



Annual Report

**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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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 |
| ENGINEERS | 1 | 32 | 3 | 32 | 3 | 38 | 3 | 30 | 0 | 18 |
| PRODUCERS | 1 | 20 | 2 | 19 | 2 | 22 | 0 | 20 | 1 | 9 |

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

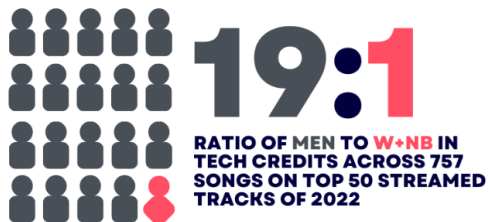
A CLOSER LOOK BY GENRE

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

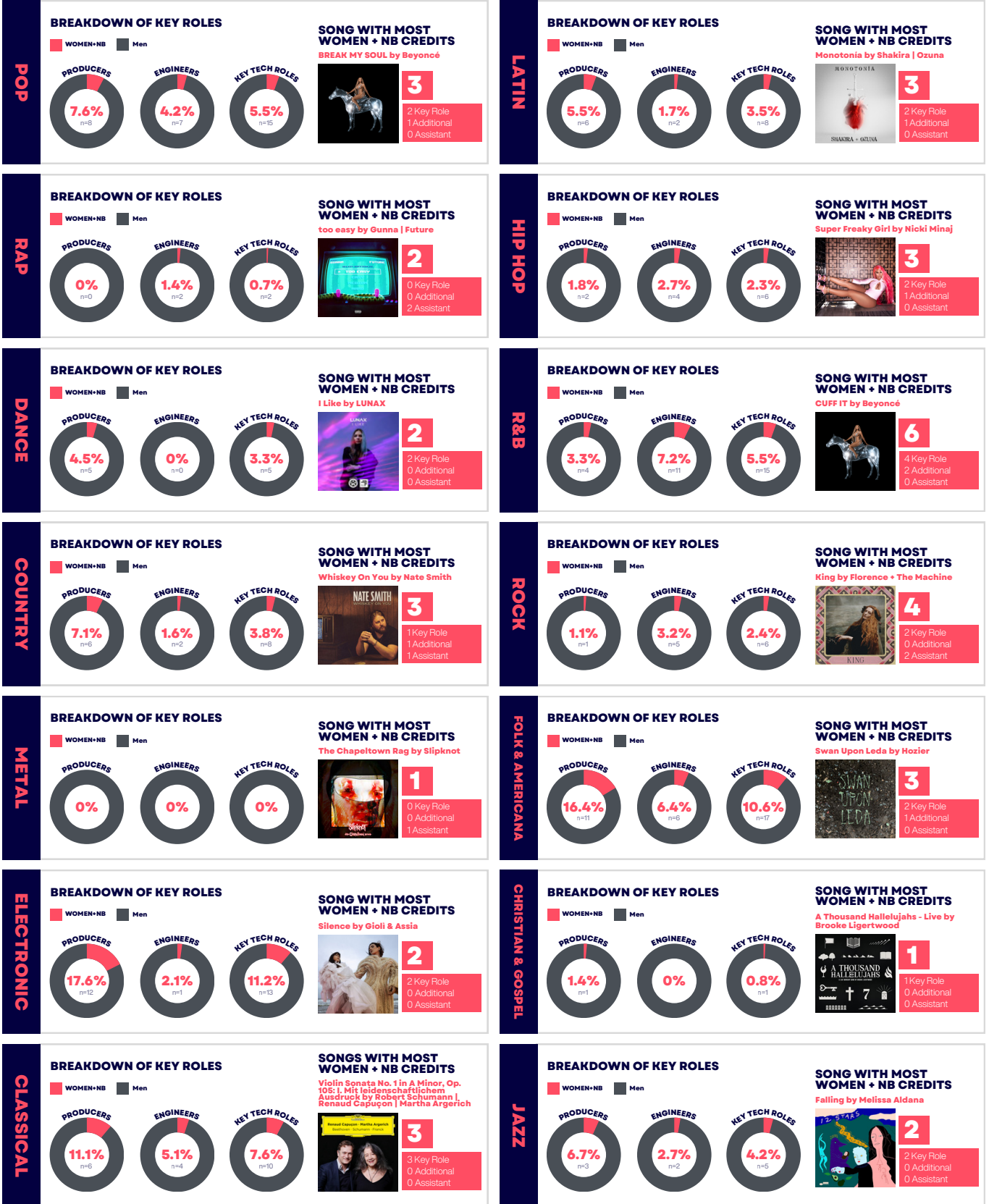
Of the Top 10 streamed songs of each genre in 2022



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

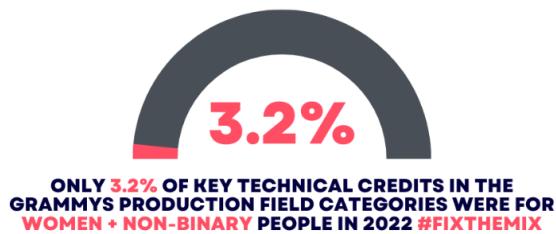
BREAKDOWN OF CREDITS ACROSS KEY TECHNICAL ROLES

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



65TH GRAMMY AWARDS: TECH TALK

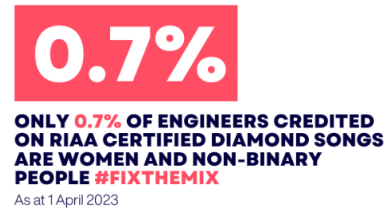
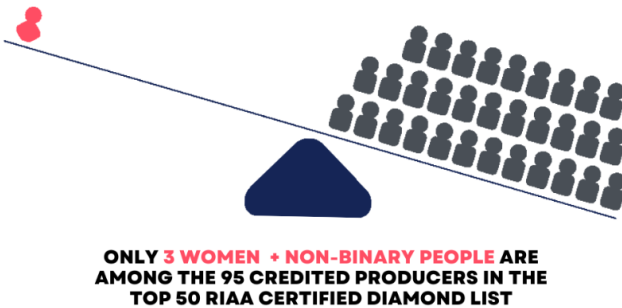
Based on: Producer of The Year Classical and Non-Classical, Best Engineered Album Classical and Non-Classical, Best Immersive Audio Album, Best Remixed Recording, Record of the Year and Album of the Year



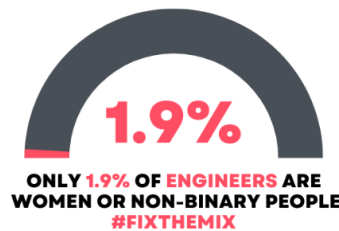
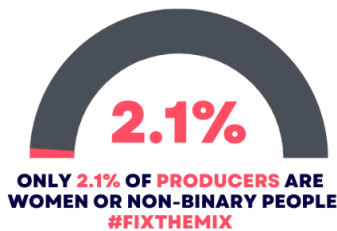
1 ONE WOMAN OR NON-BINARY PERSON WAS AWARDED THE GRAMMY FOR PRODUCER OF THE YEAR, CLASSICAL

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



TOP SONGS BY CONSUMPTION: SPOTIFY BILLIONS CLUB



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

Abstract

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.

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.

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."

Method

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> Role type: Engineer Roles: Engineer, Recording Engineer, Mix Engineer, Mastering Engineer</p> <p>Role Type: Producer Roles: Producer</p> |
| | <p>Role category: <u>Additional Recording & Production</u> Role type: Additional Recording Roles: Editor, Studio Personnel, Additional Engineer</p> <p>Role type: Additional Production Roles: Programmer, Vocal Producer, Recording Producer, Additional Producer</p> |
| | <p>Role category: <u>Assistant</u> Role type: Assistant Engineer Roles: Assistant Engineer, Recording Engineer, Assistant Mix Engineer, Assistant Mastering Engineer</p> <p>Role type: Assistant Producer 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 to be purely creative in nature, many producers 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.

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.

1. 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 65th 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.

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 65th 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.

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+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | 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 | Tití 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 | | |
|---|---------------------------|-----------|----------|-------------|------------------|----------|-------------|-----------------|----------|-------------|-------|----------|-------------|
| | | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 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 | Tití 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 credits.

Amazon Music

Playlist source: Amazon Music’s Best Songs of 2022

| # | Song | Key Roles | | | Additional Roles | | | Assistant Roles | | | Total | | |
|---|---|-----------|----------|-------------|------------------|----------|-------------|-----------------|----------|-------------|-------|----------|-------------|
| | | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 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 Chencho 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+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 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+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 1 | Sunroof by Nicky You're dazy | 2 | 0 | 0% | 1 | 0 | 0% | 0 | 0 | - | 3 | 0 | 0% |
| 2 | L\$d 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

Fix The Mix Initiative 2023

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 Chencho 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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 | Tití 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | 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 | KU LO SA - A COLORS 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 Pheelz BNXXN 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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 | 5 | 1 | 20% | 0 | 0 | - | 0 | 0 | - | 5 | 1 | 20% |

| | | | | | | | | | | | | | |
|----|------------------------------------|---|---|----|---|---|------|---|---|----|---|---|-------|
| | Swift | | | | | | | | | | | | |
| 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 | | |
|----|--|-----------|-------|-----------|------------------|-------|-----------|-----------------|-------|-----------|-------|-------|-----------|
| | | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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 Supershly | 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% |

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 credits.

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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | 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 | 4 | 0 | 0% | 1 | 0 | 0% | 1 | 0 | 0% | 6 | 0 | 0% |

| | | | | | | | | | | | | | |
|----|--|---|---|--------|---|---|----|---|---|----|---|---|-------|
| | Scoring Berlin | | | | | | | | | | | | |
| 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+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | W+ NB (%) | All | W+ NB | 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 | - |
| 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.

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 65th 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.

Recommendations & 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.

Apprenticeship is a vital learning structure that allows novice professionals to acquire hands-on experience and knowledge from experienced practitioners. In the music engineering and production industry, apprenticeship provides personalized guidance and mentorship, which is critical for professional growth. Mastery of a craft necessitates consistent effort and practice, and investing time and energy into skill development is essential for any apprentice seeking to become an expert in their field. Being part of a successful team led by a respected figure can enhance the reputation and visibility of every member, regardless of their individual skill level. It also provides an opportunity to develop new skills, learn from others, and gain valuable experience that can facilitate success throughout their career. Therefore, it is crucial to recognize the importance of apprenticeship and the training period for assistants and engineers, including the intellectual property relationship with lead engineers and producers.

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 this demographic's 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.

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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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?

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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| | | |
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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/37i9dQZF1DXaalFZGChkqa?si=e3a2f9486a094d1d>

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<https://open.spotify.com/playlist/37i9dQZF1DXdXliePGSvEb?si=8915aa15bacd4903>

Spotify. 2022. *Best hip-hop songs of 2022.*

<https://open.spotify.com/playlist/37i9dQZF1DWWEncNAQJJkE?si=66138b0b80474c43>

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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

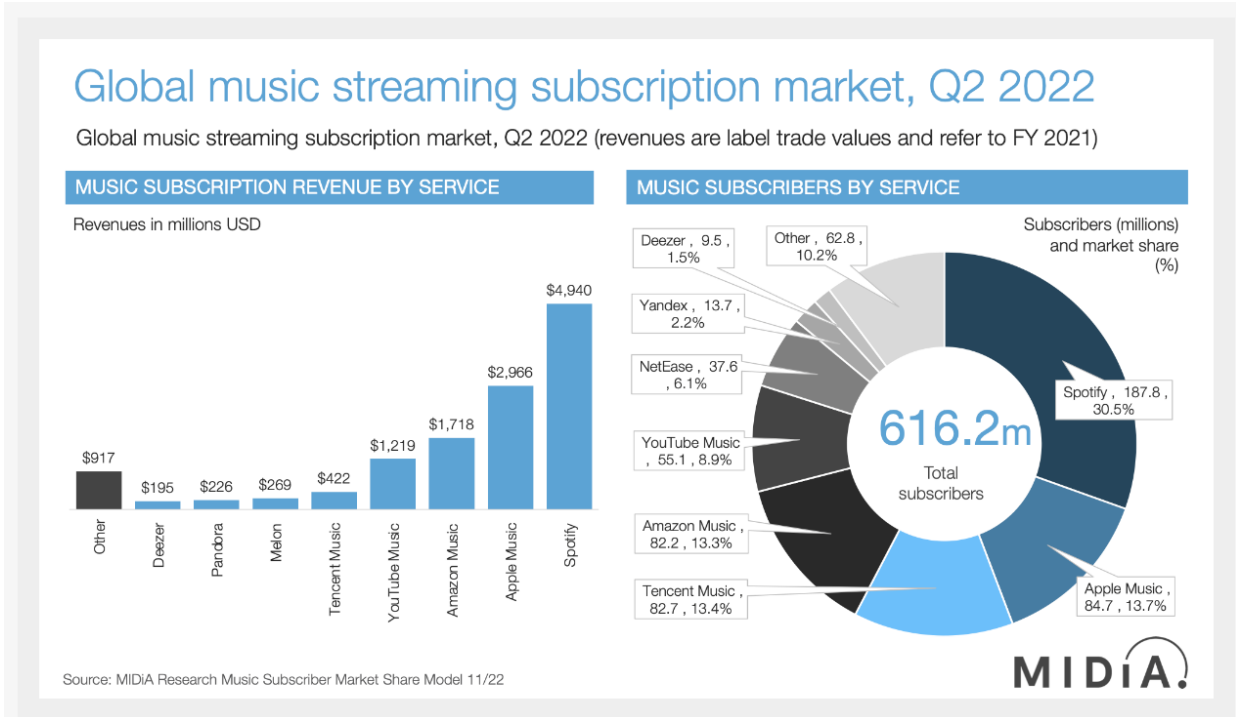
performers. However, access to official data can be more challenging and may not always be available to the public.

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/37i9dQZF1DX18jTM2l2fJY?si=7ea5626173bb4216>

Apple Music’s Top Songs of 2022: USA

<https://music.apple.com/us/playlist/top-songs-of-2022-usa/pl.0ab6891525a8423f96bc643d1d6643ed>

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-foryou>

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 Chenchó 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 Chenchó 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 | Tití 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 Chenchó 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 Sofía Reyes María Becerra |
| 15 | Hey Mor by Ozuna Feid | 40 | Soy El Único 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 Brray | 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 | Caille 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: Rap

Playlist source: Apple Music's Rap Life 2022

<https://music.apple.com/us/playlist/rap-life-2022/pl.c0a8bbb012b34eacaac1d157d6ea736c>

Table D3

| Position | Song | Position | Song |
|----------|--|----------|--|
| 1 | First Class by Jack Harlow | 26 | In A Minute by Lil Baby |
| 2 | Creepin' (with The Weeknd & 21 Savage) by Metro Boomin The Weeknd 21 Savage | 27 | Banking On Me by Gunna |
| 3 | Jimmy Cooks (feat. 21 Savage) by Drake 21 Savage | 28 | Burn by Juice WRLD |
| 4 | WAIT FOR U (feat. Drake & Tems) by Future Drake Tems | 29 | too easy by Gunna Future |
| 5 | Rich Flex by Drake 21 Savage | 30 | What Happened To Virgil (feat. Gunna) by Lil Durk Gunna |
| 6 | Doja by Central Cee | 31 | City of Gods by Fivio Foreign Kanye West Alicia Keys |
| 7 | Super Gremlin by Kodak Black | 32 | Right On by Lil Baby |
| 8 | pushin P (feat. Young Thug) by Gunna Future Young Thug | 33 | Eazy by The Game Kanye West |
| 9 | N95 by Kendrick Lamar | 34 | Never Sleep (with Lil Baby feat. Travis Scott) by NAV Lil Baby Travis Scott |
| 10 | Cooped Up (with Roddy Ricch) by Post Malone Roddy Ricch | 35 | Rumors (feat. Lil Durk) by Gucci Mane Lil Durk |
| 11 | Superhero (Heroes & Villains) [with Future & Chris Brown] by Metro Boomin Future Chris Brown | 36 | Hot Shit (feat. Kanye West & Lil Durk) by Cardi B |
| 12 | PUFFIN ON ZOOTIEZ by Future | 37 | Distraction by Polo G |
| 13 | HOTEL LOBBY (Unc & Phew) by Quavo Takeoff | 38 | AHHH HA by Lil Durk |
| 14 | Already Dead by Juice WRLD | 39 | let you by iann dior |
| 15 | Nail Tech by Jack Harlow | 40 | Beat the Odds by Lil Tjay |
| 16 | In My Head by Lil Tjay | 41 | Bestie by DaBaby YoungBoy Never Broke Again |
| 17 | True Love by Kanye West XXXTENTACION | 42 | Hold That Heat (feat. Travis Scott) by Southside Future Travis Scott |
| 18 | Cigarettes by Juice WRLD | 43 | V12 (feat. Lil Uzi Vert) by iann dior Lil Uzi Vert |
| 19 | Die Young (feat. 347 aidan) by Sleepy Hallow 347aidan | 44 | Scrape It Off (feat. Lil Uzi Vert & Don Toliver) by Pusha T Lil Uzi Vert Don Toliver |
| 20 | STAYING ALIVE (feat. Drake & Lil Baby) by DJ Khaled Drake Lil Baby | 45 | From The D 2 The LBC (with Snoop Dogg) by Eminem Snoop Dogg |
| 21 | Freaky Deaky by Tyga Doja Cat | 46 | Elon Musk (feat. Gunna) by DDG Gunna |
| 22 | Rich Spirit by Kendrick Lamar | 47 | Paris to Tokyo by Fivio Foreign The Kid LAROI |
| 23 | Surround Sound (feat. 21 Savage & Baby Tate) by JID 21 Savage Baby Tate | 48 | FOR FUN by Lil Uzi Vert |
| 24 | Dua Lipa by Jack Harlow | 49 | Let's Get It (Remix) [feat. 21 Savage] by Hunxho 21 Savage |
| 25 | Cash In Cash Out by Pharrell Williams 21 Savage Tyler, The Creator | 50 | BEAUTIFUL (feat. Future & SZA) by DJ Khaled Future SZA |

A Closer Look: Hip Hop

Playlist source: Best Hip Hop Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DWWEncNAQJJkE?si=66138b0b80474c43>

Table D4

| Position | Song | Position | Song |
|----------|--|----------|--|
| 1 | Jimmy Cooks (feat. 21 Savage) by Drake 21 Savage | 26 | Rumors (feat. Lil Durk) by Gucci Mane Lil Durk |
| 2 | Rich Flex by Drake 21 Savage | 27 | Hot Shit (feat. Kanye West & Lil Durk) by Cardi B |
| 3 | Doja by Central Cee | 28 | Sleazy Flow (with Lil Baby) - Remix by SleazyWorld Go Lil Baby |
| 4 | Super Freaky Girl by Nicki Minaj | 29 | The Jackie (with J. Cole & Lil Tjay) by Bas, J. Cole, Lil Tjay |
| 5 | Super Gremlin by Kodak Black | 30 | vice city by XXXTENTACION |
| 6 | Just Wanna Rock by Lil Uzi Vert | 31 | Munch (Feelin' U) by Ice Spice |
| 7 | pushin P (feat. Young Thug) by Gunna Future Young Thug | 32 | Plan B by Megan Thee Stallion |
| 8 | BILLIE EILISH. by Armani White | 33 | Scared Money (feat. J. Cole & Moneybagg Yo) by YG J. Cole Moneybagg Yo |
| 9 | Big Energy by Latto | 34 | Hold That Heat (feat. Travis Scott) by Southside Future Travis Scott |
| 10 | PUFFIN ON ZOOTIEZ by Future | 35 | Scrape It Off (feat. Lil Uzi Vert & Don Toliver) by Pusha T Lil Uzi Vert Don Toliver |
| 11 | HOTEL LOBBY (Unc & Phew) by Quavo Takeoff | 36 | Shake It (feat. Cardi B, Dougie B & Bory300) by Kay Flock Cardi B Dougie B Bory300 |
| 12 | Already Dead by Juice WRLD | 37 | LONDON (feat. J. Cole) by BIA J. Cole |
| 13 | Who Want Smoke?? (feat. G Herbo, Lil Durk & 21 Savage) by Nardo Wick, G Herbo, Lil Durk, 21 Savage | 38 | Million Dollars Worth of Game (feat. 42 Dugg) by 11 Chainz, 42 Dugg |
| 14 | Nail Tech by Jack Harlow | 39 | Stick (with JID & J. Cole feat. Kenny Mason & Sheck Wes) by Dreamville JID J. Cole Kenny Mason Sheck Wes |
| 15 | STAYING ALIVE (feat. Drake & Lil Baby) by DJ Khaled Drake Lil Baby | 40 | Stop Breathing by Roddy Ricch |
| 16 | Rich Spirit by Kendrick Lamar | 41 | Today (feat. Gunna) by Cordae, Gunna |
| 17 | Surround Sound (feat. 21 Savage & Baby Tate) by JID 21 Savage Baby Tate | 42 | 90 Proof (with J. Cole) by Smino J. Cole |
| 18 | Cash In Cash Out by Pharrell Williams, 21 Savage, Tyler, The Creator | 43 | MAGIC by Vince Staples Mustard |
| 19 | In A Minute by Lil Baby | 44 | Lost and Found Freestyle 2019 (with Tyler, The Creator & Nigo) by A\$AP Rocky Tyler, The Creator Nigo |
| 20 | What Happened To Virgil (feat. Gunna) by Lil Durk, Gunna | 45 | Blow by Moneybagg Yo |
| 21 | City of Gods by Fivio Foreign, Kanye West, Alicia Keys | 46 | Mopstick (feat. Kodak Black) by French Montana Kodak Black |
| 22 | Right On by Lil Baby | 47 | TO THE MOON - Gunna Remix by Jnr Choi, Gunna, Sam Tompkins |
| 23 | Eazy (Feat. Kanye West) by The Game Kanye West | 48 | Wave Gods by Nas A\$AP Rocky DJ Premier |
| 24 | Tomorrow 2 (with Cardi B) by GloRilla Cardi B | 49 | Certified (feat. Gunna) by Pooh Shiesty, Gunna |
| 25 | Never Sleep (with Lil Baby feat. Travis Scott) by NAV Lil Baby Travis Scott | 50 | Take Shots (feat. Tory Lanez) by A Boogie Wit da Hoodie Tory Lanez |

A Closer Look: Dance

Playlist source: Spotify's Best of Dance 2022

<https://open.spotify.com/playlist/37i9dQZF1DXaalFZGChkqa?si=be12c48dde714e77>

Table D5

| Position | Song | Position | Song |
|----------|---|----------|--|
| 1 | I'm Good (Blue) by David Guetta Bebe Rexha | 26 | Mein kleines Herz (Bam Bam) by Darius & Finlay MartinBepunkt Shaun Baker |
| 2 | The Motto by Tiësto Ava Max | 27 | Give It To Me by Lucky Luke |
| 3 | Ferrari by James Hype Miggy Dela Rosa | 28 | Halo (feat. PIA MARIA) by LUM!X PIA MARIA |
| 4 | Belly Dancer by Imanbek BYOR | 29 | I Like by LUNAX |
| 5 | Down Under (feat. Colin Hay) by Luude Colin Hay | 30 | I Swear by YouNotUs |
| 6 | Move Your Body by Öwnboss Sevek | 31 | Dance Tonight by Timmy Trumpet Azteck Darren Styles |
| 7 | Bad Memories (feat. Elley Duhé & FAST BOY) by MEDUZA James Carter Elley Duhé FAST BOY | 32 | Thank You - TikTok Edit by Max + Johann Paratone |
| 8 | 21 Reasons (feat. Ella Henderson) by Nathan Dawe Ella Henderson | 33 | Aloha Hey by HBz Anna Grey Agent Zed |
| 9 | Hot In It by Tiësto Charli XCX | 34 | Rooftop by LUNAX |
| 10 | Miss You by southstar | 35 | Because The Night by Dimitri Vegas & Like Mike Brennan Heart |
| 11 | Heaven Takes You Home (feat. Connie Constance) by Swedish House Mafia Connie Constance | 36 | It Wasn't Me by Tenchi Shaggy Embody Moss Kena |
| 12 | Big City Life by Luude Mattafix | 37 | Infinity by Arem Ozguc Arman Aydin Jordan Rys |
| 13 | Won't Forget You (Edit) by Shouse | 38 | Be My Lover by Zombic Danimal Influencerz |
| 14 | Kernkraft 400 (A Better Day) by Topic A7S | 39 | Tell Me Secrets by VIZE Da Hool Joker Bra |
| 15 | Headlights (feat. KIDDO) by Alok Alan Walker KIDDO | 40 | Come with Me by Special D |
| 16 | Drugs From Amsterdam by Mau P | 41 | Insomnia by Marc Kiss ThomTree Crystal Rock |
| 17 | Rain In Ibiza by Felix Jaehn The Stickmen Project Calum Scott | 42 | Children - Rework by Mike Candys Jack Holiday |
| 18 | Do It Better (feat. Zoe Wees) by Felix Jaehn Zoe Wees | 43 | I'm Okay by HBz OBS |
| 19 | We Could Be Together by Gabry Ponte LUM!X Daddy DJ | 44 | Turn The Lights Down Low by R3HAB & Timmy Trumpet |
| 20 | In Your Arms (For An Angel) by Topic Robin Schulz Nico Santos Paul van Dyk | 45 | Ghost by KYANU Neptunica |
| 21 | On Repeat by Robin Schulz David Guetta | 46 | Light Up by Mariana BO Jerome Crooked Bangs |
| 22 | Hopeless Heart by Keanu Silva Toby Romeo SACHA | 47 | Closer by BOSS Phil The Beat |
| 23 | Like Wooh Wooh - Radio Edit by Rnbstylerz | 48 | Drop That Low (Tujamo's Secret Weapon 2022) by Tujamo |
| 24 | Samba by YouNotUs Louis III | 49 | Do My Ting by Mike Candys |

| | | | |
|----|---|----|---------------------------------|
| 25 | Hurricane (feat. SHIBUI) by Blasterjaxx Prezioso LIZOT Shibui | 50 | First Girl On The Moon by Klaas |
|----|---|----|---------------------------------|

A Closer Look: R&B

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

<https://open.spotify.com/playlist/37i9dQZF1DWZbHJkHSDOTR?si=8e0b9e63ed03472f>

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 Pheelz 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 \$ign |
| 22 | Nothing Feels Better by Pink Sweat\$ | 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 |

A Closer Look: Country

Playlist source: Spotify's Best Country Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DWYyZ38lseF2K?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 Scott | 38 | Country On by Luke Bryan |
| 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/37i9dQZF1DX5FZ0gGkvIRf?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 Chapeltown 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 ØN THE ASHES ØF YØUR 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=NZXeB5UfRCuPpHAoQHn-gA&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: Christian & Gospel

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

<https://open.spotify.com/playlist/37i9dQZF1DXbrknLz4Do7C?si=1dbb98b0aa734911>

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 nobigdy. | 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 | Getsemaní by Esperanza de Vida, Marcos Vidal |
| 16 | Perfectly Loved by Rachael Lampa, TobyMac | 41 | My Soul Sings by Free Worship |
| 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 Gumede Yo-Yo Ma |
| 3 | Ave María (Arr. Víkingur Ólafsson) - Upright Piano by Sigvaldi Kaldalóns Víkingur 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 Plínio 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 Ólafs |
| 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 Eydís 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 Sinfonieorchester |
| 25 | Tchaikovsky: The Seasons, Op. 37a: No. 6, June. Barcarolle by Pyotr Ilyich Tchaikovsky Fazıl Say | 50 | Songbird by Alexis Ffrench |

A Closer Look: Jazz

Playlist source: Spotify's Best Jazz Songs of 2022

<https://open.spotify.com/playlist/37i9dQZF1DX5LYxFep0J7E?si=cd05b162ce5949c6>

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 Mathod | 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 Siaut |
| 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 Mathod 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

65th 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 Urban Album | ROSALÍA | MOTOMAMI (ROSALÍA) | 22 | 2 | 9.1% | 14 | 1 | 7.1% | 5 | 0 | 0.0% | 41 | 3 | 7.3% |
| 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) | 10 | 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% |

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+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 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 Gotye 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% |

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+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) | All | W+N B | W+NB (%) |
| 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.