



Inclusion Rider – GRAMMY Awards 2022

1. Statement of Purpose

- The American music industry has a tremendous opportunity to make progress by recognizing the value of people from under-represented backgrounds and creating space for increased and meaningful representation for everyone in the music community. These disparities exist not only in the music industry, but also in the broader production community that puts together awards shows, including the GRAMMY Awards.
- Addressing lack of representation on stage, off stage, and within music companies includes naming those who have been and continue to be under-represented: Black, Indigenous, Asian American & Pacific Islander, and other Non-Black people of color, those of Hispanic or Latino/a/x descent, women of all backgrounds and identities, people with disabilities, people over the age of 40, people from certain religious minorities, and Lesbian, Gay, Bisexual, Transgender, or Queer (“LGBTQ+”) people.
- Furthermore, addressing systemic and ongoing under-representation also requires a critical examination of the history and structure of the industry, as well as particular attention to those who experience intersectional discrimination, discrimination that is the result of multiple intersecting under-represented identities, including racism, sexism, colorism, sizeism, ableism, discrimination for being a member of an under-represented religious group, or on the basis of sexual orientation or gender identity.
- The music industry’s opportunities for growth may manifest in different ways for different under-represented groups. For example, the existing narrative regarding Black people in American music categorizes certain genres of music, e.g., Hip Hop and R&B, as “Black music” and accordingly may cabin representation of Black artists, songwriters, studio professionals and executives to those categories. Even as Hip Hop and R&B account for a greater share of the overall market for music, limiting Black music to these genres is at odds with the history and present of American music—from jazz and the blues and rock and roll to hip hop and R&B and pop to country and gospel and folk—which is rooted in Black music.
- Tracing the history of American music and the contributions of Black Americans reveals a fundamental reality about representation in the music industry: Black contributions to the industry have been and continue to be undervalued.
- Women – in particular, Black, Indigenous, and Non-Black women of color – also continue to be under-represented, particularly in songwriting and producing.

- Under-representation and under-valuation in the music industry manifest in myriad ways, in the production of music industry events, in representation in certain awards categories, in the voting membership for important awards, and in the structure of recording industry contracts and agreements.
- Just as the shortcomings in the music industry are multi-faceted, so too must be the strategies for addressing those shortcomings. Using an Inclusion Rider tailored to major events for the music industry, including the Annual GRAMMY Awards Ceremony and the GRAMMY Awards Premiere Ceremony (individually, “Broadcast,” together “Broadcasts”), is one such strategy, to improve representation on stage and behind the camera in the production of awards shows and other music industry events.
- The Recording Academy recognizes that it has an opportunity to improve hiring practices for the productions and events in which it is involved, and thereby seeks to deepen diversity, equity, inclusion, and accessibility by taking affirmative measures to consider diverse applicant pools, hire qualified individuals from under-represented backgrounds, and to hold itself accountable by gathering and reporting information and making meaningful contributions to support the hiring of people from under-represented backgrounds.
- Accordingly, the Recording Academy, as part of the #ChangeMusic initiative with Color Of Change, intends to utilize this Inclusion Rider (“Addendum”) for all Broadcasts.

2. Definitions

- a. The term “supporting roles” is defined as SAG-AFTRA defines that term.¹
- b. The term “Parties” means The Recording Academy and the Production Company.
- c. The term “under-represented group(s)” encompasses people from communities that historically have been under-represented in the Broadcasts and includes people who identify as Black, Indigenous, Asian American & Pacific Islander, or Non-Black People of Color (including consideration of colorism), people of Hispanic or Latino/a/x descent, women of all backgrounds and identities, people with mental and/or physical disabilities, LGBTQ+ people, people 40 and older, people from religious or ethnic minority groups, and/or people having a combination of these attributes. As used in this Inclusion Rider, the term “under-represented” is both expansive and context-specific; it should and will be adjusted based on available data for the positions in question (e.g., different identities may be under-represented for different types of positions involved in the Broadcast).
- d. The term “event location” refers to the physical location(s) where the Broadcast at issue (e.g., the GRAMMY Awards ceremony and the GRAMMY Awards Premiere Ceremony, GRAMMY Salute Specials) is being held. “Event location” may consist of multiple locations and should include all sites where the on-stage and off-stage personnel, including crew, is working and from where the Broadcast is being produced.

¹ The definition of “supporting roles” should not impact production authenticity or sovereignty; one way to ensure that, although not the only option, is to use the breakdowns available at SAG-AFTRA for minor roles.

3. Recruitment, Audition & Interview Objectives

- a. Evaluation: Before the production process, or as early in that process as is feasible, the Executive Producer and/or other appropriate members of the Senior Production Team and relevant members of the Senior Staff (“Senior Leadership Team”) shall consider where the Broadcast presents opportunities for casting and hiring individuals from under-represented backgrounds, including a deliberate effort to consider those who may have been affected by intersectional discrimination. The quality and authenticity of the Broadcast shall be maintained. This evaluation should include on-stage and off-stage positions. As part of the evaluation process, the Senior Leadership Team shall examine any available data regarding any underrepresentation in any positions on the Broadcast, with the goal of tailoring recruitment efforts to address any underrepresentation.
- b. Benchmarks: The Senior Leadership Team should set benchmarks or targets for qualified individuals from under-represented backgrounds who are considered for positions and who are hired into positions. The Senior Leadership Team will treat these benchmarks for recruiting and hiring as flexible goals, reflecting efforts for progress over time. They are not quotas. Further, the Senior Leadership Team will ensure that only qualified candidates are hired. See ¶ 4. In setting benchmarks, the Producer should seek guidance from experts at the Warner Music/Blavatnik Center for Music Business (“Warner/Blavatnik Center”)² and counsel, and also should consider: (a) the geographic location of Broadcasts, including local, state, or national demographics; (b) the composition of the pool of qualified candidates; (c) recent similar productions; and (d) any other relevant factors. In addition to the Warner/Blavatnik Center, the Producer should consider partnering with other industry-specific organizations whose mission is to increase representation of individuals from under-represented identities in the music and/or broader entertainment industry.
- c. Recruiting Plan: The Executive Producer and/or other appropriate members of the Senior Production Team and relevant members of the Senior Staff shall develop a plan to identify, invite and encourage individuals from under-represented backgrounds to seek roles in the Broadcast (the “Recruiting Plan”). This may involve outreach to applicable unions and guilds as well as organizations whose missions involve identifying opportunities for those from under-represented backgrounds and should involve a deliberate effort to consider those who may have been affected by intersectional discrimination, e.g., Black, Indigenous, or Non-Black women of color.
- d. On-Stage: As part of the Recruiting Plan, the Senior Leadership Team will aim to deepen and expand candidate pools for the following “On-Stage Positions”—Background Performers, Presenters, Performers, and Host, and any supporting roles—for the Broadcast to ensure that qualified candidates from under-represented backgrounds can audition and/or are considered for each role. See below for discussion of each category. The selection or audition process should include an awareness of intersectional discrimination, and in particular, a deliberate

² In addition to relying on the Warner/Blavatnik Center, the Parties could also rely upon human resources and/or DEIA professionals. See Hollywood Inclusion Rider Policy Implementation Guide & Resources, www.inclusionrider.org

effort to seek out and consider individuals from those groups that have been most marginalized or disadvantaged.

i. Host: At least 1/3 of the candidates considered by the Senior Leadership Team for Host(s) of the Broadcast shall be members of under-represented communities. To determine which identities have been underrepresented, the Executive Producer and/or other appropriate members of the Senior Production Team or Television Committee shall consider GRAMMY Awards hosts over the last 20 years, excluding years when there was no host for the Broadcast. This analysis should encompass an intersectional equity perspective.

ii. Presenters & Performers: Although Presenters and Performers are traditionally drawn from among the GRAMMY nominees, if that pool is not sufficiently diverse, which is to be determined by the Executive Producer in consultation with the Warner/Blavatnik Center, the Senior Leadership Team should expand the slate of those being considered to increase diversity such that at least 1/3 of those individuals considered for each Presenter/Performer slot are from any under-represented background. To determine which identities have been underrepresented, the Senior Leadership Team shall consider GRAMMY Awards Presenters and Performers from the last 20 ceremonies.

iii. Background Performers and Supporting Roles: The RA will share the Inclusion Rider with Performers to assist efforts to deepen and diversity representation in Performers' hiring decisions of background performers and other supporting roles, recognizing the important opportunity that these positions offer for expanding pipelines for diverse representation and the leadership of many Performers in this area.

e. Off-Stage: In addition to On-Stage positions, the Senior Leadership Team also should seek to recruit individuals from under-represented groups for "Relevant Off-Stage Positions" (defined below). To that end, before the hiring process begins, the Senior Leadership Team should use any available data to determine positions in which individuals from under-represented communities may have been underrepresented; this analysis should be position-specific. The recruiting process should include an awareness of intersectional discrimination, and in particular, a deliberate effort to seek out and consider individuals from those groups that have been most marginalized or disadvantaged. The Senior Leadership Team should strive to consider for employment a pool that is at least 1/3 comprised of qualified individuals from under-represented communities for each of the Relevant Off-Stage Positions.³ These goals are not rigid. For example, if a good faith recruiting effort yields a candidate pool that does not contain enough qualified candidates to permit consideration of a pool that is at 1/3 comprised of individuals from under-represented backgrounds, the Senior Leadership Team will not be obligated to reach this target.

³ Relevant Off-Stage Positions are: Development and Production: Art Design & Direction, Director of Photography/Cinematographer, Production Designer, Sound, 1st Assistant Director, 2nd Assistant Director, Costume Designer, Line Producers, Stylists, Hair, Makeup.

f. Reasonable Accommodations: The Production Company shall provide reasonable accommodations to On-Stage and Off-Stage individuals with disabilities, in accordance with any applicable federal and state law. In addition, the Production Company shall take affirmative steps to tailor the audition, recruiting, and hiring processes to minimize or eliminate any barriers that exist for individuals with mental or physical disabilities to apply for positions on the Broadcasts. For example, the Production Company shall endeavor to make facilities accessible to individuals with mobility limitations , provide interpreters at interviews or auditions, and make accommodations for individuals with visual disabilities, among other potential accommodations.

g. Gender-Neutral Facilities: All reasonable efforts will be made to ensure that there are gender-neutral restrooms available at the event locations for Attendees, Host and Presenters, Performers, Background Performers, Honorees, and Crew.

h. Land Acknowledgement: All reasonable efforts will be made to ensure that interviews and auditions create the opportunity for meaningful acknowledgement of Indigenous peoples' past and present relationship to the land on which these interviews and auditions are taking place and where activity related to the Broadcast occurs.⁴

4. Hiring Objectives:

a. Hiring for On-Stage Positions: Consistent with achieving production authenticity and quality, the Senior Leadership Team shall affirmatively seek opportunities to cast qualified members of under-represented groups in all On-Stage Positions, see ¶13d, including the good-faith consideration of intersectional discrimination.

b. Hiring for Off-Stage Positions: For all Relevant Off-Stage Positions, see ¶13e, the Senior Leadership Team shall affirmatively seek opportunities to select qualified and available individuals from under-represented groups, including the good-faith consideration of intersectional discrimination.

c. No Quotas: Efforts to cast and hire qualified candidates from under-represented backgrounds into On-Stage and Off-Stage Positions do not reflect quotas, but conscious efforts to overcome historical bias in the industry to move toward more equitable representation, while ensuring that all individuals cast and hired are qualified for their positions.

5. Confidentiality in Collection, Maintenance, and Use of Data: The data collected pursuant to §6 below shall remain confidential and anonymous in its disaggregated form and should be maintained separate from any job applications. Data may be used by Warner/Blavatnik Center or the Recording Academy to inform research regarding diversity and inclusion in music and production, in a manner consistent with local, state, and federal law.

⁴ See Hollywood Inclusion Rider Resources, www.inclusionrider.org, for land acknowledgement guidance.

6. Data Collection & Reporting: Gathering information about efforts to deepen diversity and representation on the Broadcasts is central to creating a culture of progress and accountability for advancing diversity, equity, inclusion, and accessibility. Such collection of information must be undertaken in a manner consistent with local, state, and federal law, including Title VII of the Civil Rights Act and the Americans with Disabilities Act.
- a. To that end, the Parties should invite candidates for On-Stage and Off-Stage Positions to voluntarily provide self-identification information, as described below, making clear that (i) providing information is voluntary, (ii) information will be kept confidential and separate from application materials, and (iii) refusal to self-identify will not subject the person to any adverse treatment; and (iv) information will only be utilized in a manner consistent with state and federal law. Invitations to provide self-identification information must be accompanied by a statement affirming the value of diversity and explaining the purpose of data collection to enhance diversity and inclusion for the Broadcast.
- b. This data collection effort will utilize U.S. Census designations for race and ethnicity and gender. Candidates for on-stage and off-stage roles should be given the option to, or invited to, voluntarily write-in their ethnic or racial background or tribal affiliation, sexual orientation, gender identity, and/or disability status,⁵ or to decline to provide this information.
- c. The Senior Leadership Team⁶ shall provide a report containing the following comprehensive data to Warner/Blavatnik Center following the Broadcast:
- i. the total number of individuals who auditioned, interviewed for, or were considered for each On-Stage or Relevant Off-Stage Position. This reporting shall be maintained in a confidential manner, consistent with the approach used for other HR information, but separate from application materials;
- ii. the number of those who auditioned, interviewed for, or were considered for each On-Stage or Relevant Off-Stage Position, who identified as:
- (1) women;
 - (2) Black, Indigenous, Hispanic or Latino/a/x, AAPI, and/or any other people of color;
 - (3) people with disabilities;
 - (4) LGBTQ+;

⁶ The Production Company will utilize its best efforts to collect and report this information, recognizing that it may need to partner with vendors charged with certain hiring determinations, to gather this information. The Production Company expects vendors will follow the Production Company's leadership in implementing the Inclusion Rider.

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- (5) people over age 40;
- (6) a combination of diverse qualities identified in (a-e);

iii. the number of individuals from any under-represented groups who were cast in On-Stage Positions;

iv. the number of individuals from any under-represented groups who were hired for the Relevant Off-Stage Positions, based on available data;

v. if requested, information regarding or documentation of efforts made to identify and recruit qualified individuals from under-represented groups for On-Stage or Relevant Off-Stage Positions, including emails or records of telephone calls to individuals, lists of individuals considered, or memoranda or emails documenting efforts. The Production Company should provide, as a matter of course, a short narrative regarding posting, recruiting, and networking procedures for On-Stage or Relevant Off-Stage Positions for the Broadcast.

7. Accountability or Compliance: This section provides a mechanism for determining whether the Recording Academy and Production Company complied with this Inclusion Rider's stated purposes of facilitating greater diversity in auditioning/interviewing and casting/hiring qualified individuals from under-represented groups and sets forth meaningful monetary consequences and suggested actions where the terms of this Inclusion Rider were not satisfied, in support of addressing barriers to hiring for qualified people from under-represented backgrounds.⁷

a. Whether the Recording Academy and Production Company have complied with this Inclusion Rider for On-Stage or Relevant Off-Stage Positions will be determined in consultation with Warner/Blavatnik Center, which will undertake analysis of the totality of the data and information gathered through the process set forth in ¶¶3, 4, and 6, including the efforts made to analyze existing data, identify areas and/or communities of underrepresentation, and benchmark(s) or inclusive hiring targets established, adherence to the Recruiting Plan(s), data or information regarding the available pipeline of qualified candidates for each position, the demographics of those cast and hired, and any other relevant data or anecdotal information. The analysis will be completed by Warner/Blavatnik Center in accordance with documented methods for evaluation.

b. If the determination is made that the Recording Academy and Production Company have failed to satisfy the terms and commitments of this Inclusion Rider for On-Stage or Off-Stage roles, the Recording Academy shall make a contribution of \$100,000 to organizations whose work is committing to advancing toward equity in the music industry. Potential recipient organizations are MusiCares, the Quinn Coleman Fund for emerging Black Creators (housed at the GRAMMY Museum), Color Of Change, Black Music Collective, GLAAD, Arizona State University (Women in the Mix Study), Berklee College of Music (Women in the Mix Study), and

⁷ The spirit of this Inclusion Rider is that the Parties do not treat this good-faith accountability provision as a "cost of doing business" but rather as an opportunity for self-reflection, commitment to improving practices and pipelines, and re-commitment to implementing inclusive hiring practices.

the Latin Recording Academy. The contributions made pursuant to this paragraph shall constitute the complete and exclusive monetary penalty for non-compliance with this Addendum.

8. Dispute Resolution: Those terms of the Parties' contract setting forth processes for dispute resolution shall also govern the resolution of disputes pursuant to this Inclusion Rider.
9. Expiration: This Inclusion Rider is designed to address actual disparities within the composition of the On-Stage and Off-Stage roles addressed herein, with an initial focus on the 2022 Broadcasts.