Inclusion in the Recording Studio?
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across 1,200 Popular Songs from 2012 to 2023

Dr. Stacy L. Smith, Dr. Katherine Pieper, Karla Hernandez & Sam Wheeler
Annenberg Inclusion Initiative

The Annenberg Inclusion Initiative has evaluated inclusion on the Billboard Hot 100 Year-End charts for the past six years. Our first report, released in 2018, included 6 years of data (2012-2016). Since then, we have expanded the analysis each year, evaluating the gender (male, female, non-binary) and underrepresented status (white, not white) for artists, songwriters, and producers who were credited on the Hot 100 songs of the year. We compare the results for songs from 2023 to prior years to understand if there has been change across positions for women and people of color. Additionally, we turn an eye to nominees across 6 major categories at the Grammy® Awards: Record of the Year, Album of the Year, Song of the Year, Best New Artist, Producer of the Year, and Songwriter of the Year. Below, the key findings are detailed with major changes or problem areas bolded and italicized.

Key Findings

Artists

Gender. In 2023, 164 artists appeared on the Hot 100 Billboard Year-End Chart. Of these, 64.6% were men, 34.8% were women, and 0.6% were gender non-binary.

In comparison to 2022 (30.2%), the percentage of women artists has increased in 2023 (35%), though this is just shy (0.2 percentage points) of significance. ***In fact, 2023 is the highest number and percentage of women artists across the 12-year time frame and represents a significant increase from 2017 forward.***

Across the 12-year sample, women artists were the most likely to work in Pop (34.7%) and least likely in Alternative (14.4%) and Hip-Hop (14.9%).

40.6% of individual artists (solo or "featuring") in 2023 were women. This is a significant increase from 2022 (34.8%). However, the change from 2012 (35.8%) was just shy of significance (0.2).

Across 12 years, Drake had the most credits as a solo artist, appearing 52 times, double that of Justin Bieber (25 songs). Nicki Minaj was the woman with the highest number of credits, appearing 25 times, while Ariana Grande followed closely with 23 songs and Rihanna with 22 songs.

Of the 12 years sampled, *Florida Georgia Line* (10) and *The Chainsmokers* (6) held top spot for duos while *Maroon 5* (15), *Imagine Dragons* (9), and *Migos* (9) were the most-often credited bands.

Overall, women saw notable gains as artists on the Billboard Hot 100 chart in 2023. In fact, the year was an historic high for women artists, both overall and most particularly as individual artists.

Underrepresented (Race/Ethnicity). Across the 164 artists in 2023, 61% were from an underrepresented racial/ethnic group. 2023 was significantly higher than 2022 (50.6%) and 2012 (38.4%). 2023 marks a

new high for underrepresented artists across all years analyzed surpassing the previous record of 59% in 2020.

In 2023, for men, 59.4% of the artists were underrepresented and 40.6% were white. This represents an uptick for underrepresented men from 2022 (45%) and 2012 (39.9%).

For women, however, the numbers remained unchanged. The percentage of underrepresented women in 2023 (65%) was the same as 2022 (65%) and has almost doubled since 2012 (33.3%). Put differently, women of color continue to dominate the charts.

Underrepresented artists were most likely to rule the Hip-Hop/Rap (88.2%) and R&B/Soul (90.5%) genres from 2012-2023. White artists accounted 61.6% of all Pop credits over the last 12 years. Country and Alternative genres were almost exclusively the domain of White performers as less than 10% of artists in either genre were underrepresented.

57.4% of all individual artists were from an underrepresented racial background in 2023. This percentage is not significantly different from 2022 (54.1%) or 2012 (54.1%). The percentage of underrepresented band members increased by 54.1 percentage points from 2022 (21.7%) to 2023 (75.8%). This increase was due to 3 bands performing regional Mexican music whose songs appeared on the charts last year.

Drake was the top performer from an underrepresented racial/ethnic group across the 12-year sample (52 credits). This is double that of Nicki Minaj (25) and Rihanna (22), who took the next two spots on the list. For white performers, Justin Bieber (25) topped the list, followed by Ariana Grande (23) and Taylor Swift (20).

Songwriters

Across 12 years, 5,673 songwriters were credited on a song appearing on the Billboard Hot 100 Year-End Charts. As shown in Table 11, this includes 441 songwriters credited in 2023. Of those 441 credits, 80.3% were men and 19.5% were women. There was one gender non-binary songwriter in 2023 (0.2%).

2023 was the first year in which there was a significant increase for women songwriters. In 2023, the percentage of women songwriters was 5.4 percentage points higher than 2022 (14.1%) and 8.1 percentage points above 2012 (11%). This is a 12-year high and the first time the percentage has risen above 15%.

Turning to race/ethnicity of women songwriters, ***55 women of color worked as songwriters in 2023. This represents a significant increase in the number of women of color songwriters from 2022 (33) to 2023 (55), and a 12-year high.***

The number of women of color songwriters in 2023 was more than 3 times the number of women of color on the charts in 2012 (14). In contrast, the number of white women songwriters on the charts in 2023 (31) was not meaningfully different than 2022 (30) or 2012 (33). This suggests that the gains for women songwriters overall are due to the inclusion of women of color on the charts.

Looking to genre, across 12 years, women were most likely to write Pop (20.1%) and Dance/Electronic (19.6%) songs, and least likely to write Hip-Hop/Rap (7.5%) and Country (9.9%) songs. Even in the genre where they worked the most (Pop), women songwriters were outnumbered by a ratio of 4 to 1.

For songwriters working the most across the sample, there was a significant difference between men and women. The men who are credited most on the charts have more songs across 12 years than all but 2 of the most-credited women. In fact, 7 of the 14 men with the highest number of songwriting credits had more total songs on the charts than the highest credited woman. Moreover, the top 12 males with songwriting credits penned 24.4% of the songs in the entire 12-year sample.

The number of songs with or without out any women songwriters was also of interest. **In 2023, 56% of songs included at least one-woman songwriter. This is a 12-year high and a significant increase from 2022 (42%) and 2012 (42%).**

Across the 12-year sample, 44% of all songs had one or more women writers credited and 56% completely excluded women. In comparison, less than 1% (0.6%) or 7 songs did not credit a man in a songwriting role.

Producers

Producers across the following years were analyzed: 2012, 2015, and 2017-2023. There were 217 producers credited on the 2023 Hot 100 Year-End Charts. Of those, 6.5% were women and 93.5% were men. In 2023, there was one producer who identified as gender non-binary.

2023 (6.5%) marks a new high for women as producers, surpassing the previous high reached (5%) in 2019. However, 2023 is not a significant increase from 2022 (3.5%), nor is it an increase from 2012 (2.4%). Across 9 years and a total of 1,972 producing credits, men comprised 96.8% of all producers while women comprised 3.2%. This is a gender ratio of 29.8 men to every 1 woman producer.

Of the 64 women producers across the sample, 19 or 29.7% were women of color. In 2023, 6 women of color worked as producers. Three of these women worked as producers on their own songs. **The ratio of men producers to underrepresented women producers is 100.4 to 1.** Across all years sampled, 94% of the 831 songs evaluated did not include a single woman producer. In total, only 6% of all songs or 50 songs included a women producer.

The 64 credits for women producers were held by 34 unique females working one or more times. Under two-thirds (61.8%, *n*=21) of the women producers worked only once on a Hot 100 Year-End song across 9 years. Thirteen women were credited as producers more than once across all years examined. Taylor Swift and Ariana Grande produced the most songs (8) in the sample. Twelve of the 34 individual women producers were women of color. Beyonce and Mariah Carey both had 4 producing credits, the most for women of color across the sample. Eight of these women produced songs for which they were not also a performer.

Grammy® Awards: 2013 to 2024

Annually, we conduct an analysis regarding nominees across 6 major Grammy® Award categories: Record of the Year, Album of the Year, Song of the Year, Best New Artist, Producer of the Year, Songwriter of the Year.
In 2024, there were a total of 167 nominees; 75.4% were men and 24.6% were women. This is a ratio of 3.1 men nominated to every 1 woman. Two gender non-binary individuals were nominated in 2024, and 4 total gender non-binary individuals have been nominated since 2013.

2024 saw a significant increase in the percentage of women nominees, from 15.3% in 2023 to 24.6% in 2024. This was also significantly higher than 2013 (7.9%), but remains below the highest percentage of women nominees, which was reached in 2021 (28.1%).

Across 12 years of nominations, 2024 was a significant increase for women across four of the six categories: Record of the Year, Album of the Year, Song of the Year and Best New Artist.

When looking at the intersectionality of gender and race/ethnicity across 12 years, 52.6% of women nominees were white and 47.4% were from an underrepresented racial/ethnic group. Compared to 2023 (61.7%) and 2022 (58.8%), there was a decrease in nominations for women of color in 2024 (36.6%). 2024 was on par with 2013 (33.3%) in terms of the percentage of nominations for women of color.

The report concludes with solutions for change, particularly in the area of songwriting. It is clear that inroads are being made for women in music, which the authors of this report applaud. Groups such as She Is The Music, EQL, Women's Audio Mission, Keychange, and Moving the Needle, have been working aggressively towards this end. The report identifies three opportunities: considering each song as an opportunity to add women, continuing to support existing programs, and eliminating barriers for women in music.

Inclusion in the Recording Studio?
Gender & Race/Ethnicity of Artists, Songwriters, & Producers across 1,200 Popular Songs
from 2012 to 2023

The Annenberg Inclusion Initiative has evaluated inclusion on the Billboard Hot 100 Year-End charts for the past six years. Our first report, released in 2018, included six years of data (2012-2017). Since then, we have expanded the analysis each year, evaluating the gender (male, female, non-binary) and underrepresented status (white, not white) for artists, songwriters, and producers who were credited on the Hot 100 songs of the year.[1] We compare the results for songs from 2023 to prior years to understand if there has been change across positions for women and people of color. Additionally, we turn an eye to nominees across 6 major categories at the Grammy® Awards: Record of the Year, Album of the Year, Song of the Year, Best New Artist, Producer of the Year, and Songwriter of the Year.[2]

There are four primary sections in this report. The first section focuses on artist gender and race/ethnicity, along with the type of performers on the charts (solo, duo, group) and song genre. Then, we turn to songwriter and producer analyses that provide insight into trends for women and women of color. Third, we examine the Grammy® nominees over time. Finally, the report concludes by summarizing the trends across analyses and offers solutions to create or sustain change.

Consistent with all our reports, differences of 5 percentage points or greater are required to provide evidence of change over time. This avoids calling out trivial changes of 1-2 percentage points. For each analysis, we compare data in 2023 to that from 2022 and then 2012. This illuminates both short- and long-term trends in the data.

Artists

Gender. In 2023, 164 artists appeared on the Hot 100 Billboard Year-End Chart. Of these, 64.6% (*n*=106) were men, 34.8% (*n*=57) were women, and 0.6% (*n*=1) were gender non-binary. This means that there are 1.9 artists who were men on the charts for every one woman.

In comparison to 2022 (30.2%), the percentage of women artists has increased in 2023 (35%), though this is just shy (0.2 percentage points) of significance. In fact, 2023 is the highest number and percentage of women artists across the 12-year time frame and represents a significant increase from 2017 forward. Despite these gains, there is still significant ground to cover before women on the charts reflect the percentage of women in the U.S. population (50.4%).[3]

2023 is also the third year in which a non-binary artist has been credited on the charts. There have been a total of four credits for non-binary artists in 12 years. However, the same artist (Sam Smith) was credited in each year: 2019 (2), 2022 (1) and 2023 (1).

Table 1
Artist Gender by Year

Year	Men	Women	Ratio
2012	77.3% (*n*=153)	22.7% (*n*=45)	3.4 to 1
2013	78.1% (*n*=168)	21.9% (*n*=47)	3.6 to 1
2014	79.1% (*n*=178)	20.9% (*n*=47)	3.8 to 1
2015	74.9% (*n*=146)	25.1% (*n*=49)	3 to 1
2016	71.9% (*n*=138)	28.1% (*n*=54)	2.6 to 1
2017	83.2% (*n*=178)	16.8% (*n*=36)	4.9 to 1
2018	82.9% (*n*=179)	17.1% (*n*=37)	4.8 to 1
2019	77.5% (*n*=131)	22.5% (*n*=38)	3.4 to 1
2020	79.8% (*n*=138)	20.2% (*n*=35)	3.9 to 1
2021	76.7% (*n*=138)	23.3% (*n*=42)	3.3 to 1
2022	69.8% (*n*=111)	30.2% (*n*=48)	2.3 to 1
2023	65% (*n*=106)	35% (*n*=57)	1.8 to 1
Total	**76.7 (*n*=1,764)**	**23.3% (*n*=535)**	**3.3 to 1**

Note: A total of 4 credits went to gender nonbinary artists. Looking at the data, all of these entries were accounted for by one performer: Sam Smith. As such, these credits were excluded from the analyses in the table and are not presented.

The relationship between artist gender and **song genre** is displayed in Table 2.[4] A few trends are readily apparent. First, women were most likely to work in Pop (34.7%) and least likely in Alternative (14.4%). Matter of fact, the gender ratio for Alternative artists was 5.9 men to every 1 woman. Hip-Hop is also a space with few women. Only 14.9% of all Hip-Hop artists were women with a ratio of 5.7 men to every 1 woman artist in this space.

Table 2
Song Genre by Artist Gender

Genre	Men	Women	Gender Ratio
Pop	65.3% (*n*=570)	34.7% (*n*=303)	1.9 to 1
Hip-Hop	85.1% (*n*=554)	14.9% (*n*=97)	5.7 to 1
Alternative	85.6% (*n*=208)	14.4% (*n*=35)	5.9 to 1
Country	82.9% (*n*=203)	17.1% (*n*=42)	4.8 to 1
R&B/Soul	77% (*n*=97)	23% (*n*=29)	3.3 to 1
Dance/Electronic	78.5% (*n*=106)	21.5% (*n*=29)	3.6 to 1

Note: Songs were collapsed into a total of 6 genres using iTunes designations. Each artist was

analyzed for gender, race/ethnicity and song genre. 5 songs could not be categorized into these designations and do not appear in the table.

Following genre, we examined how artist gender was related to **_performer type._** [5] Three categories of performers were assessed: individuals, duos, and bands. Within each of these artist categories, we evaluated the percentage of men and women. Table 3 shows that 40.6% of individual artists (solo or "featuring") in 2023 were women. This is a significant increase from 2022 (34.8%) though not from 2012 (35.8%). There were no women that appeared in duos in 2023, and only a handful of band members (15.2%) were women in 2023. The small sample sizes for women in these latter categories do not allow for over time comparisons.

Table 3
Percentage of Women Artists by Performer Type

Year	Individual Artist	Duo	Band
2012	35.8% (*n*=39)	16.7% (*n*=1)	6% (*n*=5)
2013	33.3% (*n*=37)	10% (*n*=2)	9.5% (*n*=8)
2014	35.8% (*n*=43)	0	4.6% (*n*=4)
2015	30.8% (*n*=41)	10% (*n*=1)	13.5% (*n*=7)
2016	35.2% (*n*=43)	0	22.9% (*n*=11)
2017	25.6% (*n*=34)	4.5% (*n*=1)	1.7% (*n*=1)
2018	26.2% (*n*=37)	0	0
2019	27.3% (*n*=35)	16.7% (*n*=2)	3.4% (*n*=1)
2020	22.5% (*n*=31)	33.3% (*n*=2)	6.9% (*n*=2)
2021	30.6% (*n*=41)	0	2.6% (*n*=1)
2022	34.8% (*n*=46)	25% (*n*=1)	4.3% (*n*=1)
2023	40.6% (*n*=52)	0	15.2% (*n*=5)
Total	31.3% (*n*=479)	7.1% (*n*=10)	7.3% (*n*=46)

Note: Groups with 3 or more artists were considered a band if 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%. Gender non-binary artists were not included in these analyses and data are not presented in the table.

We do a yearly analysis to determine whether gender plays a role in the frequency of employment between solo artists across the Hot 100 Year End charts. For this analysis we are interested in seeing the number of times each solo performer appears in a song. Before conducting the analysis, songs that repeated over the course of the study are removed. 122 songs appeared in more than one year and were removed to avoid double counting. When removed, the total number of songs from the 12 years sampled reduces from 1,200 to 1,078 unique songs. Credits were then summed up for solo artists, the results can be found in Table 4.

Table 4
Number of Song Credits by Solo Artists' Gender

# of Songs	Men Artists	Women Artists	Total

	# of Artists	%	# of Artists	%	# of Artists	%
1	199	58%	73	54.9%	272	57.1%
2	45	13.1%	18	13.5%	63	13.2%
3	30	8.7%	12	9%	42	8.8%
4	12	3.5%	5	3.8%	17	3.6%
5	14	4.1%	6	4.5%	20	4.2%
≥6	43	12.5%	19	14.3%	62	13%
Total	343	100%	133	100%	476	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. Nonbinary was not included in the table due to low sample size. Only one performer identifies as non-binary and they have a total of 4 credits across the 12-year sample.

Across 12 years, Drake had the most credits as a solo artist, appearing 52 times, double that of Justin Bieber (25 songs). Nicki Minaj was the woman with the highest number of credits, appearing 25 times, while Ariana Grande followed closely with 23 songs. Table 5 reflects the top men and women artists.

Not featured in Table 5 are the tops duos and bands. Of the 12 years sampled, *Florida Georgia Line* (10) and *The Chainsmokers* (6) held top spot for duos while *Maroon 5* (15), *Imagine Dragons* (9), and *Migos* (9) were the most-often credited bands.

Table 5
Top Performing Individual Artists by Number of Song Credits

Rank	Men		Rank	Women	
	Name	# of Songs		Name	# of Songs
1	Drake	52	1	Nicki Minaj	25
2	Justin Bieber	25	2	Ariana Grande	23
3	The Weeknd	18	3	Rihanna	22
4	Chris Brown	17	4	Taylor Swift	20
5	Morgan Wallen	15	5	Cardi B	16
5	Future	15	6	Doja Cat	13
6	Ed Sheeran	14	7	Selena Gomez	12
6	Post Malone	14			
6	Bad Bunny	14			
6	Luke Combs	14			
7	Lil Baby	13			

Overall, women saw notable gains as artists on the Billboard Hot 100 chart in 2023. In fact, the year was an historic high for women artists, both overall and most particularly as individual artists. There are still places that remain relatively closed to women, however. Those are genres such as alternative, hip-hop, and country music. Additionally, duos and bands are still places where women's participation is minimal.

While individual women are responsible for the sea change we observed, there is room for this rising tide to lift boats in other areas.

Underrepresented Artists. Across the 164 artists in 2023, 61% (*n*=100) were from an underrepresented racial/ethnic group.[7] 2023 was significantly higher than 2022 (50.6%) and 2012 (38.4%). 2023 marks a new high for underrepresented artists across all years analyzed surpassing the previous record of 59% in 2020. Since 2015, the charts have been notably higher than U.S. Census, where 41.1% of the population identifies with an underrepresented racial/ethnic group.[8]
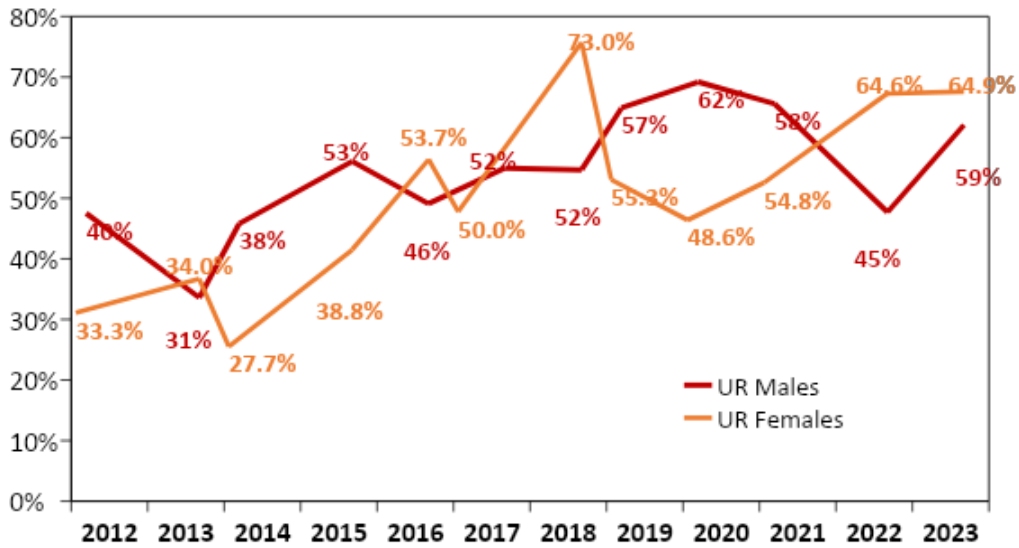
Table 6
Artist Underrepresented Status by Year

Year	White	UR	Ratio
2012	61.6% (*n*=122)	38.4% (*n*=76)	1.6 to 1
2013	68.4% (*n*=147)	31.6% (*n*=68)	2.2 to 1
2014	64% (*n*=144)	36% (*n*=81)	1.8 to 1
2015	50.3% (*n*=98)	49.7% (*n*=97)	1 to 1
2016	51.6% (*n*=99)	48.4% (*n*=93)	1.1 to 1
2017	48.1% (*n*=103)	51.9% (*n*=111)	.93 to 1
2018	44.4% (*n*=96)	55.6% (*n*=120)	.8 to 1
2019	43.9% (*n*=75)	56.1% (*n*=96)	.8 to 1
2020	41% (*n*=71)	59% (*n*=102)	.7 to 1
2021	42.8% (*n*=77)	57.2% (*n*=103)	.7 to 1
2022	49.4% (*n*=79)	50.6% (*n*=81)	1 to 1
2023	39% (*n*=64)	61% (*n*=100)	.6 to 1
Total	51% (*n*=1,175)	49% (*n*=1,128)	1 to 1

We also assessed how underrepresented status relates to **gender**, **genre** and **performer type**. In terms of **gender**, men and women were examined separately. In 2023, for men, 59.4% of the artists were underrepresented and 40.6% were white. This represents an uptick for underrepresented men from 2022 (45%) and 2012 (39.9%).

For women, however, the numbers remained unchanged. The percentage of underrepresented women in 2023 (65%) was the same as 2022 (65%) and has almost doubled since 2012 (33.3%). Put differently, women of color continue to dominate the charts.

Figure 1
Underrepresented Men & Women Artists Over time

Underrepresented status was also related to *genre*. As shown in Table 7, underrepresented artists were most likely to dominate the Hip-Hop/Rap (88.2%) and R&B/Soul (90.5%) genres. White artists accounted 61.6% of all Pop credits over the last 12 years. Further, the Country and Alternative genres were almost exclusively the domain of White performers as less than 10% of artists in either genre were underrepresented.

Table 7
Song Genre by Underrepresented Status of Artists

Genre	Underrepresented Artists	White Artists
Pop	38.4% (*n*=337)	61.6% (*n*=540)
Hip-Hop/Rap	88.2% (*n*=574)	11.8% (*n*=77)
Alternative	8.6% (*n*=21)	91.4% (*n*=222)
Country	6.1% (*n*=15)	93.9% (*n*=230)
R&B/Soul	90.5% (*n*=114)	9.5% (*n*=12)
Dance/Electronic	30.4% (*n*=41)	69.6% (*n*=94)

Note: Songs were collapsed into 6 genres using iTunes designations. Each artist was analyzed for race/ethnicity and genre. 5 songs could not be categorized into these distinctions and were not included in the chart.

Three categories of performers were analyzed by race/ethnicity: individual artists, duos, and bands. As shown in Table 8, 57.4% of all individual artists were from an underrepresented racial background in 2023. This percentage is not significantly different from 2022 (54.1%) or 2012 (54.1%). There was only 1 duo on the charts in 2023; thus 50% of the artists in duos in 2023 were underrepresented. The percentage of underrepresented band members increased by 54.1 percentage points from 2022 (21.7%) to 2023 (75.8%). This increase was due to 3 bands performing regional Mexican music whose songs appeared on the charts last year.

Table 8
Percentage of Underrepresented Artists by Performer Type

Year	Individual	Duo	Band
2012	54.1% (n=59)	66.7% (n=4)	15.7% (n=13)
2013	52.3% (n=58)	15% (n=3)	8.3% (n=7)
2014	54.2% (n=65)	38.9% (n=7)	10.3% (n=9)
2015	56.4% (n=75)	70% (n=7)	28.8% (n=15)
2016	60.7% (n=74)	18.2% (n=4)	31.2% (n=15)
2017	65.4% (n=87)	27.3% (n=6)	30.5% (n=18)
2018	70.2% (n=99)	20% (n=2)	29.2% (n=19)
2019	65.4% (n=85)	33.3% (n=4)	24.1% (n=7)
2020	65.2% (n=90)	0	41.4% (n=12)
2021	64.2% (n=86)	25% (n=2)	39.5% (n=15)
2022	54.1% (n=72)	100% (n=4)	21.7% (n=5)
2023	57.4% (n=74)	50% (n=1)	75.8% (n=25)
Total	60.3% (n=924)	31.4% (n=44)	25.4% (n=160)

Note: Groups with 3 or more artists were considered a band provided that they were under a single moniker, save 1 (Panic! At the Disco). 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%.

The number of times that an underrepresented artist worked across 12 years was also assessed. Duplicate songs were removed from analysis before computing credit frequency. White artists (63.2%) were more likely than underrepresented artists (52.4%) to have only one credit on the Billboard Hot 100 Year-End Charts across the years evaluated.

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	140	52.4%	132	63.2%	272	57.1%
2	37	13.9%	26	12.4%	63	13.2%
3	28	10.5%	14	6.7%	42	8.8%

4	12	4.5%	5	2.4%	17	3.6%
5	11	4.1%	9	4.3%	20	4.2%
>6	39	14.6%	23	11%	62	13%
Total	267	100%	209	100%	476	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.

Drake was the top performer across the 12-year sample (52 credits). This is double that of Nicki Minaj (25) and Rihanna (22), who took the next two spots on the list. For white performers, Justin Bieber (25) topped the list, followed by Ariana Grande (23) and Taylor Swift (20). See Table 10.

Table 10
Top Performing Solo Artists by Underrepresented Status

Rank	UR Artists	# of Songs	Rank	White Artists	# of Songs
1	Drake	52	1	Justin Bieber	25
2	Nicki Minaj	25	2	Ariana Grande	23
3	Rihanna	22	3	Taylor Swift	20
4	The Weeknd	18	4	Morgan Wallen	15
5	Chris Brown	17	5	Ed Sheeran	14
6	Cardi B	16	5	Post Malone	14
7	Future	15	5	Luke Combs	14
8	Bad Bunny	14	6	Calvin Harris	11
9	Lil Baby	13	7	Adele	10
9	Doja Cat	13	7	Luke Bryan	10
10	Selena Gomez	12	7	Dua Lipa	10
11	Kendrick Lamar	11	8	Katy Perry	9
11	Bruno Mars	11			
11	Kane Brown	11			

In 2023, underrepresented artists were once again the majority of performers with songs on the Hot 100 Year-End chart. Underrepresented men outnumbered their white counterparts, but it was underrepresented women who far surpassed white women in terms of chart-topping prowess. Despite the continued success of underrepresented artists, clearly this is due to the success of certain genres where underrepresented artists thrive (e.g., Hip-Hop/Rap, R&B/Soul) and not because underrepresented artists are able to participate across all genres. Next, we turn to the individuals working behind the scenes to understand how often these roles are populated with women and women of color in particular.

Songwriting and Producing

Songwriters and producers from the 2023 iteration of the Billboard Hot 100 Year-End Charts were analyzed, building on data collected from 2012-2022.[9] The analyses in this section focus on gender, and then race/ethnicity for women only.

Songwriters. Across 12 years, 5,673 songwriters were credited on a song appearing on the Billboard Hot 100 Year-End Charts. As shown in Table 11, this includes 441 songwriters credited in 2023. Of those, 80.3% (*n*=355) were men and 19.5% (*n*=86) were women. There was one gender non-binary songwriter in 2023 (0.2%).

2023 was the first year in which there was a significant increase for women songwriters. In 2023, the percentage of women songwriters was 5.4 percentage points higher than 2022 (14.1%) and 8.1 percentage points above 2012 (11%). This is a 12-year high and the first time the percentage has risen above 15%. Overall, the gender ratio of men to women songwriters across 12 years was 6.4 men to every 1 woman.
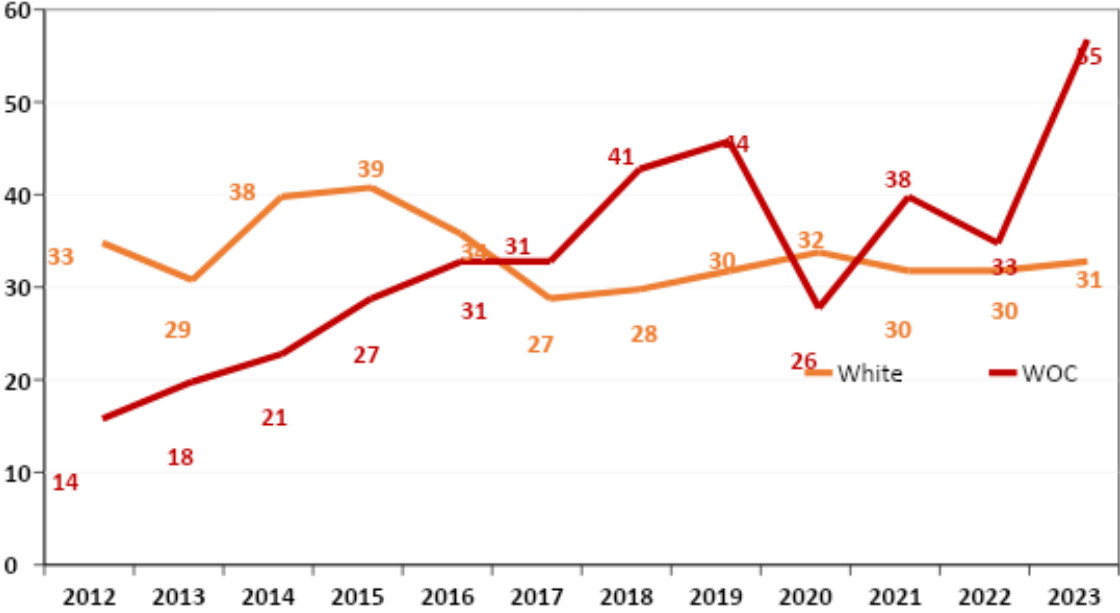
Table 11
Songwriter Gender by Year

Gender	Men	Women	Ratio
2012	89% (*n*=380)	11% (*n*=47)	8.1 to 1
2013	88.3% (*n*=355)	11.7% (*n*=47)	7.6 to 1
2014	87.3% (*n*=404)	12.7% (*n*=59)	6.8 to 1
2015	86.2% (*n*=413)	13.8% (*n*=66)	6.2 to 1
2016	86.6% (*n*=420)	13.4% (*n*=65)	6.5 to 1
2017	88.4% (*n*=442)	11.6% (*n*=58)	7.6 to 1
2018	88.3% (*n*=523)	11.7% (*n*=69)	7.6 to 1
2019	85.6% (*n*=439)	14.4% (*n*=74)	5.9 to 1
2020	87.1% (*n*=391)	12.9% (*n*=58)	6.7 to 1
2021	85.7% (*n*=406)	14.3% (*n*=68)	6 to 1
2022	85.9% (*n*=385)	14.1% (*n*=63)	6.1 to 1
2023	80.5% (*n*=355)	19.5% (*n*=86)	4.1 to 1
Total	86.6% (*n*=4,913)	13.4% (*n*=760)	6.5 to 1

Note: A total of 19 songwriters from 2012 to 2023 were gender non-binary, representing 0.3% of all songwriters. These credits reflect the work of 3 individual songwriters. As such, the percentage of gender non-binary songwriters was not included in the analysis presented in the table.

Turning to race/ethnicity of women songwriters, 55 women of color worked as songwriters in 2023. This represents a significant increase in the number of women of color songwriters from 2022 (33) to 2023 (55), and a 12-year high. In fact, the number of women of color songwriters in 2023 was more than 3 times the number of women of color on the charts in 2012 (14). In contrast, the number of white women songwriters on the charts in 2023 (31) was not meaningfully different than 2022 (30) or 2012 (33). This suggests that the gains for women songwriters overall are due to the inclusion of women of color on the charts. See Figure 2.

Figure 2
Number of Women Songwriters by Underrepresented Status Per Year

Looking to genre, across 12 years, women were most likely to write Pop (20.1%) and Dance/Electronic (19.6%) songs, and least likely to write Hip-Hop/Rap (7.5%) and Country (9.9%) songs. As shown in Table 12, even in the genre where they worked the most (Pop), women songwriters were outnumbered by a ratio of 4 to 1.

Table 12
Song Genre by Songwriter Gender

Genre	Men Songwriters	Women Songwriters
Pop	79.9% (*n*=1,639)	20.1% (*n*=413)
Hip-Hop/Rap	92.5% (*n*=1,803)	7.5% (*n*=146)
Alternative	88.1% (*n*=310)	11.9% (*n*=42)
Country	90.1% (*n*=511)	9.9% (*n*=56)
R&B/Soul	88.5% (*n*=456)	11.5% (*n*=59)

Dance/Electronic	80.4% (*n*=181)		19.6% (*n*=44)

Note: Songs were collapsed into 6 genres using iTunes designations. Each songwriter was analyzed for gender and genre. 5 songs could not be categorized into these distinctions and were not included in the chart.

How frequently each individual songwriter worked across 12 years was also of interest. Songwriters were identified by individual name (or pseudonym) and repeat appearances were eliminated to avoid double counting. Across 12 years, 2,375 songwriters were analyzed, of these, 86.6% (*n*=2,057) were men and 13.4% (*n*=318) were women. This is a gender ratio of 6.5 men for every 1 woman songwriter. In the 12 years studied, there have been 3 gender non-binary songwriters. As shown in Table 13, most songwriters had only 1 credit across the 12-year sample, whether they were men or women.

Table 13
Number of Songs by Songwriter Gender

# of Songs	Men Songwriters		Women Songwriters		Total	
	# of Writers	%	# of Writers	%	# of Writers	%
1	1,384	67.3%	218	68.6%	1,602	67.5%
2	294	14.3%	40	12.6%	334	14.1%
3	129	6.3%	19	6%	148	6.2%
4	47	2.3%	10	3.1%	57	2.4%
5	50	2.4%	7	2.2%	57	2.4%
>6	153	7.4%	24	7.5%	177	7.5%
Total	2,057	100%	318	100%	2,375	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.

For songwriters working the most across the sample, there was a significant difference between men and women. The men who are credited most on the charts have more songs across 12 years than all but 2 of the most-credited women. In fact, 7 of the 14 men with the highest number of songwriting credits had more total songs on the chart than the highest credited woman. Moreover, the men listed in Table 14 wrote 24.4% of the songs in the entire 12-year sample.

Table 14
Top Individual Songwriters by Gender

Top Men	# of Songs	Top Women	# of Songs
Drake	52	Nicki Minaj	23
Max Martin	47	Taylor Swift	21
Dr Luke	33	Ariana Grande	17
Benny Blanco	27	Cardi B	16

Cirkut	27	Rihanna	15
Justin Bieber	25	Doja Cat	13
Savan Kotecha	24	Megan Thee Stallion	11
Shellback	22	Selena Gomez	10
Ashley Gorley	22	Adele	10
DJ Mustard	19	SZA	10
JKash	19	Julia Michaels	9
Louis Bell	19	Camila Cabello	9
		Katy Perry	9

The number of songs without any women songwriters was also of interest. Table 15 shows the percentage of songs that included at least one woman songwriter and those that did not across all 12 years sampled. In 2023, 56% of songs included at least one woman songwriter. This is a 12-year high and a significant increase from 2022 (42%) and 2012 (42%). Overall, 44% of all songs had one or more women writers credited and 56% completely excluded women. In comparison, less than 1% (0.6%) or 7 songs did not credit a man in a songwriting role.

Table 15
Presence vs Absence of Women Songwriters across Sample

Year	0 Women Songwriters	1+ Women Songwriters
2012	58%	42%
2013	62%	38%
2014	60%	40%
2015	52%	48%
2016	47%	53%
2017	59%	41%
2018	59%	41%
2019	53%	47%
2020	65%	35%
2021	53%	47%
2022	58%	42%
2023	44%	56%
Total	56%	44%

Note: Songs that duplicated on the chart from previous years were counted only once.
Each song was examined for the presence of a woman songwriter.

The increase in women songwriters in 2023 is an important step forward for the music industry. While less than 20% of songwriters were women, the substantial increase for women shows a promising trend that must continue to hold to reach true change. Notably, the increase is due to the inclusion of women of color as songwriters. This year, more than half of songs on the Hot 100 Year-End Chart credited at least one woman in a songwriting role, an important increase from last year. To extend the momentum toward change, there are two important places to look. First, the top men songwriters were responsible

for almost a quarter of the entire sample. Second, there are still a number of songs that do not feature any women songwriters. Changing these norms is an important route to ensuring continued progress for women. In the next section, we review the most exclusionary role for women in music: producers.

Producers. Producers across the following years were analyzed: 2012, 2015, and 2017-2023.[10] Producing credits across all songs in these years were examined, and every individual receiving a producing credit was included. Those who earned multiple credits on a song were counted only once for their work (*n*=57). There were 217 producers credited on the 2023 Hot 100 Year-End Charts. Of those, 6.5% (*n*=14) were women and 93.5% (*n*=203) were men. In 2023, there was one producer who identified as gender non-binary (Sam Smith).

Table 16
Number and Percentage of Women Producers by Year

Year	% Women Producers	# of Women Producers
2012	2.4%	5
2015	1.8%	4
2017	1.8%	4
2018	2.3%	5
2019	4.9%	11
2020	2%	4
2021	3.9%	9
2022	3.5%	8
2023	6.5%	14
Total	**3.2%**	**64**

Note: The percentage of men producers can be found by subtracting the percentages in each cell from 100%.

Table 16 demonstrates the percentage of women producers across all years. 2023 (6.5%) marks a new high for women as producers, surpassing the previous high reached (5%) in 2019. However, 2023 is not a significant increase from 2022 (3.5%), nor is it an increase from 2012 (2.4%). Across 9 years and a total of 1,972 producing credits, men comprised 96.8% of all producers while women comprised 3.2%. This is a gender ratio of 29.8 men to every 1 woman producer.

The intersectionality of gender and race/ethnicity was analyzed. Of the 64 women producers across the sample, 19 or 29.7% were women of color. In 2023, 6 women of color worked as producers. Three of these women worked as producers on their own songs: Beyonce (*Cuff It*), Pink Pantheress (*Boy's A Liar, Pt. 2*). Mariah Carey appeared for the fourth time as a producer in the sample for her 1994 hit song *All I Want for Christmas is You*. **The ratio of men producers to underrepresented women producers is 100.4 to 1.**

Like songwriters, we were interested in the presence of women producers and analyzed whether each song featured one or more women producers. Here, we assessed the presence of at least 1 woman producer per song, rather than as a percentage of all producers. Across all years sampled, 94% of the 831

songs evaluated did not include a single woman producer. In total, only 6% of all songs or 50 songs included a women producer.

We evaluated how frequently each of the 64 women producers were credited across the sample in order to better understand the opportunities given to them in popular music. First, we identified the individual women producers across the study, reducing our total to 34. Under two-thirds (61.8%, n=21) of the women producers worked only once on a Hot 100 Year-End song across 9 years. Thirteen women were credited as producers more than once across all years examined. Taylor Swift and Ariana Grande produced the most songs (8) in the sample. Only 12 of the 34 individual women producers were women of color. Beyonce and Mariah Carey both had 4 producing credits, the most for women of color across the sample. Eight of these women produced songs for which they were not also a performer.

The data for women producers reveal a continued exclusion in music. In 2023, there were 14 women credited as producers. Only 6 of these women were from an underrepresented background and 3 underrepresented women were producers on their own songs. Overall, 3.2% of the producers in the 12-year sample were women, suggesting that career sustainability is not available to many women producers. In the next section we turn not only to sustainability but notoriety, by examining nominations for the 2024 Grammy® Awards.

Grammy® Awards: 2013 to 2024

Annually, we conduct an analysis regarding nominees across 5 major Grammy® Award categories: Record of the Year, Album of the Year, Song of the Year, Best New Artist, and Producer of the Year. This year, we provide the first update on the Songwriter of the Year category. Across 12 years, individual nominees were analyzed (members of groups were included as individual nominees).[11] A total of 2,622 individuals were nominated for a Grammy® Award from 2013 to 2024 in these categories.

In 2024, there were a total of 167 nominees; 75.4% (n=126) were men and 24.6% (n=41) were women. This is a ratio of 3.1 men nominated to every 1 woman. Two gender non-binary individuals were nominated in 2024, and 4 total gender non-binary individuals have been nominated since 2013.

2024 saw a significant increase in the percentage of women nominees, from 15.3% in 2023 to 24.6% in 2024. This was also significantly higher than 2013 (7.9%), but remains below the highest percentage of women nominees, which was reached in 2021 (28.1%). Across all years, women represented 14.6% of nominees across major Grammy® categories.

Table 17
Grammy® Nominations by Gender and Year

Year	Men	Women
2013	92.1% (n=105)	7.9% (n=9)
2014	91.8% (n=156)	8.2% (n=14)
2015	85.9% (n=134)	14.1% (n=22)
2016	88.5% (n=138)	11.5% (n=18)

2017	93.6% (*n*=190)	6.4% (*n*=13)
2018	92% (*n*=92)	8% (*n*=8)
2019	83.6% (*n*=138)	16.4% (*n*=27)
2020	79.5% (*n*=124)	20.5% (*n*=32)
2021	71.9% (*n*=100)	28.1% (*n*=39)
2022	85.6% (*n*=486)	14.1% (*n*=80)
2023	84.7% (*n*=449)	15.3% (*n*=81)
2024	75.4% (*n*=126)	24.6% (*n*=41)
Total	85.2% (*n*=2,238)	14.6% (*n*=384)

Note: Table reflects percentage of nominees by gender in 6 categories per year.

A total of 4 gender non-binary nominees appeared across the 12-year sample in 2022 (2) and 2024 (2).

The percentage of women nominated per major category across 12 years can be seen in Table 18. Women were most likely to be nominated for Best New Artist (46.2%) and Song of the Year (29.3%). However, across 12 years, only one woman was nominated for Producer of the Year (1.6%). Women also received few nominations for Record of the Year (12.2%) or Album of the Year (10.8%). In a follow up to 2023's new addition to the categories, women comprised 44.4% of the nominees for Songwriter of the Year.

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	Songwriter of the Year	Total
Men	87.8% (*n*=496)	89.2% (*n*=1,404)	70.7% (*n*=208)	53.8% (*n*=63)	98.4% (*n*=62)	55.6% (*n*=5)	85.4% (*n*=2,238

Women	12.2% (*n*=69)	10.8% (*n*=170)	29.3% (*n*=86)	46.2% (*n*=54)	1.6% (*n*=1)	44.4% (*n*=4)	14.6% (*n*=384)

Across 12 years of nominations, Table 19 reveals that 2024 was a significant increase for women across four of the six categories: Record of the Year, Album of the Year, Song of the Year and Best New Artist. In the final two categories, there has been little opportunity to evaluate change (Songwriter of the Year) or nominations for women have remained unchanged (Producer of the Year).

Table 19
Women Grammy® Nominations by Category over Time

	Record of the Year	Album of the Year	Song of the Year	Best New Artist	Producer of the Year	Songwriter of the Year
2013	11.8%	2%	15.4%	16.7%	0	-
2014	2.8%	6.5%	31.2%	16.7%	0	-
2015	18.8%	8.2%	27.3%	50%	0	-
2016	6.7.%	8.1%	33.3%	60%	0	-
2017	7.5%	4.4%	14.3%	33.3%	0	-
2018	0	6.1%	12%	60%	0	-
2019	9.1%	13.3%	18.9%	58.3%	20%	-
2020	8.5%	17.3%	44.4%	46.2%	0	-
2021	23.7%	18.6%	44.8%	75%	0	-
2022	14.3%	11.4%	32.6%	38.5%	0	-
2023	15.1%	12.2%	27%	50%	0	60%
2024	23.5%	19.2%	38.1%	55.6%	0	20%

Note: Cells contain the percentage of women nominated per category. To obtain the percentage of men nominated, subtract the cell percentage from 100%.

When looking at the intersectionality of gender and race/ethnicity across 12 years, 52.6% (*n*=202) of women nominees were white and 47.4% (*n*=182) were from an underrepresented racial/ethnic group. Table 20 contains the percentage of nominations for white and underrepresented women by year. Compared to 2023 (61.7%) and 2022 (58.8%), there was a decrease in nominations for women of color in 2024 (36.6%). 2024 was on par with 2013 (33.3%) in terms of the percentage of nominations for women of color.

Table 20
Women Grammy® Nominations by Underrepresented Status and Year

Year	White Women	UR Women
2013	66.7% (*n*=6)	33.3% (*n*=3)
2014	85.7% (*n*=12)	14.3% (*n*=2)

2015	77.3% (*n*=17)	22.7% (*n*=5)
2016	72.2% (*n*=13)	27.8% (*n*=5)
2017	38.5% (*n*=5)	61.5% (*n*=8)
2018	50% (*n*=4)	50% (*n*=4)
2019	48.1% (*n*=13)	51.9% (*n*=14)
2020	56.2% (*n*=18)	43.8% (*n*=14)
2021	61.5% (*n*=24)	38.5% (*n*=15)
2022	41.2% (*n*=33)	58.8% (*n*=47)
2023	38.3% (*n*=31)	61.7% (*n*=50)
2024	63.4% (*n*=26)	36.6% (*n*=15)
Total	52.6% (*n*=202)	47.4% (*n*=182)

Nominations by category for white and underrepresented women appear in Table 21. Women of color were more likely to be nominated for Album of the Year (55.3%) and Best New Artist (51.9%) than Record of the Year (42%) or Song of the Year (33.7%).

Table 21
Women 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	Songwriter of the Year	Total
UR	42% (*n*=29)	55.3% (*n*=94)	33.7% (*n*=29)	51.9% (*n*=28)	100% (*n*=1)	25% (*n*=1)	47.4% (*n*=182)
White	58% (*n*=40)	44.7% (*n*=76)	66.3% (*n*=57)	48.1% (*n*=26)	0	75% (*n*=3)	52.6% (*n*=202)

The frequency of nominations by gender over the 12-year sample was of interest. Here, we identified the individuals nominated for a Grammy Award in the categories of interest across the sample and tallied how many times each person was nominated. This reduced our sample to 1,394 individual nominees. Of these, 85.7% (*n*=1,195) were men and 14.3% (*n*=199) were women. In other words, 6 men were nominated for every 1 woman. There we 3 nominees identified as gender non-binary over the 12-year sample. See Table 22.

There were few gender differences in the number of nominations. Men and women were as likely to be nominated once as they were at 5 or more nominations. Among men and women with the most nominations, there are deviations, however. The most frequently nominated man received twice as many nominations (Serban Ghenea, 31) as the most frequently nominated women (Taylor Swift, 15).

Table 22
Number of Grammy® Nominations by Gender

No. of Nominations	Men	Women
1	68% (*n*=813)	64.3% (*n*=128)
2	15.7% (*n*=188)	17.6% (*n*=35)
3	7.2% (*n*=86)	7.5% (*n*=15)
4	2.6% (*n*=31)	3% (*n*=6)
≥5	6.4% (*n*=77)	7.5% (*n*=15)
Total	1,195	199

The frequency of nominations for women by race/ethnicity was also evaluated, as shown in Table 23. Across 12 years, 199 individual women were nominees. More than half (51%, *n*=102) were underrepresented and 49% (*n*=97) were white. Woman from an underrepresented background were more likely than their white counterparts to receive a single nomination while white women were more likely to receive 3 nominations.

Overall, 31.3% of underrepresented women were nominated two or more times, compared to 40.2% of white women. Taylor Swift was the most nominated women across all years (15). Beyonce and H.E.R tied with 10 nominations each and were the highest nominated women from an underrepresented background.

Table 23
Frequency of Nominations for Women by Race/Ethnicity

No. of Nominations	UR Women	White Women
1	68.6% (*n*=70)	59.8% (*n*=58)
2	16.7% (*n*=17)	18.6% (*n*=18)
3	4.9% (*n*=5)	10.3% (*n*=10)
4	3.9% (*n*=4)	2.1% (*n*=2)
≥5	5.9% (*n*=6)	9.3% (*n*=9)
Total	102	97

The Grammy® nominations in 2024 reflect much-needed progress for women after two years of decline. In 2024, women comprised nearly one-quarter of the nominees across 6 major categories. This includes significant increases across four categories: Record of the Year, Album of the Year, Song of the Year, and Best New Artist. In fact, it was a 12-year high point for women nominated for Album of the Year. While the majority of nominations went the white women in 2024, there is encouraging progress for women at the highest level of recognition in the music industry.

Conclusion

Every year, the purpose of this report is to examine the gender and race/ethnicity of artists, songwriters and producers whose work is featured on the Billboard Hot 100 Year-End Chart. Spanning 2012 to 2023, this investigation covered 12 years and 1,200 songs. Additionally, 12 years of Grammy® nominations in major categories were evaluated. In this section, we review the major trends illuminated by the study and offer solutions to create change.

Women in Music Ascend the Charts

In 2023, the percentage of women artists on the popular charts reached an all-time high of 35%. This is a milestone, and signals two consecutive years of consistent and significant progress for women artists. Notably, the progress for women was primarily for women working as individual artists. Women in groups (e.g., duos and bands) rarely appeared on the popular charts.

The gains for women artists are mirrored behind the scenes, as this was the first year that women songwriters have seen significant change in 12 years. Although less than one-fifth of songwriters on the popular charts, the 19.5% of songwriters who are women represent a key step forward for the industry as a whole. Additionally, 2023 was 1 of only 2 years when more than half of songs on the Billboard Year-End Chart had at least one woman songwriter.

Even among producers there were signs of progress. While no significant increases were observed, 2023 was the high point for women across the 9 years evaluated. Women still filled fewer than 10% of all producing roles and worked on fewer than 10% of all songs, but the 6.5% of producers (and the 14 women this represents) demonstrate to the industry that there are women who can and want to fill these roles. Moreover, it shows that women can be hitmakers, too.

Women of Color are Creating Change

Women of color were the driving force behind the changes for artists and songwriters. Sixty-five percent of women artists were from an underrepresented racial/ethnic background. Among songwriters, the work of women of color was responsible for the first-ever gains observed in this position. Fifty-five women of color were credited as songwriters in 2023—a 12-year high. Finally, nearly half of the producers on the Hot 100 Year-End Chart in 2023 were women of color.

These findings reflect two important things. First, the audience for work by women of color exists and is eager to consume content created by these women. Too often, women of color are excluded from opportunities to create high-profile and high-impact content due to biases around the commerciality of their work and myths about what audiences want. Second, the industry at large seems to have taken note of this and is supporting—at least in some measure—the work of women of color. This is a promising development and bodes well for a future in which the music industry is one in which women of color can thrive.

Grammy® Nominations Show Progress For Women

After two years of decline, there was an increase in women nominees in major categories at the 2024 Grammy® Awards. This is an important finding, as it demonstrates that the members of the Recording Academy can and will recognize outstanding work by women. Across 4 of the 6 categories evaluated, nominations for women increased—and reached a 12-year high for women in the Album of the Year category.

Despite these gains, there are still places where progress is needed. Although women of color were responsible for change on the charts, nominations for women of color declined this year. Women of color were also more likely than white women to be nominated only once across the 12-year sample. The lack of recognition for women of color in 2024 is a bit of an anomaly given that in other years

women of color received the majority of nominations. While this may be an outlier year for the nominations, it is important to ensure that this one-year dip does not become a trend.

Solutions for Change

The findings in this year's report reveal several promising trends for women in the music industry, but key disparities still exist. How can the industry harness the momentum that it currently has and continue or even accelerate change for women across the music business? With each report, we offer solutions for change. We describe these below.

One Song, One Opportunity. As noted above, 2023 was 1 of only 2 years when more than half of songs on the Billboard Hot 100 Year-End Charts featured at least one woman songwriter. Yet, even in 2023 44% of songs still did not have even one woman credited in this role. More than 90% were missing women producers. Each song represents an opportunity to change the numbers for women across these positions, if only decision-makers and gatekeepers are thoughtful about the process. By considering who is in the room, who gets credit for their work, and who is part of the teams creating songs, it is possible to create more opportunities for women to participate in this creative work. This is even more important when the songs in question are likely to be among the most popular each year. By viewing each song as a chance to create change, the music industry can move the needle more quickly than it has in the past.

Continue to Support Programs that Advance Women. The numbers in this report demonstrate that there are women available across the music industry for creative collaboration. However, to ensure this remains the case, supporting the programs that have been part of accelerating change is necessary. Efforts such as She Is The Music, the EQL Program, Women's Audio Mission, Keychange, Be The Change, and others have been and continue to support women as they gain experience and expertise across different aspects of music. The music industry must strengthen the bridges built between these groups and the studios and stages where women are still excluded. This means doing more than donating money to these endeavors and includes interviewing, hiring, and collaborating with women participating in support programs. When programs lead to professional opportunities, both individuals and industry win.

Eliminate Impediments to Career Progress. In previous reports, we have described the underlying reasons for women's exclusion in music.[12] These include persistent stereotyping of women's creative output (e.g., pigeonholing them into specific genres) or the roles they can hold. Women must also navigate an industry that routinely sexualizes them and doubts their talent and experience. To remove these barriers facing women, the industry as a whole must engage in collective action. This means that the programs mentioned above must work in concert with individual efforts within labels, publishers, and live music companies (and other industry groups) to address the impediments facing women. Improving the industry for women requires that people from all backgrounds serve as allies and champions to ensure that access and opportunity are available to all.

Limitations

This annual report does have a few limitations. First, the study focuses on the Billboard Hot 100 Year-End Chart, a metric that offers insight into the songs that were the most popular each year. Examining the percentage of women working on less popular music/songs would provide different insights into the

opportunities available to women in the industry. The choice to focus on popularity is one that offers a look at how often women get to participate in the most lucrative areas of the industry and where the strongest impediments to progress might exist. Second, it is important to continue to investigate how racial/ethnic identification might play a role in the opportunities for artists, songwriters, and producers. While our work focuses on all underrepresented individuals, examining the participation of people from specific racial/ethnic backgrounds is also an important element for future research to tackle.

This year's report offers hope that the opportunities for women in music can and will change. What comes next is a crucial test of the industry—can the music business maintain this level of participation for women, and can it continue to improve? The answer to this question has consequences for not only this generation of artists, songwriters, and producers, but for those to come.

Footnotes

1. We collected the complete list of Billboard's Hot 100 Year-End Chart from https://www.billboard.com/charts/year-end/hot-100-songs/. Year to year, songs repeat. We include these when analyzing yearly trends. These songs are removed from the analyses related to credits for individual artists and songwriters to avoid counting duplicating credits. Across the 12-year sample there were 122 songs that were repeated.

   The original report by S. Smith, M. Choueiti, K. Pieper, and others (2018) contains details on the approach to unitizing and variable definitions (http://bit.ly/2GhiUgj). Information on song artists came from the Billboard website. Gender was identified via online information (databases, interviews, pronoun usage, etc.).

2. The 2024 Grammy® nominations were taken from: https://www.grammy.com/news/2024-grammys-nominations-full-winners-nominees-list. These individuals were entered into our combined data file that spanned 2013-2023. The Producer of the Year designation refers to nominations in the Producer of the Year, Non-Classical category. The Recording Academy added the Songwriter of the Year category in 2023, and it appears once again in this year's analysis.

3. McDermott, M. (2019, February 1). Grammy® launch initiative helping female music producers and engineers. *USA Today.* https://www.usatoday.com/story/life/music/2019/02/01/grammys-launch-initiative-helping-female-music-producers-and-engineers/2741653002/

4. U.S. Census Bureau (n.d.). Quick Facts. Retrieved January 16, 2023 from: https://www.census.gov/quickfacts/fact/table/US/PST045221.

5. Initially, 14 songs in 2024 were affiliated with genres that were not included in the study parameters. Those genres were: Latin, Pop Latino, Singer/Songwriter, Afrobeats, Holiday, K-pop and Musica Mexicana. We collapsed individual songs into the categories of Hip-Hop/Rap and Pop where possible. However, 5 songs could not be classified into any existing genres and were excluded from analysis.

6. The Billboard chart provided information on artist credits. Each artist had their own individual line of data. Those credited as "featuring" were considered to be featuring artists, while "&," "with," "and," or "X" were considered to be individual artists. The only exception was when the two artists credited in this manner performed as a duo consistently. The current members of each band or duo were investigated and included—each member received an independent line of data. In the full 12-year sample, there was one band that had fewer than 3 members (Panic! At the Disco). Based on the approach to crediting, this was still considered to be a band. In 2022, one soundtrack credited "cast" which could not be identified and was not included in the analysis.

7. The race/ethnicity of every artist was evaluated. Our approach to this process is detailed in our original report.

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

9. Using three repertories (ASCAP, https://www.ascap.com/repertory; BMI, http://repertoire.bmi.com/StartPage.aspx; and SESAC, https://www.sesac.com/#!/repertory/search) we identified songwriters associated with songs on the Billboard Hot 100 Year-End Chart of 2023. Two songs did not appear in these databases. For these songs, credits were taken from album booklets or other online sources (Genius, Spotify). One song in 2023 did not have producer information. To determine the

gender and race/ethnicity of songwriters and producers, information about each person was found from online sources. Senior research team members judged the race/ethnicity of any individual for whom information was not available. There were no individuals whose gender could not be ascertained, and no women songwriters whose race/ethnicity was inferred.

10. Producers for each song were identified using liner notes as well as information from online sources (e.g., Genius, Spotify). Producer credits were those that met Recording Academy guidelines and included producers, co-producers, and vocal producers. Producers were only counted once per song, even if they received multiple producing credits. The gender of 1 producer in the 11-year sample was not able to be ascertained. The race/ethnicity for all women producers was available via online sources for 2023. One group of producers could not be identified and was excluded. Across the 2023 sample, there were 2 songwriters whose race/ethnicity could not be confirmed The race/ethnicity of 1 Producer was inferred. All of these individuals were men.

11. Upon release of the Grammy® nominations, the list of nominees was collected from https://www.grammy.com/news/2024-grammys-nominations-full-winners-nominees-list. Every individual nominated, including individual members of bands and duos, received a line of data in the analysis. There were a few exceptions to this. In 2022, 3 groups had members who could not be identified and were excluded from analysis. Each received a single featuring artist nomination as a group for the Record of the Year category in 2022.

Data on Grammy® nominations for 2022 have been updated from our previous report. The original numbers and percentages reported mistakenly excluded repeat nominations across categories. Those numbers and percentages have been changed to reflect all nominations for a person across category.

12. Smith, S.L., Pieper, K., Choueiti, M., Clark, H., Case, A., & Villanueva, S. (2019) *Gender and Race/Ethnicity of Artists, Songwriters & Producers across 900 Popular Songs from 2012-2018.* Annenberg Inclusion Initiative. http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf

Acknowledgements