Inclusion in the Recording Studio?

Gender and Race/Ethnicity of
Artists, Songwriters & Producers
across 800 Popular Songs
from 2012-2019

Dr. Stacy L. Smith, Dr. Katherine Pieper, Hannah Clark,
Ariana Case & Marc Choueiti

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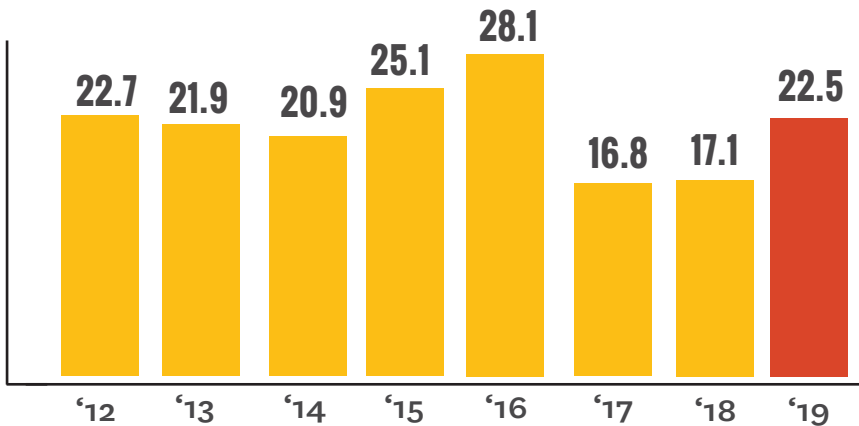**USC**Annenberg
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INCLUSION IN THE RECORDING STUDIO? EXAMINING 800 POPULAR SONGS

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FEMALES ARE MISSING IN POPULAR MUSIC

Prevalence of Female Artists across 800 Songs, in percentages

'12	'13	'14	'15	'16	'17	'18	'19
22.7	21.9	20.9	25.1	28.1	16.8	17.1	22.5

TOTAL NUMBER OF ARTISTS **1,624**

RATIO OF MALES TO FEMALES

3.6:1

FOR FEMALES, MUSIC IS A SOLO ACTIVITY

Across 800 songs, percentage of females out of...
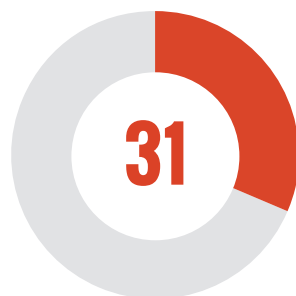
21.7	**31**	**5.8**	**7.3**
ALL ARTISTS	INDIVIDUAL ARTISTS	DUOS	BANDS
(n=353)	*(n=309)*	*(n=7)*	*(n=37)*

FEMALES ARE PUSHED ASIDE AS PRODUCERS

### THE RATIO OF MALE TO FEMALE PRODUCERS ACROSS 500 POPULAR SONGS WAS

37 to 1

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WRITTEN OFF: FEW FEMALES WORK AS SONGWRITERS

Songwriter gender by year...

	2012	2013	2014	2015	2016	2017	2018	2019	TOTAL
♀	11%	11.7%	12.7%	13.7%	13.3%	11.5%	11.6%	14.4%	12.5%
♂	89%	88.3%	87.3%	86.3%	86.7%	88.5%	88.4%	85.6%	87.5%
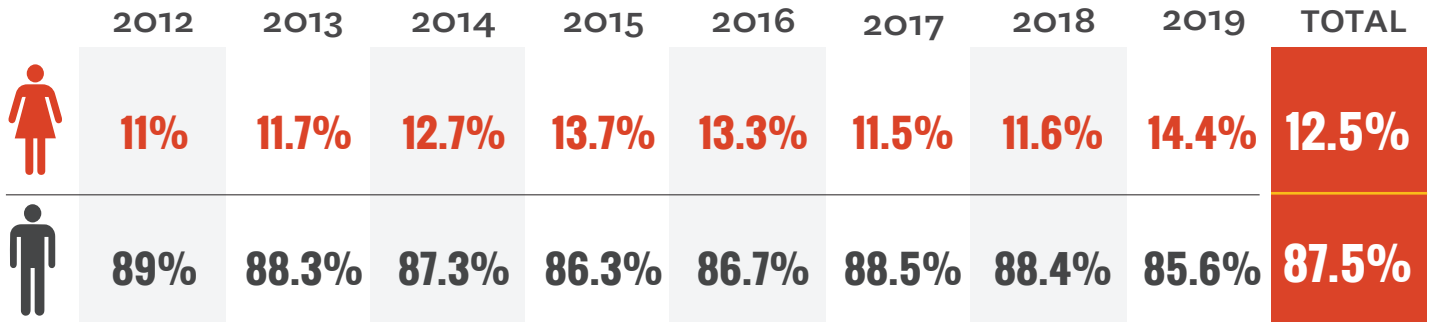
WOMEN ARE MISSING IN THE MUSIC INDUSTRY

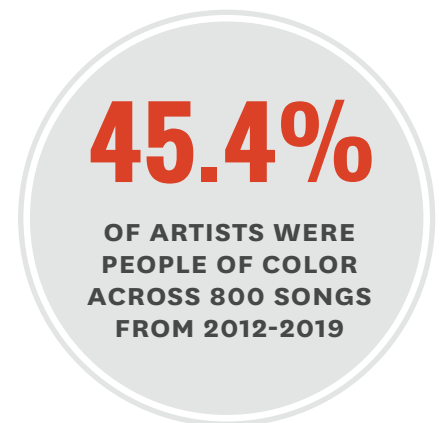*Percentage of women across three creative roles...*
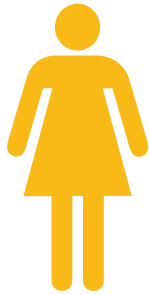
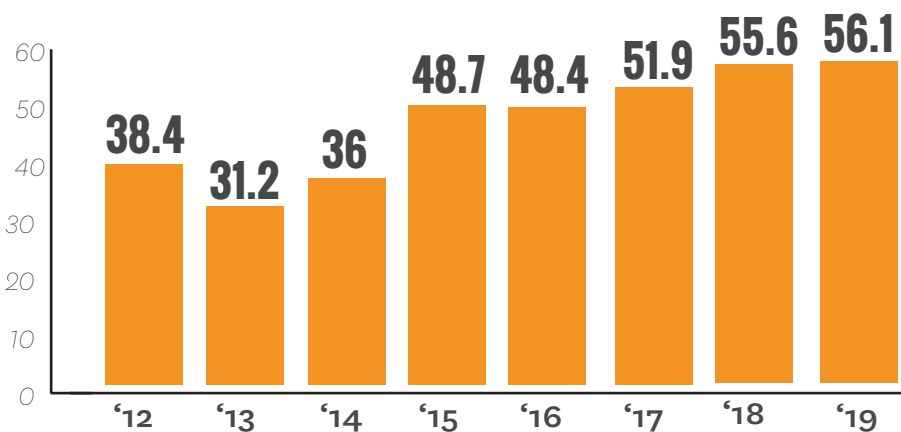**21.7%**
ARE
ARTISTS

12.5%
ARE
SONGWRITERS

2.6%
ARE
PRODUCERS

VOICES HEARD: ARTISTS OF COLOR ACROSS 800 SONGS

Percentage of artists of color by year...

'12	'13	'14	'15	'16	'17	'18	'19
38.4	31.2	36	48.7	48.4	51.9	55.6	56.1

45.4%

OF ARTISTS WERE
PEOPLE OF COLOR
ACROSS 800 SONGS
FROM 2012-2019

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CREATIVE CONSTRAINTS: FEW FEMALE PRODUCERS WORK IN MUSIC

Percentage of underrepresented male and female producers by year...

2012	2015	2017	2018	2019	TOTAL
👨 97.6%	98.2%	98.2%	97.7%	95%	97.4%
👩 2.4%	1.8%	1.8%	2.3%	5%	2.6%

MEN AND WOMEN OF COLOR CLIMB THE CHARTS

Percentage of underrepresented male and female artists by year...

Legend: ■ Female ■ Male
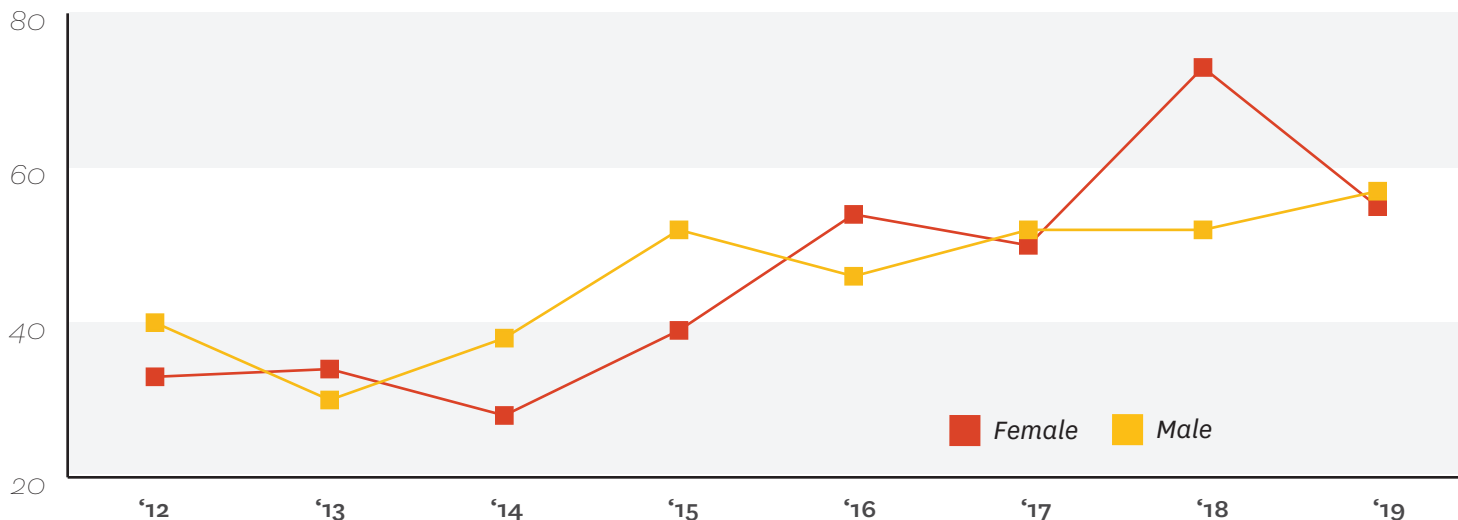
WOMEN OF COLOR ARE INVISIBLE AS PRODUCERS

8 OUT OF **1,093** PRODUCING CREDITS WENT TO WOMEN OF COLOR

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CREDITS & DEFICITS: MALES OUTPACE FEMALES IN SONGWRITING

Leading male and female songwriters by number of credits...

THE TOP MALE WRITER HAS

43

CREDITS

THE TOP FEMALE WRITER HAS

19

CREDITS

ACROSS 800 POPULAR SONGS FROM 2012-2019

Top Male Songwriters	# of credits	Top Female Songwriters	# of credits
Martin Sandberg (Max Martin)	43	Onika Maraj (Nicki Minaj)	19
Aubrey Graham (Drake)	38	Robyn Fenty (Rihanna)	14
Benjamin Levin (Benny Blanco)	25	Taylor Swift	14
Henry Walter (Cirkut)	23	Belcalis Almanzar (Cardi B)	12
Savan Kotecha	23	Ariana Grande	10
Lukasz Gottwald (Dr. Luke)	21	Katheryn Hudson (Katy Perry)	9
Johan Schuster (Shellback)	21	Adele Adkins	8
Dijon McFarlane (DJ Mustard)	16	Sia Furler	8
Jacob Hindlin (JKash)	15	Brittany Hazzard (Starrah)	8
Mikkel Eriksen (Stargate)	15	Selena Gomez	8
Tor Hermansen (Stargate)	15		

The top 11 male songwriters are responsible for 23% of the 800 most popular songs from 2012 to 2019.

LINER NOTES LACK WOMEN SONGWRITERS

Female songwriters across 800 popular songs...

<1%
OF 800 POPULAR SONGS HAVE ONLY FEMALE WRITERS

32%
OF 800 POPULAR SONGS HAVE ONLY 1 FEMALE WRITER

56%
OF 800 POPULAR SONGS HAVE NO FEMALE WRITER

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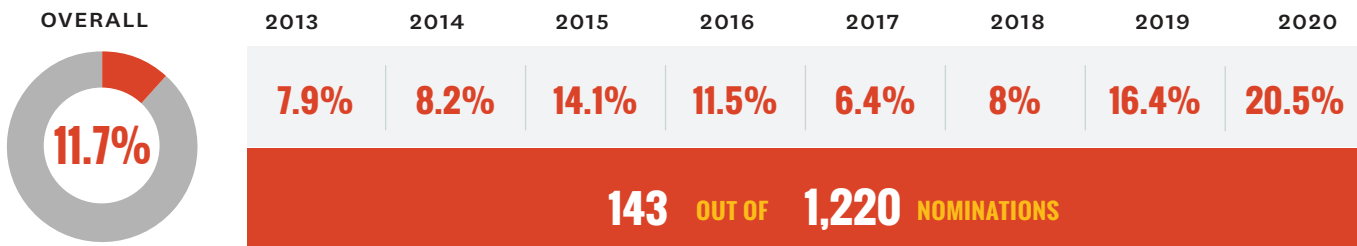
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WOMEN SURGE AS SONG OF THE YEAR NOMINEES

44%

OF SONG OF THE YEAR NOMINEES WERE WOMEN IN 2020
THIS WAS AN 8-YEAR HIGH POINT.

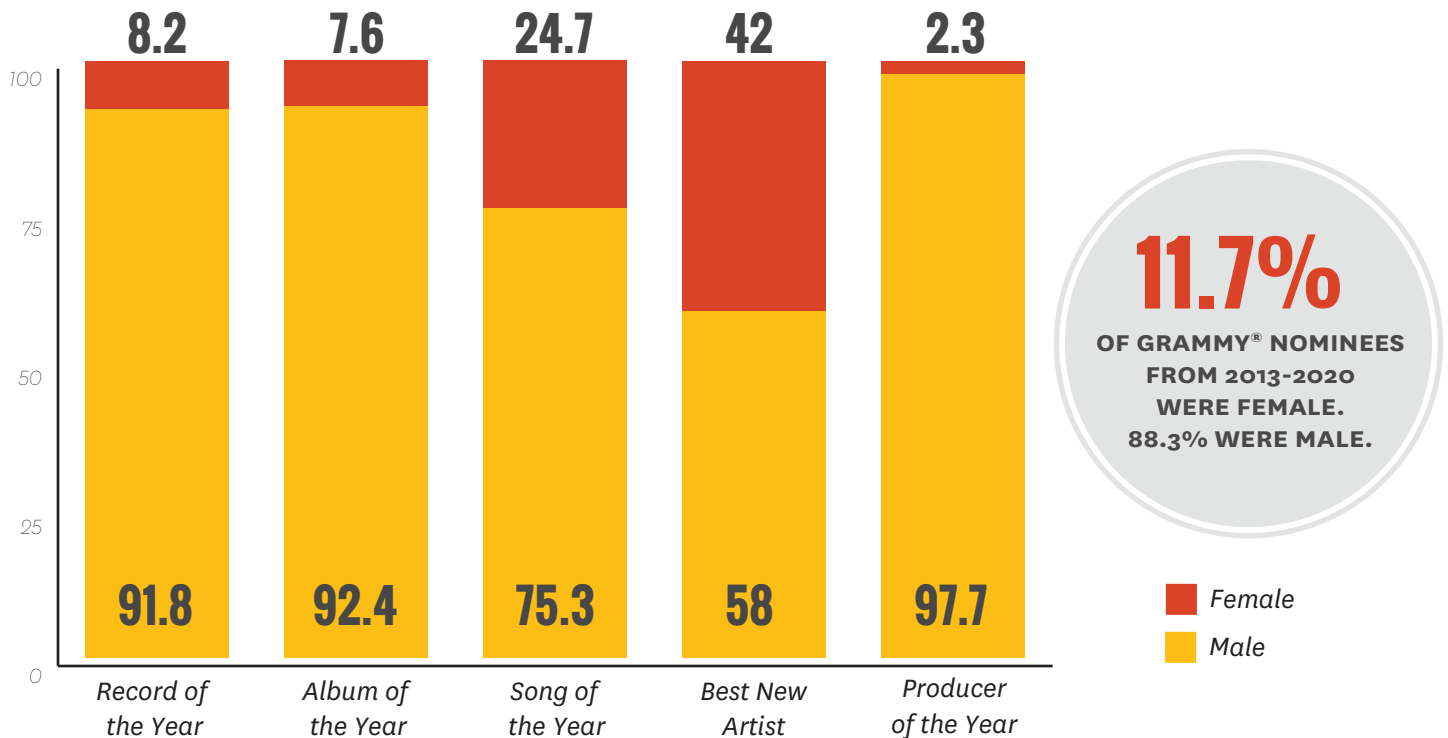## FEMALE GRAMMY® NOMINEES HAVE INCREASED WITH TIME

Female Grammy® Nominees by Year, 2013-2020

OVERALL	2013	2014	2015	2016	2017	2018	2019	2020
11.7%	7.9%	8.2%	14.1%	11.5%	6.4%	8%	16.4%	20.5%

143 OUT OF **1,220** NOMINATIONS

THE GENDER GAP AT THE GRAMMYS® IS REAL

Percentage of Female Nominees by Category, 2013-2020

Category	Female	Male
Record of the Year	8.2	91.8
Album of the Year	7.6	92.4
Song of the Year	24.7	75.3
Best New Artist	42	58
Producer of the Year	2.3	97.7

■ Female
■ Male

11.7% OF GRAMMY® NOMINEES FROM 2013-2020 WERE FEMALE. 88.3% WERE MALE.

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Inclusion in the Recording Studio?
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across
800 Popular Songs from 2012 to 2019

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The purpose of this research was to assess the gender and race/ethnicity of artists, songwriters and producers across the 800 top songs from 2012-2019. The top songs were derived from the Hot 100 Year-End Billboard Charts. We also assessed inclusion of nominees at the Grammys® focusing on the same time frame. For this analysis, we examine the demographics of nominated artists for Record of the Year, Album of the Year, Song of the Year, Best New Artist, and Producer of the Year.

Key Findings

Performer Gender. 172 artists were credited in 2019 on the Hot 100 Year-End Billboard Chart. A full 76.2% were male (*n*=131), 22.1% were female (*n*=38), and 1.2% were gender nonconforming (*n*=2). One company also received a credit as an artist.

2019 featured a significantly higher percentage of female artists (22.5%) than did 2018 (17.1%) or 2017 (16.8%). While the charts have rebounded in the short term, 2019 was still lower than 2016 (28.1%) and not meaningfully different from 2012 (22.7%).

In terms of genre, females fared best in Pop where they represented 32.6% of all artists across the last 8 years. The gender ratio here was 2.1 male artists on the charts to every 1 female artist. The most egregious gender gap was found with Alternative, as only 11% of artists were women and the gender gap was 8.1 males to 1 female.

Overall, less than a third of all *solo artists* were women (31%, *n*=309) and 69% were men (*n*=688). Even fewer members of *duos* (5.8%) or *bands* (7.3%) were women. For *duos*, only 1-2 women were credited across 5 years of the sample. In 2014, 2016, and 2018, no women were credited as part of a *duo* on the Hot 100 Year-End Billboard Charts.

Top performers across the Hot 100 Year-End Billboard Charts over 8 years were assessed. *Drake* has the most credits of any solo artist (37 songs) followed by *Rihanna* (21 songs) and *Nicki Minaj* (21 songs). Unlike other forms of entertainment (e.g., film, tv), the top three artists in music were all from underrepresented racial/ethnic groups. Matter of fact, 50% of the 18 top performers are underrepresented and 50% are white.

27 unique *duos* appeared across the 8-year sample. A total of 81.5% (*n*=22) featured males only, 7.4% featured females only (*n*=2) and 11.1% (*n*=3) featured both a male and female. The top performing *duos* were *Florida Georgia Line* (8 songs) followed by *The Chainsmokers* (5 songs) and *Macklemore & Ryan Lewis* (5 songs).

48 bands were credited on the Hot 100 Year-End Billboard Charts across 8 years. Nearly three-quarters of the bands were comprised of males only (70.8%, *n*=34), 25% (*n*=12) were mixed gender, and 4.2% (*n*=2) were comprised of females only. Here, the top-performing bands were *Maroon 5* (13 songs), *Migos* (9 songs), and *Imagine Dragon*s (8 songs). In comparison, the top performing all female band was

Fifth Harmony (3 songs).

Performer Race/Ethnicity. In 2019, a total of 56.1% (*n*=96) of artists were from underrepresented racial/ethnic groups. This is 16.5 percentage points *higher* than U.S. Census (39.6%). Put differently, the ratio was .78 white artists to every 1 underrepresented artist.

2019 (56.1%) was not different from 2018 (55.6%) but it was substantially higher than 2012 (38.4%). For the last 3 years, the majority of artists on the Hot 100 Year-End Billboard Charts were from underrepresented racial/ethnic groups. For women of color, 2018 was an 8 year high (73%). Fully half or more female artists were from underrepresented racial/ethnic groups in 2016 (54%), 2017 (50%), 2018 (73%), and 2019 (55%).

The genres most open to underrepresented artists were R&B/Soul (90.9%), Hip-Hop/Rap (86.8%), and Pop (35%).

The top performing underrepresented artist, *Drake* (37 songs), has over 2 times as many songs on the Hot 100 Year-End Billboard Charts than does the top performing white artist, *Ariana Grande* (16 songs). *Rihanna* and *Nicki Minaj* also outpaced top-performing white artists with the number of credits amassed across the sample time frame.

Duos were also examined for number of credits, with 48.2% (*n*=13) featuring members that were white only, 40.7% (*n*=11) featuring underrepresented artists only, and 11.1% (*n*=3) featuring both. Here, the top white duos were *Florida Georgia Line* (8 songs), *Macklemore & Ryan Lewis* (5 songs), and *The Chainsmokers* (5 songs) whereas the top underrepresented duos were *Rae Sremmurd* (4 songs) and *LMFAO* (2 songs).

For *bands*, 60.4% (*n*=29) of groups were all white, 10.4% (*n*= 5) were all underrepresented, and 29.2% (*n*=14) were a combination of both. *Maroon 5* was the top performing band (13 songs), followed by *Migos* (9 songs), and *Imagine Dragons* (8 songs).

Songwriters. A total of 3,874 songwriters were evaluated across the 8-year sample. In 2019, 14.4% (*n*=74) of songwriters were women and 85.6% were men (*n*=439). This translates into a gender ratio of 5.9 males to every 1 female.

The percentage of female songwriters has not changed over time. 14.4% of songwriters were women in 2019 and 11.6% in 2018. Just over a tenth of songwriters (11%) were women in 2012. There is one trend that is important to note, however. 2019 features the highest number and percentage of female songwriters across all of the years evaluated.

Examining underrepresented status for female songwriters revealed a compelling set of findings. For white female songwriters, 2019 (30 credited white women) was not meaningfully different than 2018 (28 credited white women) or 2012 (33 credited white women). For women of color, a linear trend emerged depicting a steady increase of female songwriters from underrepresented racial/ethnic groups from 2012 (14 credited women of color) to 2019 (44 credited women of color). The most notable gains were observed from 2017 (31 credited women of color) to 2019 (44 credited women of color).

Dance/Electronic and Pop were the most female-friendly genres, with women holding roughly 20% of the songwriting credits within each of these music styles. Women were the least likely to receive songwriting credits in the remaining genres with Hip-Hop/Rap being the most exclusionary.

At the top performer level was where we saw the greatest discrepancy in songwriting credits by gender. The 2 top male songwriters have twice as many songwriting credits than does the top female songwriter (43 and 38 vs. 19 credits, respectively). Matter of fact, the 11 top male songwriters (8 white, 3 underrepresented) wrote or co wrote 23% of our sample.

Overall, a total of 3 songs did not have a single male songwriter attached which was less than 1% of the entire sample. Only one male songwriter was featured on 9.1% of songs (*n*=66). In sharp contrast, 56.4% of songs (*n*=407) did not feature a single female songwriter and 32% featured only 1. Thus, 88.4% of the 8-year sample either erases female writers altogether or tokenizes them in the artistic process.

Producers. The producing analysis was conducted on a sub sample of 500 songs on the Hot 100 Year-End Billboard Charts from 2012, 2015, 2017, 2018, and 2019. Only 2.6% (*n*=29) of all producers (*n*=1,093) were women across the 8-year sample. Put differently, 97.4% of producers receiving credit across 5 years of the Hot 100 Year-End Billboard Charts were men (*n*=1,064). This is a gender ratio of 36.7 males to every 1 female producer.

While no meaningful difference emerged across time (±5 percentage points), numerically the number of female producers in 2019 doubled from 2018 and 2012 (11 females vs. 5 females, respectively).

Of the 29 female producing credits, 8 were women of color across the 5 years examined. In total, the ratio of all male producers to underrepresented female producers is 133 to 1. The 29 female producing credits were held by 20 unique female producers (14 white, 6 underrepresented). Two women had three producing credits across the sample time frame and four females had two credits.

Grammy Awards®: 2013-2020. A total of 1,220 individuals have been nominated for a Grammy® award across 5 select categories evaluated in this report since 2013. 88.3% (*n*=1,077) of these nominees were male and 11.7% were female (*n*=143). This translates to a gender ratio of 7.5 males to every 1 female.

2020 was an 8-year high, both in terms of the percentage and number of female nominees. Between 2019 (16.4%) and 2020 (20.5%), there was a non-significant increase in female nominees (+4.1 percentage points). The percentage of female nominees in 2020 (20.5%) was also significantly greater than in 2013 (7.9%). The gains noted in our 2019 report for women have continued into the most recent year of nominations. This is important given the work of *Recording Academy Task Force on Diversity and Inclusion* on committee composition and membership over the past year.

Female nominees were most likely to be found in the Best New Artist category, followed by Song of the Year. Fewer than 10% of nominees in the Record of the Year or Album of the Year categories were female, and only 1 woman has been nominated for the Producer of the Year honor across the last 8 years.

To examine over time trends by category, we evaluated the percentage of female artists nominated per award over the last 8 years. While each category fluctuates in terms of female nominees over time, *2020 represents an 8-year high in the percentage of women nominated for Song of the Year and Album of the Year*.

Of the women nominated, 38.5% were from an underrepresented racial/ethnic background and 61.5% were white. While nominations for Album of the Year were nearly at parity for these groups, women of color were less likely than their white female peers to be nominated for Record of the Year, Best New

Artist, or Song of the Year. Although the number of underrepresented female songwriters has now surpassed that of white females on the popular charts, the work of women of color has not received the same degree of industry adulation over time.

As the third iteration of this report, the goal was to update our findings across artists, songwriters, and producers for 2019. We were also interested in whether the Grammy® Award nominations this year would continue to include more female nominees. Thus, we examined both the Hot 100 Year-End Billboard Charts as well as the 2020 Grammy® Nominations in select categories for the gender and race/ethnicity of individuals.

Inclusion in the Recording Studio?
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across
800 Popular Songs from 2012 to 2019

Dr. Stacy L. Smith, Dr. Katherine Pieper, Hannah Clark, Ariana Case, & Marc Choueiti
Annenberg Inclusion Initiative
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The purpose of this research was to update our yearly study, *Inclusion in the Recording Studio*. Quantitatively, the gender and race/ethnicity of artists, songwriters and producers across the 800 top songs from 2012-2019 were evaluated. The top songs were derived from the Hot 100 Year-End Billboard Charts.[1] We also assessed inclusion of nominees at the Grammys® focusing on the same time frame. For this analysis, we examine the demographics of nominated artists for Record of the Year, Album of the Year, Song of the Year, Best New Artist, and Producer of the Year.

Our report is divided into four major sections. First, we overview the gender and underrepresented status (yes, no) of artists. The section also looks at artists' demographics by song genre and credit type (solo performers, duos, bands). The second section evaluates inclusion amongst songwriters and producers, singling out how individuals' opportunities vary by gender and race/ethnicity. The third section is an analysis of Grammy® nominations overall and within the five aforementioned categories. Finally, the paper concludes with a summary of the findings as well as recommendations for change.

Below, only differences of 5 percentage points and greater were noted. This was done to avoid making noise about trivial deviations of 1-2%. For comparisons, we assessed how 2019 fared in contrast to 2018 and then 2012. All of the information pertaining to how the study was conducted can be found in the footnotes of this study or in previous reports.[2]

Performers

Gender. A total of 172 artists were credited in 2019 on the Hot 100 Year-End Billboard Chart. A full 76.2% were male (*n*=131), 22.1% were female (*n*=38), and 1.2% were gender nonconforming (*n*=2). One company also received a credit as an artist.[3] Due to the small number of non binary and company artists receiving credit, they were not included in subsequent analyses for gender.

Has the percentage of female artists changed over time? The answer to this question can be found in Table 1. 2019 featured a significantly higher percentage of female artists (22.5%) than did 2018 (17.1%) or 2017 (16.8%). While the charts have rebounded in the short term, 2019 was still lower than 2016 and not meaningfully different from 2012. All of the percentages found in Table 1 are vastly different from the U.S. population, where just over half of the country is female as are roughly half of streamers and those that purchase music.[4]

Table 1
Artist Gender by Year

Gender	2012	2013	2014	2015	2016	2017	2018	2019	Total
Males	77.3 (n=153)	78.1% (n=168)	79.1% (n=178)	74.9% (n=146)	71.9% (n=138)	83.2% (n=178)	82.9% (n=179)	77.5% (n=131)	78.3% (n=1,271)
Females	22.7% (n=45)	21.9% (n=47)	20.9% (n=47)	25.1% (n=49)	28.1% (n=54)	16.8% (n=36)	17.1% (n=37)	22.5% (n=38)	21.7% (n=353)
Ratio	3.4 to 1	3.6 to 1	3.8 to 1	3 to 1	2.6 to 1	4.9 to 1	4.8 to 1	3.4 to 1	3.6 to 1

Turning to *genre*, we looked at how artists' gender distributed across different styles of music using iTunes distinctions.[5] Any outliers or categorizations based on very small sample sizes were recoded into one of the genres listed in Table 2. The results are presented at the artist level, with females faring best in Pop where they represented 32.6% of all artists across the last 8 years. The gender ratio here was 2.1 male artists on the charts to every 1 female artist. The most egregious gender gap was found with Alternative, as only 11% of artists were women and the gender gap was 8.1 males to 1 female.

Table 2
Song Genre by Artist Gender

Genre	Males	Females	Gender Ratio
Pop	67.4% (n=442)	32.6% (n=214)	2.1 to 1
Hip-Hop/Rap	86.8% (n=382)	13.2% (n=58)	6.6 to 1
Alternative	89% (n=186)	11% (n=23)	8.1 to 1
Country	81.6% (n=93)	18.4% (n=21)	4.4 to 1
R&B/Soul	87% (n=67)	13% (n=10)	6.7 to 1
Dance/Electronic	78.9% (n=101)	21.1% (n=27)	3.7 to 1

Next, we turn to *performer type*. Similar to our previous reports, we analyzed credited artists listed as headliners or featuring performers.[6] The results are displayed in Table 3. Overall, less than a third of all solo artists were women (31%, n=309) and 69% were men (n=688). 2019 (27.3%) was not different from 2018 but was lower than 2012 (35.8%). Even fewer members of duos (5.8%) or bands (7.3%) were women. For duos, only 1-2 women were credited across 5 years of the sample. In 2014, 2016, and 2018, no women were credited as part of a duo on the Hot 100 Year-End Billboard Charts. Turning to bands, the numbers and percentages also vary widely. 2019 was not different from 2018 or 2012. The 8-year high was achieved in 2016, when 22.9% or 11 women were credited as band members.

Table3
Percentage of Female Artists by Performer Type

Gender	2012	2013	2014	2015	2016	2017	2018	2019	Total
Individual	35.8% (*n*=39)	33.3% (*n*=37)	35.8% (*n*=43)	30.8% (*n*=41)	35.2% (*n*=43)	25.6% (*n*=34)	26.2% (*n*=37)	27.3% (*n*=35)	31% (*n*=309)
Duo	16.7% (*n*=1)	10% (*n*=2)	0	10% (*n*=1)	0	4.6% (*n*=1)	0	16.7% (*n*=2)	5.8% (*n*=7)
Band	6% (*n*=5)	9.5% (*n*=8)	4.6% (*n*=4)	13.5% (*n*=7)	22.9% (*n*=11)	1.7% (*n*=1)	0	3.4% (*n*=1)	7.3% (*n*=37)

Note: Groups with 3 or more artists were considered a band provided that they were under a single moniker, save 1. The percentage of male individual performers, members of duos or bands can be found by subtracting a specific cell from 100%. Featuring credits were included in all analyses. Columns nor rows add to 100%.

The above analyses focused on all artists as they appear on the Hot 100 Year-End Billboard Charts. Now, we turn our attention to *unique artists* to assess how many times the same individual appears across the 800 song sample. To do this, we first removed any duplicate songs that appear in more than one year. Seventy-eight songs were duplicates bringing the new sample total to 722. A total of 567 artists appeared across the 722 song sample. The total number of credits reduced from 1,627 to 1,452 credits.

For *solo artists*, no differences in song credits emerged by gender. As shown in Table 4, 57% of all solo artists have only one song credit across 8 years. Twelve percent of solo artists have 2 song credits and 10% have 3 song credits. Of the 12% (*n*=40) of solo artists with 6 or more credits, 67.5% (*n*=27) were held by men and 32.5% (*n*=13) were held by women.

Table 4
Number of Song Credits by Solo Artists' Gender

# of Songs	Male Artists		Female Artists		Total	
	# of Artists	%	# of Artists	%	# of Artists	%
1	145	57.5%	50	55.6%	195	57%
2	32	12.7%	9	10%	41	12%
3	22	8.7%	11	12.2%	33	9.6%
4	22	8.7%	3	3.3%	25	7.3%
5	4	1.6%	4	4.4%	8	2.3%
>6	27	10.7%	13	14.4%	40	11.7%
Total	252	100%	90	100%	342	100%

Note: Range was grouped for presentational purposes with 6 or greater credits in one category. Similar to other years, the credits for individual artists were determined using both artists' names and/or pseudonyms.

Top performers across the Hot 100 Year-End Billboard Charts are found in Table 5. *Drake* has the most credits of any solo artist (37 songs) followed by *Rihanna* (21 songs) and *Nicki Minaj* (21 songs). Unlike other forms of entertainment (e.g., film, tv), the top three artists in music were all from underrepresented racial/ethnic groups. Matter of fact, 50% of the top performers in Table 5 are underrepresented and 50% are white.

Table 5
Top Performing Solo Artists by Gender

Top Males	# of Songs	Top Females	# of Songs
Drake	37	Rihanna	21
Justin Bieber	14	Nicki Minaj	21
Chris Brown	14	Ariana Grande	16
Calvin Harris	11	Taylor Swift	14
Kendrick Lamar	11	Cardi B	12
Bruno Mars	11	Selena Gomez	10
The Weeknd	10	Katy Perry	9
Post Malone	10	Adele	8
Ed Sheeran	10	Meghan Trainor	7

Moving from solo artists, 27 unique *duos* appeared across the 8-year sample. A total of 81.5% (*n*=22) featured males only, 7.4% featured females only (*n*=2) and 11.1% (*n*=3) featured both a male and female. The top performing *duos* were *Florida Georgia Line* (8 songs) followed by *The Chainsmokers* (5 songs) and *Macklemore & Ryan Lewis* (5 songs).

Bands were performing groups with 3 or more members credited by a single moniker, save 1 band. A total of 48 bands were credited on the Hot 100 Year-End Billboard Charts. Nearly three-quarters of the bands were comprised of males only (70.8%, *n*=34), 25% (*n*=12) were mixed gender, and 4.2% (*n*=2) were comprised of females only. Here, the top-performing bands were *Maroon 5* (13 songs), *Migos* (9 songs), and *Imagine Dragon*s (8 songs). In comparison, the top performing all female band was *Fifth Harmony* (3 songs).

Overall, the findings in this section reveal three major trends. Little progress has been made for female artists in 2019 with Pop, Dance/Electronic, and Country the most female friendly genres. Most artists – male and female -- only have one hit across the 8-year sample of songs on the Hot 100 Year-End Billboard Charts. Third, female participation on the charts was far more likely for solo artists than as members of duos or bands. Next, we turn our focus to artists' race/ethnicity, as music is typically more diverse and inclusive than other forms of entertainment.

Race/Ethnicity. Each of the individual artists (*n*=1,626) were coded for whether they were white or part of an underrepresented racial/ethnic group. [7] In 2019, a total of 56.1% (*n*=96) of artists were from underrepresented racial/ethnic groups (see Table 6). This is 16.5 percentage points *higher* than U.S. Census (39.6%).[8] Put differently, the ratio was .78 white artists to every 1 under-represented artist.

Table 6
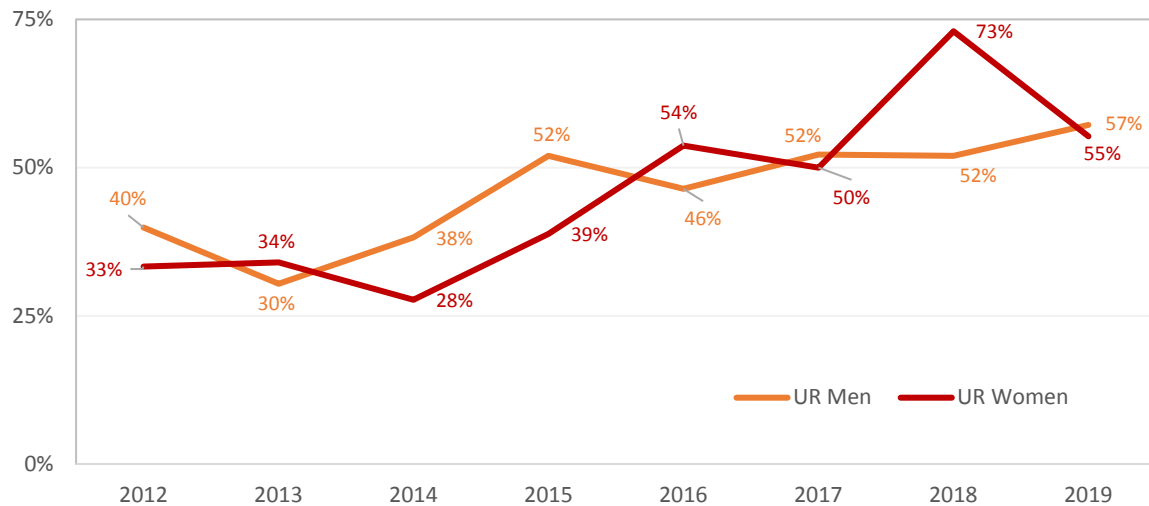Artist Underrepresented Status by Year

Measure	2012	2013	2014	2015	2016	2017	2018	2019	Total
White	61.6% (*n*=122)	68.8% (*n*=148)	64% (*n*=144)	51.3% (*n*=100)	51.6% (*n*=99)	48.1% (*n*=103)	44.4% (*n*=96)	43.9% (*n*=75)	54.6% (*n*=887)
UR	38.4% (*n*=76)	31.2% (*n*=67)	36% (*n*=81)	48.7% (*n*=95)	48.4% (*n*=93)	51.9% (*n*=111)	55.6% (*n*=120)	56.1% (*n*=96)	45.4% (*n*=739)
Ratio	1.6 to 1	2.2 to 1	1.8 to 1	1 to 1	1.1 to 1	.93 to 1	.8 to 1	.78 to 1	1.2 to 1

Has the percentage of underrepresented artists changed over time? As shown in Table 6, 2019 (56.1%) was not different from 2018 (55.6%) but it was substantially higher than 2012 (38.4%). For the last 3 years, the majority of artists on the Hot 100 Year-End Billboard Charts were from underrepresented racial/ethnic groups.

We were also interested in how underrepresented artists might vary by *gender*, *genre*, and *performer type*. In terms of gender, a total of 45.7% of all male artists and 44.8% of all female artists were underrepresented across the 8 year sample. As shown in Figure 1, 2019 was an 8-year high in the percentage of underrepresented male artists (57.2%) and a 17.3 percentage point increase from 2012 (39.9%).

For women of color, 2018 was an 8 year high (73%). It is important to point out that fully half or more of the female artists were from underrepresented racial/ethnic groups in 2016 (54%), 2017 (50%), 2018 (73%), and 2019 (55%).

Figure 1
Underrepresented Male & Female Artists Over Time

The next analysis examined underrepresented status of artists by *song genre*. Similar to gender, we present the total proportion of white and underrepresented artists within genre distinction. The genres most open to underrepresented artists were R&B/Soul (90.9%), Hip-Hop/Rap (86.8%), and Pop (35%).

Table 7
Song Genre by Underrepresented Status of Artists

Genre	Underrepresented Artists	White Artists
Pop	35% (*n*=230)	65% (*n*=428)
Hip-Hop/Rap	86.8% (*n*=382)	13.2% (*n*=58)
Alternative	6.2% (*n*=13)	93.8% (*n*=196)
Country	5.3% (*n*=6)	94.7% (*n*=108)
R&B/Soul	90.9% (*n*=70)	9.1% (*n*=7)
Dance/Electronic	29.7% (*n*=38)	70.3% (*n*=90)

The relationship between underrepresented status and *performer type* was also assessed. Overall, the vast majority underrepresented artists were **solo performers** (60.3%) followed by their participation in duos (30.8%) and bands (19.7%). In terms of underrepresented *solo artists* (see Table 8), the percentage in 2019 (65.4%) was not meaningfully different than 2018 but was significantly higher than in 2012. The percentage in *duos* and *bands* fluctuated more dramatically, due to the small sample sizes within each year. As a result, the findings for these latter two performer types should be interpreted cautiously.

Table 8
Percentage of Underrepresented Artists by Performer Type

Gender	2012	2013	2014	2015	2016	2017	2018	2019	Total
Individual	54.1% (*n*=59)	52.2% (*n*=58)	54.2% (*n*=65)	56.4% (*n*=75)	60.7% (*n*=74)	65.4% (*n*=87)	70.2% (*n*=99)	65.4% (*n*=85)	60.3% (*n*=602)
Duo	66.7% (*n*=4)	15% (*n*=3)	38.9% (*n*=7)	70% (*n*=7)	18.2% (*n*=4)	27.3% (*n*=6)	20% (*n*=2)	33.3% (*n*=4)	30.8% (*n*=37)
Band	15.7% (*n*=13)	7.1% (*n*=6)	10.3% (*n*=9)	25% (*n*=13)	31.2% (*n*=15)	30.5% (*n*=18)	29.2% (*n*=19)	24.1% (n=7)	19.7% (*n*=100)

Note: Groups with 3 or more artists were considered a band provided that they were under a single moniker, save 1. The percentage of white individual performers and members of duos or bands can be found by subtracting a specific cell from 100%. Featuring credits were included in all analyses. Columns nor rows add to 100%.

To examine how frequently underrepresented artists appear on the Hot 100 Year-End Billboard Charts relative to white artists, we examined the number of times performers appeared across the sample. As shown in Table 9, white artists were more likely to have only 1 credit across the 8-year sample time frame than underrepresented artists. None of the other credits varied by underrepresented status.

Table 10 illuminates the top performers across the sample by underrepresented status. The top performing underrepresented artist, *Drake* (37 songs), has over 2 times as many songs on the Hot 100 Year-End Billboard Charts than does the top performing white artist, *Ariana Grande* (16 songs). *Rihanna*

and *Nicki Minaj* also outpaced top performing white artists with the number of credits amassed across the sample time frame.

Table 9
Number of Songs by Underrepresented Status of Artists with Solo Credits

# of Songs	UR Artists		White Artists		Total	
	# of Artists	%	# of Artists	%	# of Artists	%
1	104	53.1%	91	62.3%	195	57%
2	26	13.3%	15	10.3%	41	12%
3	21	10.7%	12	8.2%	33	9.6%
4	16	8.2%	9	6.2%	25	7.3%
5	6	3.1%	2	1.4%	8	2.3%
≥6	23	11.7%	17	11.6%	40	11.7%
Total	196	100%	146	100%	342	100%

Note: Range was grouped for presentational purposes with 6 or more credits amassed in one category. Similar to other years, the credits for individual artists were determined using credits with both their name and/or any pseudonyms.

Table 10
Top Performing Solo Artists by Underrepresented Status

Top UR Artists	# of Songs	Top White Artists	# of Songs
Drake	37	Ariana Grande	16
Rihanna	21	Taylor Swift	14
Nicki Minaj	21	Justin Bieber	14
Chris Brown	14	Calvin Harris	11
Cardi B	12	Post Malone	10
Kendrick Lamar	11	Ed Sheeran	10
Bruno Mars	11	Katy Perry	9

The same top performing analysis was conducted for **duos** and **bands** as well. *Duos* were also examined for number of credits, with 48.2% (*n*=13) featuring members that were white only, 40.7% (*n*=11) featuring underrepresented artists only, and 11.1% (*n*=3) featuring both. Here, the top white duos were *Florida Georgia Line* (8 songs), *Macklemore & Ryan Lewis* (5 songs), and *The Chainsmokers* (5 songs) whereas the top underrepresented duos were *Rae Sremmurd* (4 songs) and *LMFAO* (2 songs).

For **bands**, 60.4% (*n*=29) of groups with 3 or more individuals were all white, 10.4% (*n*= 5) were all underrepresented, and 29.2% (*n*=14) were a combination of both. *Maroon 5* was the top performing band (13 songs), followed by *Migos* (9 songs), and *Imagine Dragons* (8 songs).

Overall, the majority of artists in the top charts across recent years were from underrepresented racial/ethnic groups. The was particularly true of solo artists, with far fewer in duos or bands. Finally, a higher proportion of artists from underrepresented racial/ethnic groups than white artists have more than 1 hit on the Hot 100 Year-End Billboard Charts across the last 8 years.

Songwriters & Producers

The demographic profile of songwriters and producers was also assessed. Here, we examined gender of all songwriters and producers and race/ethnicity for women with these credits.

Songwriters. A total of 3,874 songwriters were evaluated across the 8-year sample.[9] In 2019, 14.4% (*n*=74) of songwriters were women and 85.6% were men (*n*=439). This translates into a gender ratio of 5.9 males to every 1 female.

The percentage of female songwriters has not changed over time. As shown in Table 11, 14.4% of songwriters were women in 2019 and 11.6% in 2018. Just over a tenth of songwriters (11%) were women in 2012. There is one trend in the table that is important to note, however. 2019 features the highest number and percentage of female songwriters across all of the years evaluated.
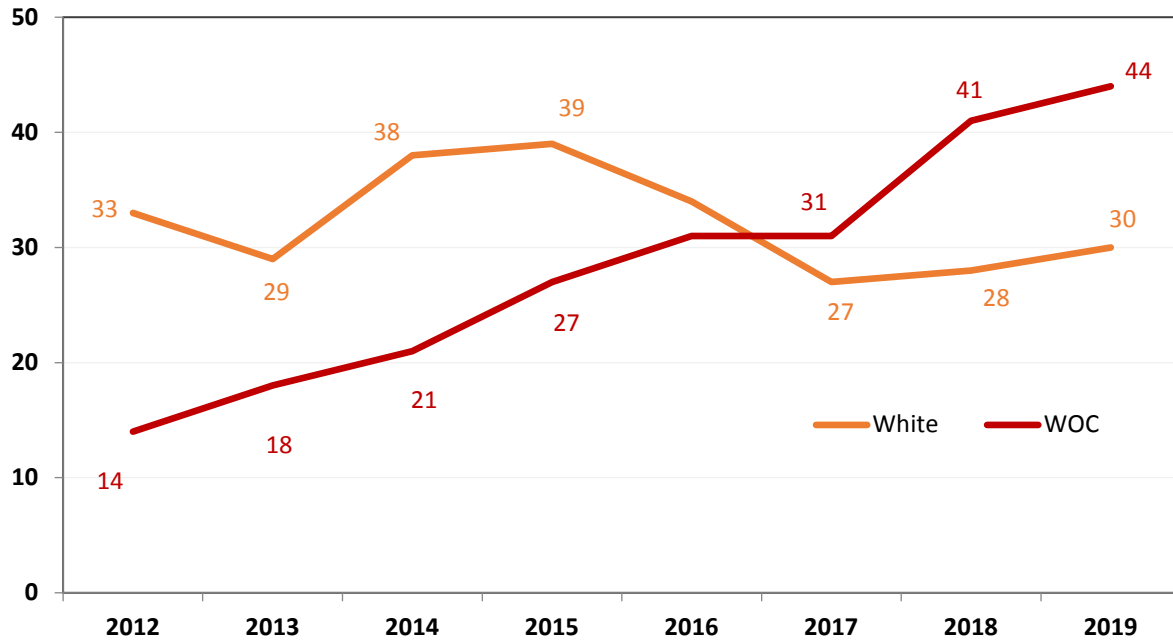
Table 11
Songwriter Gender by Year

Gender	2012	2013	2014	2015	2016	2017	2018	2019	Total
Males	89% (*n*=380)	88.3% (*n*=355)	87.3% (*n*=404)	86.3% (*n*=415)	86.7% (*n*=425)	88.5% (*n*=445)	88.4% (*n*=526)	85.6% (*n*=439)	87.5% (*n*=3,389)
Females	11% (*n*=47)	11.7% (*n*=47)	12.7% (*n*=59)	13.7% (*n*=66)	13.3% (*n*=65)	11.5% (*n*=58)	11.6% (*n*=69)	14.4% (*n*=74)	12.5% (*n*=485)
Ratio	8.1 to 1	7.6 to 1	6.8 to 1	6.3 to 1	6.5 to 1	7.7 to 1	7.6 to 1	5.9 to 1	7 to 1

Two additional measures of songwriters were examined. The first was *race/ethnicity*. In Figure 2, we plot the *number* of female songwriters across the sample per year. The orange line represents the number of white women credited as songwriters and the red line represents the number of underrepresented women credited as songwriters. For white female songwriters, 2019 was not meaningfully different than 2018 or 2012. A curvilinear trend emerged between the intervening years, however.

For women of color, a different pattern was revealed. A linear trend emerged depicting a steady increase of female songwriters from underrepresented racial/ethnic groups from 2012 to 2019. The most notable gains were observed from 2017 to 2019.

Figure 2
Number of Female Songwriters by Underrepresented Status Per Year

The second measure was song *genre*. As shown in Table 12, a substantial gender gap in songwriting exists across all of the genres. Dance/Electronic and Pop were the most female-friendly genres, with women holding roughly 20% of the songwriting credits within each of these music styles. Women were the least likely to receive songwriting credits in the remaining genres with Hip-Hop/Rap being the most exclusionary.

Table 12
Song Genre by Songwriter Gender

Genre	Male Songwriters	Female Songwriters
Pop	81.5% (*n*=1,223)	18.5% (*n*=277)
Hip-Hop/Rap	93.3% (*n*=1,231)	6.7% (*n*=89)
Alternative	90.2% (*n*=266)	9.8% (*n*=29)
Country	90.8% (*n*=218)	9.2% (*n*=22)
R&B/Soul	91.8% (*n*=290)	8.2% (*n*=26)
Dance/Electronic	79.3% (*n*=161)	20.7% (*n*=42)

Finally, we turned to *unique songwriters* working across the 8-year sample. Prior to analysis, we removed duplicate songs spanning more than one year and then examined the credits for each songwriter by name and/or pseudonym. As shown in Table 13, no gender differences emerged across songwriting credits. Overall, 66.5% of all songwriters only wrote 1 hit on the Hot 100 Year-End Billboard Charts and 15% wrote 2. Just under 10% of male and female songwriters had 6 or more hits across the 8-year evaluation.

Table 13
Number of Songs by Songwriter Gender

# of Songs	Male Songwriters		Female Songwriters		Total	
	# of Writers	%	# of Writers	%	# of Writers	%
1	966	66.2%	145	68.7%	1,111	66.5%
2	223	15.3%	27	12.8%	250	15%
3	97	6.6%	11	5.2%	108	6.5%
4	37	2.5%	7	3.3%	44	2.6%
5	28	1.9%	5	2.4%	33	2%
>6	109	7.5%	16	7.6%	125	7.5%
Total	1,460	100%	211	100%	1,671	100%

Note: Range was grouped for presentational purposes with 6 and/or greater credits in one category. Similar to other years, the credits for individual songwriters were determined using songwriters' names and/or pseudonyms.

At the top performer level was where we saw the greatest discrepancy in songwriting credits by gender (see Table 14). The 2 top male songwriters have twice as many songwriting credits than does the top female songwriter (43 and 38 vs. 19 credits, respectively). Matter of fact, the 11 top male songwriters (8 white, 3 underrepresented) wrote or co wrote 23% of our sample.

Table 14
Top Individual Songwriters by Gender

Top Males	# Songs	Top Females	# Songs
Martin Sandberg (Max Martin)	43	Onika Maraj (Nicki Minaj)	19
Aubrey Graham (Drake)	38	Robyn Fenty (Rihanna)	14
Benjamin Levin (Benny Blanco)	25	Taylor Swift	14
Henry Walter (Cirkut)	23	Belcalis Almanzar (Cardi B)	12
Savan Kotecha	23	Ariana Grande	10
Lukasz Gottwald (Dr. Luke)	21	Katheryn Hudson (Katy Perry)	9
Johan Schuster (Shellback)	21	Adele Adkins	8
Dijon McFarlane (DJ Mustard)	16	Sia Furler (Sia)	8
Jacob Hindlin (JKash)	15	Brittany Hazzard (Starrah)	8
Mikkel Eriksen (Stargate)	15	Selena Gomez	8
Tor Hermansen (Stargate)	15		

Another way to think about the songwriting data was to examine how many songs erase female songwriters altogether. To this end, we bifurcated the non duplicating sample of songs (*n*=722) into two bins: those with no female songwriter credited vs. those that have 1 or more female songwriters. Overall, a total of 3 songs did not have a single male songwriter attached, which was less than 1% of the entire

sample. Only one male songwriter was featured on 9.1% of songs (*n*=66). In sharp contrast, 56.4% of songs (*n*=407) did not feature a single female songwriter and 32% featured only 1. Thus, 88.4% of the 8-year sample either erases female writers altogether or tokenizes them in the artistic process.

The over time trends for the prevalence of female songwriters across the sample can be found in Table 15. 2019 (47%) had a higher percentage of songs with at least one female songwriter attached than did 2018 (41%) or 2012 (42%). Two other observations about Table 15 are worth noting. First, the year with the highest participation of female songwriters across the Hot 100 Year-End Billboard Charts was 2016. Over half of all songs that year had 1 or more female songwriters attached. Second and pertaining to 2019, the majority of songs (53%) still did not have a single female writer involved.

Table 15
Presence vs. Absence of Female Songwriters Across Sample

Year	2012	2013	2014	2015	2016	2017	2018	2019
0 Fem Songwriters	58%	62%	60%	52%	47%	59%	59%	53%
1 or more Fem Songwriters	42%	38%	40%	48%	53%	41%	41%	47%

Overall, the results of this section reveal that songwriting was still highly gendered. Females clocked in at 12.5% of all songwriters across the sample and were completely missing from more than half (56.4%) of the most popular songs crafted from 2012-2019. While a notable uptick was found in the prevalence of women songwriters of color, the trends illuminate that female creators are not valued in the same way as their male peers. This is also true of producing, another leadership position in the recording studio from which females are excluded.

Producers. The producing analysis was conducted on a sub sample of 500 songs on the Hot 100 Year-End Billboard Charts from 2012, 2015, 2017, 2018, and 2019. Across 500 songs, a total of 1,093 producers, co producers or vocal producers were credited.[10] Some producers (*n*=27) received more than one type of producing credit per song. When this occurred, we only counted the producer's contribution once. Only 2.6% (*n*=29) of all producers (*n*=1,093) were women across the 8-year sample. Put differently, 97.4% of producers receiving credit across 5 years of the Hot 100 Year-End Billboard Charts were men (*n*=1,064). This is a gender ratio of 36.7 males to every 1 female producer.

The overtime trends can be found in Table 16. While no meaningful difference emerged across time (±5 percentage points), numerically the number of female producers in 2019 doubled from 2018 and 2012 (11 females vs. 5 females, respectively). One explanation is that the increase was the result of the Recording Academy's "Women in the Mix" P&E initiative. As a result, we scrutinized the timing of the credit, artists involved in the song, and prior work history of the producer listed to see if this may have been the case.

We looked at the 11 credits closely, five credits appeared on songs released in 2018 or early 2019 before the initiative launch date (February 1, 2019). Of the remaining six credits, 2 were associated with artists who did not take the pledge. The last four "possible" credits due to the Recording Academy Initiative were as follows: Taylor Swift (2 self producing credits), Shawn Mendes (1 credit for Teddy Geiger who has worked with Mendes since 2015) and Ariana Grande (1 self vocal producing credit). Thus, no new talent or producers worked in 2019 on the Hot 100 Year-End Billboard Chart as a function of the P&E Initiative.

Table 16
Number and Percentage of Female Producers by Year

Year	2012	2015	2017	2018	2019	Total
% of Female Producers	2.4%	1.8%	1.8%	2.3%	5%	2.6%
# of Female Producers	5	4	4	5	11	29

We evaluated how many producing credits were held by women of color across the sample. Of the 29 credits, 8 went to women of color across the 5 years examined. After removing any duplicating songs across the 5-year time frame (*n*=25), 5.3% of all songs (*n*=475) had a female producer attached. This translates into 20 unique female producers (14 white, 6 underrepresented). Two women had three producing credits across the sample time frame (Ariana Grande, Taylor Swift) and four females had two credits. In total, the ratio of all male producers to underrepresented female producers is 133 to 1.

The results in this section point to the continuing lack of women in the positions of songwriting and producing. While the positive news is that there have been some gains for women from 2018 to 2019, the reality is there is more work to be done. In particular, the lack of women of color working as producers must be improved. Given the results surrounding underrepresented female songwriters, it is clear that women of color are an essential part of crafting popular music—increasing their presence in the producorial role is an important step toward increasing inclusion and belonging across the creative process.

Grammy Awards®: 2013-2020

In this section, we examine whether industry honors differ by gender and update our prior analyses of the Grammy® nominations. Across eight years (2013-2020), we assessed nominations in selected categories: Record of the Year, Album of the Year, Song of the Year, Best New Artist, and Producer of the Year.[11] Every individual who received a nomination was identified, including members of groups. Below, we review the results by year and by category and finally, by frequency of nominations.

A total of 1,220 individuals have been nominated for a Grammy® award in the select categories since 2013. As shown in Table 17, 88.3% (*n*=1,077) of nominees were male and 11.7% were female (*n*=143), a gender ratio of 7.5 males to every 1 female. 2020 was an 8-year high, both in terms of the percentage and number of female nominees. Between 2019 and 2020, there was a non-significant increase in female nominees (+4.1 percentage points). The percentage of female nominees in 2020 was also significantly greater than in 2013. The gains noted in our 2019 report for women have continued into the most recent year of nominations.

Table 17
Grammy® Nominations by Gender and Year

	2013	2014	2015	2016	2017	2018	2019	2020	Total
Males	92.1% (*n*=105)	91.8% (*n*=156)	85.9% (*n*=134)	88.5% (*n*=138)	93.6% (*n*=190)	92% (*n*=92)	83.6% (*n*=138)	79.5% (*n*=124)	88.3% (*n*=1,077)
Females	7.9% (*n*=9)	8.2% (*n*=14)	14.1% (*n*=22)	11.5% (*n*=18)	6.4% (*n*=13)	8% (*n*=8)	16.4% (*n*=27)	20.5% (*n*=32)	11.7% (*n*=143)

Note: Gender could not be determined for one producing group. The group was not included in this analysis.

The gender of nominees in each category is presented in Table 18. Female nominees were most likely to be found in the Best New Artist category, followed by Song of the Year. Fewer than 10% of nominees in Record of the Year or Album of the Year were female, and only 1 woman has been nominated for the Producer of the Year honor across the last 8 years.

Table 18
Grammy® Nominations by Gender and Category

	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Total
Males	91.8% (*n*=313)	92.4% (*n*=563)	75.3% (*n*=119)	58% (*n*=40)	97.7% (*n*=42)	88.3% (*n*=1,077)
Females	8.2% (*n*=28)	7.6% (*n*=46)	24.7% (*n*=39)	42% (*n*=29)	2.3% (*n*=1)	11.7% (*n*=143)

Note: Gender could not be determined for one producing group. The group was not included in this analysis.

To examine over time trends by category, we evaluated the percentage of female artists nominated per award over the last 8 years. The results are presented in Table 19. While each category fluctuates in terms of female nominees over time, *2020 represents an 8-year high in the percentage of women nominated for Song of the Year and Album of the Year*.

Table 19
Female Grammy® Nominations by Category Over Time

	2013	2014	2015	2016	2017	2018	2019	2020
Record of the Year	11.8%	2.8%	18.8%	6.7%	7.5%	0	9.1%	8.5%
Album of the Year	2%	6.5%	8.2%	8.1%	4.4%	6.1%	13.3%	17.3%
Song of the Year	15.4%	31.2%	27.3%	33.3%	14.3%	12%	18.9%	44.4%
Best New Artist	16.7%	16.7%	50%	60%	33.3%	60%	58.3%	46.2%
Producer of the Year	0	0	0	0	0	0	20%	0

Note: Cells include the percentage of female nominees per category. To obtain the percentage of males nominated, subtract the cell from 100%.

We also examined the race/ethnicity of female nominees. Of the women nominated, 38.5% were from an underrepresented racial/ethnic background and 61.5% were white. Table 20 provides the breakdown of nominations for women of color compared to those for white women. While nominations for Album of the Year were nearly at parity for these groups, women of color were less likely than their white female peers to be nominated for Record of the Year, Best New Artist, or Song of the Year. Curiously, although the number of underrepresented female songwriters has now surpassed that of white females on the popular charts, the work of women of color has not received the same degree of industry adulation over time.

Table 20
Female Grammy® Nominations by Underrepresented Status and Category

	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Total
UR	42.9% (*n*=12)	47.8% (*n*=22)	20.5% (*n*=8)	41.4% (*n*=12)	100% (*n*=1)	38.5% (*n*=55)
White	57.1% (*n*=16)	52.2% (*n*=24)	79.5% (*n*=31)	58.6% (*n*=17)	0	61.5% (*n*=88)

The last set of analyses explores the frequency of nominations for men and women. To examine this, we assessed how many times each individual was nominated over the past 8 years. This reduced our sample to 675 individuals, of which 589 (87.2%) were male and 86 (12.7%) were female, a ratio of 6.8 to 1. The distribution of nominations did not vary significantly between males and females. The majority of individuals were nominated for only one award over the past 8 years. What did differ was the range of nominations. The top male nominee had 17 nominations (*Tom Coyne*) over the time frame, while the top female nominee had 8 (*Taylor Swift*) in the categories examined.

Table 21
Number of Grammy® Nominations by Gender

No. of Nominations	Males	Females
1	67.1% (*n*=395)	62.8% (*n*=54)
2	16.8% (*n*=99)	20.9% (*n*=18)
3	6.4% (*n*=38)	9.3% (*n*=8)
4	3.4% (*n*=20)	4.6% (*n*=4)
≥5	6.3% (*n*=37)	2.3% (*n*=2)
Total	589	86

Note: Columns total to 100%.

We further assessed the frequency of nominations by gender and race/ethnicity, looking specifically at differences for white women and women of color. Of the 86 individual female nominees, 59.3% were white and 40.7% were from an underrepresented racial/ethnic background. Again, most nominees received only one nomination, but this differed by race/ethnicity. Just over half (58.8%, *n*=30) of white female nominees had one nomination, while 68.6% (*n*=24) of underrepresented female nominees were nominated once. White females were more likely to be nominated twice (23.5%, *n*=12) or three times (11.8%, *n*=6) than underrepresented females (17.4%, *n*=6 and 5.7%, *n*=2, respectively). There was little difference between these groups at the level of four or more nominations (white females=5.9%, *n*=3; underrepresented females=8.6%, *n*=3).

Overall, 2020 represents a notable moment for the Grammy® Awards. The percentage of female nominees overall has reached an 8-year high. Across categories, Song of the Year and Album of the Year have also hit a high point for female nominees. Where progress is still needed is in the Producer of the Year category. Only one woman has been nominated across the last 8 years in this category. Additionally, the percentage of women of color nominated for Grammy® Awards—particularly as songwriters—does not reflect what we saw in the popular charts. It is crucial for industry members to question their biases

regarding who is deserving of merit in order to ensure that the work of *all* women is included in consideration for these awards.

Conclusion

As the third iteration of this report, the goal was to update our findings across artists, songwriters, and producers for 2019. We were also interested in whether the Grammy® Award nominations this year would continue to include more female nominees. Thus, we examined both the Hot 100 Year-End Billboard Charts as well as the 2020 Grammy® Nominations in select categories for the gender and race/ethnicity of individuals. Below, the major results are reviewed along with recommendations for the music business to increase inclusion in its ranks.

Women are Still Missing in the Music Industry

Overall, females represent less than one-third of all performers and 12.5% of songwriters across 800 songs, and 2.6% of producers across 500 songs. Yet, music education programs,[12] the audience for popular music, and the population suggest that these figures are not representative of women's interest in music. Thus, the lack of women on the charts must be explained by other factors. These could (and likely do) include cultural biases, systemic industry biases, and even individual differences. It is imperative that as we continue to track the percentage of women on the charts that we also continue to ask why women are still shut out of music in so many ways.

2019 Shows Important Increases for Women in Music

There were several bright spots last year for women in popular music. Namely, we saw the percentage of female artists rebound after two low years. Additionally, small but non-significant increases were observed for female songwriters and producers on the popular charts. These gains reveal that efforts to increase inclusion in music—particularly in non-performing positions—are beginning to have an impact. Below, we discuss how to encourage the continued growth of women in these creative roles and how the industry can accelerate change.

The Music Industry is More Inclusive of Race/Ethnicity

The findings in this report reveal that underrepresented artists continue to hold a key position in the music industry. The percentage of underrepresented artists on the popular charts over indexed compared to the U.S. population, a trend that has been consistent over the past few years. Over half of these underrepresented artists were female, which makes music the rare area of the entertainment industry where the voices and talent of women of color are represented equally to their male peers. As songwriters, women of color outnumbered white women in 2019, an encouraging sign that these women's contributions are valued behind the scenes as well. Where women of color are still outpaced is as producers, as a mere 8 producing credits went to women of color across the 5 years studied.

Female Grammy® Nominations are more Numerous in 2020

For the second year in a row, the data in this report show that female nominees have increased at the Grammy® Awards. This is an encouraging sign that women are garnering praise from their industry colleagues. In particular, 2020 was a high point for female nominees in the Album and Song of the Year categories. Female nominees for Song of the Year in 2020 outpaced the percentage of women writing

across all popular songs. One important area for growth is for women of color, as the percentage of underrepresented female nominees lagged compared to their participation on the charts, though it was on par with U.S. population norms. The findings suggest, however, that the Recording Academy and the wider recording industry have recognized that the awards process must keep in step with the audience and ensure that the systems at work in putting forward talent for consideration must be bias-free.

Recommendations for Change

While the results of the study indicate that the music industry has taken steps to increase the number and percentage of women working in popular music, it is clear that there is more work to be done. Here, we offer several suggestions to combat individual and industry biases.

View Every Song as an Opportunity

The data in this report make it clear that the absence of female songwriters and producers is an epidemic across the industry. Over half of all songs are missing a female songwriter, and roughly 95% are missing even one female producer. In order to increase the number of women working in these roles, the business must shift to view every new song as an opportunity to involve women in these creative positions. This means that female songwriters should be paired with male *and* female artists. Female producers should be mentored and hired by individuals throughout the industry. Finally, when drafting lists of potential collaborators, executives should insist that women be included and considered. Only when the entire industry takes action will the overall numbers change.

Create a Culture of Belonging

In our previous report, women songwriters and producers reported that being alone in studio environments was one reason they felt uncomfortable. Women reported being sexualized, stereotyped, and dismissed in the workplace. Adding more women to the music workplace is likely to reduce the incidence of such behavior. However, the likelihood that women will *want* to participate in these industry environments where they face such treatment is doubtful. Thus, it is imperative that recording studios, executives, and other personnel responsible for these creative settings act to ensure that women (and men) feel a sense of belonging in these spaces. This can include examining the nature of the setting, the types of language used, and even who is present.

By ensuring that the recording studio is viewed and functions as a workplace itself—rather than a creative environment to sexualize and stereotype women, is the first major step toward increasing females' participation. As 39% of the female producers and songwriters in our previous study mentioned that they had been sexualized in the recording studio and 25% reported that they were often the only woman present, altering workplace norms is essential. Labels and managers can lead this change to the recording studio environment by establishing rules for conduct, limiting substance use, and ensuring that women's voices are heard and respected.

Support Existing Efforts to Increase Inclusion in Music

Ongoing efforts to support and encourage women's participation in music exist and are worthy of support from industry members. Here, we highlight three organizations working to improve inclusion for women in music. We recognize that there are other groups working to increase the percentage of women

working throughout the industry and have chosen to spotlight these groups for their focus on specific roles.

She Is The Music was launched to increase the number of women working throughout the business. Through songwriting camps, mentorships, internships, and a database of women in the industry, **She Is the Music** is actively creating opportunities for women to make inroads into positions of influence in music. In a similar fashion, Spotify's *EQL Residency* program ensures that female engineers receive exposure and training in prominent studio environments. By placing emerging women engineers in studio settings and supporting them with mentors and training, the EQL Residency program can shift the number of women working in this role. Finally, *Women's Audio Mission* is working to train the next generation of women audio professionals and placing them in jobs throughout the industry. Through their classes, hands-on experience, and mentorship, *Women's Audio Mission* is poised to offer the music industry even more opportunities to place women in critical creative roles.

While there are other ways that industry members can encourage the inclusion of women throughout the industry, these recommendations are offered as a starting point to address biases that might limit how often women are considered for work, to change the environments that women enter, and builds upon successful endeavors that already exist. As the industry continues to tackle the reasons for women's exclusion, by working together and collectively, the impact of these efforts can persist and even grow.

Limitations

As with any study, there are a handful of limitations associated with this investigation. First, the sample of songs included in this investigation is taken from the Hot 100 Year-End Billboard Charts. Thus, using a different sample of content—ether by genre or for less popular songs—could shift the results. However, our other studies of particular genres (e.g., Latin, Country) have shown that women's participation in other areas of the industry may be even more limited than in popular music overall. A second limitation regards our measure of race/ethnicity. While we report on all underrepresented artists, information on songwriters and producers is limited to females only. Future studies should not only expand this work to include data on all individuals, but also disaggregate findings to examine how individuals from specific racial/ethnic groups fare on the charts. Lastly, we examined only three key roles, but it is important to consider how women and other underrepresented groups are found in other positions, including as engineers, session performers, and even within the executive ranks.

Overall, this study expands our understanding of the participation of women and people of color in popular music as artists, songwriters, and producers. Given music's influence on culture, and the rapidly changing nature of the business, this study demonstrates where there has been progress over the last several years and how far there is to go. As individuals and companies continue to produce the soundtrack to our daily lives, it is imperative that women's voices, talents, and perspectives be included in those songs.

Footnotes

1. The Hot 100 chart was retrieved from Billboard at https://www.billboard.com/charts/year-end/2019/hot-100-songs Each year, a number of songs repeat or carry over. We leave those repeating songs in per year when running overall and yearly analyses. However, when we analyze the number of credits per individual artist, the duplicate songs are removed prior to analysis. This way, we do not count the same credits more than once when examining the access and opportunities by gender and race/ethnicity. A total of 78 songs repeated across the 8-year same time frame.

Our approach to unitizing and variable coding can be found in our seminal report by S. Smith, M. Choueiti, K. Pieper, and others (2018). Information about artists was taken directly from the Billboard chart on line and gender was assigned by scrutinizing online information, industry databases, pronoun use, and online interviews. No information was missing for gender judgments of artists.

2. Our initial report on *Inclusion in the Recording Studio?* Can be found online here: http://assets.uscannenberg.org/docs/inclusion-in-the-recording-studio.pdf

3. Due to the fact that only 1 performer was found to identify as non binary and only 1 company was credited as an artist, we did not include them in the subsequent gender-based analyses.

4. U.S. Census Bureau (n.d.). Quick Facts. Retrieved January 15, 2020 from: https://www.census.gov/quickfacts/fact/table/US/PST045218   RIAA Facts & Research (n.d.). Music Consumer Profile—2018. Retrieved on January 9th, 2020 from https://www.riaa.com/reports/2018-u-s-consumer-music-profile-musicwatch-inc/

 5. The genre breakdown across the 800 songs are as follows: Pop (41.2%, *n*=330), Hip-Hop/Rap (27.5%, *n*=220), Country (9.8%, *n*=78), Alternative (9%, *n*=72), R&B/Soul (6.5%, *n*=52), Dance/Electronic (6%, *n*=48).

6. The total number of headlining performers was 1,326 and featuring was 298. Looking at a year by year comparison, the percentages of women within individual, duo, or band with and without featuring does not differ by 5% or greater across any cells compared (i.e., 24 pair wise comparisons). To illustrate, three pair wise comparisons were conducted per year across 8 years (e.g., % female solo artists with and without featuring in 2012; % of females in duos with and without featuring in 2012; % of females in bands with and without featuring in 2012). Given the minimal deviation across all 24 comparisons, we folded featuring into the performer type for all analyses.

7. Every solo artist as well as individual in a band or duo was assessed for race/ethnicity. Judgments were made across all artists in the sample. For our approach to measuring race/ethnicity, please see our seminal report, *Inclusion in the Recording Studio*. Apparent race/ethnicity judgments were made for 16% (*n*=18) artists in the sample from 2019.

8. U.S. Census Bureau (n.d.).

9. All credits for songwriting were retrieved from three online sources: American Society of Composers, Authors and Publishers (ASCAP, https://www.ascap.com/repertory), Broadcast Music Inc. (BMI, http://repertoire.bmi.com/StartPage.aspx) and/or Society of European Stage Authors and Composers (SESAC, https://www.sesac.com/#!/repertory/search). Due to inconsistencies across the repertories, the songwriting credits of 1 song, *Baby Shark*, were provided by Billboard.

Gender and race/ethnicity were taken from multiple online sources, including industry databases such as Variety Insight and Studio System. When information was not available on these databases, other online

sources were used to find additional information. In the absence of explicit information, senior research team members judged apparent race/ethnicity using photographs and other details. The gender of 1 individual songwriter could not be ascertained. Judgments for apparent race/ethnicity were made for 24% (*n*=12) of the individual female songwriters (*n*=211) in the sample.

10. Producing credits were taken from two sources, the liner notes of the physical copy of the artists' CDs or from Genuis (https://genius.com/). Using guidelines from the Recording Academy, three types of producers were included in the analysis: producer, co producer, vocal producer. If an artist appeared in more than one producing role per song, they were only included once for a producing song credit. This is consistent with our analyses of previous years. Apparent race/ethnicity judgments were used for 1 of the individual female producers in the sample from 2019; this did not include any of the underrepresented female producers. As reported in our prior analysis, the gender of 1 producer could not be identified. Additionally, one producing group was excluded from analysis as the membership could not be confirmed.

11. Grammy® Award nominees were obtained from https://www.grammy.com and other online sources. The individuals nominated (including members of groups, bands, or duos) were included in the analysis, with one exception. Only the songwriters associated with Song of the Year nominations were included, and performing artists of those songs were excluded. Apparent race/ethnicity judgments were used for 6 of the 21 individual female nominees.

12. Jacobs, T. (2017, June 14). High School Music Grapples With Gender Gap. *Pacific Standard*. Retrieved January 15, 2019 from https://psmag.com/social-justice/high-school-music-groups-grapple-gender-gap-94867.