

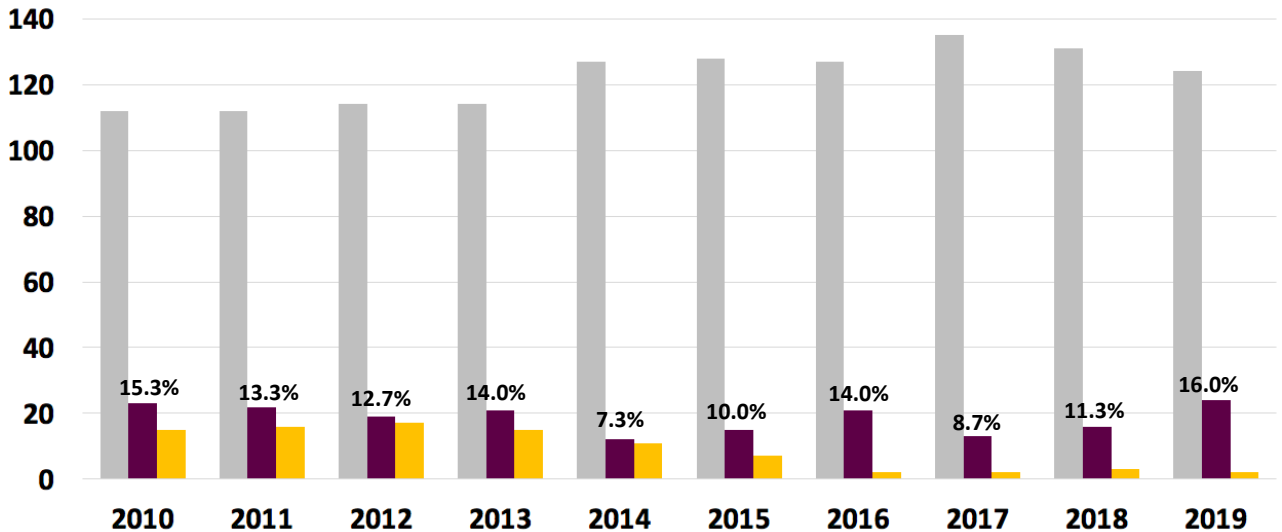
Gender Representation on Mediabase's Yearend Country Airplay Reports from 2010-2019

JADA E. WATSON, [@data_jada](#)

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

WOMEN UNDERREPRESENTED ON YEAREND REPORTS

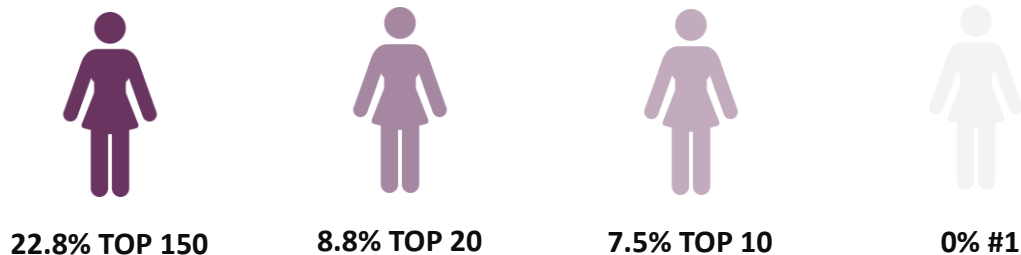
Distribution of songs by men, women and male-female ensembles across 1,500 songs on Yearend Airplay Reports (2010-2019)



In the first decade of the millennium, the number of songs by women declined 54% from 50 songs in 2000 to 23 in 2010. In the decade that followed (shown here), an average of 18 songs (12.4%) ranked within the Top 150 songs each year on the Yearend Reports. 2014 marked the lowest point in this period, with a low of 7.3% of the songs recorded by women. Despite continued underrepresentation over this decade, the final three years exhibit a slow increase in the number of songs by women within the Top 150 – from 13 in 2017 to 24 in 2019. While this suggests a positive change in the airplay granted to songs by women, the song rankings and the small number of unique women that have chart topping songs indicates continued imbalance in programming.

WOMEN ABSENT FROM TOP SPOTS ON AIRPLAY REPORTS

Percentage of unique women with songs in the Top 150, Top 20, Top 10 and #1 position of Yearend Airplay Reports (2010-2019)

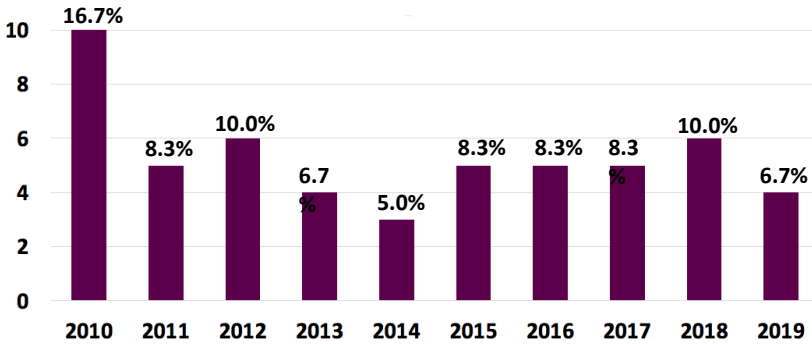


Of the 184 artists with songs in the Top 150 of the Yearend Reports over this 10-year period, only 5 are artists of colour, representing just 2.7% of the dataset. Together, they are responsible for 25 of the 940 unique songs – 2.6% – on the Yearend Reports. The majority – 24 out of 940 – are performed by men, with just 1 by a woman of colour: Mickey Guyton's "Better Than You Left Me" ranked at #110 on the 2015 Yearend Reports. Women of colour are not just underrepresented in this culture, they are not even included.

2.6%
of the songs on the
Yearend Reports by
artists of colour.

WOMEN DRASTICALLY UNDERREPRESENTED IN TOP 60 OF YEAREND REPORTS

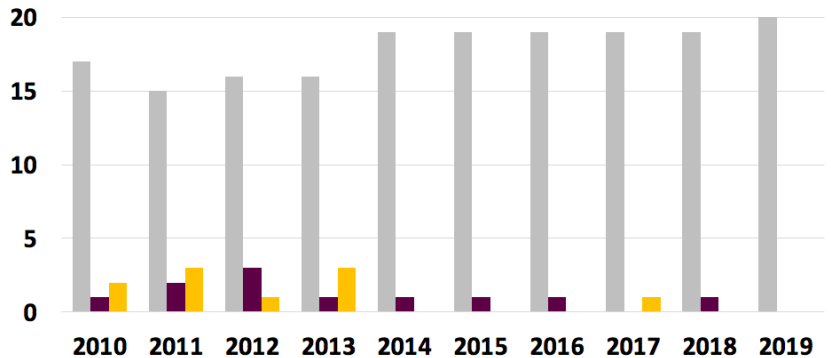
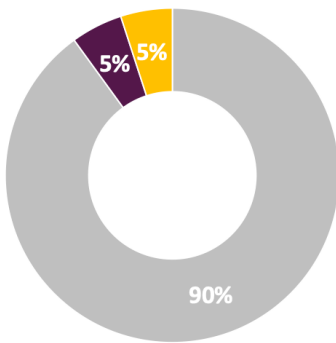
Distribution of songs by men, women and male-female ensembles in Top 60 on Yearend Airplay Reports (2010-2019)



Drilling into the Top 60 offers a comparable perspective to *Billboard's* Yearend Airplay charts. Between 2010 and 2019, there was a 60% decline in the number of songs by women registering in the Top 60 positions of Yearend Reports, with 9% of the songs overall. What is perhaps most shocking is how drastically underrepresented women are within the Top 60 songs in 2019, with just 4 songs that year.

10 SONGS BY WOMEN RANK IN TOP 20 OVER 10-YEAR PERIOD

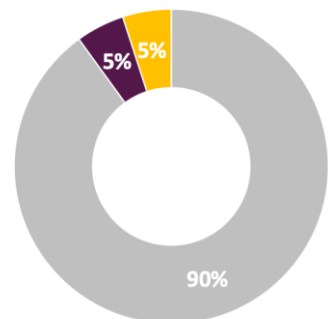
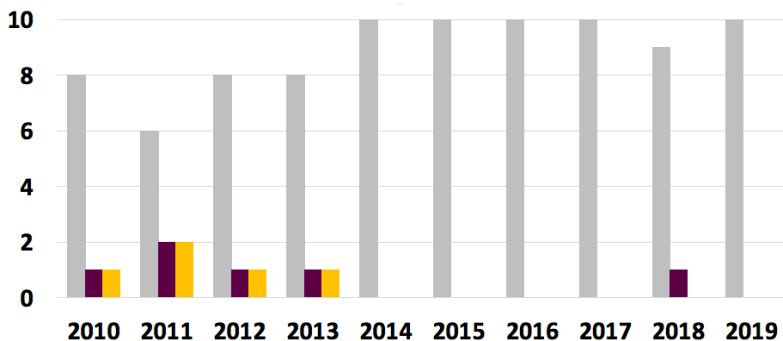
Distribution by songs entering the Top 20 of across the Yearend Airplay Reports (2010-2019)



Across this 10-year period, just 53 songs by women landed on the Yearend Airplay Reports, 11 of which peaked in the Top 20. This includes 1 song each by Sara Evans, Jana Kramer and Kelsea Ballerini, 2 songs by Carrie Underwood, and 5 songs by Miranda Lambert, and the pop-country collaboration of "Meant to Be" by Bebe Rexha and Florida Georgia Line. With 10 songs by male-female ensembles on the Yearend Reports, just 10% of the Top 20 over this period include female voices. 6 of the songs that ended the year in the Top 20 were by artists of colour, with 3 songs each for Darius Rucker and Kane Brown. 3 of these songs ranked in the Top 10: "Wagon Wheel" (2013) by Rucker, and "Good As You" (2018) and "Heaven" (2019) by Brown.

WOMEN EXCLUDED FROM TOP 10

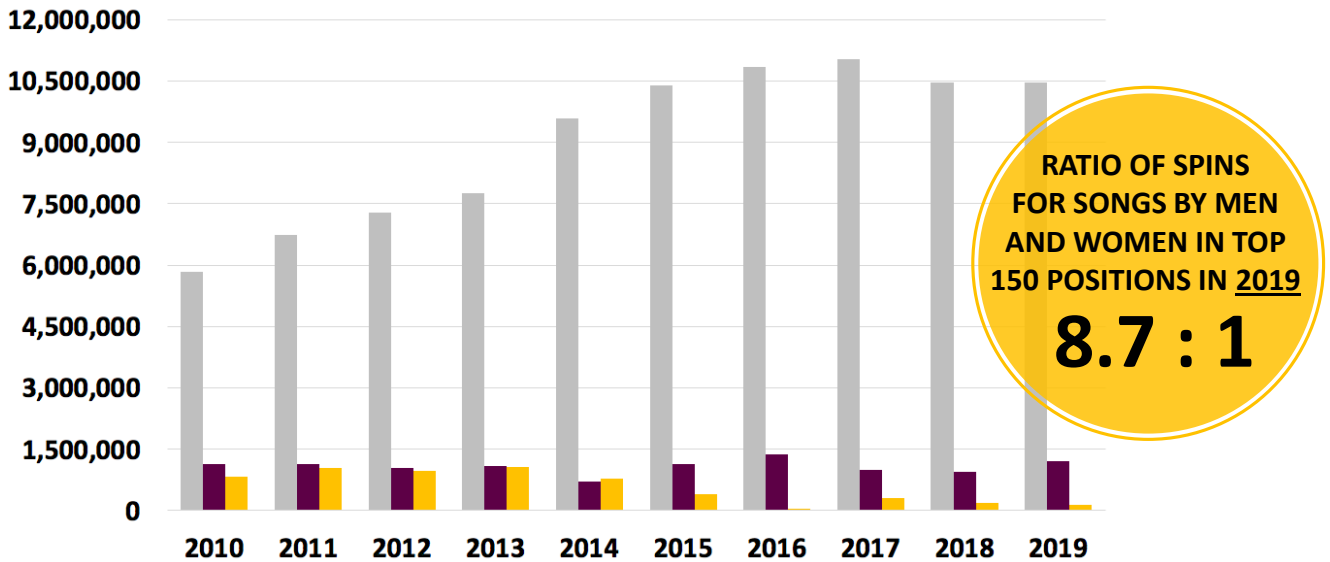
Distribution by songs peaking in the Top 10 of the Yearend Airplay Reports (2010-2019)



Just 6 songs by women landed in the Top 10 of the Yearend Reports – 5 of those songs were by solo female country artists. Songs by male-female ensembles increase the count to 9 songs that include a female-lead. The last 6 years of the period are particularly alarming: while there is one song by a female artist that ranked at 8 on the Top 10 in 2018, the song in question was the pop-country collaboration of Bebe Rexha and Florida Georgia Line, showing that, in fact, no female *country* artists registered a Top 10 song between 2014 and 2019. 4 of the Top 10 songs by men (4%) did feature a female artist, including 3 songs in the last 4 years.

SPUN OUT! WOMEN RECEIVE 10% OF ANNUAL AIRPLAY

Total annual spins for songs by men, women and male-female ensembles in Top 150 on the Yearend Airplay Reports (2010-2019)



The songs that rank within the Top 150 are those that receive the most airplay throughout the year – enough to enter and climb the weekly charts. Between 2010 and 2019, songs by women received an average of 1.1 million spins a year, averaging 10.3% of the spins across this decade. While the number of spins for songs by women remained relatively unchanged over this period, the number of spins for songs by men increased 47.0% between 2010 and 2017, before a slight 5.0% decline in the final two years of the decade. The gap in the percentage of spins for songs by men and women increases significantly over the course of this period, from 80.6% in 2010 to a high of 91.0% in 2017 and 2018 and ending the period with a gap of 88.5% in 2019. This gap amounts to an 8.7 to 1 ratio of spins in 2019, a drop from the 9.7 to 1 ratio reported in the April 2019 study. Songs by male-female ensembles occupy an even smaller space within country radio – declining from 10.6% of the spins in 2010 to just 1.3% of the annual spins in 2019. Overall, this is an 82.1% decline between 2010 and 2019. Combined, songs by women and male-female ensembles drop from 25.2% of the total annual spins in 2010 to drop to 11.4 % in 2019. Over this period, then, the total space allotted for women on country radio decreases significantly for the songs within the top 150 of the year-end reports.


TOP 10 MEN AND WOMEN BY TOTAL SPINS

Top 10 male and female artists by sum of total annual spins on the Yearend Airplay Reports (2010-2019)

MEN	TOTAL SPINS	WOMEN	TOTAL SPINS
JASON ALDEAN	4,199,512	[#11] CARRIE UNDERWOOD	2,261,238
LUKE BRYAN	4,093,317	[#18] MIRANDA LAMBERT	1,634,812
BLAKE SHELTON	3,708,222	[#34] KELSEA BALLERINI	1,100,670
KEITH URBAN	2,903,608	[#41] TAYLOR SWIFT	853,718
KENNY CHESNEY	2,876,360	[#44] MAREN MORRIS	801,526
THOMAS RHETT	2,809,682	[#73] JANA KRAMER	360,713
FLORIDA GEORGIA LINE	2,686,205	[#77] LAUREN ALAINA	378,877
CHRIS YOUNG	2,425,288	[#75] MADDIE & TAE	353,963
ZAC BROWN BAND	2,342,185	[#77] CARLY PEARCE	329,323
DIERKS BENTLEY	2,326,920	[#83] REBA MCENTIRE	301,304

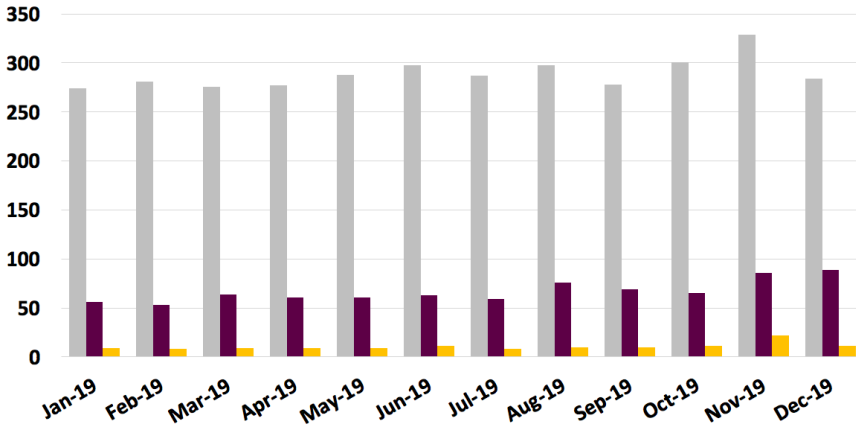
Gender Representation on Mediabase's Weekly Country Airplay Reports in 2019

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18% AVG SONGS BY FEMALE ARTISTS PLAYED ON COUNTRY RADIO IN 2019

Distribution of individual songs on Weekly Country Airplay Reports each month in 2019



Total number of artists **307***

RATIO OF MEN TO WOMEN

2.3 : 1

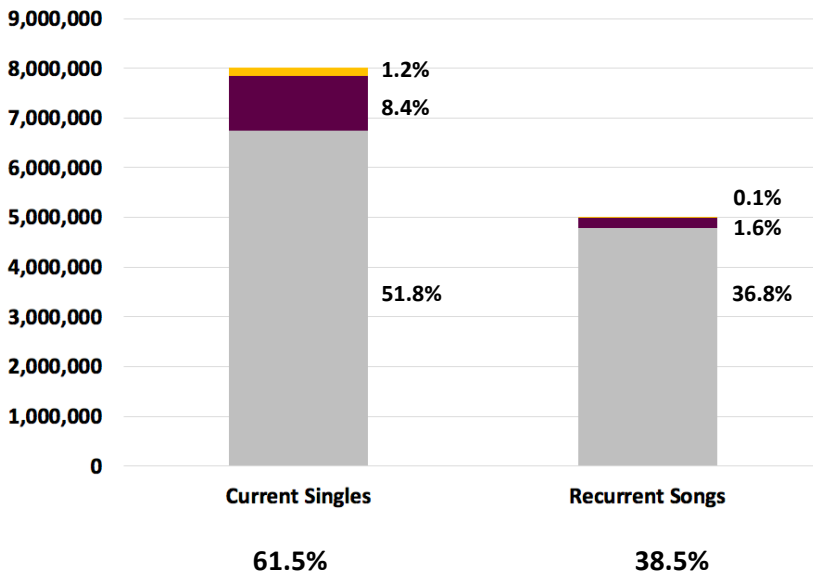


*Male-female ensembles removed from ratio (11 groups)

In 2019, women had an average of 18% of the songs on the Weekly Airplay Reports, increasing from 17% in January to 23% by December. This figure includes songs in both current and recurrent rotation on radio throughout the year. November and December are particularly strong months for women, coinciding with the November celebration of women's contributions to the genre at the 53rd Country Music Association Awards show. In 2019, 34 of the 1,069 songs (3.2%) were by artists of colour – but this list includes 11 songs by 8 non-country artists. 23 unique songs (2.2%) by 8 country artists of colour (2.6%) were played on radio last year – 22 of those songs were by men. Just 1 song by a black female country artist (Mickey Guyton's "Sister"). Artists of colour remain underrepresented on the weekly charts – despite a long history of black, indigenous and Latin artists playing country music.

Current and Recurrent Songs

Percentage of spins for songs in current and recurrent status on country radio in 2019



In 2019, 1,069 individual songs received airplay: 804 (75.2%) current singles and 265 (24.8%) in recurrent/gold status. Male artists had 53.5% of the current songs, with 20.2% in recurrent status, while women had 18.9% of the currents and 3.9% of the recurrences and male-female ensembles had 2.8% of the currents and 0.7% of the recurrences.

This graph breaks down the distribution of those songs by spins, showing that currents received 61.5% of the spins and recurrent received 38.5%. Parsing out this data by status shows that currents by women received 8.4% of the annual airplay and recurrences received 1.6% (10.1% overall). By contrast, current songs by men receive 51.8% of the spins, and recurrences receive 36.8% (88.6% overall). Male-female ensembles are nearly erased here, with 1.2% of the spins for their currents and 0.1% for recurrences (1.3% overall).

RECURRENT SONGS

List of 42 songs by women in recurrent rotation, with total annual spins in 2019

Bebe Rexha, ft. FGL	"Meant to Be" (2017)	60,838
Kelsea Ballerini	"Miss Me More" (2017)*	33,274
Maren Morris	"Rich" (2016)	27,328
Maren Morris	"Girl" (2019)*	15,787
Carrie Underwood	"Southbound" (2018)*	10,769
Carrie Underwood	"Cry Pretty" (2018)	10,713
Maren Morris	"I Could Use a Love Song" (2016)	10,694
Runaway June	"Buy My Own Drinks" (2018)*	7,219
Kelsea Ballerini	"Legends" (2017)	6,917
Carly Pearce	"Every Little Thing" (2016)	5,954
Carly Pearce	"Hide the Wine" (2017)	4,317
Carrie Underwood	"Love Wins" (2018)*	3,190
Kacey Musgraves	"Rainbow" (2018)	2,350
Lauren Alaina	"Road Less Traveled" (2015)	2,172
Maddie & Tae	"Friends Don't" (2018)	1,560
Carly Pearce	"Closer to You" (2018)*	1,400
Ashley McBryde	"Girl Goin' Nowhere" (2017)*	1,363
Kelsea Ballerini	"Yeah Boy" (2015)	1,073
Lauren Alaina	"Ladies in the '90s" (2018)*	803
Tenille Townes	"Somebody's Daughter" (2018)*	709
Miranda Lambert	"It All Comes Out in the Wash" (2019)*	659
Runaway June	"Sleigh Ride" (2018)	641
Lauren Alaina	"Doin' Fine" (2017)	582
Lindsay Ell	"Criminal" (2016)	446
Caroline Jones	"Chasin' Me" (2019)*	443
Ashley McBryde	"A Little Dive Bar in Dahlonge" (2017)	251
Runaway June	"Lipstick" (2016)	81
Gwen Stefani	"You Make It Feel Like Christmas" (2017)	75
Reba McEntire	"O Little Town of Bethlehem" (2017)	69
Martina McBride	"Home for the Holidays" (2018)	54
Reba McEntire	"Back to God" (2017)	53
Reba McEntire, ft. Vince Gill	"Mary Did You Know" (2017)	44
Cam	"Diane" (2017)	36
Martina McBride	"Frosty the Snowman" (2018)	20
Miranda Lambert	"Tin Man" (2016)	20
Taylor Swift	"New Year's Day" (2017)	19
Runaway June	"Wild West" (2016)	15
Mallory Hope	"Just a Baby (Mary's Song)" (2017)	14
Martina McBride	"Happy Holidays" (2018)	6
Kelsea Ballerini	"Children go Where I Send You" (2017)	5
Abby Anderson	"Merry Christmas" (2018)	5
Danielle Bradbery	"Worth It" (2017)	5

* Song charted in 2019

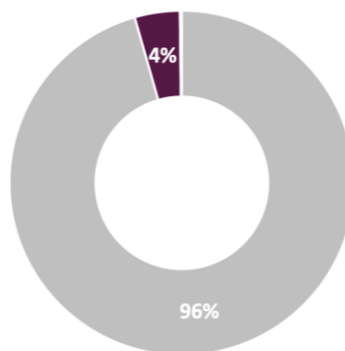
In 2019, just 42 songs by 22 women were in recurrent status, this includes songs that have recently exited the chart but are still in high rotation and those that are in gold catalogue status. This table lists all 42 of those songs and includes their total spins for 2019, with spins totaling 211,965. This amounts to 4.2% of the spins for all songs in recurrent rotation (1.6% of the spins overall).

Some of the songs on this list are singles that were considered current singles at some point in the year. This table calculates just their spins while in recurrent status. While it is encouraging to see songs by new artists on this list (showing that their songs don't immediately disappear from playlists once exiting the chart), it is disheartening to see a lack of established artists alongside them. Even more problematic is that Martina McBride and Reba McEntire only factor into programming with their Christmas songs, and none of their well-known chart-topping songs are included.

Where are song by the women that helped to shape the genre? Where are the women that busted down doors for these new artists? Why aren't we seeing songs released before 2015 included in recurrent rotation?

The oldest songs by male artists were released in 2014; but unlike recurrenents by women (which are small in number) there are 216 individual songs by 83 men in recurrent rotation. Combined, these songs amass 4,788,722 spins in 2019 (95.6% of the recurrent spins).

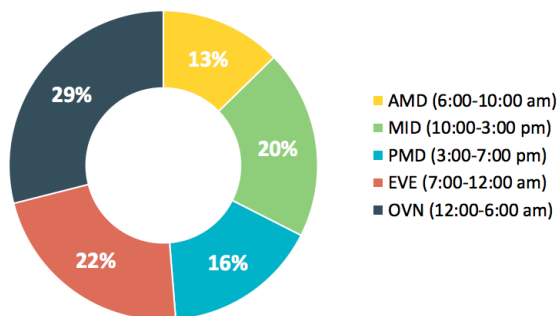
Only 7 songs by male-female ensembles were in recurrent status in 2019, totaling 9,022 spins for the year – 0.1% overall (and therefore doesn't register in the pie chart below).



Gender representation across recurrent songs.

SPINS BY DAYPART

Breakdown of the percentage of spins by daypart for all songs appearing on the Weekly Country Airplay Reports in 2019

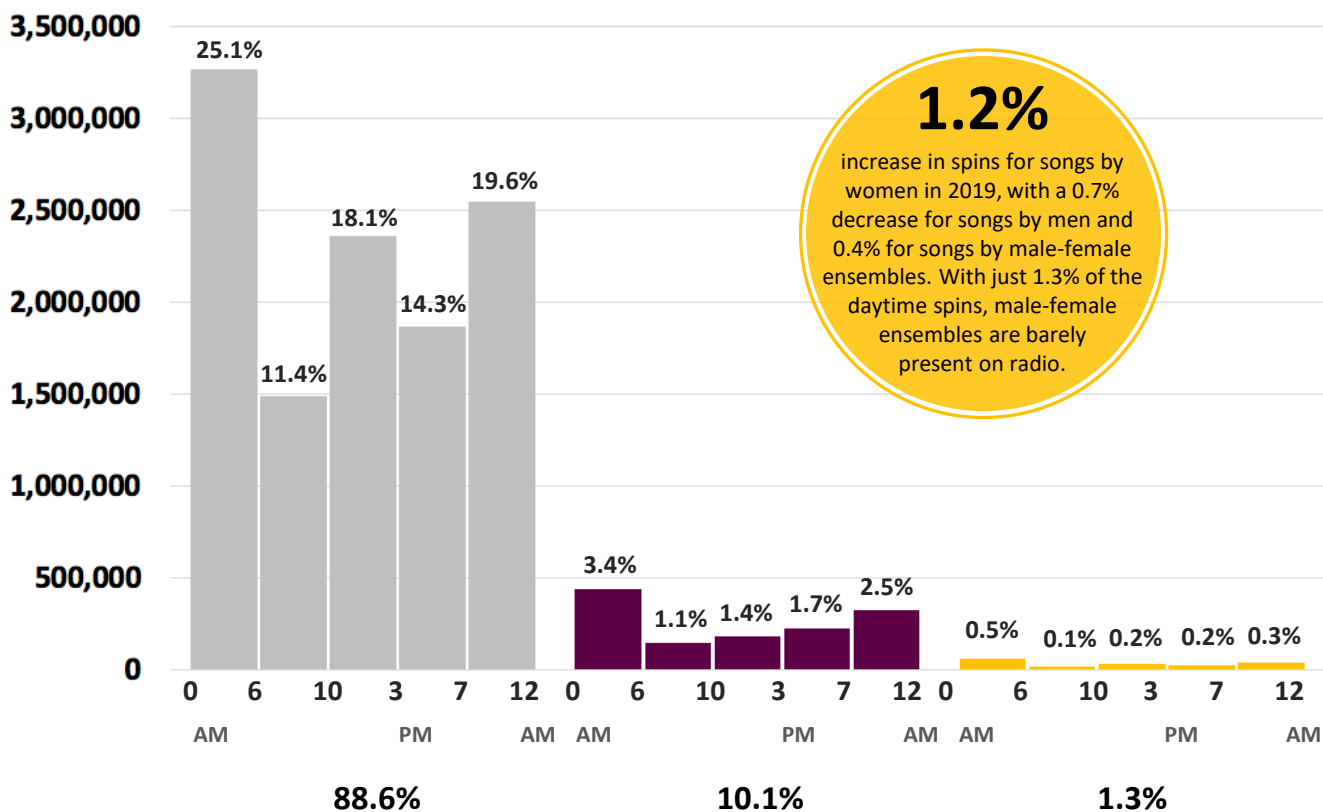


The time of day that songs are heard plays a significant role in this discussion. As reported in SongData's December 2019 [Study of Spins Across Dayparts on Country Format Radio](#) prepared in consultation with WOMAN Nashville, the majority of the daytime airplay occurs in the Evenings (22%) and the Overnights (29%): the periods of the day with the lowest percentage of listeners.

Distribution of airplay across the five dayparts in 2019, captured here, does not show change from the preceding years. The morning (AMD), midday (MID), and afternoon (PMD) dayparts continue to have the [highest percentage](#) of listeners tuning in (68% overall), but the lowest number of songs on rotation.

WOMEN RECEIVE 10% OF DAILY SPINS IN 2019

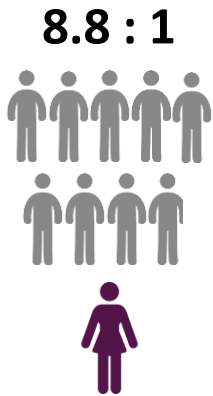
Distribution of spins for all songs by men, women and male-female ensembles across the 5 dayparts in 2019



This graph presents the distribution of spins for all songs by men, women and male-female ensembles through the 24-hour cycle in order: Overnights, Morning, Midday, Afternoon, Evening. Songs by women make up 4.2% of the AMD, MID and PMD dayparts, against 43.8% for men. Songs by women register fewer spins overall as men do in any daypart in 2019, but they do register the same percentage as men in the AMD when combined with the total spins overall for male-female ensembles (11.3% combined). The 1.2% increase from 2018 occurred as a result of more spins in the evening and overnights in 2019. While an increase in the evenings and overnights might help a song's chart trajectory, it does nothing to help an artist develop her network and fanbase. Any increase at the level of spins is thus neutralized by the time at which these songs are spun: the potential impact on an audience is negligible and women's voices continue to be invisible to radio listeners.

24-HR CYCLE ON RADIO IN 2019

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

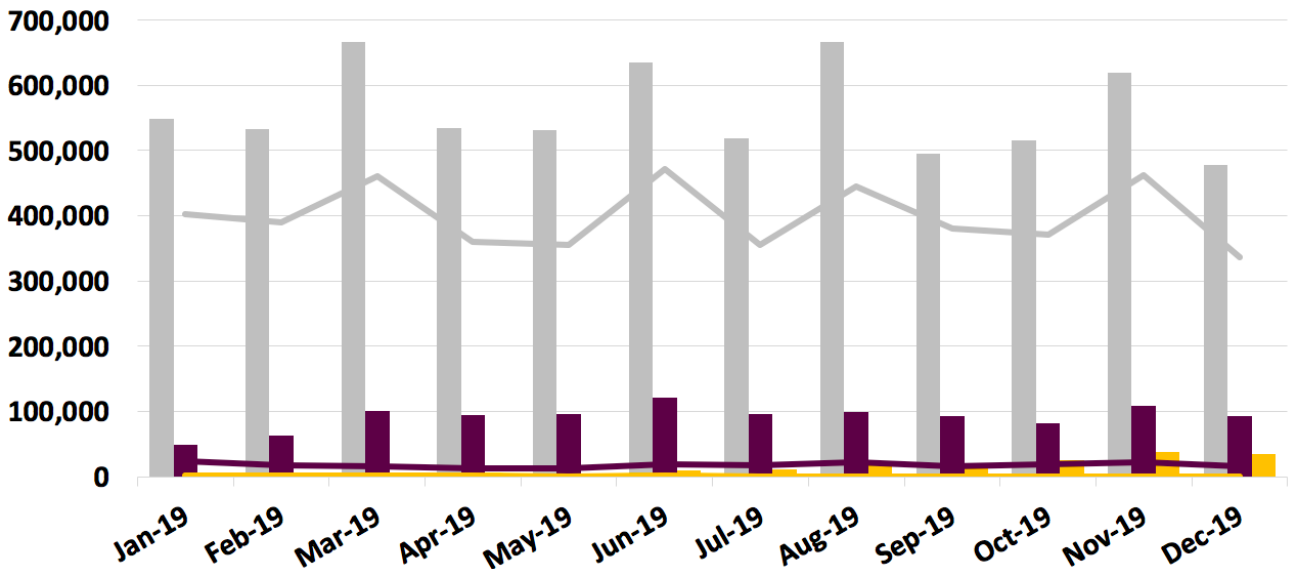


Daypart	Songs by Men	Songs by Women	Male-female ensembles
AMD (6:00-10:00)	39	4	2
MID (10:00-3:00)	61	5	1
PMD (3:00-7:00)	48	6	1
EVE (7:00-12:00)	66	8	1
OVN (12:00-6:00)	85	12	1
Total 24 hr cycle	300 (88.6%)	34 (10.1%)	6 (1.3%)

The 24-hour picture for women remained relatively unchanged in 2019. SongData's December 2019 report on Time of Day Airplay revealed that an avg of 30 songs by women were played throughout the day, with 4 in the morning, 6 in the midday, 5 in the afternoon, 7 in the evening and 9 overnight. The last year saw an overall increase in spins throughout the day for women, but nearly identical distribution throughout the daytime parts, and increased airplay in the evening and overnights. Any increase at the level of spins is neutralized by the time at which these songs are spun, as the potential impact on an audience is negligible.

RECURRENT SONGS BY WOMEN RECEIVE JUST 2.9% OF SPINS

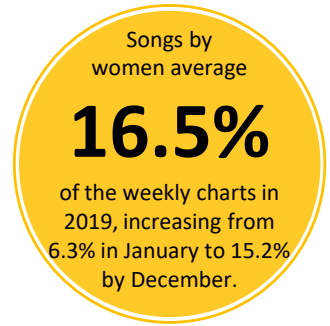
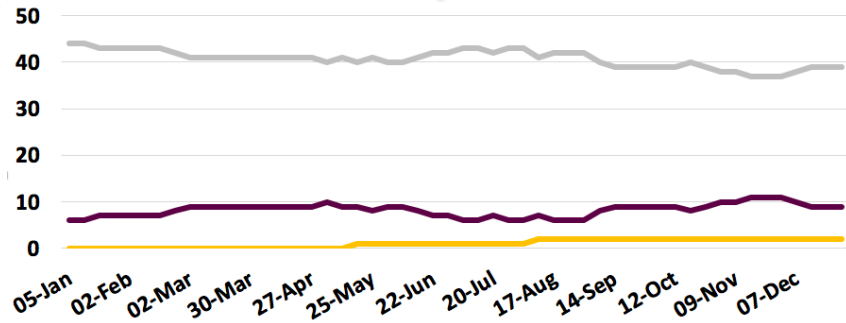
Distribution of spins for current (columns) and recurrent (lines) songs on Weekly Country Airplay Reports (2019)



Drilling into these percentages shows that 51.8% of those for men were for current singles, while 36.8% were granted to recurrent songs. For songs by women, 8.4% of the spins were for current singles, with just 1.6% for recurrent songs, while 1.3% were for currents by male-female ensembles and 0.1% for recurrences. Combined spins by for songs by solo and all-female ensembles and male-female ensembles make up just 2.9% of the spins in 2019. In this culture songs by women and male-female ensembles are quickly cast away once they exit the chart.

AVERAGE OF 8 SONGS ON WEEKLY AIRPLAY REPORTS

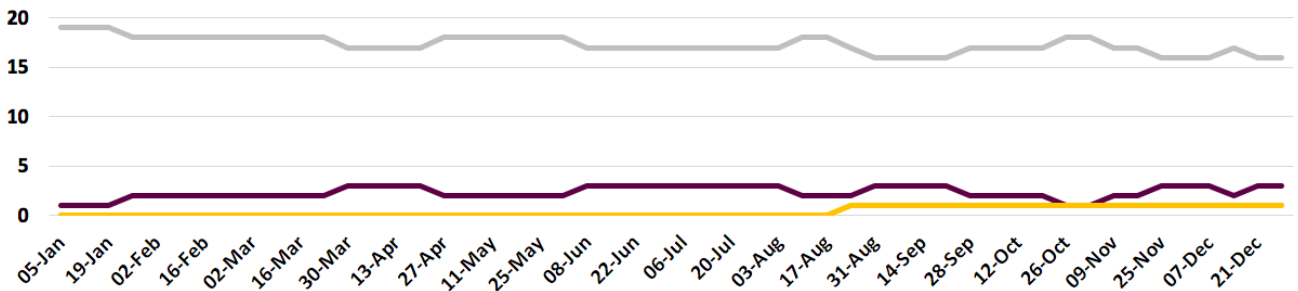
Distribution by songs entering the Top 50 of the Weekly Country Airplay Reports in 2019



An average of 8 songs by women had enough spins at country radio to enter the Weekly Airplay Reports in 2019. A 50-position chart, songs by women amount to 16.5% of the weekly airplay charts. Between January and May, there was an increase from 6 to 10 songs on the weekly chart, and then declines back to 6 by July – averaging 6 songs a week over the course of the summer. The year ends with an increase, to an average of 9 songs (19%) of the weekly charts. This increase suggests a period of positive change in radio programming. Six of the 140 songs that charted in 2019 were by artists of colour – all of which were performed by men. This amounts to 4.3% of the charting songs last year.

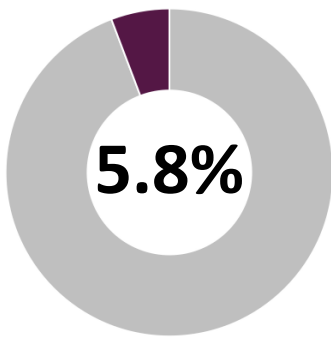
SONGS BY WOMEN AVG 10% OF TOP 20

Distribution of songs by men, women and male-female ensembles in Top 20 of Weekly Country Airplay Reports



In 2019, an average of 2 songs by women entered the Top 20 of the Weekly Airplay Reports, averaging 10.0% a week. Even fewer songs reach the Top 10, with an average of 1 song a week (10%) following a 10-week period with no songs by women in the Top 10 between January and May and another 10-week period between October and December. With so little support in the form of spins, songs by women are not able to reach these coveted top positions. Four of the songs peaked in the Top 20, with 3 in the Top 10 and 1 – Kane Brown’s “Good As You” reaching #1. While these are positive strides – albeit slow – toward a diverse chart culture, there is a continued absence of female artists in this culture. Guyton’s “Sister” had just 4 weeks of airplay in September and October, racking up 104 spins and peaking at #98)

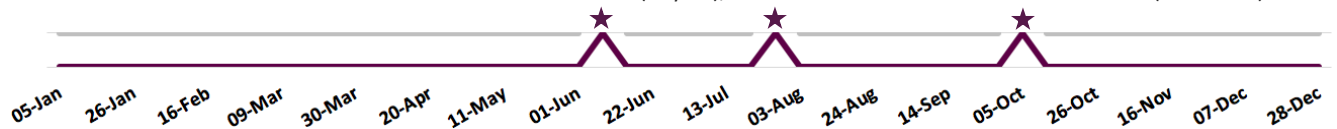
THREE #1 SONGS BY FEMALE ARTISTS IN 2019



Men have more #1 songs than female artists on the Airplay charts for stations reporting to Mediabase, holding the position for 94.2% of this period (49 out of 52 weeks). Female artists held the position for just 5.8% (3 weeks). No male-female ensembles reached the top of the chart in 2019.

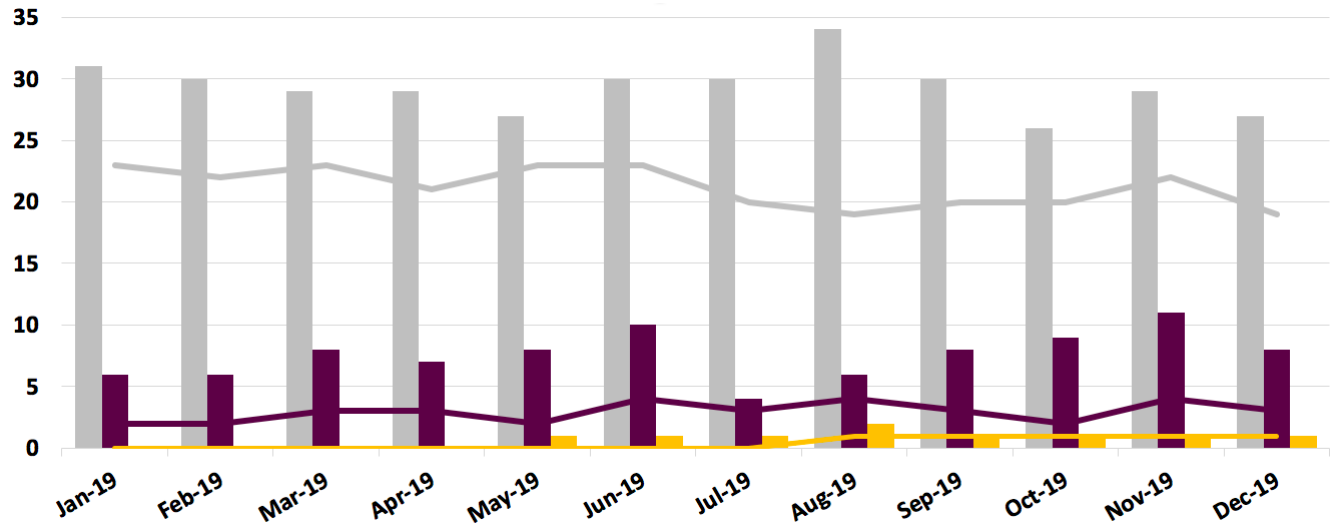
Drilling into the #1 data, 28 individual male artists released 38 songs that peaked at the top of the chart. Like the *Billboard* Airplay charts, several male artists had multiple #1 songs in 2019, including Jason Aldean, Dierks Bentley, Luke Bryan, Dan + Shay, Dustin Lynch and Old Dominion with 2 songs each and Luke Combs and Thomas Rhett with 3 songs each. Combs dominated this period, with 9 weeks at #1 for 3 different songs – amounting to 17% of the year.

Three women topped the charts in 2019: Kelsea Ballerini with “I Miss Me More” (June 8), Maren Morris with “Girl” (July 27), and Carrie Underwood with “Southbound” (October 5).



MAJORITY OF SONGS BY WOMEN LINGER IN THE BOTTOM OF THE CHART

Distribution by songs entering the Top 20 (lines) against those in the bottom 30 positions (bars) of the weekly Country Airplay Reports

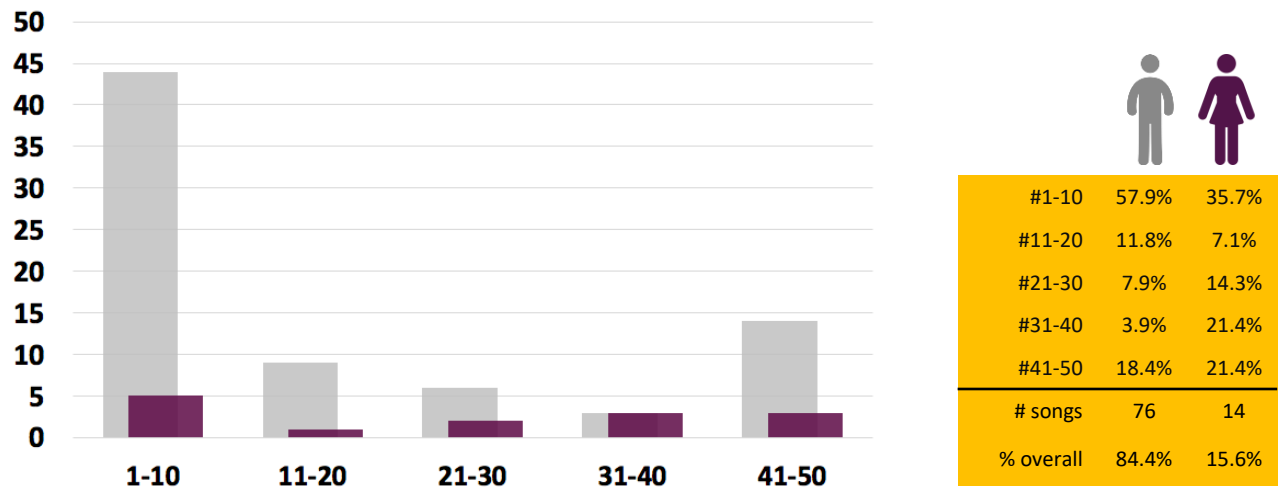


Frequency of airplay does not just impact *how much* a song is heard, it also impact a song's trajectory on the charts – and chart activity is linked to opportunities for women in the industry. Graphing the distribution of songs in the Top 20 in lines and the bottom 30 positions in columns, shows us that the majority of songs (an avg 20%) by women remain within the lower depths of the chart, with an average of 3 songs a month (11.8%) in the Top 20. By contrast, men do not just have more songs in the Top 20 positions (an avg of 86.4%), but they are also responsible for the vast majority of songs in the back 30 positions -- at an avg of 78%.

While this graph highlights the disparity between men and women – magnified by the near absence of male-female ensembles, the overall trend in 2019 was toward a decline in songs by men and an increase in songs by/including women. As discussions surrounding inequity on country playlists has moved into the mainstream, these improvements in the chart suggest changes in programming. It will be important to evaluate the charts in the early weeks of January 2020 to ensure that this slight decline in songs by men was not simply the result of holiday programming.

FREQUENCY AT PEAK POSITION

Frequency of songs by men and women at their peak position on Country Airplay Reports



Graphing songs by men and women according to their peak position in 2019 offers greater perspective on the limitations for songs by women. This graph includes only the 90 songs that completed their chart activity in 2019, removing the 49 songs were still on the chart in January 2020 from the dataset. 84.4% of the 90 songs were by men, 15.6% by women and 0% by male-female ensembles (songs by Lady Antebellum and Gone West were still charting in January 2020).

As has been the trend in all previous SongData studies, the majority of songs by men (57.9%) peaked within the Top 10 positions. While it is true that the majority of songs by women peaked in the Top 10 as well (35.7%), this amounts to just 5 songs, against 44 by men. Men have three times more songs in the Top 10 than women do overall.

GENDER CODING (YEAREND AIRPLAY REPORTS, 2010-2019)

CODE	ARTIST/ENSEMBLE TYPE	# IND. SONGS	% IND. SONGS	# SONGS OVERALL	% OF SONGS BY WEEK
MEN	Male solo artist	597	63.5%	975	65.0%
	All-male ensemble	110	11.7%	180	12.0%
	Male solo, feat. male solo	10	1.1%	13	0.9%
	Male solo, feat. male ensemble	4	0.4%	7	0.5%
	Male solo, feat. female solo	25	2.7%	41	2.7%
	Male ensemble, feat. male solo	5	0.5%	8	0.5%
WOMEN	Female solo artist	117	12.4%	169	11.3%
	All-female ensemble	9	1.0%	12	0.8%
	Female solo, feat. female solo	1	0.1%	1	0.1%
	Female solo, feat. male solo	2	0.2%	2	0.1%
	Female solo, feat. male ensemble	1	0.1%	2	0.1%
MALE-FEMALE ENS.	Male-female ensemble	58	6.2%	89	5.9%
	Male-female ensemble, feat. female solo	1	0.1%	1	0.1%
Total songs		940	100%	1,500	100%

CODE	ARTIST/ENSEMBLE TYPE	# IND. ARTISTS	% IND. ARTISTS
MEN	Male solo artist	111	60.3%
	All-male ensemble	20	10.9%
WOMEN	Female solo artist	39	21.2%
	All-female ensemble	3	1.6%
MALE-FEMALE ENS.	Male-female ensemble	11	6.0%
Total songs		184	100%

* Mediabase's chart year follows the calendar year (the first week of January to the end of December), and their Yearend Charts are typically generated by mid-January.

GENDER CODING (2019 WEEKLY AIRPLAY REPORTS)

CODE	ARTIST/ENSEMBLE TYPE	# IND. SONGS	% IND. SONGS	# SONGS BY WEEK	% OF SONGS BY WEEK
MEN	Male solo artist	497	50.6%	9,165	60.4%
	All-male ensemble	125	12.7%	2,090	13.8%
	Male solo, feat. male solo	25	2.5%	248	1.6%
	Male solo, feat. male ensemble	8	0.8%	143	0.9%
	Male solo, feat. female solo	28	2.9%	444	2.9%
	Male solo, feat. male-female ensemble	8	0.8%	24	0.2%
	Male ensemble, feat. male solo	12	1.2%	166	1.1%
	Male ensemble, feat. male ensemble	4	0.4%	15	0.1%
	Male ensemble, feat. female solo	9	0.9%	37	0.2%
Male ensemble, feat. male-female ensemble	1	0.1%	1	0.0%	
WOMEN	Female solo artist	180	18.3%	1,952	12.9%
	All-female ensemble	20	2.0%	251	1.7%
	Female solo, feat. female solo	8	0.8%	16	0.1%
	Female solo, feat. female ensemble	2	0.2%	18	0.1%
	Female solo, feat. male solo	13	1.3%	86	0.6%
	Female solo, feat. male ensemble	4	0.4%	96	0.6%
	All-female ensemble, feat. Solo male	1	0.1%	18	0.1%
MALE-FEMALE ENS.	Male-female ensemble	35	3.6%	348	2.3%
	Male-female ensemble, feat. female solo	2	0.2%	54	0.4%
Total songs		892	100%	15,172	100%

CODE	ARTIST/ENSEMBLE TYPE	# IND. ARTISTS	% IND. ARTISTS
MEN	Male solo artist	166	54.1%
	All-male ensemble	40	13.0%
WOMEN	Female solo artist	81	26.4%
	All-female ensemble	7	2.3%
MALE-FEMALE ENS.	Male-female ensemble	11	3.6%
Total songs		307	100%

Mediabase's Weekly Airplay Chart tabulates the Top 50 current singles by radio airplay on 156 reporting stations. The chart is published each week in *Country Aircheck*. The current chart runs on a points-based system, calculated on their proprietary formula combining spins and audience totals (based on market size).

Recurrent Rules

Like *Billboard*, Mediabase has rules for determining a song's charting contention. A song receives a bullet if it is gaining in total points or spins each week, but if it doesn't gain in spins or total points (i.e., it is "non-bulleted") it is removed from the chart. One exception to this rule follows a loss in spins after reaching #1: a song is removed following its third week falling from the top of the chart. See more about [Mediabase Chart rules](#).