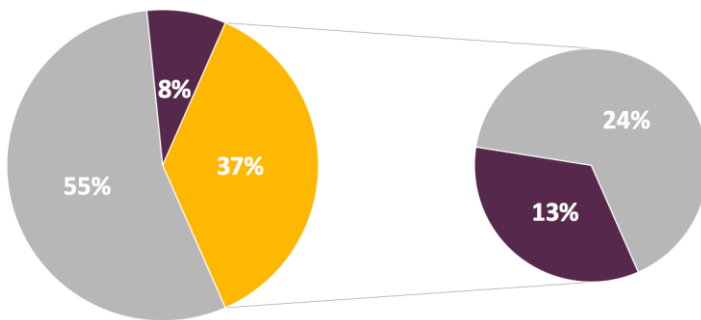


The category of Song of the Year acknowledges the songwriter(s) responsible for the most popular songs in a given year.

Between 2000 and 2019, there have been 102 nominations for the Song of the Year Award (with 6 songs nominated in 2002 and 2005). The majority of the Songs nominated have been written by male artists (66%), with just 12% by women and 22% by male-female ensembles.



Over the course of this 20-year period, there has been a shift from songs written predominantly to male songwriters to a rise of male-female collaborations. While the first year in this period revealed greater equality amongst the writers of the nominated Songs, between 2001 and 2009, the majority of the Songs nominated were written by men – especially in 2003 and 2009 – where all songs nominated were by men. Nine of the Songs (47.4%) that won the award were written by men, 6 Songs (31.6%) by women and 4 Songs (21%) by male-female collaborations. While male songwriters dominated the wins between 2001-2006 and 2009-2010, there has been rise of wins for Songs with a female contributing songwriter. Between 2007 and 2018, 9 of the Songs that have won have been by women or a male-female collaboration (amounting to 52.6% of the winning songs).



Songs are often written through collaborative partnerships and so looking at the percentage of individual male and female songwriters offers an invaluable perspective on the identity of songwriters. Only 21 of the songs were written by a single Songwriter, while the remaining 81 were written by 2, 3 or 4 authors.

Between 2000 and 2019, 231 individuals were responsible for writing the Songs nominated for this award: 67 songs were written solely by male artists, 12 by female artists, and 23 by male-female collaborations.

Drilling into the number of artists involved in the nominated Songs reveals that the 67 songs by all-male collaborations had 127 authors (55% of the nominations) and the 19 songs by all-female collaborations were written by just 12 women (8% of the nominations). Twenty-three of the nominated songs were written by male-female collaborations comprised of 85 individuals. Drilling into this data shows that 56 songwriters (24% overall) were men and 29 songwriters (13% overall) were women.

Overall, 183 (79.2%) of the songwriters nominated were men and 48 (20.8%) were women. While more work needs to be done to better understand representation in songwriter communities, these first results show considerable inequity in the writing room.

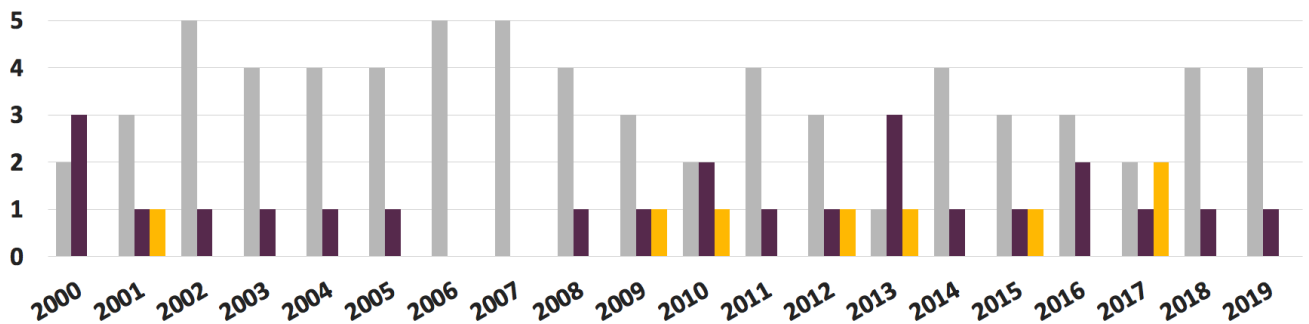
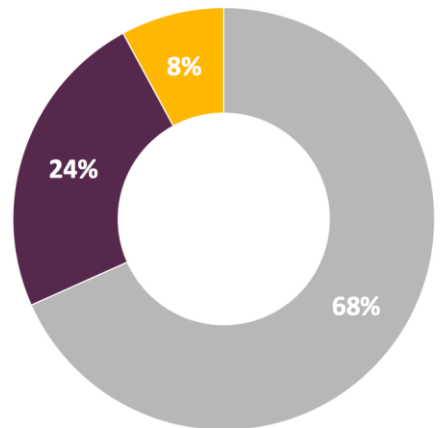
[Song of the Year goes to the songwriter\(s\)](#) and is for artistic achievement in songwriting. Any Country Music song with original words and music is eligible based upon the song's Country singles chart activity during the eligibility period.

ALBUM OF THE YEAR

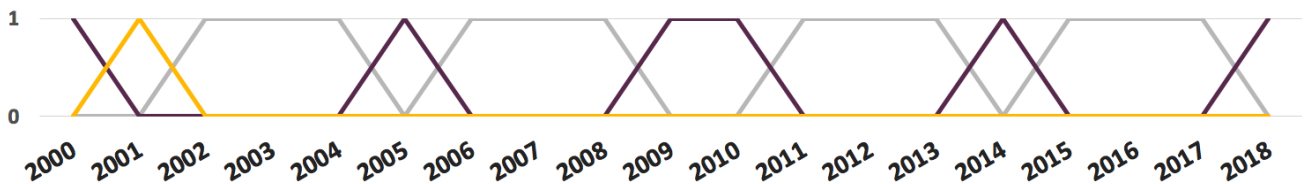
Between 2000 and 2019, there were 101 nominations for Album of the Year Award (6 albums were nominated in 2002), 68% by male artists, 24% by female artists and 8% by male-female ensembles.

The 101 nominations have been attributed to 41 individual solo artists and ensembles over the last 20 years – 25 of which had had nominations for two or more albums. The percentage of men, women and male-female ensembles changes only slightly when looking at the number of unique individuals, to 53% male artists, 37% women, and 10% male-female ensembles (including the soundtrack to *O Brother, Where Art Thou?* in 2001).

With the exception artists included on the soundtrack for *O Brother, Where Art Thou?*, none of the Albums nominated were by an artist of colour. The 2001 win of this soundtrack makes it the only Album with songs performed by artists of colour to win Album of the Year.



While male artists dominate this category overall, graphing the distribution of nominations in the Album of the Year shows that men had their strongest years between 2001 and 2012 (75% of the nominations). The last 7 years have shown improvement in diversity of nominees, with 60% of the nominations granted to Albums by men. Though this improvement is marginal, it is worth noting that the rise of nominations for male-female ensembles has reduced the number of nominations for male artists. There are two years in this period in which women have more nominations than men (2000 and 2013) and one year with equal nominations (2010), but no years in which the category had nominations for only female artists. By contrast, male artists had 60% of the nominations in 5 years of this period, 80% in 9 years, and 100% of the nominated Albums in 2 years of this study.

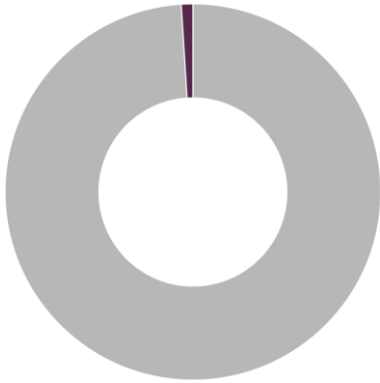


Between 2000 and 2018, 6 of the 24 Albums by female artists have won this category, amounting to 31.6% of the wins. With 69 Album nominations, men have won 12 times over the last 19-years.

Nine of the artists nominated for Album of the Year have had a significant number of nominations: Keith Urban, Brad Paisley and Dierks Bentley have each had 6 nominations, Carrie Underwood, George Strait, Alan Jackson and Kenny Chesney had had 5 nominations, and Miranda Lambert and Eric Church have had 4 nominations. Of the artists included in this list of most nominated, Chesney, Church, Jackson, Lambert, Paisley and Strait are the only artists to have won the award – with two wins each for Church, Lambert and Strait. Chris Stapleton, nominated three times has won the award twice as well.

[Album of the Year goes to the artist and producer.](#) The Award is for a Country album as a whole unit as defined by the *Billboard* Album charts. The album should be judged on all aspects including, but not limited to, artist's performance, musical background, engineering, packaging, design, art, layout and liner notes. At least 75% of the recordings on the album must have first achieved national prominence during the eligibility period.

MUSICIAN OF THE YEAR



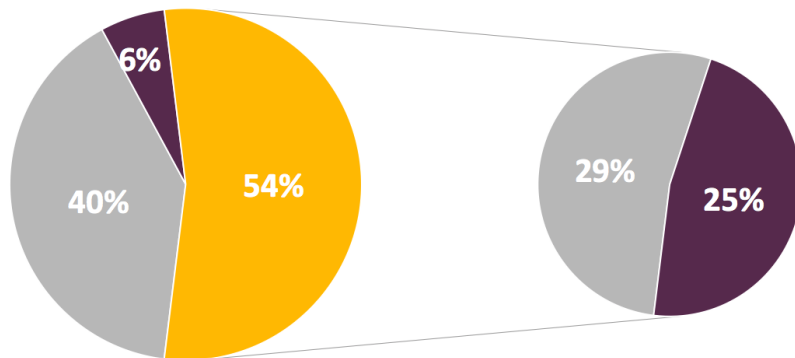
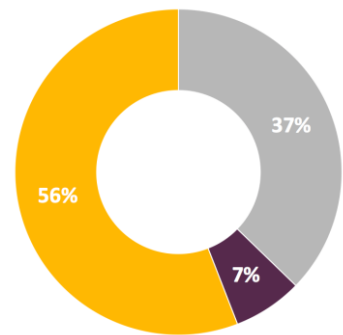
As has been well-documented and discussed, the Musician of the Year award has historically had only male nominees. The year 2019 marked a historic moment, with the nomination of Jenee Fleenor as the first woman to be nominated for the award. Thus, between 2000 and 2018, 99% of the nominations for the award have been male musicians.

Within this 99% there are a handful of musicians that have had multiple nominations and wins. Dan Huff and Paul Franklin lead the nominations with 18 each, followed by Mac McAnally, Jerry Douglas, and Brent Mason with 12. The remaining musicians have nominations in the low single-digits, with 5 for Randy Scruggs and Sam Bush and 4 for Derek Wells.

MUSICAL EVENT OF THE YEAR

Musical Event of the Year is awarded to collaborations that have resulted in a Single of Album during the eligibility period. Of the 100 nominations in this period, the majority have been performed by male-female collaborations (56%), with 37% by male artists and 7% by female artists. Focusing on the composition of those ensembles, 40 have been led by male artists, 15 by female artists, and 2 by male-female ensembles.

Five of the nominations over this 20-year period have included artists of colour, four with an artist of colour in collaboration and one with an artist of colour listed as the lead (Lil Nas X's "Old Town Road"). This amounts to 4% of the nominations – making Musical Event the category with the highest representation of artists of colour.



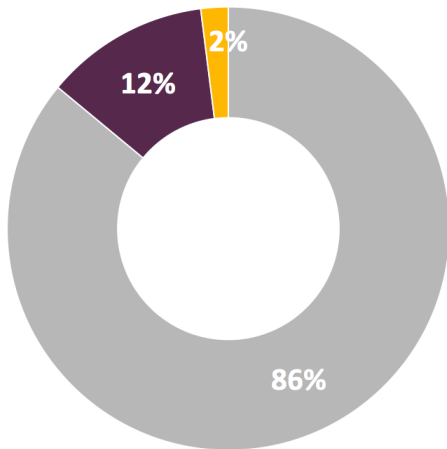
Drilling into the number of men and women participating in these Musical Events offers a different perspective on representation. The 38 male-only collaborations included 108 men, while the 7 female-only collaborations included 16 women. Within the 57 male-female collaborations over the last 20-years, 77 of the participants (29%) have been men, while 68 (25%) have been women. Overall, this means that 68.8% of the Musical Events have had male artists, while just 31.2% have included female artists.

Over the last 19-years, 10 of the winners have been male-only collaborations, while the remaining 9 have been male-female collaborations. A female-only collaboration has yet to win this award. Among the winning collaborations, 33 of the artists have been men (78.6%), while just 9 have been women (21.4%).

[Musician of the Year goes to the musician.](#) The Award is for a musician known primarily as an instrumental performer. In order to qualify, a musician must have played on any combination of five albums or singles that have appeared in the Top 10 of the Country album or singles charts from *Billboard's* Country Airplay Chart, *Billboard's* Hot Country Songs Chart, or *Country Aircheck* Chart, or be certified Gold by RIAA on an album or single released during the eligibility period. In this category, performers where musician is also credited as Producer are not eligible. Voting for this award will only be limited to members in the Musician, Composer, Producer/Engineer/Studio, and Artist Categories of CMA Membership.

[Musical Event goes to each artist and producer.](#) An event is defined as a collaboration of two or more people either or all of whom are known primarily as a Country artist. They must have performed together, as a unit, on a Country single or Country album initially released domestically during the eligibility period with each artist prominently featured and credited on the initial recording as a collaboration. Live performance events and background vocals are not eligible.

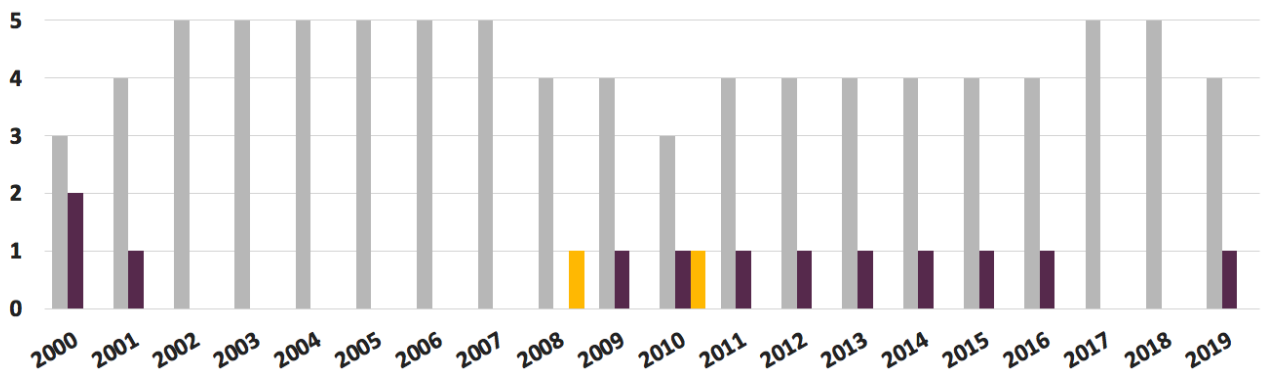
ENTERTAINER OF THE YEAR



Entertainer of the Year has been the most coveted award of the Country Music Association ceremony. The Award criteria considers not just charting activity and sales, but a whole complex elements that include leadership, attitude and contributions to the genre. Over the course of the last 20-years, only 12 of the 100 nominations have been for female artists, with 2 for male-female ensembles and the overwhelming majority – 86 nominations) for male artists.

The 100 nominations over this 20-year period have gone to 23 artists -- with 12 nominations for Keith Urban, 11 for Kenny Chesney, 8 for Brad Paisley and George Strait, 6 for Luke Bryan and Alan Jackson, and 5 for Brooks & Dunn. The only women to have multiple nominations include Taylor Swift (with 4), Miranda Lambert (with 3), and the Dixie Chicks and Carrie Underwood (with 2).

None of the artists nominated for Entertainer of the Year have been artists of colour. Yet another critical category dominated by white artists.

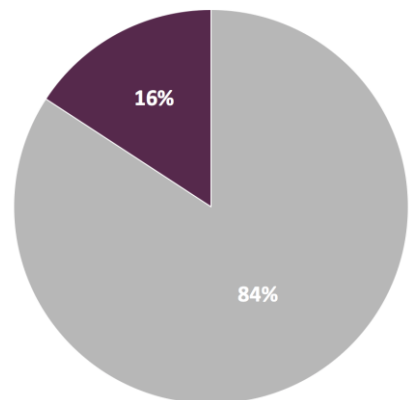


Between 2000 and 2019, the strongest year for female nominees was 2000 – when Faith Hill and the Dixie Chicks (who won the award) were both nominated. The years that follow show the complete absence of women in this category, with no nominations for a female artist between 2002 and 2008 and again in 2017 and 2018. Male artists completely dominated the categories in these years with 100% of the nominations (and 80% of the nominations in most of the remaining years).

While radio and sales are not the only determining factor, the absence of female artists on these charts would certainly impact eligibility for consideration. With increasing fewer women participating in the mainstream of the industry throughout this period, female artists have fewer opportunities for exposure, leadership and broader contributory acts throughout the calendar year.



With so little opportunity for exposure, women have had significantly fewer wins. Over the 19-years in this period, only three women have won Entertainer of the Year – Dixie Chicks in 2000 and Taylor Swift in 2009 and 2011. The remaining years have been won by male artists – with 2 wins for Garth Brooks, Luke Bryan, Alan Jackson, and Keith Urban and 4 for Kenny Chesney.



[Entertainer of the Year goes to the artist.](#) The Award is for the act displaying the greatest competence in all aspects of the entertainment field. Voters should give consideration not only to recorded performance, but also to the in-person performance, staging, public acceptance, attitude, leadership, and overall contribution to the Country Music image.