

# King'sMUN 2026

## Grammy Committee



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## Delegate List

### **Representatives**

- **Recording Academy President (CEO)**
- Recording Academy Board of Trustees Chair
- Recording Academy Voting Member – Artist Representative
- Recording Academy Voting Member – Producer/Engineer Representative
- **Fan & Public Trust Representative**
- **Diversity, Equity & Inclusion Advocate (Recording Academy)**

- Grammys Awards Show Executive Producer

## Artists

- **Taylor Swift**
- **Beyoncé**
- **Drake**
- **Kendrick Lamar**
- **The Weeknd**
- **Adele**
- **Bad Bunny**
- **Billie Eilish**
- **Jay-Z**
- **Olivia Rodrigo**
- **Rihanna**
- **Bruno Mars**
- **Lady Gaga**
- **Post Malone**
- **SZA**
- **Harry Styles**
- **Dua Lipa**
- **Travis Scott**
- **Ed Sheeran**
- **Doja Cat**
- **Lizzo**
- **Future**
- **Tyler, The Creator**
- **Karol G**
- **Metro Boomin**

## Major Record Label CEOs

- Universal
- Sony
- Warner

## Streaming Platform Executive

- Spotify

- Apple Music

# Introduction

The Grammy Awards are the most renowned and powerful awards in the entire music world that influence not only the lives of artists but also culture as a whole. The Grammys, orchestrated by the Recording Academy, are known to honor the musical excellence in performance, songwriting, production, and technical accomplishment in the broadest genres of music. Both a nomination and a win at the Grammy can boost the publicity of an artist desired dramatically, enhance commercial success and create long term credibility in the music industry. Therefore, the Grammys is not just a show during which people give awards, but a strong cultural institution that determines which voices are heard and which styles are kept in the minds of people. But with this influence comes considerable scrutiny. As the streaming industry now dominates, the music industry is increasingly global, and exposed to instant public reaction. In light of this, the Grammys have been confronted with mounting criticism of unfairness, lack of transparency, representation, and relevance. Claims of prejudice, obsolete genre definitions and institutional obscurity have brought forth a great deal of controversy, both among artists, consumers and people in the industry. This committee replicates those discussions through the gathering of Grammy leadership, internationally acclaimed artists, executives in the industry and the representatives of the people. The delegates are mandated to act on behalf of the interest of their stakeholders and come up with realistic reforms that will respond to the challenges of the present without compromising the credibility and artistic purpose of the institution.

# Subject One: Equality and Equitability in the Grammy Awards

## Introduction

Any credible award system, including the one as influential as the Grammys, should be based on fairness and transparency. Grammy winners are chosen not by fan-voting or commercial popularity (in the form of charts), but through peer voting by members of the Recording Academy, a process that is thought to put more emphasis on artistic merit and professional consideration than on commercial success. The proponents of the model claim that the expert judgment guarantees a better standard of art and prevents degradation of the awards into popularity contests. It is argued by the critics, however, that the same system does not have enough checks and balances, and is therefore subject to bias and insider influence. Due to growing demands on institutional accountability in cultural and political arenas, the mysterious decision-making process of the Grammys has become a subject of debate. Nominations are often critiqued by artists and fans, as they sometimes wonder how they are selected and why some works were not nominated, and whether structural imbalances affect the nominations. This issue asks delegates to examine whether the current Grammy voting procedures can remain legitimate in an age that demands transparency, and whether changes are needed to restore trust without sacrificing professional expertise.

## Historical Background

Ever since the first Grammy Awards first began in 1959, the Recording Academy has utilized the concept of peer recognition as the hallmark of its integrity as an organization. The voting members, consisting of artists, producers, engineers and other professionals in the music industry, are anticipated to be people of the necessary expertise to identify artistic quality other than commercial performance. This system assisted in the initial decades of its operation to give the Grammys the greatest standard among the industry, and make them stand out among other awards that were based on sales or popularity. This changed with the growth and centralization of the music industry, though, as questions were raised as to who was represented within the voting group, and whose interests were given priority. These fears were heightened with the establishment of secret nomination review committees which were aimed at polishing nominee selections. Though these committees were presented as quality control measures, they were not done in a transparent way and were highly criticized as driving the insiders to dominate. As the years went on, the Recording Academy had to make some reforms due to high-profile scandals, such as boycotts by public artists and allegations of corruption, which included the removal of some reviewing committees and the addition of members. Nevertheless, according to numerous critics, the system still has certain structural inequities that cannot be completely eliminated, as they still deter the trust in the impartiality of Grammy results.

## Current Situation

The Grammy awards are today being scrutinized as never before due to the exposure of digital media and social media. Online discussion offers fans and artists a chance to immediately appeal Grammy choices, whereas streaming services obtain measurable information on music listening.

This has led to the continuous comparison of award outcomes to the charts, streaming numbers, and measures of cultural impacts. When the outcomes of Grammy awards do not coincide with these signs, the charges of irrelevance or prejudice soon spread, and the Recording Academy has to explain its decisions. The voting process has been very secretive, despite the current reforms. It is the voting members who are frequently asked to judge genres that they themselves have no expertise in and the anonymity of ballots is still an issue of accountability. Besides, large record labels also have a strong grip by creating marketing and promotion campaigns that strengthen the feeling of unequal access. The Grammys now have a central dilemma which is the way they can update their operations and show that they are in touch with the modern music culture but which will not make them compromise the artistic judgment that they are known by.

## Major Positions

Grammy officials and institution leaders believe that peer voting and anonymity is necessary to ensure the voter is not pressured by any outside force and to maintain independent artistic judgment. They warn that too much transparency may expose the voter to harassment, lobbying and even retaliation and this may weaken the integrity of the awards. In this light, the Grammys mission is not to reflect the societal view, but to enforce the professional standards, which might be contrary to the mainstream societal views. On the other hand, various artists, free-creators, and citizens insist that there should be more accountability. Independent musicians tend to feel that it is closed off and favors industry insiders, whereas fans want answers to controversial consequences. It becomes more acceptable in the opinion of media commentators to have hybrid

models of reform, which would incorporate expert judgment and be accompanied by more transparent standards. These conflicting stances represent a wider clash between tradition and reform which characterizes the debate.

## Key Issues

One of the key questions is whether anonymity in Grammy voting is the guarantee of integrity or an opportunity to make unaccountable decisions. Anonymity might protect voters against manipulation, but it does not allow proper control and breeds paranoia. The other important point is the undue dominance of big record labels that can influence visibility and campaign in favour of commercially dominant artists due to their financial power. Also, the place of commercial success is still disputed. There is an argument that the performance as a stream of data and chart should be considered as the indicator of cultural impact in the award decisions and others are afraid that these measures will deter artistic experimentation. The representatives will have to consider whether the spirit of transparency and quantifiable impact can be adopted without interfering with the initial ideals of the Grammys as a place of artistic excellence.

## Questions to Consider

- Should voting criteria or aggregated results be publicly disclosed?
- Does anonymity preserve artistic integrity or weaken accountability?
- How can the Grammys reduce major-label influence?
- Should commercial success influence artistic recognition?
- What reforms would most effectively restore trust?

# Topic Two: Representation, Genre Equity, and the Future of the Grammys

## Introduction

Genre equity and representation has become a hallmark challenge with the Grammys in the contemporary music world. With music becoming more global and less tied to genres, the more culturally varied the genres become. This causes many artists and fans to believe that the Grammys do not represent the realities of modern music adequately. Major music genres, including hip-hop, R and B, and Latin, take up the leading positions in the world charts and culture but are still under-represented among the most popular Grammy nominations. This dissociation poses questions regarding whether the Grammys appreciate cultural influences or uphold outdated hierarchies.

Outside genre, there have been problems of racial, linguistic and geographic representation that have added to the criticism. The artists in non-English and international performers are usually restricted to tiny segments, which restrict their visibility. The subject matter challenges delegates to think about whether or not the Grammys can be redesigned to capture a more inclusive conception of excellence and still preserve institutional coherence and tradition.

## Historical Background

In the past, the Grammys were influenced by the standards of the western music industry which emphasized pop, rock, jazz and classical music. These preferences were kept in early Grammy

categories, and emerging genres were pushed to the periphery or out of the industry. On the one hand, hip-hop was relatively late to receive cultural identification and may be refused even in major categories. Likewise, Latin and international music were strictly used as separate awards that were not as prestigious. These organizational choices established protracted conflicts between the Grammys and several artists whom they were meant to celebrate. The criticism that the Grammys was not fast enough to keep up with the influence of marginalized genres increasingly spread worldwide. Any attempt to add new categories generally did not solve deeper questions of visibility and legitimacy, which added to the perception that the awards promoted some cultural narratives more than others.

## Current Situation

The Recording Academy has taken some measures in recent years to resolve issues of representation by increasing diversity in membership and redefining certain categories. The critics, however, claim that these reforms have never been reflected in meaningful recognition in the topmost levels of the awards. Genre-bending artists and international performers still have their issues with classification, though the traditional ones cannot possibly capture the innovation in the field of music. Meanwhile, technology has improved the cultural exchange, and strict genre divisions are becoming a more distant thing of the past. Streaming platforms put the global music at the disposal of the listener in real-time, a situation that puts the Grammys at the crossroads of either adapting or becoming irrelevant culturally. The organization is currently under pressure to reconfigure excellence without losing coherence and order.

# Major Positions

Reformists claim that the Grammy Awards have to change with the cultural reality of genre blurring amongst many other realities. Most artists advocate for the reorganization or abolishment of genre-related categories that restrict recognition. Proponents of tradition warn that the withdrawal of categories may cause confusion and the erosion of the continuity of history. The Grammy leadership is aiming at a middle ground that would make it more inclusive without disrupting the composition of the awards. The fans and cultural commentators are increasingly requesting representation to meet the current listening patterns. These opposing stances bring into focus the dilemma of balancing institutional stability and cultural development.

## Key Issues

Among the possible problems is the need to reorganize or abolish genre categories, the possibility of providing equal recognition to international artists, and the need to consider cultural impact over traditional artistic standards. Moreover, novel technologies like AI-composed music put the concept of eligibility and authenticity in question and disrupt the current award systems. The Grammys need to find out whether adaptation reinforces or undermines their mission. The lack of response to those issues threatens to reduce relevance, whereas the excessive speed of change can jeopardize their credibility.

## Questions to Consider

- Are genre categories still relevant in modern music?
- How can global artists receive equal recognition?
- Should cultural impact outweigh traditional standards?
- How should technology influence eligibility rules?
- What changes ensure long-term relevance?

## Research Expectations

Delegates are expected to conduct in-depth research on their assigned positions, including Grammy history, public statements, and institutional roles. Sources should include official Recording Academy publications, reputable journalism, and industry analyses. Delegates must be prepared to cite evidence, defend their positions, and propose realistic reforms aligned with their authority and interests.

## Bibliography (MLA Format)

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