

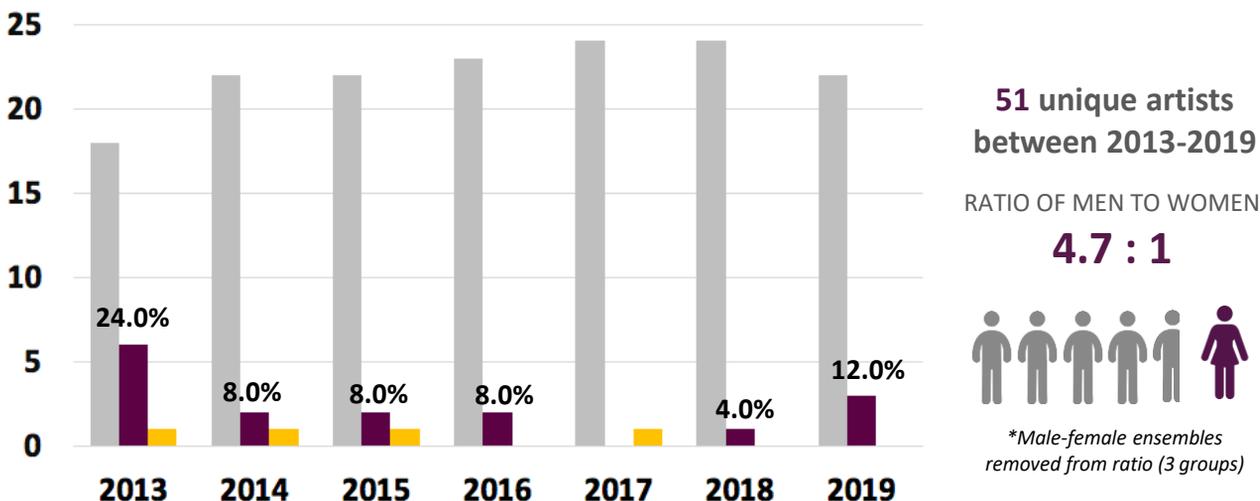
Gender Representation on *Billboard's* Yearend Country Streaming Songs Charts from 2013-2019

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in partnership with CMT's Equal Play Campaign, [@CMT #CMTEqualPlay](#)

WOMEN ARE UNDERREPRESENTED ON STREAMING CHARTS

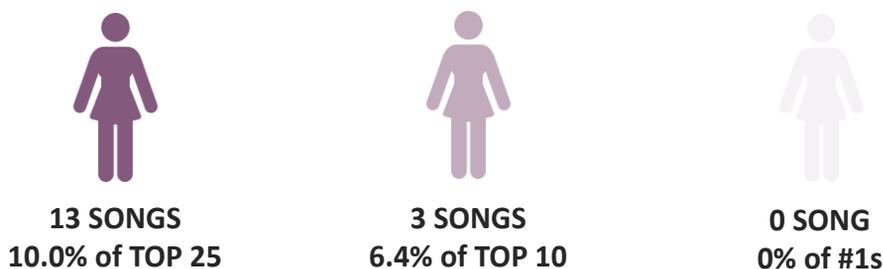
Distribution of songs by men, women and male-female ensembles on Billboard Country Streaming Charts (2013-2019)



Billboard began tabulating Streaming Charts in 2013, ranking the Top 25 songs by combining different versions as accessed via programmed, on-demand and subscription song and video platforms to calculate a summarized figure for top songs. The data is one of the three components used in the tabulation of the hybrid Hot Country Songs chart methodology. The first 7 years of the chart show significant disparity in streaming culture. Just 8.6% (15 songs) of the 175 songs that ranked on the Yearend Streaming Charts were performed by women – 1 of which includes the pop-country collaboration of Bebe Rexha and Florida Georgia Line, which topped the chart two years in a row (2018/2019). Here, too, there are no #1 songs by a female country artist.

FEW SONGS BY WOMEN OVERALL AND IN THE TOP POSITIONS

Number of songs by women out of the 130 unique songs on Billboard Country Streaming Charts (2013-2019)



While streaming is usually seen as the “great equalizer” of the music industry – as a platform that offers an equal playing field for musicians, research has begun to reveal significant bias engineered in streaming algorithms. Streaming services received more attention in 2019, thanks to [Martina McBride](#) sharing her experience with using the recommender system to curate a “country music” playlist on Spotify. [SongData](#) replicated McBride’s experience to examine how women are underrepresented through the algorithm, revealing that the average user is presented 1 song by a woman for every 11 by men. But worse than this, Spotify users would have to refresh at least 12 times before being offered by just 1 song by a woman. This equated to a 34 to 1 ratio within the first 200 recommendations. This kind of algorithmic discrimination is a significant socio-cultural program and exacerbates inequalities that already exist within the genre.