



Final Report of the Recording Academy Task Force on Diversity and Inclusion

December 12, 2019

“We need to reflect the core values of what an inclusive and diverse culture of music is all about – and serve as a model of leadership across the broader society.”

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I. Introduction

In March 2018, the Recording Academy (“Academy”) established a task force to examine issues of diversity and inclusion within the Academy and broader music community (“Task Force”). Since the creation of the Task Force, our assignment has been to review and identify barriers and unconscious biases faced by underrepresented communities across Academy operations and policies, as well as throughout the music industry. With respect to the Academy in particular, the Task Force was charged with conducting a thorough review of its policies and practices with regard to Academy governance, membership, nominations and awards, hiring and promotion, and the GRAMMY Awards telecast. While the Task Force was initially formed in response to concerns about the underrepresentation of women in the industry, throughout our work we deliberately sought to make sure we were intersectional in our approach, and applied a broad lens that included groups that were underrepresented in terms of race, ethnicity, LGBTQ+ and disability, in addition to gender and gender identity.

The Task Force began its work in May 2018. Since that time, we have conducted extensive research and investigation into all aspects of the Recording Academy’s operations and policies. That work included, among other things: (1) attending regular in-person meetings at the Academy offices focused on fact-finding into different aspects of Academy operations; (2) conducting numerous interviews of Academy staff and leadership; (3) hosting in-person listening sessions across the country to hear directly from members of the Academy and the broader music community on issues of diversity and inclusion; (4) commissioning research by leading experts to assist the Task Force in reaching empirically sound conclusions; and (5) working with Academy leadership to initiate interim measures to address issues of diversity and inclusion at the Academy immediately. A full description of the scope of the Task Force’s investigation is set forth at **Appendix A**.

In addition to investigating Academy-related issues, the Task Force also learned about barriers to success, unconscious biases, and other obstacles underrepresented communities face throughout the music industry. During our interviews with key stakeholders and at listening sessions we held in various locations across the country to hear from members of the music community, we heard a wide range of experiences and insights on the state of diversity and inclusion in the music industry as a whole. In addition, throughout our work, we were greatly assisted by the expertise of the late Professor Alan Krueger at Princeton University, Dr. Stacy Smith, and the team at the USC Annenberg Inclusion Initiative.

This Report contains two parts. Part I of the Report sets forth specific proposed reforms and recommendations for the Academy. The proposed reforms touch virtually every part of the Academy’s operations, ranging from revision of internal policies to reforming the manner in which GRAMMY nominees and Board of Trustee members are selected. The Task Force recognizes that

there are a variety of means by which these reforms can be implemented (for example, by policy or rule change, handbook change or other governance mechanisms), and so we do not specify the means for change, but we are clear on the ends and goals of the reforms we recommend.

Part II of the Report addresses our observations for the broader music industry. Given the original reasons behind the Task Force's formation, the fact that it was established by the Academy, and the Task Force's lack of enforcement authority with respect to the music industry as a whole, the Task Force spent the majority of its time focused on Academy-specific issues and generating the Academy-specific recommendations set forth in this report. However, we also looked at the issues that affect underrepresented people within the broader music community, and Part II of this report identifies issues we identified that merit further examination and efforts to address.

Throughout this process, the Recording Academy leadership and staff were actively engaged with the Task Force, including meeting frequently with the Task Force and responding to our many requests for documents and information, many of which required significant dedication on behalf of the Academy's staff. Most recently, this has included active dialogue about our recommendations as they were developed with Deborah Dugan, the new President/CEO of the Recording Academy, and Harvey Mason, Jr., the new Chair of the Board of Trustees. As a Task Force, we are greatly encouraged by the cooperative spirit that met our recommendations, and urge the Academy to continue to learn, grow and improve—changing our culture to be truly diverse and inclusive is not something that can be achieved in a year or even several years. It is a long journey that requires constant attention and effort.

Finally, the Chair of the Task Force also separately acknowledges the tireless work of Task Force members, each of whom is listed below. Task Force members committed hundreds of hours of their time without compensation in an effort to immediately bring change to their industry, and helped drive key reforms that the Task Force believes will forever change the Academy for the better.¹

¹ The Task Force was also assisted in its work by the law firm Buckley LLP, where the Chair was a partner through October 2019. In particular, Michael Rome and Nancy Turner, plus the outstanding support staff at the firm provided invaluable support, analysis, and assistance throughout the entirety of this process.

*****Task Force Members*****

The following individuals were members of the Task Force as of the publication of this report:²

- Tina Tchen (Chair of Task Force, President and CEO of Time's Up)
- Stephanie Alexa (VP of Finance, Universal Music Group Nashville)
- Michele Anthony (EVP, Universal Music Group)
- Shakari Boles aka TRAKGIRL (Music producer, songwriter)
- Cam (GRAMMY-nominated artist)
- Common (GRAMMY-winning artist)
- Andra Day (GRAMMY-nominated artist)
- Giselle Fernandez (Award-winning TV journalist)
- Jimmy Jam (GRAMMY-winning artist)
- Beth Laird (CEO and co-owner, Creative Nation)
- Debra Lee (President & CEO, Leading Women Defined Foundation; Chair & CEO Emeritus, BET Networks)
- Rebecca Leon (Co-founder and CEO, Lionfish Entertainment)
- Elisabeth Matthews (CEO, ASCAP)
- Dr. Stacy Smith (Founder and Director, USC Annenberg Inclusion Initiative)
- Ty Stiklorious (Founder and CEO, Friends at Work)
- Julie Swidler (EVP of Business Affairs and General Counsel, Sony Music Entertainment)
- Dean Wilson (CEO, SEVEN20)
- Terri Winston (Executive Director, Women's Audio Mission)

² Titles are provided for identification purposes only.

II. Task Force Findings and Recommendations for the Academy

A. Proposed Reforms to Composition of Academy Committees

In connection with the Task Force's initial investigation, we conducted interviews with Academy staff and leadership to better understand Academy governance and operations. Through that work, we learned of two sets of Academy committees that serve particularly vital internal and external functions for the Academy: (1) national governance committees; and (2) nomination review committees. With limited exceptions, members of these committees generally are appointed by the Chair of the Board of Trustees ("Board"), in consultation with the President/CEO of the Academy, subject to ratification by the Board. After reviewing the composition of these committees, we found that they had historically not been comprised of diverse members. The paragraphs that follow describe the Task Force's findings with respect to these committees, the immediate actions we took to remedy clear issues, and our recommendations to institutionalize the interim measures it took to diversify these committees.

The national governance committees play a key role in setting corporate policy for the Academy, pursuant to authority the Board delegates to them. They formulate policy for Board approval and assist the Board in a number of different areas, including but not limited to public advocacy, finance, awards and nominations, management of business affairs, membership policies and procedures, corporate governance, and the GRAMMY Awards telecast. Taken together, the national governance committees collectively touch virtually every part of the Academy's functions.

The nomination review committees, on the other hand, play a specific role with respect to the selection of GRAMMY Award nominees. For award categories that have such committees—including the "Big Four" awards for Album of the Year, Record of the Year, Song of the Year, and Best New Artist—these committees ultimately determine the GRAMMY Award nominees in these categories. While the specifics vary by category, at a high level, the nomination review committees effectively act as a check against the popular vote of the Academy membership by reviewing the top vote recipients in each category during the "first ballot," reviewing those submissions, and determining which among them will be a GRAMMY nominee in that category. The Academy then sends back the nominees that emerge from this process to the voting membership to be voted on in the "final ballot."

Clearly, these committees are vitally important. The national governance committees help set policy for the Academy, while the nomination review committees play a key role in the nominations and awards process that is so central to the Academy's identity. However, despite the indisputable importance of these committees, they have historically not included members that reflect the demographics of society at large. For example, as reflected in Figures 1 and 2 below, between 2015 and 2018, 71% of the national governance committee members were men, while only 29% were female; and between 2015 and 2017,

the members of the nomination review committees in the aggregate were 74% male, 26% female.³

Figure 1: Composition of National Governance Committees Gender, 2015 – 2018

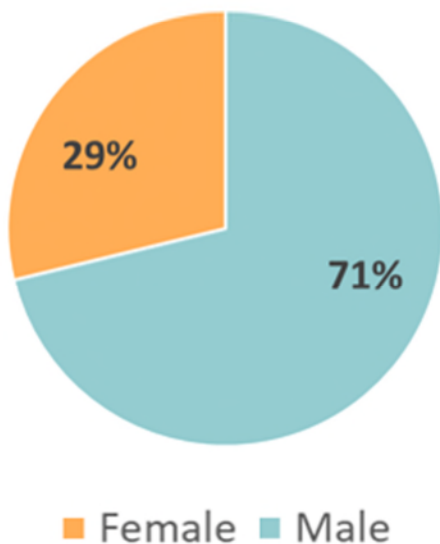
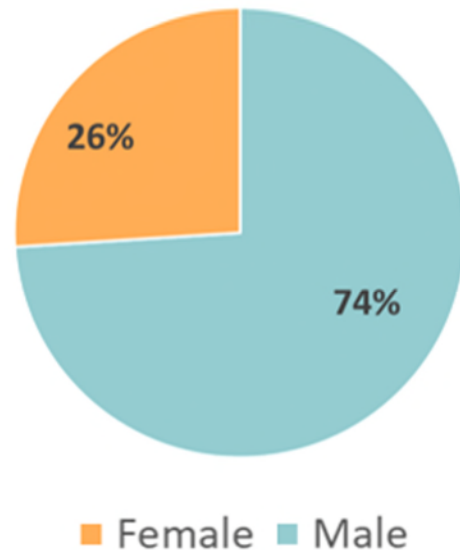


Figure 2: Composition of Nomination Review Committees Gender, 2015 - 2017



When the Task Force learned of this disparity in mid-2018, we realized immediate corrective action was needed. Fixing this issue could not wait until the end of the Task Force’s work, especially given the upcoming GRAMMY Awards cycle. So we promptly worked with Academy leadership to address these disparities in advance of the upcoming GRAMMY Awards season. This was a collaborative process in which Task Force members worked with Academy staff to identify diverse, qualified people to invite to join these committees.

As a result of this work, the demographic disparities were addressed almost immediately. In the aggregate, the individuals appointed as members of the nomination review committees for the 61st GRAMMY Awards were 51% female—a significant improvement over the 26% number in prior years referenced above. The national governance committees reflected a similar improvement: the gender demographics of the national governance committees improved from the 71% male/29% female split noted above to 52% male/48% female, and the national governance committee co-chairs were 50% male/50% female.

³ All statistics in this Report come from data provided from the Academy to the Task Force.

Committee composition in the lead-up to the 62nd GRAMMY Awards telecast is better than it has been in the past, but is not as good as it was last year. The Task Force was not involved in this year's committee selection process, which took place as the Academy's new leadership was transitioning in. The current nomination review committee composition, across all committees, is 56% male/44% female (as compared with the 51% female composition the year prior). Similarly, the current national governance committees have a gender split of 59% male/41% female, which is less representative than the 52%/48% split from a year ago, while the Task Force was involved and providing feedback. These statistics demonstrate the need to be constantly vigilant on these issues, especially after the issuance of this Report, as well as the need to consult with outside experts, such as the Task Force members, when making appointments to these committees.

However, as our efforts have shown, if diversity is a priority, there is no shortage of qualified, diverse people who can serve on these committees. Our recommendation is simple and straightforward: the Academy should institutionalize the interim work towards diversifying these committees, so that this issue does not arise again once the Task Force no longer exists. Accordingly, the Task Force proposes the following:

- **First Committee Diversity Recommendation:** The Academy shall take all necessary steps to ensure that (1) the Chair, President, and Board must make best efforts to ensure that the national governance committees and nomination review committees are diverse and reflect present societal demographics with respect to race and gender; and (2) the Academy will strive to have equal representation on the committees (separately, and in the aggregate) as between women and men.
- **Second Committee Diversity Recommendation:** To the extent the Academy is unable to meet these goals based on its internal sourcing, the Academy will consult with external industry sources, such as Task Force members, to identify qualified, diverse candidates.

Taking formal steps to institutionalize this commitment would send an important signal to the public and to the Academy's members that the Academy is committed to diversity at an institutional level, and that its commitment extends to governance, policy, and operations. And it would restore faith among diverse and underrepresented groups that the processes for key decision making at the Academy, both with respect to corporate policy and awards and nominations, is a fair one that they can respect and have confidence in. Further, adopting this resolution makes good business sense, as research amply demonstrates that

diverse groups make stronger and better business decisions than non-diverse groups.⁴

The second recommendation above is issued to ensure that things do not return to business as usual once the Task Force dissolves. One refrain we heard when we initially raised concerns over committee diversity was that the Academy tried—but could not find—diverse candidates. We do not agree with that view, and believe the dramatic compositional change in the year the Task Force worked with the Academy demonstrates that it is incorrect. Before settling on committee composition with significant racial or gender disparities, the Academy should work closely with committed outside partners, such as the members of the Task Force. There are many in the music industry who share this goal of greater diversity and inclusion who are willing to assist the Academy in ensuring that committee composition at the Academy continues to make progress.

B. Recommendations to Commit the Academy to Diversity and Inclusion

The next set of recommendations pertain to solidifying and institutionalizing the Academy's commitment to diversity and inclusion—both within the organization, and externally with respect to its members and its awards process.

1. Academy Policy and Procedure Recommendations

The Task Force has four recommendations concerning the revision and adoption of mission statements and existing Academy policies.

- **First Policies and Procedures Recommendation:** The Academy should revise the mission statement on its public website to include language reflecting its commitment to diversity in the music industry.
- **Second Policies and Procedures Recommendation:** The Academy shall take formal action committing itself to consider issues of diversity and inclusion at all levels of the organization. This action, regardless of the form it takes, should include a commitment that the Academy will consider a diverse slate of candidates before making a hiring decision for any open

⁴ See, e.g., *Why Diversity Matters*, McKinsey & Company (Jan. 2015), <https://www.mckinsey.com/~media/McKinsey/Business%20Functions/Organization/Our%20Insights/Why%20diversity%20matters/Why%20diversity%20matters.ashx> (observing a statistically significant correlation between executive diversity and financial performance); *Delivering Through Diversity*, at *1, McKinsey & Company (Jan. 2018), https://www.mckinsey.com/~media/McKinsey/Business%20Functions/Organization/Our%20Insights/Delivering%20through%20diversity/Delivering-through-diversity_full-report.ashx (finding that “[c]ompanies in the top-quartile for gender diversity on executive teams were 21% more likely to outperform on profitability and 27% more likely to have superior value creation”).

position for which the Academy seeks applicants from the general public or from a search firm.

- **Third Policies and Procedures Recommendation:** The Academy should hire an outside law firm or consulting firm to conduct a review of all of its existing policies on sexual harassment, diversity, workplace culture, and working family benefits, and implement reforms—to the extent necessary—to ensure that it has a compliant, inclusive workplace culture. In this regard, the Academy should also strive to provide more regular, cutting edge training on issues of workplace discrimination and harassment.
- **Fourth Policies and Procedures Recommendation:** The Academy should adopt a policy committing to publicly report on the demographic composition of its workforce, including across different levels of seniority.

We believe these recommendations are all of a piece, and therefore, provide a single rationale for all four. In the wake of the 60th GRAMMY Awards, the Academy faced a public relations crisis with respect to its commitment to diversity. It is far from the only company to face these issues. Indeed, surveys from various industries make clear that workplace culture issues, including issues of sexual harassment, discrimination, pay inequality, and opportunity gaps, are common in the American workplace.⁵

In the #MeToo era, companies across numerous industries are re-evaluating the way in which they address issues of diversity and inclusion. The days of simply addressing these issues only through human resources and from an employment law lens are over. Diversity is a business imperative. Top leadership, C-suite members, and Board members need to be involved with and have ownership of these issues.

For these reasons, the four recommendations above are critical for the Academy. Establishing the Task Force was an important first step, but by definition, it will not last forever. Only through adoption of formal resolutions and policies can the Academy make sure this work continues and signal that it takes these issues seriously.

Taken together, the four recommendations are modest. In sum, they ask the Academy to commit to (1) consider diversity when hiring; (2) make clear to

⁵ For example, a survey by SourceMedia revealed that 63% of women have personally experienced, witnessed, or heard of others experiencing sexual harassment during their career. See *Groundbreaking Study of Professional Workplace Shows 63 Percent of Women Have Experienced, Witnessed, or Are Aware of Sexual Harassment*, SourceMedia (March 13, 2018, 10:00 AM), <https://www.sourcemedia.com/news/groundbreaking-study-of-the-professional-workplace-shows-63-percent-of-women-have-experienced-witnessed-or-are-aware-of-sexual-harassment>.

the public that issues of diversity are important to the Academy's mission; (3) review and ensure that the Academy's policies and workplace training procedures are modern and consistent with a safe and compliant workplace; and (4) report on the demographic composition of its workforce, so that the Academy can be publicly accountable to its goals to consider diversity when hiring.

2. Recommendations to Create Senior Diversity and Outreach Positions

The Task Force recommends that the Academy create dedicated, senior-level diversity and outreach positions.

- **First Diversity and Outreach Positions Recommendation:** The Task Force proposes that the Academy recruit and hire a Diversity and Inclusion Officer at the executive level that is responsible for enterprise-wide diversity and inclusion efforts. This individual should report directly to the President/CEO of the Academy.
- **Second Diversity and Outreach Positions Recommendation:** The Task Force proposes that the Academy either recruit and hire or promote a dedicated outreach officer, whose role would be to focus on the Academy's outreach to prospective members, grassroots organizations, and potential philanthropic partners. The Task Force defers to the Academy's judgment with respect to where in the organization this individual should be placed, but suggests that the person hired into this position report either to the new Diversity and Inclusion Officer or to the head of the membership department, in light of the already-existing outreach apparatus within that department. However, regardless of whether this is a new hire or an individual already employed by the Academy, it is important that the Academy dedicate additional resources to outreach.

There are several reasons why the Task Force believes the Academy should adopt these reforms. Hiring a senior-level Diversity and Inclusion Officer is critical to signaling to all of the Academy's constituents—including its television partners, members, advertisers, and other members of the music community—that the Academy is dedicated to diversity in the long term. Moreover, the creation of such a role is more and more common, especially at top companies and industry leaders.⁶ And it is important that the Academy establish that this role is a senior one and that the person hired into it reports directly to the

⁶ See *A Leader's Guide: Finding and Keeping Your Next Chief Diversity Officer*, Russell Reynolds Associates, 2 (Dec. 2018), https://www.russellreynolds.com/en/Insights/thought-leadership/Documents/Chief%20Diversity%20Officer_1218_FINAL.pdf (reporting that “47 percent of companies included on the S&P 500 currently have a Chief Diversity Officer (CDO) or equivalent...[and] [n]early two-thirds...of those CDOs have been appointed or promoted to their roles in the past three years.”).

President/CEO of the Academy. That step is critical to ensuring the Academy prioritizes diversity, and not merely a box to be checked as part of a public relations campaign.

Moreover, the creation of this role is important in light of the Academy's different constituencies. The Academy does not have just one audience—it has at least three: (1) its members; (2) the broader music industry; and (3) the television audience for the GRAMMY Awards telecast. There are different and unique challenges across all three of these groups, and even within these constituencies, there are many sub-groups. It is critically important to have one executive who can look at Diversity and Inclusion from a holistic lens and promote it in all three spheres. In this regard, whoever is hired into this role must have a purview that extends beyond human resources, because as this Report makes clear, issues of diversity and inclusion touch every aspect of the Academy—not just hiring.

Finally, the creation of such a role is of crucial importance because the Task Force is temporary by definition. Fully addressing these issues requires constant attention and effort and sustained work over many years. Achieving fully diverse and inclusive organizations means not only addressing obvious instances of discrimination or lack of full inclusion, it also means doing the hard work of facing and overcoming unconscious bias throughout the Academy's work. There needs to be leadership at the top that owns this work and can help direct it. The Academy must not backslide on these issues. Hiring an executive to focus on these issues full-time after the Task Force ceases to exist is critical to ensuring that these issues continue to be high priorities for the Academy.

Turning to the recommendation to create (or promote someone into) a dedicated outreach position and add resources to that function, this recommendation is driven by the Task Force's experience. Currently, the Academy's membership department handles most of the Academy's outreach efforts. However, we found that the membership department is stretched too thin to conduct the kind of outreach to underrepresented communities that the Academy needs to be doing on a regular basis. Further, the membership department lacks the practical ability to coordinate staff at the Chapter level to facilitate targeted outreach programs in local communities that make sense.

The Academy needs a dedicated officer focused on coordinating its outreach efforts to underrepresented individuals, but it need not do this work alone. There are several organizations already embedded in these communities (e.g., Women's Audio Mission, Blackbird Academy, ReBoot, F Major, Change the Conversation, She is the Music, and The 7% Series), and the new outreach officer can work to develop programs to work with them. These organizations can give the Academy the reach to be able to recruit more diverse members and activate them, help the Academy with programming that will be of interest and

attract more members, and will position the Academy as the industry leader, it should be.

The #WomenInTheMix Producer’s and Engineer’s Initiative, described in further detail below, provides a perfect illustration of why the Academy needs someone in this role. For purposes of that initiative, the Academy—at the advice of the Task Force—hired an outside consultant to conduct outreach to artists, labels, managers, agencies, and producers, in order to solicit support in very short order to gain big-name support for the initiative. Through those dedicated and tireless efforts, we obtained pledges from every major label and high profile artists including Taylor Swift, Ariana Grande, Katy Perry, and Cardi B, among others. The initiative was a success—but that success would have been impossible without focused outreach efforts. The Academy needs someone in that role on a permanent basis, focused solely on issues of outreach.

3. Recommendation to Support and Continue Leading Producer and Engineer Outreach Initiatives

It is well recognized that women are missing from music’s technical fields. Specifically, according to a 2019 study from the USC Annenberg Inclusion Initiative, only two percent of music producers in popular music are women.⁷ The statistic is similar with respect to engineers: fewer than three percent of engineers in popular music are women.⁸ Recording Academy membership is stronger than these industry-wide statistics, as the Academy’s Producers and Engineers Wing is approximately 12% female. But these numbers are still far too low. As set forth below, the Task Force recommends that the Academy continue to support ongoing efforts to address this issue, including the #WomenInTheMix initiative it helped launch in partnership with the Task Force.

- **First Producers and Engineers Recommendation:** The Task Force proposes that the Academy commit to coordinate with, engage with, and dedicate resources to the ongoing efforts by She is the Music, Women’s Audio Mission, and other similar organizations to promote female producers and engineers. To the extent the Academy adopts the recommendation to hire an outreach officer, this effort would reasonably fall within that person’s purview or could alternatively be housed in the Producers & Engineers Wing.

In advance of the 61st GRAMMY Awards, the Task Force, in conjunction with the Academy, launched an initiative to promote the hiring and mentoring of

⁷ Stacy L. Smith, Marc Choueiti & Katherine Pieper, *Inclusion in the Recording Studio?* (2019), <http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf>.

⁸ While this statistic on engineers is not reflected in the Annenberg study, the Task Force understands from Dr. Stacy Smith—the lead author of that study—that this is the case based on her research.

female producers and engineers. The initiative, #WomenInTheMix, called for any entity or individual responsible for or involved in the selecting and hiring of producers and engineers to commit to making hiring decisions only after considering a slate of candidates that includes at least two women. It also asked working producers to take gender diversity challenges in music's technical fields into account when determining who to mentor and prepare for development and advancement opportunities. In connection with the launch of the initiative, the Recording Academy created and hosted a webpage dedicated solely to facilitating the process of identifying working female producers and engineers. That website enabled anyone seeking to hire a woman into one of these positions to quickly access relevant resources, including tools provided by She is The Music and Women's Audio Mission, leading organizations that help connect decision-makers with female producers and engineers.

As noted above, the initiative was well-received within the music community. Over 650 artists, producers, labels, agencies, management, including Justin Bieber, Cardi B, Common, Andra Day, Ariana Grande, Lady Gaga, Emily King, John Legend, Shawn Mendes, Nicki Minaj, Katy Perry, P!NK, Post Malone, Taylor Swift, Carrie Underwood, Keith Urban, and Sharon Van Etten, signed on to the initiative and signaled their commitment to diversity and overcoming long standing barriers to success in the music industry.

The Academy has an important role to play in this effort. There are already groups dedicated to the promotion of female engineers, including (for example) Women's Audio Mission and She is the Music. While these groups have the same ultimate goal, they have different resources, different personnel, and different approaches. The Academy can play a key role as a convener and supporter of these and other efforts by, among other things, hosting meetings, facilitating communications, dedicating financial resources, publicizing success stories, and publicly reporting on the progress of the initiative.

There are numerous reasons the Academy should adopt this proposal. The Academy should see its initial commitment to this initiative through and doing so would provide the Academy with a signature initiative to take the lead on. Further, it would build goodwill between the Academy, grass roots organizations, and young female producers and engineers.

Finally, as the Academy is well aware, one of the driving forces in the lack of diversity in its voting membership is the absence of women in music's technical fields. This disparity impacts the Academy directly. Nearly 40% of the Academy's Voting Members are producers and engineers, and approximately 12% of those individuals are women. Thus, a significant segment of the Academy's voting membership—producers and engineers—is overwhelmingly male dominated. That means the fundamental problem of the lack of gender diversity in the Academy's voting membership cannot be solved until more

women go into producing and engineering. Supporting this initiative is one of the most important long-term, structural steps the Academy can take to improve the gender imbalance in its voting membership.

C. Recommendations to Reform Academy Governance and Operations to Promote Diversity and Inclusion

The Task Force dedicated significant time and resources to studying the Academy's operations and governance structure in order to identify structural impediments to diversity and equal representation. Based on this investigation, we set forth three recommendations below for reforms to Academy operations and governance.

- **First Operations and Governance Recommendation:** The Task Force proposes that the Academy take steps to ensure that the Board of Trustees ("Board") assume responsibility for regularly reviewing the Academy's progress on issues of diversity and inclusion and incorporate responsibility and accountability for these issues in the Board's governance function, either through the creation of a new national governance committee focused exclusively on issues of diversity and inclusion or by placing this responsibility within an existing committee.

This reform also makes particular sense in light of the composition of the Board. The members comprising the Board historically have not been diverse from either a gender or ethnicity perspective. Between 2012 and the present, the Board has been approximately 68% male and 69% Caucasian. These numbers do not show signs of improvement in recent years—in 2017-2018, for example, 75% of the members of the Board were male, and 68% of the Board members were Caucasian. And the current Board is 65% male and 63% Caucasian. Given that the Board is not and has not historically been representative or diverse, it is particularly important that it receive guidance from a committee dedicated to these issues.⁹

- **Second Operations and Governance Recommendation:** The Task Force proposes that the Academy take concrete steps to ensure that Chapters are made responsible for meeting nationwide outreach targets and will be accountable for their performance in that regard. It is critical that these steps clarify that Chapter employees do not get to set their own agendas with respect to outreach.

One of the primary topics we investigated over the past year is the Academy's governance, and, in particular, the Chapter system. We have learned that the Chapter system plays a critical and, at times, oversized role in setting

⁹ This guidance should be provided from the outset of Board member terms, including in orientation presentations. Further, the members of this committee should be diverse.

Academy policy and dictating Academy priorities. This recommendation proposes a re-orientation of responsibilities to the Chapters to ensure that the Academy maximizes their potential with respect to outreach.

The Academy's Chapter system can be an asset with respect to outreach to underrepresented communities. Many organizations would be thrilled to have "boots on the ground" in cities across the country in the way the Academy does. However, in the course of our investigation, we learned that the Academy has often been unable to effectively make use of these resources to support its outreach efforts.

We were surprised to learn this, as the Chapters should be serving the Academy's overall organizational goals. However, there are a number of structural issues prevent the Academy from harnessing the Chapter resources and using them effectively. First, key portions of Chapter budgets are effectively controlled by local Chapter boards that at times have their own local interests. Second, Chapter staff spend a great deal of their time serving elected leaders and implementing elaborate governance mandates, which detracts from outreach and engagement. Third, given that Chapter board members play a critical role in electing Trustees to the Board, Chapters have a great deal of leverage and practical ability to set their own priorities. This final point is critical. The Academy's Board, which is the key corporate decision-making body for the Academy, consists exclusively of members elected by local Chapters. As set forth in further detail below, this is a structural impediment to implementing nationwide goals.

Ultimately, the Academy has a Chapter structure that should be able to powerfully support diversity and inclusion outreach efforts, but that structure is being under-utilized. The Task Force understands that Chapters have an important role to play in the Academy's operations, especially given the fact that the Academy was originally formed by disparate Chapters that came together to form a cohesive whole. Now is the time to make the Academy actually work as a single, modern organization with all boats rowing in the same direction.

- **Third Operations and Governance Recommendation:** The Task Force proposes that the current system pursuant to which Board members are elected exclusively through the Chapter system be reformed, so that the Board is selected and composed of three co-equal groups: Trustees elected from Chapters, Trustees elected by the voting membership, and Trustees appointed through at-large selections. Specifically, under this new system:
 - One third (1/3) of the Trustees would continue to be elected by the Chapters, under the current system.

- One third (1/3) of the Trustees would be voted on by the overall voting membership, selecting among candidates from a slate chosen by the Executive Committee.
- One third (1/3) of the Trustees would be at-large selections proposed in the first instance by the new national governance committee on diversity and inclusion and ratified by vote of the full Board. This final third would be selected after the first two thirds (2/3) are selected.

We recognize that this is a significant proposed reform, given that it would represent a sea change in the way individuals get elected to the Academy's key corporate governance body. However, for the reasons discussed below, we believe that the proposal would (1) significantly improve the governance function of the Academy; (2) energize and engage members that feel disenfranchised by giving them a voice; (3) ensure the Academy can maximize the benefits of its Chapter system; and (4) give the Academy the tools necessary to ensure that its key governing body—the Board—is diverse and representative.

Under the current system for electing Trustees, certain Chapter leaders and officials from each Chapter elect a set number of Trustees to the Board.¹⁰ The Board consists exclusively of members elected in that manner, meaning that every Trustee on the Board was elected by a local Chapter. This system has a number of issues:

- The system results in an insular board with several repeat players. As Board tenure statistics and a cursory review of the names of Board members make clear, Chapters are repeatedly electing the same people. That makes it difficult (if not impossible) for new, underrepresented voices to break in.
- Building the Board by Chapter does not result in diversity. The proof is in the numbers: the Board is not diverse or representative.
- The current structure prevents the Academy from effectively utilizing the Chapters to achieve national goals.
- Electing Board members in this way makes it impossible to take a holistic view of the diversity of the Board. For example, a Chapter electing three Trustees has no sense of how its representatives will impact overall representation on the Board.

¹⁰ These Trustees are elected by Chapter governors, officers, and existing Trustees for each Chapter from a slate of candidates selected by the Chapter nominating committee—which itself is comprised of Chapter officers and governors.

The Chapters essentially have become silos, and it has resulted in a Board that is not diverse, is not independent, and is perceived by some underrepresented members (and non-members in the music industry) as out of touch. There is no magic to the mathematical formulation of this proposed new system, but its structure, which ensures the Board is comprised of a mix of people elected through Chapters, members, and selected at large with diversity and inclusion in mind, addresses many of the issues described above.

First, the new system engages the voting membership as a whole. This allows individuals who currently feel disenfranchised, including people in underrepresented communities, to have a direct voice in their governance. Moreover, the system has a check on the excesses of a purely democratic system: the “slate” of candidates for the one third of Board members chosen by popular vote is chosen by the Executive Committee, a group charged with managing key affairs for the Academy. While a broad-based election system may sound unwieldy, there are proven examples across large membership groups; for example, Harvard University elects members of its Board of Overseers—the functional equivalent of the Academy Board—by submitting a slate of candidates to all University alumni for a vote.

Second, the system eliminates the problem of an insular Board that cannot assess its diversity (or lack thereof) from a holistic perspective. Under this system, the national governance committee responsible for diversity and inclusion issues would look at the first two-thirds (2/3) of elected Trustees, and propose a slate of at-large selections for ratification by the Board with diversity as its primary consideration. To be clear, the Task Force means “diversity” in a broad sense: demographic diversity, genre diversity, experiential diversity, geographic diversity, and other forms of diversity should all be relevant to the committee’s determination of the slate.

Third, the system reduces, but does not eliminate, the number of Chapter representatives. The Chapters remain a critical part of the Academy infrastructure, as they provide an avenue by which the Academy can represent different music communities throughout the country and enable the Academy to directly engage actual and prospective members. However, as set forth above, based on our work we believe a system where they are the *exclusive* means of electing Board members is ineffective and outdated. As such, we sought to reach a middle ground whereby a full one third of the Trustees still come up through the Chapters. We believe that will ensure that local needs continue to be raised and recognized by the Board, while limiting the negative effects of the current system discussed above.

Throughout the past year of the Task Force’s work, we heard repeated comments that the Board structure for the Academy does not promote diversity, leading to views by members and the broader music community that the

Academy is out of touch. Structural reforms to the Board are necessary in order to pave the way for meaningful change, and will be one of the most tangible, lasting and visible commitments by the Academy to leading this change.

D. Recommendations to Reform Membership Practices to Promote Diversity and Inclusion

The role of membership at the Academy, including in connection with the awards and nominations process, was a significant focus of the Task Force. From the beginning of our work, we sought information about the Academy's membership policies and practices and worked closely with leaders of the Academy's membership department to determine whether membership was an area of concern and, if so, how to go about reforming it.

The Academy provided data to us at the outset of our work that made it abundantly clear that a lack of diversity in the voting membership was a serious problem. For example, as of April 2018, one month after the formation of the Task Force, women made up only 20% of the Academy's Voting Members. The racial diversity numbers, while slightly better, were still concerning, as they reflected significant underrepresentation in the Asian-American and Hispanic communities.

Shortly after we started meeting in April 2018, we became aware that in order to address these disparities in time to impact the upcoming 61st GRAMMY Awards telecast, we would need to move quickly. That is because the Academy's operational calendar works in such a way that while the telecast is in February, decisions related to nominations and voting are locked in many months in advance.¹¹ We felt an urgency to make meaningful, substantive change, and thus insisted upon taking immediate action. Given this pressing situation, we worked with the Academy to conduct an extraordinary outreach initiative aimed at recruiting as many underrepresented, qualified creators as possible in order to help diversify the voting body in advance of the 61st GRAMMY Awards telecast. The initiative resulted in the Academy inviting over 900 underrepresented artists, nearly 200 of whom joined the Academy.

While this outreach initiative was a good first step, it was only that—a first step. The Task Force and the Academy had very little time to conduct the initiative given looming deadlines to vote for the upcoming awards cycle.

¹¹ The Task Force recommends that the new President/CEO closely evaluate the Academy's operational calendar and consider revising it. In its current form, it results in a *de facto* operational paralysis, as potential changes are always seemingly too early or too late in the calendar, but never on time. The Academy needs to be nimble and able to react to changes quickly, and the current system creates a structural impediment to that. The Task Force did not make this a formal recommendation because it does not directly tie in to issues of diversity and inclusion, but it does indirectly impact those issues as reforms to address them take far too long to be implemented.

Further, while the gender balance within the voting membership has slightly improved as a result of these and other efforts, the voting membership is still overwhelmingly male. As of October 2019, the voting membership is 22% female. That is a slight increase from the 20% of Voting Members who were women as of April 2018.

In order to ensure the membership body voting on GRAMMY Awards and engaged in all other aspects of Academy membership is diverse and representative of society as a whole, the Academy must commit to long-term, institutional reforms.

- **First Membership Recommendation:** The Academy should adopt a formal diversity target to meet in the next five years. The Task Force recommends that the Academy commit to doubling the number of female Voting Members in the next five years.

Announcing a long-term diversity goal is a critical step the Academy must take for several reasons. First, it demonstrates to the public and to the Academy's various constituencies that the Academy is dedicated to fixing its diversity and inclusion issues. Second, it indicates an understanding that there is no short-term fix and that solutions will take several years. Third, it ensures that the Academy has a benchmark to hold its managers and executives accountable long after the Task Force disbands. Fourth, and finally, even if the diversity goal is aspirational or optimistic, the need to meet it will enable the new diversity and inclusion officer, the new diversity and inclusion national governance committee, and the outreach team at the Academy to point to a goal when they encounter institutional resistance to diversity efforts.

With respect to what the goal should be, there is no magic number. We arrived at our proposal after discussing a number of different options with key stakeholders in the Academy and considering the views of outside consultants and researchers. Ultimately, we proposed following the model set by the Academy of Motion Picture Arts and Sciences ("Motion Picture Academy"), which set "a goal to commit to doubling the number of women and diverse members of the Academy by 2020."¹² This diversity goal model calls for a commitment to increase the *absolute* number of underrepresented groups, rather than a *relative* increase. That way, there is no implicit structural incentive to turn down a member of any other group of people.

We propose that the Academy take a similar approach, with slight modifications. Here, an outright doubling of "the number of women and diverse members" of the Academy does not make sense, as certain groups of diverse people within the Academy are not underrepresented, and the large current size

¹² *Academy Takes Historic Action to Increase Diversity*, Oscars (Jan. 22, 2016, 8:00 AM), <https://www.oscars.org/news/academy-takes-historic-action-increase-diversity>.

of the Academy's membership may make an outright doubling of all such persons within the voting membership unrealistic. Thus, the Task Force proposes that the Academy publicly commit to doubling the number of female Voting Members in the next five years, and taking steps to ensure that women of color are fully represented in that goal. By taking this approach, the Academy can address its race and gender issues at the same time.¹³

- **Second Membership Recommendation:** The Task Force proposes that the Academy identify and implement approaches to better engage, leverage, and involve Professional Members in Academy operations and governance.

In the course of its investigation, we learned that the role of Professional Members at the Academy is limited in a number of ways. The Task Force recognizes that one factor that makes the GRAMMY Awards unique is that they are the only peer-based award in the music industry. For that reason, Professional Members, among whom are long-time music industry executives who do not themselves create music, do not vote on the GRAMMY Awards. However, that is not the only limitation on their participation at the Academy. A number of rules are in place that severely limit their ability to participate in the Academy's governance as well. For example, Professional Members: (1) can only make up 20% of the Governors in a given Chapter; (2) are not eligible to serve on any National Committee other than the Membership Committee, and even on that committee they can only be one of the three "additional" members; and (3) cannot hold a number of key leadership positions at the Chapter and national levels.

However, even with these limitations, the Professional Members are a *much* more demographically diverse group than the Academy's Voting Members. For example, as of October 2019, the Academy's voting membership is only 22% female. By contrast, its professional membership is 38% female. The Professional Membership is also more racially diverse than the voting membership. By excluding these individuals from leadership roles, the Academy effectively shuts the door to a large pool of experienced, diverse candidates.

The Task Force understands that the Academy is a creator-led organization, and that is a feature that makes it unique. Having said that, its professional membership represents a significant untapped resource full of diverse, qualified people that could help improve the organization. The Task

¹³ The Task Force understands the Academy intends to adopt this proposal in a modified form by announcing a goal to add 2,500 female Voting Members by 2025. The Task Force understands that number reflects a doubling of the female membership as of a date certain, which is necessary because the voting membership numbers fluctuate day-to-day. The Task Force would view such a statement as consistent with this recommendation.

Force therefore recommends that the Academy closely review its limitations on Professional Member participation at all levels of the organization and take steps to better engage this important group of members.¹⁴

- **Third Membership Recommendation:** The Academy should take appropriate steps to clarify that under its new membership rules, the 12-credit qualification is not a hard and fast requirement, but instead is a rebuttable presumption that prospective members can overcome through impressive letters of recommendation, career substantiation and other qualities the Academy values in members.

Early on in the Task Force's work, we engaged with the Academy's membership department to make interim changes to a membership criteria change that the Board approved before the establishment of the Task Force and was set to imminently take effect. Specifically, we worked with the Academy to ensure that its new system was more flexible and open to diverse artists, while retaining the high standards required to be a voting member of the Academy. Under that new system, which was announced and implemented in 2018, members can qualify for invitations to join the Academy by submitting two letters of recommendation and demonstrating career substantiation, including—but not limited to—showing their existing musical credits. This latter change was significant because under previous systems, credit requirements were prioritized when qualifying to join the Academy. Under this new system, credit counts would merely be a factor that could be weighed alongside excellent letters of recommendation and other notable career substantiation. This would more easily allow for an individual to become a member even if they did not have 12 credits.

Since the announcement of that new system, confusion has continued over the nature of the 12-credit qualification. Going forward, we propose that the Academy take steps to clarify the flexibility of its new system. Specifically, it should issue written and verbal guidance to members of the peer review committee confirming that the 12-credit qualification is actually a rebuttable presumption that prospective members can overcome through career substantiation and letters of recommendation. The Academy should also revise the membership application portion of its website to reflect the same.

- **Fourth Membership Recommendation:** The Academy shall take concrete steps to ensure that the committee responsible for reviewing membership applications and determining membership invitations—the peer review committee—is diverse and reflects societal demographics with respect to race and gender.

¹⁴ One such step the Academy can consider is whether it should permit the Professional Members—a group far more diverse than the Voting Members—to vote in the portion of the new Board election system left to a popular vote of the membership.

Under the new invite-only membership system described above, a peer review committee determines whom to invite each year. Early on in the Task Force's work, we made clear to the Academy that it was critical that this peer review committee be diverse from both a race and gender perspective. To the Academy's credit, it took steps to make sure that was the case for its first annual set of invitations under the new system.

Currently, the membership national governance committee is responsible for carrying out this function. Thanks to steps taken by the Academy in 2018 in response to our concerns, that committee is now largely demographically diverse.¹⁵ As long as that remains the case, we support keeping this function with the membership national governance committee.

This recommendation is straightforward: the Academy should institutionalize this commitment to diversity on the peer review committee by making the commitment permanent through official action. Doing so would send a powerful message that the Academy is committed to diversity at an institutional level and that its commitment extends to a core facet of its business—membership. Further, as discussed above, taking such action makes good business sense, as research shows that diverse groups generally make stronger and better decisions than non-diverse groups.¹⁶ In the context of membership determinations, it is critically important that the Academy have a diverse group of qualified, experienced people deciding who will make up the Academy's voting membership.

- **Fifth Membership Recommendation:** The Academy should continue to publicly report its demographic makeup on an annual basis to promote transparency and demonstrate its commitment to diversity and inclusion.

In connection with the extraordinary outreach initiative described above, the Academy announced the demographic make-up of its membership for the first time in June 2019. Announcing this data in a public fashion was an important step as it demonstrated that the Academy was confronting its problem head-on, acknowledging it, and committing to efforts to address it. As with other recommendations above, this recommendation is simple and straightforward: the Task Force proposes that the Academy continue the work it began with the Task Force even after the Task Force disbands by continuing to publish this data annually. This data, along with the demographic data of the Academy's workforce, should be publicly posted on the Academy's website.

¹⁵ The peer review committee is currently 53% male/47% female.

¹⁶ *Supra* n. 4 (citing research).

E. Recommendation to Reform the GRAMMY Awards and Nominations Process to Promote Diversity and Inclusion

The final recommendation pertains to the Academy's awards and nominations process. The Academy approved the creation of the Task Force in the wake of a controversy over the absence of female nominees for the 60th GRAMMY Awards telecast. However, that telecast was only the most recent example of women being excluded. As a 2018 study by the Annenberg Inclusion Initiative made clear, the gender gap at the GRAMMY Awards is real. As reported in that study, between 2013 and 2018, only 9.3% of the nominees in the Record of the Year, Album of the Year, Song of the Year, Best New Artist, and Producer of the Year categories were women.¹⁷

Based on this disparity, we closely reviewed the process for determining GRAMMY nominees and winners, in order to determine whether there were any structural flaws in the process that have resulted in the exclusion of women over time. The paragraphs that follow describe the process for determining nominees and winners at the GRAMMY Awards at a high level, briefly summarize the justifications for the process the Academy has provided, and then set forth Task Force recommendations to improve this process.

The process for determining nominees and winners at the GRAMMYs is complex. For most GRAMMY categories,¹⁸ the awards process works as follows:

- **Step 1: Online Entries.** Voting and Professional Members of the Academy and certain registered media companies submit online entries to be considered for nominations.
- **Step 2: The First Ballot.** The Academy collects and sorts the online entries, removes duplicates and erroneous entries, and sends out a "first ballot" to the voting membership. The Voting Members vote for nominees and submit their ballots through an independent auditor for tabulation.
- **Step 3: Nomination Review Committees.** The independent auditor sends the top vote getters in most of the GRAMMY categories to a series of nomination review committees.¹⁹ The members of these committees, who are appointed by the Chair and President/CEO and ratified by the Board of

¹⁷ Stacy L. Smith, March Choueiti & Katherine Pieper, *Inclusion in the Recording Studio?* (January 2018), <http://assets.uscannenberg.org/docs/inclusion-in-the-recording-studio.pdf>.

¹⁸ The process set forth herein applies to the GRAMMY Awards categories with nomination review committees. The Task Force's understanding from the Academy is that approximately 60 out of 85 total categories, including all of the "Big Four" categories, have nomination review committees.

¹⁹ There are several different nomination review committees, and the number of top vote getters sent to each varies.

Trustees, review these selections and confidentially vote for them in order of preference. Based on the votes of the nomination review committee members, the top five vote getters (or eight, depending on the category) become the GRAMMY nominees for that category.

- **Step 4: The Final Ballot.** The nominees for each category are sent out to the voting membership, which votes for the winners in each category on a plurality basis.

In sum, the nomination review committees, which are filled with subject matter/genre experts,²⁰ effectively act as a check against the popular vote of the voting membership. They exist, according to Academy leadership,²¹ to ensure reasonable outcomes and the inclusion of lesser known artists and works that might not occur if only a popular vote of the membership were used in the first round of the process.

Earlier in this Report, we proposed that the Academy ensure that these nomination review committees remain diverse. That much is necessary at a minimum. In addition, we propose a change to the voting system for certain key awards to level the playing field for diverse artists at the GRAMMY Awards.

- **Awards and Nominations Recommendation:** The Task Force proposes that the Academy implement a ranked choice voting system to determine GRAMMY Award nominees and winners in the following categories: (1) Album of the Year; (2) Record of the Year; (3) Song of the Year; and (4) Best New Artist (collectively the “Big Four Award Categories”).

Ranked choice voting is a system in which voters rank candidates on a ballot in order of preference. The system is designed to ensure that as many voters as possible will help elect a candidate they support. Under this system, after the first round of votes are tabulated, if a candidate wins a majority of first-preference votes, he or she is declared the winner. However, if no candidate wins a majority of first-preference votes, the candidate with the fewest first-preference votes is eliminated. First-preference votes for that losing candidate are discarded, and the second-preference vote of each person who voted for the failed candidate are lifted and redistributed to their next-preferred candidate. A new tally is then conducted with the failed candidate out of the running. This

²⁰ At a high level, the selection process works as follows. Chapter nominating committees submit names for consideration. Those names are reviewed and commented on by certain staff and elected officials before they are sent to the President/CEO, Chair, and Awards Senior Vice President, who review them and make final recommendations, subject to ratification by the Board.

²¹ The explanations and statements attributed to Academy leadership in this portion of the Report were provided by executives who, as of this summer, are no longer in leadership positions at the Academy.

process is repeated until a single candidate wins a majority of the first-preference votes.

The system is best understood by viewing practical examples. A YouTube video uploaded by Minnesota Public Radio at the following link provides a simple tutorial on how ranked choice voting works:

<https://www.youtube.com/watch?v=oHRPMJmzBBw>.

Research conducted by the USC Annenberg Inclusion Initiative makes it clear that women are severely underrepresented among GRAMMY Award nominees relative to their share of the population. For example, as set forth in the USC Annenberg Inclusion Initiative's most recent study,²² between 2013 and 2019:

- 91.8% of nominees for Record of the Year were male.
- 93.4% of nominees for Album of the Year were male.
- 97.4% of nominees for Producer of the Year were male.
- 79.4% of nominees for Song of the Year were male.

The Task Force found that many factors drive this under-inclusion. They include, but are not limited to: (1) the relative lack of women in the music industry as a whole; (2) historical and systemic discrimination within the music industry; (3) insufficient gender diversity in the Recording Academy's voting membership; and (4) a plurality voting system that benefits polarizing candidates and harms women's chances, especially in light of factors 1-3. The effect of the plurality voting system for the GRAMMY Awards for the top four award categories has been exacerbated by the decision last year to expand the number of nominees for those top awards from five to eight. While this change had the benefit of allowing more nominees to be included, thereby expanding the opportunities for diverse nominees, it also had the downside effect of further splitting the votes of members, meaning that in a highly competitive field, the top vote-getter could win with as few as 13% of the total votes (as opposed to 20% when the field was limited to 5 nominees).

The Task Force proposes the limited adoption of ranked choice voting with respect to the Big Four Award Categories as one step of many to try to level the playing field. Ranked choice voting has several benefits:

- **Ranked Choice Voting Levels the Playing Field for Diverse Candidates.** Evidence from California elections demonstrates that ranked choice voting leads to outcomes in which winners more accurately reflect the demographics of society as a whole, including greater representation

²² Stacy L. Smith, Marc Choueiti & Katherine Pieper, *Inclusion in the Recording Studio?* (2019), <http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf>.

for women and people of color.²³ By contrast, there is literature indicating that plurality voting systems disadvantage women and other minority groups.²⁴

- **Ranked Choice Voting Promotes Majoritarian Values.** Under plurality voting systems, polarizing candidates who lack support from a majority of voters can win if moderate candidates split the vote. Ranked choice voting promotes majority rule because the majority of voters will always be heard in the outcome.
- **Ranked Choice Voting Promotes Inclusivity and Representation.** Under the current plurality system, a nominee in one of the Big Four Award Categories can win with less than 13% of the vote. Thus, if a small minority of voters are particularly enamored with a polarizing nominee, yet the vast majority of voters would rank the person in last place, that nominee would still win under the current system. A ranked choice voting system that prioritized awarding artists who have support from a majority of voters ensures that a larger proportion of the Academy's voting membership have their voices heard in the final outcome. That is an outcome consistent with maximizing inclusivity and engaging the voting membership.
- **Ranked Choice Voting Minimizes Strategic Voting.** In a plurality system, voters often face a choice between voting for a candidate they truly prefer or one they believe can realistically win. Under a ranked choice voting system, voters have more choices and need not choose between the "lesser of two evils."

²³ See *The Impact of Ranked Choice Voting on Representation* at *1-2, Representation2020 (Aug. 2016), <https://d3n8a8pro7vhmx.cloudfront.net/fairvote/pages/4541/attachments/original/1476462696/RCV-Representation-BayArea.pdf?1476462696> (finding that (1) ranked choice voting "increases descriptive representation for women," (2) that "in cities that introduced RCV, the percentage of candidates and winners among women, people of color, and women of color increased more (or declined less) than it did in a comparison group of similar cities that did not adopt RCV," and (3) that "RCV led to an increase in the percent of city council candidates who are people of color and women of color").

²⁴ Joseph F. Zimmerman, *Alternative Voting Systems for Representative Democracy*, PS: Political Science and Politics 27, no. 4, 674-677 (1994) (explaining that "majority/plurality electoral systems...favor the dominant group, and often leave women and minority groups with no representation"); see also Wilma Rule, *Women's Underrepresentation and Electoral Systems*, PS: Political Science and Politics 27, no. 4, 689-692 (1994) (concluding that voting systems in which voters choose a single winner are disadvantageous to women relative to proportional voting systems).

These values are increasingly recognized, as evidenced by the fact that New York City has recently adopted ranked choice voting, and Alaska, Hawaii, Kansas, and Wyoming plan to use ranked-choice for voters in the 2020 Democratic primaries.²⁵

We recognize the need to proceed with caution in reforming an existing system. Therefore, this recommendation only applies to the Big Four Award Categories, which are categories that every voting member may vote on. Such an approach allows the Academy to review the results of the change over a period of years before deciding whether to implement it with respect to other categories. The Task Force proposes implementing this system with respect to these Big Four Award Categories for three reasons. *First*, the larger number of nominees makes it more likely that a polarizing candidate that is actually disfavored by a majority of the voting body will win the award. *Second*, these are important, high-profile awards, such that implementing the system for those awards would be a meaningful reform. *Third*, this change would be consistent with steps taken by peer institutions, such as the Academy of Motion Picture Arts and Sciences, which implemented ranked choice voting for the “Best Picture” category at the Oscars when that field was expanded from five to ten nominees.

With respect to implementation, the Task Force proposes implementing this system at two stages: (1) the nomination review committee stage; and (2) the final ballot voting stage. Specifically, the system would be implemented as follows:

- **Nomination Review Committee Implementation:**
 - Current System: For the general field categories, each member of the nomination review committee receives and reviews the top fifteen vote recipients (tabulated by plurality) from the first ballot, and then ranks their “top five” in order of preference. These votes are given weighted point values in reverse order (*i.e.*, first place—5 points, second place—4 points, etc.). The nominees are then determined based on aggregate point totals on a plurality basis.
 - Proposed Reform: The nomination review committee would still receive and review the top fifteen vote recipients (tabulated by plurality) from the first ballot. However, members would rank all fifteen candidates in order of preference. And the nominees would be determined by ranked choice voting methodology, eliminating the last-place candidate in each subsequent round of vote redistribution until

²⁵ See Anna Purna Kambhampaty, *New York City Voters Just Adopted Ranked-Choice Voting in Elections. Here's How It Works*, Time (Nov. 6, 2019), <https://time.com/5718941/ranked-choice-voting/>.

only eight remain. Those eight remaining candidates at the end of the process would be the nominees.

- **Final Ballot Implementation:**

- Current System: The nominees determined through the nomination review committee process are placed onto the final ballot, which is sent back to be voted on by all eligible Voting Members. Members are permitted to vote on all major categories, including the Big Four Award Categories. However, they can only vote on one nominee in each category. The winner is determined by tabulating these final ballot votes on a plurality basis.
- Proposed Reform: The nominees, as determined by the nomination review committee under the new ranked choice voting approach, would be placed onto the final ballot and sent back to all Voting Members to be voted on. However, rather than voting on just one nominee, Voting Members would rank all of the nominees in order of preference. The winner would then be determined in accordance with ranked choice voting principles (*i.e.*, the first to obtain a majority is the winner).

III. Task Force Observations Regarding The Music Industry

While the Task Force spent the majority of its time focused on identifying Academy-specific issues and generating Academy-specific recommendations, the Task Force also undertook a number of efforts that focused on better understanding the issues that affect underrepresented people within the broader music community. These efforts included: (1) reviewing and working with researchers at the USC Annenberg Inclusion Initiative, including Professor Dr. Stacy Smith, to understand the state of diversity and inclusion in the music industry as a whole; (2) commissioning independent research from the late Alan Krueger, a labor economist and Princeton scholar, on topics related to underrepresentation in the music industry; (3) interviewing and meeting with key industry stakeholders, including female executives, to better understand issues facing the industry; and (4) hosting listening sessions in different locations across the United States to hear directly from members of the music community on several topics pertaining to diversity and inclusion, including (i) structural barriers for underrepresented communities and (ii) discrimination and/or sexual harassment in the music industry.

The Task Force identified the following issues as existing obstacles to success for underrepresented persons and groups of persons within the music industry:

- Underrepresentation of women in the music industry, particularly within the industry's technical fields.
- Prevalence of harassment, discrimination, and/or assault as a result of informal or isolated work environments.
- Restriction of airtime or participation by female artists, particularly in country music.
- Underrepresentation of individuals of lower socioeconomic means due to high costs of entry.
- Lack of equal access to resources for disabled individuals.
- Marginalization of certain ethnicities into particular roles or genres.
- Phasing out of older generation music industry professionals.

A. Underrepresentation of Women in the Music Industry, Particularly Within the Industry's Technical Fields

Groups that have been historically underrepresented in other industries, including women and people of color, are also underrepresented in the music industry. For example, as highlighted in a 2019 Annenberg Initiative Report, within popular music, women represent only 21.7% of all artists, and they

comprise less than 15% of songwriters. The same study shows that within popular music, women constitute only approximately 2% of all producers. Other studies confirm these conclusions. There is also a lack of women in leadership roles, such as label executives, throughout the industry. For example, of the thirteen frontline major record label groups in the United States, only two—Sony’s Epic Records and Warner’s Atlantic Records—are run by women.²⁶

While much of the data from studies focuses on popular music, census data demonstrates the problem pervades the entirety of the music industry, and that the problem is not a new one. Professor Kruger’s work for the Task Force indicated that census data shows that in 1980, approximately 19.7% of individuals who identified themselves as musical performers were women. In 2016, according to the American Community Survey, that number was 22.7%—a number directly in line with the Annenberg report’s findings²⁷ and reflecting an increase of only three percentage points in nearly three decades.

Many factors drive these disparities, including structural discrimination as well as overt discrimination and harassment. Indeed, during the Task Force’s listening forums, the Task Force heard repeated and consistent testimony from artists and other creators detailing the unique barriers women encounter as they seek to enter the industry. Female artists reported outright discrimination when auditioning for tour spots, especially (but not exclusively) in the Christian music field, where women may not be permitted to perform or travel on tour with male band members. Music festival lineups are also predominately male, with female artists rarely headlining a festival and only the most well established female artists generally performing at festivals.²⁸ The music industry in the United Kingdom is endeavoring to combat this issue by urging music festivals to achieve a 50/50 male-to-female gender balance by 2020.²⁹

Similar disparities are also apparent outside the touring and festival scene. As noted above, women are considerably underrepresented in major record companies’ C-suites. For example, according to data reported in Rolling Stone, between 60% and 73% of the employees in the top quartile of earners at certain

²⁶ Technically, Warner’s Atlantic Records is co-run by a woman, along with a male counterpart. See Tim Ingham, *The Major Record Companies Have a Big Gender Problem – But There are Positive Signs for the Future*, Rolling Stone (Apr. 15, 2019), <https://www.rollingstone.com/music/music-features/the-major-record-companies-have-a-big-gender-problem-but-there-are-positive-signs-for-the-future-821037/>.

²⁷ 1980 and 1990 Census and 2016 American Community Survey; tabulations by Alan Krueger.

²⁸ See Allegra Frank, *Music’s biggest stars are women. Music festivals would make you think otherwise.*, Vox (Apr. 23, 2017, 11:30 AM), <https://www.vox.com/culture/2019/4/23/18285787/music-festival-lineups-women-gender-equity>.

²⁹ See Amy Charles, *The battle for gender-equal music festival lineups*, BBC (June 25, 2019), <http://www.bbc.com/culture/story/20190625-the-battle-for-gender-equal-festival-line-up>.

leading labels in the United Kingdom are male.³⁰ This appears to be a “pipeline” problem, as many label heads are those with a background in A&R, a disproportionately male field.

With regard to the technical fields, the disparities are striking. As referenced previously in this report, only 2% of producers and 3% of engineers in popular music are women. It appears that this gender gap begins early. Women make up only a small percentage of sound- or audio-engineering related classes in college.³¹ And, as with other male-dominated fields, this disparity can lead to unconscious or implicit bias, micro-aggressions, and overt discrimination or harassment that discourage women from pursuing this line of work.³² During its listening sessions, the Task Force received testimony from several female students in audio engineering and producing fields, all of whom felt that they had been second-guessed or ostracized by an otherwise homogenous male student and teacher population. Indeed, even women with established engineering careers reported experiencing sexism, discrimination, and other barriers to professional equality, such as being encouraged to pursue an “easier” or more “family-friendly” career or having their artistic decisions questioned by male colleagues and artists. Testimony to this effect was largely consistent throughout the listening sessions.

Given the structural nature of these issues, there is no quick fix. Rather, it will take a long-term, concerted effort, including the following steps by key industry stakeholders:

- Attention should be paid to the industry’s entry points to ensure that women and other underrepresented people are encouraged to enter the industry, and barriers to entry are reduced. This includes, for example, recruiting and retaining more women and underrepresented people into schools of music and music production and engineering programs, and ensuring they have equal access to resources such as mentors and networking opportunities.
- Institutions in the industry need to establish and maintain workplace cultures that are diverse, inclusive, safe and equitable for all. This not

³⁰ *Supra* n. 25 (citing Rolling Stone article reporting on data regarding UK divisions of major labels).

³¹ See Joy Lanzendorfer, *Why Aren’t There More Women Working in Audio?*, The Atlantic (Sept. 11, 2017), <https://www.theatlantic.com/entertainment/archive/2017/08/why-arent-there-more-women-working-in-audio/537663/> (providing examples of the gap between male and female students in music engineering classes throughout the country).

³² See Kathleen N. Smith & Joy Gaston Gayles, “*Girl Power*”: *Gendered Academic and Workplace Experiences of College Women in Engineering*, MDPI (Jan. 10, 2018), <https://www.mdpi.com/2076-0760/7/1/11/htm> (explaining that female participants in a study reporting pervasive implicit bias in their engineering classes, with male teammates often ignoring or challenging their contributions).

only includes the Recording Academy, but also other industry leaders such as notable recording companies, agencies, studios, and media. This requires a holistic effort to build an inclusive workplace culture, from hiring, promotion, and retention, to policies promoting equal pay, paid leave, and flexible work environments. Additionally, institutions must develop and maintain strong policies and training addressing sexual harassment, discrimination and bias. Efforts such as #WomenInTheMix, which requires individuals and institutions to commit to making hiring decisions only after considering a slate of candidates that includes at least two women, can be replicated when hiring company executives and other key positions. Institutions should also work to establish or strengthen mentorship programs for women and other underrepresented groups in order to foster better retention and advancement. Such mentorship programs could also be used as an outreach program for underserved communities in an effort to combat the pipeline problem facing music industry institutions.

- Reporting diversity statistics at every level of organizations, including with respect to whether women are appropriately represented at senior levels and fairly paid.
- Focusing resources on recruiting women into the music industry from a young age, and changing the perception that music producing and engineering is a field only for men. In this regard, the music industry can benefit by partnering with the efforts across the country to encourage more women and girls into STEM fields.
- Using promotional resources to highlight successful women within the music industry and in particular, within music's technical fields.

B. Prevalence of Harassment, Discrimination, and/or Assault as a Result of Informal or Isolated Work Environments.

As noted above, the Task Force repeatedly heard from creators and other members of the music community who experienced discrimination and harassment in their careers, up to and including instances of physical assault. In certain instances, the harassment or discrimination in question was of the sort that is all too common throughout many industries. However, the Task Force also learned that the music industry often operates in ways that exacerbate the risks for many artists, performers, and workers. This includes the informal workplaces where creative activities like songwriting or performances may take place, where alcohol (and other substances) are often present. Studio sessions can go late into the evening, often in isolated environments. Tour buses and backstage environments involve long, tedious hours in close quarters, a long way from friends and family. In these circumstances, the lines between work and play can become blurred. Moreover, the lack of women in the industry means that a

female performer, engineer, or songwriter may be the only woman present in these settings. The experience the Task Force heard numerous times about recording studios is illustrative: numerous women reported having been harassed and/or physically assaulted late at night, in recording studios essentially monitored and controlled by nobody, where there appear to be no workplace conduct rules enforced. Recent studies confirm that harassment in the music industry is widespread: according to a recent study by the Musicians' Union in the United Kingdom, which represents more than 30,000 musicians working across the industry, found that approximately half of the musicians have endured sexual harassment at work.³³

The lack of such workplace conduct policies is likely a result of the fact that many of those present in the studio or elsewhere are not employees of any company, but rather are independent contractors or freelancers. Under federal employment law and the laws of many states, non-employees are not subject to the protections or the prohibitions of harassment or discrimination law. That is changing, particularly in states like New York, California, and Maryland. However, studios, tour sponsors, artists, others with power and influence in the industry, do not have to wait for legal changes to require creating workplaces that are safe for all.

Fear of retaliation from superiors, or people of influence, for reporting misconduct exacerbates these issues. The Task Force consistently heard from people who did not report misconduct out of fear of reprisal. This fear is amplified by the fact that many smaller companies within the music industry lack robust human resource functions. Retaliation also occurs in the industry outside of formal employment settings, as victims expressed concern that if they spoke up or made a report, they would get a reputation as a “trouble-maker,” and would lose future opportunities.

Such overt misconduct can and must be stopped. However, in order to root out such behavior, industry stakeholders must set forth a standard of behavior that they are willing and able to enforce. There is no excuse for allowing unsafe or disrespectful behavior in the workplace. The Task Force believes that key industry stakeholders can take a number of steps to foster a safer and more inclusive environment, including:

- Develop a “code of conduct” making clear that bullying, harassing, and discriminatory behavior will not be tolerated in workplaces, including recording studios, workshop settings, or any aspect of a tour. Any employee, contractor, or freelancer must agree as a condition of their

³³ Maya Oppenheimer, *Half of musicians suffer sexual harassment at work, damning report claims*, The Independent (October 22, 2019), <https://www.independent.co.uk/arts-entertainment/music/news/sexual-harassment-music-industry-report-musicians-union-a9166436.html>.

engagement to abide by the code. The code should be prominently posted, in hard copy and electronically, throughout the places where people work, and any employee, contractor, vendor, or freelancer in that workplace should be trained on the policy.³⁴

- Training on workplace culture, including training on sexual harassment, bias, and inclusive behavior, tailored to the music industry, should be provided broadly in the industry, not just to employees who are working for large companies. Generic, off the shelf training will not suffice or make a significant difference. The training should be custom made for the workplace issues employees and non-employees working for or with each company, studio, festival, or artist actually face.
- The companies—both large and small—in the industry that have their own employees should review their existing workplace policies and training, and enhance those policies and training to ensure that they go beyond the legally required minimum. These enhanced policies should focus on fostering a diverse and compliant working environment in which all people feel safe, including temporary and contracted workers. This is similar to the recommendation the Task Force made to the Recording Academy to foster a more diverse and inclusive workforce and membership base.

One of the challenges with implementing such solutions is that the music industry is diffuse, and the large corporate entities that prohibit such misbehavior at their companies lack direct enforcement power over independent recording studios, but that obstacle is not insurmountable. If labels, artists, and agencies work together to insist on enforcement of a code of conduct as a prerequisite for business relationships, that is the foundation that can lead to a change in conduct.

C. Restriction of Airtime and Participation by Female Artists, Particularly in Country Music.

During the Task Force’s listening sessions, the Task Force learned of a significant issue specific to country music: female country artists appear to receive significantly less airtime than their male counterparts. Speakers at Task Force listening forums described an “unwritten rule” at country radio stations suggesting that songs by female artists should not constitute more than 15% of their total songs played. While, by definition, the Task Force cannot confirm the existence of an unwritten rule, these descriptions are backed up by data in a University of Ottawa report, which found that women held only 11.3% of the

³⁴ For example, the SafeTour Initiative 2020 seeks to prevent sexual harassment and discrimination on tour by, among other things, providing a tour-specific training course for tour staff clarifying and teaching acceptable behavior and how to address offensive behavior.

sounds on the year-end country airplay reports for 2018—a 66% *decrease* from the year 2000.³⁵ This is particularly detrimental to female artists in this genre because radio airtime is still used to determine how successful a country artist is and whether they should receive additional contracts or opportunities in the business.

While this issue appears particularly acute in the country music genre, female artists and songwriters of other genres are also underrepresented in radio airtime and streaming services. For example, in 2017, ten out of the top ten streaming artists on Spotify were male.³⁶ Similarly, in 2018, nine out of the top ten streaming artists on Spotify were male.³⁷ The Task Force also received anecdotal evidence of this during the listening sessions, with current and former radio station employees stating that they had been instructed to only play a certain number of female artists or songwriters an hour, and not to play songs performed by women back-to-back.

The ways for the industry to address these issues are relatively straightforward. First, the “unwritten rule” limiting women’s airtime on country music radio stations must be abolished, and to do so key stakeholders with national force (such as labels) can insist upon it by withholding business unless there is meaningful change. Second, the industry should dedicate resources to understanding the existence of streaming disparities and what causes them. Even if algorithms generate the streaming playlists, such algorithms necessarily reflect existing biases, and there may be meaningful ways to address those issues without compromising any artistic choice. Third, continued monitoring and transparency on progress on this issue can easily be accomplished by regularly studying and reporting on what artists are played on the air and on streaming services and widely reporting that data.

D. Additional Observations Regarding Obstacles to Success for Underrepresented People in the Music Industry

In addition to the foregoing issues, the Task Force also observed a number of additional obstacles to success for women and other underrepresented people in the music industry:

- **High Costs of Entry:** It is expensive to break into the music industry. For example, most audio equipment and software carry high price tags,

³⁵ Jada E. Watson, *Gender Representation on Country Format Radio: A Study of Published Reports from 2000-2018*, 4 (Apr. 2019), <https://songdata.ca/wp-content/uploads/2019/04/SongData-Watson-Country-Airplay-Study-FullReport-April2019.pdf>.

³⁶ See *Top Artists of 2017*, Spotify, <https://open.spotify.com/playlist/37i9dQZF1DX9dp45EzSeyl> (last visited Sept. 13, 2019).

³⁷ Ariana Grande ranked number ten in the top ten with her hit, “thank u, next.” See *Top Artists of 2018*, Spotify, <https://open.spotify.com/playlist/37i9dQZF1DWXjg4w8L3Now> (last visited Sept. 13, 2019).

and with technology constantly evolving, equipment and software can quickly become outdated, leaving those of less means unable to compete on a level playing field. There are also high costs associated with other aspects of participating in the music industry, such as the costs associated with media, radio, and television recognition, as well as the price of legal services, wardrobe, and travel. The cost of tuition for many music-focused colleges and universities can also be prohibitively high. Cutting a high quality demo for a songwriter or new artist is sometimes impossible because of the cost. These cost issues present significant challenges for people in disadvantaged socioeconomic conditions. In combatting this issue, the industry should consider (1) creating industry “ambassadors” to underserved communities; (2) encouraging artists to host free sessions at their recording studios; (3) develop programs for equipment manufacturers and others to make their products more affordable and accessible; and (4) engaging with lower-cost, less music-centric colleges and universities to encourage participation, such as Historically Black Colleges and Universities, Hispanic Service Institution, and community colleges.

- ***Discrimination against Disabled Individuals:*** Many venues—even those that are allegedly ADA-compliant—are not reasonably accessible for disabled artists or creators, nor are they reasonably accessible for disabled music consumers. For example, while entry to the venue itself and the audience spaces may be accessible, access to the stage itself or the technical booth may not be. Additionally, many online resources and materials offered by the music industry are not fully accessible to sight-impaired individuals. In addressing accessibility issues, the industry should exert pressure on venues and ticket vendors to ensure that they are truly accessible to disabled artists, performers, and concert attendees. Existing accessibility issues should be well publicized so artists and performers can make an informed decision before selecting a venue. Additionally, emerging technologies should be beta-tested with disabled individuals before it is released for general use.
- ***Discrimination against Older Individuals:*** At the listening sessions, the Task Force heard repeatedly from persons over forty years old that they had suffered discrimination based on their age. Such discrimination based on age was especially prevalent for women. As they noted, with the ever-increasing prevalence of technology, the music industry is quickly phasing out individuals who pre-date the digital age—particularly women—despite the fact that many of these individuals still offer a wealth of knowledge and experience that can be utilized by the industry. In addition to ensuring that discrimination based on age is prohibited—a “must” given that it is illegal—industry stakeholders should consider adopting “reverse mentorship programs” or “continued learning classes” to ensure its “aging” members are kept up-to-date on emerging technology, trends, and issues in the music industry.

- ***Marginalization/Pigeon-Holing of Ethnic Groups:*** During the listening sessions, the Task Force heard consistent testimony from music industry professionals concerning the marginalization of certain ethnicities into specific roles or music genres, such as Asian-American artists being pressured into K-Pop and African-American executives only being present in the rap and hip-hop fields. The music industry needs to have a more expansive view on what constitutes diversity within the industry—it is not sufficient that certain racial or ethnic backgrounds are well represented in particular genres. In so doing, organizations and companies in underrepresented genres should engage in intentional outreach to groups that are not traditionally associated with that genre.

IV. Conclusion

The kind of culture change described in this Report requires diligent work, consistent attention, and continued adjustment and innovation. This Report and the reforms made to date represent a first step in the right direction toward meaningful cultural change; however, implementation of these recommendations and a sustained effort to maintain a culture of diversity and inclusion is key. To that end, the new President/CEO of the Academy, Deborah Dugan, has invited the Task Force to reconvene in one year to assess the Academy's progress—an invitation that the Task Force has accepted.

Appendix A: Overview of Task Force Investigatory Work

The Task Force conducted a multi-faceted investigation and review of issues specific to the Academy and issues pertaining to the music industry as a whole. In conducting this review and investigation, the Task Force spent over one year collecting documents, interviewing and meeting with key stakeholders, holding listening sessions, commissioning research, and holding monthly in-person meetings to facilitate its investigation and decision-making process. Specifically, the Task Force performed the following work:

- **Monthly Meetings.** From April 2018 through May 2019, the Task Force held monthly meetings. These meetings, which typically included joint sessions with Academy stakeholders and closed sessions limited to only Task Force members, were used to (1) facilitate the Task Force’s information gathering and investigation processes; (2) discuss and address diversity and inclusion issues facing the music industry as a whole and the Academy in particular; (3) commission work or research in relation to the issues discussed; (4) develop, discuss, and deliberate recommendations; and (5) communicate and work with Academy personnel to understand historical practices, fully consider reasoning behind existing practices, and to work together (where possible) towards implementing immediate corrective action.
- **Listening Sessions.** From August through October 2018, the Task Force held listening sessions in four cities: (1) Los Angeles; (2) Nashville; (3) Chicago; and (4) New York City. The Task Force heard from Academy members (voting and non-voting), GRAMMY U members, and several music industry professionals who are not members of the Academy to better understand the experiences of everyday music industry professionals with both the Recording Academy and the music industry more broadly. Not only did those speaking at the listening sessions vary by membership status, but also varied greatly by race, nationality, sex, gender/gender expression, sexual orientation, age, disability, location, and profession, which gave the Task Force a more representative picture of life in the music industry.

- **Document and Information Collection and Review.** The Task Force spent a great deal of time requesting and reviewing information and documents from the Academy. In order to fully understand the Academy's functions and operations, the Task Force reviewed a wide array of core Academy documents including, but not limited to policies and procedures across all relevant functions, corporate governance documents, organizational charts, and demographic data touching virtually every aspect of Academy operations, ranging from employee demographic data to Board of Trustee demographic data.
- **Stakeholder Meetings/Interviews.** Over the course of its work, Task Force members met with and/or interviewed numerous key stakeholders both within and outside of the Academy on issues related to diversity and inclusion and obstacles to success for underrepresented people.
- **Commissioning Research.** In addition to the expertise brought by those in the diversity and inclusion field, the Task Force commissioned targeted research by experts such as Stacy Smith, founder and director of the Annenberg Inclusion Initiative, and the late Alan Krueger, the former Assistant Secretary of the Treasury for Economic Policy and Chair of the White House Council of Economic Advisers under President Obama and the Bendheim Professor of Economics and Public Policy at Princeton University.
- **Interim Measures.** As the Task Force became educated on the issues facing the Recording Academy and music industry more generally, it worked with Academy leadership to initiate interim measures to address issues of diversity and inclusion at the Academy immediately. Specifically, the Task Force worked with the Academy to take the following steps in advance of the 61st GRAMMY Awards:
 - **Revision of plan to change membership criteria:** As set forth in section II.D of the Report, the Task Force worked with the Academy to refine its new invite-only system to make it more flexible and available to diverse artists.

- **Membership outreach initiative:** Shortly after the Task Force began meeting, it became aware that in order to address disparities in the voting membership in time to impact the upcoming awards cycle, it would need to move quickly. Accordingly, the Task Force worked with the Academy to conduct an extraordinary outreach initiative aimed at recruiting and bringing in as many underrepresented, qualified creators as possible in order to help diversify the voting body in advance of the 61st GRAMMY Awards telecast. Under this initiative, Task Force members identified potential diverse members to invite to the Academy, Academy staff determined which of those potential invitees met the Academy's then-existing qualifications to be a voting member and pre-qualified those that did, and then the Academy issued invitations to those individuals. The initiative resulted in the Academy inviting over 900 underrepresented artists, nearly 200 of whom joined the Academy.
- **Diversifying national governance committees and nomination review committees:** As set forth in detail in section II.A of the report, the Task Force learned during the course of its investigation that two core sets of committees responsible for key aspects of the Academy's business and operations—the national governance and nomination review committees—were not close to being demographically representative of the general population. The Task Force insisted on making immediate progress on this front. These committees became far more diverse as a result of this work, and that balance has continued.
- **Producers and engineers initiative (#WomenInTheMix):** In advance of the 61st GRAMMY Awards, the Task Force, in conjunction with the Recording Academy, launched an initiative to promote the hiring and mentoring of female producers and engineers. The initiative, which was called Women in the Mix, called for any entity or individual responsible for or involved in the selecting and hiring of producers and engineers to commit to making hiring decisions only after considering a slate of candidates that includes at least two women. This initiative was conceived of by the Task Force, which put significant time and resources into obtaining high profile commitments to the initiative.