

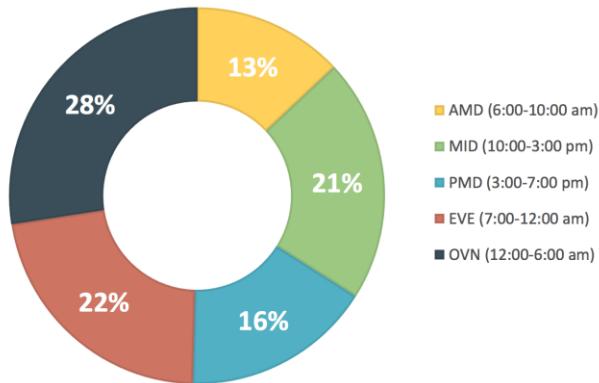
Gender Representation on Country Format Radio: A Study of Spins Across Dayparts (2002-2018)

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in consultation with
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SPINS BY DAYPART

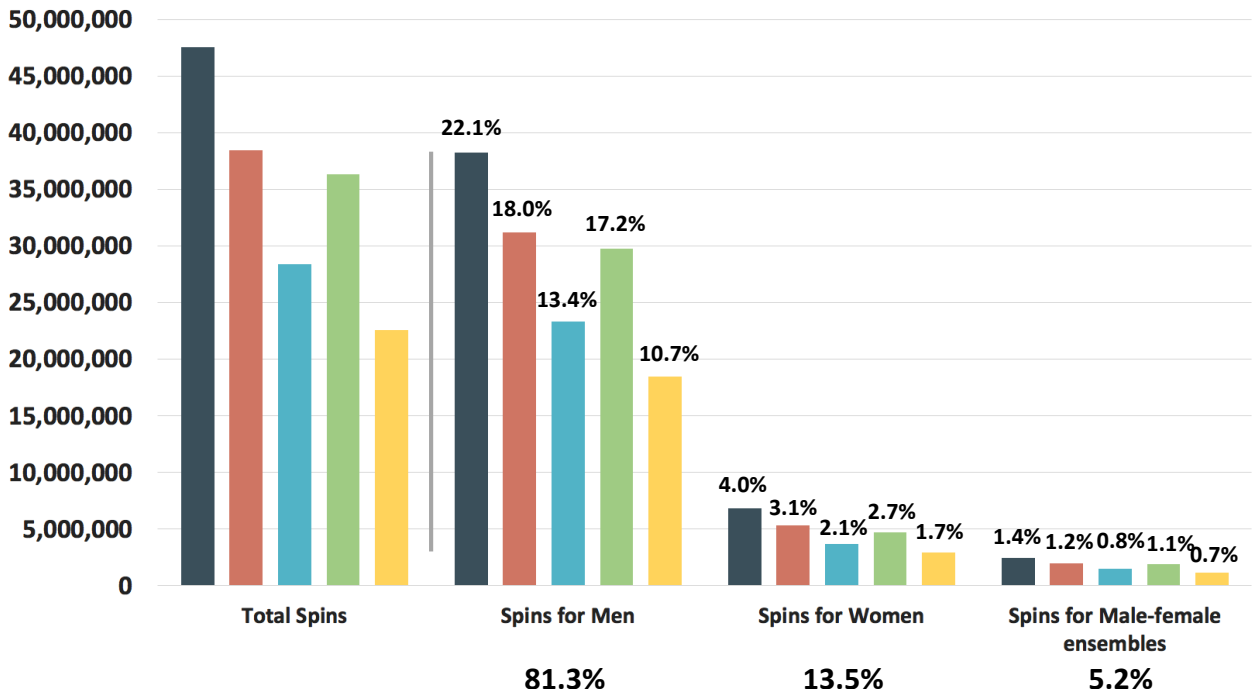
Breakdown of the percentage of spins by daypart for all songs appearing on the weekly airplay reports (2002-2018)



The largest percentage of spins occur in the overnight, (OVN) with the lowest percentages during the morning (AMD) and afternoon (PMD) drive periods. While this makes programming sense, these are two of the dayparts in which the majority of radio's listeners (42%) are [tuned-in to programming](#). In addition to programming, these dayparts also tend to have more ads, as advertisers recognize that these dayparts reach the most listeners and spend their money at a time of day that is valuable to their revenue. But these are also incredibly valuable dayparts for artists – especially new artists, who (like advertisers), hope to expand their audience-base.

WOMEN DRASTICALLY UNDERREPRESENTED IN SPINS THROUGHOUT THE DAY

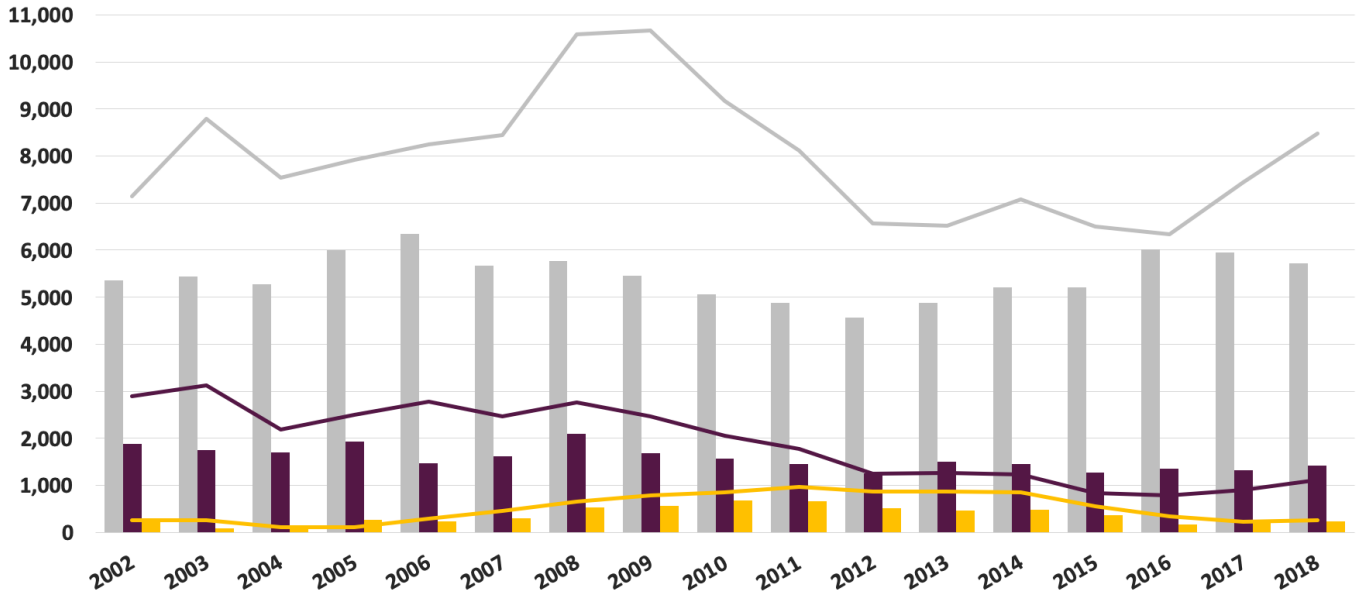
Distribution of spins for men, women and male-female ensembles in 302,287 songs across the 5 dayparts



Parsing the daypart spin data by gender shows the gravity of inequalities on country radio. Songs by men receive 81.3% of the total spins between 2002 and 2018, while those by women receive 13.5% and by male-female ensembles receive just 5.2%. Evaluating the space that women occupy in this manner shows how alarmingly underrepresented women are in daily programming overall, as well as within each daypart. Songs by women make up 6.5% of the 13-hour AMD, MID and PMD daytime period. This, against 41.3% for songs by men. Songs by women register the same percentage of spins overall (13.5%) as those by men have in just the PMD daypart across this 17-year period (13.4%), while songs by male-female ensembles have half (5.2%) the spins that men do in the AMD daypart (10.5%).

SONGS BY WOMEN ARE DISAPPEARING FROM WEEKLY AIRPLAY REPORTS

Distribution of songs by current (columns) and recurrent (lines) status on weekly reports (2002-2018)



Mapping the weekly distribution of current (columns) against recurrent (lines) songs on country format radio shows that male artists are programmed at a much higher rate in both rotation statuses (the latter outnumbering the former every year). The number of songs by women, overall, declines 48.0% over the course of this period, and the ratio of recurrent songs by men to women increases from 2.5:1 to 7.4:1 over this period, and from 2.8:1 to 4.2:1 for current singles. By 2013, current songs by female artists begin to outnumber recurrent songs on radio, suggesting that songs by women that fall out of current rotation are dropped from and/or reduced in programming at a greater rate. This is the picture of a culture that privileges male voices – old *and* new – at the expense of all other artists.

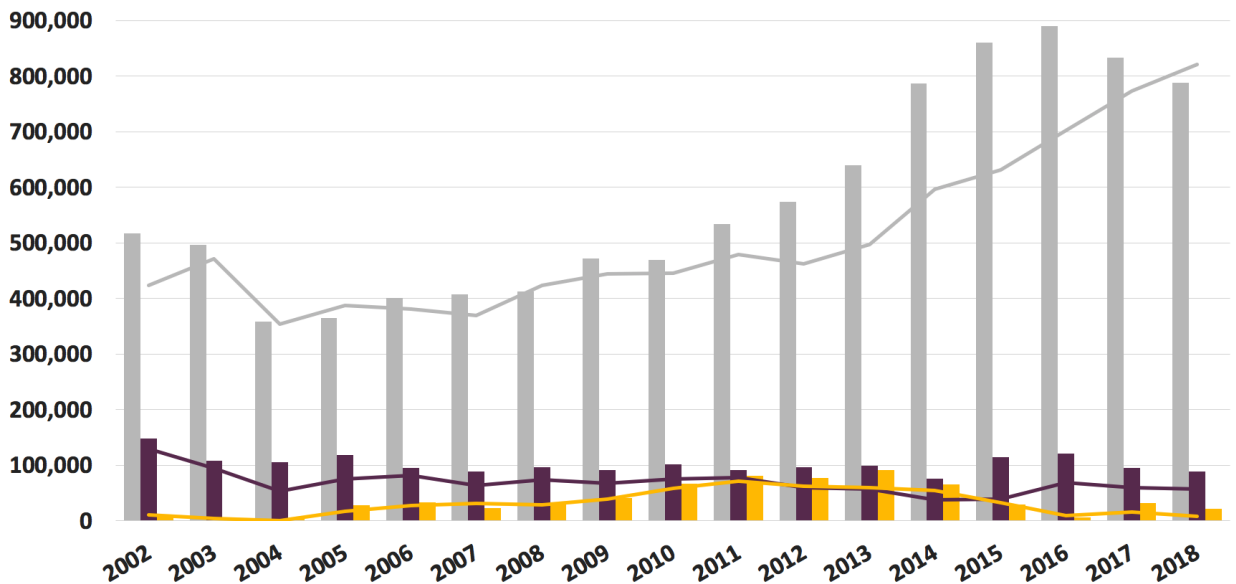
**RATIO OF CURRENT
SONGS BY MEN AND
WOMEN IN 2018**

4.2 : 1

SPUN OUT! WOMEN RECEIVE DRASTICALLY LESS SPINS THAN MEN IN ALL DAYPARTS

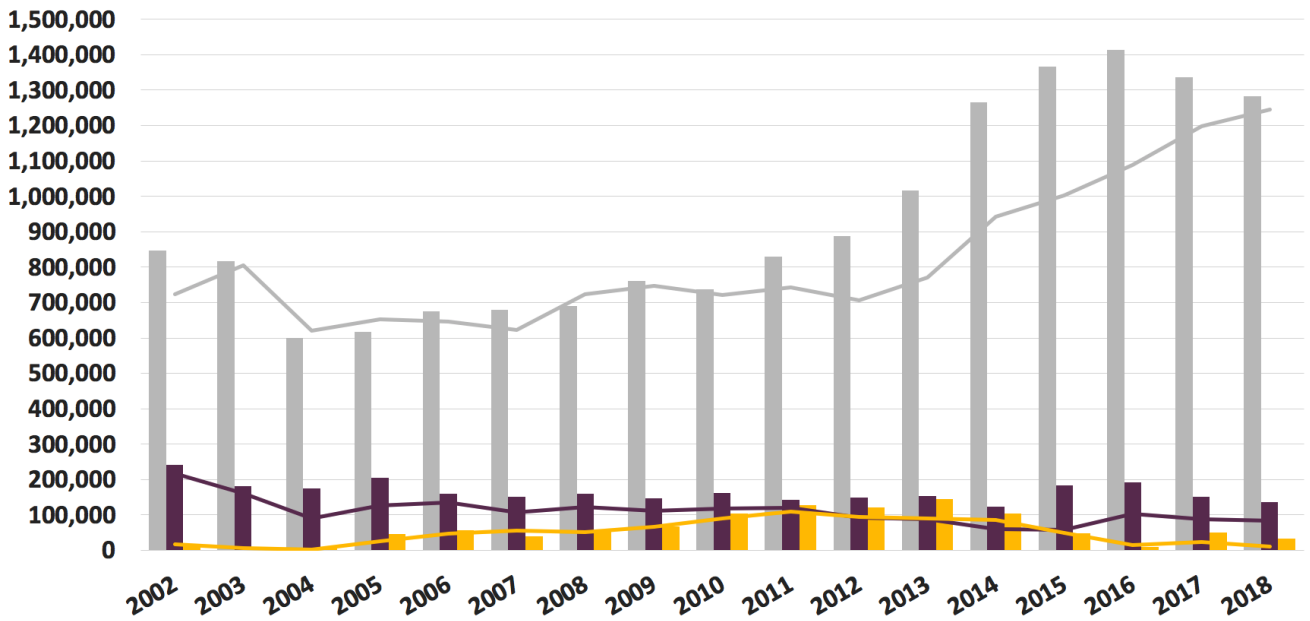
Distribution by weekly spins on 302,287 songs in current (bars) and recurrent (lines) rotation on weekly airplay reports (2002-2018)

Morning daypart (6:00-10:00 a.m.)



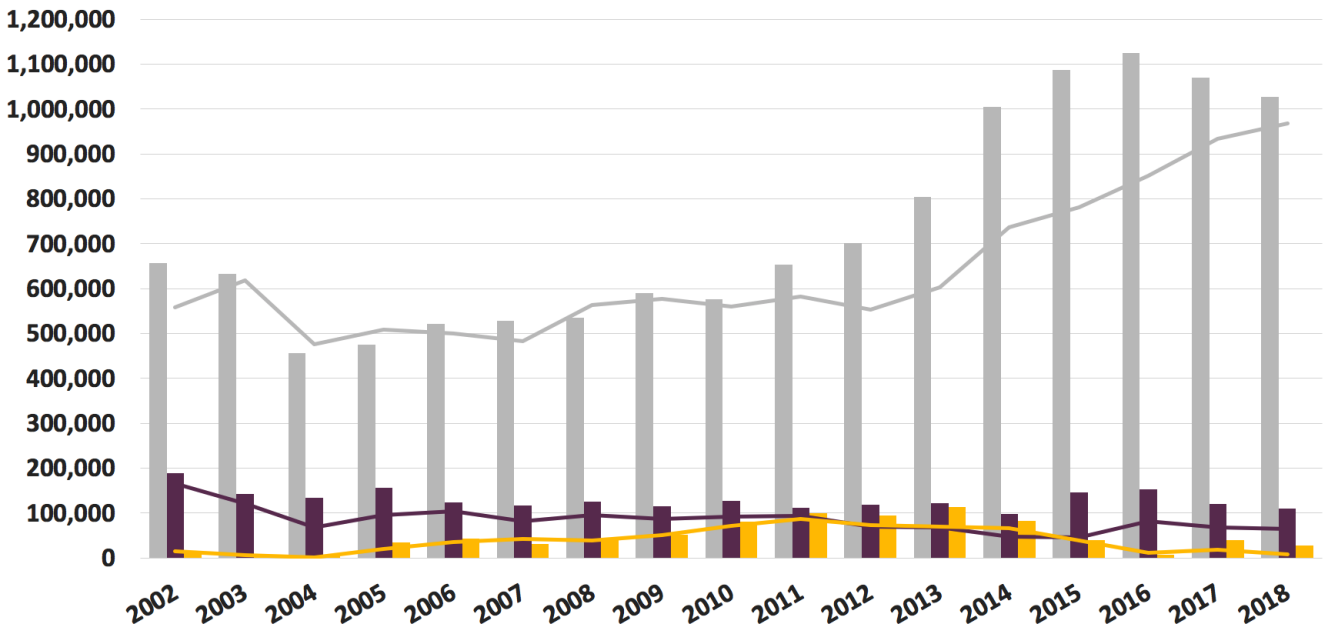
In the morning daypart, when the [percentage of listeners is 21%](#) (like the afternoon), the ratio of spins for songs by men to women increases from 3.4 to 1 overall in 2002 to 11 to 1 by 2018.

Midday daypart (10:00-3:00 p.m.)



In the midday period, when the percentage of listeners is at a [daytime high of 26%](#), the ratio of spins for songs by men to women increases from 3.4 to 1 overall in 2002 to 11.5 to 1 by 2018 (like the afternoon).

Afternoon daypart (3:00-7:00 p.m.)

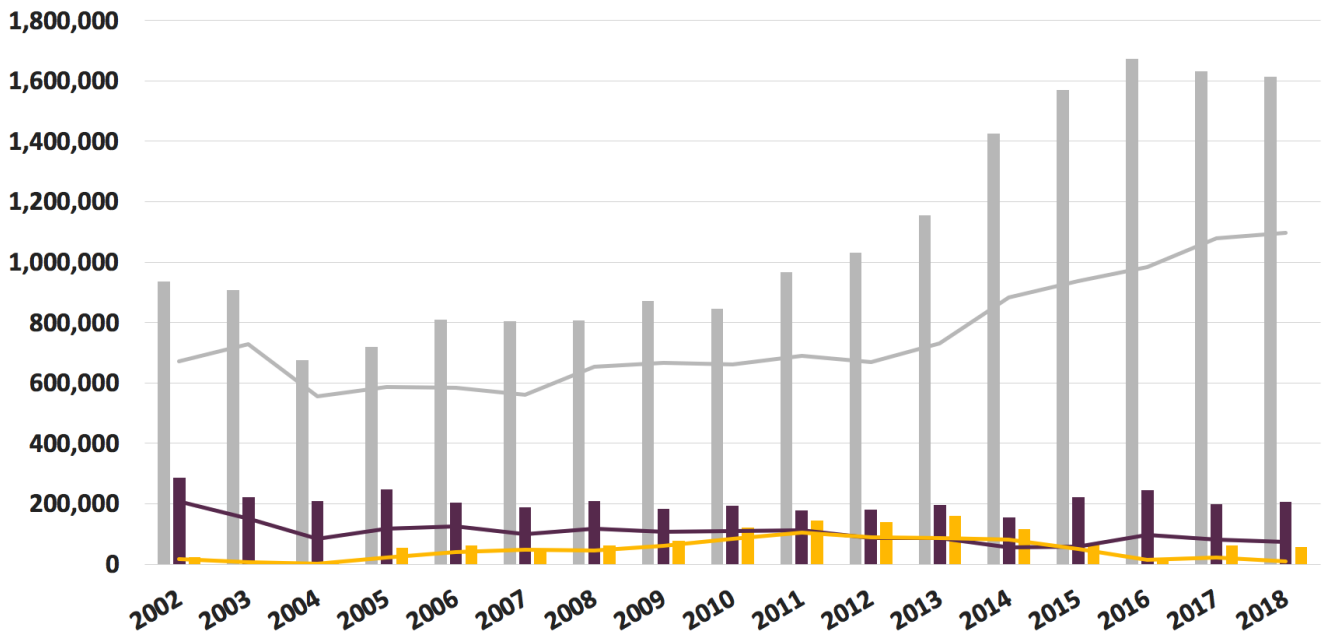


In the afternoon daypart, when the [percentage of listeners is 21%](#), the ratio of spins for songs by men to women increases from 3.4 to 1 overall in 2002 to 11.5 to 1 by 2018.

In all dayparts, songs by men receive 75% of the overall spins in 2002, increasing to 90% in the daytime and 88% in the EVE/OVN. Songs by women decline from 22-23% to 7-8% in the daytime and 9-10% in the EVE/OVN and those by male-female ensembles begin and end this period with 1.7% in the daytime and 2.3% in the EVE/OVN.

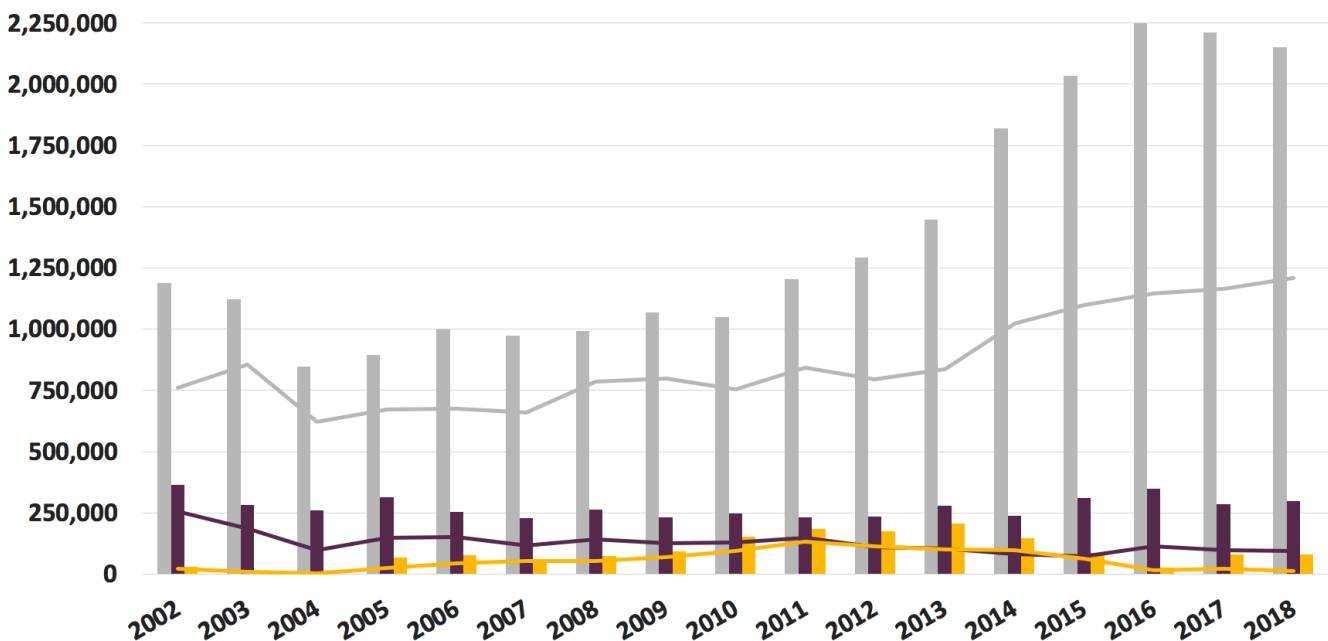
All of these graphs parse the distribution by current (bars) and recurrent (lines) status, showing that women end the 17-year period with an average of 10% of the spins for songs in current rotation and just 6.5% of the spins for those in recurrent rotation. What is most disheartening is the rate at which songs by men become "classic", as represented by the significantly higher numbers for songs in recurrent status. Songs by women are essentially "thrown away" once they exit the chart.

Evening daypart (7:00-12:00 p.m.)



In the evening daypart, when the [percentage of listeners is 8%](#), the ratio of spins for songs by men to women increases from 3.4 to 1 overall in 2002 to 9.7 to 1 by 2018.

Overnight daypart (12:00-6:00 a.m.)



In the overnights, when the percentage of listeners is at a [daytime low of 4%](#), the ratio of spins for songs by men to women increases from 3.4 to 1 overall in 2002 to 8.5 to 1 by 2018.

What is most disconcerting about graphing spins according to daypart is *when* in the 24 hour cycle songs by women receive the majority of their spins. The daytime periods are the most important dayparts for all artists: they represent the morning and evening commutes for the majority of the listening audience, and times of the day when a [higher percentage of listeners \(68%\) are tuning in](#). They are also the time of day when the fewest number of songs are played and the ratio of spins for songs by men to women is at its highest at 11 to 1. Thus, when the bulk of radio's listening audience is tuning in, not only do they hear fewer songs (in general), but they also hear few women (specifically). In fact, in light of the 11+ to 1 ratio of spins, it would be entirely possible that a station's listeners could commute to or from work and not hear a single song – let alone a *current* song – by a women. While the ratio is still quite large in the EVE and OVN, audiences are more likely to hear songs by women in the dayparts represented here... when many are busy with family and friends or sleeping.

THEN AND NOW: 24-HR CYCLE ON RADIO

Number of songs by men, women and male-female ensembles played throughout the day in 2002 and 2018

2002

3.4 : 1



Daypart	Songs by Men	Songs by Women	Male-female ensembles
AMD (6:00-10:00)	31	9	1
MID (10:00-3:00)	48	14	1
PMD (3:00-7:00)	38	11	1
EVE (7:00-12:00)	59	17	1
OVN (12:00-6:00)	62	19	2
Total 24 hr cycle	238 (75.3%)	71 (22.8%)	6 (1.9%)

2018

10 : 1

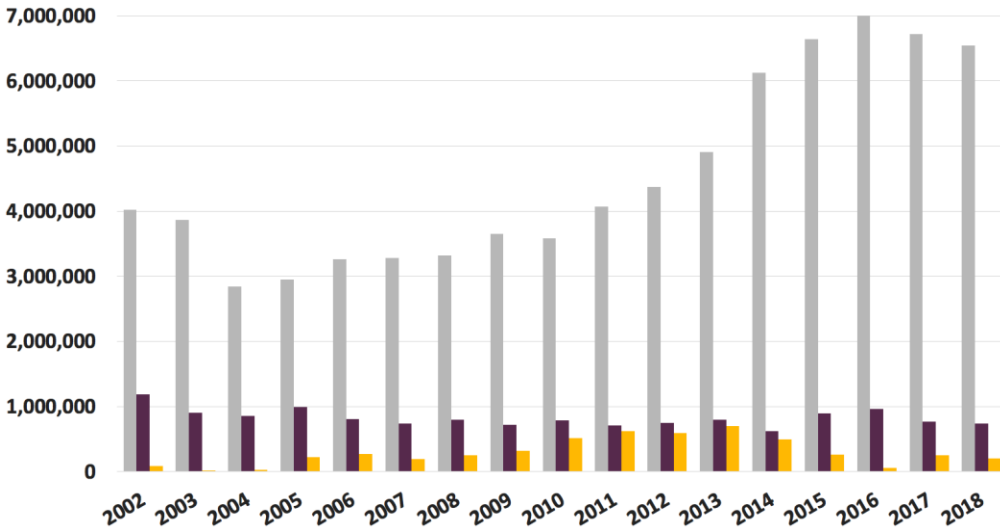


Daypart	Songs by Men	Songs by Women	Male-female ensembles
AMD (6:00-10:00)	43	4	1
MID (10:00-3:00)	59	6	1
PMD (3:00-7:00)	46	5	1
EVE (7:00-12:00)	67	7	1
OVN (12:00-6:00)	88	9	2
Total 24 hr cycle	303 (89.3%)	30 (8.9%)	6 (1.7%)

What does a typical 24-hour cycle look like? These tables display the number of songs by men, women and male-female ensembles over a 24-hr period in 2002 and in 2018 to show the change across this 17-year period. The dataset for this study shows an increase from approximately 316 songs in a 24-hr rotation in 2002 to 339 in 2018. Using those two figures as an average for these years and then mapping them against the percentages of men, women, and male-female ensembles in the 24-hour cycle and distributing them by their percentage in each daypart provides one perspective for viewing the distribution of songs by artists across the dayparts. It is imperative to note that this includes current and recurrent songs, accounting for all songs played in a day.

SPINNING INTO THE WEEKLY CHARTS?

Distribution by spins over 24-hour cycle for songs in the Top 50 positions of the weekly reports (2002-2018)



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

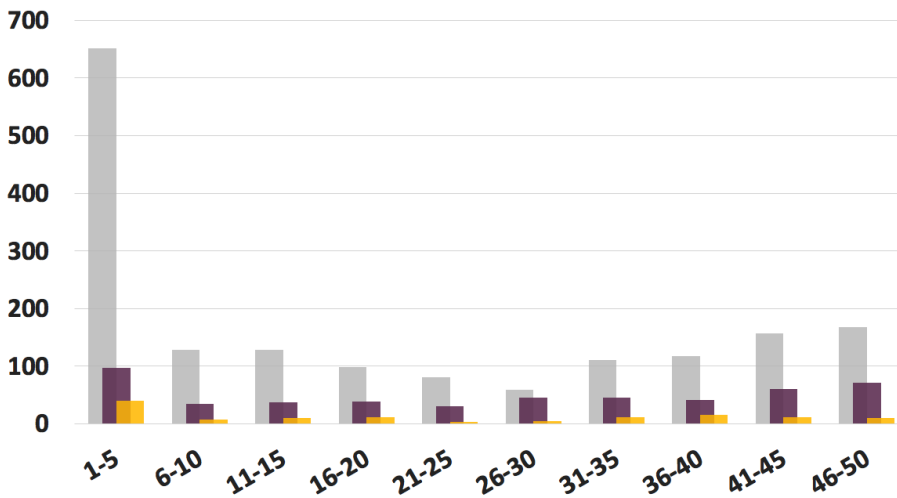
9.7 : 1

How many spins are needed to be in chart-contention? Between 2002 and 2005 songs ranked at position 50 have an average of 176 weekly spins, increasing to an average of 222 weekly spins between 2006 and 2012, and to 513 weekly spins between 2014 and 2018. The number of spins needed to *enter* the chart has increased 65.7% – presenting a significant barrier for songs by women and male-female ensembles, which receive about 30 and 6 spins a day in 2018 (respectively).

The percentage of spins for songs on the weekly 50-position chart shows similar distribution patterns as the full airplay reports. The number of spins for songs by men increases from 75.9% in 2002 to 87.4% by 2018, while the percentage of spins for those by women decreases 61.3% from 22.4% to 9.8% by 2018. Activity for male-female ensembles increases from 1.7% in 2002 to a high of 11.5% in 2011, and a decline to 2.8% by the end of the period. The gap between the number of spins for songs by men and women increases 51% over this 17-year period, from a difference of 2,830,337 spins (70.4%) in 2002 to 5,812,137 spins (88.7%) in 2018.

DISTRIBUTION ON THE CHART

Frequency of songs by their peak position on the weekly charts (2002-2018)



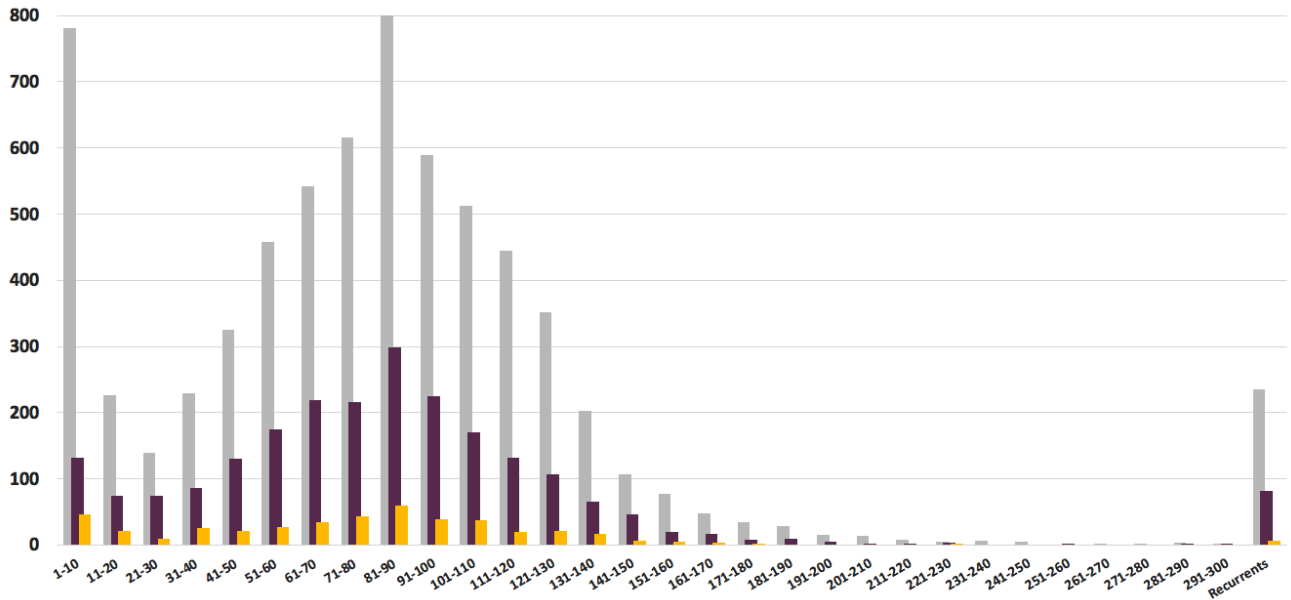
#1-5	28%	4.2%	1.7%
#6-10	5.5%	1.5%	0.3%
#11-15	5.5%	1.6%	0.4%
#16-20	4.3%	1.6%	0.5%
#21-26	3.5%	1.3%	0.2%
#26-30	2.5%	1.9%	0.2%
#31-35	4.8%	1.9%	0.5%
#36-40	5.1%	1.8%	0.6%
#41-45	6.7%	2.6%	0.5%
#45-50	7.2%	3.1%	0.4%
Total songs	1,702	499	125

Where do songs by women peak within the 50-position chart? This graph offers greater perspective on where the 1,702 songs (73.2%) by men, 499 songs (21.5%) by women and 125 songs (5.4%) by male-female ensembles peak between 2002 and 2018. The majority of charting songs by *all artists* (33.9% in total) peak within the Top 5, with 28.0% of the songs by men, 4.2% of the songs by women and 1.7% of those by male-female ensembles.

The disparity in these Top 5 positions is striking. This graph reveals that male artists have more songs in the Top 5 positions – 85.0% more – as women do *in total*, and 16 times (94.0%) more than male-female ensembles. In fact, there are more songs by men in every 5 position segment of the chart history between 2002 and 2018.

WOMEN PEAK OUTSIDE OF THE CHART

Frequency of songs by on the weekly airplay reports (2002-2018)



If women are not receiving the amount of spins throughout the five dayparts needed to be in contention... where do they peak? This graph maps the distribution of the 9,519 individual songs that received airplay in this 17-year period, displaying where songs by men, women and male-female ensembles peak on the weekly reports. The majority of songs that receive radio airplay (72.3%) peak outside of the chart, 3.4% of which (2.9% by men, 0.9% by women, 0.1% by male-female ensembles) are recurrent songs with gold catalog status that charted before 2002.

While a significant number of songs by male artists do peak outside of the chart positions as well, this is not a sign of equality but of women being underrepresented in staggering numbers by every level of analysis and across every single daypart. This graph shows that women and male-female ensembles are so marginalized that their songs are outnumbered even in the very back end of the reports. This is the picture of a culture that privileges male voices – old *and* new – at the expense of all other artists.

TOP 10 ARTISTS BY SPINS

Top 10 men, women and male-female ensembles by total spins accumulated between 2002 and 2018

MEN	SPINS	WOMEN	SPINS	MALE-FEMALE ENS.	SPINS
KENNY CHESNEY	6,053,827	CARRIE UNDERWOOD	3,507,890	LADY ANTEBELLUM	2,503,755
KEITH URBAN	5,235,361	MIRANDA LAMBERT	2,036,921	SUGARLAND	1,705,646
BLAKE SHELTON	4,933,768	TAYLOR SWIFT	1,906,183	LITTLE BIG TOWN	1,471,922
JASON ALDEAN	4,865,790	SARA EVANS	1,214,648	THE BAND PERRY	1,205,061
BRAD PAISLEY	4,508,122	MARTINA MCBRIDE	1,170,216	THOMPSON SQUARE	713,907
LUKE BRYAN	4,250,997	KELSEA BALLERINI	990,565	GLORIANA	441,511
TIM MCGRAW	4,243,805	REBA MCENTIRE	874,463	TRICK PONY	270,310
RASCAL FLATTS	4,227,866	FAITH HILL	673,927	STEEL MAGNOLIA	169,523
DIERKS BENTLEY	3,670,892	MAREN MORRIS	626,866	HEARTLAND	149,151
TOBY KEITH	3,570,774	GRETCHEN WILSON	596,451	EDENS EDGE	83,367

If Carrie Underwood – the top female artist – has just over half the spins of the top male artist... and industry veterans like Martina McBride, Reba McEntire and Faith Hill have fewer spins than *new* male artists... how are *new female artists* expected to find a space and succeed in this culture? New male artists seem to be able to leap on to and up the chart in unprecedented ways over the last 5 years – several reaching #1 with their debut single. Songs by new female artists linger outside of the chart and only a handful are afforded the opportunity in form of spins to enter and climb the chart.