

# Lost In The Mix: An Analysis of Credited Technical Professionals in the Music Industry Highlighting Women and Non-Binary Producers and Engineers Across DSP Playlists, Genres, Awards, Record Certifications & Distributors

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This the inaugural Fix The Mix report, which examines gender representation among people receiving production and engineering credits across the music industry.

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Center for Women, Gender  
and Global Leadership

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## EXECUTIVE SUMMARY

The inaugural Fix The Mix Report examines gender representation among people receiving production and engineering credits across the music industry, specifically as it pertains to women and non-binary technical creators and professionals. It provides an in-depth analysis of those credits, examining both the top-line key roles of producer, engineer, mixing engineer, and mastering engineer, as well as additional production and recording roles including programmer, vocal producer, editor, and assistant roles. The Fix The Mix report is the first major study of gender representation across all credited production and engineering personnel by role.

This study acknowledges the stalwart and pioneering research conducted by the USC Annenberg Inclusion Initiative, which released six reports on the music industry spanning from 2012 through 2023. In the January 2023 update, the Annenberg study reported that women account for only 2.8% of all music producers credited across 1,100 songs on the Billboard Hot 100 Year-End Charts from 2012-2022 (Smith et al., 2023, p. 4). The aforementioned report gives insight to gender representation by looking at 100 songs per year over eleven years. The Fix The Mix report analyzes data from one year (2022) across a total of 1,128 songs (757 top streamed songs, 30 GRAMMY-winning albums, Top 50 songs from the Spotify Billions Playlist, the Top 50 songs from the RIAA Diamond Certified Records List, and a breakdown of technical creator roles by distributor.

Despite the statistic that only 2.8% of music industry producers and engineers are women, this report's highly detailed examination of representation across different genres, DSP playlists, awards and certifications, reveals that the levels of representation for women and non-binary individuals vary significantly, ranging from 0% to 17.6% in specific sectors. Non While some genres of the industry seem to be more inclusive in their hiring practices, it is important to note that even with increased representation, the overall numbers remain alarmingly and unacceptably low.

The Fix The Mix report expands the existing body of knowledge regarding inclusion in the music industry by taking a comprehensive look at top streamed songs, albums, genres, awards, and market share. With this report, the music industry will be able to target its collective efforts toward the areas where action is needed most as well as measure more specifically if progress has been made. This study presents metrics and data-informed strategies in an effort to realize quantifiable change.

## KEYWORDS

Fix The Mix Report; gender representation; production; engineering; non-binary; technical creators; professionals; mixing engineer; mastering engineer; vocal producer; music industry; Billboard Hot 100 Year-End Charts; DSP playlists; streamed songs; albums; progress; data-informed strategies; Spotify, RIAA; GRAMMY Awards; Beyoncé; Amazon Music; Tiktok; Amazon Music; DEI

## I. CONFLICT OF INTEREST STATEMENT

The authors declare that there is no conflict of interest regarding the research presented in this paper. Our data partner, Jaxsta, has provided access to data for this study, but has not provided any funding or other financial support. The authors have no financial or personal relationships that could potentially bias or influence the results reported in this paper.

## II. LOST IN THE MIX: AN ANALYSIS OF CREDITED TECHNICAL PROFESSIONALS IN THE MUSIC INDUSTRY HIGHLIGHTING WOMEN AND NON-BINARY PRODUCERS AND ENGINEERS ACROSS DSP PLAYLISTS, GENRES, AWARDS, AND RECORD CERTIFICATIONS

The inaugural Fix The Mix report examines gender representation among people receiving production and engineering credits across the music industry. The data analyzed in this report includes 14 genres as represented by the Top 50 most-streamed tracks of Spotify and Apple Music's "Best of 2022" playlists, the Top 10 most-streamed tracks across five major Digital Service Providers (DSPs) and streaming platforms (Spotify, Apple Music, Amazon Music, YouTube, TikTok) in 2022, the 65th GRAMMY Awards genre-specific categories, the 65th GRAMMY Awards technical role categories awards, and the Recording Industry Association of America (RIAA) Diamond Certified List (certification for songs that have achieved 10x platinum, or 1M units status).

Across the music industry, credits for working on a song or record are used as a currency; they are an essential tool for career advancement, visibility, and remuneration. However, one of the biggest challenges across the music industry is reliably accessing, sourcing, and integrating credit metadata from the hundreds of companies globally who create it (i.e. record labels, publishers, distributors, industry associations, etc.) (see Appendix A). Solving these problems is an imperative step in measuring and improving representation across creative and technical roles in the industry.

This report specifically investigates representation in all credited technical positions to analyze the gender gap that permeates the recording industry. While there have been initiatives designed to improve representation for women and non-binary people over the past 10 years, little has changed according to the statistics (Smith et al., 2023). Although key players in the industry have launched numerous Diversity, Equity, and Inclusion (DEI) programs, the numbers show that women and non-binary technical creators are not proactively sought out for work opportunities and are simply "lost in the mix."

### III. METHODS

The song and album data used in this report were sourced from the music industry’s major DSPs, the Recording Academy’s published list of the 65th GRAMMY Award winners, and the RIAA. The credit dataset for these songs and albums was supplied by Jaxsta, which, at the time of this report's release, is the only official music credits database in the industry. The streaming consumption data used to rank songs across this report was sourced from Chartmetric, a music data analytics tool.

Researchers coded each credited person’s gender as “man,” “woman,” or “non-binary” by qualitatively examining their pronouns, outward presentation, and other information available in text such as social media and other online content about the person. People were not contacted directly to self-identify their gender. For the purposes of this study, “representation” means overtly and unambiguously representing one’s gender as “man,” “woman,” or “non-binary.” In addition, the research team did not have access to self-reported data that could be used to explicitly determine race or ethnicity. These gaps in data highlight future areas for research, industry intervention, and continuous improvement.

Although the Recording Academy’s Producers & Engineers Wing published recommendations for basic crediting best practices (2019) the standard has not been adopted by a critical mass of distributors and data partners. To resolve inconsistencies in the way roles are defined across credit metadata, the research team defined a list of roles and categories to organize metadata into a measurable dataset, i.e. credits for “Mixing Engineer”, “Mix Engineer”, and “Mixer” would all coalesce around the single term “Mix Engineer”.

All credited roles were collapsed into 21 distinct roles listed under the “Roles” sublists in Figure 1 below. These roles were bucketed into “Role types” and further categorized by “Role categories” for the purpose of aggregate-based analysis.

Technical roles	<p>Role category: <u>Key Technical Role</u></p> <p>Role type: Engineer</p> <p>Roles: Engineer, Recording Engineer, Mix Engineer, Mastering Engineer</p> <p>Role Type: Producer</p> <p>Roles: Producer</p>
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	<p>Role category: <u>Additional Recording &amp; Production</u></p> <p>Role type: Additional Recording</p> <p>Roles: Editor, Studio Personnel, Additional Engineer</p> <p>Role type: Additional Production</p> <p>Roles: Programmer, Vocal Producer, Recording Producer, Additional Producer</p>
	<p>Role category: <u>Assistant</u></p> <p>Role type: Assistant Engineer</p> <p>Roles: Assistant Engineer, Recording Engineer, Assistant Mix Engineer, Assistant Mastering Engineer</p> <p>Role type: Assistant Producer</p> <p>Roles: Assistant Producer</p>

Figure 1

The roles defined for this project were influenced by the Recording Academy Producers & Engineers Wing's Technical Guidelines: Credits and Recording Metadata (2019), and the Recording Academy's 65th GRAMMY Awards Rules and Guidelines (2019). The latter reference defines which types of credits are eligible for GRAMMY nominations, statuettes, and certificates. Recording Academy recognition is a key indicator of professional achievement and career sustainability and advancement in the recording industry, and it also positively impacts record sales.

For the purposes of this report, the role of Producer of a song or album is considered a technical role. While some producers consider their responsibilities purely creative, many offer direct input and influence over the instrumentation, recording equipment, audio effects, sound design, and post-production techniques used to create the final product. In order to capture the technical skills required of these contributions, the producer role is considered a technical one in the report's dataset.

This report categorizes Vocal Engineers and Vocal Producers as Additional Recording & Production roles as opposed to Key Technical roles. For context, almost all women and non-binary Vocal Producers and Engineers on Top 10 tracks across this dataset are also credited as Producer,



in addition to Main Artist, on their respective tracks, meaning they are still represented in Key Technical roles in the dataset. Beyoncé and ROSALÍA account for most of these credits, suggesting that women with sufficient industry recognition are able to wield sufficient creative control to participate in an engineering and production context.

Credits for groups (producer duos, etc), were labeled in the dataset but filtered out before the analysis phase. In future years, researchers may choose to split partial credits among group members, but in this dataset the ratio of people to credits is 1:1. The impact of this filtering step was minimal: the entire dataset across DSPs, Genres, RIAA Diamond Certified Records, and GRAMMY Award-winning projects represent technical, songwriter, and artist credits. Out of this list, only 346 credits (3.4% of the total) were labeled as a group and removed prior to analysis.

The data tables across the report highlight overall numbers and percentages of women and non-binary creators credited in technical roles. In these tables a blank percentage cell (“-”) for women and non-binary people indicates that regardless of gender, no credits were reported for that role. Cells that report 0% women and non-binary people indicate that only men were credited on that project in those technical roles.

#### IV. DATA SOURCES: OVERVIEW OF DATA COLLECTION

This report presents an in-depth analysis of the credited technical professionals in recorded music, predominantly for projects released in 2022. To provide a comprehensive overview, the report is broken down into five distinct segments. Firstly, the report examines the top streamed songs as playlisted by the Top 5 digital service providers (DSPs). Secondly, it analyzes the recorded music industry across various genres using DSP-generated playlists and the 65th GRAMMY Awards winning albums in genre-specific categories. Thirdly, the report scrutinizes the 65th GRAMMY Awards winners in the eight categories that recognize producers and engineers. Fourthly, the report conducts a higher-level examination of the top songs by market share, focusing on songs that have been identified with RIAA Diamond Certification and songs with over 1 billion streams on Spotify. This approach allows for a comprehensive understanding of the technical professionals who have contributed to the creation of some of the most successful recorded music releases before and including the year 2022, across different genres and platforms. Finally, the study reveals how gendered credit data breaks down across the major labels that support the songs across this dataset. The report aims to provide valuable insights to stakeholders in the recorded music industry, including music producers, engineers, and record labels, among others.

This report uses credit data delivered by Jaxsta, a platform that links credits with available industry identifiers such as quantitative song data, like ISRC, ISWC, and UPC, and ‘Creator’ identifiers. Jaxsta’s database includes information from 350+ data partners and 320 million credits. All RIAA Diamond Certification and Recording Academy GRAMMY Awards data is sourced from Jaxsta. All DSP playlists, top songs by genre and Billions Club playlist stream counts are ranked using stream count data sourced from Chartmetric, a music data analytics tool.

##### I. Digital Service Providers/ Streaming Services

This study examines the Top 5 DSPs, or streaming platforms, as identified by Midia Research’s Global Music Streaming Subscription Market Q2, 2022 which examines subscribers and revenues (in US\$millions) by DSP (see Appendix B). These providers are Spotify (\$4.940) with 187.8 million subscribers, Apple (\$2,966) and 84.7M, Amazon (\$1,718) and 82.2M and YouTube (\$1,219) and 55.1M, and Tencent who own TikTok (\$422) and 82.7M. The Top 10 tracks by stream count for each DSP were analyzed, totaling a combined 36 songs (see Appendix C).

2. Examination of Genres

Sourced From DSP Playlists Across Genres

This report examines 14 different genres selected based on the share of total volume as reported in Luminate’s U.S. Year-End Music Report (Yazge & Marconett, 2023) and the availability of genre-specific “best of” playlists published by the top streaming platforms at the end of 2022. The songs on these lists were ranked by stream consumption data from Chartmetric and then matched with official credit data using Jaxsta. The order of listed genres throughout the report is based on an analysis of stream consumption, as displayed in Figure 2.

Reported Genres Ranked by Stream Consumption

Rank	Genre	% of Total	Rank	Genre	% of Total
1	Pop	29.5%	8	Rock	3.3%
2	Latin	25.6%	9	Metal	1.31%
3	Rap	11.9%	10	Folk & Americana	1.25%
4	Hip Hop	8.9%	11	Electronic	0.6%
5	Dance	6.4%	12	Christian & Gospel	0.4%
6	R&B	6.2%	13	Classical	0.1%
7	Country	4.5%	14	Jazz	0.04%

Figure 2

The Top 50 songs were examined for each of the 14 genres (see Appendix D). Detailed breakdowns of credit counts per role category are displayed for the Top 10 songs, highlighting the number and percentage of credits for women and non-binary people. The DSP genre pages also

provide written analyses of the top tracks plus metrics detailing the gender breakdown across key technical roles.

### Sourced from the 65<sup>th</sup> GRAMMY Awards Across Genres

This report examines 28 different genres each sourced from the 65th GRAMMY Award winning albums for the “best in genre”, or genre-specific fields (see Appendix E). As outlined in the 65th GRAMMY Awards Rules and Guidelines (2021), the “best in genre” categories recognize the following technical roles with statuettes: “Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.” The Recording Academy recognizes the following roles with participation certificates: “Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.”

The GRAMMY Awards categories are included in this analysis to represent top recordings as ranked by the Recording Academy’s voting population, which is composed mainly of business insiders. This set of projects can be compared with top songs according to the public consumers of streamed music.

The original set of categories sourced for this paper includes 34 winning albums, but researchers moved forward with analyzing the 28 categories whose data partners had supplied sufficient credit metadata during the analysis phase of the project. The following projects were excluded from the list during this stage: Best Reggae Album, Best Children’s Album, Best Musical Theater Album, Best Large Jazz Ensemble Album, Best Latin Jazz Album, and Best Latin Pop Album.

### 3. Technical Creator Roles as Recognized Awards

As this report focuses specifically on technical roles, the eight additional GRAMMY categories that recognize key technical roles are examined. These key technical roles include Producer, Recording Engineer, Mix Engineer, Remixer, and Mastering Engineer, as outlined in the 65th GRAMMY Awards Rules and Guidelines. These categories are Best Engineered Album, Classical; Best Engineered Album, Non-Classical; Best Immersive Audio Album; Best Remixed Recording; Album of the Year; Record of the Year; Producer of the Year, Classical; and Producer of the Year, Non-Classical. The winners of these categories represent four albums, two songs, and two individual producers (see Appendix E).

In future iterations of the Fix The Mix Annual Report, a more comprehensive approach will be taken to analyze and compare data from awarding institutions in various global territories, such as the Music Producers Guild Awards in the United Kingdom and the Juno Awards in Canada, among others.

### 4. Top Records by Consumption

This study includes an overview of songs that have achieved the highest all-time stream counts and/or sales. This section of the report pulls information from two sources: the RIAA Diamond certification chart and the Spotify "Billions Club" playlist (see Appendix F). RIAA Diamond-certified songs have achieved 10x platinum (i.e. sold 1M+ units) status, and as of March 2023, only

103 songs in history have been certified Diamond. Spotify's Billions Club playlist includes songs that have amassed 1 billion streams on Spotify's DSP platform, and as of March 2023, there are 381 songs on the list. This report examines the Top 50 songs for each list, ranked by RIAA units and Spotify stream counts respectively.

## 5. Technical Creator Roles Breakdown By Distributor

This section of the study analyzes the same Top 10 songs across all five DSPs and all 14 genres addressed in previous sections of the report, as well as all the GRAMMY Award-winning albums previously referenced in this study. Figures 26 and 27 show breakdowns of labels' distribution share and how gender is represented in key technical role credits across all of these songs and albums.

## V. KEY FINDINGS

### Digital Service Providers / Streaming Services

The credits for the Top 10 streamed tracks of 2022 across five major DSPs reveal a significant gender gap, with only 16 of the 240 credited producers and engineers being women and non-binary people (6.7%). Among the DSPs, the Best of 2022 playlists sourced from TikTok and Spotify have the weakest representation of women and non-binary people in technical roles, with only 3.6% and 3.7% in key positions, respectively. The top songs on Apple Music have the highest representation of women and non-binary people across DSPs with 8.9% in key positions.

Analysis of credits in the Top 10 songs across DSPs and genres shows that women and non-binary individuals are more highly concentrated within assistant roles than in key technical roles. In all 3 DSPs and 10 genres that report any assistant credits in the dataset (regardless of gender), assistant roles have 12.6 percentage points more women and non-binary people on average than do key technical roles. While this higher concentration of women and non-binary people in assistant roles may indicate a growing pipeline of these contributors rising into key levels, it could be indicative of a glass ceiling preventing this demographic from an upward trajectory.

These findings challenge a misconception that women and non-binary individuals lack the qualifications to be hired as producers and engineers. Instead, the data suggests that they are qualified and present in the proper entry-level roles, but they are not advancing to the next level. This may be indicative of inequity around opportunities for advancement, underscoring the need for greater efforts to promote diversity, equity, and inclusion within the recording industry to ensure that qualified individuals of all genders and identities have an equal chance to succeed and contribute to the industry's continued growth and evolution. It is important for the music industry to acknowledge and address these barriers to advancement, in order to promote diversity and inclusivity in the profession and ensure that all qualified individuals have the opportunity to succeed.

### Genres

### **DSP-Sourced Playlists Across Genres**

Of all Top 50 songs across 14 genres examined in this report, Metal has the lowest percentage of women and non-binary people credited in key technical roles at 0.0%, with Rap and Christian & Gospel trailing closely at 0.7% and 0.8% respectively. These numbers highlight the need for major advancements across the cultures of these genres' recording communities. Looking deeper at the Top 50 Rap songs, women and non-binary people hold technical credits in just four of the songs, amounting to 1.3% of all technical credits in the chart. This means men hold 98.7% of all technical credits in Rap's Top 50 songs of 2022.

Of the 14 genres in this report, Electronic stands out for its relatively high representation of women and non-binary people in producer roles, accounting for 17.6% of all producer credits on the Top 50 songs of 2022. Folk & Americana is close behind at 16.4%. When considering both key technical roles of producer and engineer, Folk & Americana arguably has the best gender representation, as it holds the second highest percentage for women and non-binary people in both producer roles and engineering roles. Looking at how women and non-binary people show up in engineer credits, Folk & Americana (6.4%) is second only to R&B (7.2%).

Although the overall percentage of women and non-binary people in Folk & Americana's key technical roles (10.6%) does reflect a significant gender gap compared to other creative industries, it is more than double the respective percentages in 9 of the 14 genres examined across this report.

## **The 65th GRAMMY Awards Across Genres**

Of all of the 65th GRAMMY award-winning albums in the 28 "best in genre" categories examined in this report, 17 albums credit zero women or non-binary people in the key technical roles of producer and engineer (including recording, mixing, and mastering engineers). A total of eight projects list producer credits for women and non-binary producers (11.5% of all producers), and three projects list engineer credits for women and non-binary engineers (3.9% of all engineers). The total number of women and non-binary people credited for technical roles is 19, out of 249 total (7.6%).

### Technical Awards

#### **The 65<sup>th</sup> GRAMMY Awards Across Technical Roles**

Across the eight GRAMMY Award categories that honor technical roles, only one woman was recognized and thirty men were recognized in technical roles. This woman was awarded Producer of the Year, Classical, which means that the four albums and two songs celebrated by tech-focused categories all credited zero women or non-binary people on the projects.

### Top Records by Consumption

#### **RIAA Diamond Certified List**

Out of the Top 50 songs of the RIAA Diamond certification list there are a total of 248 key technical roles credited. Of those, 244 (98.4%) are credited to men and four (1.6%) are credited to

women and non-binary people. Of those four women and non-binary people, three are producers and one is an engineer. Two of the three producer credits happen to be for the main artist of the respective songs: Lady Gaga for “Bad Romance” and Mariah Carey for “All I Want for Christmas is You”.

### Spotify Billions Club

The credits for the Billions Club playlist’s 50 most-streamed songs reveal that women and non-binary people represent 2.0% of key technical roles across the list. Only five of the 50 tracks credit any women or non-binary people in key technical roles (1 credit per song). Three of these credits are for engineers (1.8% of all engineers), and two are for producers (2.1% of all producers). One of these two producer credits is for that track’s main artist, as is one of the three engineer credits.

## VI. DISCUSSION

### Top 10 Streamed Songs of 2022 Across Top 5 Digital Service Providers

As outlined in the Data Sources section of the report, this study examines top songs across the five top streaming platforms, or DSPs, as identified by Midia Research’s Global Music Streaming Subscription Market Q2, 2022 (see Appendix B). The DSPs are Spotify, Apple Music, Amazon Music, and YouTube, and TikTok, in order of revenue.

For each digital service the study analyzed the Top 10 tracks of 2022 as published by the platforms in their year-end playlists or charts. For lists that were not sorted by streaming consumption, researchers pulled stream data from Chartmetric for each song and ranked them by stream counts.

The Top 10 songs of 2022 represented in Spotify’s end of year playlists collectively list one credit each for women and non-binary people in key engineer and producer roles. These single credits account for 3.0% of all engineer credits and 4.8% of all producer credits across Spotify’s Top 10 songs of the year. These numbers are slightly higher when we look across all DSPs, leaving women and non-binary people with 6.3% of engineer credits and also 6.3% of producer credits.

Figures 3-7 show breakdowns of key technical credits for the Top 10 songs across all five major DSPs.

#### Spotify

Playlist source: Spotify’s Top Tracks of 2022

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+NB (%)	All	W+NB	W+NB (%)	All	W+NB	W+NB (%)	All	W+NB	W+NB (%)
1	As It Was by Harry Styles	5	0	0%	1	0	0%	6	2	33.3%	12	2	16.7%

2	Heat Waves by Glass Animals	7	0	0%	4	0	0%	6	1	16.7%	17	1	5.9%
3	STAY (with Justin Bieber) by The Kid LAROI   Justin Bieber	10	1	10%	5	0	0%	0	0	-	15	1	6.7%
4	Me Porto Bonito by Bad Bunny   Chenchó Corleone	5	0	0%	0	0	-	0	0	-	5	0	0%
5	Titi Me Preguntó by Bad Bunny	4	0	0%	0	0	-	0	0	-	4	0	0%
6	Cold Heart - PNAU Remix by Elton John   Dua Lipa   PNAU	7	0	0%	4	0	0%	0	0	-	11	0	0%
7	Enemy (with JID) - from the series Arcane League of Legends by Imagine Dragons   JID   Arcane   League of Legends	4	0	0%	0	0	-	1	0	0%	5	0	0%
8	Quevedo: Bzrp Music Sessions, Vol. 52 by Bizarrap   Quevedo	2	0	0%	0	0	-	0	0	-	2	0	0%
9	Ojitos Lindos by Bad Bunny   Bomba Estéreo	5	0	0%	0	0	-	0	0	-	5	0	0%
10	Running Up That Hill (A Deal With God) - 2018 Remaster by Kate Bush	5	1	20%	1	0	0%	1	0	0%	7	1	14.3%
	Total	54	2	3.7%	15	0	0%	14	3	21.4%	83	5	6.0%

Fig. 3

This curated editorial playlist from Spotify showcases 10 of the most popular songs on the platform in 2022. A total of four songs credit women or non-binary people for five technical roles, two of which are key roles. These two key roles break down to one producer credit (4.8% of total) and one engineer credit (3.0% of total). The song in this list with the most technical credits for women and non-binary people is “As It Was” by Harry Styles, listing two credits in assistant roles

Apple Music

Playlist source: Apple Music’s Top Songs of 2022: USA

#	Song	Key Roles	Additional Roles	Assistant Roles	Total
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		All	W+ NB	W+N B (%)	All	W+ NB	W+N B (%)	All	W+ NB	W+N B (%)	All	W+ NB	W+N B (%)
1	As It Was by Harry Styles	5	0	0%	1	0	0%	6	2	33.3%	12	2	16.7%
2	Anti-Hero by Taylor Swift	7	2	28.6%	1	0	0%	4	1	25%	12	3	25%
3	CUFF IT by Beyoncé	13	3	23.1%	4	2	50%	1	0	0%	18	5	27.8%
4	Titi Me Preguntó by Bad Bunny	4	0	0%	0	0	-	0	0	-	4	0	0%
5	WAIT FOR U (feat. Drake & Tems) by Future   Drake   Tems	9	0	0%	0	0	-	2	0	0%	11	0	0%
6	Jimmy Cooks (feat. 21 Savage) by Drake   21 Savage	6	0	0%	1	0	0%	0	0	-	7	0	0%
7	Shirt by SZA	0	0	-	0	0	-	0	0	-	0	0	-
8	Calm Down (with Selena Gomez) by Rema   Selena Gomez	2	0	0%	0	0	-	0	0	-	2	0	0%
9	abcdefu by GAYLE	4	0	0%	1	0	0%	0	0	-	5	0	0%
10	Oh My God by Adele	6	0	0%	0	0	-	1	0	0%	7	0	0%
	Total	56	5	8.9%	8	2	25%	14	3	21.4%	78	10	12.8%

Fig. 4

Of the Top 10 streamed songs on Apple Music in 2022, only the top three songs credit women or non-binary people, who are credited in ten technical roles total. Six of these credits are for key technical roles, leaving women and non-binary people with 10.5% of key technical credits. This key role category breaks down to 13.6% of producers and 8.6% of engineers. The percentage of women and non-binary people more than doubles when jumping from key roles to assistant (21.4%) and additional technical roles (25%). This finding is consistent with a key finding across this report: women and non-binary people tend to be concentrated higher in lower-level assistant roles as opposed to key technical roles. The song in the Top 10 with the most women and non-binary people credited in tech roles is “CUFF IT” by Beyoncé, which has five such credit

Amazon Music

Playlist source: Amazon Music’s Best Songs of 2022



#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)
1	As It Was by Harry Styles	5	0	0%	1	0	0%	6	2	33.3%	12	2	16.7%
2	BREAK MY SOUL by Beyoncé	10	2	20%	1	1	100%	1	0	0%	12	3	25%
3	Me Porto Bonito by Bad Bunny   Chenchó Corleone	5	0	0%	0	0	-	0	0	-	5	0	0%
4	WAIT FOR U (feat. Drake & Tems) By Future	9	0	0%	0	0	-	2	0	0%	11	0	0%
5	About Damn Time by Lizzo	6	0	0%	3	0	0%	6	0	0%	15	0	0%
6	Big Energy by Latto	6	1	16.7%	3	1	33.3%	4	0	0%	13	2	15.4%
7	The Kind of Love We Make by Luke Combs	7	0	0%	0	0	-	1	0	0%	8	0	0%
8	Anti-Hero by Taylor Swift	7	2	28.6%	1	0	0%	4	1	25%	12	3	25.0%
9	Bad Habit by Steve Lacy	4	0	0%	0	0	-	0	0	-	4	0	0%
10	Falling Back by Drake	6	0	0%	0	0	-	0	0	-	6	0	0%
	Total	65	5	7.7%	9	2	22.2%	24	3	12.5%	98	10	10.2%

Fig. 5

This curated editorial playlist from Amazon Music showcases 10 of the most popular songs on the platform in 2022. Four of these songs credit women or non-binary people across a total of 10 technical roles. Five of these credits are for key technical roles, which accounts for 7.7% of all key technical roles on the Top 10 chart. Taylor Swift’s “Anti-Hero” and Beyoncé’s “BREAK MY SOUL” each list three technical credits for women and non-binary people, with two credits being for key technical roles, and women and non-binary people make up 25% of all technical credits on those songs. “Anti-Hero” is highlighted as the top song crediting women and non-binary people in the genre, because it credits three separate women, whereas in “BREAK MY SOUL,” Beyoncé

holds two of the three credits herself. “About Damn Time” by Lizzo is the track with the most technical credits (15 credits), but zero of them are for women or non-binary people.

### Youtube Music

Playlist Source: Youtube’s Top 10 Songs list in the U.S. for 2022

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)
1	We Don't Talk About Bruno	8	1	12.5%	7	1	14.3%	0	0	-	15	2	13.3%
2	Super Gremlin by Kodak Black	4	0	0%	0	0	-	2	0	0%	6	0	0%
3	Surface Pressure	7	1	14.3%	7	1	14.3%	0	0	-	14	2	14.3%
4	Titi Me Preguntó by Bad Bunny	4	0	0%	0	0	-	0	0	-	4	0	0%
5	WAIT FOR U (feat. Drake & Tems) by Future   Drake   Tems	9	0	0%	0	0	-	2	0	0%	11	0	0%
6	Me Porto Bonito by Bad Bunny	5	0	0%	0	0	-	0	0	-	5	0	0%
7	MAMIII by Becky G   KAROL G	5	0	0%	1	0	0%	2	0	0%	8	0	0%
8	Enemy (with JID) - from the series Arcane League of Legends by Imagine Dragons   JID   Arcane   League of Legends	4	0	0%	0	0	-	1	0	0%	5	0	0%
9	PROVENZA by KAROL G	1	0	0%	0	0	-	0	0	-	1	0	0%
10	In A Minute by Lil Baby	6	1	16.7%	2	0	0%	1	0	0%	9	1	11.1%
	Total	53	3	5.7%	17	2	11.8%	8	0	0%	78	5	6.4%

Fig. 6

The Top 10 streamed songs on YouTube in 2022 credit zero women or non-binary people in producer roles. Only three of these ten songs credit women or non-binary people, who hold 5.7%

of key technical credits. The track on this list that features the most women and non-binary people in tech roles is “Surface Pressure” from Disney’s Encanto Soundtrack with two credits.

TikTok

Playlist Source: TikTok’s Popular Songs of 2022

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)
1	Sunroof by Nicky You're l dazy	2	0	0%	1	0	0%	0	0	-	3	0	0%
2	Lsd by Luclover	0	0	-	0	0	-	0	0	-	0	0	-
3	Ginseng Strip 2002 by Yung Lean	2	0	0%	0	0	-	0	0	-	2	0	0%
4	About Damn Tme by Lizzo	6	0	0%	3	0	0%	6	0	0%	15	0	0%
5	Just a Cloud Away by Pharrell Williams	3	0	0%	0	0	-	2	0	0%	5	0	0%
6	Forever by Labrinth	3	0	0%	0	0	-	0	0	-	3	0	0%
7	Wait a Minute! by WILLOW	2	0	0%	0	0	-	0	0	-	2	0	0%
8	Jiggle Jiggle by Duke & Jones   Louis Theroux	2	0	0%	0	0	-	0	0	-	2	0	0%
9	BILLIE EILISH. by Armani White	3	0	0%	0	0	-	0	0	-	3	0	0%
10	Running Up That Hill (A Deal With God) - 2018 Remaster by Kate Bush	5	1	20%	1	0	0%	1	0	0%	7	1	14.3%
	Total	28	1	3.6%	5	0	0%	9	0	0%	42	1	2.4%

Fig. 7

TikTok’s Top 10 of 2022 had the lowest number of women and non-binary people credited for technical roles across all the DSPs analyzed in this report. All songs on this chart except No. 10 credit zero women in any technical roles. Kate Bush’s “Running Up That Hill (A Deal With God) - 2018 Remaster” is the only exception. This track lists one woman, Kate Bush herself, as a producer

of the track, accounting for 14.3% of technical roles on that song, and 2.4% of all technical roles across the top 10 chart.

### A Closer Look By Genre Across Playlists and the 65th GRAMMY Awards

#### Examination of 14 Top Genres Across 2022 End-of-Year Playlists

The Top 50 songs of 2022 in each identified genre were sourced from official “top song” playlists published at the end of the year by Spotify and Apple Music. The playlists were then referenced in Chartmetric to pull stream counts for the individual songs on their relative streaming platforms. Lastly, the playlists were sorted by stream count, and the credits for each song were pulled from Jaxsta’s Official Credit data before the analysis phase.

A total of 3,785 technical credits across 634 songs were analyzed across 14 genres (note that 36 songs were listed across two different genres). In total, 65 women and non-binary people were credited out of 1,260 total producers (5.2%) and 46 were credited out of 1,480 total engineers (3.1%).

Of all genres, Electronic (11.2%) and Folk & Americana (10.6%) have the highest representation of women and non-binary people in key technical roles. Metal (0%), Rap (0.7%), and Christian & Gospel (0.8%) have the lowest representation of women and non-binary people in key technical roles. Below is a breakdown of all technical credits for the Top 10 songs by genre playlists, but note that the full Top 50 songs were used to drive further analysis and discussion (see Appendix D).

#### A Closer Look: Pop

Playlist Source: Spotify’s Best Pop songs of 2022

See Appendix table D1 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)
1	As It Was by Harry Styles	5	0	0%	1	0	0%	6	2	33.3%	12	2	16.7%
2	Me Porto Bonito by Bad Bunny   Chenchó Corleone	5	0	0%	0	0	-	0	0	-	5	0	0%
3	Unholy (feat. Kim Petras) by Sam Smith   Kim Petras	10	1	10%	0	0	-	7	1	14.3%	17	2	11.8%
4	Glimpse of Us by Joji	5	0	0%	0	0	-	3	0	0%	8	0	0%

5	I Ain't Worried by OneRepublic	7	0	0%	2	0	0%	0	0		9	0	0%
6	I'm Good (Blue) by David Guetta   Bebe Rexha	4	0	0%	3	0	0%	1	0	0%	8	0	0%
7	Anti-Hero by Taylor Swift	7	2	29%	1	0	0%	4	1	25%	12	3	25%
8	Bam Bam (feat. Ed Sheeran) by Camila Cabello   Ed Sheeran	8	0	0%	3	0	0%	2	0	0%	13	0	0%
9	Bad Habit by Steve Lacy	4	0	0%	0	0	-	0	0	-	4	0	0%
10	DESPECHÁ by ROSALÍA	10	1	10%	1	1	100%	3	0	0%	14	2	14.3%

Fig. 8.1

Role Type	All	Men	W + NB	W+NB %
Additional	67	60	7	10.4%
Assistant	72	66	6	8.3%
Engineer	167	160	7	4.2%
Producer	105	97	8	7.6%
Total	411	383	28	6.8%

Fig. 8.2

The Top 10 Pop tracks of 2022 reveal four out of 65 key technical credits were reported for women and non-binary contributors (6.2%), spread across three songs. These three songs also happen to have women or non-binary creatives as the main artists. Outside of key roles, women and non-binary people account for 9.1% of additional technical roles and 15.4% of assistant roles, which is consistent with a key takeaway from this research: genres where assistant credits are reported at all have women and non-binary people more highly concentrated in these entry-level technical positions as opposed to key technical roles. Conversely, men with technical credits are more likely to be in key positions in these genres.

The Pop song with the most women and non-binary people credited in technical roles is “BREAK MY SOUL” by Beyoncé with three credits.

A Closer Look: Latin

Playlist source: Viva Latino Presents: Best Latin Songs of 2022

See Appendix table D2 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	Me Porto Bonito by Bad Bunny   Chencho Corleone	5	0	0%	0	0	-	0	0	-	5	0	0%
2	Quevedo: Bzrp Music Sessions, Vol. 52 by Bizarrap   Quevedo	2	0	0%	0	0	-	0	0	-	2	0	0%
3	Titi Me Preguntó by Bad Bunny	4	0	0%	0	0	-	0	0	-	4	0	0%
4	Ojitos Lindos by Bad Bunny   Bomba Estéreo	5	0	0%	0	0	-	0	0	-	5	0	0%
5	La Bachata by Manuel Turizo	5	1	20%	0	0	-	2	2	100.0%	7	3	42.9%
6	PROVENZA by KAROL G	1	0	0%	0	0	-	0	0	-	1	0	0%
7	Desesperados by Rauw Alejandro   Chencho Corleone	7	0	0%	0	0	-	0	0	-	7	0	0%
8	DESPECHÁ by ROSALÍA	10	1	10%	1	1	100%	3	0	0.0%	14	2	14.3%
9	MAMIII by Becky G   KAROL G	5	0	0%	1	0	0%	2	0	0.0%	8	0	0%
10	Una Noche en Medellín by Cris Mj	1	0	0%	0	0	-	0	0	-	1	0	0%

Fig. 9.1

Role Type	All	Men	W + NB	W+NB %
Additional	29	24	5	17.2%
Assistant	25	21	4	16.0%
Engineer	116	114	2	1.7%
Producer	110	104	6	5.5%
Total	280	263	17	6.1%

Fig. 9.2

Women and non-binary people are credited in technical roles in two of the Top 10 streamed Latin songs in 2022. They hold credits for key roles in both songs, representing 4.4% of all key technical credits across the chart. Looking at all Top 50 Latin songs, women and non-binary people are more highly concentrated in assistant roles (15.4%) than in additional (17.2%) or key technical roles (3.5%). 39 of the 50 songs have zero women credited for any technical roles. Only two credited engineers are women or non-binary people (1.7% of all engineers). The song with most women and non-binary creators in technical roles for Latin is “Monotonía” by Shakira ft. Ozuna, with three women and non-binary people credited in technical roles.

A Closer Look: Rap

Playlist source: Apple Music’s Rap Life 2022

See Appendix table D3 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)
1	First Class by Jack Harlow	8	0	0%	0	0	-	1	0	0%	9	0	0%
2	Creepin’ (with The Weeknd & 21 Savage) by Metro Boomin   The Weeknd   21 Savage	9	0	0%	4	0	0%	2	0	0%	15	0	0%
3	Jimmy Cooks (feat. 21 Savage) by Drake   21 Savage	6	0	0%	1	0	0%	0	0	-	7	0	0%

4	WAIT FOR U (feat. Drake & Tems) by Future   Drake   Tems	9	0	0%	0	0	-	2	0	0%	11	0	0%
5	Rich Flex by Drake   21 Savage	10	0	0%	0	0	-	3	0	0%	13	0	0%
6	Doja by Central Cee	2	0	0%	0	0	-	0	0		2	0	0%
7	Super Gremlin by Kodak Black	4	0	0%	0	0	-	2	0	0%	6	0	0%
8	pushin P (feat. Young Thug) by Gunna   Future   Young Thug	7	0	0%	0	0	-	2	1	50%	9	1	11.1%
9	N95 by Kendrick Lamar	7	0	0%	1	0	0%	5	0	0%	13	0	0%
10	Cooped Up (with Roddy Ricch) by Post Malone   Roddy Ricch	6	0	0%	1	0	0%	5	0	0%	12	0	0%

Fig. 10.1

Role Type	All	Men	W + NB	W+NB %
Additional	27	27	0	0%
Assistant	77	74	3	4%
Engineer	144	142	2	1%
Producer	136	136	0	0%
Total	384	379	5	1.3%

Fig. 10.2

The Top 10 Rap tracks of 2022 have zero women and non-binary people credited as producers and zero credited as engineers. Zooming out to the Top 50 tracks, there are still zero producers, and only two engineers (1.4%) that are women or non-binary people. Rap has one of the lowest percentages of women and non-binary people in key technical roles (0.7%) across this report, second only to Metal (0.0%). 46 of the Top 50 Rap tracks credit zero women or non-binary people



in any technical roles. The Rap song with the most women and non-binary people credited in technical roles is “too easy” by Gunna ft. Future with two credits.

### A Closer Look: Hip Hop

Playlist source: Best Hip Hop Songs of 2022

See Appendix table D4 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W + NB	W+ NB (%)	All	W + NB	W+ NB (%)	All	W + NB	W+ NB (%)	All	W + NB	W+ NB (%)
1	Jimmy Cooks (feat. 21 Savage) by Drake   21 Savage	6	0	0%	1	0	0%	0	0	-	7	0	0%
2	Rich Flex by Drake   21 Savage	10	0	0%	0	0	-	3	0	0%	13	0	0%
3	Doja by Central Cee	2	0	0%	0	0	-	0	0	-	2	0	0%
4	Super Freaky Girl by Nicki Minaj	11	2	18.2%	4	1	25%	2	0	0%	17	3	17.6%
5	Super Gremlin by Kodak Black	4	0	0%	0	0	-	2	0	0%	6	0	0%
6	Just Wanna Rock by Lil Uzi Vert	5	0	0%	0	0	-	2	0	0%	7	0	0%
7	pushin P (feat. Young Thug) by Gunna   Future   Young Thug	7	0	0%	0	0	-	2	1	50%	9	1	11.1%
8	BILLIE EILISH. by Armani White	3	0	0%	0	0	-	0	0	-	3	0	0%
9	Big Energy by Latto	6	1	16.7%	3	1	33.3%	4	0	0%	13	2	15.4%
10	PUFFIN ON ZOOTIEZ by Future	6	0	0%	0	0	-	2	0	0%	8	0	0%

Fig. 11.1

Role Type	All	Men	W + NB	W+NB %
Additional	45	43	2	4.4%
Assistant	61	59	2	3.3%
Engineer	147	143	4	2.7%
Producer	113	111	2	1.8%
Total	366	356	10	2.7%

Fig. 11.2

Two of Hip Hop’s Top Ten tracks of 2022 credit women and non-binary people in key technical roles. This count rises to just five songs when zooming out to the Top 50 Hip Hop songs of 2022. Women and non-binary people account for 2.3% of key technical roles on the Top 50 chart, leaving Hip Hop at fourth-from-the-bottom when sorting all genres by this metric. The Hip Hop song with the most women and non-binary people credited in technical roles is “Super Freaky Girl” by Nicki Minaj with three credits

A Closer Look: Dance

Playlist source: Best of Dance 2022

See Appendix table D5 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)
1	I’m Good (Blue) by David Guetta   Bebe Rexha	4	0	0%	3	0	0%	1	0	0%	8	0	0%
2	The Motto by Tiësto   Ava Max	3	0	0%	0	0	-	0	0	-	3	0	0%
3	Ferrari by James Hype   Miggy Dela Rosa	2	0	0%	3	0	0%	0	0	-	5	0	0%

4	Belly Dancer by Imanbek   BYOR	3	0	0%	2	0	0%	0	0	-	5	0	0%
5	Down Under (feat. Colin Hay) by Luude   Colin Hay	2	0	0%	1	0	0%	0	0	-	3	0	0%
6	Move Your Body by Öwnboss   Sevek	2	0	0%	2	0	0%	0	0	-	4	0	0%
7	Bad Memories (feat. Elley Duhé & FAST BOY) by MEDUZA   James Carter   Elley Duhé   FAST BOY	2	0	0%	5	0	0%	0	0	-	7	0	0%
8	21 Reasons (feat. Ella Henderson) by Nathan Dawe   Ella Henderson	3	0	0%	2	1	50%	0	0	-	5	1	20%
9	Hot In It by Tiësto   Charli XCX	3	0	0%	2	0	0%	0	0	-	5	0	0%
10	Miss You by southstar	1	0	0%	0	0	-	0	0	-	1	0	0%

Fig. 12.1

Role Type	All	Men	W + NB	W+NB %
Additional	68	66	2	2.9%
Assistant	3	1	2	66.7%
Engineer	41	41	0	0%
Producer	112	107	5	4.5%
Total	224	215	9	4.0%

Fig. 12.2

A total of 42 of the Top 50 Dance tracks of 2022 credit zero women or non-binary people in any technical roles. There are zero women or non-binary people credited in engineer roles (0.0%) across all Top 50 Dance songs, while there are five producers (4.5% of all producers). The percentage of women and non-binary people credited as assistants seems high at 66.7%, but note that only three assistants were credited across all 50 songs, so this high percentage is likely artificial and indicative

of the lack of proper assistant crediting practices across in the genre. The Hip Hop song with the most women and non-binary people credited in technical roles is “I Like” by LUNAX with two credits.

A Closer Look: R&B

Playlist source: Best R&B Songs of 2022

See Appendix table D6 for the full list of Top 50 tracks.

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)
1	About Damn Time by Lizzo	7	0	0%	3	0	0%	6	0	0%	16	0	0%
2	Calm Down (with Selena Gomez) by Rema   Selena Gomez	2	0	0%	0	0	-	0	0	-	2	0	0%
3	CUFF IT by Beyoncé	13	3	23.1%	4	2	50%	1	0	0%	18	5	27.8%
4	I Hate U by SZA	6	0	0%	0	0	-	1	0	0%	7	0	0%
5	Out of Time by The Weeknd	9	0	0%	4	0	0%	1	0	0%	14	0	0%
6	Lift Me Up - From Black Panther: Wakanda Forever - Music From and Inspired By by Rihanna	8	0	0%	2	1	50%	12	0	0%	22	1	4.5%
7	Last Last by Burna Boy	10	2	20%	0	0	-	3	0	0%	13	2	15.4%
8	KULOSA-ACOLORS SHOW by Oxlade	1	0	0%	0	0	-	0	0	-	1	0	0%
9	Hrs & Hrs by Muni Long	5	0	0%	3	1	33%	1	0	0%	9	1	11.1%
10	Finesse by Pheez   BNXN fka Buju	3	0	0%	0	0	-	0	0	-	3	0	0%

Fig. 13.1

Role Type	All	Men	W + NB	W+NB %
Additional	78	67	11	14.1%
Assistant	65	62	3	4.6%
Engineer	154	142	11	7.2%
Producer	122	118	4	3.3%
Total	418	389	29	6.9%

Fig. 13.2

Forty of the Top 50 R&B songs of 2022 credit zero women or non-binary people in technical roles. The song with the most women and non-binary people credited in technical roles on this Top 50 chart is “CUFF IT” by Beyoncé, totaling five credits. This single song accounts for more than half of the technical credits for women and non-binary people across the Top 10 songs in R&B in 2022. It even inflates the genre’s standing across the Top 50 songs: R&B is tied with Pop for the genre with the 4th-highest percentage of women and non-binary people credited in key technical roles, but without “CUFF IT”, R&B would drop down to fifth place with 4.6%.

A Closer Look: Country

Playlist source: Best Country Songs of 2022

See Appendix table D7 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)
1	Something in the Orange by Zach Bryan	3	0	0%	0	0	-	0	0	-	3	0	0%
2	You Proof by Morgan Wallen	4	0	0%	2	1	50%	5	0	0%	11	1	9.1%
3	The Kind of Love We Make by Luke Combs	7	0	0%	0	0	-	1	0	0%	8	0	0%

4	Rock and A Hard Place by Bailey Zimmerman	2	0	0%	1	0	0%	0	0	-	3	0	0%
5	She Had Me At Heads Carolina by Cole Swindell	4	0	0%	2	0	0%	3	0	0%	9	0	0%
6	Flower Shops (feat. Morgan Wallen) by ERNEST   Morgan Wallen	1	0	0%	0	0	-	0	0	-	1	0	0%
7	Thinking 'Bout You (feat. MacKenzie Porter) by Dustin Lynch, MacKenzie Porter	4	0	0%	0	0	-	0	0	-	4	0	0%
8	Whiskey On You by Nate Smith	3	1	33.3%	1	1	100%	4	1	25%	8	3	37.5%
9	5 Foot 9 by Tyler Hubbard	5	0	0%	2	1	50%	5	0	0%	12	1	8.3%
10	Wishful Drinking (with Sam Hunt)- Bonus Track by Ingrid Andress, Sam Hunt	5	1	20%	2	0	0%	1	1	100%	8	2	25%

Fig. 14.1

Role Type	All	Men	W + NB	W+NB %
Additional	51	47	4	7.8%
Assistant	77	74	3	3.9%
Engineer	126	124	2	1.6%
Producer	85	79	6	7.1%
Total	339	324	15	4.4%

Fig. 14.2

Thirty-seven of the Top 50 Country songs credit zero women or non-binary people in any technical roles. Just two of the 126 engineers across these songs are women or non-binary people,

amounting to 1.6%. The Country song with the most women and non-binary people credited in technical roles is “Whiskey On You” by Nate Smith with three credits.

### A Closer Look: Rock

Playlist source: Rock This Presents ... Best Rock & Alt Songs of 2022

See Appendix table D8 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	Bones by Imagine Dragons	2	0	0%	0	0	-	1	0	0%	3	0	0%
2	SUPERMODEL by Måneskin	7	0	0%	0	0	-	0	0	-	7	0	0%
3	Hayloft II by Mother Mother	6	0	0%	0	0	-	0	0	-	6	0	0%
4	maybe (feat. Bring Me The Horizon) by Machine Gun Kelly   Bring Me The Horizon	8	0	0%	1	0	0%	2	0	0%	11	0	0%
5	Black Summer by Red Hot Chili Peppers	8	0	0%	0	0	-	3	0	0%	11	0	0%
6	Wet Dream by Wet Leg	2	0	0%	0	0	-	0	0	-	2	0	0%
7	29 by Demi Lovato	7	0	0%	3	0	0%	3	0	0%	13	0	0%
8	Just Pretend by Bad Omens	2	0	0%	0	0	-	0	0	-	2	0	0%
9	Cracker Island (feat. Thundercat) by Gorillaz   Thundercat	8	0	0%	0	0	-	0	0	-	8	0	0%
10	Call Me Little Sunshine by Ghost	7	0	0%	2	0	0%	0	0	-	9	0	0%

Fig. 15.1

Role Type	All	Men	W + NB	W+NB %
Additional	37	36	1	2.7%
Assistant	49	47	2	4.1%
Engineer	156	151	5	3.2%
Producer	94	93	1	1.1%
Total	336	327	9	2.7%

Fig. 15.2

The Top 10 Rock songs of 2022 credit zero women and non-binary people across all technical roles (0.0%), including key roles, assistants, and additional roles. Men accumulated 69 credits for technical roles on these ten tracks. Looking at the Top 50 songs, women and non-binary people are credited six times in key technical roles (2.4%) and nine times for all technical roles (2.7%). These numbers are already low relative to other genres on the report, but they are also inflated by Track #13, “King” by Florence + the Machine, which credits four women and non-binary people in technical roles, the most across the genre. Without this song, the Top 50 tracks in Rock would report 1.6% for key technical roles and 1.5% for all technical roles.

As a genre, Rock enjoys relatively high commercial success as its one of the highest ranked genres with respect to global popularity, holding the No. 2 position behind Pop, according to the IFPI Global Music Report (2023). Women and non-binary people are almost absent from the technical roles across the most successful songs in this massive genre.

A Closer Look: Metal

Playlist source: Spotify’s Best of Kickass Metal 2022

See Appendix table D9 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	The Rumbling by SiM	0	0		0	0	-	0	0	-	0	0	-



2	Dicke Titten by Rammstein	3	0	0%	2	0	0%	1	0	0.0%	6	0	0
3	ZOMBIFIED by Falling In Reverse	3	0	0%	0	0	-	0	0	-	3	0	0%
4	Call Me Little Sunshine by Ghost	7	0	0%	2	0	0%	0	0	-	9	0	0%
5	sTraNgeRs by Bring Me The Horizon	5	0	0%	2	0	0%	0	0	-	7	0	0%
6	MIDDLE OF THE NIGHT by Loveless	1	0	0%	0	0		0	0	-	1	0	0%
7	So Called Life by Three Days Grace	4	0	0%	5	1	20%	2	0	0.0%	11	1	9.1%
8	Like A Villain by Bad Omens	2	0	0%	0	0	-	0	0	-	2	0	0%
9	Pump It by Electric Callboy	5	0	0%	0	0	-	0	0	-	5	0	0%
10	The Chapeltown Rag by Slipknot	3	0	0%	0	0	-	8	1	12.5%	11	1	9.1%

Figure 16.1

Role Type	All	Men	W + NB	W+NB %
Additional	24	23	1	4.2%
Assistant	25	24	1	4.0%
Engineer	90	90	0	0%
Producer	76	76	0	0%
Total	171	169	2	0.9%

Figure 16.2

Of the 14 genres analyzed across this report, Metal has the absolute lowest number of women in key technical roles, zero, across all Top 50 songs in the genre. Forty-eight out of 50 songs on the chart credit zero women or non-binary people in any technical role out of 215 technical credits. The two songs that credit women or non-binary people in technical roles are both in the Top 10 ( No. 7 and No. 10). They each list one additional or assistant credit for women and non-binary people, and this is out of 22 total technical credits between the two songs.

Drilling down to the actual roles credited to women in this list of 50 songs, one credit is for a Recording Assistant and one is for Miscellaneous Production. To break the tie, it was decided that the assistant may have had a higher-touch role on the project from her respective position, so the highlighted song in this genre is “The Chapeltown Rag” by Slipknot.

A Closer Look: Folk & Americana

Playlist source: Spotify’s Roots Rising Presents...Best Folk & Americana Songs of 2022

See Appendix table D10 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	ceilings by Lizzy McAlpine	2	0	0%	0	0	-	0	0	-	2	0	0%
2	In My Room by Chance Peña	0	0	-	0	0	-	0	0	-	0	0	-
3	j’s lullaby (darlin’ i’d wait for you) by Delaney Bailey	1	0	0%	0	0	-	0	0	-	1	0	0%
4	Something in the Orange - Z&E’s Version by Zach Bryan	3	0	0%	0	0	-	0	0	-	3	0	0%
5	WHERE WE ARE by The Lumineers	7	0	0%	1	1	100%	5	1	20%	13	2	15.4%
6	We’ll Never Have Sex by Leith Ross	4	1	25%	0	0	-	0	0	-	4	1	25%
7	Carolina - From The Motion Picture “Where The Crawdads Sing” by Taylor Swift	5	1	20%	0	0	-	0	0	-	5	1	20%
8	Northern Attitude by Noah Kahan	5	0	0%	1	1	100%	2	0	0%	8	1	12.5%

9	Best Day Of My Life by Tom Odell	1	0	0%	0	0	-	0	0	-	1	0	0%
10	Through The Echoes by Paolo Nutini	7	0	0%	1	0	0%	0	0	-	8	0	0%

Figure 17.1

Role Type	All	Men	W + NB	W+NB %
Additional	16	13	3	18.8%
Assistant	20	18	2	10.0%
Engineer	94	88	6	6.4%
Producer	67	56	11	16.4%
Total	197	175	22	11.2%

Figure 17.2

Thirty-five of the Top 50 songs in Folk & Americana in 2022 credit zero women in technical roles. Despite this reality, Folk & Americana is one of the strongest genres for women and non-binary people working in technical roles. The genre holds the No. 2 spot for the both percentages of producers (16.4%) and of engineers (6.4%) who are women and non-binary people. The genres that place No. 1 in one of these categories, Electronic and R&B, are actually quite low in the other category. This finding arguably leaves Folk & Americana as the No.1 strongest overall genre when it comes to crediting women and non-binary people in both key technical roles of producer and engineer. The Folk & Americana song with the most women and non-binary people credited in technical roles is “Swan Upon Leda” by Hozier with three credits.

A Closer Look: Electronic

Playlist source: Best Electronic Songs of 2022

See Appendix table D11 for the full list of Top 50 tracks

#	Song	Key Roles	Additional Roles	Assistant Roles	Total
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		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	The Last Goodbye (feat. Bettye LaVette) by ODESZA   Bettye LaVette	3	0	0%	0	0	-	0	0	-	3	0	0%
2	messy in heaven by venbee   goddard.	4	0	0%	0	0	-	0	0	-	4	0	0%
3	Delilah (pull me out of this) by Fred again..	5	0	0%	6	0	0%	0	0	-	11	0	0%
4	on & on by piri   Tommy Villiers   piri & tommy	3	0	0%	0	0	-	0	0	-	3	0	0%
5	Happy Music by Supershy	1	0	0%	0	0	-	0	0	-	1	0	0%
6	Do you miss me? by PinkPantheress	3	0	0%	2	1	50%	2	1	50%	7	2	28.6%
7	EYES by The Blaze	0	0		0	0	-	0	0	-	0	0	
8	Baianá by Nia Archives	4	1	25%	2	1	50%	0	0	-	6	2	33.3%
9	KILL DEM by Jamie xx	3	0	0%	1	0	0%	0	0	-	4	0	0%
10	Serotonin Moonbeams by The Blessed Madonna	5	1	20%	4	1	25%	0	0	-	9	2	22.2%

Fig. 18.1

Role Type	All	Men	W + NB	W+NB %
Additional	25	22	3	12.0%
Assistant	4	1	3	75.0%
Engineer	48	47	1	2.1%
Producer	68	56	12	17.6%

Total	145	126	19	13.1%
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Fig. 18.2

Regardless of gender, credits for non-key technical roles (i.e. assistant and additional roles) are sparse; only 10% of songs list any credits for these secondary role types.

Women and non-binary contributors hold two key technical credits across two of the Top 10 Electronic songs of 2022. Zooming out to the Top 50 songs, Electronic is actually the strongest genre for gender representation in key technical roles (11.2%) across this report's dataset. This status is carried by its producer credits, 15.5% of which are for women and non-binary people. That said there is only one engineer credit in this bucket (2.1%) across all Top 50 songs. Thirty-seven of the 50 top-streamed Electronic tracks credited zero women or non-binary people in any technical roles. The Electronic song with the most women and non-binary people credited in technical roles is "Silence" by Gioli & Assia with two credit

A Closer Look: Christian & Gospel

Playlist source: Best Christian & Gospel Songs of 2022

See Appendix table D12 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+	All	W+	W+	All	W+	W+	All	W+	W+
			NB	NB (%)		NB	NB (%)		NB	NB (%)		NB	NB (%)
1	Talk 2 Me by Montell Fish	1	0	0%	0	0	-	0	0	-	1	0	0%
2	Same God (feat. Jonsal Barrientes) by Elevation Worship   Jonsal Barrientes	0	0	-	0	0	-	0	0	-	0	0	-
3	In Jesus Name (God Of Possible) by Katy Nichole	1	0	0%	1	0	0%	0	0	-	2	0	0%
4	A Thousand Hallelujahs - Live by Brooke Ligertwood	7	1	14.3%	2	0	0%	0	0	-	9	1	11.1%
5	Brighter Days by Blessing Offor	3	0	0%	0	0	-	0	0	-	3	0	0%
6	Jireh (My Provider) by Limoblaze   Lecrae   Happi	3	0	0%	0	0	-	0	0	-	3	0	0%

7	Sunday Sermons by Anne Wilson	7	0	0%	2	0	0%	1	0	0%	10	0	0%
8	God Is In This Story by Katy Nichole   Big Daddy Weave	1	0	0%	1	0	0%	0	0	-	2	0	0%
9	For All My Life by TAYA	4	0	0%	0	0	-	0	0	-	4	0	0%
10	Me on Your Mind by Matthew West	2	0	0%	0	0	-	0	0	-	2	0	0%

Figure 19.1

Role Type	All	Men	W + NB	W+NB %
Additional	16	16	0	0%
Assistant	6	6	0	0%
Engineer	38	48	0	0%
Producer	73	72	1	1.4%
Total	143	142	1	0.7%

Figure 19.2

The Top 50 songs in Christian & Gospel for 2022 report one woman or non-binary person in a producer role, and zero across all engineer, assistant, and additional roles. The sole producer credit happens to belong to the main artist of the song, who holds one of the two producer credits for the track. The other 49 songs on the list have zero women credited in any technical roles. These very low figures put Christian & Gospel in very last place across all 14 genres in this report when ranking genres by the percentage of technical credits held by women and non-binary people. The only Christian & Gospel song with any women or non-binary people credited in technical roles is "A Thousand Hallelujahs - Live" by Brooke Ligertwood with one credit.

A Closer Look: Classical

Playlist source: Spotify's Best Of Classical 2022

See Appendix table D13 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)
1	Rolling Like A Ball by Ludovico Einaudi	4	0	0%	0	0	-	1	0	0%	5	0	0%
2	pt. 1 Owl Light by Stephan Moccio	4	0	0%	0	0	-	0	0	-	4	0	0
3	Ave María (Arr. Víkingur Ólafsson) - Upright Piano by Sigvaldi Kaldalóns   Víkingur Ólafsson	2	0	0%	0	0	-	0	0	-	2	0	0%
4	Spring 1 - 2022 by Max Richter   Elena Urioste   Chineke! Orchestra	3	0	0%	1	0	0%	1	1	100%	5	1	20%
5	Feed the Birds - From "Mary Poppins" by Lang Lang	12	0	0%	0	0	-	6	0	0%	18	0	0%
6	For Mark by Joep Beving	3	0	0%	0	0	-	0	0	-	3	0	0%
7	The Turning Year by Roger Eno   Scoring Berlin	4	0	0%	1	0	0%	1	0	0%	6	0	0%
8	The hills by Alexandra Streliski	6	1	16.7%	0	0	-	1	0	0%	7	1	14.3%
9	Berceuse in D-Flat Major, Op. 57 by Frédéric Chopin   Ruth Slenczynska	5	0	0%	4	0	0%	0	0	-	9	0	0%
10	Symphony No. 6 in F Major, Op. 68, "Pastorale": I. Allegro ma non troppo, "Awakening of cheerful feelings on arriving in the countryside" by Ludwig van Beethoven   Yo-Yo Ma   Emanuel Ax   Leonidas Kavakos	2	0	0%	0	0	-	1	0	0%	3	0	0%

Figure 20.1

Role Type	All	Men	W + NB	W+NB %
Additional	22	20	2	9.1%
Assistant	30	27	3	10.0%
Engineer	78	74	4	5.1%
Producer	54	48	6	11.1%
Total	184	169	15	8.2%

Figure 20.2

Of the Top 10 Classical songs of 2022, women and non-binary people hold two out of 62 technical credits (3.2%) across two songs. The other eight songs credit zero women and non-binary people in technical roles. Zooming out to the Top 50 songs, eight songs have no technical credits listed at all, regardless of gender, while 33 songs only credit men across 169 technical roles. The Classical song with the most women and non-binary people credited in technical roles is “Violin Sonata No. 1 in A Minor, Op. 105: I. Mit leidenschaftlichem Ausdruck” by Robert Schumann, Renaud Capuçon, and Martha Argerich with three credits.

A Closer Look: Jazz

Playlist source: Best Jazz Songs of 2022

See Appendix table D14 for the full list of Top 50 tracks

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)	All	W+	W+ NB (%)
1	SMiLE by DOMi & JD BECK	2	0	0%	0	0	-	1	0	0%	3	0	0%
2	Something's Going On by Kokoroko	0	0		0	0	-	0	0	-	0	0	-
3	Trinity by Snarky Puppy	5	0	0%	1	0	0%	3	0	0%	9	0	0%



4	Dribble by Anomalie	3	0	0%	0	0	-	0	0	-	3	0	0%
5	Ascent by GoGo Penguin	5	0	0%	0	0	-	1	1	100%	6	1	16.7%
6	Flume Ride Blues by High John, Phillip Dornbusch, Sandro Sáez	2	0	0%	0	0	-	0	0	-	2	0	0%
7	Sun of June by Rikard From	0	0	0%	0	0	-	0	0	-	0	0	-
8	PRAYER by Joel Ross	4	0	0%	0	0	-	1	0	0%	5	0	0%
9	Victory Dance by Ezra Collective	3	0	0%	0	0	-	0	0	-	3	0	0%
10	CODE by The Comet Is Coming	7	0	0%	2	0	0%	0	0	-	9	0	0%

Figure 21.1

Role Type	All	Men	W + NB	W+NB %
Additional	8	8	0	0.0%
Assistant	14	13	1	7.1%
Engineer	73	71	2	2.7%
Producer	45	42	3	6.7%
Total	140	134	6	4.3%

Figure 21.2

The Top 10 Jazz songs of 2022 list a single credit for women and non-binary people across the 40 collective technical credits. Zooming out to the Top 50 songs shows three producers and two engineers who are women or non-binary people, which account for 4.7% of all key technical roles in the chart. The Jazz song with the most women and non-binary people credited in technical roles is “Falling” by Melissa Aldana with two credits.

## An Examination of 28 GRAMMY Award-winning Albums (genre-specific fields):

This report analyzes 28 winning albums for the 65th GRAMMY Awards in genre-specific categories. See Figure 22 for a breakdown of gender across the various technical role types analyzed throughout this study (see Appendix E for more relevant data).

Role Type	Total	Men	W + NB	W+NB %
Additional	103	97	6	5.1%
Assistant	44	41	3	6.8%
Engineer	127	122	5	3.9%
Producer	122	108	14	11.5%
Grand Total	396	368	28	7.1%

Figure 22

Of all 28 genre-specific GRAMMY-winning albums analyzed in this study, 7.6% of all key technical role credits were for women and non-binary people, or 19 of 249 credits. Within key technical roles in this dataset, women and non-binary people are more likely to be credited as a producer (11.5%) than an engineer (3.9%). Only three albums in this list credit women or non-binary engineers, and only one album credits women and non-binary people in both producer and engineering roles, Renaissance by Beyoncé. Renaissance actually inflates the percentage of engineers that are women or non-binary across this set of categories. Without this album, this metric drops from 3.9% to 2.7% of engineers.

### Technical Roles As Examined Through The 65<sup>th</sup> Grammy Awards

It is important to consider that the Recording Academy has specific guidelines about which contributors credited on a recording or album will receive nominations or win statuettes when their album is recognized. People in key technical roles on an album do not necessarily receive GRAMMY nominations or statuettes when that album is recognized, especially in the genre-specific categories analyzed in the previous section of this report.

Since this study's main focus is on technical roles, researchers created a dedicated section to the eight GRAMMY categories that acknowledge all technical roles, including six categories from the Production Field and two categories from the General Field of the GRAMMY Awards Category List (2022). As outlined in the GRAMMY Awards Quick Reference Guide (2022), these categories are Best Engineered Album, Classical; Best Engineered Album, Non-Classical; Best Immersive Audio Album; Album of the Year, Best Remixed Recording (song); Record of the Year

(song); Producer of the Year, Classical (person); Producer of the Year, Non-Classical (person). The key technical roles recognized include Producer, Recording Engineer, Mix Engineer, and Mastering Engineer. The winners of these categories include four albums, one song, and two individual people.

Category	Winning Project or Person	P All	P W+NB	P W+NB (%)	E All	E W+NB	E W+NB (%)	K All	K W+NB	K W+NB (%)
Record of the Year	About Damn Time by Lizzo	2	0	0%	4	0	0%	6	0	0.0%
Album of the Year	Harry's House (Harry Styles)	2	0	0%	6	0	0%	8	0	0.0%
Best Immersive Audio Album	Divine Tides (by Stewart Copeland & Ricky Kej)	3	0	0%	1	0	0%	4	0	0.0%
Best Engineered Album, Classical	Bates: Philharmonia Fantastique - The Making Of The Orchestra	0	0		4	0	0%	4	0	0.0%
Best Engineered Album, Non-Classical	Harry's House	0	0		6	0	0%	6	0	0.0%
Best Remixed Recording	About Damn Time (Purple Disco Machine Remix)	1	0	0%	0	0		1	0	0.0%
Producer of the Year, Classical	Judith Sherman	1	1	100%	0	0		1	1	100.0%
Producer of the Year, Non-Classical	Jack Antanoff	1	0	0%	0	0		1	0	0.0%
Grand Total	Total	10	1	10%	21	0	0%	31	1	3.2%

Figure 23

Of these eight major categories that recognize producers and engineers, only one woman won at the 65th GRAMMY Awards. This GRAMMY-winner took home Producer of the Year, Classical. The remaining seven categories credited zero women or non-binary people in any producer or engineer roles.

## Top Records by Consumption

### RIAA Diamond Certification

See Table E1 for expanded dataset containing all Top 50 records with corresponding credit

breakdown

Role Type	All	Men	W + NB	W+NB %
Additional	42	40	2	4.8%
Assistant	70	68	2	2.9%
Engineer	153	152	1	0.7%
Producer	95	92	3	3.2%
Total	360	352	8	2.2%

Figure 24

Only 1.6% of key technical role credits across the Top 50 RIAA Diamond-certified songs are for women or non-binary people (4 of 248 credits). Breaking this number down by role shows three producers (3.2% of total producers) and one engineer (0.7% of total engineers) are women or non-binary people. Two of these three producers, Lady Gaga and Mariah Carey, are also the main artists on the songs they produced.

The gender breakdown across technical roles in the Top 50 RIAA Diamond-certified songs (see Appendix F) show lower percentages of women and non-binary people than in most genre categories of the top-streamed songs of 2022 as reported by DSPs in the earlier sections of this report.

The song with the most women and nonbinary credits is “Dark Horse” by Katy Perry and Juicy J, crediting two women and/or non-binary people in total.

Spotify Billions Club

An analysis of songs that have amassed 1B+ streams on Spotify’s DSP platform

See Appendix table F2 for expanded dataset containing all Top 50 songs listed with credit breakdowns across gender and role categories.

Role Type	All	Men	W + NB	W+NB %
Additional	47	45	2	4.3%

Assistant	60	57	3	5%
Engineer	158	155	3	1.9%
Producer	94	92	2	2.1%
Total	359	349	10	2.8%

Figure 25

At the time of this report’s release, the 50 most-streamed songs on Spotify report key technical role credits for only five women and non-binary people: three producers (2.1% of total producers) and two engineers (1.9% of total engineers).

Only five tracks across the whole list credit women or non-binary people in key technical roles (1 credit per song) accounting for 2.0% of all 252 key technical credits. Only one track on this list of 50 reports zero technical credits, regardless of gender.

The song on this chart that credits the most women and non-binary people for any technical roles is “As It Was” by Harry Styles, listing two total women, both in assistant-level positions.

### Technical Creator Roles Breakdown By Distributor

This section of the study analyzes the same Top 10 songs across all five DSPs and all 14 genres addressed in previous sections of the report, as well as all the GRAMMY Award-winning albums previously referenced in this study. Figures 26 and 27 show breakdowns of labels’ distribution share and how gender is represented in key technical role credits across all of these songs and albums.

#### Top Streamed Songs of 2022 Across The Top DSPs and Top Genres In This Report

Label	% of Songs	Key Roles: W+NB %
Universal Music Group	39.6%	4.1%
Sony Music Entertainment	22.9%	6.4%
Warner Music Group	20.1%	3.1%
Independent	13.2%	0.0%
The Orchard Enterprises	4.2%	0.0%

Figure 26

Universal Music Group (UMG) distributes the largest share of this dataset’s top-streamed songs of 2022, accounting for 39.6% of the songs. Just 4.1% of the listed credits for key technical roles across these songs are for women and non-binary people. On average, key technical credits represented by the three major labels in Figure 26, UMG, Sony, and Warner are for women and non-binary people 4.5% of the time. Collectively these labels cover 82.6% of the songs in the dataset. The songs in this dataset that are distributed by smaller and independent labels report zero women or non-binary people in key technical roles.

Label	% of Songs	Key Roles: W+NB %
Universal Music Group	16.7%	4.2%
Sony Music Entertainment	33.3%	7.1%
Warner Music Group	13.3%	5.1%
Independent	36.7%	12.1%

Figure 27

Independent labels distribute the highest share of the 30 GRAMMY-winning albums in this section, and the key technical roles credited on these albums are for women and non-binary people 12.1% of the time, which is a relatively high percentage. The albums distributed by the three major labels UMG, Sony, and Warner report credits for key technical roles that are 7.4% women and non-binary people on average.

## VII. RECOMMENDATIONS AND SOLUTIONS

Both the 2022 Women in the Mix study and the 2023 Annenberg Inclusion Initiative’s Inclusion in the Recording Studio report look broadly at the music industry and the careers occupied by women and non-binary people. The Fix the Mix Annual Report has examined the state of producers and engineers within this demographic, offering a forensic focus on industry accomplishments, including the acquisition of work opportunities leading to RIAA Diamond certification, GRAMMY Awards, and the like.

Like the preceding studies, we note glaring gender imbalances and endeavor to add to the collective body of knowledge. The following suggestions are meant to empower both major music industry players and individuals to drive measurable change.

### Accurately Credit All Technical Contributors

If women are invisible as producers and engineers, perhaps the all-too-familiar practice of leaving women out of credits is to blame. Unconscious bias can mark the contributions of women and non-binary people as purely creative and not inherently technical. It is important to award production and engineering credits to all people working in that capacity.

### Diversify Hiring Practices

Within the music industry, many contributors to the recording process are hired on a freelance basis. Their employment as contracted workers without traditional full-time work benefits emphasizes the necessity for skilled technical workers, across genders, to have access to equitable work opportunities. As our data has presented, women and non-binary technical workers face hurdles in hiring and visibility that are considerably disproportionate. Though underrepresentation of specific demographic groups is seen in many industries, the proportion and pervasiveness of this problem is unique to the music industry. Few other work models see such low percentages of women and non-binary skilled individuals in active employment. Furthermore, the lack of an actionable drive towards bridging this common-knowledge gap is of significant concern.

Record labels and distributors have the unique capability to quickly make practical application of policy change that embraces demographic representation. Despite the availability of data on the lack of women and non-binary producers, hiring practices have continued to reinforce skewed gender visibility trends. Thus, labels can be the first barrier in adjusting hiring norms to ensure representation is equitably distributed. That a large number of the songs included in our data were distributed by three of the major record distributors is no coincidence. In fact, it emphasizes that structures of power are hesitant to shift support from those that have historically benefitted the most from them. With the data and tools we have presented, we are hopeful that the key industry players will instigate positive change to address these employment disparities.

According to this report, the majority of the top-grossing songs in 2022 can be traced back to four companies, and there is a significant lack of representation for non-binary individuals and women in these songs. These companies have well established DEI funds, such as UMG's Taskforce for Meaningful Change, WMG's Global Diversity, Equity and Inclusion Institute, and Sony's Global Social Justice Fund. These three funds combined have pledged \$300 million toward supporting DEI initiatives that foster equal rights. Allocating those funds to yield the best results and greater impact for underrepresented voices is only possible through having a complete understanding of the problem at hand. Using data to make decisions has several advantages over relying on intuition or guesswork. Data-driven decision-making minimizes bias and provides a complete, objective picture of a systemic issue. It can reveal opportunities, measure performance, and support agility in a constantly changing world.

### Find and Hire Women and Non-Binary Producers and Engineers

Prior to this study, the available statistics on headcount by gender in the music industry were most often sourced from the USC Annenberg Inclusion Initiative study. This study supplied a

staggering figure of 2.8% for women in producer roles. This statistic has been widely used as a rallying cry and informs the current narrative about the lack of gender diversity in the music industry. While this statistic was the first to shine a light on the underrepresented voices, it unfortunately justifies lax attitudes toward searching for hireable technical professionals who are women and non-binary people. Why would organizations search for whom they've learned to believe does not exist? Although the numbers remain disappointingly low, the pertinent question that needs to be addressed is why it remains a challenge to locate and hire these individuals. These organizations possess the ability not only to implement fairer hiring procedures within their own establishments but also to endorse initiatives aimed at achieving this goal.

Due to the absence of a centralized music industry database that includes thorough information on all creative and technical professionals, the industry has excused its lack of equitable hiring practices of said professionals due to a perceived scarcity. One proposed approach is to aid in the creation of a transparent, publicly accessible repository for acquiring talented individuals. Having access to a searchable database of accomplished technical professionals allows for employers to find talent in a more equitable fashion. As a part of the Fix The Mix Initiative, on March 8, 2023 Jaxsta released new features for its credits database which enables creative professionals to add gender identifiers to their profiles and users to, in turn, search profiles by gender. With this new capability for searching profiles by filterable characteristics, the industry at large has been granted access to the talent that was otherwise left obfuscated from view. Data from crowd-sourced platforms, such as Allmusic, Discogs and Muso.ai, and data from official and verifiable sources, such as Jaxsta, can offer valuable insights into the credits and contributors behind a piece of music. However, it is crucial to exercise caution and consider the source of the information when evaluating its accuracy and reliability. Jaxsta's implementation of this filtering capability on their database makes them the first, but hopefully not the only, database to take actionable methods to improve the visibility of women and non-binary professionals in technical roles. Platforms such as Jaxsta, which rely on official data from reliable sources, offer a more comprehensive and reliable alternative to crowd-sourced platforms.

### Educate the Industry

Another necessary initiative is to educate the industry about the abundance of qualified and talented female and non-binary audio production professionals. Some industry professionals still hold the outdated belief that there are few qualified women and non-binary people in audio production. Women and non-binary people have apprenticed, earned degrees in audio production, completed internships and worked in the industry. There are a great number of women and non-binary people who are qualified to be hired to work in any genre of music.

Public relations campaigns featuring women and non-binary people who are having success in the industry could dispel this misperception and would certainly raise visibility. It could also encourage those hiring audio production professionals to go beyond their typical hiring process and cast a wider net to consider women and non-binary people for jobs. Giving the gatekeepers a toolkit to seek out women and non-binary people that are the best fit for their projects is key to reaching equity. The same best practices utilized for securing and hiring talent across the rest of the music industry should be in place and enforced in the hiring of producers and engineers.



## Demand Data Transparency

Open data portals make available for public consumption raw information used to form narratives about Women and Gender-Expansive People in the U.S. Music Industry. Importantly, members of this studied population should be able to access this information as it provides an opportunity to interrogate, add context to, or correct potentially misaligned narratives. An open data source might prove useful to organizational and industry leaders seeking accurate information about this underrepresented and understudied group.

## Amplify Representation and Encourage Active Participation

For 10 years, the Annenberg Inclusion Initiative has made sound recommendations for augmenting the presence of women and non-binary people among the music industry's population of technical professionals. The response from major organizations, while admirable in vision, has yet to move the needle or challenge the often quoted 2.6% statistic. We find this compelling as Diversity, Equity, and Inclusion efforts are vast, but many appear performative and, as a result, ineffectual, supporting inaccurate assumptions about women and non-binary people in this space. What is the disconnect between the billions spent on DEI efforts and the unbudging representational statistics? Outsiders peering into the chasm may and do assume that women and non-binary people lack the interest, aptitude, or will to pursue these key technical roles. However, a different story can be gleaned from aggregated information provided by hundreds of data partners and self-reported data from thousands of representatives.

Specifically, the Fix The Mix Initiative is working hard to close the vast gender gap in the production and engineering roles across the industry, and collecting and integrating accurate data straight from the source is a crucial first step in the process. In order to extract meaningful demographic information after the integration step, a publicly accessible system must be put in place to pair metadata credits with verified profiles, allowing people to self-report their gender, ethnicity, and geographic data. This system will give individuals a voice and empower them to be part of the conversation while keeping their personal data private if they choose to do so.

One such available system is Jaxsta's updated registration process, which allows individuals to update their profile with tangible identification data (see Appendix G). Though Jaxsta's approach is currently one of a kind, we urge other members of the industry to create, host, and transparently publish their own databases. Readily accessible demographic data will make it easier for key industry organizations to adapt their hiring practices to actively choose to include individuals from low-representation demographic groups. This is a crucial next step: though data on the lack of women and non-binary professionals in the technical audio space has been accessible for 10 years, no actionable change to improve the percentage of said professionals in active, high-exposure industry roles has occurred. Thus, while our report emphasizes the stagnancy in terms of how many women and non-binary professionals have been and are placed in key roles, it also emphasizes that the only solution is to drive active and sweeping methodological and structural change to the music industry's hiring patterns.

Of all of the available platforms, this report asserts that the Jaxsta platform is the right tool for this task, as it not only provides access to official credits sourced from verified partners, but it houses profiles for each creator/talent found in those credits. As Jaxsta is not a crowdsourced repository, it provides people with a transparent, public-facing database where industry professionals can be properly credited for their work while simultaneously self-reporting their identifying information. It is worth noting that if and when errors are reported by official sources, Jaxsta does provide a way for the errors to be officially corrected through the platform with the respective data partner.

### Support The Changemakers

First and foremost, it is urgent that all of the advocacy groups in this space collaborate as their potential is far more powerful if they are working together. The authors of this paper, along with We Are Moving the Needle, a non-profit focused on eradicating the gender gap in the recording industry, encourage you to join and support the Fix The Mix initiative, as well as bolster other organizations such as: Gender Amplified, EqualizeHer, Change The Conversation, Project Traction, Music Production for Women, SoundGirls, Femme House, Women In Music, Women's Audio Mission, Beats By Girlz, Live Nation Women, She Is The Music, shesaid.so, etc. These are just some of the organizations working to make impactful change toward equal representation in the music industry. Second, key stakeholders in the industry, record labels, and studios, must support their own DEI initiatives with fervor and determination. Rallying behind these advocacy groups at this time is essential. By actively raising funds and offering unwavering support to those at the forefront of this work within our industry, we can effectively tackle issues of resource allocation, education, networking, and intentional diversity efforts. This is not merely an option, but an imperative. We must take bold and decisive action to ensure that those who have historically been marginalized or underrepresented are given equal employment opportunities and a level playing field. Supporting and expanding these initiatives will help the music industry achieve the progress it purports to pursue.

### Forward-facing Solutions

Even with various standards and systems in place, one of the biggest challenges in the music industry is reliably sourcing and integrating metadata from the many hundreds of companies globally (i.e. record labels, publishers, distributors, industry associations, etc.) who create this data. Integrating this data under a single pane of glass is essential to the Fix The Mix Initiative, because it is the first step toward a more transparent system. Gone are the days when credits were simply part of the liner notes on a record. Today credits are a currency used across the music industry and have become an essential tool for career advancement and visibility. While the industry releases inconsistently structured data and gaps and miscategorizations continue to thrive even in the year 2023, the Fix The Mix Initiative aims to hold the industry's crediting process to a higher standard, as cleaning up the data is an essential step in measuring and tracking how demographics of credits change over time.

Our exhortation that individuals contribute their information to a publicly-facing database and that said database be used to improve hiring measures and equitability within the music industry is based upon two key factors. Firstly, by including gender data within an industry-wide database,

individuals making hiring decisions are able to specifically search for professionals from underrepresented social groups. While the database does not exclude any individual who registers, thus ensuring everyone is in the same hiring pool, it does allow for those in charge of hiring decisions to seek out and search for women and non-binary professionals in a purposeful and conscious manner. Secondly, while there have been attempts to create industry-wide databases with crucial identifying demographic information, these have previously been held behind membership requirements or paywalls. Thus, transparency and access are limited, preventing the capability for impactful change.

As has been highlighted throughout this paper, power begets power. Hence, those with access to this privately-held data are unlikely to implement changes that would shift the balance of power away from themselves or their stakeholders. This recurring cycle is not only present when considering women and non-binary professionals, but also affects individuals from other underrepresented demographic groups, including racial and ethnic. Our recommendation is not limited to creating change for women and non-binary industry members; rather, we hope to see a future with a more diverse and representative music industry throughout all categories.

This inaugural report from Fix The Mix lays the groundwork for change by presenting hard metrics about how gender breaks down across the music industry. It puts the onus on key decision makers to hire more women and non-binary people in technical roles. The report examines the numbers by genre, so people can track how the numbers look and change year over year in their niches within the industry. It is time for change across the board, and this report will help those in power dig into the right places to improve their corner of the music industry.

In 2019, the Audio Engineering Society asked new members upon signup and existing members through survey “What is your racial or ethnic identity?” (Gaston-Bird et al., 2021, p. 27). Because members could select one or multiple ethnicities, the responses (1,632) outnumber respondents, (1,596). In the survey, around 6% of respondents selected “None of the Above.” This too is a declaration of identity and an opportunity for broader paths towards equitable representation.

While prior research provides vague details on the race and ethnicity of producers, and engineers, future Fix The Mix reports aim to recognize the importance of collecting and analyzing this information, and transparently providing the data that people self-report in order to amend this erasure. This future report would be another crucial measure to combating discriminatory and exclusionary practices within the music industry.

Jaxsta’s intake form, which strives to include racial and ethnic identity data, was released in March 2023. Though no data has been reported as of publication date, this step forward illuminates new opportunities for representation and inclusive action. As with our recommendation that individuals both amplify representation and encourage participation in self-reporting with regards to gender, we encourage the same standard of reporting with regards to racial and ethnic data. Additionally, we exhort key industry players to extend equitable hiring policies to members of underrepresented racial and ethnic groups.

We value feedback and strive to continuously look to improve the impact and sustainability of our initiative. As organizations advocate for gender equality in the music industry, each new addition to the community and knowledge base is a crucial piece in solving the bigger puzzle and creates a more diverse and inclusive industry for everyone.

We have developed a data-driven approach to yield more precise and dependable results, raise awareness, and foster actionable steps towards a just and more inclusive music industry. Collaboration and cooperation among all non-profit organizations, industry stakeholders, and research teams is vital to effect the sweeping changes necessary. Our objective is to provide the tools that drive solutions and cultivate a community for all voices, and we firmly believe that our collective strength grows exponentially when we work in unison.

## VIII. DATA INTEGRITY

The analysis of this report is based on matching genders to credit data delivered by Jaxsta. Whilst representing 320 million credits from over 350 partners, there are more partners adding their credits to Jaxsta on a daily basis. Our mission is that this report can and will analyze a complete set of credit data in the future. Currently, the only official credit database available is Jaxsta. Upon a recommendation from the non-profit organization, We Are Moving The Needle, and as a part of the Fix The Mix Initiative partnership, Jaxsta revised the intake form for claiming profiles in its database to help foster future inclusion. The newly added 2023 intake process enables all profile users to add gender, race and ethnicity details to information provided by the platform's data partners. This update is in step with another industry leader seeking a better view of its profession's social landscape.

In future Fix The Mix reports, inclusive of partner data and self-reported data, we also strive to address and fix the ethnic and gender bias perceived in other reports, as it is far too easy to ignore groups that are intentionally or unconsciously made invisible. The music industry cannot objectively observe this profession through reporting that withholds valuable recognition, negates tangible agency, or offers redundant, non-collaborative, ineffective responses to societal and economic barriers to entry to any of its participants.

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## IX. REPORT LIMITATIONS

The data sourced from Jaxsta is updated daily from more than 350 data partners and currently deep-links over 320 million official music credits (Jaxsta, 2023). Working with publicly listed Best Of playlists from Spotify, a DSP, the FixTheMix team studied over 2500 Creators who are credited across the 750+ Top songs. In the absence of self-reported data, an issue mitigated in

Jaxsta's newly updated intake form, this team meticulously, yet manually entered gender for this data set, thereby forming the analysis of each genre. These initial findings continued to expose existing disparities.

Left to be excavated are racial and ethnic insights which partner-provided data sets lack and previous studies obscure. For example, the January 2023 Annenberg Inclusion Initiative's Inclusion in the Recording Studio report defines three groups which point to racial or ethnic identity: White, Underrepresented, and Women of Color (Smith et al., 2023). The 2022 Women in the Mix Study, in its presentation of Career Level data, assembles non-white women into two categories: monoracial women of color and multiracial women of color (Barra-Jean, Fitts Ward, Anderson & Brown, 2022). What is inferred is the assertion of whiteness as the standard and other racial and ethnic groups as the other.

This erasure creates knowledge gaps. Observe the Women in the Mix study's Career Level data set, which revealed that 25% of non-Hispanic white women and monoracial women of color earned more than \$100,000 from their work in the music industry. Without the explicit identification of racial and ethnic groups, industry is left to wonder what percentage of this income was earned by Black or African-American women, Asian women, Indigenous women, Hispanic women, Latina women, or other ethnic minorities in the United States (Barra-Jean, Fitts Ward, Anderson & Brown, 2022).

Pay inequality, limited access to sustaining work, and performative diversity, equity, and inclusion gestures from major music industry organizations impact the amount of work experiences available and exposure to opportunities for women and non-binary producers and engineers.

Research by Coqual, formerly CTI, in 2019 unveiled that 71% of leaders select protégées with whom they share gender and racial identity (McGregor, 2019). What then are the implications for women and non-binary technical professionals who desire mentorship, education, and access to the tools of this trade?

## X. CONCLUSION

This study confirms that women and non-binary people are vastly underrepresented in audio production and engineering roles across the most-streamed songs of 2022 and of all time. Tremendous strides must be made to achieve significantly more gender representation in the recording industry.

While still outnumbered in the classroom, women and non-binary professionals are entering the audio production industry in greater numbers than in years past. Regardless of this increase in the pipeline, this study shows that women and non-binary people are simply not being hired after they earn audio production degrees or complete the necessary qualifications for credited roles.

In the Digital Age, data is a crucial tool for effective decision-making and knowledge acquisition. Access to transparent data is fundamental to measuring and working to change a system. The findings presented in this report offer an opportunity for the recording industry to increase the communal understanding of our current state, and to use data to make targeted, measurable

improvements over time. Given these tools, how can we collaborate effectively to generate significant results that positively influence representation?

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We would also like to acknowledge and celebrate previous studies for their work. These include but are not limited to: Tunecore's Be The Change: Gender Equality Study (Tunecore 2023), The Recording Academy's Women in The Mix Study (Recording Academy, 2022 ) and USC Annenberg's Inclusion Initiative's Inclusion in the Recording Studio? Study (Smith 2023). These studies have provided critical insights and have helped us refine and develop our approach. Upon releasing this report, we also choose to recognize the special organizations actively working in this space to transform the narrative of the music industry. These groups include: Beats By Girlz, Book More Women, Diversify The Stage, Femme It Forward, Girls Behind The Rock Show, Gritty in Pink, Immersive & Inclusive, Live Nation Women, She Is The Music, Women's Audio Mission, and Women That Rock.

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<https://open.spotify.com/playlist/37i9dQZF1DXawR86Jfwxln?si=boc8619347434808>
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<https://open.spotify.com/playlist/37i9dQZF1DWZbHJkHSDOTR?si=8eob9e63ed03472f>
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<https://open.spotify.com/playlist/37i9dQZF1DX8YNmLOBjUmX?si=5075607cad5445ea&nd=1>
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<https://variety.com/2022/digital/news/youtube-top-10-us-songs-2022-encanto-123544415>.

## APPENDIX A

### Historical Context of Metadata and Credits

Over the past 50 years much of the industrialized world has shifted from predominantly analog-based processes and systems into a richer and more connected, albeit more complex, digital world. When people think of this massive shift and how it affected the music industry, they most commonly think of the transition to digital recording equipment, the advent of the compact disc (CDs), digital downloads, streaming platforms, and the metaverse.

Along with these more obvious technical innovations, many back-of-house systems have also been completely revamped and redesigned to fit into the new digital world, which massively impacts how professionals in the industry are credited for their work. All song and album credits are tracked via metadata, which contains the identifying information such as Track Title, Track Main Artist, Album Title, etc. Flexible user-defined fields allow for other miscellaneous data to be included as well. Metadata is structured data in a flexible, text-based tagging system formatted to an existing protocol, e.g. ID3v1 or ID3v2. With the move toward the digital distribution of music, liner notes along with their credits, fell to the wayside. This presents an issue due to lack of public visibility of credits and metadata for key contributors. In the music industry, a publicly facing credit emphasizes your strengths and capabilities as a contributor, and heightens your marketability and desirability for future roles. When this information is obfuscated, all contributors to a song or album suffer from a lack of actionable recognition. This phenomenon is not limited to those of an underrepresented demographic, and affects many professionals working in technical roles.

As suggested by the Recording Academy Producers & Engineers Wing (2019), the role of a producer includes assigning credits in cooperation with the artist, as well as supplying the information to the content owner for metadata purposes. After compiling the final list of credits on a track or album, the producer passes the data to the mastering engineer, who is responsible for embedding the metadata into the final audio file during the rendering process. For physical analog distribution, credits will be listed in liner notes, and it is the producer's responsibility to verify the information is correct before printing at scale. In digital distribution, more often than not, this role has been presumed by the A&R Administration at record labels, coordinators at the DSP ingestion point, and others who may not be intimately connected with the details of the project.

Since the turn of the 21st century, the demand for connection and data integration across different players in the music industry has dramatically increased, causing organizations like the Digital Data Exchange, or DDEX, to be formed to govern how players across the music industry credit and organize metadata. The International Organization for Standardization (ISO) updated the International Standard Recording Code (ISRC) in 2001 for the new digital age, providing a system for identifying sound and music recordings with unique and permanent codes which enable songs to be reliably identified and tracked across different digital formats, thus heightening the potential for cleaner credits data as well as collaborator visibility.

In recent years, crowd-sourcing has emerged as a popular method for gathering information on music credits, allowing fans to contribute their knowledge of the individuals involved in a particular track or album. While this approach can offer a broad understanding of music credits, it is important to recognize

its potential limitations in terms of accuracy and completeness. As such, official data sourced directly from the music industry itself is generally considered to be more reliable.

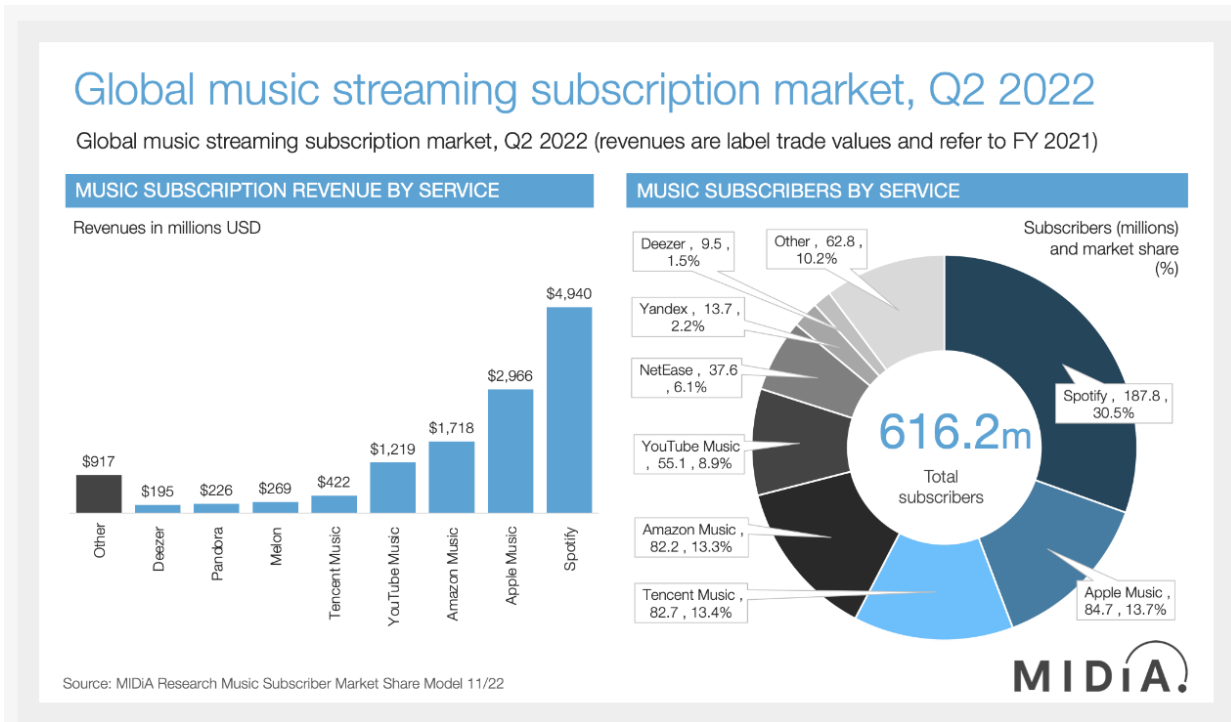
Record labels, music distributors, and copyright organizations are typically responsible for maintaining official music data, which may include details about songwriters, producers, and performers. However, access to official data can be more challenging and may not always be available to the public.

Due to the relative lack of consistency with crowdsourced credits, and the potential of sourcing inaccurate and misrepresented information when relying on unofficial sources, the importance of an industry-wide database with reliable sourcing methodologies cannot be overstated. Without a consistently sourced and transparent industry-wide credit source, leaders are unable to access information that would positively influence equitable hiring trends. Thus, Jaxsta's capability to deliver a public-facing and accurately sourced credit database with integrated demographic data is the first step in ensuring a future where contributors of all demographic backgrounds are appropriately represented."

To address this issue, Jaxsta, a platform that has partnered with record labels, publishers, distributors, and industry associations, offers a comprehensive public-facing database that relies on official credits and metadata supplied by a more reliable source. Jaxsta's reliance on official data makes it an ideal choice for individuals seeking reliable music credits. Moreover, the platform's newly added search functionality allows users to search for credits by gender, providing a valuable tool for researchers studying gender representation in the music industry.

## APPENDIX B

### MIDIA Global music streaming subscription market, Q2 2022 statistics





## APPENDIX C

### DSP Charts: Top Songs of 2022

The following “Top 10 of 2022” charts were sourced from official DSP articles or playlists. Note that these URLs may break over time, but Figures 3-7 in section Top 10 Streamed Songs of 2022 list all DSP charts in the report’s dataset.

#### Spotify’s Top Tracks of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX18jTM212fJY?si=7ea5626173bb4216>

#### Apple Music’s Top Songs of 2022: USA

<https://music.apple.com/us/playlist/top-songs-of-2022-usa/pl.oab6891525a8423f96bc643d1d6643ed>

#### Amazon Music’s Best Songs of 2022

<https://music.amazon.com/playlists/B0BLJDV75P>

#### YouTube’s Top 10 Songs list in the U.S. for 2022

<https://www.youtube.com/trends/2022/us>

#### TikTok’s Popular Songs of 2022

<https://newsroom.tiktok.com/en-us/year-on-tiktok-2022-truly-for-you>

## APPENDIX D

### 14 Top Genres Across 2022 End of Year Playlists

The following “Top 50 of 2022” playlists were sourced from official Spotify playlists with the exception of Rap, which was sourced from Apple Music. Note that the playlist URLs may break over time, so the top 50 songs in each list are included in tables D1-D14 for perpetual reference.

#### A Closer Look: Pop

Playlist source: Spotify’s Best Pop Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX5dpn9ROb26T?si=96a3773fc25a4308&nd=1>

Table D1

Position	Song	Position	Song
1	As It Was by Harry Styles	26	BREAK MY SOUL by Beyoncé
2	Me Porto Bonito by Bad Bunny   Chenzo Corleone	27	In The Stars by Benson Boone
3	Unholy (feat. Kim Petras) by Sam Smith   Kim Petras	28	Out of Time by The Weeknd
4	Glimpse of Us by Joji	29	Big Energy by Latto
5	I Ain't Worried by OneRepublic	30	Lift Me Up - From Black Panther: Wakanda Forever - Music From and Inspired By by Rihanna
6	I'm Good (Blue) by David Guetta   Bebe Rexha	31	Last Last by Burna Boy
7	Anti-Hero by Taylor Swift	32	Numb Little Bug by Em Beihold
8	Bam Bam (feat. Ed Sheeran) by Camila Cabello	33	Words (feat. Zara Larsson) by Alesso   Zara Larsson
9	Bad Habit by Steve Lacy	34	Hold My Hand by Lady Gaga
10	DESPECHÁ by ROSALÍA	35	Betty (Get Money) by Yung Gravy

11	About Damn Time by Lizzo	36	Evergreen (You Didn't Deserve Me At All) by Omar Apollo
12	Until I Found You by Stephen Sanchez	37	Nonsense by Sabrina Carpenter
13	Sunroof by Nicky Youre, dazy	38	IDGAF (with blackbear) by BoyWithUke   blackbear
14	Left and Right (Feat. Jung Kook of BTS) by Charlie Puth   Jung Kook   BTS	39	Stick Season by Noah Kahan
15	Calm Down (with Selena Gomez) by Rema   Selena Gomez	40	Maybe You're The Problem by Ava Max
16	Sunroof by Nicky You're   dazy	41	die first by Nessa Barrett
17	I Like You (A Happier Song) (with Doja Cat) by Post Malone   Doja Cat	42	About You by The 1975
18	Here With Me by d4vd	43	Family Line by Conan Gray
19	Boyfriend by Dove Cameron	44	I'm Yours by Isabel LaRosa
20	Vegas by Doja Cat	45	cinderella's dead by EMELINE
21	Made You Look by Meghan Trainor	46	Teenage Dream by Stephen Dawes
22	Used To Know Me by Charli XCX	47	Boys Don't Cry by Anitta
23	Super Freaky Girl by Nicki Minaj	48	House On Fire by Mimi Webb
24	Fingers Crossed by Lauren Spencer Smith	49	Pray by Jessie Murph
25	she's all i wanna be by Tate McRae	50	Coast (feat. Anderson .Paak) by Hailee Steinfeld

## A Closer Look: Latin

Playlist Source: Spotify's Viva Latino Presents: Best Latin Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX8L1VmOceBjS?si=96a3773fc25a4308&nd=1>

Table D2

Position	Song	Position	Song
1	Me Porto Bonito by Bad Bunny   Chenzo Corleone	26	GATÚBELA by KAROL G   Maldy
2	Quevedo: Bzrp Music Sessions, Vol. 52 by Bizarrap   Quevedo	27	ULTRA SOLO REMIX by Polimá Westcoast   Feid   Pailita   Paloma Mami   De La Ghetto
3	Titi Me Preguntó by Bad Bunny	28	Plan A by Paulo Londra
4	Ojitos Lindos by Bad Bunny   Bomba Estéreo	29	Ojos Marrones by Lasso
5	La Bachata by Manuel Turizo	30	Villano Antillano: Bzrp Music Sessions, Vol. 51 by Bizarrap, Villano Antillano
6	PROVENZA by KAROL G	31	Mujeriego by Ryan Castro
7	Desesperados by Rauw Alejandro   Chenzo Corleone	32	Siempre Pendientes by Peso Pluma   Luis R Conriquez
8	DESPECHÁ by ROSALÍA	33	12x3 by DEKKO
9	MAMIII by Becky G   KAROL G	34	Problemón by Alvaro Diaz   Rauw Alejandro
10	Una Noche en Medellín by Cris Mj	35	CAIRO by KAROL G   Ovy On The Drums
11	Neverita by Bad Bunny	36	Los Cachos by Piso 21   Manuel Turizo
12	Te Felicito by Shakira   Rauw Alejandro	37	RUMBATÓN by Daddy Yankee
13	Envolver by Anitta	38	SAOKO by ROSALÍA
14	Tacones Rojos by Sebastian Yatra	39	Marte by Sofia Reyes   Maria Becerra
15	Hey Mor by Ozuna   Feid	40	Soy El Unico by Yahritza Y Su Esencia

16	Medallo by Blessd   Justin Quiles   Lenny Tavárez	41	La Loto by TINI   Becky G   Anitta
17	Fuera del mercado by Danny Ocean	42	Gogo Dance by El Alfa, Chael Produciendo
18	LOKERA by Rauw Alejandro   Lyanno   Bray	43	Pegao by Camilo
19	Normal by Feid	44	El Pañuelo by Romeo Santos   ROSALÍA
20	La Llevo Al Cielo (Ft. Ñengo Flow) by Chris Jedi   Anuel AA   Chenchó Corleone   Ñengo Flow	45	Junio by Maluma
21	No Se Va by Grupo Frontera	46	Sensual Bebé by Jhayco
22	Monotonía by Shakira   Ozuna	47	intoxicao by Emilia   Nicki Nicole
23	Chale by Eden Muñoz	48	Brisa by Zion & Lennox   Danny Ocean
24	Caile by Luar La L	49	Santo by Christina Aguilera   Ozuna
25	Ya No Somos Ni Seremos by Christian Nodal	50	Nada de Nada by Marc Anthony

### A Closer Look: R&B

Playlist source: Spotify's Best R&B Songs of 2022

<https://open.spotify.com/playlist/37iqdQZFiDWZbHJkHSDOTR?si=8e0b9e63edo3472f>

Table D6

Position	Song	Position	Song
1	About Damn Time by Lizzo	26	Hate Our Love (with Big Sean) by Queen Naija, Big Sean
2	Calm Down (with Selena Gomez) by Rema   Selena Gomez	27	Best Friends - Remix by The Weeknd   Summer Walker
3	CUFF IT by Beyoncé	28	Outside by Bryson Tiller
4	I Hate U by SZA	29	Fair by Normani

5	Out of Time by The Weeknd	30	Killing Me by Omar Apollo
6	Lift Me Up - From Black Panther: Wakanda Forever - Music From and Inspired By by Rihanna	31	Persuasive (with SZA) by Doechii   SZA
7	Last Last by Burna Boy	32	Bad To Me by Wizkid
8	KU LO SA - A COLORS SHOW by Oxlade	33	Where I Go (feat. H.E.R.) by NxWorries, Anderson .Paak, H.E.R., Knxwledge
9	Hrs & Hrs by Muni Long	34	Surprise by Chlöe
10	Finesse by Pheez   BNXN fka Buju	35	Open (feat. Majid Jordan) by Khalid   Majid Jordan
11	Honest (feat. Don Toliver) by Justin Bieber   Don Toliver	36	FOREVER (with 6LACK) by Jessie Reyez   6LACK
12	WASTING TIME (FEAT. DRAKE & THE NEPTUNES) by Brent Faiyaz   Drake   The Neptunes	37	Can't Anymore by Shenseea
13	Lost Me by Giveon	38	No Fuss by OG Parker   PARTYNEXTDOOR
14	Call Me Every Day (feat. Wizkid) by Chris Brown   Wizkid	39	Every Good Girl by Blxst
15	attention by Omah Lay   Justin Bieber	40	Nothing Even Matters by SiR
16	Hours In Silence by Drake   21 Savage	41	Queen Space (with Summer Walker) by Ari Lennox   Summer Walker
17	Texts Go Green by Drake	42	Sunday by KYLE
18	up at night (feat. justin bieber) by Kehlani, Justin Bieber	43	Feels Like by Lucky Daye
19	Sunshine (feat. Fousheé) by Steve Lacy   Fousheé	44	Out Loud (feat. Kehlani) by Syd   Kehlani
20	Spread Thin by Mariah the Scientist	45	Immature by FLO
21	Please Do Not Lean (feat. BADBADNOTGOOD) by Daniel Caesar   BADBADNOTGOOD	46	One Woman by Adekunle Gold, Ty Dolla sign
22	Nothing Feels Better by Pink Sweats	47	SUNDOWN (feat. Justin Bieber) by BEAM   Justin Bieber
23	Toxic by RealestK	48	Different (With Majid Jordan) by Nonso Amadi   Majid Jordan
24	Gotta Move On (feat. Bryson Tiller) by Diddy   Bryson Tiller	49	If I Get Caught by dVSN

25	How (feat. Roddy Ricch) by Ella Mai   Roddy Ricch	50	Better Thangs (with Summer Walker) by Ciara   Summer Walker
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### A Closer Look: Country

Playlist source: Spotify's Best Country Songs of 2022

<https://open.spotify.com/playlist/37iqdQZFiDWYyZ38lseF2K?si=f3e5e27abe004984>

Table D7

Position	Song	Position	Song
1	Something in the Orange by Zach Bryan	26	HEARTFIRST by Kelsea Ballerini
2	You Proof by Morgan Wallen	27	Pickup by MacKenzie Porter
3	The Kind of Love We Make by Luke Combs	28	Circles Around This Town by Maren Morris
4	Rock and A Hard Place by Bailey Zimmerman	29	Don't Come Lookin' by Jackson Dean
5	She Had Me At Heads Carolina by Cole Swindell	30	Down Home by Jimmie Allen
6	Flower Shops (feat. Morgan Wallen) by ERNEST   Morgan Wallen	31	Dancin' In The Moonlight (feat. Lauren Alaina) by Chris Lane   Lauren Alaina
7	Thinking 'Bout You (feat. MacKenzie Porter) by Dustin Lynch, MacKenzie Porter	32	Every Night Every Morning by Maddie & Tae
8	Whiskey On You by Nate Smith	33	Me On You by Muscadine Bloodline
9	5 Foot 9 by Tyler Hubbard	34	Never Til Now (feat. Brett Young) by Ashley Cooke   Brett Young
10	Wishful Drinking (with Sam Hunt) - Bonus Track by Ingrid Andress, Sam Hunt	35	Ghost Story by Carrie Underwood
11	Ride the Lightning - 717 Tapes by Warren Zeiders	36	Half Of Me by Thomas Rhett   Riley Green
12	What My World Spins Around by Jordan Davis	37	Out In The Middle by Zac Brown Band   Blake Shelton
13	She Likes It (feat. Jake Scott) by Russell Dickerson   Jake	38	Country On by Luke Bryan

	Scott		
14	Wild as Her by Corey Kent	39	Songs About You by Brett Eldredge
15	If I Was a Cowboy by Miranda Lambert	40	Worth A Shot (feat. Dierks Bentley) by Elle King   Dierks Bentley
16	Last Night Lonely by Jon Pardi	41	Brown Eyes Baby by Keith Urban
17	Everything She Ain't by Hailey Whitters	42	Water Under The Bridge by Sam Hunt
18	Tennessee Orange by Megan Moroney	43	Don't It Sound Alright by Adam Doleac
19	AA by Walker Hayes	44	Longneck Way To Go by Midland   Jon Pardi
20	Heart Like A Truck by Lainey Wilson	45	Hell Yeah by Little Big Town
21	Stop Draggin' Your Boots by Danielle Bradbery	46	Dear Alcohol (feat. Elle King) by Dax   Elle King
22	wait in the truck (feat. Lainey Wilson) by HARDY   Lainey Wilson	47	Waking Up Dreaming by Shania Twain
23	Like I Love Country Music by Kane Brown	48	First Taste of Gone by Josh Ross
24	Throw It Back (feat. Keith Urban) by BRELAND   Keith Urban	49	11 Beers (feat. Jake Owen) by The Reklaws   Jake Owen
25	Breakups by Seaforth	50	Whatever It Takes by High Valley

### A Closer Look: Rock

Playlist source: Spotify's Rock This Presents: Best Rock & Alt Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX6KANutsQaVe?si=7ea5626173bb4216>

Table D8

Position	Song	Position	Song
1	Bones by Imagine Dragons	26	2am by Foals



2	SUPERMODEL by Måneskin	27	Miracle by A Day To Remember
3	Hayloft II by Mother Mother	28	
4	maybe (feat. Bring Me The Horizon) by Machine Gun Kelly   Bring Me The Horizon	29	Beautiful James by Placebo
5	Black Summer by Red Hot Chili Peppers	30	Planet Zero by Shinedown
6	Wet Dream by Wet Leg	31	Loved You A Little (with Taking Back Sunday and Charlotte Sands) by The Maine   Taking Back Sunday   Charlotte Sands
7	29 by Demi Lovato	32	I'm a Mess (with YUNGBLUD) by Avril Lavigne   YUNGBLUD
8	Just Pretend by Bad Omens	33	Times Like These by Five Finger Death Punch
9	Cracker Island (feat. Thundercat) by Gorillaz   Thundercat	34	Talk by beabadoobee
10	Call Me Little Sunshine by Ghost	35	boy by The Killers
11	sTraNgeRs by Bring Me The Horizon	36	Jackie Down The Line by Fontaines D.C.
12	This Is Why by Paramore	37	Hey You by Disturbed
13	King by Florence + The Machine	38	Spitting Off the Edge of the World by Yeah Yeah Yeahs   Perfume Genius
14	Loser by Sueco	39	when we were young by Architects
15	So Called Life by Three Days Grace	40	Don't Let The Light Go Out by Panic! At The Disco
16	Won't Stand Down by Muse	41	Taking Me Back by Jack White
17	The Foundations of Decay by My Chemical Romance	42	Sleepwalking by All Time Low
18	Wild Child by The Black Keys	43	<maybe> it's my fault by WILLOW
19	EDGING by blink-182	44	Life's Coming in Slow - from GRAN TURISMO 7 by Nothing But Thieves
20	Masterpiece by Motionless In White	45	Riptide by Beartooth
21	The Funeral by YUNGBLUD	46	Wild by Spoon

22	Pass The Nirvana by Pierce The Veil	47	Faded Out (feat. Within Temptation) by Asking Alexandria   Within Temptation
23	Bad Things by I Prevail	48	Natural Born Killer by Highly Suspect
24	Save Yourself by ONE OK ROCK	49	Supernatural by Barns Courtney
25	Everything's Electric by Liam Gallagher	50	FUNERAL GREY by Waterparks

### A Closer Look: Metal

Playlist source: Spotify's Best of Kickass Metal 2022

<https://open.spotify.com/playlist/37i9dQZF1DX5FZogGkvIRf?si=469c5d93594a40fa>

Table D9

Position	Song	Position	Song
1	The Rumbling by SiM	26	Faded Out (feat. Within Temptation) by Asking Alexandria   Within Temptation
2	Dicke Titten by Rammstein	27	Without Me by Dayseeker
3	ZOMBIFIED by Falling In Reverse	28	Plastic Heart by Fame on Fire
4	Call Me Little Sunshine by Ghost	29	Pain Remains I: Dancing Like Flames by Lorna Shore
5	sTraNgeRs by Bring Me The Horizon	30	We'll Be Back by Megadeth
6	MIDDLE OF THE NIGHT by Loveless	31	Handshake with Hell by Arch Enemy
7	So Called Life by Three Days Grace	32	CHAOS by Hollywood Undead
8	Like A Villain by Bad Omens	33	Salt by The Devil Wears Prada
9	Pump It by Electric Callboy	34	I Am Damnation by Bleed From Within
10	The Chapelown Rag by Slipknot	35	The Steeple by Halestorm

11	AfterLife by Five Finger Death Punch	36	Rotoscope by Spiritbox
12	Pass The Nirvana by Pierce The Veil	37	Eye of the Storm by Pop Evil
13	Bad Things by I Prevail	38	Losing Control by Villain of The Story
14	The Unkillable Soldier by Sabaton	39	Darkbloom by We Came As Romans   Brand of Sacrifice
15	Planet Zero by Shinedown	40	It's Over by Silverstein
16	Hey You by Disturbed	41	The Retaliators Theme Song (21 Bullets) [feat. Motley Crue, Asking Alexandria, Ice Nine Kills, From Ashes To New] by Motley Crue, Asking Alexandria, Ice Nine Kills, From Ashes To New
17	Glitch by Parkway Drive	42	The Great Deceiver by In Flames
18	Temple Of Ekur by Volbeat	43	Omens by Lamb of God
19	Patient Number 9 (feat. Jeff Beck) by Ozzy Osbourne   Jeff Beck	44	Heartache by From Ashes to New
20	when we were young by Architects	45	Bad Idea by Blind Channel
21	Waiting on the Sky to Change (feat. Breaking Benjamin) by Starset	46	No More Tears To Cry by Bullet For My Valentine
22	Forgotten by Korn	47	Crosses (feat. Spencer Chamberlain of Underoath) by Sleeping With Sirens   Underoath   Spencer Chamberlain
23	Sign Of Life by Motionless In White	48	Death by LANDMVRKS   DR€W ¥ORK
24	Daggers by We Came As Romans	49	CHØKE ON THE ASHES OF YOUR HATE by Machinehead
25	Riptide by Beartooth	50	Where Angels Fear to Fly by Battle Beast

### A Closer Look: Folk & Americana

Playlist source: Spotify's Roots Rising Presents ... Best Folk & Americana Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DXawR86Jfwxln?si=NZXeB5UfRCuPpHAoQHngA&nd=1>

Table D10

Position	Song	Position	Song
1	ceilings by Lizzy McAlpine	26	Nightflyer by Allison Russell
2	In My Room by Chance Peña	27	My Ego Dies At The End by Jensen McRae
3	j's lullaby (darlin' i'd wait for you) by Delaney Bailey	28	Bright Star by Anaïs Mitchell
4	Something in the Orange - Z&E's Version by Zach Bryan	29	Mountain Song by Flatland Cavalry
5	WHERE WE ARE by The Lumineers	30	Sweet Symphony (with Chris Stapleton) by Joy Oladokun   Chris Stapleton
6	We'll Never Have Sex by Leith Ross	31	Tom Barrett by Ian Noe
7	Carolina - From The Motion Picture "Where The Crawdads Sing" by Taylor Swift	32	Michigan Cherry by River Whyless
8	Northern Attitude by Noah Kahan	33	In the Morning by The Ballroom Thieves
9	Best Day Of My Life by Tom Odell	34	Young Man by Jamestown Revival
10	Through The Echoes by Paolo Nutini	35	California by Bonny Light Horseman   Anaïs Mitchell   Eric D. Johnson   Josh Kaufman
11	complex (demo) by Katie Gregson-MacLeod	36	Favorite Peeps by Prateek Kuhad
12	Swan Upon Leda by Hozier	37	Tres Hermanos by Hermanos Gutiérrez   Dan Auerbach
13	Way of the Triune God - Hallelujah Version by Tyler Childers	38	The Spur by Joan Shelley
14	te quiero tanto by Kevin Kaarl	39	I'm Just a Clown by Charley Crockett
15	I Was Born To Love You by Ray LaMontagne   Sierra Ferrell	40	How (feat. Brandi Carlile) by Marcus Mumford   Brandi Carlile
16	Certainty by Big Thief	41	This Is A Photograph by Kevin Morby
17	Thérèse by Maya Hawke	42	Big Time by Angel Olsen
18	You and I by SYML   Charlotte Lawrence	43	I Know You Know Me (With Matt Berninger) by Caroline Spence   Matt Berninger

19	Quietly Yours by Birdy	44	Problem With It by Plains   Waxahatchee   Jess Williamson
20	In Dreams by Sierra Ferrell	45	Kill Her Freak Out by Samia
21	Russell County Line by 49 Winchester	46	Honey by The Lone Bellow
22	The Otter by Caamp	47	First High by Nikki Lane
23	Ready or Not (feat. Sierra Ferrell) by Shakey Graves   Sierra Ferrell	48	Red Bird Pt. 2 (Morning)
24	Goodbye Mr. Blue by Father John Misty	49	Dooley's Farm (feat. Billy Strings) by Golden Highway & Molly Tuttle
25	Out of My Head by First Aid Kit	50	Satellite by Courtney Marie Andrews

### A Closer Look: Electronic

Playlist source: Spotify's Best Electronic Songs of 2022

<https://open.spotify.com/playlist/37iqdQZFrDXdXliePGSvEb?si=8915aa15baed4903>

Table D11

Position	Song	Position	Song
1	The Last Goodbye (feat. Bettye LaVette) by ODESZA   Bettye LaVette	26	Millennium by Toro y Moi   The Mattson 2
2	messy in heaven by venbee   goddard.	27	Heather Park by Ewan McVicar
3	Delilah (pull me out of this) by Fred again..	28	6am by Channel Tres
4	on & on by piri   Tommy Villiers   piri & tommy	29	Les Gout by Rampa, chuala, Keinemusik
5	Happy Music by Supershy	30	Too Dead Inside by yeule
6	Do you miss me? by PinkPantheress	31	Your Love by Tourist
7	EYES by The Blaze	32	Drone Me Up, Flashy - &ME Remix by DJ Koze   &ME   Sophia Kennedy



## A Closer Look: Christian & Gospel

Playlist source: Spotify's Best Christian & Gospel Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DXbrknLz4Do7C?si=idbb98boaa734911>

Table D12

Position	Song	Position	Song
1	Talk 2 Me by Montell Fish	26	Good Morning Mercy by Jason Crabb
2	Same God (feat. Jonsal Barrientes) by Elevation Worship   Jonsal Barrientes	27	Just The Mention Of His Name - Live by The Belonging Co   Andrew Holt   Natalie Grant
3	In Jesus Name (God Of Possible) by Katy Nichole	28	The Church I Grew Up In - Live by Tasha Cobbs Leonard
4	A Thousand Hallelujahs - Live by Brooke Ligertwood	29	JOY by Kings Kaleidoscope
5	Brighter Days by Blessing Offor	30	Your World by Jonathan McReynolds
6	Jireh (My Provider) by Limoblaze   Lecrae   Happi	31	HOLY ONLY (feat. Tony Fresh & Chaquanna Iman) by Travis Greene, Forward City, Tony Fresh, Chaquanna Iman
7	Sunday Sermons by Anne Wilson	32	Positive by Erica Campbell
8	God Is In This Story by Katy Nichole   Big Daddy Weave	33	God's Got Us (feat. Chandler Moore) by Maverick City Music   Kirk Franklin   Chandler Moore
9	For All My Life by TAYA	34	Kaabo by Dunsin Oyekan
10	Me on Your Mind by Matthew West	35	All Things New by Tye Tribbett
11	Build a Boat by Colton Dixon	36	Weight of Glory by Wolves At The Gate
12	The Goodness (feat. Blessing Offor) by TobyMac   Blessing Offor	37	Beat the Block Up by J. Monty
13	King Jesus by KB   nobigdyl.	38	Prodigal by Madison Ryann Ward   Benji
14	Te Busqué by Jesús Adrián Romero, Brian Sandoval	39	Glory by Aaron Cole

15	Spread The Opps by Lecrae	40	Getsemani by Esperanza de Vida, Marcos Vidal
16	Perfectly Loved by Rachael Lampa, TobyMac	41	My Soul Sings by Free Workshop
17	Love Me Like I Am by for KING & COUNTRY	42	Call by Jor'dan Armstrong, Erica Campbell
18	Heart of God by Zach Williams	43	Run by Maranda Curtis
19	What He's Done - Live From Passion 2022 by Passion   Kristian Stanfill   Tasha Cobbs Leonard   Anna Golden	44	My Soul Sings by Free Worship
20	What Im Waiting For by DOE	45	When The World Is Changing by ICF Worship   Matt Redman
21	To Your Arms by Mosaic MSC	46	Color de Alegría by Andy Alemany   TWICE   Samuel ASH
22	Who I Am by Ben Fuller	47	Easy by Rehmahz   Bridge Music   Asha Elia
23	Sound Mind - Live by Melissa Helser	48	Broken Places by Jars Of Clay
24	Miracle Power by We The Kingdom	49	Thankful by JJ Hairston
25	One and Only Jesus by Vertical Worship	50	Ain't Playin' by Steven Malcolm   Social Club Misfits

### A Closer Look: Classical

Playlist source: Spotify's Best Of Classical 2022

The link is broken, but the metadata was sourced and compiled in January 2023.

Table D13

Position	Song	Position	Song
1	Rolling Like A Ball by Ludovico Einaudi	26	Divine Objects - Pt. 2 by Jóhann Jóhannsson   Theatre of Voices   Paul



			Hillier   American Contemporary Music Ensemble
2	pt. 1 Owl Light by Stephan Moccio	27	Selaocoe: Ibuyile l'Africa / Africa is Back by Abel Selaocoe   Alice Zawadzki   Cherise Adams-Burnett   Colin Alexander   Fred Thomas   Max Baillie   Simran Singh   Thandanani Gumedede   Yo-Yo Ma
3	Ave Maria (Arr. Vikingur Ólafsson) - Upright Piano by Sigvaldi Kaldalóns   Vikingur Ólafsson	28	Porcelain by Lambert   Lavinia Meijer
4	Spring 1 - 2022 by Max Richter   Elena Urioste   Chineke! Orchestra	29	For A Moment by Isobel Waller-Bridge   12 Ensemble
5	Feed the Birds - From "Mary Poppins" by Lang Lang	30	G-Minor by Hania Rani
6	For Mark by Joep Beving	31	Second livre de pièces de clavecin / Sixième ordre: V. Les barricades mystérieuses (Arr. Antoine Fougeray for Guitar) by François Couperin   Raphaël Feuillâtre
7	The Turning Year by Roger Eno   Scoring Berlin	32	Bach, JS: Goldberg Variations, BWV 988: Aria by Johann Sebastian Bach   Fazıl Say
8	The hills by Alexandra Streliski	33	Last Spring (Arr. for Violin and Orchestra from Op. 33 No. 2 by Ben Palmer) by Edvard Grieg   Eldbjørg Hemsing   Arctic Philharmonic
9	Berceuse in D-Flat Major, Op. 57 by Frédéric Chopin   Ruth Slenczynska	34	Ada by David Orlowsky   David Bergmüller
10	Symphony No. 6 in F Major, Op. 68, "Pastorale": I. Allegro ma non troppo, "Awakening of cheerful feelings on arriving in the countryside" by Ludwig van Beethoven   Yo-Yo Ma   Emanuel Ax   Leonidas Kavakos	35	Agnus Dei I by Traditional   Tim Allhoff   Robert Mehlhart   Cantatorium
11	Myfanwy (Arr. for Solo Cello) by Sheku Kanneh-Mason	36	Violin Sonata No. 1 in A Minor, Op. 105: I. Mit leidenschaftlichem Ausdruck by Robert Schumann   Renaud Capuçon   Martha Argerich
12	Beau soir, L. 6 (L. 84) (Arr. Heifetz for Violin and Piano) by Claude Debussy   Lisa Batiashvili   Yannick Nézet-Séguin	37	33 Variations in C Major, Op. 120 on a Waltz by Diabelli: Var. 24. Fughetta. Andante by Ludwig van Beethoven   Mitsuko Uchida
13	Bachianas brasileiras No. 5: I. Aria (Cantilena): Adagio by Plinio Fernandes   Sheku Kanneh-Mason	38	Piano Concerto No. 24 in C Minor, K. 491: II. Larghetto by Wolfgang Amadeus Mozart   Leif Ove Andsnes   Mahler Chamber Orchestra
14	Turandot, SC 91, Act III: Nessun dorma by Giacomo Puccini   Freddie De Tommaso   Apollo Voices   Philharmonia Orchestra   Paolo Arrivabeni	39	Symphony No. 6 in D Minor, Op. 104: III. Poco vivace by Jean Sibelius   Oslo Philharmonic Orchestra   Klaus Mäkelä
15	Larghetto (after Concerto for 4 Violins and Cello in B Minor, Op. 3, No. 10 / RV 580, arr. for Baroque Ensemble by Wolfgang Katschner) by Antonio Vivaldi   Lautten Compagny   Wolfgang Katschner	40	The Seal Lullaby by Eric Whitacre   Anna Lapwood   The Pembroke College Girls' Choir   Owen Saldanha

16	Deux valse pour deux pianos: I. Valse lente (arr. for Solo Piano) by Germaine Tailleferre   Eric Le Sage	41	WTC 9/11: I. 9/11/01 by Steve Reich   Mivos Quartet
17	Petite Suite de Concert, Op. 77: III. Un sonnet d'amour by Samuel Coleridge-Taylor   Chineke! Orchestra   Anthony Parnter	42	The Lily - Orchestral Version by Gabriel Ólaf
18	Rachmaninov: Rhapsody on a Theme of Paganini, Op. 43: Variation 18 (Andante cantabile) by Sergei Rachmaninoff   Martin James Bartlett   Joshua Weilerstein   London Philharmonic Orchestra	43	amour by Jean-Michel Blais
19	lodges by Lara Somogyi	44	10.1 (strings) by jung jaeil   Budapest Scoring Orchestra and Choir
20	Loom — piano reworks by Eydis Evensen   Ólafur Arnalds	45	IV. Cantus by Peter Gregson   Richard Harwood   Warren Zielinski   Ben Hancox   James Boyd
21	Carmen Fantasy, Op. 25: III. Allegro moderato by Pablo de Sarasate   Hilary Hahn   Frankfurt Radio Symphony Orchestra   Andrés Orozco-Estrada	46	Simple Gifts (Arr. Knigge Recorder and Ensemble) by Traditional   Lucie Horsch   LUDWIG Orchestra
22	3 Songs, Op. 7: I. Après un rêve (Version for Violin and Piano) by Gabriel Fauré   María Dueñas   Itamar Golan	47	Bologne de Saint-George: Violin Concerto No. 1 in C Major, Op. 5 No. 1: II. Andante moderato by Joseph Bologne de Saint-George   Renaud Capuçon   Orchestre de Chambre de Lausanne
23	Nocturnes, Op. 15: No. 2 in F-Sharp Major. Larghetto by Frédéric Chopin   Daniel Barenboim	48	Messiaen: Vingt Regards sur l'Enfant-Jésus: No. 11, Première communion de la Vierge by Olivier Messiaen   Bertrand Chamayou
24	Nocturne Op. 27, No. 2 by Frédéric Chopin   Khatia Buniatishvili	49	Haydn: Trumpet Concerto in E-Flat Major, Hob. VIIe:1: III. Finale. Allegro by Franz Joseph Haydn   Lucienne Renaudin Vary   Michael Sanderling   Luzerner Sinfonicorchester
25	Tchaikovsky: The Seasons, Op. 37a: No. 6, June. Barcarolle by Pyotr Ilyich Tchaikovsky   Fazil Say	50	Songbird by Alexis Ffrench

## A Closer Look: Jazz

Playlist source: Spotify's Best Jazz Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX5LYxFepoJ7E?si=cdo5bi62ce5949c6>

Table D14

Position	Song	Position	Song
1	SMiLE by DOMi & JD BECK	26	Walk Cycle by The JuJu Exchange
2	Something's Going On by Kokoroko	27	Nature Boy by David Hazeltine
3	Trinity by Snarky Puppy	28	Mama by Nduduzo Makhathini   Omagugu
4	Dribble by Anomalie	29	Bajrangbali by Pachakuti, young.vishnu
5	Ascent by GoGo Penguin	30	Words Left Unspoken by Jasmine Myra
6	Flume Ride Blues by High John, Phillip Dornbusch, Sandro Sáez	31	Chandler by Ebi Soda   Yazz Ahmed
7	Sun of June by Rikard From	32	Beep Durple by Cory Weeds
8	PRAYER by Joel Ross	33	Midnight Crisp by Takuya Kuroda
9	Victory Dance by Ezra Collective	34	Ondes of Chakras by Dhafer Youssef, Marcus Miller, Vinnie Colaiuta, Nguyễn Lê
10	CODE by The Comet Is Coming	35	Unrest II by Brandee Younger
11	Dream Another by Makaya McCraven	36	In Contemplation of Clair's Scent - Edit by Terence Etc.
12	SOMETHIN' (feat. Ego Ella May) by Theo Croker   Ego Ella May	37	Lawd Why by Butcher Brown
13	The Resurrection by Luke Smith   Jackson Method	38	LDN by Alexander Flood
14	Don't Break by Immanuel Wilkins   Farafina Kan Percussion Ensemble	39	Falling by Melissa Aldana
15	Ersa by Daylight Robbery!	40	Black Alchemy/Hall of Mirrors by Marquis Hill   maassai   Samora Pinderhughes

16	A Night In Tunisia by Grace Kelly	41	All Roads Lead To Los Angeles by High Pulp   Jaleel Shaw
17	El Neo Songo by Kansado	42	That Roy by Gerald Clayton   Justin Brown
18	Gift Of The Moon by Julius Rodriguez	43	Cryogen by daniel hayn, Israel Strom, Noah Denton, Jonathan Berroa, Anatole Muster, Noah Wise, Jean-loup Siaux
19	Below by Avishai Cohen, Elchin Shirinov, Roni Kaspri	44	Long Way From Home (feat. Eric Harland) by Gilad Hekselman, Eric Harland
20	Reste un oiseau by Anne Pacey	45	Jike'lemaweni by Somi   Angelique Kidjo
21	Why Not? by Kiefer   Luke Titus   Pera Krstajic	46	Ereshkigal of the Underworld by Connie Han
22	Disco Ears by Joshua Redman   Brad Mehldau   Brian Blade   Christian McBride	47	Wings by Theon Cross
23	Warp by Blue Lab Beats   Jackson Method   Kaidi Akinnibi	48	Reflections byKatalyst, Adrian Younge, Ali Shaheed Muhammad
24	Remembering by Joey Alexander	49	Arrows by Nine Sparks Riots   Noé Berne   Karl Olandersson   Andreas Gidlund   Tao Ehrlich
25	Times by DoomCannon   Lex Amor	50	The Storm Will Pass by Adam Blackstone

## APPENDIX E

### 65<sup>th</sup> GRAMMY Award Categories Examined Across This Report

The 28 GRAMMY Award winning projects across genres examined in this report, compiled from the official Recording Academy website, are included in Table E1 below for perpetual reference. The 8 GRAMMY Award winning projects including awards for technical roles, also compiled from the official Recording Academy website, are included in Table E2 below for perpetual reference.

Table E1

#	Album Artist	Song	Key Roles			Additional Roles			Assistant Roles			Total		
			All	W + NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)	All	W+ NB	W+ NB (%)
Best Alternative Music Album	Wet Leg	Wet Leg (by Wet Leg)	6	1	16.7%	0	0	-	0	0	-	6	1	16.7%
Best Americana Album	Brandi Carlile	In These Silent Days (by Brandi Carlile)	8	0	0.0%	1	0	0.0%	5	0	0.0%	14	0	0.0%
Best Bluegrass Album	Molly Tuttle	Crooked Tree (by Molly Tuttle & Golden Highway)	6	1	16.7%	2	0	0.0%	0	0	-	8	1	12.5%
Best Classical Solo Vocal Album	Renée Fleming	Voice Of Nature - The Anthropocene (by Renée Fleming, soloist; Yannick Nézet-Séguin, pianist)	5	0	0.0%	4	0	0.0%	0	0	-	9	0	0.0%
Best Contemporary Blues Album - or Contemporary Blues Recording	Edgar Winter	Brother Johnny (by Edgar Winter)	2	0	0.0%	0	0	-	0	0	-	2	0	0.0%

Best Contemporary Christian Music Album	Maverick City Music	Breathe (by Maverick City Music)	3	0	0.0%	0	0	-	0	0	-	3	0	0.0%
Best Contemporary Instrumental Album	Snarky Puppy	Empire Central (by Snarky Puppy)	6	0	0.0%	3	0	0.0%	3	0	0.0%	12	0	0.0%
Best Country Album	Willie Nelson	A Beautiful Time (Willie Nelson)	3	0	0.0%	0	0	-	0	0	-	3	0	0.0%
Best Dance/Electronic Album	Beyoncé	Renaissance (Beyoncé)	47	6	12.8%	15	3	20.0%	2	0	0.0%	64	9	14.1%
Best Folk Album	Madison Cunningham	Revealer (by Madison Cunningham)	19	2	10.5%	14	1	7.1%	0	0	-	33	3	9.1%
Best Global Music Album	Masa Takumi	Sakura (Masa Takumi)	3	0	0.0%	0	0	-	0	0	-	3	0	0.0%
Best Gospel Album	Maverick City Music & Kirk Franklin	Kingdom Book One (Deluxe) by Maverick City Music & Kirk Franklin	8	0	0.0%	1	0	0.0%	1	1	100.0%	10	1	10.0%
Best Instrumental Jazz Album	Terri Lyne Carrington	New Standards Vol. 1 (by Terri Lyne Carrington, Kris Davis, Linda May Han Oh, Nicholas Payton & Matthew Stevens)	6	1	16.7%	2	0	0.0%	0	0	-	8	1	12.5%
Best Jazz Vocal Album	Samara Joy	Linger Awhile (Samara Joy)	4	0	0.0%	4	0	0.0%	2	0	0.0%	10	0	0.0%
Best Latin Rock, Alternative Or	ROSALÍA	MOTOMAMI (ROSALÍA)	22	2	9.1%	14	1	7.1%	5	0	0.0%	41	3	7.3%

Urban Album		A)													
Best Música Urbana Album	Bad Bunny	Un Verano Sin Ti by Bad Bunny	6	0	0.0%	0	0		0	0	-	6	0	0.0%	
Best New Age, Ambient, or Chant Album	White Sun	Mystic Mirror (by White Sun)	1	1	100.0%	0	0	-	0	0	-	1	1	100.0%	
Best Pop Vocal Album	Harry Styles	Harry's House (Harry Styles)	1	0	0.0%	6	0	0.0%	12	2	16.7%	28	2	7.1%	
Best Progressive R&B Album	Steve Lacy	Gemini Rights (by Steve Lacy)	6	0	0.0%	0	0	-	0	0	-	6	0	0.0%	
Best R&B Album	Robert Glasper	Black Radio III (Robert Glasper)	9	0	0.0%	5	0	0.0%	4	0	0.0%	18	0	0.0%	
Best Rap Album	Kendrick Lamar	Mr. Morale & The Big Steppers (Kendrick Lamar)	11	0	0.0%	12	0	0.0%	4	0	0.0%	27	0	0.0%	
Best Regional Mexican Music Album (including Tejano)	Natalia Lafourcade	Un Canto por México - El Musical by Natalia Lafourcade	3	1	33.3%	1	0	0.0%	1	0	0.0%	5	1	20.0%	
Best Regional Roots Album	Ranky Tanky	Live at the 2022 New Orleans Jazz & Heritage Festival (by Ranky Tanky)	1	0	0.0%	0	0	-	0	0	-	1	0	0.0%	
Best Rock Album	Ozzy Osbourne	Patient Number 9 (Ozzy Osbourne)	5	0	0.0%	6	0	0.0%	2	0	0.0%	13	0	0.0%	

Best Roots Gospel Album	Tennessee State University Marching Band	The Urban Hymnal (by Tennessee State University Marching Band)	20	4	20.0%	0	0	-	0	0	-	20	4	20.0%
Best Traditional Blues Album - or - Best Traditional Blues Recording	Taj Mahal & Ry Cooder	GET ON BOARD (by Taj Mahal & Ry Cooder)	5	0	0.0%	2	0	0.0%	0	0	-	7	0	0.0%
Best Traditional Pop Vocal Album	Michael Bublé	Higher (by Michael Bublé)	22	1	4.5%	6	0	0.0%	0	0	-	28	1	3.6%
Best Tropical Latin Album	Marc Anthony	Pa'lla Voy (by Marc Anthony)	7	1	14.3%	1	0	0.0%	4	0	0.0%	12	1	8.3%

Table E2

Category	Song	P All	P W+NB	P W+NB (%)	E All	E W+NB	E W+NB (%)	K All	K W+NB	K W+NB (%)
Record of the Year	About Damn Time by Lizzo	2	0	0%	4	0	0%	6	0	0.0%
Album Of The Year	Harry's House (Harry Styles)	2	0	0%	6	0	0%	8	0	0.0%
Best Immersive Audio Album	Divine Tides (by Stewart Copeland & Ricky Kej)	3	0	0%	1	0	0%	4	0	0.0%
Best Engineered Album, Classical	Bates: Philharmonia Fantastique - The Making Of The Orchestra	0	0		4	0	0%	4	0	0.0%
Best Engineered Album, Non-Classical	Harry's House	0	0		6	0	0%	6	0	0.0%
Best Remixed Recording	About Damn Time (Purple Disco Machine Remix)	1	0	0%	0	0		1	0	0.0%
Producer Of The Year, Classical	Judith Sherman	1	1	100%	0	0		1	1	100.0%
Producer Of The Year, Non-Classical	Jack Antonoff	1	0	0%	0	0		1	0	0.0%



Grand Total	Total	10	1	10%	21	0	0%	31	1	3.2%
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## APPENDIX F

### Top Records by Consumption

The top 50 RIAA Diamond Certified List was compiled directly from search results on the RIAA website. The Billions Club list was sourced from Spotify's official playlist, linked below, and top 50 songs were selected by pulling stream counts from Chartmetric on March 22nd, 2023. The URL for the Billions Club may break over time, and the respective stream counts are updated daily, so see Table E2 for the exact list of 50 songs used in this report's dataset.

### RIAA Diamond Certified List

Table F1

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)
1	Old Town Road - Remix by Lil Nas X   Billy Ray Cyrus	10	0	0%	3	1	33.3%	0	0	-	13	1	7.7%
2	Sunflower - Spider-Man: Into the Spider-Verse by Post Malone   Swae Lee	7	0	0%	2	0	0%	0	0	-	9	0	0%
3	God's Plan by Drake	7	0	0%	1	0	0%	5	0	0%	13	0	0%
4	Closer by The Chainsmokers   Halsey	3	0	0%	0	0		0	0	-	3	0	0%
5	Cruise by Florida Georgia Line	2	0	0%	1	0	0%	1	0	0%	4	0	0%
6	Somebody That I Used To Know by Goyte   Kimbra	3	0	0%	0	0	-	1	0	0%	4	0	0%
7	Radioactive by Imagine Dragons	2	0	0%	1	0	0%	0	0	-	3	0	0%
8	All of Me by John Legend	3	0	0%	0	0		3	0	0%	6	0	0%
9	Congratulations by Post Malone   Quavo	6	0	0%	3	0	0%	2	0	0%	11	0	0%

10	Just the Way You Are by Bruno Mars	4	0	0%	0	0	-	2	0	0%	6	0	0%
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## Spotify Billions Club

Playlist Source: BILLIONS CLUB

<https://open.spotify.com/playlist/37i9dQZF1DX7iB3RCnBnN4?si=331be742907845e9>

Table F2

#	Song	Key Roles			Additional Roles			Assistant Roles			Total		
		All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)	All	W+NB	W+N B (%)
1	Blinding Lights by The Weeknd	10	0	0%	3	0	0%	3	0	0%	16	0	0%
2	Shape of You by Ed Sheeran	9	0	0%	0	0	-	0	0	-	9	0	0%
3	Dance Monkey by Tones And I	2	0	0%	3	1	33.3%	0	0	-	5	1	20%
4	Someone You Loved by Lewis Capaldi	1	0	0%	1	0	0%	0	0	-	2	0	0%
5	rockstar (feat. 21 Savage) by Post Malone   21 Savage	6	0	0%	2	0	0%	0	0	-	8	0	0%
6	Sunflower - Spider-Man: Into the Spider-Verse by Post Malone   Swae Lee	7	0	0%	2	0	0%	0	0	-	9	0	0%
7	One Dance by Drake   Wizkid   Kyla	4	0	0%	0	0	-	3	0	0%	7	0	0%
8	Closer by The Chainsmokers   Halsey	3	0	0%	0	0	-	0	0	-	3	0	0%
9	STAY (with Justin Bieber) by The Kid LAROI   Justin Bieber	10	1	10%	5	0	0%	0	0	-	15	1	6.7%
10	Believer by Imagine Dragons	2	0	0%	0	0	-	0	0	-	2	0	0%

## APPENDIX G

### Jaxsta Database Registration Information

Jaxsta has updated its registration process to include options for users to provide their race, ethnicity, and gender identities through an intake form created in partnership with the Fix The Mix Initiative. Users can claim their profile and sign up for membership at any time and can also add their profile image, bio, contact information, and links. It's possible to have more than one profile as data is received from multiple sources. Users can claim one profile and contact the support team at Jaxsta for assistance in merging all of their profiles and credits. It's important for all people to add their self-identifying information and characteristics alongside their official credits as the Jaxsta ecosystem is inclusive of the industry as a whole and not a segregated database for only women and non-binary individuals. Once this dataset is complete it will provide insight into the working conditions and inclusivity for all people, but most urgently for the most underrepresented group: women and non-binary people working in technical creator roles within the music industry.



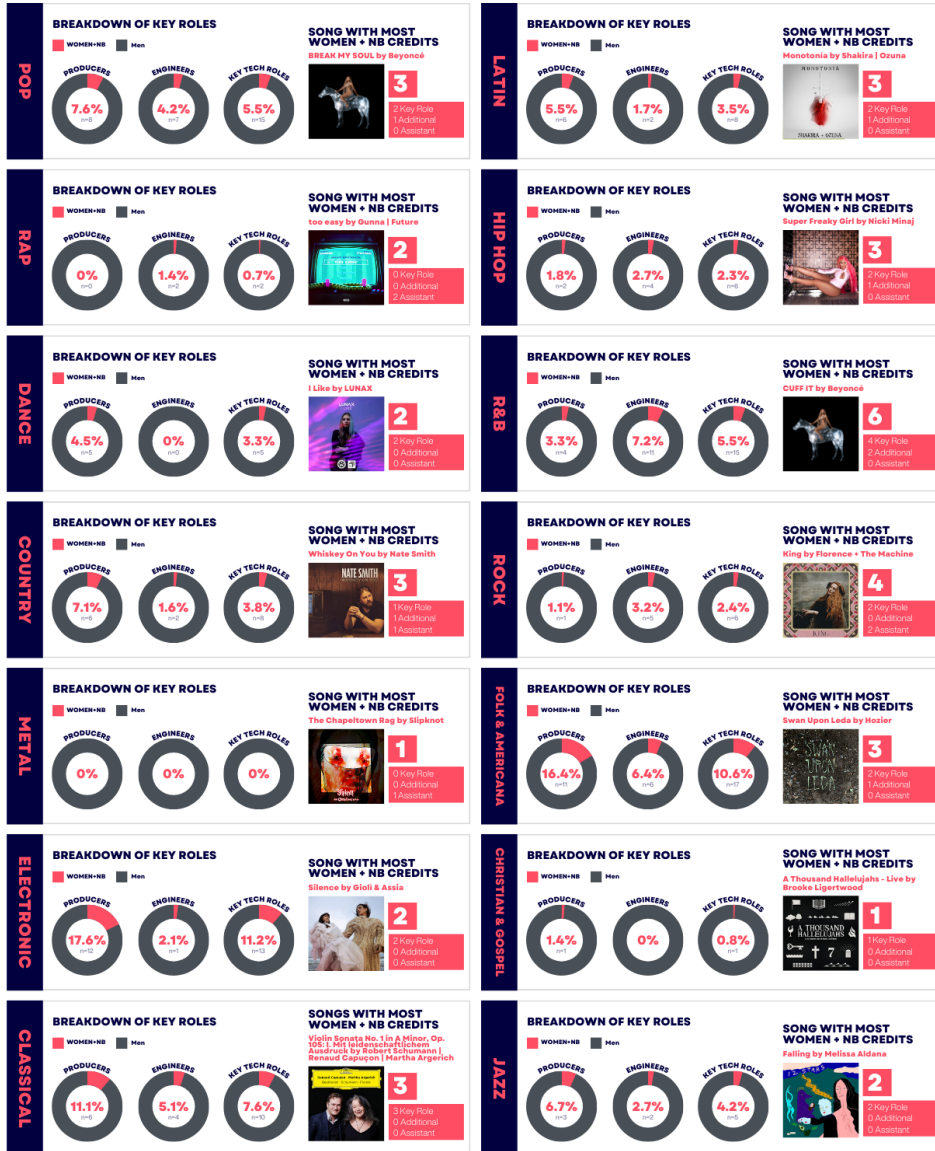
APPENDIX G

# REPORT INSIGHTS



## A CLOSER LOOK BY GENRE (CONT.)

based on the Top 50 streamed songs of each genre



# TOP 5 DSP SCORECARD

There are 36 unique songs across the DSPs Top 10 streamed tracks of 2022. These songs report 256 credits for key technical roles (i.e. producers and engineers). Here's how women and non-binary people are represented across those key roles, broken down by DSP

	SPOTIFY		APPLE MUSIC		AMAZON MUSIC		YOUTUBE		TIKTOK	
	W+NB	MEN	W+NB	MEN	W+NB	MEN	W+NB	MEN	W+NB	MEN
<b>ENGINEERS</b>	<b>1</b>	<b>32</b>	<b>3</b>	<b>32</b>	<b>3</b>	<b>38</b>	<b>3</b>	<b>30</b>	<b>0</b>	<b>18</b>
<b>PRODUCERS</b>	<b>1</b>	<b>20</b>	<b>2</b>	<b>19</b>	<b>2</b>	<b>22</b>	<b>0</b>	<b>20</b>	<b>1</b>	<b>9</b>

W+NB = Women & Non-Binary Contributors

**0%** OF ENGINEERS WERE WOMEN + NON-BINARY PEOPLE ON TIKTOK'S TOP 10 STREAMED TRACKS OF 2022

**0%** OF PRODUCERS WERE WOMEN + NON-BINARY PEOPLE ON YOUTUBE'S TOP 10 STREAMED TRACKS OF 2022

## A CLOSER LOOK BY GENRE

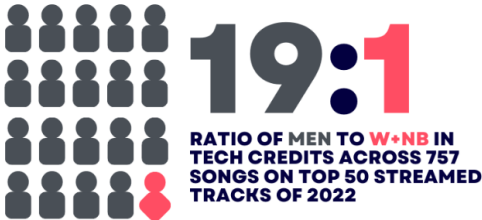
ALL TECHNICAL CREDITS ACROSS 700 SONGS ON TOP 50 STREAMED TRACKS OF 2022 - 14 GENRE PLAYLISTS



**0** # OF RAP SONGS CREDITING WOMEN OR NON-BINARY PEOPLE AS PRODUCERS

From the Top 50 streamed Rap songs in 2022

MEN OUTNUMBER WOMEN + NON-BINARY TECH CREATORS



**0** # OF METAL, CHRISTIAN & GOSPEL AND DANCE SONGS CREDITING WOMEN OR NON-BINARY PEOPLE AS ENGINEERS

From the Top 50 streamed songs across 14 genres in 2022

PRODUCERS & ENGINEERS ACROSS THE TOP THREE GENRES BY STREAMING CONSUMPTION

Of the Top 10 streamed songs of each genre in 2022



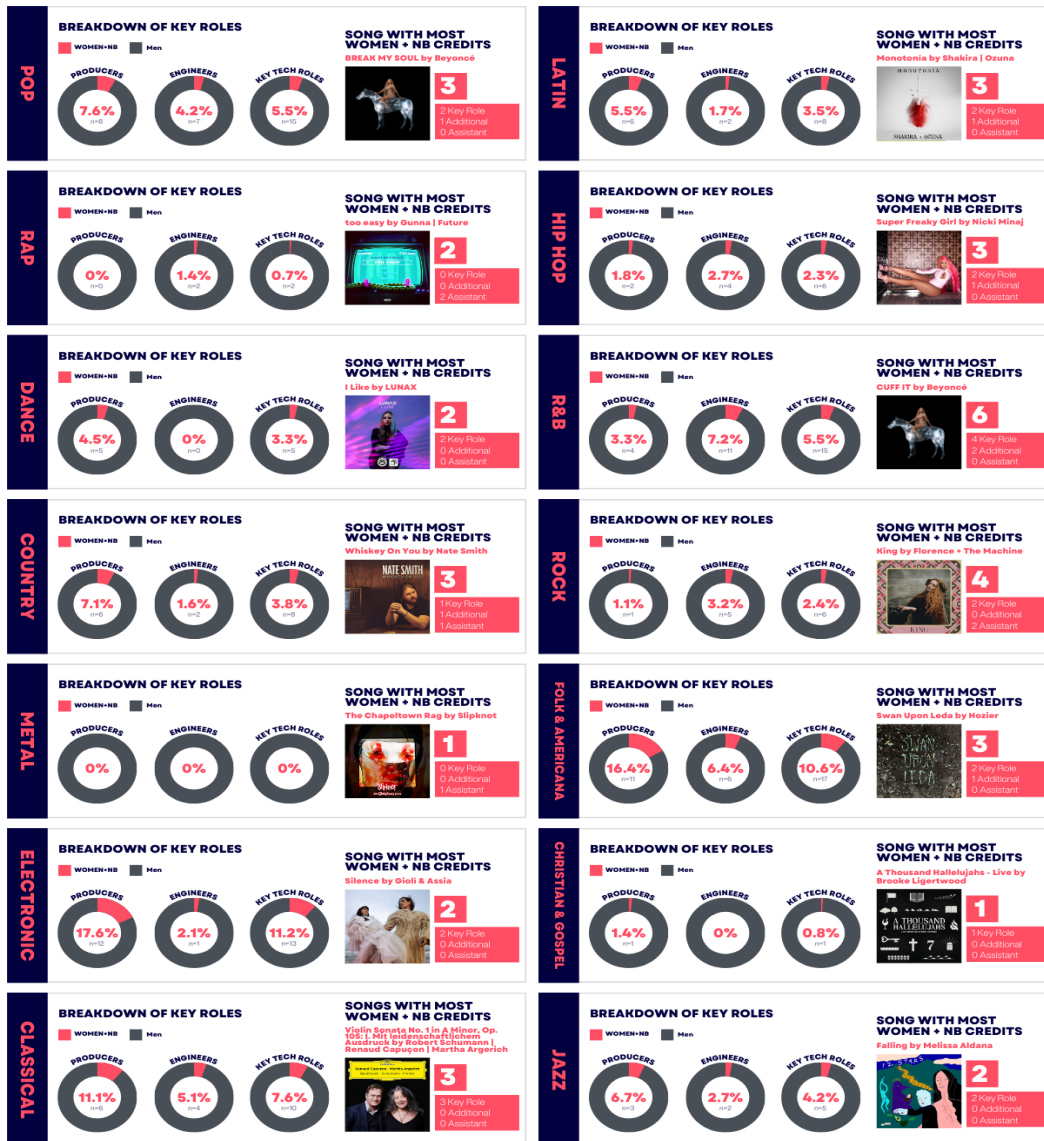
**0** # OF KEY TECHNICAL CREDITS IN METAL WERE FOR WOMEN OR NON-BINARY PEOPLE IN 2022

From the Top 50 streamed Metal songs in 2022



# A CLOSER LOOK BY GENRE (CONT.)

based on the Top 50 streamed songs of each genre



## 65TH GRAMMY AWARDS: 'BEST IN GENRE' ALBUM CATEGORIES

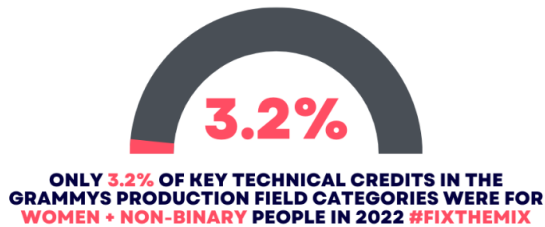
### BREAKDOWN OF CREDITS ACROSS KEY TECHNICAL ROLES

Across 28 'Best Of Genre' Categories awarded at the 65th GRAMMY Awards



## 65TH GRAMMY AWARDS: TECH TALK

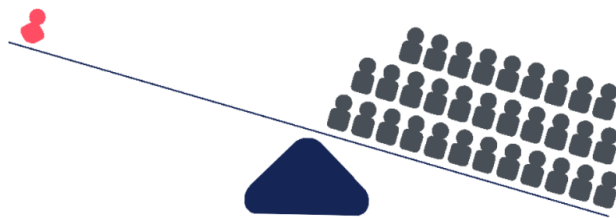
Based on: Producer of The Year Classical and Non-Classical, Best Engineered Album Classical and Non-Classical, Best Immersive Audio Album, Best Remixed Recording, Record of the Year and Album of the Year



**1** ONE WOMAN OR NON-BINARY PERSON WAS AWARDED THE GRAMMY FOR PRODUCER OF THE YEAR, CLASSICAL

**0** ZERO OUT OF 21 GRAMMY-WINNING ENGINEER CREDITS WERE ATTRIBUTED TO WOMEN + NON-BINARY PEOPLE #FIXTHEMIX

## TOP SONGS BY CONSUMPTION: RIAA DIAMOND CERTIFIED RECORDS



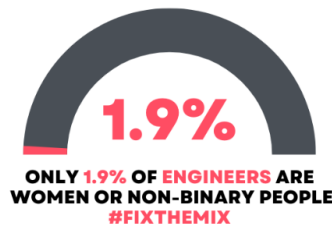
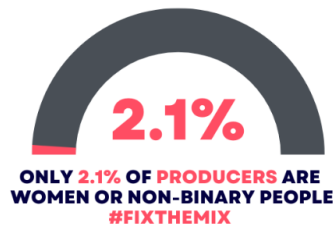
ONLY 3 WOMEN + NON-BINARY PEOPLE ARE AMONG THE 95 CREDITED PRODUCERS IN THE TOP 50 RIAA CERTIFIED DIAMOND LIST

**0.7%**

ONLY 0.7% OF ENGINEERS CREDITED ON RIAA CERTIFIED DIAMOND SONGS ARE WOMEN AND NON-BINARY PEOPLE #FIXTHEMIX

As at 1 April 2023

## TOP SONGS BY CONSUMPTION: SPOTIFY BILLIONS CLUB



based on the Top 50 tracks on Spotify's Billions Club