

FIX THE MIX™

ANNUAL REPORT EXCERPTS

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

20 23

Data provided by



Research and analysis by



Authors

Education partners



Emily Lazar, Beth Appleton

Meghan Smyth, Beverly Keel Carolyn Malachi,
Jordan Hamlin, Gabriela Rodriguez Bonilla & Jasmine Kok

REPORT INSIGHTS

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

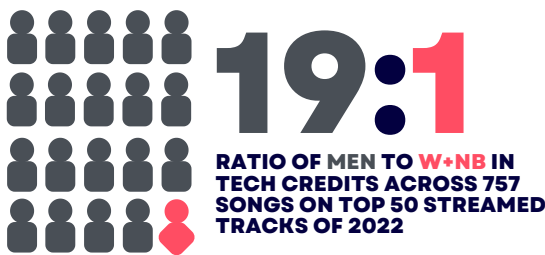


0

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

POP	LATIN	RAP
3 Producers	1 Producer	0 Producers
1 Engineer	1 Engineer	0 Engineers

0

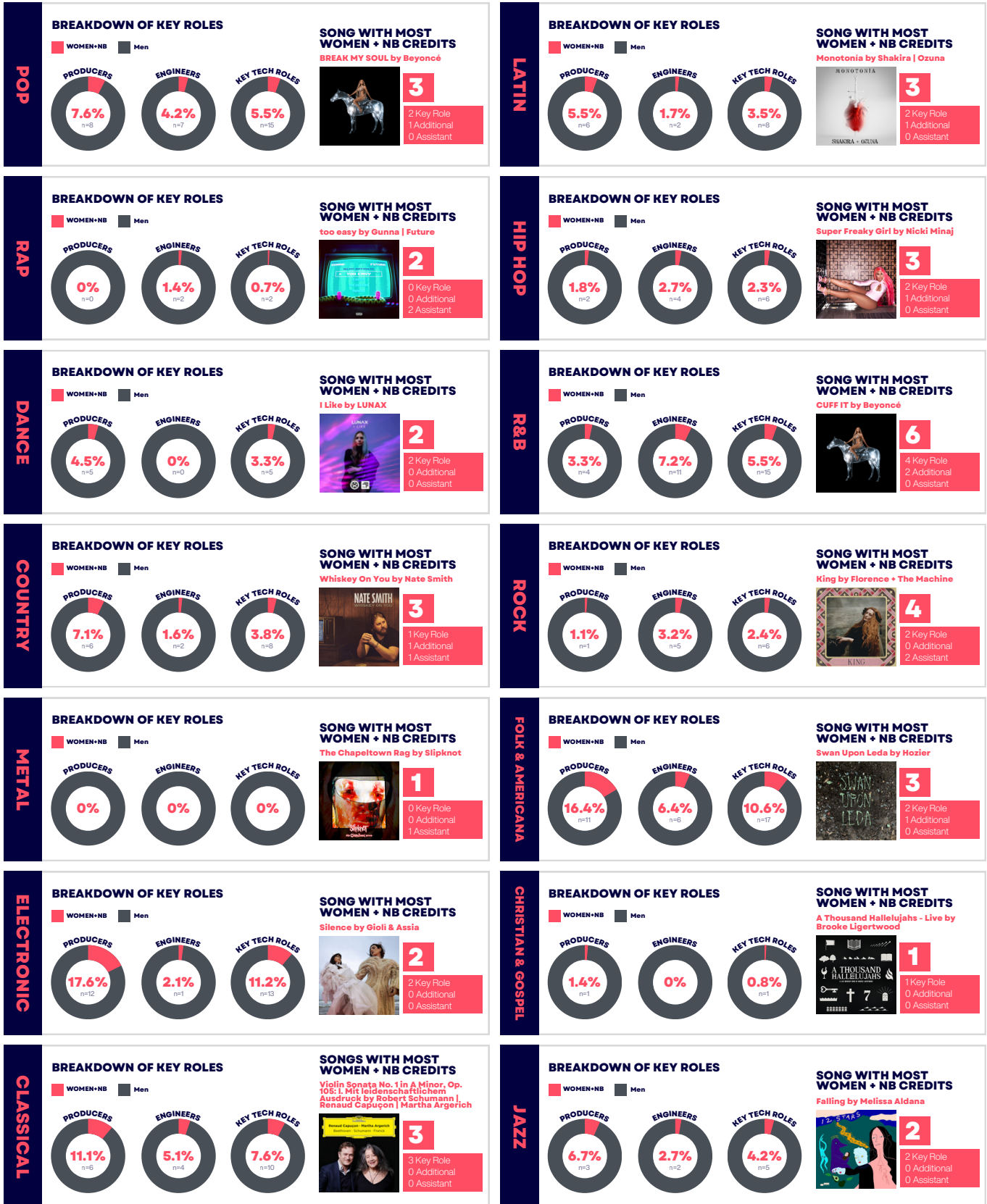
OF KEY TECHNICAL CREDITS IN METAL WERE FOR WOMEN OR NON-BINARY PEOPLE IN 2022

From the Top 50 streamed Metal songs in 2022

REPORT INSIGHTS

A CLOSER LOOK BY GENRE (CONT.)

based on the Top 50 streamed songs of each genre



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

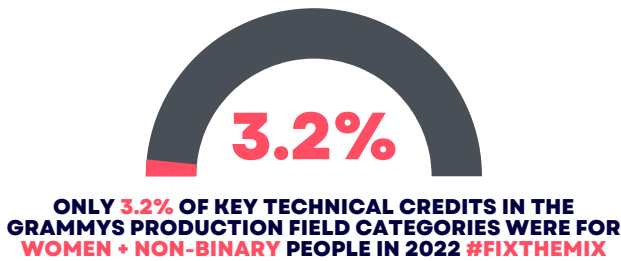
BREAKDOWN OF CREDITS ACROSS KEY TECHNICAL ROLES

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



65TH GRAMMY AWARDS: TECH TALK

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



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

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

TOP SONGS BY CONSUMPTION: RIAA DIAMOND CERTIFIED RECORDS



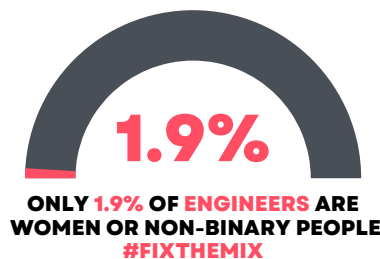
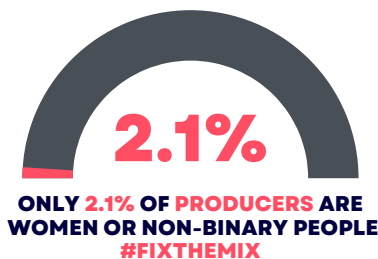
ONLY 3 WOMEN + NON-BINARY PEOPLE ARE AMONG THE 95 CREDITED PRODUCERS IN THE TOP 50 RIAA CERTIFIED DIAMOND LIST

0.7%

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

As at 1 April 2023

TOP SONGS BY CONSUMPTION: SPOTIFY BILLIONS CLUB



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

TABLE OF CONTENTS

ABSTRACT	6
OPENING STATEMENT	7
KEY FINDINGS	8
DIGITAL SERVICE PROVIDERS/ STREAMING SERVICES	10
Top 10 Streamed Song of 2022: Spotify	11
Top 10 Streamed Song of 2022: Apple	12
Top 10 Streamed Song of 2022: Amazon	13
Top 10 Streamed Song of 2022: Youtube	14
Top 10 Streamed Song of 2022: TikTok	15
A CLOSER LOOK BY GENRE	16
Pop	17
Latin	18
Rap	19
Hip Hop	20
Dance	21
R&B	22
Country	23
Rock & Alternative	24
Metal	25
Folk & Americana	26
Electronic	27
Christian & Gospel	28
Classical	29
Jazz	30
65TH GRAMMY AWARDS	31
TOP RECORDS BY CONSUMPTION	34
RIAA Diamond Certified	35
Billions Club	36
LABELS/DISTRIBUTORS	37
RECOMMENDATIONS & SOLUTIONS	39
CONCLUSION	46
RESEARCH STUDY TEAM	47
ACKNOWLEDGEMENTS	48
METHOD	49
Data Sources	51
Data Integrity & Report Limitations	54
REFERENCES	56

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. 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

OPENING STATEMENT

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

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."

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 Certified Diamond 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.

DIGITAL SERVICE PROVIDERS/ STREAMING SERVICES

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.

TOP 10 STREAMED SONGS OF 2022 SPOTIFY

Figure 3

Playlist source: [Spotify's Top Tracks of 2022](#)

#	Art	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
			Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1		As It Was by Harry Styles	5	0	1	0	6	2	12	2	Columbia Records	Sony Music Entertainment
2		Heat Waves by Glass Animals	7	0	4	0	6	1	17	1	Polydor Records	Universal Music Group
3		Stay by Justin Bieber, The Kid Laroi	10	1	5	0	0	0	15	1	Columbia Records	Sony Music Entertainment
4		Me Porto Bonito By Bad Bunny, Chencho Corleone	6	0	0	0	0	0	6	0	Rimas Entertainment LLC	The Orchard Enterprises
5		Titi Me Preguntó By Bad Bunny	4	0	0	0	0	0	4	0	Rimas Entertainment LLC	The Orchard Enterprises
6		Cold Heart (PNAU REMIX) by Dua Lipa, Elton John	8	0	4	0	0	0	12	0	EMI	Universal Music Group
7		Enemy (from the series Arcane League of Legends) by Imagine Dragons, JID, League Of Legends, Arcane	5	0	1	0	1	0	7	0	KIDinaKORNER/ Interscope Records	Universal Music Group
8		Quevedo: Bzrp Music Sessions, Vol. 52 By Bizarrap, Quevedo	2	0	0	0	0	0	2	0	DALE PLAY Records	The Orchard Enterprises
9		Ojitos Lindos By Bad Bunny, Bomba Estéreo	3	0	0	0	0	0	3	0	Rimas Entertainment LLC	The Orchard Enterprises
10		Running Up That Hill (A Deal With God) [2018 Remaster] By Kate Bush	5	1	1	0	1	1	7	1	Rhino	Warner Music Group

W+NB = Women & Non-Binary Contributors

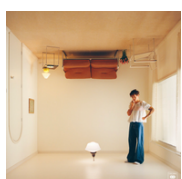
Total = Total Contributors

For role breakdowns, refer to page 49

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.

SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 10 streamed songs for Spotify 2022)

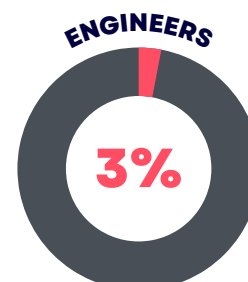
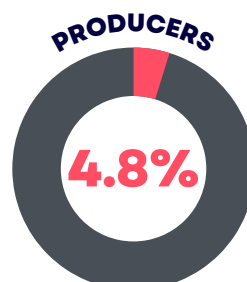


As It Was
Harry Styles

2

BREAKDOWN OF KEY ROLES

(based on the Top 10 streamed songs for Spotify 2022)



TOP 10 STREAMED SONGS OF 2022

APPLE

Figure 4

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

#	Art	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
			Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1		<u>As It Was</u> by Harry Styles	5	0	1	0	6	2	12	2	Columbia Records	Sony Music Entertainment
2		<u>Anti-Hero</u> by Taylor Swift	7	2	1	0	4	1	12	3	Taylor Swift	Universal Music Group
3		<u>CUFF IT</u> by Beyoncé	14	4	4	2	1	0	19	6	Parkwood Ent./Columbia	Sony Music Entertainment
4		<u>Titi Me Preguntó</u> By Bad Bunny	4	0	0	0	0	0	4	0	Rimas Entertainment LLC	The Orchard Enterprises
5		<u>WAIT FOR U (feat. Drake and Tems)</u> by FUTURE	9	0	0	0	2	0	11	0	Epic/Freebandz	Sony Music Entertainment
6		<u>Jimmy Cooks</u> feat. 21 Savage by Drake	6	0	1	0	0	0	7	0	OVO	Universal Music Group
7		<u>Shirt</u> by SZA	0	0	0	0	0	0	0	0	Top Dawg Ent./RCA Records	Sony Music Entertainment
8		<u>Calm Down</u> by Rema	2	0	0	0	0	0	2	0	Mavin Records / Jonzing World	Universal Music Group
9		<u>abcdefu</u> by Gayle	4	0	1	0	0	0	5	0	Atlantic/Arthouse Records	Warner Music Group
10		<u>Oh My God</u> by Adele	6	0	0	0	1	0	7	0	Columbia	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

For role breakdowns, refer to page 49

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.

SONG WITH MOST WOMEN + NB CREDITS

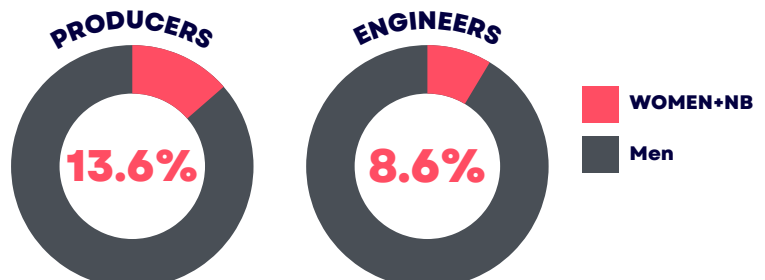
(based on the Top 10 streamed songs for Apple 2022)

CUFF IT
by Beyoncé

6 Key Roles
0 Assistants

BREAKDOWN OF KEY ROLES

(based on the Top 10 streamed songs for Apple 2022)



TOP 10 STREAMED SONGS OF 2022 AMAZON

Figure 5

Playlist source: Amazon Music's [Best Songs of 2022](#)

#	Art	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
			Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1		As It Was by Harry Styles	5	0	1	0	6	2	12	2	Columbia Records	Sony Music Entertainment
2		BREAK MY SOUL by Beyoncé	10	2	1	1	1	0	12	3	Parkwood Ent./Columbia	Sony Music Entertainment
3		Me Porto Bonito by Bad Bunny , Chencho Corleone	6	0	0	0	0	0	6	0	Rimas Entertainment LLC	The Orchard Enterprises
4		WAIT FOR U (feat. Drake & Tems) by Future Drake Tems	9	0	0	0	2	0	11	0	Epic/Freebandz	Sony Music Entertainment
5		About Damn Time by Lizzo	6	0	3	0	6	0	15	0	Atlantic Records	Warner Music Group
6		Big Energy by Latto	6	1	3	1	4	0	13	2	Taylor Swift	Universal Music Group
7		The Kind of Love We Make by Luke Combs	7	0	0	0	1	0	8	0	River House Artists/Columbia Nashville	Sony Music Entertainment
8		Anti-Hero by Taylor Swift	7	0	1	0	4	1	12	3	Generation Now/Atlantic	Warner Music Group
9		Bad Habit by Steve Lacy	4	0	0	0	0	0	4	0	Columbia	Sony Music Entertainment
10		Falling Back by Drake	6	0	0	0	0	0	6	0	Interscope Records	Universal Music Group

W+NB = Women & Non-Binary Contributors

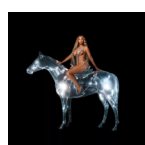
Total = Total Contributors

For role breakdowns, refer to page 49

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.

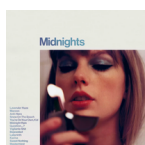
SONGS WITH MOST WOMEN + NB CREDITS

(based on the Top 10 streamed songs for Amazon 2022)



BREAK MY SOUL
by [Beyoncé](#)

3 1 Key Role
2 Assistants

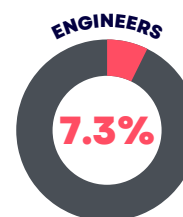
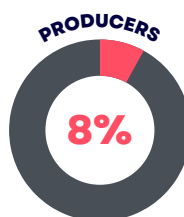


Anti-Hero
by [Taylor Swift](#)

3 1 Key Role
2 Assistants

BREAKDOWN OF KEY ROLES

(based on the Top 10 streamed songs for Amazon 2022)



■ WOMEN+NB
■ Men

TOP 10 STREAMED SONGS OF 2022 YOUTUBE

Figure 6

Playlist source: Youtube's Top 10 Songs list in the U.S. for 2022

#	Art	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
			Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1		We Don't Talk About Bruno - Encanto Cast	8	1	7	1	0	0	15	2	Disney	Universal Music Group
2		Super Gremlin by Kodak Black	4	0	0	0	2	0	6	0	Atlantic Records	Warner Music Group
3		Surface Pressure (From Encanto) by Jessica Darrow	7	1	7	1	0	0	14	2	Disney	Universal Music Group
4		Titi Me Preguntó By Bad Bunny	4	0	0	0	0	0	4	0	Rimas Entertainment LLC	The Orchard Enterprises
5		WAIT FOR U (feat. Drake and Tems) by FUTURE	9	0	0	0	2	0	11	0	Epic/Freebandz	Sony Music Entertainment
6		Me Porto Bonito By Bad Bunny, Chencho Corleone	5	0	0	0	0	0	5	0	Rimas Entertainment LLC	The Orchard Enterprises
7		Mamiii by Karol G and Beck G	5	0	1	0	2	0	8	0	Kemosabe Records/RCA Records	Sony Music Entertainment
8		Enemy (from the series Arcane League of Legends) by Imagine Dragons, JID, League Of Legends, Arcane	4	0	0	0	1	0	5	0	KIDinaKORNER/ Interscope Records	Universal Music Group
9		Provenza by Karol G	1	0	0	0	0	0	1	0	UMLE - Latino	Universal Music Group
10		In a Minute by Lil Baby	6	1	0	0	1	0	9	1	Quality Control Music/Motown Records	Universal Music Group

W+NB = Women & Non-Binary Contributors

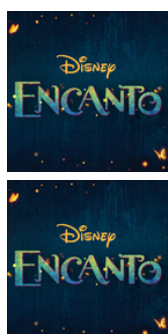
Total = Total Contributors

For role breakdowns, refer to page 49

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.

SONGS WITH MOST WOMEN + NB CREDITS

(based on the Top 10 streamed songs for Youtube 2022)



We Don't Talk About Bruno by Encanto Cast

2 1 Key Role
1 Assistants

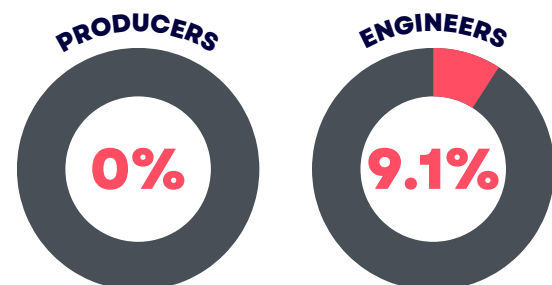
Surface Pressure by Jessica Darrow

2 1 Key Role
1 Assistants

BREAKDOWN OF KEY ROLES

(based on the Top 10 streamed songs for Amazon 2022)

WOMEN+NB Men



TOP 10 STREAMED SONGS OF 2022 TIKTOK

Figure 7

Playlist source: TikTok's Popular Songs of 2022

#	Art	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
			Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1		Sunroof by Nicky Youre & Dazy	3	0	0	0	0	0	3	0	Columbia	Sony Music Entertainment
2		L\$D by Luclover	0	0	0	0	0	0	0	0	Independent	DistroKid
3		Ginseng Strip 2022 by Yung Lean	2	0	0	0	0	0	2	0	YEAR0001	IIP-DDS
4		About Damn Time by Lizzo	6	0	3	0	6	0	15	0	Atlantic Records	Warner Music Group
5		Just a Cloud Away by Pharrell Williams	3	0	0	0	2	0	5	0	Columbia	Sony Music Entertainment
6		Forever by Labrinth	3	0	0	0	0	0	3	0	Masterworks	Sony Music Entertainment
7		Wait a Minute! by WILLOW	2	0	0	0	0	0	2	0	Roc Nation W Smith P&D	Universal Music Group
8		Jiggle Jiggle by Duke & Jones & Louis Theroux	2	0	0	0	0	0	2	0	Robots & Humans	Sony Music Entertainment
9		BILLIE EILISH by Armani White	3	0	0	0	0	0	3	0	Legendbound, LLC / Def Jam Recordings	Universal Music Group
10		Running Up That Hill (A Deal With God) [2018 Remaster] By Kate Bush	5	1	1	0	1	1	7	1	Rhino	Warner Music Group

W+NB = Women & Non-Binary Contributors

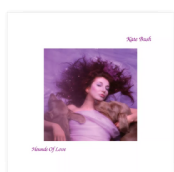
Total = Total Contributors

For role breakdowns, refer to page 49

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.

SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 10 streamed songs for TikTok 2022)

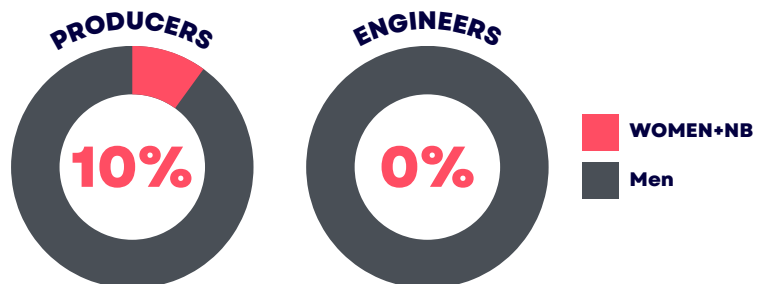


Running Up That Hill
Kate Bush

1 1 Key Role
0 Assistants

BREAKDOWN OF KEY ROLES

(based on the Top 10 streamed songs for TikTok 2022)



A CLOSER LOOK BY GENRE

Examination of 14 Top Genres Across 2022 End-of-Year Playlists and the 65th GRAMMY Awards

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).

Figure 8.1

Playlist source: Spotify's Top Pop Tracks of 2022

#	Song	Key Roles		Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor	
		Total	W+NB	Total	W+NB		Total	W+NB	%	Total	W+NB	%			
1	As It Was by Harry Styles	5	0	0%	1	0	0%	6	2	33.3%	12	2	16.7%	Columbia	Sony Music Entertainment
2	Me Porto Bonito by Bad Bunny Chencho Corleone	5	0	0%	0	0	-	0	0	0%	2	0	0%	Rimas Entertainment LLC	The Orchard Enterprises
3	Unholy (feat. Kim Petras) by Sam Smith Kim Petras	10	1	10%	0	0	-	7	1	14.3%	17	2	11.8%	Capitol Records UK / EMI	Universal Music Group
4	Glimpse of Us by Joji	5	0	0%	0	0	-	3	0	0%	8	0	0%	88rising Music/Warner Records	Warner Music Group
5	I Ain't Worried by OneRepublic	7	0	0%	2	0	0%	0	0	0%	9	0	0%	Interscope Records	Universal Music Group
6	I'm Good (Blue) by David Guetta Bebe Rexha	4	0	0%	3	0	0%	1	0	0%	8	0	0%	Parlophone UK	Warner Music Group
7	Anti-Hero by Taylor Swift	7	2	28.6%	1	0	0%	4	1	25%	12	3	25%	Taylor Swift	Universal Music Group
8	Bam Bam (feat. Ed Sheeran) by Camila Cabello Ed Sheeran	8	0	0%	3	0	0%	2	0	0%	13	0	0%	Epic	Sony Music Entertainment
9	Bad Habit by Steve Lacy	4	0	0%	0	1	%	0	0	%	4	0	0%	L-M Records/RCA Records	Sony Music Entertainment
10	DESPECHÁ by ROSALÍA	10	1	10%	1	1	100%	3	0	0%	14	2	14.3%	Columbia	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

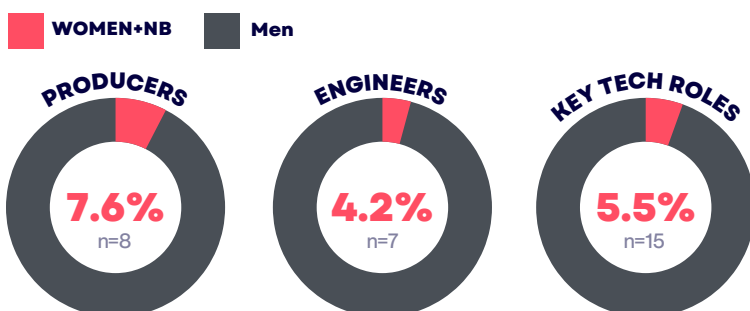
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Pop)

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.

BREAKDOWN OF KEY ROLES (based on the Top 50 streamed songs for Pop)

(based on the Top 50 streamed songs for Pop)



SONG WITH MOST WOMEN + NB CREDITS (based on the Top 50 streamed songs for Pop)

(based on the Top 50 streamed songs for Pop)

BREAK MY SOUL by Beyoncé

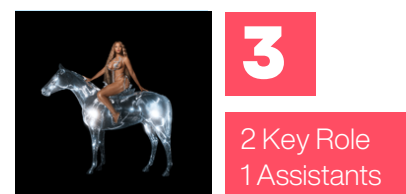


Figure 9.1

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

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	<u>Me Porto Bonito</u> by <u>Bad Bunny, Chencho Corleone</u>	5	0	0%	0	0	-	0	0	-	6	0	0%	Rimas Entertainment LLC	The Orchard Enterprises
2	<u>Quevedo: Bzrp Music Sessions, Vol. 52</u> by <u>Bizarrap Quevedo</u>	2	0	0%	0	0	-	0	0	-	2	0	0%	DALE PLAY Records	The Orchard Enterprises
3	<u>Titi Me Preguntó</u> by <u>Bad Bunny</u>	4	0	0%	0	0	-	0	0	-	4	0	0%	Rimas Entertainment LLC	The Orchard Enterprises
4	<u>Ojitos Lindos</u> by <u>Bad Bunny Bomba Estéreo</u>	5	0	0%	0	0	-	0	0	-	5	0	0%	Rimas Entertainment LLC	The Orchard Enterprises
5	<u>La Bachata</u> by <u>Manuel Turizo</u>	5	1	20%	1	0	0%	2	2	100%	7	3	42.9%	Sony Music Latin/La Industria	Sony Music Entertainment
6	<u>PROVENZA</u> by <u>KAROL G</u>	1	0	0%	0	0	-	0	0	-	1	0	0%	UMLE - Latino	Universal Music Group
7	<u>Desesperados</u> by <u>Rauw Alejandro Chencho Corleone</u>	7	0	0%	0	0	-	0	0	-	7	0	0%	Sony Music Latin/Duars Entertainment	Sony Music Entertainment
8	<u>DESPECHÁ</u> by <u>ROSALÍA</u>	10	1	10%	1	1	0%	3	0	0%	14	2	14.3%	Columbia	Sony Music Entertainment
9	<u>MAMIII</u> by <u>Becky G KAROL G</u>	5	0	0%	1	0	0%	2	0	0%	8	0	0%	Kemosabe Records/RCA Records	Sony Music Entertainment
10	<u>Una Noche en Medellín</u> by <u>Cris Mj</u>	1	0	0%	0	0	-	0	0	-	1	0	0%	Nabru Records LLC	The Orchard Enterprises

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

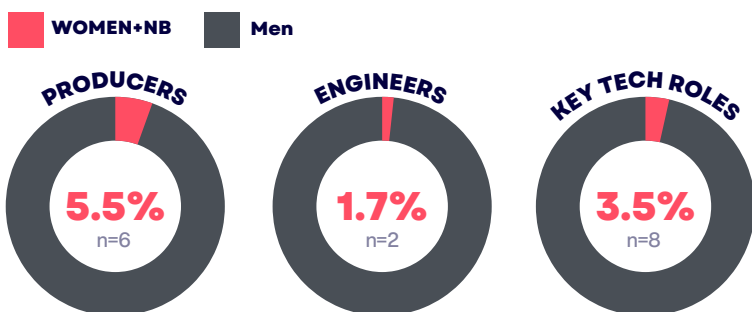
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Latin)

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.

BREAKDOWN OF KEY ROLES

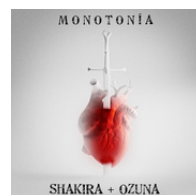
(based on the Top 50 streamed songs for Latin)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Latin)

Monotonía by **Shakira ft. Ozuna**



3
2 Key Role
0 Assistants

Figure 10.1

Playlist source: [Apple Music's Rap Life 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	First Class by Jack Harlow	8	0	0%	0	0	-	1	0	0%	9	0	0%	Generation Now/Atlantic	Warner Music Group
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%	Republic Records	Universal Music Group
3	Jimmy Cooks (feat. 21 Savage) by Drake 21 Savage	6	0	0%	1	0	0%	0	0	-	7	0	0%	OVO	Universal Music Group
4	WAIT FOR U (feat. Drake & Tems) by Future Drake Tems	9	0	0%	0	0	-	2	0	0%	11	0	0%	Epic/Freebandz	Sony Music Entertainment
5	Rich Flex by Drake 21 Savage	10	0	0%	0	0	-	3	0	0%	13	0	0%	OVO / Republic Records	Universal Music Group
6	Doja by Central Cee	2	0	0%	0	0	-	0	0	-	2	0	0%	Central Cee	Warner Music Group
7	Super Gremlin by Kodak Black	4	0	0%	0	0	-	2	0	0%	6	0	0%	Atlantic Records	Warner Music Group
8	pushin P (feat. Young Thug) by Gunna Future Young Thug	7	0	0%	0	0	-	2	1	50%	9	1	11.1%	300 Entertainment	Warner Music Group
9	N95 by Kendrick Lamar	7	0	0%	1	0	0%	5	0	0%	13	0	0%	pgLang/Top Dawg Entertainment/Aftermath/Interscope Records	Universal Music Group
10	Cooped Up (with Roddy Ricch) by Post Malone Roddy Ricch	6	0	0%	1	0	0%	5	0	0%	12	0	0%	Mercury Records/ Republic Records	Universal Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

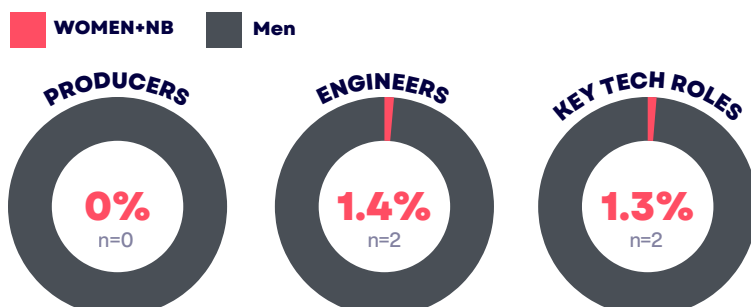
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Rap)

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.

BREAKDOWN OF KEY ROLES

(based on the Top 50 streamed songs for Rap)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Rap)

Too Easy by [Gunna](#) | [Young Thug](#)



Figure 11.1

Playlist source: [Spotify's Best Hip-Hop Songs of 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	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%	OVO	Universal Music Group
2	Rich Flex by Drake 21 Savage	10	0	0%	0	0	-	3	0	0%	13	0	0%	OVO / Republic Records	Universal Music Group
3	Doja by Central Cee	2	0	0%	0	0	-	0	0	-	2	0	0%	Central Cee	Warner Music Group
4	Super Freaky Girl by Nicki Minaj	11	2	18.2%	4	1	25%	2	0	0%	17	3	17.6%	Republic Records	Universal Music Group
5	Super Gremlin by Kodak Black	4	0	0%	0	0	-	2	0	0%	6	0	0%	Atlantic Records	Warner Music Group
6	Just Wanna Rock by Lil Uzi Vert	5	0	0%	0	0	-	2	0	0%	7	0	0%	Generation Now/Atlantic	Warner Music Group
7	pushin P (feat. Young Thug) by Gunna Future Young Thug	7	0	0%	0	0	-	2	1	50%	9	1	11.1%	300 Entertainment	Warner Music Group
8	BILLIE EILISH. by Armani White	3	0	0%	0	0	-	0	0	-	3	0	0%	Legendbound, LLC / Def Jam Recordings	Universal Music Group
9	Big Energy by Latto	6	1	16.7%	3	1	33.3%	4	0	0%	13	2	15.4%	Streamcut/RCA Records	Sony Music Entertainment
10	PUFFIN ON ZOOTIEZ by Future	6	0	0%	0	0	-	2	0	0%	8	0	0%	Epic/Freebandz	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

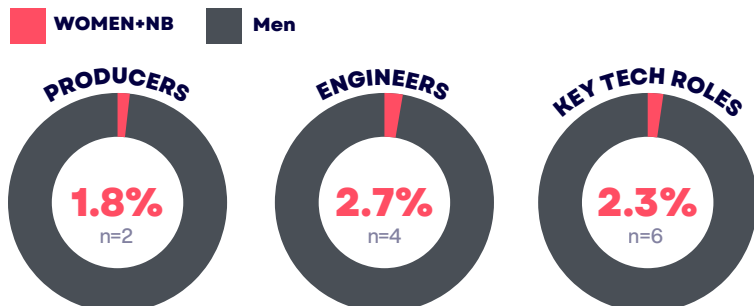
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Hip Hop)

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.

BREAKDOWN OF KEY ROLES

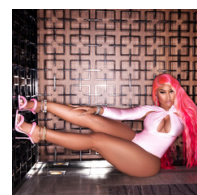
(based on the Top 50 streamed songs for Hip Hop)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Hip Hop)

Super Freaky Girl by Nicki Minaj



3
2 Key Role
0 Assistants

Figure 12.1

Playlist source: [Spotify's Best of Dance 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	I'm Good (Blue) by David Guetta Bebe Rexha	4	0	0%	3	0	0%	1	0	0%	8	0	0%	Parlophone UK	Warner Music Group
2	The Motto by Tiësto Ava Max	3	0	0%	0	0	-	0	0	-	3	0	0%	Atlantic Records	Warner Music Group
3	Ferrari by James Hype Miggy , Dela Rosa	2	0	0%	3	0	0%	0	0	-	5	0	0%	Universal-Island Records Ltd.	Universal Music Group
4	Belly Dancer by Imanbek BYOR	3	0	0%	2	0	0%	0	0	-	5	0	0%	Teta Records	Kontor New Media GmbH
5	Down Under (feat. Colin Hay) by Luude Colin Hay	2	0	0%	1	0	0%	0	0	-	3	0	0%	Kontor Records	Kontor New Media GmbH
6	Move Your Body by Öwnboss Sevek	2	0	0%	2	0	0%	0	0	-	4	0	0%	Musical Freedom	Warner Music Group
7	Bad Memories (feat. Elley Duhé & FAST BOY) by MEDUZA	2	0	0%	5	0	0%	0	0	-	7	0	0%	Universal-Island Records Ltd.	Universal Music Group
8	21 Reasons (feat. Ella Henderson) by Nathan Dawe Ella Henderson	3	0	0%	2	1	50%	0	0	-	5	1	0%	Atlantic Records UK	Warner Music Group
9	Hot In It by Tiësto Charli XCX	3	0	0%	2	0	0%	0	0	-	5	0	0%	Atlantic Records	Warner Music Group
10	Miss You by southstar	1	0	0%	0	0	0%	0	0	-	1	0	0%	B1 Recordings GmbH	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

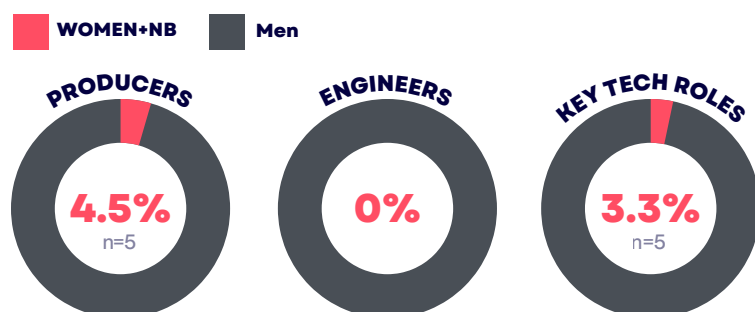
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Dance)

The Top 10 Dance tracks of 2022 credit zero women and non-binary people for the 24 additional and assistant tech roles across the genre. While there is a push to see more women and non-binary people in key technical roles, it is also important to see a growing pipeline of W+NB people in entry level roles working on the biggest songs in the genre. Entry-level credits on these songs will boost resumes and lift credited people into key positions on future projects. Across the Top 10 Dance songs, only two songs had women or non-binary contributors, accounting for 3 of the 72 technical credits (4.2%) in the genre. It is worth noting that one of the tracks on the Top 10 list, *Insomnia* by Marc Kiss, has no technical credits listed at all.

BREAKDOWN OF KEY ROLES

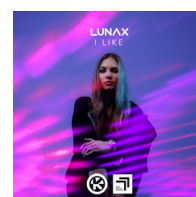
(based on the Top 50 streamed songs for Dance)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Dance)

I Like by LUNAX



2
2 Key Role
0 Assistants

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

Figure 14.1

#	Song	Key Roles		Additional Roles		Assistant Roles		All Tech Roles		Label	Distributor
		Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB		
1	About Damn Time by Lizzo	7	0 0%	3	0 0%	6	0 0%	16	0 0%	Atlantic Records	Warner Music Group
2	Calm Down (with Selena Gomez) by Rema Selena Gomez	2	0 0%	0	0 -	0	0 -	2	0 0%	Mavin Records / Jonzing World	Universal Music Group
3	CUFF IT by Beyoncé	13	3 23.1%	4	2 50%	1	0 0%	18	5 27.8%	Parkwood Entertainment/Columbia	Sony Music Entertainment
4	I Hate U by SZA	6	0 0%	0	0 -	1	0 0%	7	0 0%	Top Dawg Entertainment/RCA Records	Sony Music Entertainment
5	Out of Time by The Weeknd	9	0 0%	4	0 %	1	0 0%	14	0 0%	XO / Republic Records	Universal Music Group
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%	Black Panther 2 Rihanna Recordings	Universal Music Group
7	Last Last by Burna Boy	10	2 20%	0	0 -	3	0 0%	13	2 15.4%	Spaceship/ Bad Habit/ Atlantic Records	Warner Music Group
8	KU LO SA - A COLORS SHOW by Oxlade	1	0 0%	0	0 -	0	0 -	1	0 %	Epic	Sony Music Entertainment
9	Hrs & Hrs by Muni Long	7	1 14.3%	1	0 0%	1	0 0%	9	1 11.1%	Supergiant Records, LLC / Def Jam Recordings	Universal Music Group
10	Finesse by Pheelz, BNXN fka Bujju	3	0 0%	0	0 -	0	0 -	3	0 0%	Riidiimacool	Vydia

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

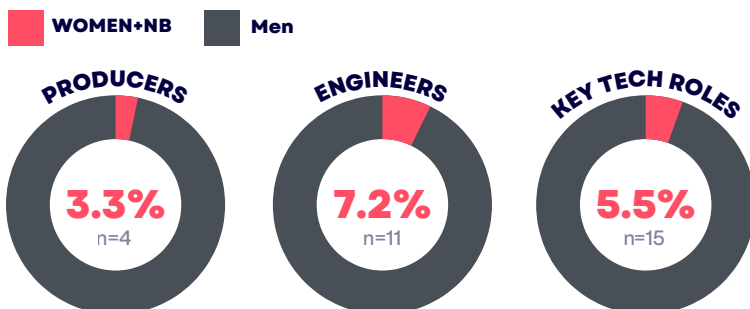
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for R&B)

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%.

BREAKDOWN OF KEY ROLES

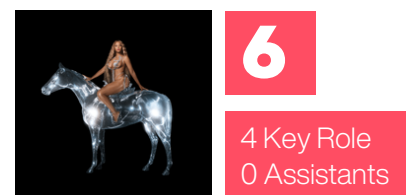
(based on the Top 50 streamed songs for R&B)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for R&B)

CUFF IT by Beyoncé



Playlist source: Spotify's Best Country Songs Songs of 2022

Figure 13.1

#	Song	Key Roles		Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB			
1	Something in the Orange by Zach Bryan	3	0 0%	0	0 -	0	0 -	3	0 0%	Warner Records	Warner Music Group			
2	You Proof by Morgan Wallen	4	0 0%	2	1 50%	5	0 0%	11	1 9.1%	Big Loud / Mercury Records / Republic Records	Universal Music Group			
3	The Kind of Love We Make by Luke Combs	7	0 0%	0	0 -	1	0 0%	8	0 0%	River House Artists/ Columbia Nashville	Sony Music Entertainment			
4	Rock and A Hard Place by Bailey Zimmerman	2	0 0%	1	0 0%	0	0 -	3	0 0%	Warner Music Nashville/Elektra	Warner Music Group			
5	She Had Me At Heads Carolina by Cole Swindell	4	0 0%	2	0 0%	3	0 0%	9	0 0%	Warner Music Nashville	Warner Music Group			
6	Flower Shops (feat. Morgan Wallen) by ERNEST Morgan Wallen	1	0 0%	0	0 -	0	0 -	1	0 0%	Big Loud Records	IIP-DDS			
7	Thinking 'Bout You (feat. MacKenzie Porter)	4	0 0%	0	0 -	0	0 -	4	0 0%	Broken Bow Records	Unknown			
8	Whiskey On You by Nate Smith	3	1 33.3%	1	1 100%	4	1 25%	8	3 37.5%	Arista Nashville	Sony Music Entertainment			
9	5 Foot 9 by Tyler Hubbard	5	0 0%	2	1 50%	5	0 0%	12	1 8.3%	EMI Nashville	Universal Music Group			
10	Wishful Drinking (feat. Sam Hunt) by Ingrid Andress	5	1 20%	2	0 0%	1	1 100%	8	2 25%	Warner Music Nashville/Atlantic	Warner Music Group			

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

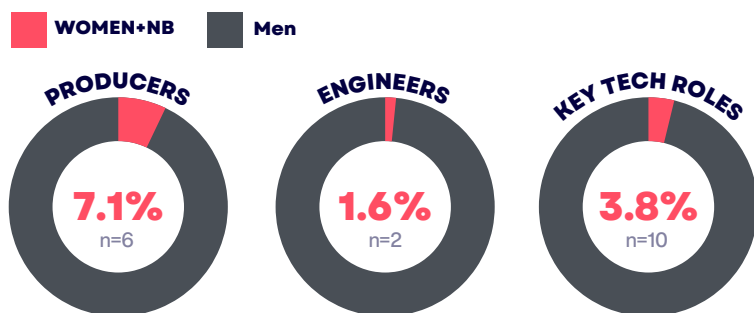
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Country)

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.

BREAKDOWN OF KEY ROLES (based on the Top 50 streamed songs for Country)

(based on the Top 50 streamed songs for Country)



SONG WITH MOST WOMEN + NB CREDITS (based on the Top 50 streamed songs for Country)

(based on the Top 50 streamed songs for Country)

Whisky On You by Nate Smith



3

1 Key Role
1 Assistants

ROCK & ALTERNATIVE

Figure 15.1

Playlist source: [Rock This Presents ... Best Rock & Alt Songs of 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	Bones by Imagine Dragons	2	0	0%	0	0	-	1	0	0%	3	0	0%	KIDinaKORNER/Interscope Records	Universal Music Group
2	SUPERMODEL by Måneskin	7	0	0%	0	0	-	0	0	-	7	0	0%	Epic	Sony Music Entertainment
3	Hayloft II by Mother Mother	6	0	0%	0	0	-	0	0	-	6	0	0%	WM Canada	Warner Music Group
4	maybe (feat. Bring Me The Horizon) by Machine Gun Kelly	8	0	0%	1	0	0%	2	0	0%	11	0	0%	Bad Boy/Interscope Records	Universal Music Group
5	Black Summer by Red Hot Chili Peppers	8	0	0%	0	0	-	3	0	0%	11	0	0%	Warner Records	Warner Music Group
6	Wet Dream by Wet Leg	2	0	0%	0	0	-	0	0	-	2	0	0%	Domino Recording Co	Domino
7	29 by Demi Lovato	5	0	0%	2	0	0%	3	0	0%	10	0	0%	Demi Lovato LP4/Island	Universal Music Group
8	Just Pretend by Bad Omens	2	0	0%	0	0	-	0	0	-	2	0	0%	Sumerian Records	Universal Music Group
9	Cracker Island (feat. Thundercat) by Gorillaz	6	0	0%	0	0	-	0	0	-	6	0	0%	Parlophone UK	Warner Music Group
10	Call Me Little Sunshine by Ghost	7	0	0%	2	0	0%	0	0	-	9	0	0%	Universal Music AB	Universal Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

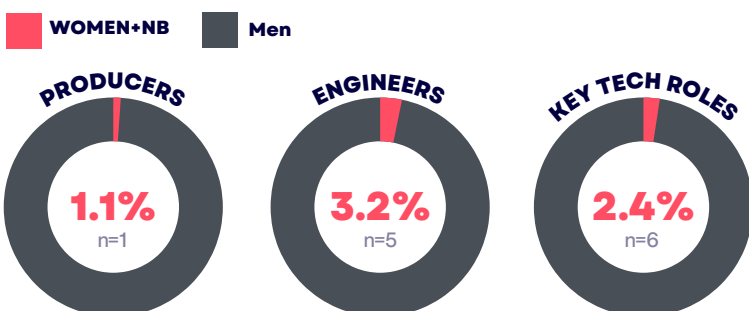
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Rock & Alternative)

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.

BREAKDOWN OF KEY ROLES

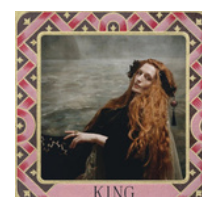
(based on the Top 50 streamed songs for Rock & Alternative)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Rock & Alternative)

King by Florence + The Machine



4

2 Key Role
2 Assistants

Figure 16.1

Playlist source: [Spotify's Best of Metal 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	The Rumbling by SIM	4	0	0%	0	0	-	0	0	-	4	0	0%	PONY CANYON INC.	Unkonwn
2	Dicke Titten by Rammstein	3	0	0%	2	0	0%	1	0	0%	6	0	0%	Rammstein	Universal Music Group
3	ZOMBIFIED by Falling In Reverse	3	0	0%	0	0	-	0	0	-	3	0	0%	Epitaph	Epitaph
4	Call Me Little Sunshine by Ghost	7	0	0%	2	0	0%	0	0	-	9	0	0%	Universal Music AB	Universal Music Group
5	sTraNgeRs by Bring Me The Horizon	5	0	0%	2	0	0%	0	0	-	7	0	0%	RCA Records Label	Sony Music Entertainment
6	MIDDLE OF THE NIGHT by Loveless	1	0	0%	0	0	-	0	0	-	1	0	0%	Loveless	Unknown
7	So Called Life by Three Days Grace	4	0	0%	5	1	20%	2	0	0%	11	1	9.1%	RCA Records	Sony Music Entertainment
8	Like A Villain by Bad Omens	2	0	0%	0	0	-	0	0	-	2	0	0%	Sumerian Records	Universal Music Group
9	Pump It by Electric Callboy	5	0	0%	0	0	-	0	0	-	5	0	0%	Century Media	Sony Music Entertainment
10	The Chapeltown Rag by Slipknot	3	0	0%	0	0	-	8	1	12.5%	11	1	9.1%	Roadrunner Records	Warner Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

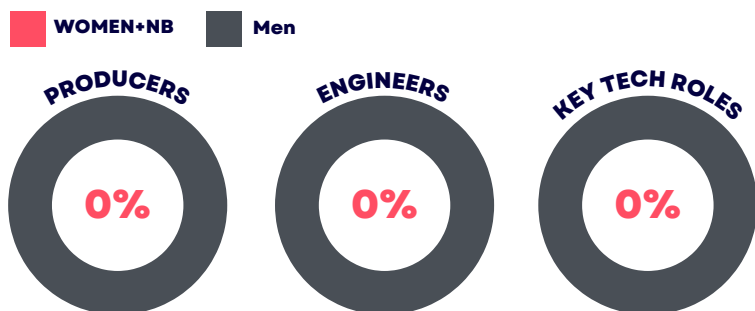
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Metal)

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.

BREAKDOWN OF KEY ROLES (based on the Top 50 streamed songs for Metal)

(based on the Top 50 streamed songs for Metal)



SONG WITH MOST WOMEN + NB CREDITS (based on the Top 50 streamed songs for Metal)

(based on the Top 50 streamed songs for Metal)

The Chapeltown Rag by Slipknot



1

0 Key Role
1 Assistants

FOLK & AMERICANA

Figure 17.1

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

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	%	Total	W+NB	%	Total	W+NB	%	Total	W+NB	%		
1	ceilings by Lizzie McAlpine	2	0	0%	0	0	-	0	0	-	2	0	-	Harbour Artists & Music	AWAL Recordings America Inc.
2	In My Room by Chance Peña	0	0	-	0	0	-	0	0	-	0	0	-	Chance Peña	Unknown
3	'i's lullaby (darlin' i'd wait for you) by Delaney Bailey	1	0	0	0	0	-	0	0	-	1	0	0%	Clean Slate	DistroKid
4	Something in the Orange - Z&E's Version by Zach Bryan	3	0	0%	0	0	-	0	0	-	3	0	0%	Warner Records	Warner Music Group
5	WHERE WE ARE by The Lumineers	7	0	0%	1	1	100%	5	1	20%	13	2	15.4%	Decca (UMO)	Universal Music Group
6	We'll Never Have Sex by Leith Ross	4	1	25.0%	0	0	-	0	0	-	4	1	25%	Republic Records	Universal Music Group
7	Carolina - From The Motion Picture "Where The Crawdads Sing" by Taylor Swift	5	1	20%	0	0	-	0	0	-	5	1	20%	Taylor Swift	Universal Music Group
8	Northern Attitude by Noah Kahan	5	0	%	1	0	%	2	0	0%	8	1	%	Mercury Records/ Republic Records	Universal Music Group
9	Best Day of My Life by Tom Odell	1	0	0	0	0	-	0	0	-	1	0	0	UROC / Distributed by mtheory	IIP-DDS
10	Through The Echoes by Paolo Nutini	7	0	0%	1	0	-	0	0	-	8	0	0%	Atlantic Records UK	Warner Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

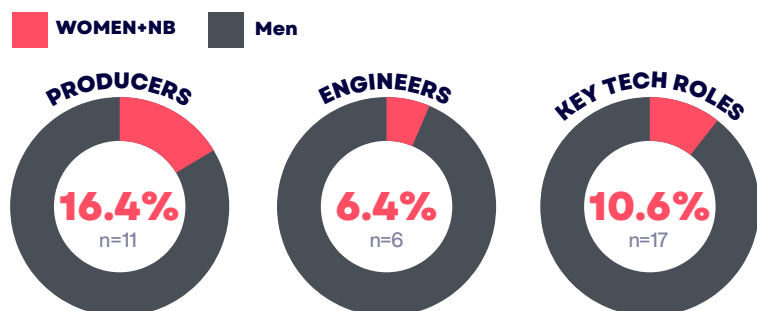
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Folk & Americana)

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.

BREAKDOWN OF KEY ROLES

(based on the Top 50 streamed songs for Folk & Americana)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Folk & Americana)

Swan Upon Leda by Hozier



3

2 Key Role
0 Assistants

Figure 18.1

Playlist source: [Spotify's Best Electronic Songs of 2022](#)

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	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%	Foreign Family Collective/ Ninja Tune	Ninja Tune
2	messy in heaven by venbee goddard	4	0	0%	0	0	-	0	0	-	4	0	0%	Columbia	Sony Music Entertainment
3	Delliah (pull me out of this) by Fred again..	5	0	0%	6	0	-	0	0	-	11	0	0%	Atlantic Records UK	Warner Music Group
4	on & on by piri Tommy Villiers piri & tommy	3	0	0%	0	0	-	0	0	-	3	0	0%	Polydor Records	Universal Music Group
5	Happy Music by Supershyy	1	0	0%	0	0	-	0	0	-	1	0	0%	Beyond The Groove,	AWAL Recordings Ltd
6	Do you miss me? by PinkPantheress	3	0	0%	2	1	50%	2	1	50%	7	2	28.6%	Warner Records	Warner Music Group
7	Baianá by Nia Archives	4	1	25%	2	1	50%	0	0	-	6	2	33.3%	HIJINXX/Island	Universal Music Group
8	EYES by The Blaze	0	0	0%	0	0	0%	0	0	-	0	0	0%	Animal 63	Unknown
9	KILL DEM BY JAMIE XX	3	0	0%	1	0	0%	0	0	-	4	0	0%	Young	Beggars Group Digital Ltd.
10	Serotonin Moonbeams by The Blessed Madonna	5	1	6.7%	4	1	25%	0	0	-	9	2	22.2%	Warner Records	Warner Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

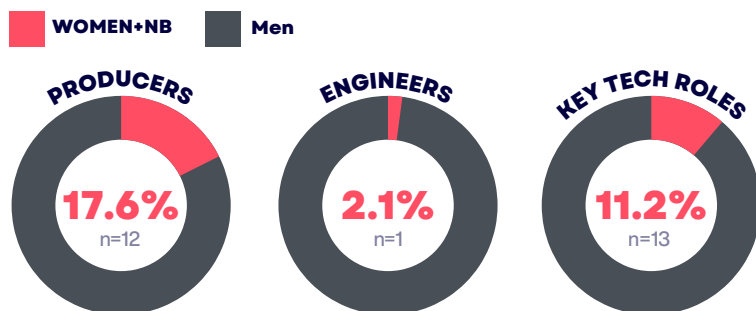
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Electronic)

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.

BREAKDOWN OF KEY ROLES

(based on the Top 50 streamed songs for Electronic)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Electronic)

Silence by Gioli & Assia



2
2 Key Role
0 Assistants

CHRISTIAN & GOSPEL

Figure 19.1

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

#	Song	Key Roles		Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor	
		Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB				
1	Talk 2 Me by Montell Fish	1	0	0%	0	0	-	0	0	-	1	0	0%	Lord's Child, LLC	Universal Music Group
2	Same God (feat. Jonsal Barrientes) by Elevation Worship Jonsal Barrientes	1	0	0%	1	0	0%	0	0	-	0	0	-	Elevation Worship Records	Sony Music Entertainment
3	In Jesus Name (God Of Possible) by Kathy Nichole	1	0	0%	1	0	0%	0	0	-	2	0	0%	Centricity Music	Warner Music Group
4	A Thousand Hallelujahs - Live by Brooke Ligertwood	7	1	14.3%	2	0	0%	0	0	-	9	1	11.1%	Sparrow (SPR)	Universal Music Group
5	Brighter Days by Blessings Offer	3	0	0%	0	0	-	0	0	-	3	0	0%	Bowyer and Bow	Universal Music Group
6	Jireh (My Provider) by Limoblaze Lecrae Happi	3	0	0%	0	0	-	0	0	-	3	0	0%	Limoblaze Music	Reach Records
7	Sunday Sermons by Anne Wilson	7	0	0%	2	0	0%	1	0	0%	10	0	0%	Sparrow (SPR)	Universal Music Group
8	God Is In This Story by Kathy Nichole Big Daddy Weave	1	0	0%	1	0	0%	0	0	-	2	0	0%	Centricity Music	Universal Music Group
9	For All Of My Life by TAYA	4	0	0%	0	0	-	0	0	-	4	0	0%	Invorto	Universal Music Group
10	Me On Your Mind by Matthew West	2	0	0%	0	0	-	0	0	-	2	0	0%	Story House Collective	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

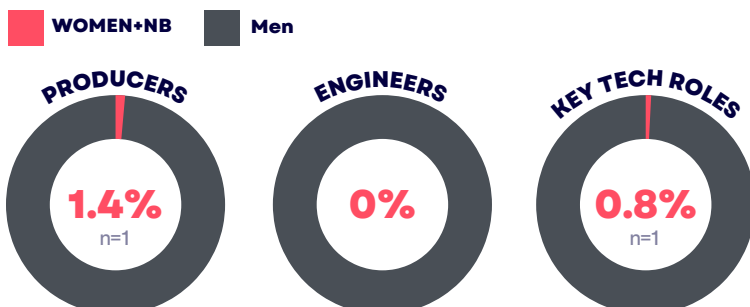
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Christian & Gospel)

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.

BREAKDOWN OF KEY ROLES

(based on the Top 50 streamed songs for Christian & Gospel)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Christian & Gospel)

A Thousand Hallelujahs Live by Brooke Ligertwood

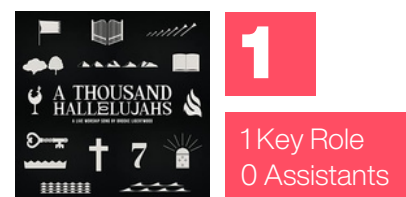


Figure 20.1

Playlist source: Spotify's Best Classical Songs of 2022

#	Song	Key Roles		Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB	Total	W+NB			
1	Rolling Like A Ball by Ludovico Einaudi	4	0 0%	0	0	-	1	0	%	5	0	%	Decca (UMO) (Classics)	Universal Music Group
2	pt. 1 Owl Light Song by Stephan Moccio	4	0 0%	0	0	-	0	0	-	4	0	0%	Decca (UMO) (Classics)	Universal Music Group
3	Ave Maria (Arr. Vikingur Ólafsson) - Upright Piano by Sigvaldi Kaldalóns Vikingur Ólafsson	2	0 0%	0	0	-	0	0	-	2	0	%	Deutsche Grammophon (DG)	Universal Music Group
4	Spring 1 - 2022 by Max Richter Elena Urioste Chineke! Orchestra	3	0 0%	1	0	0%	1	1	100%	5	1	20%	Deutsche Grammophon (DG)	Universal Music Group
5	Feed the Birds - From "Mary Poppins" by Lang Lang	12	0 0%	0	0	-	6	0	0%	18	0	0%	Deutsche Grammophon (DG)	Universal Music Group
6	For Mark by Joep Beving	3	0 0%	0	0	-	0	0	-	3	0	0%	Deutsche Grammophon (DG)	Universal Music Group
7	The Turning Year by Roger Eno Scoring Berlin	4	0 0%	1	0	0%	1	0	0%	6	0	0%	Deutsche Grammophon (DG)	Universal Music Group
8	The hills by Alexandra Strélski	6	1 16.7%	0	0	-	1	0	0%	7	1	14.3%	Pianoscope Inc./ XXIM Records	Sony Music Entertainment
9	Berceuse in D-Flat Major, Op. 57 by Frédéric Chopin Ruth Slenczynska	2	0 0%	1	0	0%	1	0	0%	4	0	0%	Decca (UMO) (Classics)	Universal Music Group
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	%	Sony Classical	Sony Music Entertainment

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

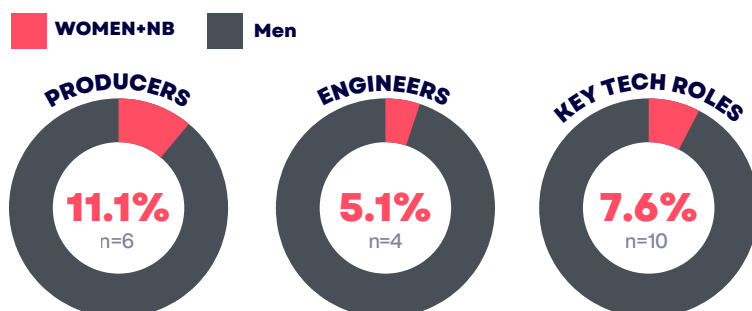
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Classical)

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.

BREAKDOWN OF KEY ROLES (based on the Top 50 streamed songs for Classical)

(based on the Top 50 streamed songs for Classical)



SONG WITH MOST WOMEN + NB CREDITS

(based on the Top 50 streamed songs for Classical)

Violin Sonata No. 1 in A Minor, Op. 105: I. Mit leidenschaftlichem Ausdruck by Robert Schumann | Renaud Capuçon | Martha Argerich



3
3 Key Role
0 Assistants

Figure 21.1

Playlist source: Spotify's Best Jazz Songs of 2022

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	SMILE by DOMi & JD BECK	2	0	0%	0	0	-	1	0	0%	3	0	0%	Blue Note Records	Universal Music Group
2	Some Things Going On by Kokoroko	0	0	-	0	0	-	0	0	-	0	0	-	Brownwood Recordings	Warner Music Group
3	Trinity by Snarky Puppy	5	0	0%	1	0	0%	3	0	0%	9	0	0%	GroundUP Music LLC	The Orchard Enterprises
4	Dribble by Anomalie	3	0	0%	0	0	-	0	0	-	3	0	0%	Nettwerk Music Group	IIP-DDS
5	Ascent by GoGo Penguin	5	0	0%	0	0	-	1	1	100%	6	1	16.7%	XXIM Records	Sony Music Entertainment
6	Flume Ride Blues by High John Phillip Dornbusch, Sandro Saez	2	0	0%	0	0	-	0	0	-	2	0	0%	Besser-Samstag	Unknown
7	Sun of June by Rikard From	0	0	0%	0	0	-	0	0	-	0	0	-	Rikard From Records	Unknown
8	PRAYER by Joel Ross	4	0	0%	0	0	-	1	0	0%	5	0	0%	Blue Note Records	Universal Music Group
9	Victory Dance by Ezra Collective	3	0	0%	0	0	-	0	0	0%	3	0	0%	Partisan Records / Liberator Music	Liberation Music Pty Ltd
10	CODE by The Comet is Coming	7	0	0%	2	0	0%	0	0	0%	9	0	0%	Impulse!	Universal Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

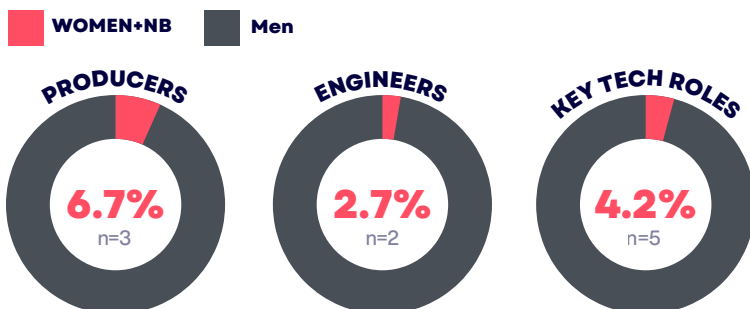
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 streamed songs for Jazz)

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.

BREAKDOWN OF KEY ROLES (based on the Top 50 streamed songs for Jazz)

(based on the Top 50 streamed songs for Jazz)



SONG WITH MOST WOMEN + NB CREDITS (based on the Top 50 streamed songs for Jazz)

(based on the Top 50 streamed songs for Jazz)

Falling by Melissa Aldana



2
2 Key Role
0 Assistants

65TH GRAMMY AWARDS



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).

Figure 22

Category	Winner	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %		
Best Alternative Music Album	Wet Leg (by Wet Leg)	6	1	16.7%	0	0	-	0	0	-	6	1	16.7%	Domino Recording Co	IIP-DDS
Best Americana Album	In These Silent Days (by Brandi Carlile)	8	0	0%	1	0	0%	5	0	0%	14	0	0%	Low Country Sound/ Elektra	Warner Music Group
Best Bluegrass Album	Crooked Tree (by Molly Tuttle & Golden Highway)	4	1	25%	2	0	0%	0	0	-	6	1	16.7%	Nonesuch	Warner Music Group
Best Classical Solo Vocal Album	Voice Of Nature - The Anthropocene (by Renée Fleming , soloist; Yannick Nézet-Séguin , pianist)	5	0	0%	4	0	0%	0	0	-	9	0	0%	Decca Music Group Ltd.	Universal Music Group
Best Contemporary Blues Album - or Contemporary Blues Recording	Brother Johnny (by Edgar Winter)	2	0	0%	0	0	-	0	0	-	2	0	0%	Quarto Valley Records	IIP-DDS
Best Contemporary Christian Music Album	Breathe (by Maverick City Music)	3	0	0%	0	0	-	0	0	-	3	0	0%	Tribl Records	The Orchard Enterprises
Best Contemporary Instrumental Album	Empire Central (by Snarky Puppy)	6	0	0%	3	0	0%	3	0	0%	12	0	0%	GroundUP Music LLC	The Orchard Enterprises
Best Country Album	A Beautiful Time (by Willie Nelson)	3	0	0%	0	0	0%	0	0	-	3	0	0%	Legacy Recordings	Sony Music Entertainment
Best Dance/ Electronica Album	Renaissance (by Beyoncé)	47	6	12.8%	15	3	20%	2	0	0%	64	9	14.1%	Parkwood Entertainment / Columbia	Sony Music Entertainment
Best Folk Album	Revealer (by Madison Cunningham)	18	1	5.6%	14	1	7.1%	0	0	-	32	2	6.3%	Verve Forecast	Universal Music Group
Best Global Music Album	Sakura (by Masa Takumi)	3	0	0%	0	0	-	0	0	-	3	0	0%	Utanashi Records	DistroKid
Best Gospel Album	Kingdom Book One (Deluxe) (by Maverick City Music & Kirk Franklin)	6	0	0%	1	0	0%	1	1	100%	8	1	12.5%	RCA Inspiration/ Maverick City Music X Kirk Franklin	Sony Music Entertainment
Best Instrumental Jazz Album	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	-	8	1	12.5%	Candid	Excelleration Music Partners LLC

Continued on next page

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

For role breakdowns, refer to page 49

65TH GRAMMY AWARDS

Category	Winner	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %		
Best Jazz Vocal Album	Linger Awhile (Samary Joy)	4	0	0%	4	0	0%	2	0	0%	10	0	0%	Verve	Universal Music Group
Best Latin Rock, Alternative Or Urban Album	MOTOMAMI (ROSALÍA)	22	2	9.1%	14	1	7.1%	5	0	0%	41	3	7.3%	Columbia	Sony Music Entertainment
Best Música Urbana Album	Un Verano Sin Ti by Bad Bunny	6	0	0%	0	0	0%	0	0	-	6	0	0%	Rimas Entertainment LLC	The Orchard Enterprises
Best New Age, Ambient, or Chant Album	Mystic Mirror (by White Sun)	1	1	100%	0	0	-	0	0	-	1	1	100%	NomaD Crew	EMPIRE Distribution
Best Pop Vocal Album	Harry's House (Harry Styles)	10	0	0%	6	0	0%	12	2	16.7%	28	2	7.1%	Columbia	Sony Music Entertainment
Best Progressive R&B Album	Gemini Rights (by Steve Lacy)	6	0	0%	0	0	-	0	0	0%	6	0	0%	L-M Records/ RCA Records	Sony Music Entertainment
Best R&B Album	Black Radio III (Robert Glasper)	9	0	0%	5	0	0%	4	0	0%	18	0	0%	Loma Vista Recordings	Universal Music Group
Best Rap Album	Mr. Morale & The Big Steppers (Kendrick Lamar)	10	0	0%	12	0	0%	4	0	0%	26	0	0%	pgLang/ Top Dawg Entertainment/ Aftermath/ Interscope Records	Universal Music Group
Best Regional Mexican Music Album (including Tejano)	Un Canto por México - El Musical by Natalia Lafourcade	3	1	33.3%	1	0	0%	1	0	0%	5	1	20%	Sony Music México	Sony Music Entertainment
Best Regional Roots Album	Live at the 2022 New Orleans Jazz & Heritage Festival (by Ranky Tanky)	1	0	0%	0	0	-	0	0	-	1	0	0%	MunckMix	IIP-DDS
Best Rock Album	Patient Number 9 (Ozzy Osbourne)	5	0	0%	6	0	0%	2	0	0%	13	0	0%	Epic	Sony Music Entertainment
Best Roots Gospel Album	The Urban Hymnal (by Tennessee State University Marching Band)	19	4	21.1%	0	0	-	0	0	-	19	4	21.1%	Tennessee State University	Translation Enterprises d/b/a/ United Masters
Best Traditional Blues Album - or - Best Traditional Blues Recording	GET ON BOARD (by Taj Mahal & By Cooder)	5	0	0%	2	0	0%	0	0	-	7	0	0%	Nonesuch	Warner Music Group
Best Traditional Pop Vocal Album	Higher (by Michael Bublé)	22	1	4.5%	6	0	0%	0	0	-	28	1	3.6%	Reprise	Warner Music Group
Best Tropical Latin Album	Pa'lla Voz (by Marc Anthony)	7	1	14.3%	1	0	0%	4	0	0%	12	1	8.3%	Sony Music Latin	Sony Music Entertainment
Grand Total		270	22	8.1%	99	5	5.1%	45	3	6.7%	414	30	7.2%		

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

For role breakdowns, refer to page 49

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.

Figure 23

Category	Winner	Producers			Engineers			Label	Distributor
		Total	W+NB		Total	W+NB			
Record Of The Year	About Damn Time by Lizzo	0	2	0%	0	4	0%	Atlantic Records	Warner Music Group
Album Of The Year	Harry's House (Harry Styles)	0	2	0%	0	6	0%	Columbia	Sony Music Entertainment
Best Engineered Album, Classical	Bates: Philharmonia Fantastique - The Making Of The Orchestra	0	0	0%	0	4	0%	World's Greatest Synth	Sony Music Entertainment
Best Engineered Album, Non-Classical	Harry's House (Harry Styles)	0	2	0%	0	6	0%	Columbia	Sony Music Entertainment
Best Immersive Audio Album	Divine Tides (by Stewart Copeland & Ricky Kej)	0	3	0%	0	1	0%	Kinetic Kollection Overseas Inc.	Pomderosa Music Records
Best Remixed Recording	About Damn Time (Purple Disco Machine Remix)	1	0	0%	0	0	-	Atlantic Records	Warner Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

For role breakdowns, refer to page 49

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.



BEST PRODUCER, NON-CLASSICAL

Jack Antonoff



BEST PRODUCER, CLASSICAL

Judith Sherman

TOP RECORDS BY CONSUMPTION

RIAA DIAMOND CERTIFIED LIST & SPOTIFY BILLIONS CLUB

This section 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.

RIAA DIAMOND CERTIFIED

Figure 24

#	Song	Digital Singles (millions)	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
			Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %	Total	W+NB	W+NB %		
1	Old Town Road - Remix by Lil Nas X Billy Ray Cyrus	17	10	0	0%	3	1	33.3%	0	0	-	13	1	7.7%	Columbia	Sony Music Entertainment
2	Sunflower - Spider-Man: Into the Spider-Verse by Post Malone Swae Lee	15	7	0	0%	2	0	0%	0	0	-	9	0	0%	Republic Records	Universal Music Group
3	God's Plan by Drake	15	7	0	0%	1	0	0%	5	0	0%	13	0	0%	Republic Records	Universal Music Group
4	Closer by The Chainsmokers Halsey	15	3	0	0%	0	0	-	0	0	0%	3	0	0%	Disruptor Records/ Columbia	Sony Music Entertainment
5	Cruise by Florida Georgia Line	14	2	0	0%	2	0	0%	1	0	0%	4	0	0%	BMX	Universal Music Group
6	Somebody That I Used to Know by Gotye Kimbra	14	3	0	0%	0	0	-	1	0	0%	4	0	0%	Universal Music Australia	Universal Music Group
7	Radioactive by Imagine Dragons	14	2	0	0%	1	0	0%	0	0	-	3	0	0%	Kid Ina Korner/ Interscope	Universal Music Group
8	All of Me by John Legend	14	3	0	0%	0	0	-	3	0	0%	6	0	0%	G.O.O.D. Music/ Columbia	Sony Music Entertainment
9	Congratulations by Post Malone Quavo	14	6	0	0%	3	0	0%	2	0	0%	11	0	0%	Universal Records	Universal Music Group
10	Just the Way You Are by Bruno Mars	13	4	0	0%	11	1	9.1%	2	0	0%	6	0	0%	Atlantic Records	Warner Music Group

W+NB = Women & Non-Binary Contributors

Total = Total Contributors

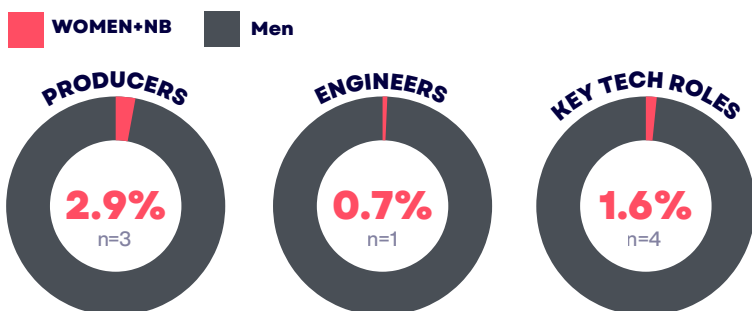
For role breakdowns, refer to page 49

KEY FINDINGS (based on the Top 50 RIAA Diamond Certified songs)

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.

BREAKDOWN OF KEY ROLES

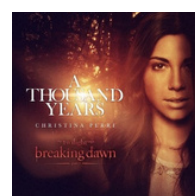
(based on the Top 50 RIAA Diamond Certified songs)



SONG WITH MOST WOMEN+NB CREDITS

(based on the Top 50 RIAA Diamond Certified songs)

A Thousand Years by Christina Perri



1
1 Key Role
0 Assistants

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.

Figure 25

Playlist source: Top 50 tracks on Spotify's Billions Club

#	Song	Key Roles			Additional Roles			Assistant Roles			All Tech Roles			Label	Distributor
		Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%	Total	W+NB	0%		
1	Blinding Lights by The Weeknd	10	0	0%	3	0	0%	3	0	0%	16	0	0%	Republic Records	Universal Music Group
2	Shape of You by Ed Sheeran	9	0	0%	0	0	0%	0	0	0%	9	0	0%	Atlantic Records UK	Warner Music Group
3	Dance Monkey by Tones and I	3	0	0%	2	1	50%	0	0	0%	5	1	20%	Elektra (NEK)	Warner Music Group
4	Someone You Loved by Lewis Capaldi	1	0	0%	1	0	0%	0	0	0%	2	0	0%	Vertigo Berlin	Universal Music Group
5	rockstar (feat. 21 Savage) by Post Malone	6	0	0%	2	0	0%	0	0	0%	8	0	0%	Universal Records	Universal Music Group
6	Sunflower - Spider-Man: Into the Spider-Verse by Post Malone & Swae Lee	7	0	0%	2	0	0%	0	0	0%	9	0	0%	Republic Records	Universal Music Group
7	One Dance by Drake feat. Wizkid & Kyla	4	0	0%	0	0	0%	3	0	0%	7	0	0%	Cash Money Records/Young Money Ent.	Universal Music Group
8	Closer by The Chainsmokers Halsey	3	0	0%	0	0	0%	0	0	0%	3	0	0%	Disruptor Records/Columbia	Sony Music Entertainment
9	STAY (with Justin Bieber) by The Kid LAROI	10	1	10%	5	0	0%	0	0	0%	15	1	6.7%	Columbia	Sony Music Entertainment
10	Believer by Imagine Dragons	2	0	0%	0	0	0%	0	0	0%	2	0	0%	Kid Ina Korner / Interscope	Universal Music Group

W+NB = Women & Non-Binary Contributors

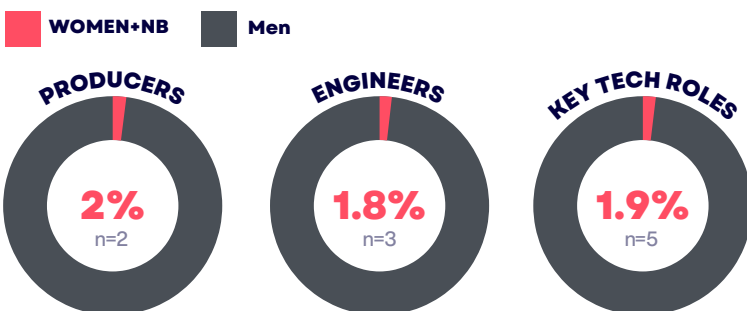
Total = Total Contributors

For role breakdowns, refer to page 49

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.

BREAKDOWN OF KEY ROLES

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



SONG WITH MOST WOMEN+NB CREDITS

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

Shallow by **Lady Gaga** | **Bradley Cooper**



1
1 Key Role
0 Assistants

LABELS/ DISTRIBUTORS

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.

TECHNICAL CREATOR ROLES BREAKDOWN BY DISTRIBUTOR

Figure 26

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%

W+NB = Women & Non-Binary Contributors

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.

Figure 27

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%

W+NB = Women & Non-Binary Contributors

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.

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.

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?

RESEARCH STUDY TEAM



Emily Lazar MM, Music Technology	GRAMMY-winning Mastering Engineer CEO, The Lodge Founder, We Are Moving The Needle Adjunct Professor, New York University	Author
Beth Appleton Bsc Management Sciences	CEO, Jaxsta	Author
Meghan Smyth MM, Music Production, Technology, and Innovation	Audio Engineer Assistant Proessor, Berklee College of Music	Principal Data Analyst, Core Team Writer
Jasmine Kok MM, Music Production, Technology, and Innovation	Program Director, We Are Moving The Needle Founder, She Knows Tech	Co-Project Manager, Data Analyst
Gabriela Rodriguez MA, Global Entertainment and Music Business	Social Media & Special Events Producer We Are Moving The Needle	Co-Project Manager, Data Analyst, Core Team Writer
Carolyn Malachi MM, Audio Technology Honorary Doctorate (?)	GRAMMY-nominated Artist, Producer, Engineer Professor, Howard University	Data Analyst, Core Team Writer
Beverly Keel MA, Journalism	Dean, College of Media and Entertainment at MTSU Co-founder of Change the Conversation	Data Analyst, Core Team Writer
Jordan Brooke Hamlin B.A, English Literature	Record Producer, Engineer, Multi-Instrumentalist Founder of MOXE	Data Analyst, Core Team Writer
Susan Rogers Ph.D., McGill University	Professor, Berklee College of Music	Consultant
Agnieszka Roginska Ph.D., Music Technology	Professor, New York University	Consultant
Jerryan Ramos MA, Art History	Freelance Editor/Writer	Core Team Writer
Alli Galloway Dip Music Business & Entertainment Management	Head of Audience & Creative, Jaxsta	Communications and Partnerships
Dylan Kelly BMA, Graphic Media & Digital Media	Graphic Designer, Jaxsta	Graphic Design
Jenny Trinh Bachelor of Media, PR & Advertising	Content & Social Media Manager, Jaxsta	Research, Writer
Lavender Looi MM, Scoring for Film and Television	Music Producer, Mixing Engineer	Data Research
Antoine Rousseau MA, Global Entertainment and Music Business	Founder, Memento UI/UX Designer, Colibris	Data Research

ACKNOWLEDGEMENTS

A SPECIAL THANKS TO EVERYONE INVOLVED IN SHARING AND DRIVING THIS MISSION. #FIXTHEMIX

We would like to express our gratitude to all of the organizations that have come together to form the Fix The Mix Coalition. Together, we aim to eradicate the gender gap in the music industry through data-driven solutions. Over the past year, the research team at We Are Moving The Needle and Jaxsta has worked closely with these organizations, and their contributions have been invaluable to achieving our mission. We would like to thank: Women In Music, Wingwoman, Veva Collect, SheSaid.so, Femme House, Gender Amplified, Equalize Her, Music Production For Women, SoundGirls, Change The Conversation, Project Traction, Produced By A Girl, and Mom+Pop Music.

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.

Data provided by

Research and analysis by



Education partners



Proud advocates of the Fix The Mix initiative.



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.

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.

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.

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%

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 Recordings 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.

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?

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.

In future reports, inclusive of partner data and self-reported data, we 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 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.

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.

REFERENCES

Peterson, R.A., & Bennett, A. (2004). Music scenes: local, translocal, and virtual. Nashville: Vanderbilt University Press.

Recording Academy Producers & Engineers Wing. (2021, September 27). Credits and reporting metadata. Retrieved March 27, 2023, from https://naras.a.bigcontent.io/v1/static/credits_and_recording_metadata_09_27_2021

Recording Academy Producers & Engineers Wing. (2019). Engineer: GRAMMY® Award eligible credit definitions. Grammy.com. Retrieved March 25, 2023, from https://naras.a.bigcontent.io/v1/static/engineer_definitions_final_to_awards_03_01_2019

Recording Academy Producers & Engineers Wing. (2019). Producer: GRAMMY® Award eligible credit definitions. Grammy.com. Retrieved March 25, 2023, from https://naras.a.bigcontent.io/v1/static/engineer_definitions_final_to_awards_03_01_2019

Recording Academy. (2021, May 27). Rules and guidelines. Retrieved March 27, 2023, from https://naras.a.bigcontent.io/v1/static/RulesAndGuidelines_2022

Recording Academy. (2021). The 65th GRAMMY Awards Quick Reference Guide. Retrieved March 29, 2023, from <https://grammysubmit.dmds.com/Content/documents/naras/en/GRAMMY%20Categories.pdf>.

Recording Academy Women in the Mix Survey Study Retrieved March 30, 2023, from <https://www.recordingacademy.com/inclusion/womensstudy>

Resources. (n.d.). Amplify Her Voice. Retrieved March 7, 2023, from <https://www.amplifyhervoice.org/resources>
RIAA. (n.d.). About the awards. RIAA. Retrieved March 27, 2023, from <https://www.riaa.com/gold-platinum/about-awards/>

RIAA. (n.d.). Certification criteria. RIAA. Retrieved March 27, 2023, from <https://www.riaa.com/gold-platinum/certification-criteria/>

RIAA. (2017, June). RIAA and GR&F certification audit requirements: RIAA album award. RIAA. Retrieved March 27, 2023, from <https://www.riaa.com/wp-content/uploads/2022/03/ALBUM-AWARD-RIAA-AND-GRF-CERTIFICATION-AUDIT-REQUIREMENTS.pdf>

RIAA. (2016, February). RIAA Certification Requirements. Retrieved March 27, 2023, from <https://www.riaa.com/wp-content/uploads/2016/02/DIGITAL-SINGLE-AWARD-RIAA-AND-GRF-CERTIFICATION-AUDIT-REQUIREMENTS.pdf>

Smith, S. L., Pieper, K., Hernandez, K., & Wheeler, S. (2023, January). Inclusion in the recording studio? Annenberg Inclusion Initiative. Retrieved March 27, 2023, from <https://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-jan2023.pdf>

REFERENCES (CONT.)

The Sponsor Dividend. (2020, September 7). Coqual. Retrieved March 27, 2023 from https://coqual.org/wp-content/uploads/2020/09/CoqualTheSponsorDividend_KeyFindingsCombined090720.pdf

Spotify. 2022. Best christian & gospel songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DXbrknLz4Do7C?si=1dbb98b0aa734911>

Spotify. 2022. Best of classical 2022. <https://open.spotify.com/playlist/37i9dQZF1DX5lji0HqJZJi?si=9597d3c4473240a5>

Spotify. 2022. Spotify's best country songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DWYyZ38lseF2K?si=f3e5e27abe004984>

Spotify. 2022. Best of dance 2022. <https://open.spotify.com/playlist/37i9dQZF1DXaalFZGChkqa?si=e3a2f9486a094d1d>

Spotify. 2022. Best electronic songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DXdXliePGSvEb?si=8915aa15bacd4903>

Spotify. 2022. Best hip-hop songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DWWEncNAQJJkE?si=66138b0b80474c43>

Spotify. 2022. Best jazz songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DX5LYxFep0J7E?si=cd05b162ce5949c6>

Spotify. 2022. Best of kickass metal 2022. <https://open.spotify.com/playlist/37i9dQZF1DX5FZ0gGkvlRf?si=469c5d93594a40fa>

Spotify. 2022. Spotify's best pop songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DX5dpn9ROb26T?si=fbd9e5f8329f4107>

Spotify. 2022. Best rap songs of 2022. <https://open.spotify.com/playlist/2VOKsseqM2MGFrEcX7omAp?si=6b6ab1ac92754143>

Spotify. 2022. Roots rising presents: best folk & americana songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DXawR86Jfwxln?si=b0c8619347434808>

Spotify. 2022. Best R&B songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DWZbHJKHSDOTR?si=8e0b9e63ed03472f>

Spotify. 2022. Rock This presents: Best rock & alt Songs of 2022. <https://open.spotify.com/playlist/37i9dQZF1DX8YNmLOBjUmx?si=5075607cad5445ea&nd=1>

Spotify. 2022. Spotify's top tracks of 2022. <https://open.spotify.com/playlist/37i9dQZF1DX18jTM2l2fJY?si=6ca0dbbb430547ea>

REFERENCES (CONT.)

Spotify. 2022. Viva Latino presents: Best Latin Songs of 2022.

<https://open.spotify.com/playlist/37i9dQZF1DX8L1VmOcEBjS?si=aca4a1d583334547>

TikTok. 2022. TikTok's popular songs of 2022. <https://newsroom.tiktok.com/en-us/year-on-tiktok-2022-truly-for-you>

Tunecore (2023). Be the change: Gender Equality In The Music Industry - tunecore. Retrieved March 30, 2023, from <https://www.tunecore.com/wp-content/uploads/sites/12/2021/03/be-the-change-women-making-music.pdf>

We are moving the needle. (2021, March 8). We Are Moving The Needle. Retrieved March 8, 2023, from <https://www.wearemovingtheneedle.org/>

Yazge, M., & Marconette, J. (2023, January). Luminate U.S. year-end music report for 2022. Luminate. Retrieved March 27, 2023, from <https://luminatedata.com/reports/luminate-2022-u-s-year-end-report/>

YouTube Music. 2022. Youtube's top 10 songs list in the U.S. for 2022.

<https://variety.com/2022/digital/news/youtube-top-10-us-songs-2022-encanto-123544415>.



**FIX
THE
MIX**™

VIEW ACADEMIC REPORT HERE:

 www.mtsu.edu/media/fix.pdf