

Diversi“tea”:

Spilling the Data on Inclusive Programming

Country Radio Seminar 2024

1 March 2024

Slides prepared by:

By Jada Watson (SongData) & Jess Wright (LiveOne)

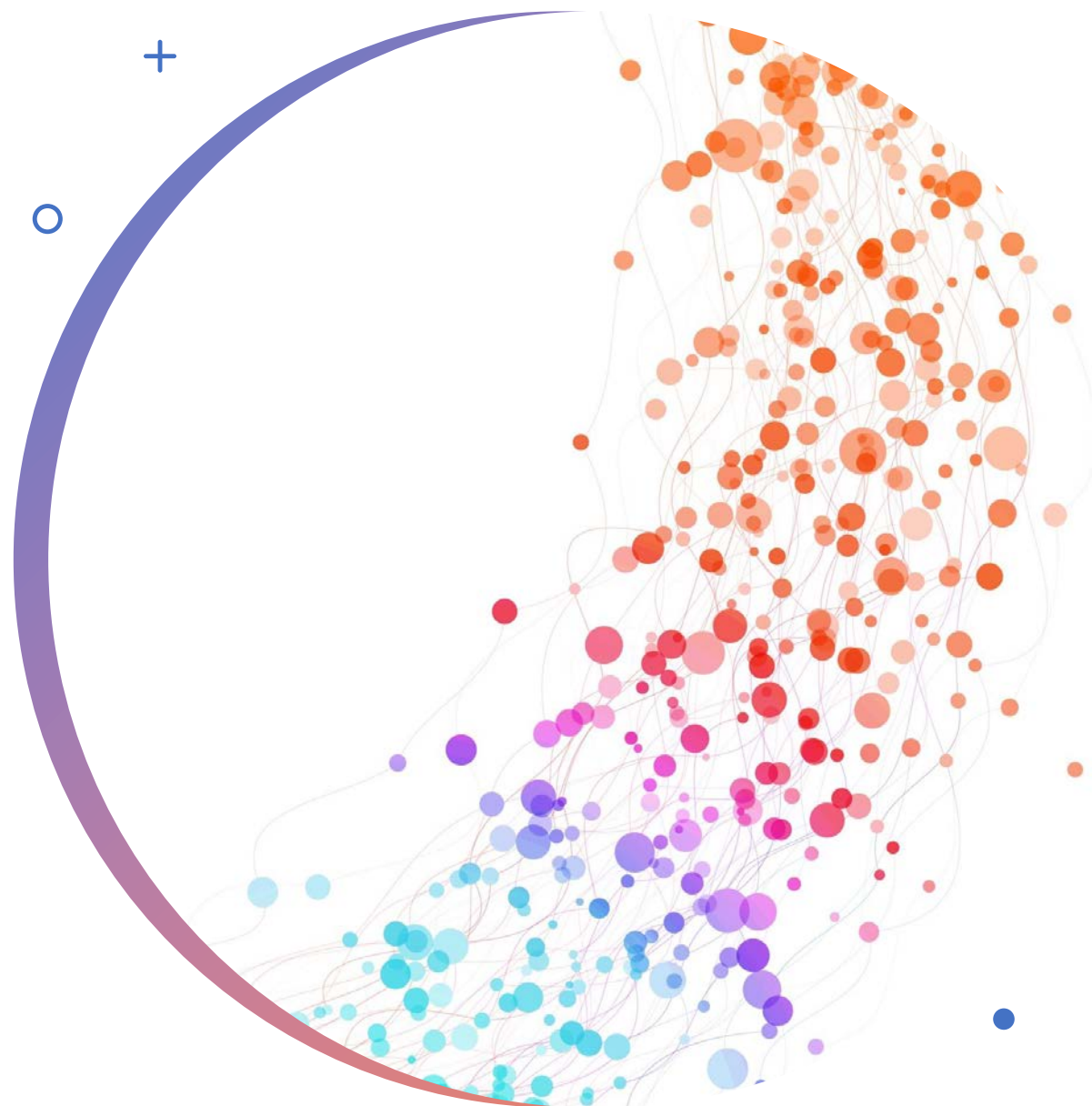


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Methodology

study data

Data source: all data was downloaded from Mediabase.

Weekly reports containing the current, recurrent and gold records of all songs played on the 157 reporting US Country format radio for each week in 2023 were downloaded, cleaned for accuracy and consistency of the naming of artists and titles of songs. The appendix slides list all stations included in the published panel for this format.

Artists: a list of artists was extracted from the Year-end and Weekly reports that includes the 2,237 artists responsible for the 10,954 songs played in 2023.

The analysis, then, includes 52 weeks of data, and considers representation for unique artists and songs played, the overall airplay, distribution of spins for current, recurrent, and gold catalogue songs, the time of day these songs are played, and representation on the weekly 50-position chart.

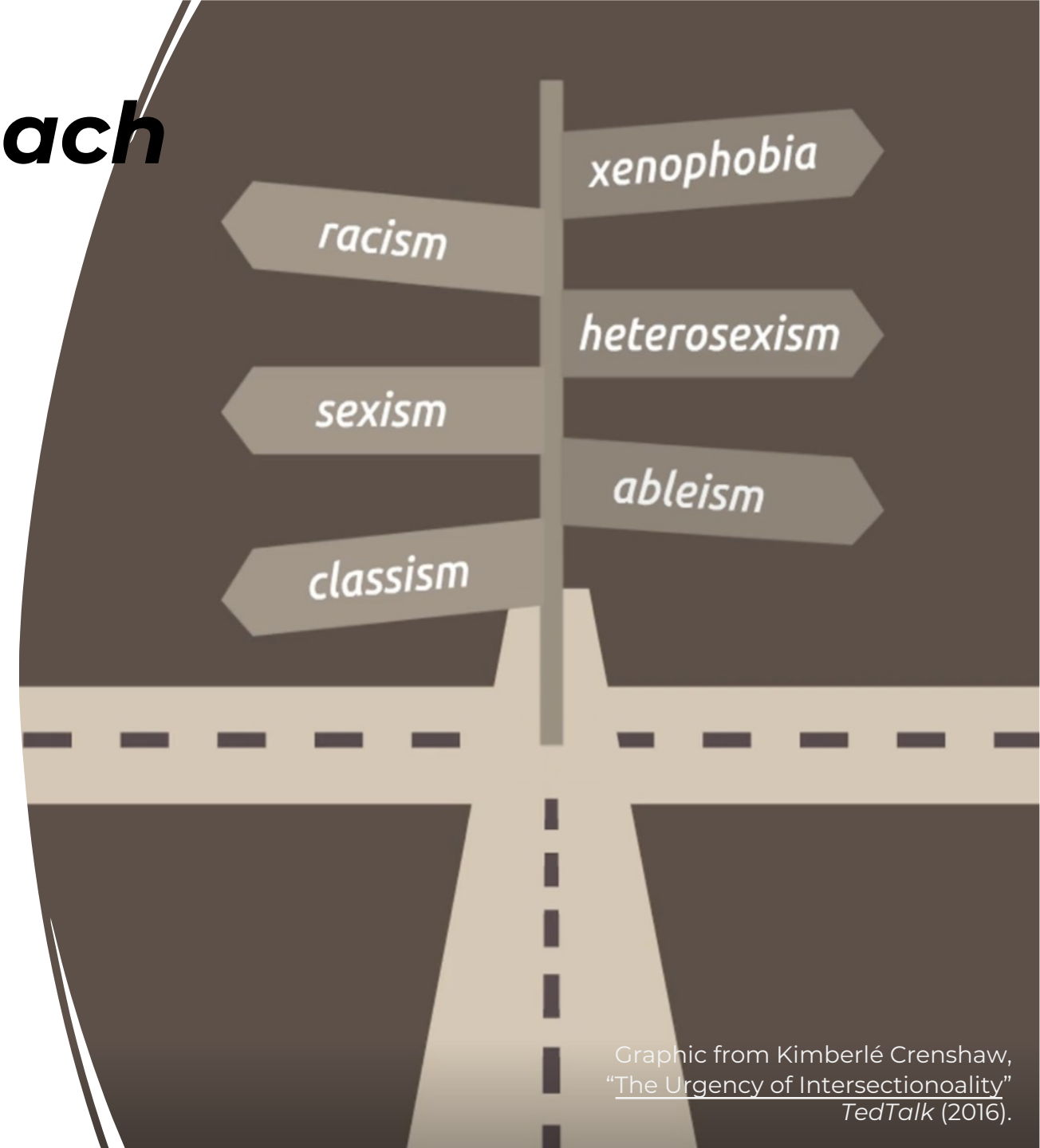
In addition to the data extracted for this snapshot on representation on country format radio in 2023, two slides offer a framing of the trends of two preceding decades, with data drawn from [Redlining in Country Music 2.0](#), a study published in March 2023. The data extracted is the same as shown in these slides (aggregated data of the 157 reporting stations) with the same curation and analytic methodology.

intersectional approach

SongData studies approach analysis of radio airplay and charts through an intersectional lens. Intersectionality is a framework that emerges from the work of Black feminist scholars, with roots the writings of the Combahee River Collective in the 1970s and back to the 1800s.

The term itself was coined by critical race scholar [Kimberlé Crenshaw](#) in her groundbreaking legal scholarship that is based on the fundamental understanding that identity cannot be fully defined via a single lens (gender, race, or class). She and the many Black women before her argue that identities are multidimensional and dependent on the intersection of these lenses. In her work, Crenshaw argues that individuals can experience multiple forms of oppression simultaneously, and revealed through her work that Black women were experiencing both sexism *and* racism in the workplace.

Intersectionality is critical for studies of social and cultural systems like the music industry – a racially segregated system founded on racism, sexism, and other forms of oppression. Intersectionality allows us not just to understand representation in a more nuanced and complete way, but it also allows us to understand how these forms of discrimination overlap in this industry and provides a starting point for asking questions about inequitable policies, practices, and conventions.



Graphic from Kimberlé Crenshaw,
“The Urgency of Intersectionality”
TedTalk (2016).

biographic research

In order to approach this project through an intersectional lens, we need to have as much biographic information about artists as possible. To do so, each artist, ensemble, and collaboration was researched to be able to identify the gender-identity, race/ethnicity, and sexuality of every artist (solo, group, collaborative project) in the dataset.

Coding levels. Descriptive coding was done in two ways for both gender identity and race and ethnicity:

- for the artist/full ensemble and
- by the lead vocalist heard on the recorded musical work. This coding impacts ens./collabs of men and women and multiethnic ens./collabs., as it accounts for the voice(s) heard by radio listeners.

Identity. Artists, Ensembles, and Collaborations were described according to:

1. Ensemble type
2. Gender identity
3. Race and ethnicity
4. Sexual orientation

Biographic data. Sources used include biographies from artist/label websites, Wikipedia pages, and articles and interviews. In every instance, great care was taken to ensure that the data-description entered reflects the language used by the artist. When clear statements on gender identity were not articulated in an interview, the pronounced used by artists were used.

Gender identity and sexuality. Both gender identity and sexuality are fluid and changing for many people. As such, SongData studies identify gender identity of artists according to the year songs appear on radio playlists and charts. For example, if an artist identifies as a man until 2019 and nonbinary afterwards, they will be coded as such during the period up to the point in which there is a change (i.e., as a man from 2002 to 2018, and then nonbinary from 2019 until 2023).

Race and ethnicity. Biographic detail was captured in 2 ways:

1. by the exact racial/ethnic community identified by the artist,
2. by the coding system identified to the right (White, Black, Artists of Color, Multiethnic ensemble). Having the data in both forms allows for granularity, but also the ability to zoom out as necessary.

Ensemble type

- Solo
- Group
- Collaboration

Gender identity of artist





- Men (he/him)
- Women (she/her)
- Trans* artists (they/them, she/her, he/him)
 - *nonbinary, genderqueer, transgender artists*
- Ensemble/Collaborative recording with men and women

Race and ethnicity according to artist biography





- White artist/group
- Black artist/group
- Artist of color/group
 - *includes artists that are biracial, Indigenous, Hispanic/Latinx, Asian, Middle Eastern, etc.*
- Multiracial/Multiethnic ensemble or collaboration
 - *i.e., group of artists from more than one racial/ethnic community.*





study legend

The following color scheme is used in the graphics presented in this study:

-  Men (solo/group/collab)
-  Women (solo/group/collab)
-  Ens./Collabs of men and women
-  Trans* artists (nonbinary, genderqueer, transgender)

These four colors are the foundation of the color scheme used here, but variations are introduced when graphics aim to show both gender identity and race/ethnicity at the same time. While I use just these four colors in pie charts and use labels to indicate the percentage of artists by gender and race/ethnicity, gradients of these colors are used in column charts to disaggregate data and show gender and race/ethnicity together. This is not always perfect. As you will see, Black artists, Artists of color and Multiethnic ensembles are underrepresented on this format and oftentimes their contributions are not clearly visible in the graphic. To attempt to rectify this, I aim to use darker shades for smaller percentages so that they are more visible. Where this does not work is in the case of Trans* artists (nonbinary, genderqueer, or transgender artists) whose music represents less than 1.0% of programming in all analytic lenses. As such, Black was retained to ensure visibility of their contributions and notes on the slide offer additional detail.

-  White men (solo/group/collab)
-  White women (solo/group/collab)
-  White Ens./Collabs of men and women
-  White Trans* artists (nonbinary, genderqueer, transgender)

-  Men of color (solo/group/collab)
-  Women of color (solo/group/collab)
-  Ens./Collabs of men and women of color
-  Trans* artists (nonbinary, genderqueer, transgender) of color

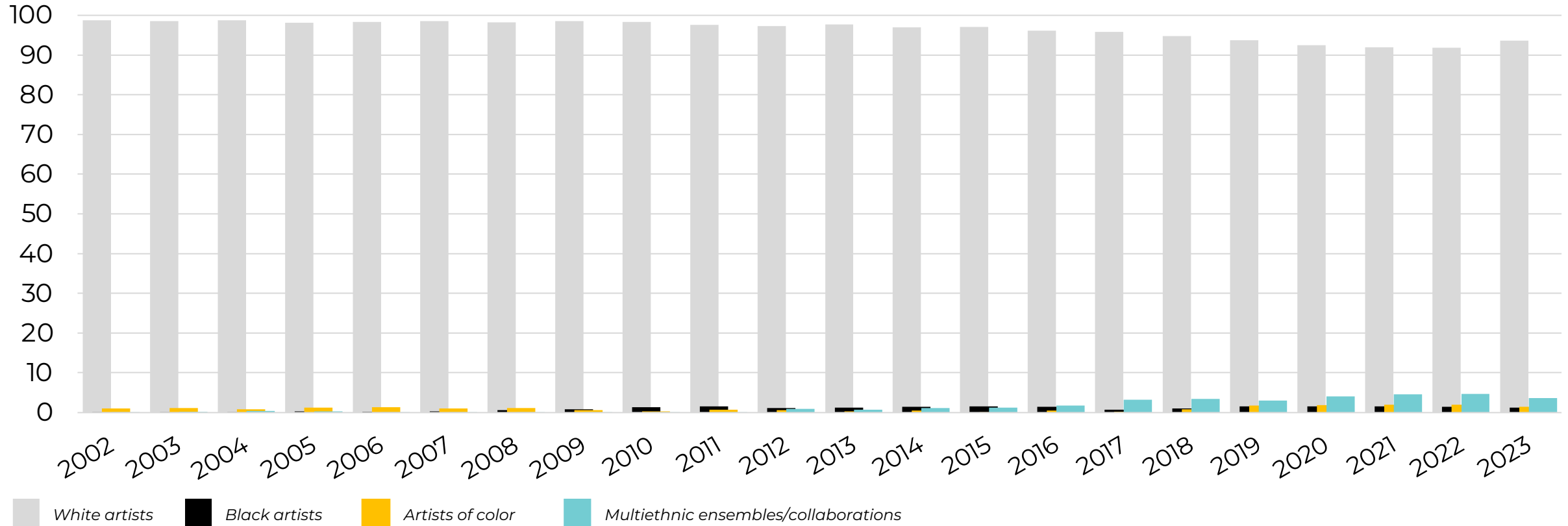


Representation on Country radio

By Jada Watson, SongData.

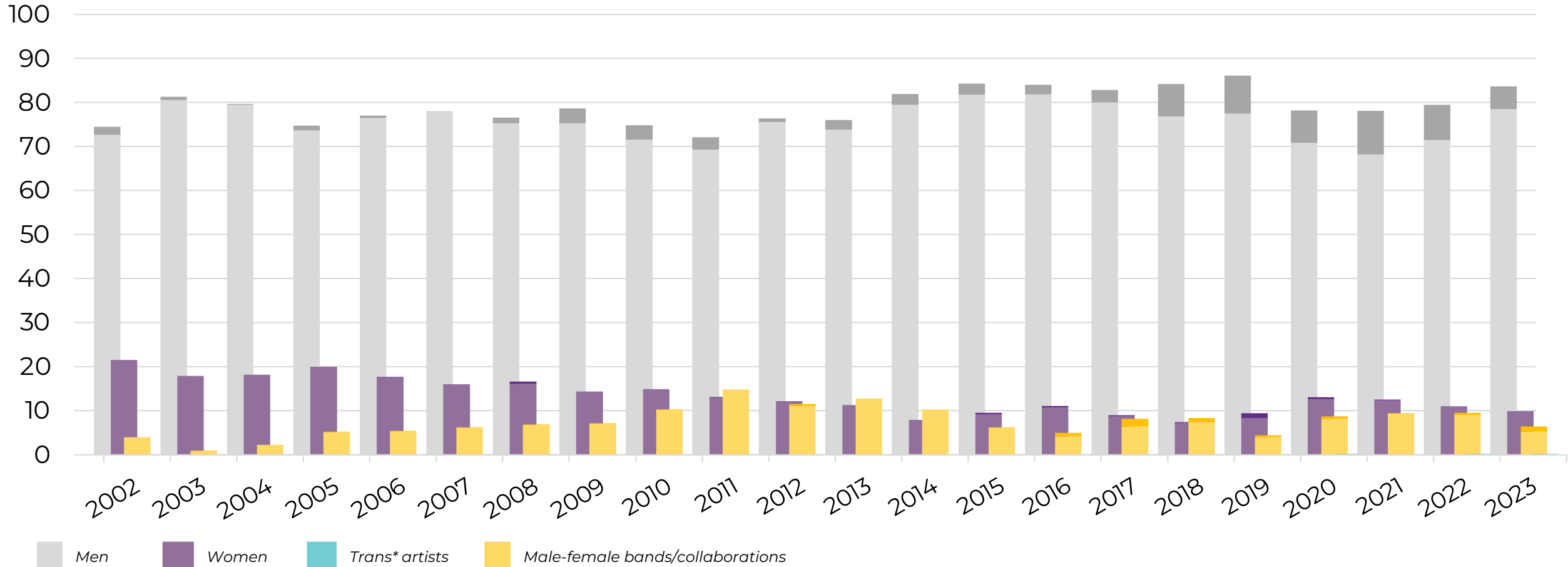


96.5% avg. of airplay for songs by white artists on Country radio (2002-2023)



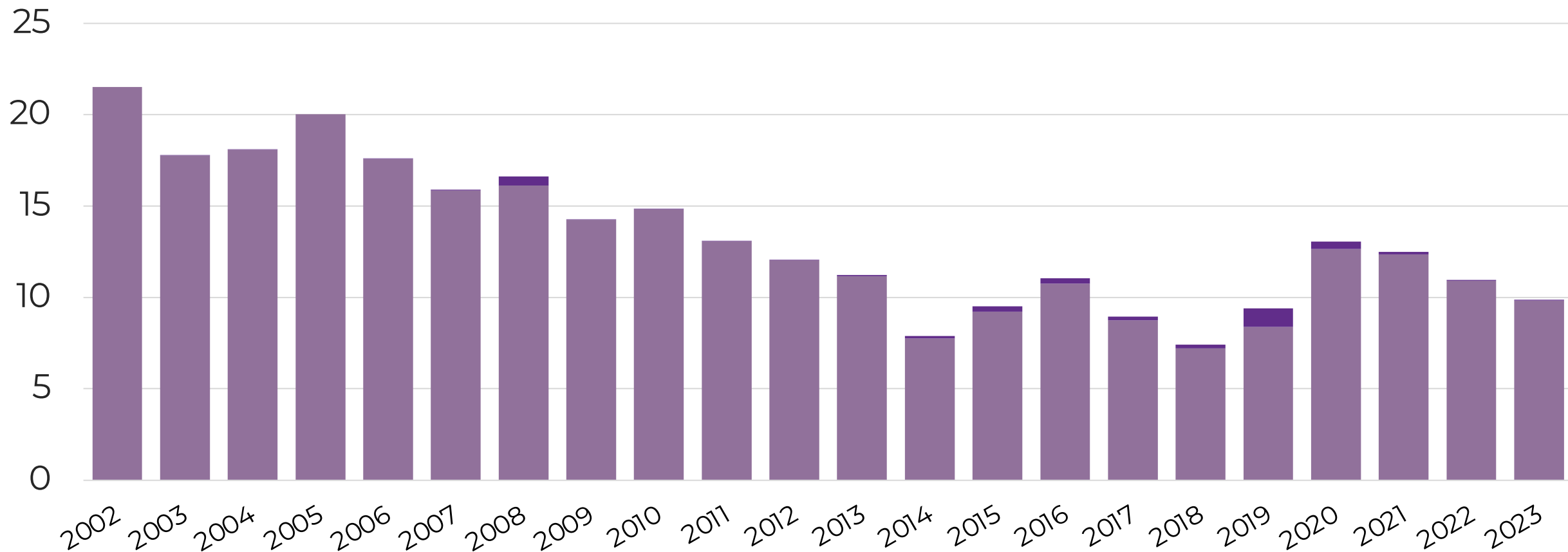
Songs by white artists have historically dominated radio playlists. In the 22-year period studied here, their songs averaged 96.5% of the airplay, declining from 98.8% in 2002 to a low of 91.9% in 2022 and increased to 93.6% in 2023. The increase in airplay for songs by Black, Indigenous, and artists of color and multiethnic ensembles on Country format radio has largely been for songs by men. 95.7% of the airplay for songs by BIPOC artists has been for songs by Darius Rucker, Kane Brown, and Jimmie Allen. The largest increase over this period occurred in airplay accorded to songs by multiethnic ensembles, which increased steadily from 1.1% in 2015 to a peak of 4.7% in 2022. It's critical to note, however, that 91.5% of this airplay was for a collaboration led by white men. These findings show that any increase for artists of color was for songs by men, and that even within airplay for artists of color white men are in the lead.

55.0% decline in songs by women on Country radio (2002-2023)



Songs by women have declined steadily over the course of the last 22 years from 20.0% in 2002 to a low of 7.4% by 2018. Despite an increase in 2020 (13.1%) songs by women have again declined to 9.87% in 2023. Over this 22-year period, 98.8% of the airplay for songs by women was for songs by white women. Women of color face the most barriers to access in the Country industry, radio being a significant blockage to career development.

0.06% average for songs by women of color



Zoomed in detail on the decline in airplay for songs by women from 2002 (21.5%) down to a low of 7.9% in 2014. Despite an increase toward 13.1% in 2020, songs by women have remained dangerously underprogrammed on the format – their absence being a self-fulfilling prophecy within the industry narrative. Women of color are invisibilised within this programming practice, with less than 0.1% of the airplay in just 10 of the last 22 years – the peak year being 1.0% in 2019, almost entirely for multiethnic ensembles of women (Runaway June, only for singles released with Naomi Cooke Johnson, who has Indigenous heritage).

Women represent 18.0% of artists with songs on country radio

Unique artists

	Men	Women	M-F ens.	Trans*	
White artists	54.5%	15.4%	15.9%	0.1%	85.9%
Black artists	4.8%	1.7%	0.6%	0.0%	7.1%
Artists of color	1.1%	0.6%	0.1%	0.1%	1.9%
Multiethnic ens.	3.1%	0.2%	1.8%	0.0%	5.1%
	63.5%	17.9%	18.4%	0.2%	

Unique songs

	Men	Women	M-F ens.	Trans*	
White artists	68.53%	18.22%	6.64%	0.02%	93.41%
Black artists	2.29%	0.55%	0.17%	0.00%	3.01%
Artists of color	1.41%	0.41%	0.02%	0.01%	1.85%
Multiethnic ens.	1.10%	0.16%	0.47%	0.00%	1.73%
	73.33%	19.34%	7.3%	0.03%	

In 2023, 2,237 artists had songs played on Country radio, 63.5% are men, 18.0% are women, and 18.4% are male-female ensembles and collaborations. These artists are responsible for the 10,954 songs that were played in 2023, 73.3% of those songs by men, 19.4% by women, and 7.3% by male-female ensembles and collaborations. Trans represent 0.2% of the artists – none of them are country artists. Most of these artists are white (85.9%) and the songs are mostly by white artists (93.4%). Representation of unique artists and songs reveals not just a gendered binary but also a racial hierarchy within programming. Songs by white men are prioritized significantly within programming, with white women a distant second, all other artists are marginalized with men emerging in higher percentages than women.*

But **songs by women receive 9.87%** of the airplay in 2023

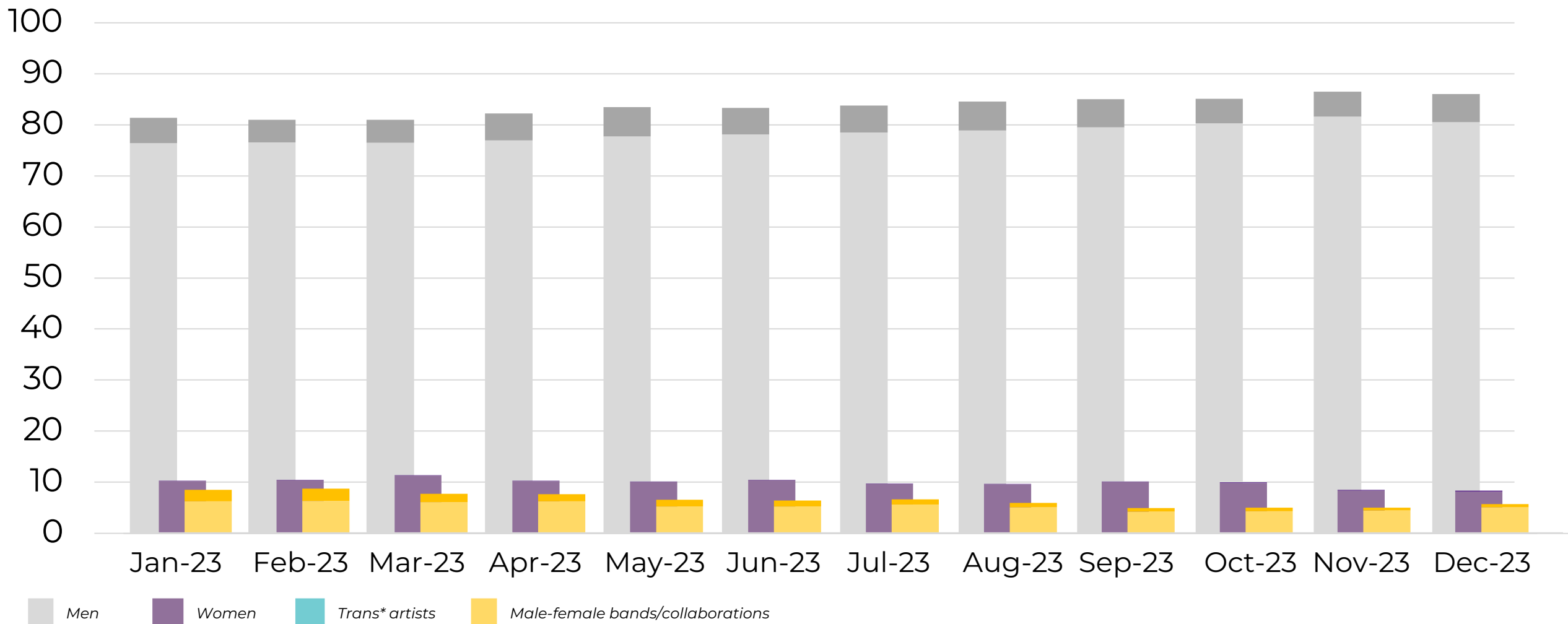
0.5%
of the airplay
was for songs
by LGBTQIA+
artists.

0.00038%
was for songs
by Trans*
artists.

	Men	Women	M-F ens.	Trans*	
White artists	78.50%	9.81%	5.26%	0.00%	93.57%
Black artists	1.18%	0.02%	0.00%	0.00%	1.20%
Artists of color	1.51%	0.01%	0.00%	0.00%	1.52%
Multiethnic ens.	2.48%	0.03%	1.20%	0.00%	3.71%
	83.67%	9.87%	6.46%	0.00%	

*Even though the data reveals that 18.0% of the artists (and 19.4% of the songs) are women, those songs combined receive just 9.87% of the airplay in 2023. Most of this airplay (99.41%) is for songs by white women, with just 0.2% by Black women, 0.06% by women of color, and 0.33% by multiethnic ensembles of women when considering representation **just** within the songs by women. Overall, this means that 9.81% of the airplay is for songs by white women, 0.02% by Black women, 0.01% by women of color, and 0.03% by multiethnic ensembles of women. Songs by Trans* artists received just 0.00038% of the airplay in 2023 – and none of the songs were by country artists.*

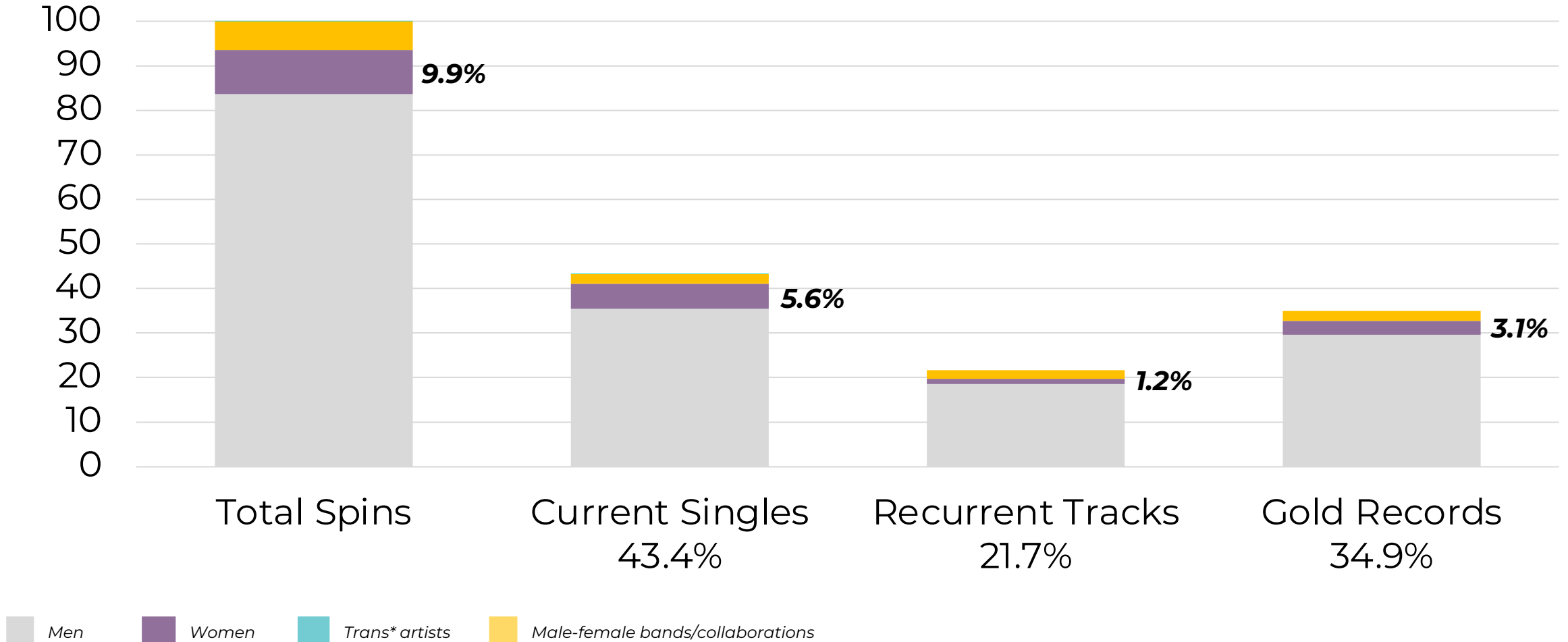
... and airplay for songs by women declined over the year



Songs by women received just 9.87% of the airplay across the 157 stations reporting to Mediabase's Airplay charts and declined from 10.21% in January to a low of 8.30% by December. This trend toward decline over the course of a year is common for songs by women on the format – occurring in 11 of the last 22 years of my research data, including the last three years. As a result of this trend, we've seen over the last few years that once the handful of songs by women peak in the chart and shift into recurrent airplay, there are gaps in the backend of the top positions of the chart (as will be seen in later slides).

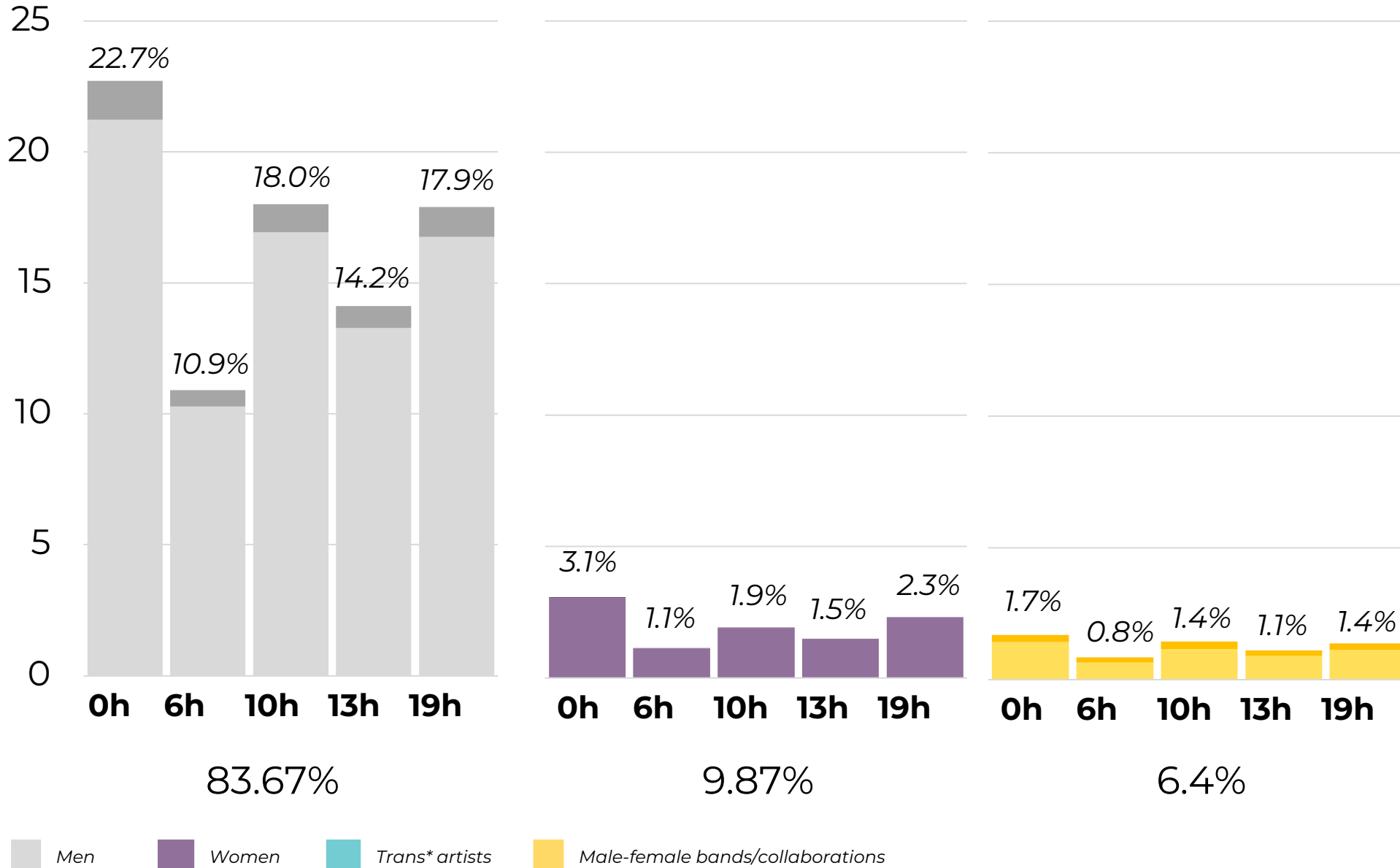
Women's voices lost through the pipeline.

songs by women not retained for recurrent airplay and are underrepresented in gold catalogue records



Songs by women accumulated 9.87% of overall airplay last year – 5.96% was for current singles, 1.81% of recurrent tracks, and 3.10% of the gold songs played. Songs by men are programmed 6 times more than songs by women in currents, 15 times more in recurrent programming, and 10 times more in gold catalogue songs. Songs by women of colour are represented almost entirely in current airplay (0.04%), with the remaining 0.02% spread across recurrent and gold catalogue songs. Songs by women of color are blocked at the entrance to the pipeline. Without radio airplay, their songs are missing from opportunities within the broader industry system and will not be eligible for industry awards.

Women are rarely heard during waking hours.



Songs by women of color received 0.06% of the airplay in 2023, with most in the overnights (0.03%). The inconsistent airplay for songs by women of color means that their songs are not factored into daily programming across all reporting stations.

Calculations show that songs by women of color receive an average of 30 spins a week across the 157 reporting stations – insufficient support for their songs to be factored into regular programming across the format.

An average of 1.5 songs played during daytime dayparts

	Men	Women	M-F ens.	Trans*	
Overnights	76	10	6	0	92
Morning Drive	36	4	3	0	43
Midday	60	6	5	0	71
Afternoon Drive	47	5	4	0	56
Evenings	60	8	5	0	72
	279	33	23	0	

For an average station, one that plays about 335 songs a day, this means that just 33 songs by women are played over a 24-hour cycle, against 279 by men and 23 by male-female ensembles/collabs, and none by Trans* artists. It is critical to stress that this distribution for songs by women represents just white women, as the ¹⁵⁷ reporting stations to not offer consistent programming to songs by women of color.

With so few songs played by women across the three coveted day-time dayparts, then, it's not just likely, it's *a reality* that listeners tuning-in to their trusted station for an hour will *not hear* a song by a women, and even more unlikely to hear their voices [back-to-back!](#)

Top 10 artists by accumulated airplay

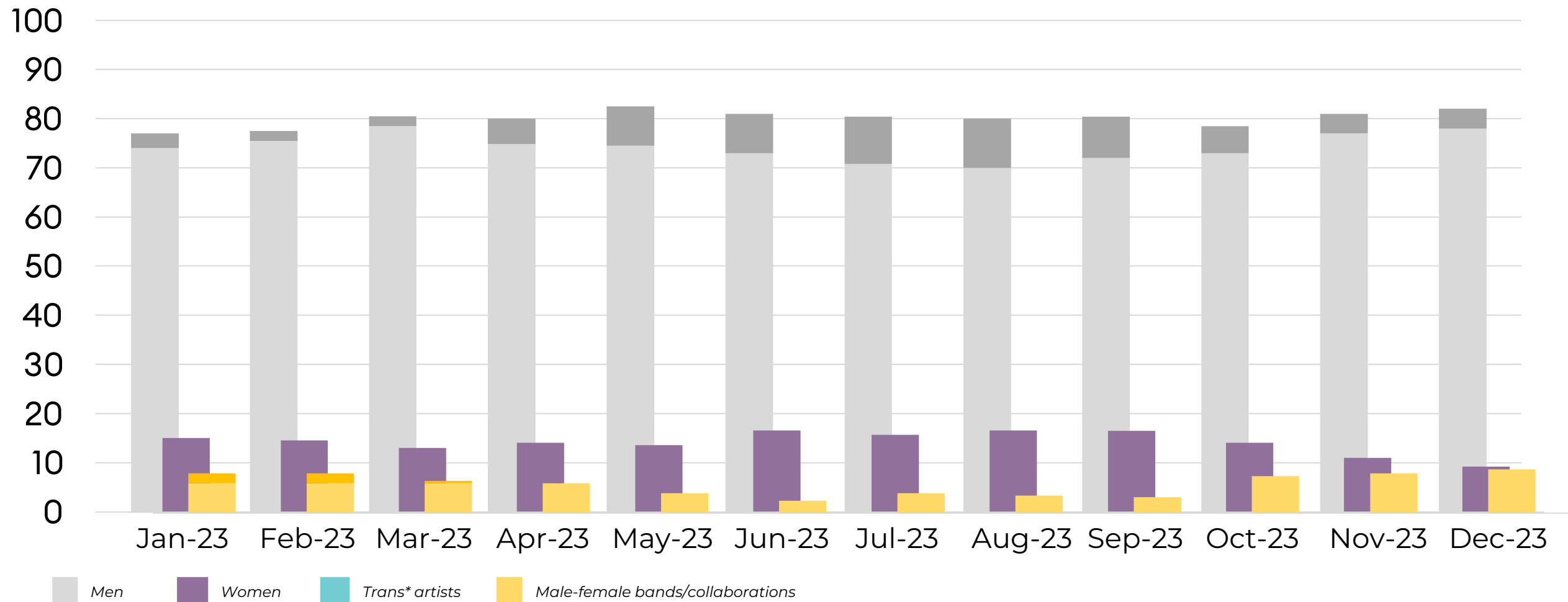
Tabulations for songs by men and women do not include their collaborative recordings.

TOP 10 MEN BY ACCUMULATED AIRPLAY			TOP 10 WOMAN BY ACCUMULATED AIRPLAY			TOP 10 MALE/FEMALE COLLABS BY ACCUMULATED AIRPLAY		
AIRPLAY POSITION	ARTIST	TOTAL PLAYS	AIRPLAY POSITION	ARTIST	TOTAL PLAYS	AIRPLAY POSITION	ARTIST	TOTAL PLAYS
1	MORGAN WALLEN	1,156,755	11	LAINIEY WILSON	314,962	31	KANE BROWN WITH KATELYN BROWN	188,611
2	LUKE COMBS	984,370	23	CARRIE UNDERWOOD	247,941	41	JUSTIN MOORE WITH PRISCILLA BLOCK	144,355
3	JASON ALDEAN	583,615	40	GABBY BARRETT	154,438	47	HARDY WITH LAINIEY WILSON	122,989
4	LUKE BRYAN	515,022	43	MEGAN MORONEY	137,534	52	LADY A	105,975
5	BAILEY ZIMMERMAN	456,585	44	KELSEA BALLERINI	133,327	61	DUSTIN LYNCH WITH MACKENZIE PORTER	85,189
6	JORDAN DAVIS	438,147	49	CARLY PEARCE	115,199	74	JASON ALDEAN WITH CARRIE UNDERWOOD	65,196
7	JELLY ROLL	414,082	56	HAILEY WHITTERS	100,650	81	INGRID ANDRESS WITH SAM HUNT	53,377
8	COLE SWINDELL	390,038	68	ASHLEY McBRYDE	77,125	91	CARLY PEARCE WITH CHRIS STAPLETON	41,452
9	TYLER HUBBARD	375,479	69	MIRANDA LAMBERT	75,356	93	BLAKE SHELTON WITH GWEN STEFANI	40,582
10	THOMAS RHETT	332,006	86	TAYLOR SWIFT	46,185	95	THOMPSON SQUARE	39,061

Designed by Grace Cain, courtesy of *The Nashville Briefing*

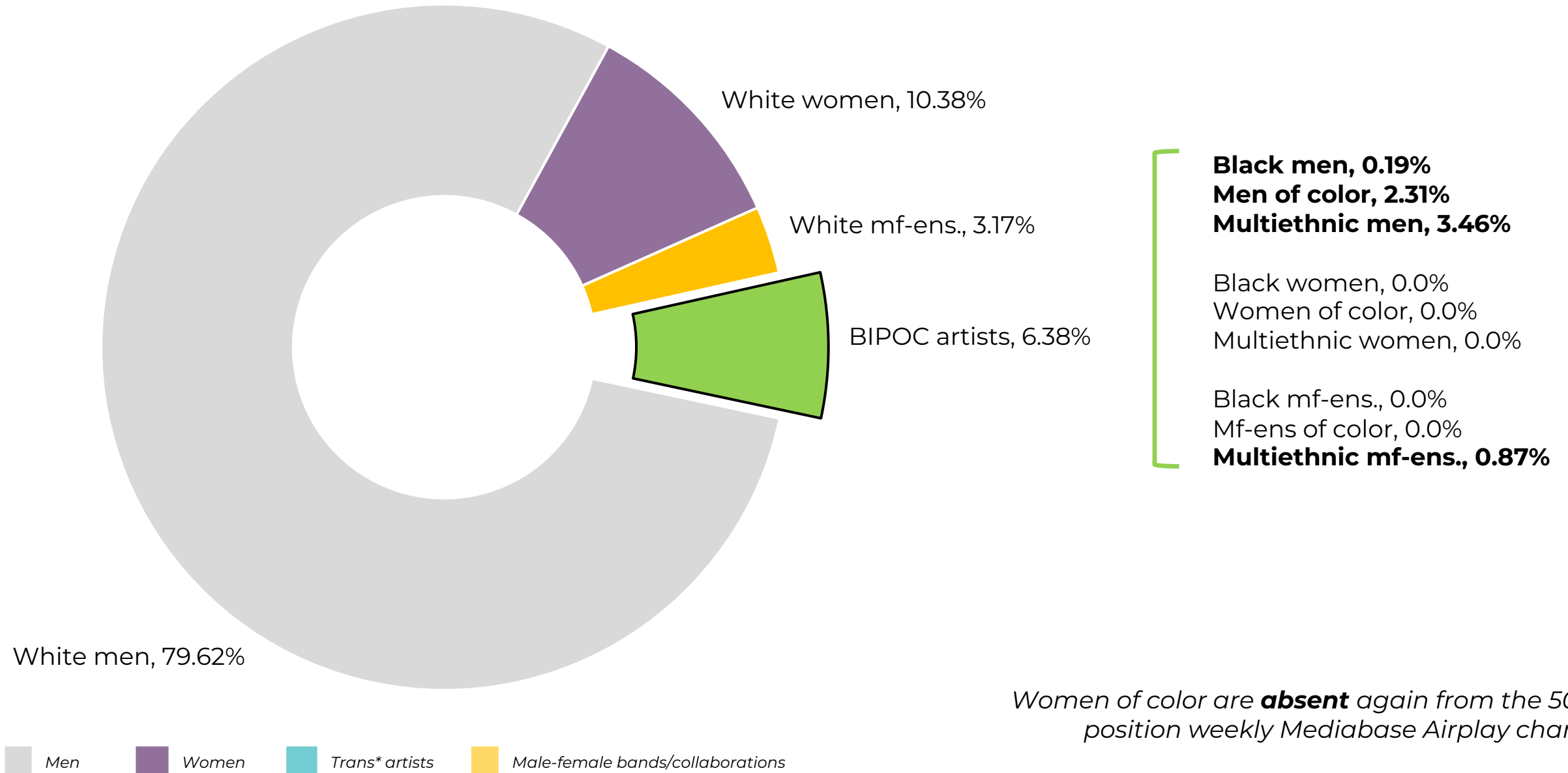
Lainey Wilson was the most played woman on Country radio in 2023. But she ranked 11th overall – behind 10 men. She rises to 5th overall when tabulating the top artists by their current singles alone. The top-spun male artist, Morgan Wallen, had 3.6 times more airplay than Wilson and the top 10 most spun men captured 30.0% of the overall airplay in 2023. The remaining top 10 most-spun women rank across the top 90 artists. Their spins combined total 1.4 million – still less than the two top-spun male artists. The top three male-female collaborations (single songs) received more spins than songs by most of the women on this list for accumulated airplay. More critically, nearly all of the airplay for songs by Miranda Lambert (94.3%), Taylor Swift (89.2%), and Carrie Underwood (63.3%) were for their gold catalogue records. While this is not surprising for Swift (who crossed into the mainstream a decade ago, it's disheartening to see that she still ranks within the top 10 most played women due in large part to her gold catalogue.

14.1% avg. chart activity for songs by women in 2023



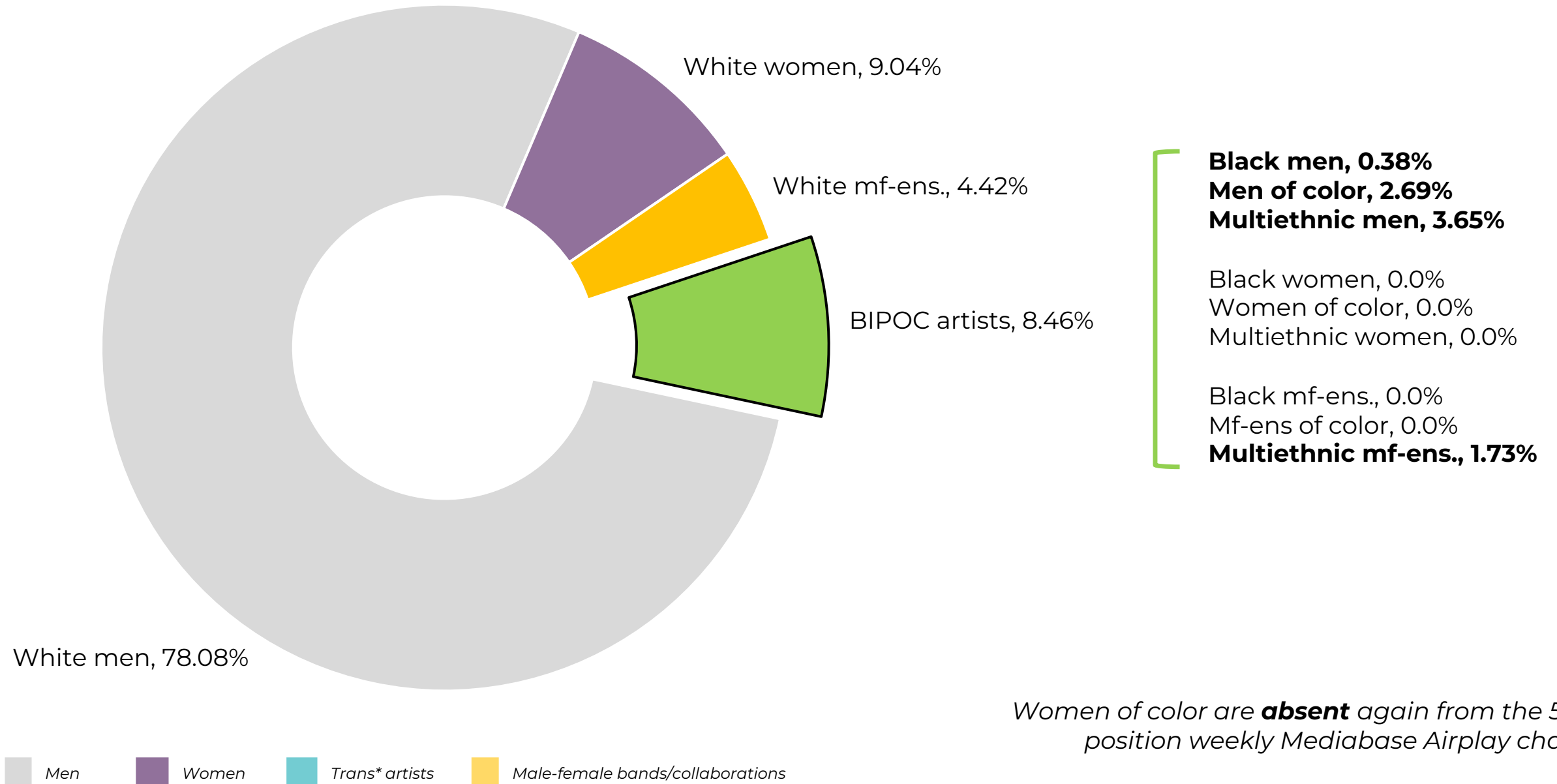
The drop in overall airplay for songs by women from 10.37% in June to 9.65% in July marked a critical point in the year in which their songs disappeared from top-spun positions on station playlists. This impacted chart activity, and songs by women declined through the final months of the year. There were no songs by women within the Top 10 on the airplay charts in July, and Wilson was the only woman with a song in the Top 10 from mid-August to the end of October. Songs by women were absent from the Top 10 in November and December, with just two songs in the in the first 2 weeks of November (Kelsea Ballerini's "If You Go Down..." and Ashley McBryde's "Light on in the Kitchen") and one for the final 3 weeks of the year (Gabby Barrett's "Glory Days").

Top 20 – songs by white women capture 10.38%



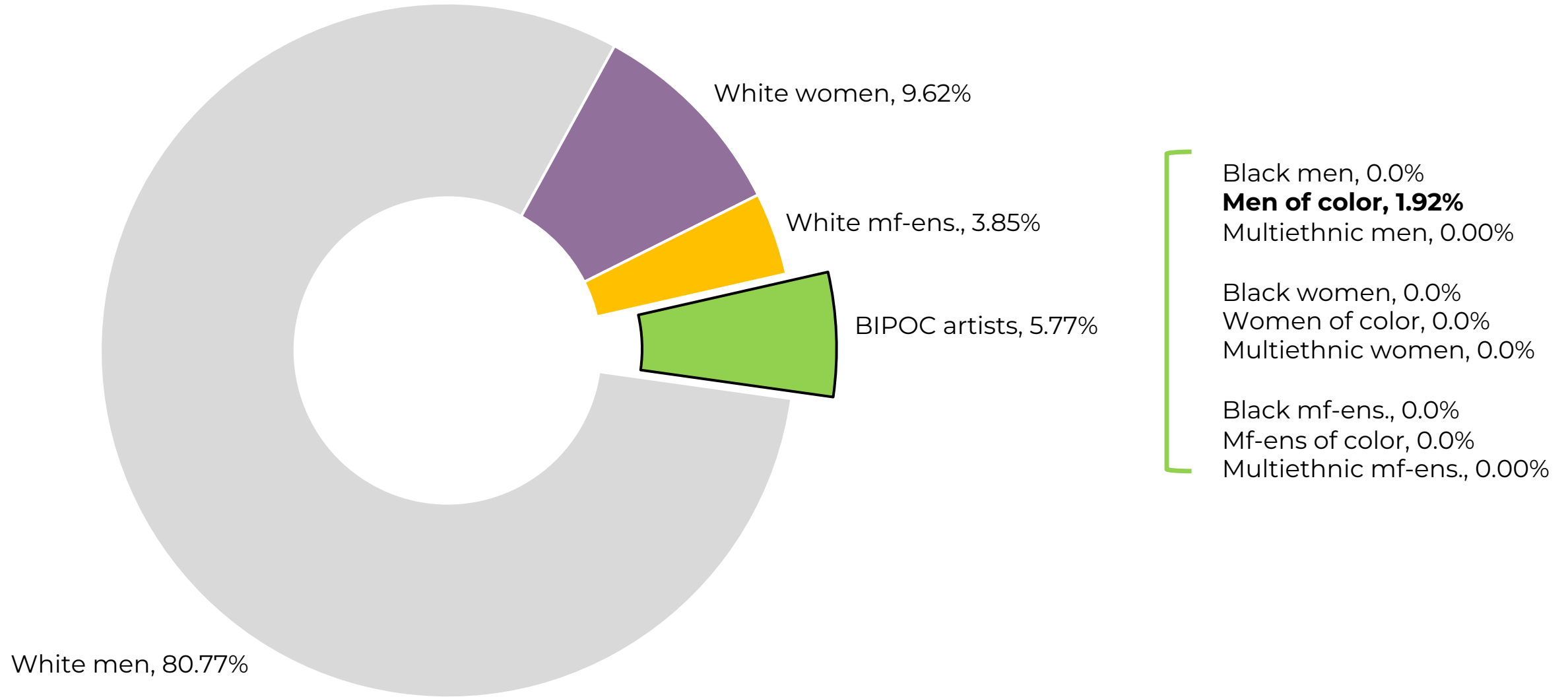
Women of color are **absent** again from the 50-position weekly Mediabase Airplay chart.

Top 10 – songs by white women capture 9.0%



Women of color are **absent** again from the 50-position weekly Mediabase Airplay chart.

No. 1 – songs by white women capture 9.6%



Men Women Trans* artists Male-female bands/collaborations

Women of color are **absent** again from the 50-position weekly Mediabase Airplay chart.



Representation on LiveOne

Data provided by Jess Wright, LiveOne.

Analysis by Jada Watson, SongData.



The LiveOne Weekly Country Countdown ranks the top 40 current songs based on the streams and hearts of listeners on all LiveOne Country stations. Representation reflects listener response to the music LiveOne programs.

LiveOne data was provided by the station. The data comprised the top 40 songs for each week from 6 April 2015 to 15 November 2023 to facilitate two types of analysis:

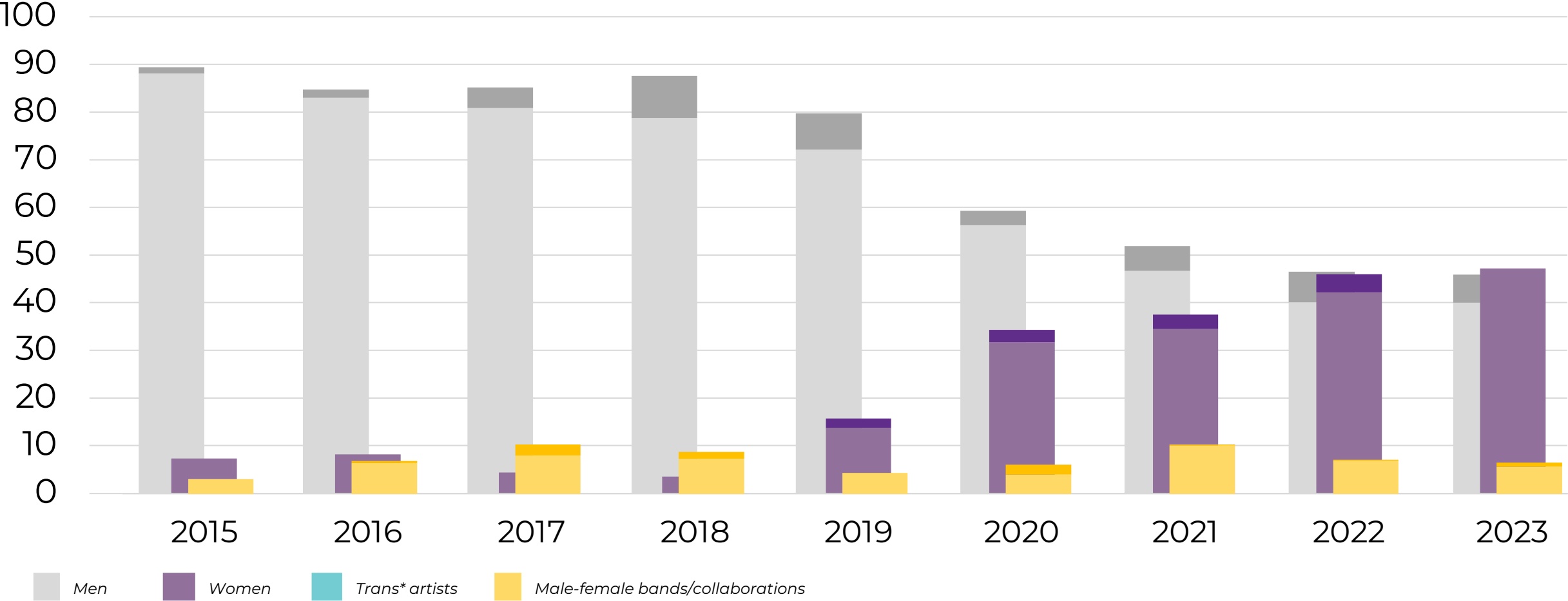
1. Long-term trends from 2015-2023 on the weekly top 40 chart
2. Close analysis of representation on weekly charts in 2023.

In addition to the weekly charts, LiveOne provided data for their three weekly features:

- **Introducing** – spotlights newer artist whose music is receiving good metrics on other stations (Nashville Now or WCE Country).
- **On the Rise (OTR)** – song generating biggest EQ jump for week based on listener streams and heart, but still just outside of top 40
- **New Music First (NMF)** – spotlight of a new song by a familiar artist

The data was prepared and coded by Jada Watson according to the SongData methodology, and then analysed for consideration of representation.

84.3% increase in songs by women from 2015 to 2023



The percentage of songs by women (solo/group) that emerged within LiveOne’s top 40 playlist increased steadily since 2020. Songs by women represented less than 10.0% from 2018 to 2019, but through the rebuilding of practices, LiveOne’s top 40 lists have consistently included more songs by women artists. For all artists, representation is mostly for songs by white artists, with limited representation by artists of color – notably for women of color, whose songs are only present on the Top 40 lists from 2018 to 2022 and only include three artists.

Women represent **37.8% of artists** with songs in Top 40

Unique artists

	Men	Women	M-F ens.	
White artists	46.5%	37.2%	9.3%	93.0%
Black artists	3.5%	0.0%	0.0%	3.5%
Artists of color	1.2%	0.0%	0.0%	1.2%
Multiethnic ens.	1.2%	0.0%	1.2%	2.3%
	52.3%	37.2%	10.5%	

Unique songs

	Men	Women	M-F ens.	
White artists	43.7%	43.7%	6.7%	94.1%
Black artists	2.2%	0.0%	0.0%	2.2%
Artists of color	1.5%	0.0%	0.0%	1.5%
Multiethnic ens.	1.5%	0.0%	0.7%	2.2%
	48.9%	43.7%	7.4%	

Taking into consideration only the top 40 charts, 37.2% of the artists with songs in the top 40 are women, 52.3% are men, and 10.5% are mf-ens or collaborations. White artists dominate – at 93.0% of the artists with songs on the top 40 chart.

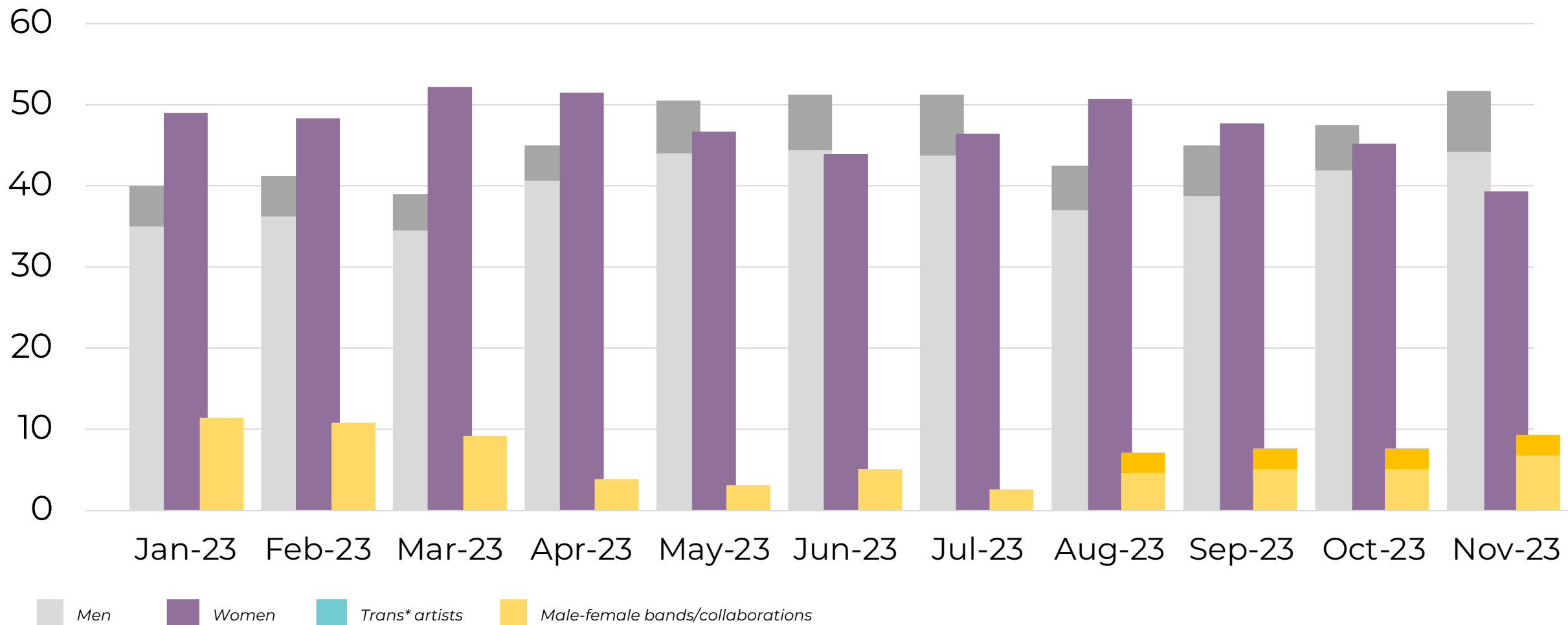
136 songs charted in this 44-week period, 43.7% of them by women artists (solo/group), 48.9% by men (solo/group) and 7.4% by mf-ens of collaborations. It is critical to note that Mickey Guyton's collaboration with Kane Brown on "Nothing Compares" is categorized here as a multiethnic collaboration of a female and male artist. If categorized by the identity of the lead vocalist, this would increase representation for Black women to 1.2% and songs by Black women to 0.7%. A small percentage still, but in an industry that has not prioritized promoting Black women, Guyton's inclusion in the Top 40 is important.

Songs by **women represent 47.5%** of the weekly top 40 charts

	Men	Women	M-F ens.	
White artists	40.1%	47.5%	5.7%	93.3%
Black artists	3.3%	0.0%	0.0%	3.3%
Artists of color	1.5%	0.0%	0.0%	1.5%
Multiethnic ens.	1.0%	0.0%	0.9%	1.9%
	45.9%	47.5%	6.6%	

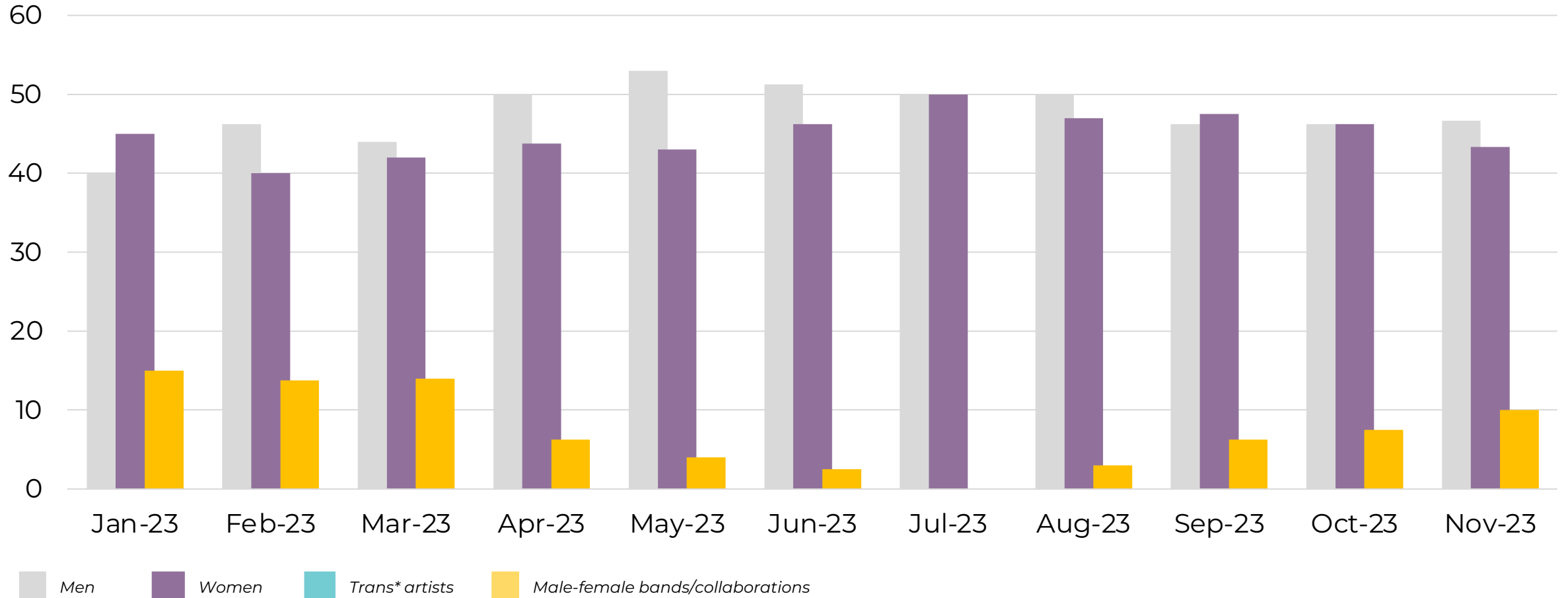
Broadening the perspective to the full 40-position weekly chart over this 44-week period, songs by women are responsible for 47.5% of the chart in 2023. While their songs are higher in percentage than those by men, it is critical to note that all of the charting songs are by white women. White artists are responsible for 93.3% of the top 40 chart.

47% avg songs by women on LiveOne Top 40 in 2023



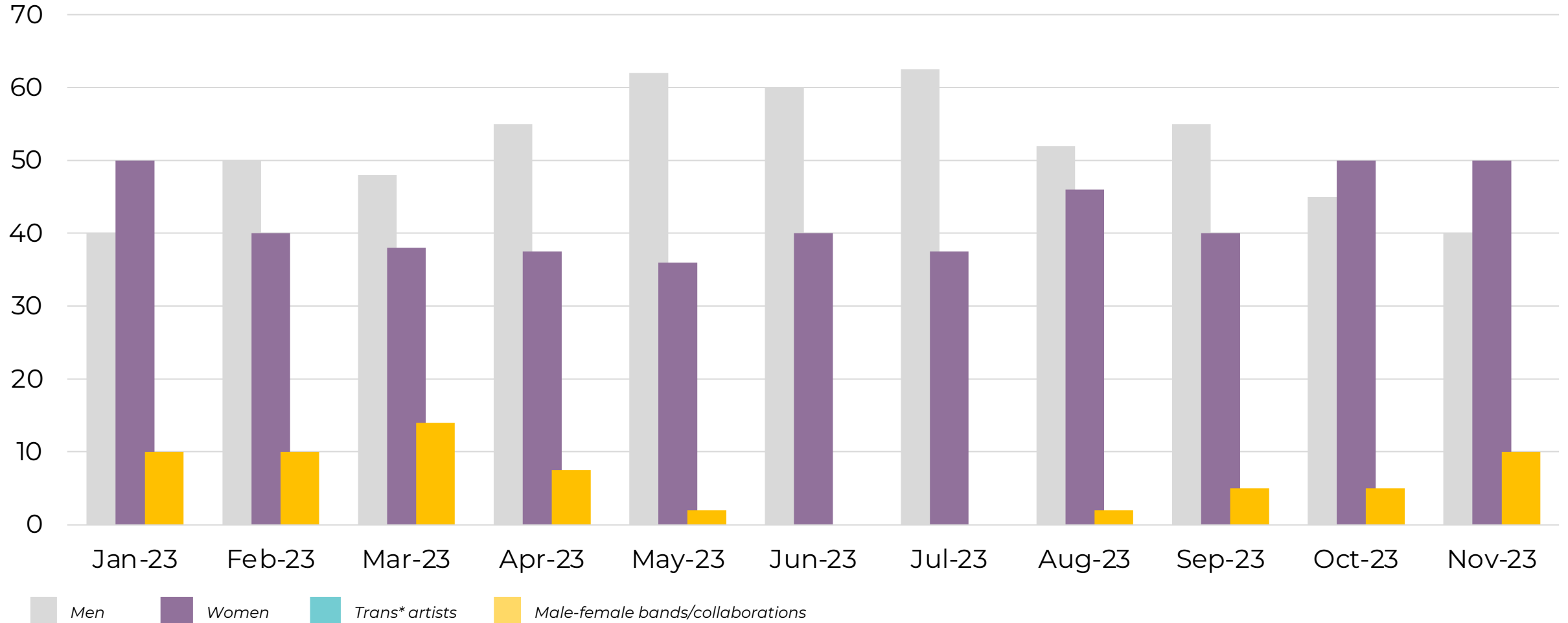
In 2023, songs by women averaged 47% of the weekly top 40 charts, surpassing those by men in January-April, and August. Songs by men average 46%. The percentage of songs by women increases to 51% (with songs by men increasing to 48%) when parsing the data for mf-collaborations and code by the gender of the lead artist. All of the women that charted in 2023 are white women, and no Trans artists had songs in the Top 40 list during this period.*

45% avg songs by women on LiveOne Top 20 in 2023



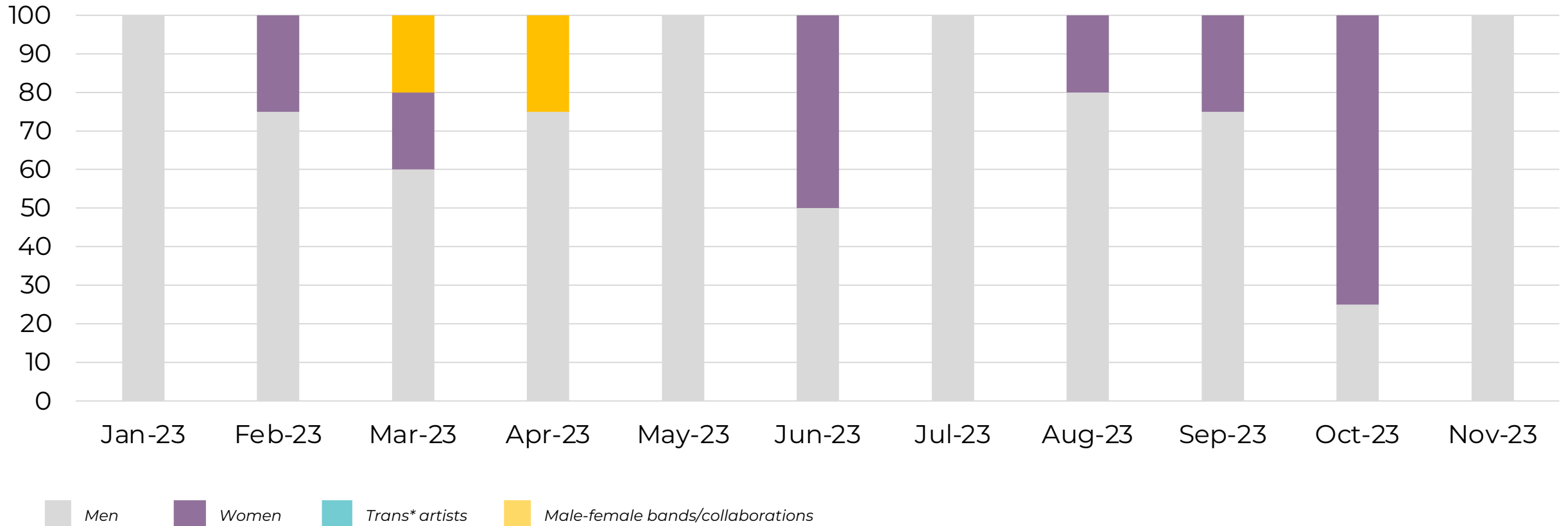
Drilling into the top positions of the top 40, songs by women continue to maintain a high average within the top 20 songs – 45% from January to November with a high of 50% in July 2023 (versus 48% for songs by men). The average increases to 47.5% if we consider parse out the data for mf-collaborations, and to 52.3% for songs by men and male-led collaborations.

42% avg songs by women on LiveOne Top 10 in 2023



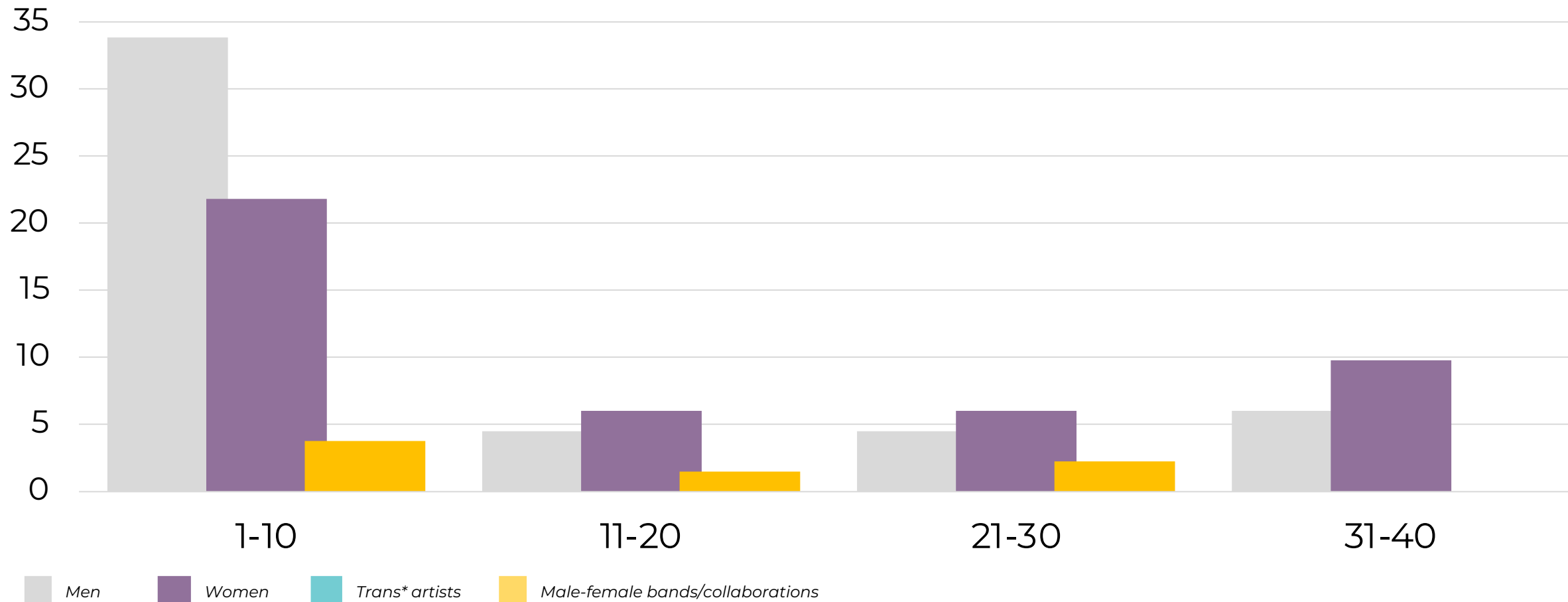
Moving into the top 10 positions, songs by women begin to decline. Although their songs average 42% (regardless of how we parse the data for mf-collabs), songs by women (solo/group) decline from 50% of the top 10 in January to 36% by May 2023, and increase again in August and October/November where they return to 50% of the top 10 songs. Songs by men (solo/group) average 53% of the top 10 songs, increasing to a high of 62% in May and July 2023.

19.5 avg songs by women on LiveOne at no. 1 in 2023



Although they average 19.5% of the no. 1 songs between January to November 2023, songs by women are absent for most of months in this calendar year. Song by men (solo/group) capture 75% of the #1 positions in the year, with 100% of the top spots in January, May, July and November.

59.4% of the songs peak in the top 10, **21.8% of them are by women.**



When examining representation by the peak position achieved in 2023, 50% of the songs by women peak within the top 10, while 69.2% of the songs by men achieve this peak rank. 59.4% of the songs overall peak within the top 10, 21.8% of them are by women (33.8% by men). The distribution in this graph shows that most songs have chart journeys that achieve top 10 status – 57.0% of them by men, 36.8% by women, and 6.3% by mf-ens. or collaborations.

Top 10 women and men by weeks on chart (2023)

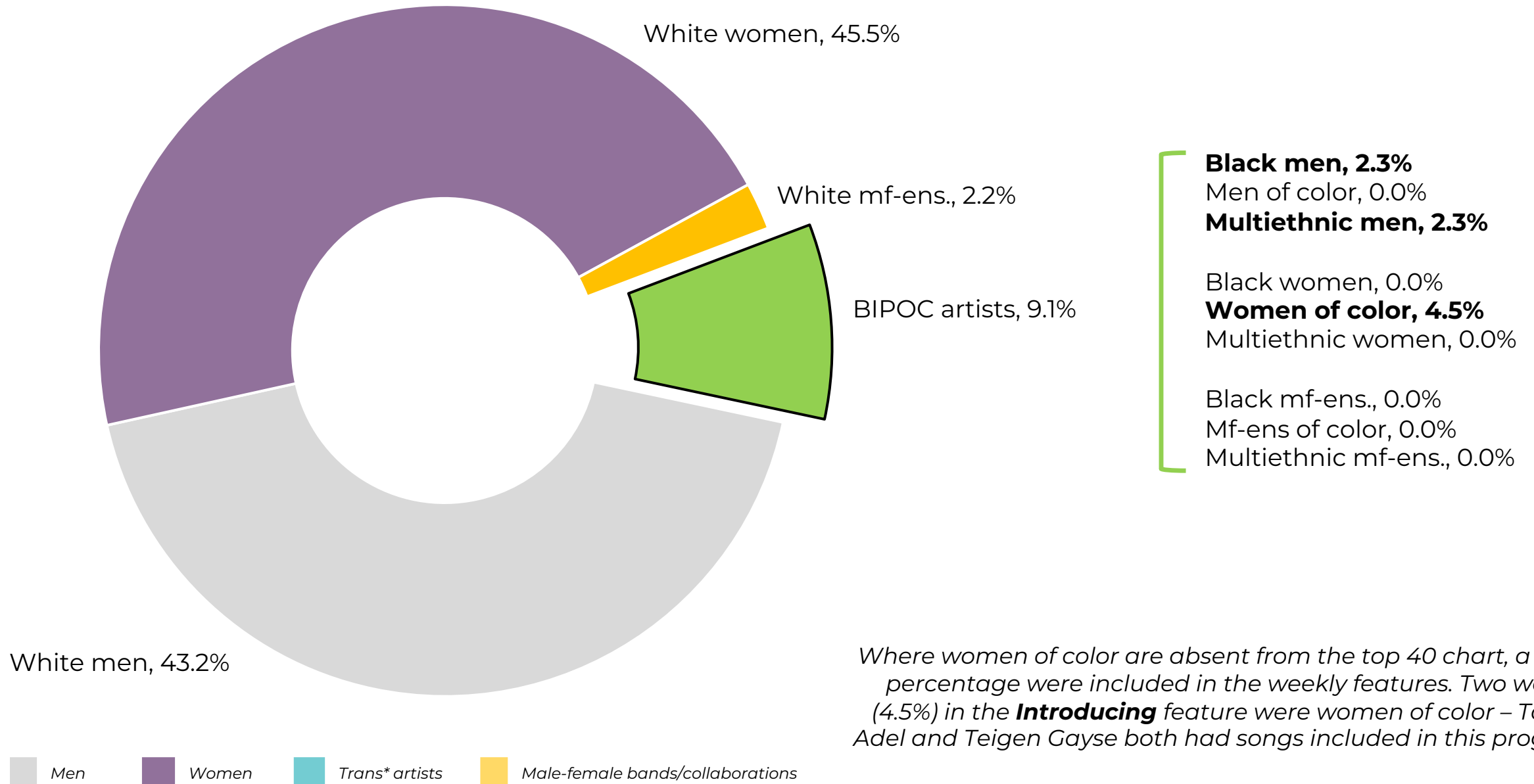
Women artists

- #1. Erin Kinsey [46]
- #2. Brooke Eden / Carrie Underwood [43]
- #3. Elle King / Hannah Ellis [40]
- #4. Gabby Barrett [39]
- #5. Priscilla Block [37]
- #6. Ashley McBryde / HunterGirl / Lainey Wilson / MaRynn Taylor [35]
- #7. Kelsea Ballerini [34]
- #9. Kylie Morgan [32]
- #11. Caylee Hammack / Ingrid Andress / Runaway June [30]
- #12. Maren Morris [29]

Men artists

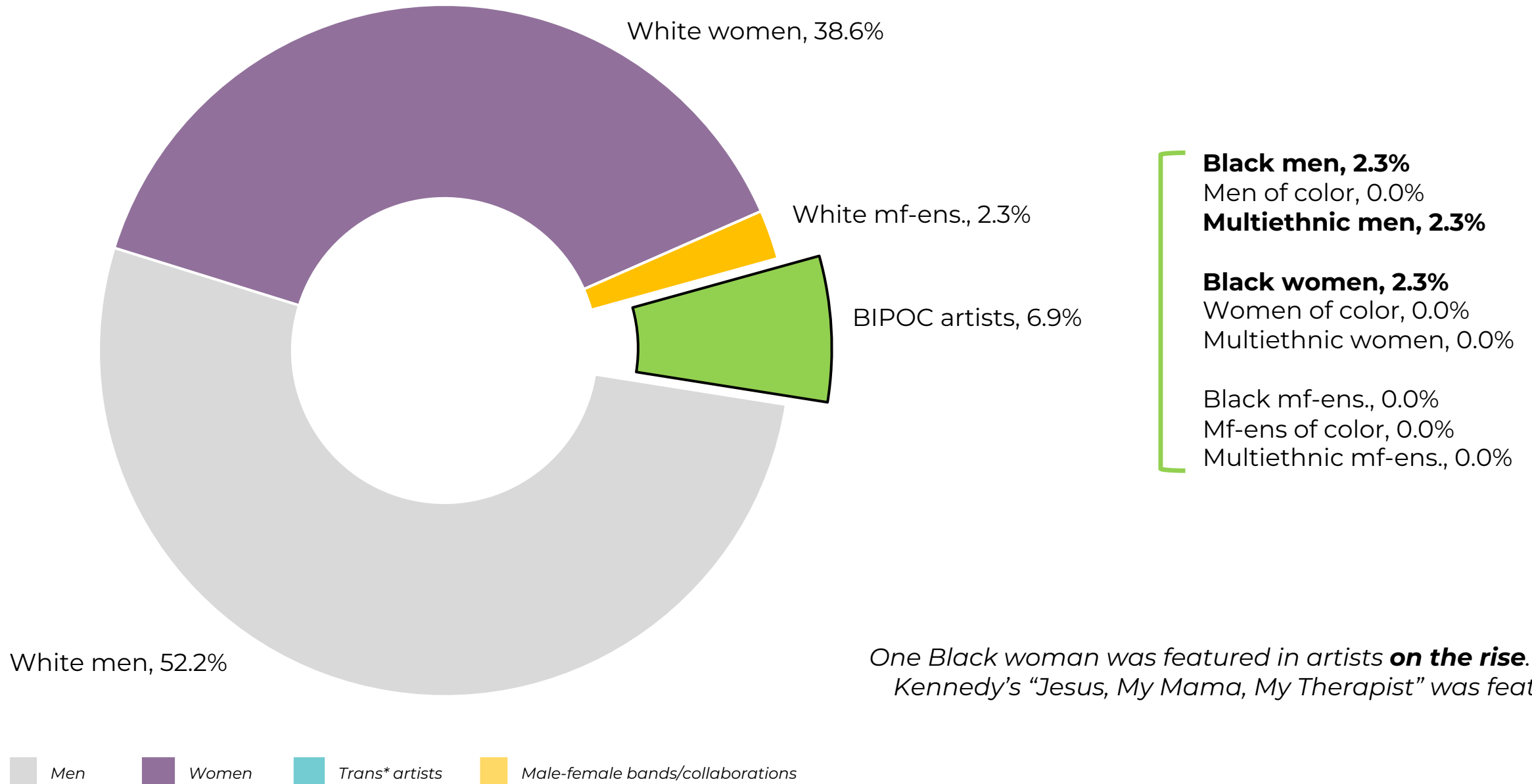
- #4. Bailey Zimmerman [39]
- #5. Dylan Scott [37]
- #6. Thomas Rhett [35]
- #8. George Birge [33]
- #10. Cole Swindell [31]
- #11. Brothers Osborne [30]
- #12. Breland [29]
- #13. Darius Rucker / Dustin Lynch [28]
- #14. Kane Brown / Luke Combs [27]
- #16. Luke Bryan [25]

Introducing – emerging women spotlighted 50.0%



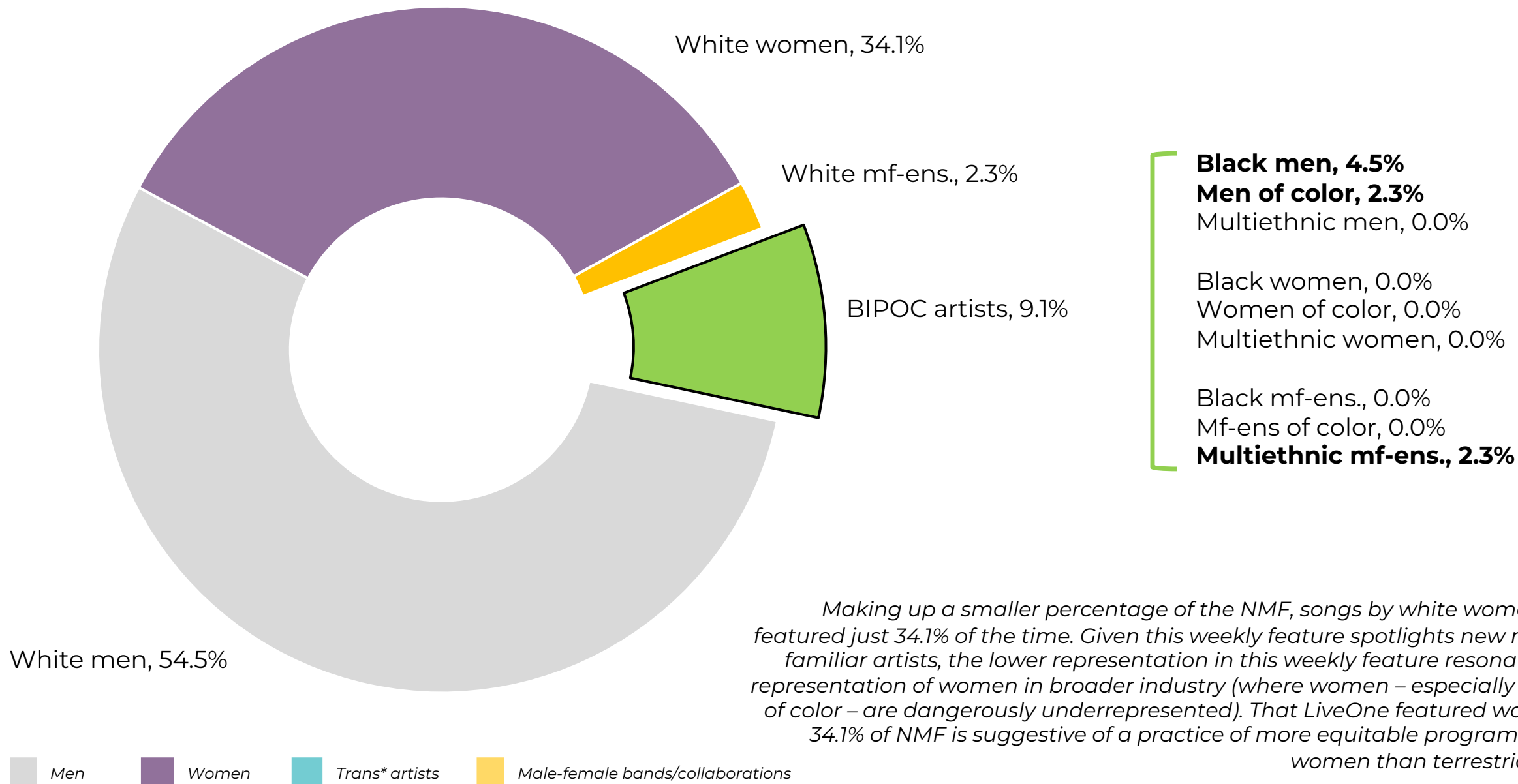
Where women of color are absent from the top 40 chart, a small percentage were included in the weekly features. Two women (4.5%) in the **Introducing** feature were women of color – Tanner Adel and Teigen Gayse both had songs included in this program.

OTR – women feat. *on the rise* 40.9% of 2023



One Black woman was featured in artists **on the rise**. Tiera Kennedy's "Jesus, My Mama, My Therapist" was featured.

NMF – women in new music features 34.1% of 2023



Making up a smaller percentage of the NMF, songs by white women were featured just 34.1% of the time. Given this weekly feature spotlights new music of familiar artists, the lower representation in this weekly feature resonates with representation of women in broader industry (where women – especially women of color – are dangerously underrepresented). That LiveOne featured women at 34.1% of NMF is suggestive of a practice of more equitable programming of women than terrestrial radio.

on change

~ Jada Watson, SongData

When Beyoncé surprised the world on 11 February 2024 during the LVIII Super Bowl with the release of two Country singles, the focus of the Diversi-"Tea" panel shifted. We still aimed to address the need for inclusive programming on the format, but the release of "Texas Hold 'Em" as a single serviced to the format gave us a topic — or case study, if you will — around which we could discuss strategies for programming. We discussed this opportunity in our final panel prep call on 13 February, on the heels of the song being serviced to the format and days before Beyoncé made history on several industry charts.

All eyes were on the industry for some kind of a response to the single — and controversy seemingly erupted before the format had chance to make its move. The morning of our prep call, an employee of KYKC in southern Oklahoma responded to a listener's request to play the new Beyoncé song with: "Hi — we do not play Beyoncé on KYKC as we are a country music station." The listener posted a [screen shot](#) of the email and within hours Country radio's presumed refusal to play the song was all over the media.

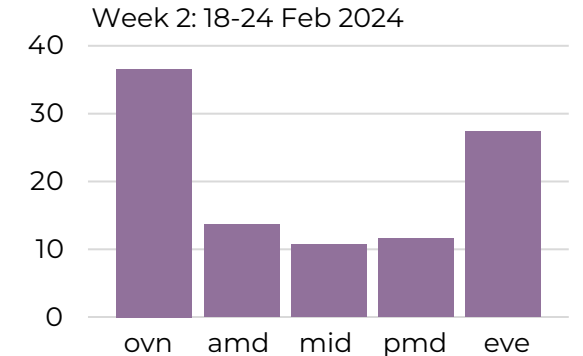
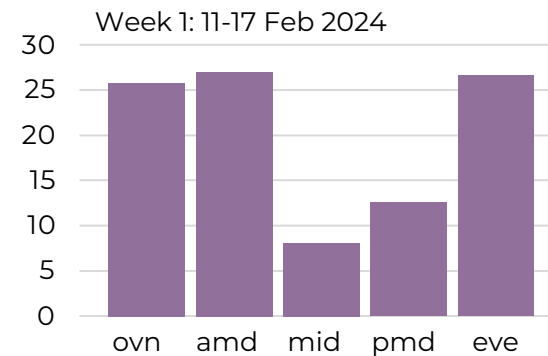
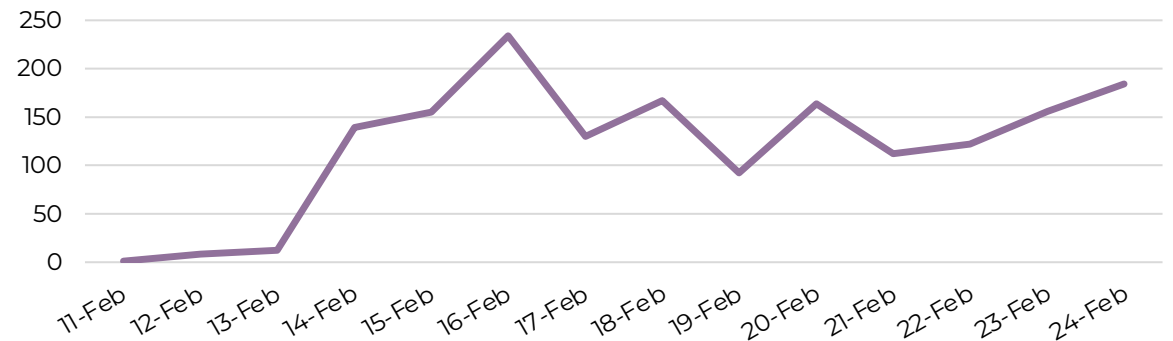
It was too soon on Tuesday (just two days after the surprise release) to have a meaningful conversation about how the Country music industry was reacting to Beyoncé's new music. The media swirl had responded faster (and without much thought to context) than the actual situation was developing within the music industry. A [Billboard article](#) from 13 February spoke of the format being "slow to play her songs." Given that the releases were a surprise, it seems rather disingenuous to be levelling these types of accusations two days after its release and on the heels of it being serviced to Country radio with an impact date of 20 February 2024. Even more disingenuous when you consider that several Country stations were already playing the single and by 14 February KKBQ 93Q in Houston added the song to its playlist.

We now know that radio indeed picked up the song: it debuted at #54 on the Billboard Country Airplay chart, two days later at #50 on the Mediabase Country Airplay chart, and on 20 February 2024 at #1 of Billboard's Hot Country Songs chart. The song became one of the fastest-moving in recent radio history (debuting after just one week of airplay) and the first song by a Black woman to reach at the top of Hot Country Songs in the chart's 66-year history. Until "Texas Hold 'Em", Linda Martell held a 55-year record for having the highest-charting song with "Color Him Father", which peaked at #22 in September 1969.

Two weeks after the song's servicing to the Country format, "Texas Hold 'Em" has been played on 126 Country stations across the USA, accumulating 1,676 spins. The song jumped from 12 spins on 13 February to 139 the next day and has had steady airplay across reporting stations since then. For a format that has not historically picked up singles by women this quickly — let alone singles by Black women — the airplay and chart numbers that this song is making right now is a welcome surprise. But the industry's quick reaction to it, coupled with statements from [program directors](#) that "Everything's ubiquitous, everything's available. I don't care who services what; I go on the internet and there it is —

that means I've been serviced, if I can find a WAV file! I don't care what their marketing plan is", has left many conflicted on the quick embrace. The "rules" that have limited access to women (*especially Black, Indigenous and women of colour*) seemingly did not apply and what has historically taken songs by women weeks *if not months* to achieve in accumulated airplay happened over night for Beyoncé. In fact, Beyoncé's single accumulated in two weeks slightly more spins than all songs by Tiera Kennedy (the most played Black female artist in 2023) accumulated last year.

Perhaps most critically, the song is being played in daytime programming, with 47.6% of the airplay received in its first week occurred between 6am and 7pm, dropping to 36.0% in week two — hours that ensure high listenership. This may not last long, it is possible that a drop in audience impressions will lead stations that added the track to place the song in evenings and overnights, creating a pathway for it to exit the charts and playlists altogether. It feels too soon to know for certain — especially given the unprecedented leap on to playlists and the charts just days after its release.



For a single that just one week ago was the centre of controversy over being “rejected” from Country format — one presumably “slow to play Beyoncé’s new music,” we are seeing two weeks out that the song is (at least for now) being embraced and moved into higher-rotation spots within station playlists — all while songs by Black female country artists receive a total of 0.02% of the airplay.

Systemic change cannot happen without changing the system.

Our focus in this panel is on the need for inclusive programming. But it's not just a *need*, it's a moral imperative of the entire industry to build ethical and just ways of working if any sense of equity is to be achieved. And while adding Beyoncé's song is of critical importance, it will not fix inequity in the industry — nor it is fair to expect this of her. Adding and stirring is not the answer. Echoing [Marcia J. Citron](#), there is danger in mechanically adding new artists and works into the system – especially those artists who are outside of the system (like women, artists of color, and LGBTQIA+ artists) – without questioning the system and conceptualizing its reconstitution. Visibility counts for a lot, it's powerful, but it is not the whole picture. This work is as much about creating opportunities for artists as it is evaluating the weight and impact of current practices on the careers of these artists and the ways in which they create barriers that limit their potential for success and longevity within the industry.

Radio tour, for example, is not a financially activity for many artists – especially women, artists of color, and LGBTQIA+ artists – and could be re-envisioned in a more equitable way that doesn't place the burden on emerging artists. Not only can these tours be done virtually, but stations can build relationships with organizations that invest in emerging artists to fund station visits and work with local venues to host shows.

Move beyond the major-label system to seek out artists to platform and build new pathways that do not require the financial investment of an artist servicing their songs to the format. Everything is “ubiquitous”, after all, just “go on the internet” and “find a WAV file” to build new music into station playlists.

Introduce new music by women, artists of color, and LGBTQIA+ artists during daytime hours so that listeners are exposed to it and become familiar with their voices and stories. Building familiarity through exposure is critical for new artists, but it's equally critical to the current metrics used to evaluate audience response. Audiences cannot respond in favor of music they do not hear, rendering testing data not just incomplete but entirely irrelevant for any assessment of engagement. Reconsidering all practices regarding audience data, assessment of the data, and when that data is providing an accurate picture of the market is essential going forward as current practices are flawed.

While this is a significant moment for the industry, for the format, it is also an opportunity to do the work – to do the deep reading to understand the history of segregation that structures not just the [recording industry](#), but also the [radio industry](#), the [chart industry](#), and how this influences algorithms in digital service providers. It's an opportunity to be an active participant in the process of an ethical process of reconceptualizing what the

industry should be — and that might mean spending more time listening, and less time telling people “how it is” and who “is or is not country.” This will include creating opportunities for Black women in Country music — but not one-off token spins!

Beyoncé's single deserves airplay and its embrace warrants celebration. But it's important to remember the legacy of Black women in Country music, whose contributions are being obscured through the media swirl surrounding her Country releases.

You're going to play Beyoncé?

Play Mickey Guyton.

Play Rissi Palmer.

Play Miko Marks.

Play the songs of Black women signed to Country labels – Madeline Edwards and Tiera Kennedy.

Play the women who have been part of [CMT's Next Women of Country](#) — Tanner Adell, Denitia, Julie Williams, Roberta Lea, O.N.E. the Duo, Camille Parker, Brittney Spencer, Chapel Hart, Sacha and Reyna Roberts.

Play women who have been making country music for years with no mainstream support — Yola, Allison Russell, Rhiannon Giddens, Priscilla Renea.

Play emerging artists who have been introduced by Rissi Palmer's [Color Me Country](#).

Spend time getting to know the women of the [BlackOpry](#) (some already listed here) and use your platform to introduce the world to these brilliant Black artists.

This will require intentional and sustained support for Black women on a daily basis so that once this *Renaissance act ii* cycle is over, and Beyoncé's singles are no longer being played, the format doesn't return to status quo where songs by Black women represent 0.02% of the annual airplay. Or worse.

There can be no change with old machines – with a century-old segregated recording, radio, and chart system that looks back to past practices, conventions, and data to make decisions about the future. This historic data trains the systems (*human and algorithmic*) in the industry, becoming the tool through which decisions are made on signing, distributing, and promoting music. These data influence the recommendations generated by digital service providers, whose algorithms train on the results of this segregated system. Ever wonder why your favourite DSP recommends songs by white men? Ever wonder by the songs of Black women are only recommended alongside each other and not with the music of white Country artists? All of these recommendations can be traced to the continued segregation of the industry by racialized marketing categories and the continued boxing of artists on playlists that follow these conventions. The past dwells in this old machine, and the 2023 data studied here reveals no signs of change.

appendix

stations monitored by Mediabase

ADX Communications

- WYCT-FM in Pensacola, FL. Program Director: Brent Lane; Music Director: Brent Lane.

Alpha Media

- KUPL-FM in Portland, OR. Program Director: Tim Richards; Music Director: Danny Dwyer.
- KBAY-FM in San Francisco, CA. Program Director: Bo Matthews; Music Director: Isaac Brooks Wenzel.

Audacy

- WUSY-FM in Chattanooga, TN. Program Director: Justin Cole; Music Director: Melissa Wagner.
- WUSN-FM in Chicago, IL. Program Director: Marci Braun; Music Director: Marci Braun.
- WYCD-FM in Detroit, MI. Program Director: Tim Roberts; Music Director: Holly Hutton.
- WPAW-FM in Greensboro, NC. Program Director: Drew Bland; Music Director: Drew Bland.
- KILT-FM in Houston, TX. Program Director: Melissa Chase; Music Director: Nick Russo.
- WDAF-FM in Kansas City, KS. Program Director: JR Ammons; Music Director: Codie Allen.
- WLFP-FM in Memphis, TN. Program Director: Chris Michaels; Music Director: Chris Michaels.
- WKIS-FM in Miami, FL. Music Director: Tim TC Conlon.
- KMNB-FM in Minneapolis, MN. Program Director: Tim Roberts; Music Director: Tim Roberts.
- KMLE-FM in Phoenix, AR. Program Director: Drew Bland; Music Director: Drew Bland.
- WDSY-FM in Pittsburgh, PA. Program Director: Mark Anderson; Music Director: Mark Anderson.
- KWJJ-FM in Portland, OR. Program Director: Scott Roddy; Music Director: Greg Raneiri.
- KFRG-FM in Riverside, CA. Program Director: Heather Froglear; Music Director: Heather Froglear.
- WBEE-FM in Rochester, NY. Music Director: Billy Kidd.

- KKWF-FM in Seattle, WA. Program Director: Drew Bland; Music Director: Drew Bland.
- KSON-FM in San Diego, CA. Program Director: Scott Roddy; Music Director: Greg Raneiri.
- WGGY-FM in Wilkes-Barre, PA. Program Director: Mike O' Donnell; Music Director: Crockett O' Donnell.

Beasley Broadcast Group

- WKXC-FM in Augusta, GA. Program Director: Tee Gentry; Music Director: Chris O'Kelley.
- WKLB-FM in Boston, MA. Program Director: Dawn Santolucito; Music Director: Jim Clerkin.
- WSOC-FM in Charlotte-Gastonia-Rock Hill, SC. Program Director: John Reynolds; Music Director: Cameron Moore.
- WKML-FM in Fayetteville, NC. Program Director: Sarah Weaver; Music Director: Casey Atkins.
- KCYE-FM in Las Vegas, NV. Program Director: Shawn Stevens; Music Director: Ransom Garcia.
- WXTU-FM in Philadelphia, PA. Program Director: Mark Razz; Music Director: Mark Razz.
- WQYK-FM in Tampa, FL. Program Director: Rick Thomas; Music Director: Launa Phillips.

Bonneville International Corporation

- KYGO-FM in Denver, CO. Program Director: Brian Michel; Music Director: Brian Michel.
- KNCI-FM in Sacramento, CA. Program Director: Chad Rufer; Music Director: Sonia Jimenez.

Bristol Broadcasting

- WXBQ-FM in Johnson City, TN. Program Director: Mark Newland; Music Director: Kenn McCloud.

Buck Owens Production Company, Inc.

- KUZZ-FM in Bakersfield, CA. Program Director: Brent Michaels; Music Director: Kenn McCloud.

Cox Media Group

- WHKO-FM in Dayton, OH. Program Director: Nancy Wilson; Music Director: Nancy Wilson.
- WWKA-FM in Orlando, FL. Program Director: Steve Stewart; Music Director: Melissa Quinones.

- KCYY-FM in San Antonio, TX. Program Director: Christi Brooks; Music Director: Christi Brooks.
- KWEN-FM in Tulsa, OK. Program Director: Matt Bradley; Music Director: Matt Bradley.

Cumulus

- KRST-FM in Albuquerque, NM. Program Director: Bev Rainey; Music Director: Bev Rainey.
- WCTO-FM in Allentown, PA. Program Director: Jerry Padden; Music Director: Jerry Padden.
- WKHX-FM in Atlanta, GA. Program Director: Mike Moore; Music Director: Lucas Phelan.
- KIZN-FM in Boise, ID. Program Director: Chris Matthews; Music Director: Alana Lynn.
- KATC-FM in Colorado Springs, CO. Program Director: Mason Stanfield; Music Director: Mason Stanfield.
- KSCS-FM in Dallas, TX. Program Director: Mike Preston; Music Director: Al Farb.
- KHKI-FM in Des Moines, IA. Program Director: Andrew Danger Von Ahnen; Music Director: Lindsay O'Neil.
- KSKS-FM in Fresno, CA. Program Director: Andy Winford; Music Director: Jody Jo Mize.
- WFMS-FM in Indianapolis, IN. Program Director: Matt Malone Longhenry; Music Director: Matt Malone Longhenry.
- WIVK-FM in Knoxville, TN. Program Director: Rich Bailey; Music Director: Rich Bailey.
- WGKX-FM in Memphis, TN. Music Director: Kay Manley.
- WKDF-FM in Nashville, TN. Program Director: Charlie Cook; Music Director: Charlie Cook.
- KUBL-FM in Salt Lake City, UT. Program Director: Travis Daily; Music Director: Travis Daily.
- KATM-FM in Stockton, CA. Program Director: Andy Winford; Music Director: Jaimee Lee.
- KIIM-FM in Tucson, AR. Program Director: Buzz Jackson; Music Director: Buzz Jackson.

Curtis Media Group

- WQDR-FM in Raleigh, NC. Program Director: Mike Mad Dawg Biddle; Music Director: Abby Leigh.

Dick Broadcasting Company

- WRNS-FM in Greenville, NC. Program Director: Crystal Legends; Music Director: Crystal Legends.

Federated Media

- WQHK-FM in Ft. Wayne, IN. Program Director: Jimmy Knight; Music Director: Jimmy Knight.

Forever Media Inc.

- WXCX-FM in Wilmington, DE. Program Director: Charlie Maxx; Music Director: Charlie Maxx.
- WGTY-FM in York, PA. Program Director: Scott Donato; Music Director: Scott Donato.

Foxfur Communications

- WOLF-FM in Syracuse, NY. Program Director: Skip Clark; Music Director: Skip Clark.

Griffin Communications

- KVOO-FM in Tulsa, OK. Program Director: Dena Fletcher; Music Director: Dena Fletcher.

Guaranty Broadcasting Corp.

- WTGE-FM in Baton Rouge, LA. Program Director: Jimmy Brooks; Music Director: Jimmy Brooks.

Hall Communications

- WPCV-FM in Lakeland, FL. Program Director: Bob Walker; Music Director: Julie K.
- WCTK-FM in Providence, RI. Program Director: Kevin Palana; Music Director: Kevin Palana.

Hubbard Broadcasting Incorporated

- WUBE-FM in Cincinnati, OH. Program Director: Grover Collins; Music Director: Grover Collins.
- WIL-FM in St. Louis, MO. Program Director: Tommy Mattern; Music Director: Marty Brooks.
- WIRK-FM in . Program Director: Bruce Logan; Music Director: Nick Rivers.

iHeartMedia, Inc.

- iHeartCountry. Program Director: Rod Phillips; Music Director: LJ Smith.
- KBQI-FM in Albuquerque, NM. Program Director: Hoss

Michaels; Music Director: Hoss Michaels.

- WUBL-FM in Atlanta, GA. Program Director: Meg Stevens; Music Director: Meg Stevens.
- KASE-FM in Austin, TX. Program Director: Jason McCollim; Music Director: Jason McCollim.
- WPOC-FM in Baltimore, MD. Program Director: Jeff Kapugi; Music Director: Jeff St. Pierre.
- WYNK-FM in Baton Rouge, LA. Music Director: Austin James.
- WDXB-FM in Birmingham, AL. Program Director: Dino Conard; Music Director: Dino Conard.
- WBWL-FM in Boston, MA. Program Director: Joey Brooks; Music Director: Amanda Jo Parker.
- WEZL-FM in Charleston, SC. Music Director: Ric Rush.
- WKKT-FM in Charlotte-Gastonia-Rock Hill, SC. Program Director: Ashley Wilson; Music Director: Ashley Wilson.
- WGAR-FM in Cleveland, OH. Program Director: Carletta Blake; Music Director: Carletta Blake.
- KCCY-FM in Colorado Springs, CO. Program Director: JoJo Turnbeaugh; Music Director: Benny Bash.
- WCOS-FM in Columbia, SC. Program Director: L.J. Smith; Music Director: Andy Woods.
- WCOL-FM in Columbus, OH. Program Director: Dan E. Zuko; Music Director: Dan E. Zuko.
- KRYS-FM in Corpus Christi, TX. Program Director: Frank Edwards; Music Director: Frank Edwards.
- KWBL-FM in Denver, CO. Program Director: John E. Kage; Music Director: John E. Kage.
- KHEY-FM in El Paso, TX. Program Director: Patti Diaz; Music Director: Patti Diaz.
- KKIX-FM in Fayetteville, AR. Program Director: Dave Ashcraft; Music Director: Dave Ashcraft.
- KHGE-FM in Fresno, CA. Program Director: Sam Diggedy; Music Director: Sam Diggedy.
- KXBG-FM in Ft. Collins, CO. Program Director: JoJo Turnbeaugh; Music Director: JoJo Turnbeaugh.
- WCKT-FM in Ft. Myers, FL. Program Director: Louis Kaplan; Music Director: Louis Kaplan.
- WAVW-FM in Ft. Pierce, FL. Program Director: Heath West; Music Director: Heath West.
- WBCT-FM in Grand Rapids, MI. Program Director: Dave Taft; Music Director: Dave Taft.

- WTQR-FM in Greensboro, NC. Program Director: JT Bosch; Music Director: JT Bosch.
- WSSL-FM in Greenville, SC. Program Director: Kix Layton; Music Director: Aaron Michael.
- WRBT-FM in Harrisburg, PA. Program Director: Mike Miller; Music Director: Mike Miller.
- WWYZ-FM in Hartford, CT. Program Director: Joey Brooks; Music Director: Amanda Jo.
- WDRM-FM in Huntsville, AL. Program Director: Erich West; Music Director: Erich West.
- WQIK-FM in Jacksonville, FL. Program Director: Froggy; Music Director: John Scott.
- KWNR-FM in Las Vegas, NV. Program Director: MoJoe Roberts; Music Director: MoJoe Roberts.
- WBUL-FM in Lexington, KY. Program Director: Michael Jordan; Music Director: Michael Jordan.
- KSSN-FM in Little Rock, AR. Program Director: Jess Jennings; Music Director: Jess Jennings.
- WAMZ-FM in Louisville, KY. Program Director: Michael Jordan; Music Director: Michael Jordan.
- WMAD-FM in Madison, WI. Program Director: Chelsey Steinhauer; Music Director: Chelsey Steinhauer.
- KTEX-FM in McAllen, TX. Program Director: Jo-Jo Cerda; Music Director: Jo-Jo Cerda.
- WMIL-FM in Milwaukee, WI. Program Director: Shanna (Quinn) Cudeck; Music Director: Shanna (Quinn) Cudeck.
- KEEY-FM in Minneapolis, MN. Program Director: Gregg Swedberg; Music Director: Kia Becht.
- WKSJ-FM in Mobile, AL.
- WSIX-FM in Nashville, TN. Program Director: Gator Harrison; Music Director: Ryan McKiddy.
- WNOE-FM in New Orleans, LA. Program Director: Casey Carter; Music Director: Casey Carter.
- KTST-FM in Oklahoma City, OK. Program Director: Karla Cantrell; Music Director: Karla Cantrell.
- KXKT-FM in Omaha, Nebraska. Program Director: Hoss Michaels; Music Director: Hoss Michaels.
- KNIX-FM in Phoenix, AR. Program Director: Steve Gefferies; Music Director: Lois Double L Lewis.
- WPGB-FM in Pittsburgh, PA. Program Director: Mike Kasper; Music Director: Mike Kasper.

iHeartMedia, Inc (con't)

- WNCB-FM in Raleigh, NC. Program Director: Trevor Morini; Music Director: Nick Jordan.
- KAJA-FM in San Antonio, TX. Program Director: Alek Halverson; Music Director: Alek Halverson.
- WRNX-FM in Springfield, MA. Program Director: Kevin Johnson; Music Director: Kevin Johnson.
- KSD-FM in St. Louis, MO. Music Director: Dusty Panhorst.
- WBBS-FM in Syracuse, NY. Program Director: Julie Dunn; Music Director: Julie Dunn.
- WFUS-FM in Tampa, FL. Program Director: Ashley Morrison; Music Director: Sarah Jacobs.
- WMZQ-FM in Washington, DC. Program Director: Jeff Kapugi; Music Director: Corey Calhoun.
- KZSN-FM in Wichita, KS. Program Director: Michelle Buckles; Music Director: Michelle Buckles.

JVC Broadcasting

- WJVC-FM in Nassau-Suffolk, NY. Program Director: Adam (Phathead) Zuckerberg.

KSOP Inc

- KSOP-FM in Salt Lake City, UT. Program Director: Deb Turpin; Music Director: Deb Turpin.

Marker Broadcasting

- KPLM-FM in Palm Springs, CA. Program Director: Kory James; Music Director: Kory James.

Max Media

- WGH-FM in Norfolk, VA. Program Director: Mike Moose Smith; Music Director: Karen West.

Mel Wheeler, Inc

- WSLC-FM in Roanoke, VA. Program Director: Brett Sharp; Music Director: Rachel Rodes.

Mid-West Family Broadcast Group

- WWQM-FM in Madison, WI. Program Director: Randy Hawke; Music Director: Kristi Kelly.

Midwest Communications Incorporated

- WNCY-FM in Appleton, WI. Program Director: Dan Stone; Music Director: Charli McKenzie.

Momentum Broadcasting

- KJUG-FM in Visalia-Tulare, CA. Program Director: Rik McNeil; Music Director: Rik McNeil.

Mt. Wilson Broadcasting

- KKGO-FM in Los Angeles, LA. Program Director: Michael Levine; Music Director: Michael Levine.

Music Choice

- MCCN-FM. Program Director: Jim Murphy; Music Director: Jim Murphy.

New South Radio, Inc.

- WUSJ-FM in Jackson, MS. Program Director: Traci Lee; Music Director: Traci Lee.

Pamal Broadcasting Ltd.

- WKLI-FM in Albany, NY. Program Director: Pete Kelly; Music Director: Pete Kelly.

Press Communications LLC

- WKMK-FM in Monmouth-Ocean, NJ. Program Director: Chris VanZant; Music Director: Chris VanZant.

QueenB Radio

- KXLY-FM in Spokane, WA. Program Director: Jay Daniels; Music Director: Jay Daniels.

Renda Broadcasting Corporation

- WWGR-FM in Ft. Myers, FL. Program Director: Randy Savage; Music Director: Randy Savage.
- WGNE-FM in Jacksonville, FL. Program Director: Todd Shannon; Music Director: Brian Jordan.

Rubber City Radio Group Incorporated

- WQMX-FM in Akron, OH. Program Director: Sarah Kay; Music Director: Cherise Richards.

Saga Communications Inc.

- WCKN-FM in Charleston, SC. Program Director: Hunter Meyer; Music Director: Hunter Meyer.
- WOGK-FM in Gainesville, FL. Program Director: Mr. Bob; Music Director: Rick Brooks.
- WPOR-FM in Portland, ME. Program Director: Jon

Shannon; Music Director: Ben Brophrey.

Sinclair Communications

- WUSH-FM in Norfolk, VA. Program Director: Dave Parker; Music Director: Dave Parker.

Southern Stone Communications

- WKRO-FM in Daytona Beach, FL. Program Director: DJ Tremble; Music Director: DJ Tremble.

Steel City Media

- KBEQ-FM in Kansas City, KS. Program Director: Todd Nixon; Music Director: Todd Nixon.

Stephens Media Group

- KDRK-FM in Spokane, WA. Program Director: Tim Cotter; Music Director: Jamie Patrick.

Summit Media, LLC

- WZZK-FM in Birmingham, AL. Music Director: Kelsey Schuler.
- WQNU-FM in Louisville, KY. Program Director: Lee Cagle; Music Director: Mike Rowe.
- WKHK-FM in Richmond, VA. Program Director: Garret Doll; Music Director: Garret Doll.
- KTTS-FM in Springfield, MO. Program Director: Tom Oakes; Music Director: Tom Oakes.
- KFDI-FM in Wichita, KS.

Townsquare Media

- WGNA-FM in Albany, NY. Program Director: Matty Jeff; Music Director: Matty Jeff.
- KAWO-FM in Boise, ID. Program Director: Kyle Matthews; Music Director: Kyle Matthews.
- WYRK-FM in Buffalo, NY. Program Director: Bob Barnett; Music Director: Rob Banks.
- KUAD-FM in Ft. Collins, CO. Program Director: Matt Sparx; Music Director: Matt Sparx.
- KMDL-FM in Lafayette, LA. Program Director: Jude Walker; Music Director: Michael Scott.
- WITL-FM in Lansing, MI. Program Director: Jonathan Ruppel; Music Director: Jonathan Ruppel.
- WOKQ-FM in Portsmouth, NH. Program Director: Ginny Brophrey; Music Director: Ginny Brophrey.

Tyler Media

- KJKE-FM in Oklahoma City, OK. Program Director: Kevin Christopher; Music Director: Owen Pickard.

Urban One

- KKBQ-FM in Houston, TX. Program Director: Travis Moon; Music Director: Lauren Lo Sessions.
- WLHK-FM in Indianapolis, IN. Program Director: Sean Copeland; Music Director: Cara Denis.

WBIN Media Co., Inc

- WTHT-FM in Portland, ME. Program Director: Chris Clare; Music Director: Chris Clare.

WestwoodOne

- Hot Country. Program Director: George King; Music Director: Nick Fox.
- Mainstream Country. Program Director: George King; Music Director: Penny Mitchell.

[SongData](#) is a research program with projects funded by the Social Sciences and Humanities Research Council of Canada. SongData aims to explore the potential of using discographic and biographic data to learn more about how popular music genres form, develop and evolve over time. Current projects focus on Billboard charts, radio airplay data, and the connections between various data-points in an industry culture.

Reports published on gender representation on Country format radio have been published in consultation with Woman of Music Action Network and in partnership with [CMT'S EqualPlay](#) initiative. Early studies were cited as a major source in a report submitted to the U.S. Federal Communications Commission in response to the National Association of Broadcasters' proposal to deregulate radio ownership, as well as in a Grammy Recording Academy [report](#) on inclusion and diversity in the music industry, and the Black Music Action Coalition's [report](#) on the Country industry. In addition to research on the Country music industry, she has collaborated with on the Americana charts, with program directors and curators in the Triple A (non-commercial) radio and is currently working on a large-scale study of Country, Alternative Rock, Active Rock, Top 40, Mainstream AC and Hot AC radio in Canada.

SongData is led by Dr. Jada Watson, Assistant Professor of Digital Humanities in the School of Information Studies at the University of Ottawa. She also coordinates Digital Humanities programming for the Faculty of Arts.

Visit www.SongData.ca/RadioData to read more about radio airplay studies.

Want a station audit? Contact info@SongData.ca to request an analysis of representation on your station.

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