



LATIN
RECORDING
ACADEMY

27TH ANNUAL LATIN GRAMMY[®] AWARDS

RULES & GUIDELINES



27th Latin GRAMMY® Awards Rules & Guidelines

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1. INTRODUCTION

1.1. Purpose and Scope

This Rules and Guidelines Manual establishes the official policies, procedures, and eligibility requirements governing the Latin GRAMMY Awards®. Its purpose is to ensure a fair, consistent, and transparent awards process that honors excellence in Latin music while maintaining the highest standards of integrity and professionalism.

These guidelines apply to all participants in the Awards process, including but not limited to: members of The Latin Recording Academy®, recording artists, producers, songwriters, engineers, record labels, distributors, nominators, voters, committees, and other contributors. The Manual covers eligibility criteria, submission and voting procedures, category definitions, recognition policies, and enforcement mechanisms applicable to each Awards cycle.

The Latin Recording Academy® reserves the right to interpret, amend, and enforce these rules as necessary to uphold the integrity and relevance of the Awards process and to adapt to changes in the music industry.

1.2. Mission of The Latin Recording Academy®

The Latin Recording Academy® is an international nonprofit dedicated to nurturing, celebrating, honoring, and elevating Latin music and its creators. Established as the global authority on Latin music, the membership-based organization composed of music professionals produces the annual Latin GRAMMY Awards®, The Biggest Night in Latin Music®, which honors excellence in the recording arts and sciences, in addition to providing educational and outreach programs for the music community through its Latin GRAMMY Cultural Foundation®.

1.3. Guiding Principles

The Latin GRAMMY Awards® process is guided by the following core principles:

1.3.1. Fairness

All eligible recordings and contributors are evaluated through standardized criteria and peer-driven processes designed to ensure impartiality, consistency, and equal treatment across categories, genres, and territories.

1.3.2. Inclusion

The Awards recognize the diversity of Latin music, embracing a broad range of musical styles, cultural expressions, languages, and creative roles. The Latin Recording Academy is committed to inclusive representation across its membership, committees, and awards process.

1.3.3. Transparency

Clear rules, documented procedures, defined timelines, and accountable governance

structures underpin every stage of the Awards process. This Manual serves as a primary reference to promote understanding, trust, and confidence among all participants.

2. LATIN GRAMMY AWARDS CALENDAR

27TH ANNUAL LATIN GRAMMY® AWARDS CALENDAR	
Eligibility Period	June 1, 2025 – May 31, 2026
Last Day to Be Approved as a New Member (Associate or Voting) * Or Renew Your Membership to Receive Access to The Online Entry Process (One Round Only).	March 10, 2026
Media Company Registration	April 1 – May 20
Online Entry Process (OEP)	April 1 – May 31
OEP Missing Links Are Due	May 31
Last Day to Be Approved as a New Voting Member* Or Renew Your Membership to Receive Access to the 1st Round Online Voting Process	July 6, 2026
First Round Voting	July 27 – August 10
OEP physical product (2 copies) and copies of entries are due (to be received at our Los Angeles office). <i>(Recording packaging field only)</i>	June 3
Last Day to Be Approved as A New Voting Member* Or Renew Your Membership to Receive Access to the final Online Voting Round	September 11
Last Day to Activate/Renew Your Membership (Associate or Voting) to Have Priority Access to Tickets for the 27th Annual Latin GRAMMY Awards® and the 2026 Person of The Year Gala	September 11
Nominations Announcement	September 16
Members Save the Date - Ticketing reminder	September 24
Member sales begin	October 1
Final Round Voting	October 1 – October 12
Ticket Refund & Surrender Deadline	November 5
27th Annual Latin GRAMMY® Premiere Ceremony & 27th Annual Latin GRAMMY® Awards Telecast	November 12

3. Rule Updates

3.1.Changes for the Current Year

The following rule updates apply for the current Awards cycle.

3.1.1 Singer-Songwriter Category — Definition Update

- Eligibility is limited to singer-songwriters who both write and perform the submitted work.
- Two collaborators who write and perform together are eligible. Performers who perform together but do not share songwriting credit are not eligible in this category.
- References to “duos” are removed from the definition.

3.1.2 Best New Artist — Eligibility Update

The Best New Artist eligibility release limits are updated as follows:

- An artist is not eligible if they have released:
 - More than three (3) albums, or
 - Twenty-five (25) or more singles.
 - Or any combination of albums and singles that exceeds these limits.
- The prior fifteen (15) singles threshold no longer applies.

3.1.3 Electronic Category — Category Name Update

- The category name is updated to: Best Electronic Music Performance
- The word “Latin” is removed from the category title.

3.1.4 Urban Category — Category Name Update

- The category named Best Urban/Urban Fusion Performance is updated to:
- Best Urban Performance
- The word “Fusion” is removed from the category title.

3.1.5 Classical Category — Category Name Update

- The category Best Classical Contemporary Composition is renamed: **Best Classical Composition**
- The word “Contemporary” is removed from the category title.

3.1.6 Portuguese Language Field — **A category evolves from Performance to Album**

- The Best Portuguese Language Urban Performance category evolves to become an album category: Best Portuguese Language Urban Album

3.1.7 Tropical Category — Scope Clarification

- The Contemporary Tropical Album category includes Konpa Haitiano repertoire.

3.1.8 Producer of the Year — Eligibility Update

- Producer of the Year eligibility criteria are updated as follows:
 - A minimum of five (5) qualifying producer credits is required. Achieved through any combination of: Album credits, single/track credits, co-production percentage credits.

Or

- Eligibility can be met by having Producer credit on 100% of at least five (5) singles or tracks.
- Co-producer credits are counted proportionally according to verified credit percentages.
- Only qualifying producer credits meeting category definitions and documentation standards will be counted.

3.1.9 Use of Artificial Intelligence (AI) — Disclosure Requirement

- Entries that include material generated or substantially assisted by Artificial Intelligence must comply with the Latin Recording Academy's AI usage and disclosure requirements.
- Undisclosed AI-generated content may result in disqualification.

3.1.10 Label Copy Corrections — Fee Policy

- A fee applies to requests for credit or label copy corrections submitted after the initial entry filing.
 - Record Labels: USD \$5,000 per label copy
 - Latin Recording Academy Members: USD \$1,000 per label copy

3.1.11 Instrumental Categories — Eligibility Update

- Recordings entered in Instrumental categories must contain at least sixty percent (60%) instrumental playing time.
- Vocal content may not exceed forty percent (40%) of total playing time. Where vocals are present, at least sixty percent (60%) of the vocal content must be performed in an accepted Latin Recording Academy language.

3.1.12 Music for Visual Media — Submission Requirement

- Entries in the Music for Visual Media category must include required supporting video materials at the time of submission.
- Supporting video materials are mandatory for eligibility.

3.1.13 Record Label Entry Fees — Pricing Update

- The Early Bird Entry Fee structure for Record Labels is discontinued. A single, fixed entry fee of \$2,000 applies to Record Label submissions regardless of submission date within the eligibility period.

4 General Eligibility Rules

4.1 Criteria for New Recordings

- “**New recordings**” is defined as material that has been recorded within three (3) years prior to the start of the current Eligibility Year and has not been previously released.
- The only category that allows entries not newly recorded is Best Recording Package (if package is new).
- In all other categories, material must be newly recorded. Albums must contain at least 51% playing time of newly recorded, previously unreleased material. Please check the recording dates on product before entering to avoid disqualification.

4.2. Distribution & Release Requirements

- “**General distribution**” is defined by the Latin Recording Academy as the broad release of a recording, available on a worldwide basis via brick and mortar, third-party online retailers, and/or streaming services. “Streaming services” are defined as paid subscription, full catalogue, on-demand streaming/limited download services that have existed as such for at least one full year as of the submission deadline. All recordings entered must have an assigned ISRC.
- Sales by the label to a branch or recognized independent distributor.
- Mail order and/or retail sales for a recording that is marketed nationally or internationally (rather than locally)
- Sale of product via the internet
- Recordings released first in the United States and then (same recording) released in another country in a later year are eligible; providing the recording was NOT entered in a previous awards year.
- The Latin Recording Academy reserves the right to determine whether it is a true release. It is the responsibility of the claimant in any eligibility dispute to provide the Latin Recording Academy with evidence of eligibility satisfactory to the Latin Recording Academy.

4.3. Eligibility Period Specifications

- For recordings released: June 1, 2025 – May 31, 2026
- Recording must be available to the public as stand-alone, audio-only purchases or streams, beginning on any date within the eligibility period.

4.4. Albums, Singles, Tracks Definitions

4.4.1 ALBUM: Definition and Criteria for All Album Categories

For purposes of eligibility, the Latin Recording Academy defines an album as a collection of audio recordings issued for sale, download or streaming as a unit.

To qualify as an album, a release must contain at **least five (5) tracks (different songs, not different versions or remixes) and have a total playing time of at least 15 minutes, or it**

may have any number of tracks if the total playing time is at least 30 minutes. Also, to qualify, **60% of the songs in an album must contain at least 60% lyrics in Spanish, Portuguese, and/or in languages, dialects or idiomatic expressions recognized in Ibero-America.** Songs that do not fulfill the 60% lyrics in Spanish, Portuguese and/or dialects recognized in Ibero-America, will not be considered part of the requested 5 tracks/15 minutes, or the 30 minutes.

To be eligible in a specific genre field, an album must contain at least 51% playing time of the genre specified by the field. A recording may not be in more than one specialized genre field. However, an album may be in one genre field while one or more tracks from the album may be in a different genre field.

Albums must contain 51% or more playing time of **new***, previously unreleased material sung in Spanish or Portuguese and/or in languages, dialects or idiomatic expressions recognized in Ibero-America. (***Recorded within three (3) years of the beginning Eligibility Year**). **Some categories have specific rules for the lyrics requirement (i.e. Best Instrumental Album)**

Albums entered in any category in a **specialized “genre”** field must consist of 51% or more playing time of the specific genre. **Albums of mixed genres are only eligible for Album of the Year.**

An album can be entered in **Album of the Year, Best New Artist (if artist qualifies), Packaging, Engineering and Producer of the Year AND in only ONE (1) music genre category. An album cannot be entered in more than one (1) genre category (i.e. Best Pop & Rock Album).**

Reissue albums or albums which are a compilation of tracks from previously released albums are **Not** eligible.

Sampler albums or albums which are a compilation of tracks from other currently released albums **are not eligible.**

4.4.2 SONG CATEGORIES: Definition and Criteria for All SONG Categories (Track & Single)

4.1.1.1. **TRACK DEFINITION:**

A TRACK is a recording of an album. It is not a separate entity. Therefore, if you are entering a track, it will have the same release date as the album and the same UPC number.

Tracks from an album released during the current eligibility year are eligible in Record of the Year, Song of the Year (provided it's a **new** song) and in Producer of the Year.

A track may be entered in Record of the Year and/or Song of the Year (if applicable) and may also be entered in only one (1) genre-specific Song category. A recording may not be entered in more than one genre-specific Song category.

Tracks from an album released during last year’s eligibility period are eligible in Record of the Year provided the track was not entered the previous year and provided the album did not win a Latin GRAMMY.

Tracks from an album released in last year’s eligibility period are **not eligible** for Producer of the Year.

4.1.1.2. **SINGLE DEFINITION:**

A SINGLE is defined as a **commercially** released recording which is a separate entity and has been **released for sale** separately from the album (radio singles qualify as a single). The single should have a different release date and a different UPC number from the album.

A single may be entered in Record of the Year and/or Song of the Year (if applicable) and may also be entered in only one (1) genre-specific Song category. A recording may not be entered in more than one genre-specific Song category.

NOTE: Electronic-based recordings may be entered in Urban, Regional Mexican, Pop, and Tropical categories, provided the recording meets all stylistic and eligibility requirements of the applicable genre category.

4.5.PRODUCTION FIELD — PRODUCER ROLES, DEFINITIONS, AND ELIGIBILITY

- **Producer — Definition and Eligibility Criteria**

A **Producer** is an individual with primary creative and technical responsibility for the recording project who exercises overall direction and decision-making authority over the recorded work. Producer credit and award eligibility are based on functions performed, not on job title or customary role naming.

- **Required Producer Functions**

To be eligible for Producer credit for Awards purposes, the individual must perform and/or directly oversee Producer functions across the project as a whole. Such functions must include the majority of the following responsibilities:

4.5..1. **Recording Oversight**

Oversees recording sessions to achieve the artistic and technical objectives of the artist and/or content owner.

4.5..2. **Creative and Technical Direction**

Makes or approves creative, technical, and aesthetic decisions in the creation of the recorded content.

4.5..3. **Final Take Approval**

Supervises performances and selects or approves the final takes or versions included in the final release.

4.5..4. **Repertoire Participation**

Participates in the selection of repertoire recorded for the project.

4.5..5. **Personnel and Facility Supervision**

Participates in the selection and supervision of musicians, vocalists, engineers, arrangers, and recording facilities used in the project.

4.5..6. **Credit Determination**

Collaborates with the artist and/or content owner in determining participant credits and ensures that accurate credit information is provided to the label or content owner as official documentation.

4.5..7. **Production Management Oversight**

Oversees production staffing needs, timelines, budget adherence, and quality control for mixing and mastering.

- **Producer Credit Qualification**

An individual who does not perform Producer functions at a project-wide level and who contributes only specialized, partial, or limited services shall not be eligible for Producer credit for Latin GRAMMY Awards purposes.

- **Genre-Neutral Application**

Producer eligibility criteria apply uniformly across all musical genres. Customary titling practices within a genre do not determine Producer eligibility. Eligibility is determined solely by the scope of functions performed.

- **Associated Producer Roles**

4.5..1. **Co-Producer**

A **Co-Producer** is an individual who shares some or all Producer responsibilities with a Producer or another Co-Producer and is credited as such by the artist and/or content owner. A Co-Producer makes significant and consistent contributions to the production outcome in support of the artistic and technical objectives of the project.

4.5..2. **Vocal Producer**

A **Vocal Producer** is an individual with overall creative and technical responsibility for vocal recording within a project and for the vocal recording sessions that form part of that project. The Vocal Producer works directly with the vocalist(s) and engineer and makes creative and aesthetic decisions related to vocal performance and capture.

- **Award Recognition — Co-Producers and Vocal Producers**

Co-Producers and Vocal Producers are eligible for award recognition, including statuettes, when their credited participation meets the minimum percentage required for the applicable category, as supported by official label copy documentation.

Minimum participation percentages required are defined on a per-category basis.

- **Non-Eligible Producer Credits**

The following credits do not qualify as Producer credits for award eligibility purposes and shall not be counted toward Producer eligibility thresholds, including Producer of the Year qualification.

- 4.5..1. **Executive Producer**

An **Executive Producer** is typically a label representative, financier, or project sponsor who may be responsible for funding, administrative oversight, or overall project concept. Executive Producers may monitor project progress but do not exercise primary creative and technical production responsibility over the recording project.

Executive Producer credits are not eligible Producer credits.

- 4.5..2. **Assistant Producer / Associate Producer / Additional Production**

Assistant Producer, Associate Producer, and Additional Production credits refer to individuals assigned delegated, supporting, or limited production responsibilities who report to the Producer or Co-Producer(s).

These roles do not constitute primary project-wide production authority and are not eligible Producer credits for Awards purposes.

- **Production Field — Eligible Engineer Credit Definitions**

For purposes of Production Field categories and credit qualification, the following engineering roles are recognized as eligible engineering credits when properly documented in official label copy.

- 4.5..1. **Recording Engineer**

A **Recording Engineer** is the individual with technical responsibility for operating recording systems and capture processes in order to achieve the artistic and technical objectives of the production.

- 4.5..2. **Mixing Engineer**

A **Mixing Engineer** is the individual with technical responsibility for operating mixing systems and producing the final mix from multitrack or multichannel recordings in alignment with the artistic and technical objectives of the production.

- 4.5..3. **Mastering Engineer**

A **Mastering Engineer** is the individual with technical responsibility for operating mastering systems and processes to produce the final production master from approved mixes, optimized for distribution and playback formats.

4.6. Category Nomination Limits and Entry Threshold Requirements

The number of nominations in the General Field Categories for Record of The Year, Song of The Year, Album of The Year, and Best New Artist **is ten**. The other Categories **will have five nominations**.

- **TIES:** In the event of a tie in the nominations, for the Specific Genre Categories there shall be no more than six and no less than three nominations and, for the General Categories, no more than twelve and no less than eight nominations.

Minimum Entries Requirement (RULE OF 25): Each category shall have at least 40 distinct artist entries. If a category receives between 25 and 39 entries, only three recordings will receive nominations in that year. Should there be fewer than 25 entries in a Category, that Category will immediately go on hiatus for the current year - no award given - and entries will be screened into the next most logical Category. If a category receives fewer than twenty-five entries for three consecutive years, the category will be discontinued, and submission will be entered in the next most appropriate category.

4.7. Digital Recordings

Downloads/streams must be available for sale to the public. Digital recordings are eligible to provide proper credits and supporting material: Official Label Copy or the Credits of the Recording or Video of the recording submitted are mandatory. **(If proper credits and supporting material are not received along with the recording or streaming link, the product will be immediately disqualified.)**

The recording must be available on a worldwide basis; must have quality comparable at least to 16-bit 44.1 kHz; a copy of the label credits (producer, mixer, songwriter, etc.) must be included in a Metadata file (Metadata file is the information pertaining to the song and/or album (collection of songs) i.e. producer, songwriter(s), mixer, lyrics, title, ISRC #).

Product and all requested documentation (including a list of retailers/streaming services) must be provided to the Latin Recording Academy; online release date must be verifiable.

Not Eligible:

- Digital releases that are considered “advance” sales but that are not otherwise available by May 31.
- Digital releases for which no product or link is provided to The Latin Recording Academy by May 31.

4.8. Featured Artists & Multiple Mixes / Remixes

To be recognized as a Latin GRAMMY nominee, a featured artist or collaborator must be credited as an artist or featured artist.

Only one version or mix of a recording is eligible per year. If multiple versions are released in the same eligibility year, the label that released the original artist's version will select the version to be entered, provided it meets eligibility requirements.

REMIXED RECORDINGS: Remixes of recordings released in a previous eligibility year are not eligible in any category.

4.9. Sampled & Interpolated Material

A **sample/interpolation** is defined as an element of a previously released recording incorporated into a new recording. Samples / interpolations can be entire parts of earlier recordings or isolated sections of earlier recordings including, but not limited to, tracks with vocals removed, hooks, riffs, basslines, or background vocals.

Recordings containing sampled or interpolated material are not eligible in any Song category. **Exception:** This restriction applies to all Song categories except Best Urban Song and Best Rap/Hip Hop Song, where such recordings are permitted.

4.10. Policies on Generative Artificial Intelligence (AI)

The Latin GRAMMY® Award recognizes creative excellence. Only human creators are eligible to be submitted for consideration, nominated for, or win a Latin GRAMMY Award.

A work that contains no human authorship is not eligible in any Category.

A work that features elements of A.I. material (i.e., material generated by the use of artificial intelligence technology) is eligible in applicable Categories; however:

1. The human authorship component of the work must be meaningful and more than de minimis.
2. Such human authorship component must be relevant to the Category in which such work is entered (e.g., if the work is submitted in a songwriting Category, there must be meaningful and more than de minimis human authorship in respect of the music and/or lyrics; if the work is submitted in a performance Category, there must be meaningful and more than de minimis human authorship in respect of the performance).
3. The author(s) of any AI material incorporated into the work are not eligible to be nominees or Latin GRAMMY recipients insofar as their contribution to the portion of the work that consists of such A.I. material is concerned.

De minimis is defined as lacking significance or importance; so minor as to merit disregard.

The Latin Recording Academy reserves the right to recall a previously awarded Latin GRAMMY if it is determined that AI was used in violation of this definition in the production of the awarded product.

4.11. Playback and Streaming Systems

Any recording that requires specialized playback equipment, proprietary software, or restricted-access platforms, other than commonly available consumer devices and standard commercial streaming services (e.g., CD players, MP3 players, turntables, or widely available digital streaming platforms), is **not eligible**.

Recordings must be accessible for playback through commonly available consumer hardware and standard commercial distribution or streaming environments without the need for custom-built systems or specialized installation.

5. Language Eligibility Requirements

5.1. Primary Language Scope

For purposes of Latin GRAMMY® Awards eligibility, accepted languages are:

- Spanish
- Portuguese
- Recognized languages, dialects, or idiomatic expressions of Ibero-America
- Recognized indigenous languages of Ibero-American countries

Recordings must satisfy the applicable language thresholds defined in these rules and in the relevant category definitions.

5.2. Ibero-American Languages and Dialects

“Ibero-American languages and dialects” include linguistic forms historically and culturally rooted in Spanish- and Portuguese-speaking countries and territories of the Americas and the Iberian Peninsula, including recognized regional and indigenous languages.

Examples may include indigenous and regional languages used in commercially released recordings. Final determination of recognition rests with the Latin Recording Academy through its Screening Committees.

5.3. General Language Percentage Standard

Unless otherwise specified in a category definition, recordings that include lyrical content must contain at least sixty percent (60%) of their lyrics in Spanish, Portuguese, or recognized Ibero-American languages, dialects, or idiomatic expressions to qualify for language-based eligibility.

Categories may establish stricter language requirements (such as Spanish-only or Portuguese-only eligibility). Where such requirements are stated, the category rule overrides this general standard.

This standard applies only to recordings with lyrical content. Instrumental, craft, and technical categories are not subject to the general language percentage requirement, unless a specific language requirement is stated in the applicable category definition.

Final determination of language qualification rests with the Latin Recording Academy through its Screening Committees.

5.4. Multilingual and Bilingual Recordings

Recordings containing more than one language are eligible if:

- The required minimum lyrical percentage in an accepted language is met, and
- The remaining lyrical content does not conflict with any category-specific restrictions.

Songs may include multiple accepted languages (Spanish, Portuguese, Ibero-American languages or dialects) and be counted together toward the required threshold.

5.5. Category-Specific Language Restrictions

Some categories or fields may impose stricter language requirements (for example: Spanish-only or Portuguese-only categories).

When a category definition contains a specific language restriction, that requirement overrides the general language eligibility rule.

5.6. Album Language Qualification Method

When album categories include language thresholds, qualification is determined at the **track level** and then applied to album minimum requirements:

- Only tracks that meet the required language percentage count toward:
 - Minimum track count
 - Minimum running time thresholds
 - If an album contains different versions of the same track, only the original track will be considered for the track count
- Tracks that do not meet the language threshold remain part of the album but are excluded from eligibility calculations for category qualification.

5.7. Instrumental Recordings

Instrumental recordings are defined as works in which at least sixty percent (60%) of the total playing time is instrumental in nature.

- Recordings in the instrumental category may include vocal content for up to forty percent (40%) of total playing time without losing instrumental classification.
- When vocal content is present, at least sixty percent (60%) of the vocal content must be performed in Spanish, Portuguese, or in recognized Ibero-American languages, dialects, or idiomatic expressions.
- Instrumental category eligibility remains subject to all applicable field and category definitions.
- Final determination of instrumental qualification and language compliance rests with the Latin Recording Academy through its Screening Committees.

6. Categories and Eligibility Rules

<i>Field</i>	<i>Category</i>
<i>GENERAL FIELD</i>	1. Record of the Year
	2. Album of the Year
	3. Song of the Year
	4. Best New Artist
<i>POP FIELD</i>	5. Best Contemporary Pop Album
	6. Best Traditional Pop Album
	7. Best Pop Song
<i>ELECTRONIC FIELD</i>	8. Best Electronic Music Performance
<i>URBAN MUSIC FIELD</i>	9. Best Urban Performance
	10. Best Reggaeton Performance
	11. Best Urban Music Album
	12. Best Rap/Hip Hop Song
	13. Best Urban Song
<i>ROCK FIELD</i>	14. Best Rock Album
	15. Best Rock Song
	16. Best Pop/Rock Album
	17. Best Pop/Rock Song
<i>ALTERNATIVE FIELD</i>	18. Best Alternative Music Album
	19. Best Alternative Song
<i>TROPICAL FIELD</i>	20. Best Salsa Album
	21. Best Cumbia/Vallenato Album
	22. Best Merengue/Bachata Album
	23. Best Traditional Tropical Album
	24. Best Contemporary Tropical Album
	25. Best Tropical Song

<i>SINGER-SONGWRITER FIELD</i>	26. Best Singer-Songwriter Album
	27. Best Singer-Songwriter Song
<i>REGIONAL-MEXICAN FIELD</i>	28. Best Ranchero/Mariachi Album
	29. Best Banda Album
	30. Best Tejano Album
	31. Best Norteño Album
	32. Best Contemporary Mexican Music Album
	33. Best Regional-Mexican Song
<i>INSTRUMENTAL FIELD</i>	34. Best Instrumental Album
<i>TRADITIONAL FIELD</i>	35. Best Folk Album
	36. Best Tango Album
	37. Best Flamenco Album
	38. Best Roots Song
<i>JAZZ FIELD</i>	39. Best Latin Jazz/Jazz Album
<i>CHRISTIAN FIELD</i>	40. Best Christian Album (Spanish Language)
	41. Best Christian Album (Portuguese Language)
<i>PORTUGUESE-LANGUAGE FIELD</i>	42. Best Portuguese-Language Contemporary Pop Album
	43. Best Portuguese-Language Rock or Alternative Album
	44. Best Portuguese-Language Urban Album
	45. Best Samba/Pagode Album
	46. Best MPB / MAPB Album
	47. Best Sertaneja Music Album
	48. Best Portuguese-Language Roots Music Album
	49. Best Portuguese-Language Song
<i>CHILDREN'S FIELD</i>	50. Best Children's Album
<i>CLASSICAL MUSIC FIELD</i>	51. Best Classical Album
	52. Best Classical Composition
<i>VISUAL MEDIA FIELD</i>	53. Best Music for Visual Media
<i>ARRANGEMENT FIELD</i>	54. Best Arrangement
<i>PACKAGE DESIGN FIELD</i>	55. Best Recording Package

<i>SONGWRITING FIELD</i>	56. Songwriter of the Year
<i>PRODUCTION FIELD</i>	57. Best Engineered Album
	58. Producer of the Year
<i>MUSIC VIDEO FIELD</i>	59. Best Short-Form Music Video
	60. Best Long-Form Music Video

6.1. Category Definitions

6.1.1. GENERAL FIELD

RECORD OF THE YEAR

SINGLES OR TRACKS ONLY – VOCAL OR INSTRUMENTAL

A record is any type of audio and/or audiovisual sound recording of musical interpretations or performances for subsequent reproduction, regardless of the medium on which it is recorded, provided if it is widely used, and that is released during the eligibility period.

The musical recording must be a song considered a single or a track that has been recorded to promote discographic material, even if it has not been previously commercially released. The recording must in no case have been recorded more than three years before the release date.

Commercial or promotional launches of singles or tracks of new recordings, whether vocal or instrumental, may be entered in this category. Tracks from an album from the previous year may be entered, provided that said tracks have not been submitted previously (including as part of an album) and that this recording has not won a Latin GRAMMY.

Recordings containing interpolations/sampling are eligible in Record of the Year if the interpolation/sampling does not constitute more than 25% of the lyrics and/or 51% of the music of the original song.

The statuette is presented to the artist(s), producer(s) of the album, recording engineer(s), mixing and mastering engineer(s), if other than the artist.

Winner’s Certificates are presented to arranger(s), composer(s); musicians and background singers, when applicable.

NOTE:

Unless otherwise noted, songs entered to compete for Record of the year must contain at least 60% lyric content in Spanish or Portuguese, or in languages, dialects or idiomatic expressions recognized in Ibero-America, and accepted by the respective committees by majority vote.

ALBUM OF THE YEAR

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

An album (or record) is a group of new songs that have been selected and recorded in a recording studio or using a recording system, and that have subsequently been released commercially for their sale.

The album will be analyzed by the membership, allowing voters to rate elements such as composition, interpretation, production, mixing, mastering, package design, release and marketing resulting in a new product that is ready to compete in music, radio and digital platform markets.

For vocal or instrumental recordings.

The album must contain at least 51% playing time of newly recorded material and must contain at least five (5) tracks (different songs, not different mixes) and have a total playing time of at least 15 minutes or it may have any number of tracks if the total playing time is at least 30 minutes. Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish, Portuguese, and/or in languages, dialects or idiomatic expressions recognized in Ibero-America. Songs that do not fulfill the 60% lyrics in Spanish, Portuguese and/or dialects recognized in Ibero-America, will not be considered part of the requested 5 tracks/15 minutes.

NOTE: The definition of Album outlined in the Album of the Year category applies universally to all album categories.

The statuette is presented to solo artists, duos, or groups. (For groups of more than 10 members, the statuette will be presented to the “leader” of the group.)

Award to the Artist, Producer(s), Engineer(s), Mixer(s), Mastering Engineer(s) and Songwriter(s) of 33% playing time of the album if other than the Artist will receive the award.

NOT ELIGIBLE: Associate Producers and Executive Producers are not eligible. Albums of previously released recordings (reissues, compilations of old recordings and “Best Of” packages) are not eligible.

Winner’s Certificates are presented to the producer(s), engineer(s), and mixer(s) of less than 33% of the recording.

SONG OF THE YEAR

SINGLES OR TRACKS ONLY

A song is a new poem or group of words that communicate or are accompanied by musical notes, harmonies, rhythms, and movements of unique beauty.

The song entered must bring together predominantly Ibero-American rhythmical elements, instrumentations, lyrics, and genres, possibly including a variety of musical styles, arrangements, singers, and performers.

To be entered in this category, the song must contain at least 60% of lyrics in Spanish or Portuguese (or accepted languages or dialects) and must be a new song.

Cover songs do not qualify.

The statuette is presented to the Songwriter(s).

A Publisher's Certificate is presented to the music publisher(s).

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolation/sampling recordings.

BEST NEW ARTIST

ALBUMS, SINGLES OR TRACKS

A Best New Artist is any performing artist or group who has not yet achieved a prominent level of regional recognition within the Latin market. This could mean the artist's recording was not widely released in major territories, or it found success only in a limited number of areas without broader visibility.

To qualify, the artist must have released at least three (3) singles or one (1) album during the current eligibility period. If qualifying with an album (including an EP), it must feature at least five (5) distinct tracks—totaling 15 minutes or more of music—where versions of the same track are not considered. Additionally, 60% of the songs on the album must contain at least 60% lyrics in Spanish, Portuguese, or another Ibero-American language; any track not meeting this requirement does not count toward the five (5) distinct tracks/15-minute minimum.

The Selection and Classification Committee determines whether an entrant may compete in this category, typically applying inclusive rather than exclusive criteria. In cases of uncertainty, a majority vote decides eligibility.

The statuette is awarded to the artist—whether an individual or a group. If it is a group, each member who appears in the recording's label copy and participated in the album's recording process receives a statuette. For groups of more than 10 members, the statuette will be presented to the "leader" of the group.

NOT ELIGIBLE:

- **Orchestras or Choruses**
- **Albums Containing Fewer Than Five (5) Different Tracks**

- **An Artist Exceeds the Three-Entry Limit**
 - May not compete in this category more than three (3) times total, including participation as a performing member of an established group.
- **Prior Prominent Role in a Nominated Group**
 - The recording artist had a leading role in a group that received a Latin GRAMMY Nomination.
- **Release Limits Exceeded**
 - An artist shall no longer be eligible for consideration in the Best New Artist category if they have released:
 - More than three (3) albums; or
 - More than twenty-five (25) singles.
 - Or any combination of albums and singles that surpasses these limits.
 - This count includes (but not limited to) the album/single released during the current eligibility period.
- **Songwriter on a Nominated Recording**
 - If the artist was also the songwriter on a nominated track in any song category and that song's prominence is tied to the artist as the primary performer.
- **Language Requirement**
 - A recording artist or group whose public identity is primarily established in a language other than Spanish or Portuguese, or in languages recognized in Ibero-America.
- **Past Latin GRAMMY Recipients**
 - Any recording artist or group that has previously received a Latin GRAMMY Award and/or Nomination.

6.1.2. POP FIELD

Only recordings in Spanish or languages/dialects of Hispano-America are eligible.

BEST CONTEMPORARY POP ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Pop Music is any style of popular music that, even if it has basic rock influences, due to its varied characteristics, is easily promoted and becomes widely known.

This genre falls under the Pop genre when a significant part of the instrumentation is made up of electric instruments (e.g., synthesizers, guitar, electronic drums, etc.).

For albums containing 51% or more playing time of newly recorded (previously unreleased) material and 51% Pop Music.

Albums must contain 51% or more vocal tracks and a minimum of 5 tracks/15 minutes. Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish, and/or in

languages recognized in Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), to the producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST TRADITIONAL POP ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Traditional Pop music is any musical style with influence not directly linked to Rock and that uses more classic rhythms, more traditional arrangements and a good quantity of instruments that are acoustic or, if electric, have a conservative base.

Traditional Pop uses simple standards in long-lasting and popular songs with can’t-miss qualities, such as easy-to-remember melodies, along with the charm of the lyrics (examples: ballads, bolero, waltz, trova, and romantic music).

For albums containing 51% or more playing time of newly recorded (previously unreleased) material and 51% Traditional Pop music. Albums must also contain 51% or more playing time of vocal tracks and include a minimum of 5 tracks/15 minutes. Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish, and/or in languages recognized in Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), to the producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST POP SONG

SINGLES OR TRACKS ONLY

Best Pop Song is for singles or tracks from the genres that make up this field (Best Contemporary Pop Album and Best Traditional Pop Album), and that contain at least 60% of the lyrics in Spanish and is a completely new song.

No sampling and/or Interpolations are allowed.

A song is a new poem or group of words that communicate or are accompanied by musical notes, harmonies, rhythms, and movements of unique beauty.

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes, and interpolation/sampling recordings.

The statuette is presented to the Songwriter(s).

Publisher’s Certificates are presented to the music publisher(s).

6.1.3. ELECTRONIC FIELD

Only recordings in Spanish, Portuguese or languages/dialects of Ibero-America are eligible.

BEST ELECTRONIC MUSIC PERFORMANCE

SINGLES OR TRACKS ONLY – VOCAL OR INSTRUMENTAL

This category honors vocal or instrumental recordings by Ibero-American artists that are **explicitly rooted in electronic music as a genre** — not just in production technique. Eligible entries must demonstrate a **clear foundation in the musical structure, rhythm, arrangement, and aesthetic identity** of electronic music. This includes established genres such as House, Techno, Disco, Trance, Drum & Bass, Dubstep, IDM, EDM, Electro, and their subgenres, as well as current emerging styles **within electronic culture**.

Use of electronic production tools alone (e.g., synthesizers, beat machines, plugins) does not qualify a song for this category. Tracks primarily belonging to other genres such as Pop, Dance, Reggaetón, Rock, Alternative, or Urban are **not eligible** unless they exhibit a composition and structure inherently aligned with electronic music principles such as drops, tension, vocal looping or synth leads.

Recordings in Spanish, Portuguese, or any recognized language, dialect, or idiomatic expression in Ibero-America are eligible.

For a song to belong to this category, it must be performed by an artist of Ibero-American origin. An artist is understood to be someone defined as such in the registration submission. Collaborations with artists of non-Ibero-American origin, as well as remixes by non-Ibero-American artists, are eligible as long as at least one of the artists involved is of Ibero-American origin.

Original songs can contain interpolations or samples from other works, provided that the use of these elements does not constitute more than 25% of the lyrics or more than 25% of the music of the new song. Samples cannot come from tracks older than 3 years, and the corresponding rights for their use must be obtained.

In the case of remixes that use samples or acapellas, these must not be from songs older than 3 years. Remixes must have the authorization of the original artist and/or the owner of the original production.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members the statuette will be presented to the “leader” of the group).

Winner’s Certificates are presented to producer(s), engineer(s), mixer(s), composer(s) and to the original recording artist, if applicable.

6.1.4. URBAN MUSIC FIELD

Portuguese language recordings ARE eligible in the Performance Categories, Best Urban Song and Best Rap/Hip Hop Song of this field, but they are NOT eligible in the Best Urban Music Album category.

BEST URBAN PERFORMANCE

SINGLES OR TRACKS ONLY – VOCAL OR INSTRUMENTAL

New vocal or instrumental recordings (singles or tracks only) that have been recorded by solo artists, duos or groups (individually or in collaboration) presenting a recording that is urban in nature (including subgenres such as Rap, Trap, Hip Hop, R&B, Afrobeats, Dancehall, Dembow, Brazilian Funk, and RKT).

Mixtures of urban genres that are combined or fused with other music genres are allowed if the urban tendency predominates. Interpolation/sampling recordings are eligible if the recording was released during the current eligibility year, and the recording does not constitute more than 25% of the lyrics and/or 51% of the music of the original song.

Remixes are eligible only if the original version of the song was released during the same eligibility year.

For commercial releases that have at least 51% playing time of newly recorded (previously unreleased) material and at least 60% music whose rhythm, melody and performance are urban in character.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members the statuette will be presented to the “leader” of the group).

Winner’s Certificates are presented to producer(s), engineer(s), mixer(s), composer(s) and to the original recording artist, if applicable.

Portuguese language recordings are eligible in this category.

NOTE: Recordings entered in this category also qualify in the Record of the Year category, provided the recording was not entered as a track or single the previous year, and provided the album did not win a Latin GRAMMY in a performance category. If one wins in the Record of the Year category, the statuette is presented to producer(s), recording engineer(s), mixing engineer(s) and mastering engineer(s).

BEST REGGAETON PERFORMANCE

SINGLES OR TRACKS ONLY – VOCAL OR INSTRUMENTAL

For commercially released singles or tracks (vocal or instrumental) of recordings that contain 51% or more playing time of newly recorded (previously unreleased) material, and 51% playing time of Reggaeton music (as defined by the Urban Committee). It may include a fusion mix of urban styles with other genres as long as “Reggaeton” predominates as the main music character. For solo artists, duos or groups.

Interpolation/sampling recordings are eligible if the recording was released during the current eligibility year and the recording does not constitute more than 25% of the lyrics and/or 51% of the music of the original song.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group).

Winner’s Certificates are presented to producer(s), engineer(s), mixer(s), composer(s) and to the original recording artist, if applicable.

Portuguese language recordings are eligible in this category.

NOTE: Recordings entered in this category also qualify in the Record of the Year category, provided the recording was not entered as a track or single the previous year and provided the album did not win a Latin GRAMMY in a performance category. If one wins in the Record of the Year category, the statuette is presented to producer(s), recording engineer(s), mixing engineer(s) and mastering engineer(s).

BEST URBAN MUSIC ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

An album made up of urban music songs (including subgenres such as rap, reggaetón, hip hop, R&B, trap, dancehall, etc.).

For vocal or instrumental Urban music albums containing at least 51% playing time of newly recorded material and a minimum of 5 tracks/15 minutes. Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), sound engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

Note: Portuguese language recordings are NOT eligible in this Category.

BEST RAP/HIP HOP SONG

SINGLES OR TRACKS ONLY

Includes the genres of Trap and Rap, including subgenres such as Hip Hop, Drill, Boombap, etc.

A song must contain at least 60% of the lyrics in Spanish or Portuguese and must be a new song.

Award to the Songwriter(s).

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes, and interpolations. References in the lyrics and sample recordings are allowed up to 10 seconds of playing time.

Publisher's Certificates are presented to the music publisher(s).

BEST URBAN SONG

SINGLES OR TRACKS ONLY

An urban song is a group of words performed by the human voice whose rhythmic phrasing, cadence, melody and accompaniment (arrangement and/or programming) are of a musical nature belonging to the urban genre (Reggaeton, R&B, Dancehall, Afrobeats, etc.).

A song must contain at least 60% of the lyrics in Spanish or Portuguese and must be a new song.

Award to the Songwriter(s).

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolations. References in the lyrics and sample recordings are allowed up to 10 seconds of playing time.

Publisher's Certificates are presented to the music publisher(s).

6.1.5. ROCK FIELD

Only recordings in Spanish or languages/dialects of Hispano-America are eligible.

BEST ROCK ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Rock album is one that is performed primarily using musical instruments characteristic of the genre, such as electric guitar, bass, drums, and keyboards, without excluding other instruments, programming, or similar elements. It is also, one that stands out more for its irreverent/rebellious attitude than for following rules or standards and includes styles and sub-styles such as: Blues, Rock and Roll, Metal, Punk, Hard Rock, Alternative Rock, Ska and Reggae.

For vocal or instrumental Rock albums containing at least 51% playing time of newly recorded material, and a minimum of 5 tracks/15 minutes, performed by a solo artist, a duo, or a group.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineers, and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST ROCK SONG

SINGLES OR TRACKS ONLY

A Rock song is a composition that reflects the stylistic characteristics of the Rock genre, including primary use of instruments commonly associated with Rock such as electric guitar, bass, drums, and keyboards, and encompassing styles and sub-styles such as Blues, Rock and Roll, Metal, Punk, Hard Rock, Alternative Rock, Ska, and Reggae.

Best Rock Song is for singles or tracks from genres within this field that contain at least 60% of their lyrics in Spanish or in languages/dialects of Hispano-America and that are entirely new songs.

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolation/sampling recordings.

The statuette is presented to the Songwriter(s).

Publisher’s Certificates are presented to the music publisher(s).

BEST POP/ROCK ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Pop/Rock album is one that stands out for combining melodies and/or lyrics associated with Pop with elements of Rock, or vice versa, with Pop being the predominant element.

An album must contain at least 51% newly recorded material, with melodic lyrics and instrumentation that respect the characteristic elements of both genres.

For vocal or instrumental Pop/Rock albums containing at least 51% playing time of newly recorded material and a minimum of 5 tracks/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineers, and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST POP/ROCK SONG
SINGLES OR TRACKS ONLY

A Pop/Rock song is one that meets the criteria established in the definition of the category Best Pop/Rock Album.

The Pop/Rock song category recognizes singles or tracks that contain at least 60% of its lyrics in Spanish or in languages/dialects of Hispano-America, and it must be a new song.

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolation/sampling recordings.

The statuette is presented to the Songwriter(s).

Publisher’s Certificates are presented to the music publisher(s).

6.1.6. ALTERNATIVE FIELD

Only recordings in Spanish or languages/dialects of Hispano-America are eligible.

BEST ALTERNATIVE MUSIC ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

This category recognizes and celebrates creations that stand out for seeking a particular and unique identity, which may or may not include elements of experimentation and musical or lyrical avant-garde, and are generally risky, unconventional and that propose a musical and artistic perspective different from that of the prevailing trends.

This category is intended for recordings that exist (at least initially) outside of mainstream music consciousness. For performances by solo artists, duos, and groups.

For vocal or instrumental Alternative albums containing at least 51% playing time of newly recorded music and a minimum of 5 tracks/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

Only recordings in Spanish or languages/dialects of Hispano-America are eligible.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST ALTERNATIVE SONG

SINGLES OR TRACKS ONLY

Best Alternative Song is for singles or tracks that fulfill the conditions described in the alternative music album definition.

The song must be an unreleased composition, at least 60% of its lyrics must be in Spanish or in any language, dialect or form of linguistic expression recognized in Hispano-America.

Must be a new song.

The statuette is presented to the Songwriter(s).

Publisher's Certificates are presented to the music publisher(s).

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolation/sampling recordings.

6.1.7. TROPICAL FIELD

Only recordings in Spanish or languages/dialects of Hispano-America are eligible.

BEST SALSA ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Salsa album is one that ranges across such varied Afro-Cuban genres as guaguancó, son montuno, guaracha, son and other more recent rhythms, such as timba. The genre gained strength and became more international in New York City, thanks to the intercultural interaction of musicians from different regions. It later spread to other countries, which adapted it as their own and added variations.

In general, salsa is an interaction between a soloist, choruses and an orchestra of metal instruments, rhythmic bases and percussion. “La Clave” is the instrument that marks the beat of this rhythm.

For vocal or instrumental Salsa albums containing at least 51% playing time of newly recorded material and a minimum of five (5) tracks (songs) with different titles/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST CUMBIA/VALLENATO ALBUM

ALBUMS ONLY - VOCAL OR INSTRUMENTAL

A Vallenato album is one derived from the genre that was born on the Caribbean coast of Colombia, that includes rhythms such as paseo, puya, merengue, vallenato and son, accompanied by percussion instruments such as the caja and the guacharaca, which help define this genre, and that have also been performed on the guitar and other instruments.

A Cumbia album is the rhythm born on the banks of the Magdalena River in Colombia, that includes autochthonous instruments such as the flauta, the tambora and other basic percussion instruments. For the purposes of this award, it also includes other folk rhythms, such as chandé, mapalé, porro, chirimía, currulao, son, corrido, bullerengue and chalupa. The rhythm spread throughout Latin America and was adapted in each region, and new elements and contemporary instruments have also been identified within this category.

For vocal and/or instrumental Cumbia/Vallenato albums containing at least 51% playing time of newly recorded material and a minimum of five (5) tracks (songs) with different titles/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the "leader" of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute to 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST MERENGUE/BACHATA ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

An album which contains established tropical music styles such as Merengue or Bachata.

Merengue includes rhythms such as typical merengue, orchestral merengue, and more recently urban and electronic merengue, accompanied by native percussion instruments such as the Dominican tambora, the metal güira, and the afro-Cuban origin congas.

Bachata is a danceable musical genre performed over the rhythmic foundation of percussion instruments such as the bongo and the güira. Bachata has adopted new elements and contemporary instruments such as synthesizers and electronic drums, electric guitars, loops, and in a more sophisticated manner, orchestral strings. Derived styles are known, such as bachata fused with genres like R&B, pop, and even rock.

For vocal and/or instrumental music albums of all the genres mentioned above that contain at least 51% of the total recording time of new material and a minimum of five (5) tracks (songs) with different titles/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.

- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST TRADITIONAL TROPICAL ALBUM
ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Best Traditional Tropical Album brings together classic tropical genres such as son, danzón, bolero, chachachá, bomba, plena, danza, rumba, joropo and mambo in which the original style of performance and interpretation predominates.

For vocal and/or instrumental albums of Traditional Tropical music mentioned above that contain at least 51% of the total recording time of new material and a minimum of five (5) tracks (songs) with different titles/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST CONTEMPORARY TROPICAL ALBUM
ALBUMS ONLY – VOCAL OR INSTRUMENTAL

The fusion of tropical rhythms with other musical styles is a creative process that combines traditional genres such as salsa, cumbia, merengue, bachata, vallenato, bomba & plena, Haitian Kompa (also known as Konpa or Compas), among other Afro-Caribbean rhythms, with elements from other styles like rock, electronic, or hip-hop, among others. It is characterized by the integration (within the same track) of tropical rhythms with innovative elements that reflect current musical trends, utilizing technology, loops, samples, rock and pop elements, novel vocal interpretations, or influences from other global styles, as long as the dominant musical trend remains tropical.

For vocal and/or instrumental albums that contain at least 51% total recording time of new material and a minimum of five (5) tracks (songs) with different titles/15 minutes, based on the fusion of the tropical rhythms mentioned above.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish or languages/dialects of Hispano-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST TROPICAL SONG

SINGLES OR TRACKS ONLY

Best Tropical Song is for singles or tracks in genres that make up this area: salsa, cumbia, vallenato, merengue, bachata, contemporary tropical and/or traditional tropical.

To be eligible, a song must contain at least 60% of the lyrics sung in Spanish and must be new. Its style must be based on one of the genres considered tropical and mentioned above.

The statuette is presented to the Songwriter(s).

A Publisher's Certificate is presented to the music publisher(s).

NOT ELIGIBLE: instrumental recordings or songs that have been previously recorded by other artists or the same artist ("covers"), remixes and interpolation/sampling recordings.

6.1.8. SINGER-SONGWRITER FIELD

For music performed in Spanish, Portuguese and the languages of Ibero-America.

BEST SINGER-SONGWRITER ALBUM

ALBUMS ONLY

A singer-songwriter is a troubadour and lyricist who writes, composes, and performs his or her own material, including lyrics and melodies. They generally emphasize the contents of the lyrics over the vocal arrangement or the musical base. Both compositions and arrangements are written primarily as solitary vehicles, where the singer-songwriter uses his or her own world view to extend and promote it, generally in relation to social, political, personal, philosophical, romantic, or even protest issues.

A Singer-Songwriter may compose and perform some songs with a colleague, provided the required participation percentages are met. For a singer-songwriter album to be eligible, the artist(s) must both write and perform together on at least 75% of the album. In cases where two singer-songwriters collaborate, eligibility applies only when both artists jointly write and perform the same material; artists who perform together but do not write together are not eligible. "Live" Albums are eligible if the album contains at least 51% of new and unreleased compositions (this is material released during the eligibility period).

The purpose of creating this field/category was to provide a niche that recognizes authors who have a specific style, who do not always figure on popularity charts and who maintain a very high level of poetic and musical standards.

Albums must contain a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish, Portuguese, and/or languages recognized in Ibero-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

If the product is entered and reviewed in the Singer-Songwriter category, it may not participate in any other category (except the four general categories and the Packaging, Engineering and Production categories).

The statuette is presented only to eligible singer-songwriter artists, with eligibility strictly requiring both songwriting and performance contributions, ensuring consistent interpretation. Also, to producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST SINGER-SONGWRITER SONG SINGLES OR TRACKS ONLY

A Singer Songwriter Song must contain at least 60% of the lyrics in Spanish, Portuguese, or any language recognized in Ibero-America. Must be a new song composed and performed 100% by the singer-songwriter.

A singer-songwriter is a troubadour and lyricist who writes, composes, and performs his or her own material, including lyrics and melodies. They generally emphasize the contents of the lyrics over the vocal arrangement or the musical base. Both compositions and arrangements are written primarily as solitary vehicles, where the singer-songwriter uses his or her own world view to extend and promote it, generally in relation to social, political, personal, philosophical, romantic, or even protest issues.

For solo artists.

The statuette is presented to the Songwriter(s).

A Publisher’s Certificate is presented to the music publisher(s).

NOT ELIGIBLE: instrumental recordings or songs that have been previously recorded by other artists or the same artist (“covers”), remixes and interpolation/sampling recordings.

6.1.9. REGIONAL-MEXICAN FIELD

Only vocal recordings in Spanish are eligible in this field.

BEST RANCHERO/MARIACHI ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Ranchero/Mariachi Music album is one whose musical base is performed in conjunction with at least four dominant/essential instruments of the genre: vihuela, guitarrón, violin, trumpet, guitar or harp, which maintain the essence of the Ranchero/Mariachi genre.

Styles such as polka 2/4, bolero/rhythmic bolero, ballad, cumbia, waltz 3/4, and those with a 6/8 rhythmic structure such as: Jalisciense, Abajeño, Huapango, Huasteco, Joropo, Jarocho, Istmeño, Calentano, and Arribeño among others, also contribute to maintain the rhythmic structure of this genre.

Additional instruments: accordion, drums, percussion, flute, requinto, twelve-string guitar/docerola, tuba and electric bass are accepted.

For Ranchero or Mariachi vocal or instrumental albums that contain at least 51% of total playing time of new material, in Spanish, and which maintain at least 60% of the essence of the genre.

Albums must have a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required language will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST BANDA ALBUM

ALBUMS ONLY - VOCAL OR INSTRUMENTAL

A Banda album is one performed in conjunction with at least five dominant/essential instruments of the genre: tuba, saxophone/charcheta, trumpet, trombone, drum, or timpani, which maintain the essence of the Banda genre and the rhythmic structure of styles such as ranchero, cumbia, ballad, 3/4 waltz, huapango or bolero. The accompaniment lines of the tuba and/or saxes can be replaced by bass or keyboard.

For Banda vocal or instrumental albums that contain at least 51% of total playing time of new material, in Spanish, and which maintain at least 60% of the essence of the genre.

Albums must have a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required language will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST TEJANO ALBUM

ALBUMS ONLY - VOCAL OR INSTRUMENTAL

A Tejano music album is one with Mexican American, Tex-Mex, and/or Big Band styles, or a combination of Norteño-Mexican sounds or styles that have their origins in Texas, and that may incorporate elements of ranchero music, polka, cumbia or ballad. This genre can have musical influences from pop, jazz, country, rock, big band, or R&B in the musical arrangements. The dominant/essential instruments are accordion, sixth bass and/or electric guitar, electric bass, keyboards, drums and brass.

For vocal or instrumental Tejano albums that contain at least 51% of total playing time of new material, in Spanish, and which maintain at least 60% of the essence of the genre.

Albums must have a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required language will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST NORTEÑO ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Norteño album is one performed in conjunction with at least three of the genre’s dominant/essential instruments (bass fifth/bass sixth, accordion, drums or redova, electric bass, double bass/tololoche or saxophone), that maintain the essence of the norteño genre and the rhythmic structure of styles such as ranchero, 2/4 polka, bolero, ballad, cumbia, 3/4 waltz, merequetengue, chotis, redova or those with a 6/8 rhythmic structure: sones and/or huapangos. Additional or substitute instruments: tuba instead of bass or double bass/tololoche is accepted.

For vocal or instrumental Norteño albums that have at least 51% of total playing time of new material, in Spanish, and which maintain at least 60% of the essence of the genre.

Albums must have a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required language will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST CONTEMPORARY MEXICAN MUSIC ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Contemporary Regional Mexican Music album is one performed with at least three dominant/essential instruments derived from the fusion of genres or subgenres within Regional Mexican Music. These instruments may include acoustic, 12-string, or electric guitar; saxo; bajo quinto or bajo sexto; accordion; double bass or tololoche; electric or acoustic bass; tuba or guitarrón; vihuela; trombone; saxophone; trumpet; violin; percussion; and keyboards. The album must maintain or incorporate the rhythmic structure of styles such as ranchero, polka, bolero, ballad, waltz, or those with the rhythmic structure of sones and huapangos.

Albums that combine songs from various genres outside this area will not be eligible for this category.

For vocal or instrumental Contemporary Regional Mexican albums, with at least 51% of the total time recorded with new material, and which maintain at least 60% of the essence of the genres of Regional Mexican Music.

Albums must have a minimum of 5 tracks/15 minutes where 60% of the songs must have at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in the required language will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST REGIONAL-MEXICAN SONG

SINGLES OR TRACKS ONLY

Best Regional-Mexican Song is for singles or tracks in genres that make up this field: ranchero, mariachi, banda, Tejano, norteño and contemporary Mexican music.

A Regional Mexican Song must be an original poetic composition, sung with musical accompaniment and based on the rhythms, styles, and instrumentation described in the definitions of the genres that make up the Regional Mexican Music field.

The song must contain at least 60% of its lyrics in Spanish, be new/unreleased, and maintain at least 60% of the essence of Regional Mexican Music genres.

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes, and interpolation/sampling recordings.

Statuette presented to Songwriter(s).

A Publisher’s Certificate is presented to the music publisher(s).

6.1.10. INSTRUMENTAL FIELD

BEST INSTRUMENTAL ALBUM

ALBUMS ONLY

An instrumental album is one recorded exclusively with musical instruments. This category allows vocals to be used in up to 40% of the total playing time, while requiring that at least 60% of the work to remain instrumental. If vocals are present, 60% of the vocal content must be performed in one of The Latin Recording Academy’s accepted languages. It may not include more than 40% of the total playing time of singing or vocal performances.

For an album to be eligible in this category, it must, in the judgment of The Latin Recording Academy, primarily reflect musical traditions, genres, or rhythms recognized within the Latin GRAMMY Awards category fields.

In making this determination, the Latin Recording Academy may consider factors including:

- A. The significant incorporation of recognized Latin musical genres, rhythms, or stylistic elements, regardless of who performs the work.
- B. The recording is performed by an artist of verifiable Ibero-American heritage.

Albums whose musical character clearly corresponding to a non-Latin musical tradition and performed by an artist with no verifiable Ibero-American heritage are not eligible.

All eligibility determinations remain subject to the judgment of The Latin Recording Academy.

For albums containing a minimum of 5 tracks/15 minutes and 51% or more of instrumental tracks. Includes all Latin instrumental recording genres.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

6.1.11. TRADITIONAL FIELD

For albums recorded in Spanish, Portuguese or any dialect or language of any of the countries of Ibero-America and approved by the Ad Hoc Committee.

BEST FOLK ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A folk music album includes dialects, customs or performers who help reflect the traditions of communities, populations, cultures or diverse social groups.

In many cases, instrumentations themselves or the use of specific instruments may determine whether the music is folk or not. Examples include gaitas, the Paraguayan harp, the berimbau, the teponaztli, the zampoña or charangos. These compositions are based on the specific melody, instrumentation, harmony and rhythm belonging to the region of origin of the artists under consideration. Fusions with other musical styles such as pop, pop rock, tropical, etc., are eligible.

For vocal or instrumental folk albums that contain at least 51% of total playing time of new material and a minimum of 5 tracks/15 minutes.

Sixty percent (60%) of the songs in an album must contain at least 60% lyrics in Spanish, Portuguese or languages/dialects of Ibero-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST TANGO ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Tango album is one that derives from the musicality that originated in the River Plate region and its area of influence. This genre highlights the fusion of Afro-River Plate roots with gaucho, Spanish, Italian, and other general European influences, a result of the great immigration that gave way to Argentina and Uruguay.

These performances must have a recognizable influence in melody, instrumentation, harmony, and rhythm from the assorted River Plate genres commonly known as Tango.

Tango is not exclusive to a particular region: it is defined by its musicality. Musically, it typically has a binary form (theme and refrain) or ternary (two parts, to which a third is added). It can be performed by a wide variety of musical groups, classically with preponderance of orchestra and the

sextet of two bandoneones, two violins, piano and double base. While not an absolutely essential requirement, the bandoneón occupies a central place.

Many of the songs' lyrics may be written in a local Rive Plate slang (lunfardo) and express the emotions and sadness that men and women feel, especially in matters related to love.

For vocal or instrumental albums that contain at least 51% of total play time recorded with new material or material by traditional authors. Fusions with other musical genres will be eligible, provided that the Tango genre is substantially maintained in the judgement of the Ad Hoc committee.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Spanish, Portuguese, or languages/dialects of Ibero-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the "leader" of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST FLAMENCO ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

A Flamenco album is one that results from the mixture of rhythms and cadences from Spanish, Gypsy, Arab, Jewish, and assorted other Mediterranean ethnicities and which spread across the Iberian Peninsula, mainly in the area of greatest Mudéjar influence (al-Andalus).

It consists of two fundamental elements: the "cante" (the action or effect of singing, which can be divided into "cante flamenco" and "cante jondo") and "toque," (the technique of flamenco guitarists, who are called tocaores, which is different from that used by classical guitar performers). Tocaores use techniques such as alzapúa, picado, rasgueo and trémolo, among others. The use of the pickguard as a percussion element adds great strength to the performance.

Accompaniment and the solo toque of flamenco guitarists are based on both modal and tonal harmony systems, although a combination of the two is most frequent. Some flamenco songs are performed “a palo seco” (a capella), without guitar accompaniment. Normally guitars are accompanied by cajón and clapping.

For vocal or instrumental albums containing at least 51% of the total recording time with new material based on typical flamenco rhythms and harmonies. Fusions with other musical genres are eligible, provided that the flamenco genre is substantially maintained.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Spanish, Portuguese, or languages/dialects of Ibero-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST ROOTS SONG

SINGLES OR TRACKS ONLY

This award is given to the songwriters of new, unpublished recordings, both vocal and instrumental, that reflect the traditions and roots of various communities, cultures, or social groups, especially those of Ibero-American origin, whether in Spanish, Portuguese or in indigenous languages or dialects.

Eligible genres include tango, folk, flamenco, and other traditional subgenres, excluding tropical music and its derivatives, and must be in Spanish, Portuguese or in indigenous languages or dialects. If another language is included, the recording must contain at least 60% of its lyrics in

Spanish, Portuguese or in an indigenous language, be completely original, and have been released during the current eligibility period.

The recording can be part of an album (tracks) or presented as a single.

NOT ELIGIBLE: Covers, remixes, and recordings that use interpolation or samples from other previously released recordings will not be considered.

The statuette is presented to Songwriter(s).

A Publisher's Certificate is presented to the music publisher(s).

6.1.12. JAZZ FIELD

BEST LATIN JAZZ/JAZZ ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Music performed in Spanish, Portuguese, and languages of Ibero-America.

For instrumental or vocal albums containing at least 51% of total play time of new material. For performances by solo artists, duos or groups, including recordings in Spanish, Portuguese or languages of Ibero-America.

Recordings accepted in this category shall be those considered Latin Jazz (including variations of Afro-Cuban jazz, filin, bossa nova, samba, etc.), jazz (fusion or smooth), jazz (straight-ahead or bebop) and contemporary jazz, as well as other jazz movements or jazz-style performances that contain Latin rhythmic elements or a significant Latin connection.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Spanish, Portuguese, and languages of Ibero-America. Songs that do not fulfill the 60% lyrics in the required languages will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

6.1.13. CHRISTIAN FIELD

BEST CHRISTIAN ALBUM (SPANISH LANGUAGE)

ALBUMS ONLY

A Christian album is one that includes not only concepts of praise, but also messages inspired by the Bible, including messages of a Christian and Catholic nature, or spiritual music that spreads evangelical messages of love, tolerance and acceptance.

For vocal albums that contain at least 51% of total playing time of new material inspired by the Christian faith, dedicated to God, Jesus Christ and/or based on experiences, stories and/or teachings of the Bible.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Spanish. Songs that do not fulfill the 60% lyrics in Spanish will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the "leader" of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST CHRISTIAN ALBUM (PORTUGUESE LANGUAGE)

ALBUMS ONLY

A Christian album is one that includes not only concepts of praise, but also messages inspired by the Bible, including messages of a Christian and Catholic nature, or spiritual music that spreads evangelical messages of love, tolerance and acceptance.

For vocal Christian albums in Portuguese that contain at least 51% of total playing time of new material.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

6.1.14. PORTUGUESE-LANGUAGE FIELD

BEST PORTUGUESE-LANGUAGE CONTEMPORARY POP ALBUM ALBUMS ONLY

A Contemporary Pop album can derive from rock, pop-rock or other movements, including romantic genres; has commercial goals; and has become widely known or pursued that aim using conventional individual or mass marketing strategies, including the use of social networks and digital diffusion.

For vocal Portuguese-language contemporary pop albums containing at least 51% of total playing time of new material.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST PORTUGUESE-LANGUAGE ROCK OR ALTERNATIVE ALBUM

ALBUMS ONLY

A Rock album is one that stands out more for its irreverent/rebellious attitude than for following rules or standards and includes styles and sub-styles such as: blues, rock and roll, metal, punk, hard rock and grunge, among others.

An Alternative Music album is one that stands out for its avant-garde and experimental approach, and may use new technologies and new production techniques, such as elements of rock, pop, R&B, dance, folk, reggae, ska, electronica, hip-hop and even classical music styles. This category is intended for recordings that exist (at least initially) outside of mainstream music consciousness.

For vocal Rock or Alternative albums in Portuguese containing at least 51% playing time of newly recorded music.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, and groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST PORTUGUESE LANGUAGE URBAN ALBUM

ALBUMS ONLY

An urban album is one made up of tracks that must incorporate urban elements in phrasing, rhythm, melody, and/or accompaniment (arrangement and/or programming) - including subgenres of rap, reggaeton, hip hop, R&B, dancehall, Brazilian funk, and Brazilian trap. The category extends to the derivations and rhythmic branches, regionalisms, and general fusions of these subgenres, if the urban character predominates in all entries.

For vocal Urban music albums containing at least 51% playing time of newly recorded material and a minimum of 5 tracks/15 minutes. Sixty percent (60%) of the songs in an album must contain lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in the required language will not be considered as part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), sound engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to master engineer(s), and to the producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST SAMBA/PAGODE ALBUM

ALBUMS ONLY

A Samba album is one whose typical music with African roots comes principally from certain parts of Brazil and is used as a means of expression in generally oppressed areas. Its most typical instruments are the cavaquinho and the tamborim.

Pagode is a variant of Samba. It is an encounter between Samba players to a more rhythmic beat, typical of Carnaval, when one song follows another in random order.

For vocal Samba/Pagode albums that contain at least 51% of total playing time with new material. For performances by solo artists, duos or groups.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST MPB (MÚSICA POPULAR BRASILEIRA) / MAPB (MÚSICA AFRO- PORTUGUESA BRASILEIRA) ALBUM

ALBUMS ONLY

Música Popular Brasileira (MPB) is a Brazilian musical genre that emerged beginning in the 1960s following (but including) bossa nova. It incorporated elements from rock, pop and samba-pop, which also was the origin of samba-rock. From the 1970s onwards, many artists from Portugal and from Portuguese-speaking African countries (such as Angola, Cape Verde and Mozambique) also make music that is closer to MPB than to genres associated with their countries. It is a style that could be called Afro-Portuguese-Brazilian Music (MAPB), which also includes influences from bossa nova, choro, samba, pop or contemporary fado.

For vocal Música Popular Brasileira and Afro-Portuguese-Brazilian Music albums containing at least 51% of total play time of new material.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST SERTANEJA MUSIC ALBUM ALBUMS ONLY

Sertaneja, commonly known as Brazilian Country, is a type of music that originated in southeastern Brazil and quickly became the most popular genre at the national level. It includes the birth of a new sub-genre called Sertanejo Universitário, which is done in a more acoustic and contemporary manner.

For vocal Sertaneja music albums that contain at least 51% of total playing time of new material.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks/15 minutes.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST PORTUGUESE-LANGUAGE ROOTS MUSIC ALBUM

ALBUMS ONLY

To be considered a Portuguese-language roots music song, all the production elements that comprise it; that is, songs, putting them to music, performance, etc., must incorporate most of music with typical Brazilian roots sounds, bringing together elements of formal and unwritten traditions and resuming the fusion of European, indigenous and/or African influences, all of which form part of Brazilian and Portuguese culture.

For vocal Portuguese-language roots music albums that contain at least 51% of total playing time of new material.

An album must have a minimum of 5 tracks/15 minutes and 60% of the songs must contain at least 60% lyrics in Portuguese. Songs that do not fulfill the 60% lyrics in Portuguese will not be considered part of the requested 5 tracks.

For performances by solo artists, duos, or groups.

The statuette is presented to solo artists, duos, or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST PORTUGUESE-LANGUAGE SONG

SINGLES OR TRACKS ONLY

Best Portuguese-language song is for singles or tracks in genres that make up this area, such as Contemporary Pop, Rock, Alternative, Samba, Pagode, Música Popular Brasileira, Música Afro-Portuguesa Brasileira, Sertaneja and Brazilian Roots.

A Portuguese-language song is a new song whose lyrics are based principally in Portuguese.

A song must contain at least 60% Portuguese-language lyrics and be a new song in the Pop, Rock, Alternative, Samba/Pagode, MPB, MAPB, Sertanejo or Brazilian roots genres.

NOT ELIGIBLE: Instrumental recordings, cover songs, remixes and interpolation/sampling recordings.

Statuette awarded to Songwriter(s).

A Publisher's Certificate is presented to the music publisher(s).

6.1.15. CHILDREN'S FIELD

BEST CHILDREN'S ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Children's music entered in this category must be used as an educational resource that aids intellectual, musical, motor and language development in children without having the performer's personality as an essential feature. The music becomes a fundamental part of education through the rhythm and harmonization of the songs' lyrics.

For a Spanish or Portuguese vocal or instrumental albums that has been created especially for children. The album must be aimed at an audience of children eight (8) and under. Even if the music is performed by children, the songs, arrangements, compositions, and additional elements related to general production must also be aimed at a young audience.

Songs that retell historical religious episodes with artistic, literary, and musical contributions will be accepted in this category. However, pieces that aim to teach or indoctrinate about those same issues may be reclassified, and in religious cases, will have to move to the Christian category, which equally includes songs from different religions.

ELIGIBLE:

- Christmas records - provided that their arrangements, compositions, and additional production elements are aimed at children, because being sung by children does not guarantee that the product is a children's album.

- Audiobooks - will be evaluated by the material/discographic content and not by their accompanying book.
- Cover Songs.

NOT ELIGIBLE:

- Content is key. Entries submitted by children/adolescent singers WILL NOT qualify if the content is not appropriate for children 8 and under.
- Compilations.

An album must have a minimum of 5 tracks (different titles)/15 minutes and 60% of the songs must contain at least 60% lyrics in Spanish or Portuguese. Songs that do not fulfill the 60% lyrics in Spanish or Portuguese will not be considered part of the requested 5 tracks/15 minutes.

Award to artist(s) with more than 51% participation in the playing time of the album. (If no artist is credited with 51%, the award will go to the Producer.)

The statuette is presented to solo artists, duos or groups (for groups of more than 10 members, the statuette will be presented to the “leader” of the group), producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album’s total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner’s Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

6.1.16. CLASSICAL MUSIC FIELD

BEST CLASSICAL ALBUM

ALBUMS ONLY – VOCAL OR INSTRUMENTAL

Classical music is a broad and evolving tradition of composed music that originated in the artistic practices of Western civilization and now embraces cultural expressions from around the world. Spanning from the Middle Ages to the present day, it is typically characterized using acoustic and/or electronic instruments and voices, written notation, and a focus on realizing the composer’s intentions through the elements of music. This tradition includes both historical and contemporary styles, encompassing works that explore new forms, techniques, and modes of expression within the classical framework.

For Classical Albums to be eligible, tracks must contain classical works (vocal and/or instrumental), song literature, operatic arias, vocal cycles (i.e., multi movement works) and/or other types of vocal music, with one or more collaborating artists such as accompanists, chamber ensembles, choruses and orchestras, with or without conductor.

It encompasses movements of works that include from opera to compositions for symphony orchestras, instrumental or vocal soloists, chamber ensembles, choral music, electroacoustic music, etc. For the Latin Recording Academy, Classical Music albums are those in which participants are predominantly Latino composers, directors or performers in any of its forms: composition, performance, direction.

For an album to belong in the category, the soloist, director, composer, orchestra, or the instrumental/vocal group must be Ibero-American.

The album must contain at least 51% playing time of newly recorded material and must contain at least five (5) tracks and have a total playing time of at least 15 minutes, or it may have any number of tracks if the total playing time is at least 30 minutes.

The statuette is presented to solo artists, duos or groups, director, conductor, established orchestra/ensemble, producer(s), recording engineer(s) and mixing engineer(s) of 50% or more of the total playing time of the album.

For Producers and Engineers to qualify for the Latin GRAMMY Award:

- Each producer and engineer must individually contribute 50% or more of the album's total playing time.
- If multiple producers or engineers work on the same track, the 100% credit for that track is divided evenly among them.

Winner's Certificates are presented to mastering engineer(s), and to producer(s), engineer(s), and mixer(s) of less than 50% of the total playing time (if not the artist).

BEST CLASSICAL COMPOSITION SINGLES OR TRACKS ONLY

Music from the last twenty-five years to the present, which encompasses a broad range of styles and techniques built upon or in reaction to classical traditions.

For new vocal and instrumental recordings of original works or compositions that have been composed within the last twenty-five (25) years (a work/composition is NOT eligible if it was composed before 2000), and that were released for the first time during the Eligibility Period.

A composer may not be submitted more than twice in one year in the Best Classical Composition category if the artist is the same.

REQUIREMENTS:

- For an album to be registered, it must comply with the submittal of recording credits in a clear, complete way.
- The recording date of the album in question must be listed.
- A copy of the composition's score must be submitted.
- Because of the nature of the genre, works recorded in German, Italian, Latin or French may, at the discretion of the Committee, be admitted when the composer is of Ibero-American origin.

If the album is a complete work/composition, it is eligible.

The statuette is presented to the Composer(s).

A Publisher's Certificate is presented to the music publisher(s).

6.1.17. VISUAL MEDIA FIELD

BEST MUSIC FOR VISUAL MEDIA

The category of Music for Visual Media recognizes original music created to accompany and enrich the storyline of movies, television series, video games, and other visual media.

This includes music that, through its creativity and originality, significantly enriches the narrative and atmosphere of movies, series, documentaries, video games, and other visual media, elevating the viewer's experience.

For a project to participate in this category, it must: A) feature Latin identity recognized as genres participating in the annual Latin GRAMMY awards; or B) be composed by someone of Ibero-American descent.

Examples of qualifying music for visual media in this category include:

- Original music for movies and television series
- Original music for documentaries and television programs
- Original music for video games

A fundamental condition is that the music be original and created specifically for the visual media project.

A music project for visual media is one that has been recorded specifically to accompany a visual production. To qualify, the project must also meet the following requirements:

- The total duration of the production must be at least 15 minutes of the original music and not different versions of it.

- It can include songs with lyrics and vocals in Spanish, Portuguese, and/or regional dialects accepted by The Latin Recording Academy, or it can be instrumental.

NOTE: For recordings submitted in the Music for Visual Media category, the eligibility period may be determined based on the **official release date of the visual project as listed on IMDb or the first publication date on YouTube**, when applicable. These dates may be used by The Latin Recording Academy to verify eligibility.

The statuette is presented to: Composer(s) and Artist(s) with significant contributions. The statuette is also presented to Producer(s), Arranger(s), Recording Engineer(s), and Mixing Engineer(s) with 50% or more of the total recording time of the album.

Special Certificates (Winner's Certificates) are presented to: Mastering Engineer(s), Producer(s), Recording Engineer(s), and Mixing Engineer(s) for less than 50% of the total recording time. A certificate is also awarded to Music Supervisor(s).

6.1.18. ARRANGEMENT FIELD

BEST ARRANGEMENT

SINGLES OR TRACKS ONLY

An arrangement is the design of the structure, rhythm, dynamics, counter-melodies, harmonies and orchestration of different orchestra and/or virtual instruments and voices that accompany a pre-existing musical composition, other than those for which it was composed. Vocal arrangements must be recorded at least 51% in the following languages: Spanish, Portuguese or in languages or dialects in Ibero-America or any combination of these languages. An arrangement may be a broadened development, an improved adaptation or a substantial re-working of a composition, and it may include the use of dynamics, modulations, re-harmonization, counter-melodies, tempo variations, instrumentation, style and/or genre, as well as improvisation. An arrangement allows an existing musical composition to be presented in a different way without the loss of the artistic and musical essence of the original work.

ELIGIBLE:

- a. Singles or tracks only.
- b. An arrangement including instruments and vocals, instrumentals, and a capella, in any type of genre, being pop, jazz or classical.
- c. An arrangement must be new, released for first in any recording during the current eligibility year.
- d. If an album is one complete work (composition), it is eligible.
- e. Encompasses original arrangements written for recordings during the last three (3) years.

NOTE: An arranger should not be listed more than twice in the Best Arrangement category, whether for instrumental or vocal arrangement (a Capella) included, if the artist is the same.

NOT ELIGIBLE:

- Singles or Tracks from a previous year's album.
- Programmed, sampled or electronic genres do not qualify.
- Remixes

Award to the Arranger(s).

No special certificates awarded.

6.1.19. PACKAGE DESIGN FIELD

BEST RECORDING PACKAGE

ALBUMS ONLY

For graphic design, quality and concept recording packages, in any configuration, released for the first time during the Eligibility Year; even if contents were previously released and providing the packaging is new. Only original artwork is eligible. Also eligible are digital recording packages providing proper credits and supporting material are received.

NOT ELIGIBLE: If the cover, content, etc. of the package has not changed, but only the CD itself has a new design, then the package IS NOT eligible. The category is for the entire package, not for a portion of the packaging.

The statuette is presented to the Art Director(s).

Winner's Certificates are presented to designer(s), illustrator(s) and photographers(s) when applicable.

6.1.20. SONGWRITING FIELD

SONGWRITER OF THE YEAR

SINGLES OR TRACKS ONLY

For singles and tracks only. Four (4) singles or tracks (Spanish, Portuguese, or any native regional dialect) released for the first time during the current eligibility year.

The Songwriter must be credited solely as a songwriter or co-writer.

Songwriters with a minimum of four newly written songs in which they are credited as a songwriter or co-writer and are not the performer, producer, or engineer.

NOT ELIGIBLE: Singles or Tracks from a previous year, Instrumental recordings, cover songs, remixes, and interpolation/sampling recordings.

Statuette awarded to the Songwriter.

No special certificates awarded.

6.1.21. PRODUCTION FIELD

BEST ENGINEERED ALBUM

ALBUMS ONLY

For newly recorded albums released for the first time during the current Eligibility Year.

Award to Recording Engineer(s) and Mixing Engineer(s) credited with at least 33% of the album and Mastering Engineer(s) credited with 50% or more of the album.

NOT ELIGIBLE: Albums with previously released material do not qualify. Engineers credited as “assistant,” “additional,” “second engineer,” etc. are not eligible. Product submitted in Vinyl format.

Recording engineer is defined as the person with technical knowledge responsible for the operation of recording systems with the aim of achieving the artistic objectives required by the production in the best possible way.

Mixing engineer is defined as the person with technical knowledge responsible for the operation of mixing systems, with the aim of achieving a master (final mix) starting from a multichannel recording and being attentive to the artistic objectives required by the production.

Mastering engineer is defined as the person with technical knowledge responsible for the operation of mastering systems, with the aim of generating the phonograms that make a production master, starting from the final mixes, optimized for the different reproduction formats.

PRODUCER OF THE YEAR

ALBUMS, SINGLES OR TRACKS

For a producer whose recordings were released for the first time during the current eligibility period and that consistently represent an extraordinary example of creativity in the area of recording production.

MINIMUM REQUIREMENTS:

- Minimum of five (5) total producer credits, achieved through any combination of:
 - Album credits
 - Single/track credits
 - Co-production percentage credits
- **OR** eligibility can be met through:
 - Producer credit on 100% of at least five (5) singles or tracks

Co-production rule: Credits are divided evenly among all producers. Example: 4 producers = 0.25 credits each per track.

These tracks or singles may not be from albums released outside the current eligibility period, even if the track from the album was later released as a single during the eligibility period.

The maximum number of tracks or albums that may be listed as a body of work for each Producer or Group of Producers on the list that accompanies the ballots is nine (9).

NOTE: Submit producers as a group only if they have worked exclusively together during the current eligibility period.

NOT ELIGIBLE:

- Solo credits from an artist self-producing his/her discs. If an artist has produced his/her own recordings, or the recordings of the group to which he/she belongs, he/she must also submit one or more entries of at least one track or single that he/she has produced for another artist and that was released during the current eligibility period to qualify.
- Recordings released outside the current eligibility period.
- Re-edited recordings
- Re-mixed recordings
- Executive producers, associate producers and producers credited as “additional.”

Producer is the person hired by the owner of the content to be responsible for the task of delivering the recording as a finished product. The producer directs and has overall creative and technical supervision during the recording project, including the individual recording sessions that are part of the project. The responsibilities of the producer(s) may include:

- Coordinate and supervise musical production.
- Work with the artist to achieve the desired creative vision.
- Monitor the technical quality of the recording.
- Collaborate with other professionals, such as sound engineers and musicians.

The statuette is presented to producer(s).

Winner’s Certificates are not awarded in this category.

6.1.22. MUSIC VIDEO FIELD

BEST SHORT-FORM MUSIC VIDEO

For music videos containing only one song.

Award to artist(s), video director(s) and producer(s) of the video.

Winner's Certificate awarded to Audio Producer(s), Audio Mixer(s) and Video Editor(s).

ELIGIBLE:

- Music videos released for sale to the public for the first time during the eligibility period.
- Music video programs that were broadcast for the first time on television, cable or the Internet during the Award's eligibility period that are synchronized or predominantly synchronized with the commercial release of the recording.
- Individual track of a compilation or albums with video clips from several artists that have been released for the first time during the eligibility period.

NOT ELIGIBLE:

- Non-musical programs.
- Any short-form video or promotional clips that were eligible in previous years.

BEST LONG-FORM MUSIC VIDEO

For music videos containing more than one song or track.

Award to artist(s), video director(s) and video producer(s) with 51% or more total collaboration with the video.

Winner's Certificates are presented to audio producer(s), audio mixer(s) and video editor(s).

ELIGIBLE:

- Music videos released for sale to the public for the first time during the eligibility period.
- Music video programs that were broadcast for the first time on television, cable or the Internet during the Award's eligibility period that are synchronized or predominantly synchronized with the commercial release of the recording.
- Music videos by several artists, such as tributes or live recordings. (The award will go only to the artistic director and/or producer.)
- Documentaries about musicians if music has a substantial part in the video.

NOT ELIGIBLE:

- Non-musical programs.

- Compilations of individual videos of a song or clips of music videos composed by several artists.
- Films that are or have been released to the general public.
- Any long-version video or promotional clips that were eligible in previous years.
- Music videos under twelve (12) minutes in length. NOTE: The time of the credits won't be considered as time of the video unless it adds to the creative process.

6.2. Category Screening Process

The Category Screening Process is a foundational step in the Awards workflow that occurs after the Online Entry Process (OEP) closes. Its purpose is to confirm that each submitted entry meets the eligibility requirements and has been placed in the most appropriate award category and field.

Screening sessions are conducted by panels of experienced music professionals with relevant genre and field expertise. These committees review each entry to verify compliance with eligibility criteria, including but not limited to release dates, language requirements, format definitions, and category placement.

Screening committees do not evaluate artistic or technical merit. Their role is strictly procedural: to ensure that each entry is eligible and properly categorized so it may be evaluated by the appropriate peer voting body during the voting phases.

As a result of the screening process, an entry may be confirmed in its submitted category, recommended for reclassification to a more suitable category or field, or flagged for additional review prior to inclusion on the voting ballots.

6.3. Committee Responsibilities

Committees play a critical role in safeguarding the integrity, accuracy, and fairness of the Awards process. Responsibilities vary by committee type and stage of the process, but generally include the following:

- **Eligibility and Screening Oversight:**
 - Screening Committees verify that each entry complies with all applicable eligibility rules and is aligned with the correct category and field. Their work ensures consistency across submissions and a fair foundation for peer evaluation.
- **Nominating Committee Functions:**
 - In designated craft, specialty, or technical categories, Special Nominating Committees may be convened to review eligible entries and determine the final slate of nominees that will appear on the final ballot.
- **Expertise and Ethical Standards:**
 - Committee members are selected to reflect diversity of genre, geography, and professional roles. All members are required to adhere to conflict-of-interest policies, confidentiality standards, and the Academy's Code of Conduct.

- **Documentation and Accountability:**
 - Committees are responsible for documenting category placement decisions, reclassification rationale, and procedural outcomes to ensure transparency and enable review when necessary.

6.4.Reclassification and Appeals

The reclassification and appeals process exists to address situations in which an entry may have been miscategorized or where eligibility interpretation requires further review.

During the screening phase, committees may recommend reclassification of an entry to a different category or field when such placement more accurately reflects the entry’s genre, format, or eligibility criteria. Reclassification is intended to ensure that each entry is evaluated by the most appropriate peer group.

Submitters may request an appeal if they believe an entry has been incorrectly classified. Appeals must be submitted in accordance with the deadlines, procedures, and documentation requirements outlined in the Awards Calendar.

Appeals are reviewed by designated Awards staff. Decisions are based on rule compliance, precedent, and consistency across categories. All determinations resulting from screening and appeals are final prior to the issuance of voting ballots.

7. Submitting Entries for Latin GRAMMY Consideration (OEP: Online Entry Process)

7.1. Who May Enter:

1. All Voting and Associate Latin Recording Academy Members may submit Latin GRAMMY entries.
 - a. Voting and Associate Members will access the OEP platform by logging in to the Latin GRAMMY Member website.
2. Registered media companies that release recordings during the eligibility period that meet Latin GRAMMY eligibility requirements.
 - a. The Latin Recording Academy **defines a media company** as a legitimate business entity whose core business function is to create, aggregate and promote audio and/or video content for multiple artists for commercial purposes, and that must have verifiable product in international and/or national U.S. commercial distribution (physical or digital products), within the current eligibility period (June 1st, 2025 to May 31st, 2026). **It cannot just be an imprint in name only for the artist or artist page, nor a recording studio.**
 - b. **Important Requirements:**
 - i. Record labels must represent at least two (2) artists.
 - ii. The Latin Recording Academy reserves the right to review, accept, or reject any company that does not meet the established criteria.
 - iii. Media Companies must register and be approved before providing access to the OEP platform.

Difference between a Record Label and member entries/process

The main difference is that Latin Recording Academy members can submit entries as a benefit of their membership, often with complimentary entries and lower fees, while record labels (media companies) must register as a separate entity and pay a flat fee for all their submissions. Both methods are valid ways to enter recordings for Latin GRAMMY consideration.

7.2.Registration & Entry Fees

ENTRY FEES

The following fee structure applies:

THE LATIN RECORDING ACADEMY FEE SCHEDULE	
	STANDARD PRICING
Members	\$20 (after 5 courtesy entries)
Record Labels	\$2,000

Members

The entry fee structure is designed to encourage submitters to carefully evaluate each submission and prioritize the work they believe most deserving of consideration.

Each Associate and Voting Member receives five (5) complimentary entries per awards cycle. Beginning with the sixth (6th) entry, a fee of \$20 USD applies to each additional submission.

Record Labels

A single, fixed entry fee of \$2,000 applies to Record Label submissions regardless of submission date within the eligibility period.

7.3.Entry Limits and Streaming / Physical Requirements

Number of Entries

Please use discretion in determining the number of entries submitted. Remember that entering more than one recording for the same artist in the same category may split the vote for that artist during the balloting process. The same recording cannot be submitted in two genre-specific categories (ex: Best Alternative Album and Best Rock Album).

Submitting Physical Product

If submitting in the Best Recording Package category, please make sure to provide two (2) copies of the product required. Without your required commercially released product, your entries cannot be screened or verified, which could result in disqualifications.

- **IMPORTANT:** Best Recording Package is the only category that requires physical product, but the streaming link to the commercially released product must be provided at the time of submission of the entry.

Streaming Links:

- Eligible streaming service links are Spotify, Amazon Music, Apple Music, Tidal, Deezer, Bandcamp and YouTube Music.
- Failure to provide the updated streaming link immediately upon release date can result in the entry being removed from the Awards process.
- At least two (2) streaming links must be provided. All eligible recordings must be submitted before the Online Entry Process (OEP) closes, even if the public release date is later, as long as it's still within the eligibility period.
 - *(Example: If the OEP closes on May 30 and your album comes out on May 31, it's still eligible, but you must submit it before May 30. As soon as it goes live, email us the direct streaming link right away.)*

7.4.Common Reasons for Disqualifications

- The same Album/Track/Single was entered in a previous year.
- The product is not a new recording.
- Required commercially released streaming link/product not received by The Latin Recording Academy by the eligibility deadline.
- The product was released outside of the current eligibility year.
- Product not sung in Spanish or Portuguese or any of the approved languages and dialects.
- Proper Label copy or credits were not provided.

7.5.Tips for OEP Submission

Number of Entries:

- Please use discretion in determining the number of entries submitted. Remember that entering more than one recording for the same artist in the same category may split the vote for that artist during the balloting process.

Company vs. Member Entries:

- If you are a member of the Latin Recording Academy who also submits entries as a label representative, do **not** duplicate the label entries when you receive your personal member entry information. The Latin Recording Academy makes no distinction between Company and Member entries. Duplicate entries will be voided.

Entries vs. Nominations:

- Entries are NOT nominations. The Online Entry Process (OEP) is not a voting process. Entries are submissions to be considered for nomination by The Latin Recording Academy voting membership. Entries are not votes. Only one entry of the same recording in the same category is necessary (More than one entry of the same recording in the same category is considered a duplicate entry and it will be voided.)

Timelines:

- Please pay attention to the OEP timetables. If you have not submitted your final entries to the Latin GRAMMY site by the cut-off dates, your entries will not be processed.

Label Copy:

- It is mandatory for the submitter to provide the Official Label Copy or Credits for recordings and music videos. **The credits must be in PDF format and appear by song specifying the participation of individuals by track.** If the label copy/credits are not provided, the entry will be eliminated from the process.

Product:

- If submitting in the Packaging category, please make sure to provide the copies of product required. Without your required commercially released product, your entries cannot be screened or verified, which could result in disqualifications.

Streaming Links:

- Eligible streaming service links are Spotify, Amazon Music, Apple Music, Tidal, Deezer, Bandcamp and YouTube Music.
- Failure to provide the updated streaming link immediately upon release date can result in the entry being removed from the Awards process.

Help:

- The Latin Awards department is here to help, if you have any questions regarding eligibility or categories, please write us to: LarasOEP@grammy.com or check our website: www.latingrammy.com

8. Nominating Process

8.1. Who is an official nominee per category

Category	Nominee
Record of the Year	Nominees are the artist, producer, recording, mixing and mastering engineer(s) involved in the recording.
Album of the Year	Nominees include artist, producers, engineers, mixers, mastering engineers, and songwriter(s) who contributed to at least 33% of the total album.
Song of the Year	Nomination is awarded solely to the songwriter(s).
Album Categories (Excluding Album of the Year)	Nomination is awarded solely to the artist(s)/group.
Song Categories	Nomination is awarded solely to the songwriter(s).
Performance Categories	Nomination is awarded solely to the performing artist(s).
Best Arrangement	Nomination is awarded solely to the arranger(s).
Best Recording Package	Nomination is awarded solely to the art director(s) responsible for the package design.
Best Engineered Album	Nominees are the Recording Engineers and Mixing Engineers credited with at least 33% of the album and Mastering Engineers credited with 50% or more of the album
Music Video Categories	Nominees are the artist/group, video director, and video producer.

Best Classical Album	Nominees include solo artists, duos or groups, director, conductor and producer(s). *For established orchestra/ensemble, only the group leader is designated as a nominee
Best Classical Contemporary Composition	Nomination is awarded solely to the composer(s).
Best Music for Visual Media	Nomination is awarded solely to the artist(s) and composer(s).

8.1.1. NUMBER OF NOMINATIONS ANY NOMINEE MAY RECEIVE IN ANY ONE CATEGORY

For Categories where the Artist is a Nominee:

- Up to two (2) nominations per artist provided at least one (1) is with an artist co-nominee(s)

For Categories where the Artist is not a Nominee:

- Up to two (2) nominations per nominee provided the works are by different Artists (in cases where there are no co-nominees or the same co-nominees)
OR
- No limit on number of nominations per nominee provided the works are by different Artists
AND
- One is an individual nomination, and others are with different co-nominees, or each is with different co-nominees

For Body Of Work Categories (Producer of the Year, Songwriter of the Year) and Best New Artist

- One (1) nomination only per nominee

8.2. First and Final-Round Ballots

First Ballot

- First-round ballots are available to voting members in good dues standing. To help ensure the quality of the voting process, members are directed to vote only in their areas of expertise; they may vote in up to fifteen (15) categories plus the four (4) categories in the

General Field (Record of the Year, Album of the Year, Song of the Year and Best New Artist). Ballots are tabulated by the independent accounting firm Deloitte.

Final Voting

- Final-round ballots are available to voting members in good dues standing. The nominees of the categories determined by special nominating committees are also included in the ballot. In the final round, Latin Recording Academy members may vote in Fifteen (15) categories plus the four (4) categories of the General Field (Record of the Year, Album of the Year, Song of the Year and Best New Artist). Ballots are tabulated by the independent accounting firm Deloitte.
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8.3.Craft and Special Nominating Committees

Special Nominating Committees

- In craft and other specialized categories, final nominations are determined by nomination review committees comprised of voting members in the U.S. and International.

8.4.Nomination Change Requests

- To request corrections to a nomination, an executive from the nominated recording's label (such as the CEO, president, SVP of A&R, or general manager) must notify us, specifying the inaccuracies or omissions in the original submission and providing the correct or updated label copy. The defined Label Copy Fee should be paid. Additionally, any credit changes must also be reflected in the credits of all streaming services. The Latin Recording Academy may also request additional documentation during its review process to verify the authenticity of the correction. Once the information is thoroughly reviewed and approved, the nomination will be updated accordingly.

8.5.Deadlines for Credit Corrections

- **October 1st, 2026**, is the deadline to submit requests for corrections or updates to credit information associated with a nomination on the official list of nominees. Please note that it is important to review the official calendar for the current year, as the exact deadline may vary slightly. Typically, it falls two weeks (10 business days) after the nomination's announcement. Any requests received by The Latin Recording Academy® after the deadline, will not be considered. The Latin Recording Academy® expressly disclaims any liability to any person or entity with respect to credit information associated with a nomination on the official list of nominees.

8.6.Challenges to Award Entitlement

- Decisions regarding Latin GRAMMY Award entitlement are made by the Awards Department of the Latin Recording Academy. Any challenge to a final entitlement decision by the Awards Department shall be made in writing and addressed to the Executive Committee of the Latin Recording Academy. The Executive Committee is empowered to investigate,

consider and decide the challenge, and shall have the authority to act with the power of the Board of Trustees for that purpose. The Executive Committee's decision shall be communicated to the challenger in writing and shall be final.

9. Voting Solicitation Rules

Preserving The Integrity of The Latin GRAMMY® Awards Process

It is the goal of the Latin Recording Academy® to ensure the Latin GRAMMY® Awards process is led in a fair and ethical manner and that Voting Members make their choices based solely on the artistic and technical merits of the eligible recordings. To maintain a high degree of integrity and transparency, it is crucial that the following guidelines be understood and followed by all Members.

If any activity is determined to work in opposition to the Latin Recording Academy’s guidelines, the Latin Recording Academy may take any corrective actions, including disqualification of entries. Furthermore, any member who has authorized, executed or otherwise enabled a voting solicitation activity that is deemed to have undermined the letter or spirit of the Latin Recording Academy’s regulations may be subject to suspension or termination of their The Latin Recording Academy® membership.

9.1. VOTER CODE OF CONDUCT

Voters shall not allow their choices to be suggested, directed or influenced by anything other than their own analysis of merit, including, but not limited to personal friendships, company loyalties, regional preferences, or sales volume/popularity.

Voters shall not accept money or anything of value in exchange for votes, access to other members (member lists and contact information are confidential), submission of materials for Latin GRAMMY’s consideration, or any other privilege of Latin Recording Academy membership.

Voters shall not enter into any agreements or understandings on how to vote. This includes without limitation:

- “Voting Blocs,” or groups of voters who agree to vote together. Such groups may include but are not limited to: voters affiliated with a particular record label or management company, or voters linked through social media.
- “Vote Trading,” or offering to vote in any manner in exchange for another’s vote.

9.2. BLOC VOTING AND CONFLICT OF INTERESTS POLICIES

The Latin Recording Academy reserves the right to establish guidelines for its independent accountants to take confidential corrective action on behalf of the Latin Recording Academy as they may deem appropriate.

9.3.VOTING SOLICITATION GUIDELINES

Members of The Latin Recording Academy®, record labels and other industry professionals are not prohibited from promoting their releases during the Latin GRAMMY® Award ballot season. However, to protect the integrity of the voting process and to foster the protection of members' contact information, it is crucial that the following guidelines be understood and observed:

1. The Latin Recording Academy does not disclose the contact information of its members.
2. While “for your consideration”-type advertisements and communiqués are not prohibited, the specific category names, category numbers and balloting numbers are proprietary information belonging to The Latin Recording Academy; such information may not be used, disclosed, published or otherwise distributed in connection with any advertisements, communiqués or for any other purpose.
3. The Latin Recording Academy’s entry lists, finals lists and ballots are the sole property of The Latin Recording Academy. They are for exclusive use by the voting members in connection with casting votes.
4. During balloting season (August through October), vote solicitation and product distribution at Latin Recording Academy-sponsored events is strictly prohibited.
5. Elected leaders of The Latin Recording Academy, likewise, may not distribute or otherwise promote product entered for consideration in the current Latin GRAMMY awards process before, during or after any meetings of the Board of Trustees, National Committees or at any other events officially sponsored by The Latin Recording Academy.
6. Voters shall not be influenced by personal friendships, company loyalties, regional preferences or mass sales.
7. Voters shall not allow their choices to be suggested or directed by anything other than their own conscience.
8. Voters shall not accept money or anything of value in exchange for votes.
9. Voters shall not make any kind of agreement or coordination with other voting members regarding the selection of their votes.
10. As a voting member, it is your responsibility to report to The Latin Recording Academy any activity that potentially could violate the voting rules and damage the process of selecting Latin GRAMMY nominees and/or winners. Violation of any of these guidelines may result in disqualification of entries. Any member who violates or encourages others to violate these guidelines may be subject to sanctions by the Board of Trustees of The Latin Recording Academy, including termination of membership.

9.4.“For Your Consideration” Campaign Rules

For Your Consideration (FYC) marketing communications (“communications”) include, but are not

Limited to emails, mailings, invitations, social media, websites, and print ads. Such communications are prohibited unless they include an opt-out option. Nominees (members and non-members) or their designated publicists are restricted to promoting only their own recordings. There shall be no lobbying on behalf of other members.

The Latin Recording Academy® maintains strict confidentiality over its membership contact information and does not release such information to external parties. Any claims by vendors or independent contractors regarding access to official or accurate member contact lists are unauthorized and should be regarded with caution, as outlined in the Third-Party Solicitation by Independent Contractors section below.

FYC communications can include:

1. Artwork related to product under consideration
2. Brief, unembellished descriptions of the recording or creators
3. Copies or links to product
4. Links to websites that promote eligible recordings
5. Link to Recording Academy website where Voting and Solicitation Guidelines are posted
6. Lists of the creators who worked on the recording
7. Reference to nominations, once nominations are announced. List Category(s) by full name
8. Reference to the Latin GRAMMY Award with proper registered marks. Reference can be made by name only. Use of logo is prohibited, see below:
 - LATIN GRAMMY®
 - GRAMMY®
 - GRAMMY® Award
 - GRAMMY Awards® (Only the plural GRAMMY Awards gets the ® on Awards.)
 - GRAMMYs®

FYC communications cannot:

- Cast a negative or derogatory light on a competing recording. Any tactic that singles out the “competition” by name or title is not allowed
- Exaggerate or overstate the merits of the music, an achievement or an individual
- Include any Recording Academy trademarks, logos or any other protected information: www.grammy.com/legal. Logo use is reserved for paid Latin Recording Academy sponsors or partners
- Include entry list numbers or Category numbers
- Include chart numbers, number of streams, sales figures, or RIAA awards
- Include personal signatures, personal regards or personal pleas to listen to the eligible recordings
- Misrepresent honors or awards, past or present, received by either the recording or those involved with production
- Reference the year or the telecast number

Latin Recording Academy Office Mailings

Any mailing of FYC product or marketing materials to the Latin Recording Academy office is prohibited and will not be distributed to members. Such mailings will be disposed of or returned to sender, at the Latin Recording Academy's sole discretion.

TELEPHONE LOBBYING

Contacting Latin Recording Academy members by phone to promote a Latin GRAMMY-eligible product or achievement is prohibited, even if such contact is in the guise of checking to make sure a sample product or other product was received.

Third-party Solicitation by Independent Contractors

There are several marketing companies that claim to have authorized access to the Latin Recording Academy member lists and/or Recording Academy staff. There are no such businesses. If a vendor has obtained, through wrongful conduct, an accurate member list, we will disqualify any entry that used the vendor's services.

Additionally, marketing companies may not use subscriber-based publications to distribute promotional materials to a Latin Recording Academy member unless the member is a subscriber to those publications. The Academy defines "subscriber" as a member who has taken the intentional step of requesting that a publication be sent to them on a regular basis. The member does not necessarily have to pay for that subscription.

Marketers are also urged to familiarize themselves with the Latin Recording Academy's regulations for using its intellectual properties: (<https://www.recordingacademy.com/legal>)

FYC Information Contact

The Latin Recording Academy encourages its community to assist in preventing and addressing violations of these guidelines and requests that any concerns or potential violations be reported via email to larasmembership@grammy.com or laras-awards@grammy.com

10. Awards Statuettes and Certificates

10.1. Roles Recognized with Statuettes (by category and % participation)

GENRE	CATEGORY	STATUETTE	CERTIFICATE
GENERAL	1. Record of the Year	Artist & Producer, Engineer/Mixer, Mastering Engineer, if other than the Artist.	Arranger, Songwriter, Musicians & Background Singers, if applicable.
	2. Album of the Year	Artist, Producer(s), Engineer(s), Mixer(s), Mastering Engineer(s) and Songwriter(s) of 33% playing time	Arranger, producer(s), engineer(s), and mixer(s) of less than 33% playing time
	3. Song of the Year	Songwriter(s)	Music Publisher
	4. Best New Artist	Artist	No Certificates Issued
POP	5. Best Contemporary Pop Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producers & Engineer/Mixer with less than 50% playing time; Mastering Engineer, if other than the Artist.
	6. Best Traditional Pop Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producers & Engineer/Mixer with less than 50% playing time; Mastering Engineer, if other than the Artist.
	7. Best Pop Song	Songwriter(s)	Music Publisher

ELECTRONIC	8. Best Electronic Music Performance	Artist	Producer(s), Engineer(s), Mixer(s), Composer(s) and to the original recording artist, if applicable
URBAN	9. Best Urban Performance	Artist	Producer(s), Engineer(s), Mixer(s), Composer(s) and to the original recording artist, if applicable
	10. Best Reggaeton Performance	Artist	Producer(s), Engineer(s), Mixer(s), Composer(s) and to the original recording artist, if applicable
	11. Best Urban Music Album	Artist & Producer, Engineer/Mixer, if other than the artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50 % playing time Mastering Engineer if other than the Artist.
	12. Best Rap/Hip Hop Song	Songwriter(s)	Music Publisher
	13. Best Urban Song	Songwriter(s)	Music Publisher
	14. Best Rock Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	15. Best Rock Song	Songwriter(s)	Music Publisher

ROCK	16. Best Pop/Rock Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	17. Best Pop/Rock Song	Songwriter(s)	Music Publisher
ALTERNATIVE	18. Best Alternative Music Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	19. Best Alternative Song	Songwriter(s)	Music Publisher
TROPICAL	20. Best Salsa Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	21. Best Cumbia/Vallenato Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	22. Best Merengue/Bachata Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.

		50% or more playing time on the album.	
	23. Best Traditional Tropical Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	24. Best Contemporary/Tropical Fusion Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	25. Best Tropical Song	Songwriter(s)	Music Publisher
SINGER-SONGWRITER	26. Best Singer-Songwriter Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	27. Best Singer-Songwriter Song	Songwriter(s)	Music Publisher
REGIONAL-MEXICAN	28. Best Ranchero/Mariachi Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.

	29. Best Banda Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	30. Best Tejano Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	31. Best Norteño Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	32. Best Contemporary Mexican Music Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	33. Best Regional-Mexican Song	Songwriter(s)	Music Publisher

INSTRUMENTAL	34. Best Instrumental Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
TRADITIONAL	35. Best Folk Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	36. Best Tango Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	37. Best Flamenco Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	38. Best Roots Song	Songwriter(s)	Music Publisher
JAZZ	39. Best Latin Jazz/Jazz Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.

CHRISTIAN	40. Best Christian Album (Spanish Language)	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	41. Best Portuguese Language Christian Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
PORTUGUESE LANGUAGE FIELD	42. Best Portuguese Language Contemporary Pop Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	43. Best Portuguese Language Rock or Alternative Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	44. Best Portuguese Language Urban Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	45. Best Samba/Pagode Album	Artist & Producer, Engineer/Mixer, if	Producer & Engineer/Mixer with less than 50% playing time,

		other than the Artist, of 50% or more playing time on the album.	Mastering Engineer, if other than the Artist.
	46. Best MPB/MAPB Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	47. Best Sertaneja Music Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	48. Best Portuguese Language Roots Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
	49. Best Portuguese Language Song	Songwriter(s)	Music Publisher
CHILDREN'S (INFANTIL)	50. Best Children's Album	Artist & Producer, Engineer/Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.
CLASSICAL (CLASICO)	51. Best Classical Album	Artist, Conductor, Orchestra/Ensemble, Director, Producer, Engineer	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist.

		& Mixer, if other than the Artist, of 50% or more playing time on the album.	
	52. Best Classical Composition	Composer(s)	Music Publisher
VISUAL MEDIA	53. Best Music for Visual Media	Artist, Composer, Producer, Arranger, Engineer, & Mixer, if other than the Artist, of 50% or more playing time on the album.	Producer & Engineer/Mixer with less than 50% playing time, Mastering Engineer, if other than the Artist & Music Supervisor(s).
ARRANGING	54. Best Arrangement	Arranger(s)	No certificates issued
RECORDING PACKAGE	55. Best Recording Package	Art Director(s)	Designer, Illustrator, Photographer, if applicable
SONGWRITER	56. Songwriter of the Year	Songwriter	No Certificates Issued
PRODUCTION (PRODUCCION)	57. Best Engineered Album	Recording Engineer(s) and Mixing Engineer(s) credited with at least 33% and Mastering Engineer(s) credited with 50% or more of the album	No Certificates Issued
	58. Producer of the Year	Producer(s)	No Certificates Issued
MUSIC VIDEO (VIDEO MUSICAL)	59. Best Short Form Music Video	Artist, Video Director & Video Line Producer	Audio Producer, Audio Mixer, Video Editor

	60. Best Long Form Music Video	Artist, Video Director & Video Line Producer	Audio Producer, Audio Mixer, Video Editor

10.2. The difference between a Winner, Nominee and Participation Certificate

Winner: The winner receives a Latin GRAMMY Statuette (see table above for percentages and category evaluations).

Nominee: The nominee Receives a Nominee Medallion and a Nomination Certificate, regardless of whether they win (see tab #7 for a detailed list of who is that nominee in each category).

IMPORTANT DISCLAIMER: For award eligibility, each Producer and Engineer must be credited on recordings that collectively represent at least fifty percent (50%) of the total playing time of the album. Where multiple Producers or Engineers are credited on the same track, participation for that track shall be allocated proportionally based on the official label copy documentation. In the absence of specified percentages, credit for that track will be considered shared among the credited individuals for eligibility calculation purposes.

Participation Certificate: Anyone professionally or creatively involved in a Latin GRAMMY®-winning or Latin GRAMMY®-nominated recording from the last five years can get a participation certificate, including musicians, composers, engineers, producers, vocalists, studio personnel, songwriters, and labels, provided their role appears in the official credits and they can submit proof of involvement.

10.3. [Participation Certificates](#) (Eligibility, Documentation, Process, Cost, Delivery)

- **Eligibility**
 - The Latin Recording Academy® offers participation certificates to individuals who were officially credited on a Latin GRAMMY®-winning or Latin GRAMMY®-nominated recording from the last five award shows. Eligible contributors include musicians, composers, producers, engineers, vocalists, studios, record labels, and other credited professionals.
 - Only names and roles that appear in the official submitted credits are eligible. All eligible participations are listed within the application form, and applicants may only select those options. All applications are subject to approval, and certificates will not be issued to anyone not listed in the official submission.
 - If an applicant is not listed in the official credits on file, we will contact them to notify them of the issue and issue a full refund.
- **Documentation Required**

- Proof of participation must match the official credits submitted at the time of the OEP entry. Accepted documentation includes:
 - Label-submitted credits
 - Physical CD liner notes
- Unofficial documentation such as emails or text messages is not accepted.
- **Certificate Details**
 - Certificates are customized, 8.5" x 11", printed on heavy ivory stock, embossed with the official Latin Recording Academy® logo, and shipped unframed in a protective folder. Each certificate includes a unique personal identification number for tracking and authenticity. Certificates are official legal documents and may not be altered or reproduced.
- **Ordering & Cost**
 - Available only for recordings from the last five Latin GRAMMY® Awards
 - Cost: \$250 per certificate (handling included)
 - Orders must be placed through the official online portal using a valid credit card
- New or replacement certificates for past eligible recordings may be ordered upon payment of the same fee that was required for the original certificate.
- **Delivery**
 - A physical mailing address (no P.O. Boxes) is required. Delivery takes approximately 8–12 weeks.
- **Certificates can be requested here:**
 - <https://www.latingrammy.com/en/awards/participation-certificates>
- **Contact**
 - For questions or assistance:
larasparticipationcertificates@grammy.com

10.4. Five-Year Issuance and Request Limit for Certificates and Statuettes

- All official recognitions issued by The Latin Recording Academy®—including Winners Certificates, Nominee Certificates, Participation Certificates, and statuettes—are subject to a five-year eligibility window. This period is calculated from the most recent Latin GRAMMY® Awards ceremony and extends backward to include the five most recent award cycles. Only recordings that were nominated or awarded within this timeframe are eligible for initial requests, reorders, or replacements. Once the five-year period has elapsed, no new certificates, duplicate certificates, or statuettes may be issued, regardless of prior participation, loss, damage, or changes in professional status. This policy applies uniformly and without exception.

10.5. Large Group Procedures

- For recordings involving groups of more than ten (10) credited participants, nominations and awards are handled differently than those for smaller groups.
- **Nominations / Ticketing**
 - For ticketing purposes, the individual involved with the recording (such as a group representative or designated contact) will be asked to select up to ten (10)

members from the credited group to attend the Latin GRAMMY® Awards ceremony. Attendance is limited to these selected individuals and does not extend automatically to all credited participants.

- **Awards**

- When a recording involving a large group receives a Latin GRAMMY® Award, the statuette is presented to the designated leader of the group. Additional participants do not automatically receive individual statuettes.

10.6. OTHER AWARDS

- **Latin Recording Academy Person of The Year**

- The Latin Recording Academy Person of the Year is presented by vote of The Latin Recording Academy’s Board of Trustees to honor musicians and their artistic achievements in the Latin music industry, as well as their humanitarian efforts. More information about this award, including a list of past honorees, is [here](#).

- **Special Merit Awards – Lifetime Achievement Award**

- The Lifetime Achievement Award is presented by vote of The Latin Recording Academy’s Board of Trustees to **performers** who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording. More information about this award, including a list of past honorees, is [here](#).

- **Special Merit Awards – Trustees Award**

- This Special Merit Award is presented by vote of The Latin Recording Academy’s Board of Trustees to individuals who, during their careers in music, have made significant contributions, **other than performance**, to the field of recording. More information about this award, including a list of past honorees, is [here](#).

- **Leading Ladies of Entertainment**

- This Award is presented by vote of The Latin Recording Academy’s Board of Trustees and the former Leading Ladies recipients to honor and recognize professional and socially conscious women within the arts and entertainment fields who have made significant contributions, inspiring the next generation of female leaders. More information about this award, including a list of past honorees, is [here](#).

- **MUSIC EDUCATOR AWARD**

- Presented by the Latin Recording Academy in partnership with the Latin GRAMMY Cultural Foundation, the Latin Music Educator Award was established to recognize one outstanding current educator, kindergarten through high school, who has made a significant contribution to incorporate Latin music in their classrooms and has demonstrated a commitment to his/her school, students and community. More information about this award is [here](#).

- **LATIN GRAMMY HALL OF FAME**

- The Latin GRAMMY® Hall of Fame was established in 2001 to honor early recordings of lasting qualitative or historical significance that were released more than 25 years ago. Inductees will be selected annually by a special member committee of

eminent and knowledgeable professionals from all branches of the recording arts. More information about this award, including a list of Hall of Fame recordings, is [here](#).

11. Ticketing

11.1. Rules, Eligibility and Key Dates

Key Dates:

- Membership Deadline Friday Sep 11, 2026
- Members Save the Date - Ticketing reminder Thursday Sep 24, 2026
- Member sales begin Thursday, October 1, 2026
- Ticket Refund & Surrender Deadline Thursday Nov 5, 2026

Ticket Allocations:

Members

- **Latin GRAMMY Awards®**
 - Members may purchase up to six (6) tickets for The Latin GRAMMY Awards® Telecast and Latin GRAMMY Premiere®.
 - Seating Options:
 - Max two (2) at Platinum or Gold levels.
 - The rest at Silver or Bronze levels.
 - OR all six (6) at Silver or Bronze levels.
 - One (1) Latin GRAMMY® Official Party ticket per Latin GRAMMY Awards® ticket purchased.
- **Latin Recording Academy Person of the Year™**
 - Members may purchase up to two (2) tickets at Platinum, Gold, Silver, or Bronze seating levels.

Member Nominee

- **Latin GRAMMY Awards®**
 - Complimentary Tickets
 - Members Nominee receive two (2) complimentary tickets, which grants access to:
 - Latin GRAMMY Awards® Telecast.
 - Latin GRAMMY Premiere®.
 - Latin GRAMMY® Official Party.
 - Additional Ticket Purchases
 - Members Nominee may also purchase:
 - Up to four (4) additional tickets for The Latin GRAMMY Awards® Telecast and Latin GRAMMY Premiere®.
 - Max two (2) at Platinum or Gold levels.
 - The rest at Silver or Bronze levels.
 - OR all four (4) at Silver or Bronze levels.

- One (1) Latin GRAMMY® Official Party ticket per Latin GRAMMY Awards® ticket purchased.
- **Latin Recording Academy Person of the Year™**
 - Complimentary Ticket
 - Members Nominee receive one (1) complimentary, non-transferable ticket.
 - Additional Ticket Purchases
 - Members Nominee may also purchase:
 - One (1) discounted Guest Ticket
 - Up to two (2) tickets at Platinum, Gold, Silver, or Bronze seating levels.

Nonmember Nominee

- **Latin GRAMMY Awards®**
 - Complimentary Ticket
 - Nonmember Nominees receive one (1) complimentary, non-transferable ticket, which grants access to:
 - Latin GRAMMY Awards® Telecast.
 - Latin GRAMMY Premiere®.
 - Latin GRAMMY® Official Party.
 - Additional Ticket Purchases
 - Nonmember Nominees may also purchase:
 - One (1) discounted Guest Ticket, which includes access to The Latin GRAMMY Awards® Telecast, Latin GRAMMY Premiere® and Latin GRAMMY® Official Party.
 - Up to four (4) additional tickets for The Latin GRAMMY Awards® Telecast and Latin GRAMMY Premiere®.
 - Max two (2) at Platinum or Gold levels.
 - The rest at Silver or Bronze levels.
 - OR all four (4) at Silver or Bronze levels.
 - One (1) Latin GRAMMY® Official Party ticket per Latin GRAMMY Awards® ticket purchased.
- **Latin Recording Academy Person of the Year™**
 - Nonmembers Nominee may Purchase:
 - One (1) discounted, non-transferable ticket.
 - One (1) discounted Guest Ticket.
 - Up to two (2) tickets at Platinum, Gold, Silver, or Bronze seating levels.

11.2. How to buy and request tickets

Members

- Members with active Memberships (This year's date) may purchase tickets through their Membership Portal. Prior to the ticket sales opening, Members will receive email communications with detailed instructions on how to submit their ticket requests.

- Within the portal, Members will find all relevant information, including purchasing instructions, pricing, deadlines, event details, and the official ticket policy.
- **Rules**
 - First-Come, First-Served: Ticket availability is limited, and requests will be fulfilled on a first-come, first-served basis.
 - One Order per Member: Each Member may submit only one ticket order.
 - Ticket Delivery and wristband distribution: Tickets will be distributed during the first week of November and will be sent exclusively to the email address used at the time of purchase. Email address changes will not be accepted. Wristbands will be distributed the week of the event; Guests will receive instructions on where to pick them up days before the event.

Member Nominee

- Members Nominee with active Memberships (This year date) may request and purchase tickets through their Membership Portal. Prior to the ticket sales opening, Members Nominee will receive email communications with detailed instructions on how to submit their ticket requests.
- After the Nominee form is completed, Member Nominees will be able to access the ticketing banner in the Membership Portal to request their complimentary tickets and purchase additional tickets.
- Within the portal, Member Nominees will find all relevant information, including purchasing instructions, pricing, deadlines, event details, and the official ticket policy.
- **Rules**
 - First-Come, First-Served: Ticket availability is limited, and requests will be fulfilled on a first-come, first-served basis.
 - One Order per Member Nominee: Each Member Nominee may submit only one ticket order.
 - Ticket Delivery and wristband distribution: Tickets will be distributed during the first week of November and will be sent exclusively to the email address used at the time of purchase. Email address changes will not be accepted. Wristbands will be distributed the week of the event; Guests will receive instructions on where to pick them up days before the event.

Nonmember Nominee

- Nonmembers Nominee may request and purchase tickets through their Membership Portal.
- Once the Awards team confirms the information submitted by the nominee through the Non-Member Nominee Form, a Salesforce account is created. After the Nominee form is completed, Nonmember Nominees will be able to access the ticketing banner in the Membership Portal to request their complimentary tickets and purchase additional tickets.
- Within the portal, Nonmember Nominees will find all relevant information, including purchasing instructions, pricing, deadlines, event details, and the official ticket policy.
- **Rules**

- First-Come, First-Served: Ticket availability is limited, and requests will be fulfilled on a first-come, first-served basis.
- One Order per Nonmember Nominee: Each Nonmember Nominee may submit only one ticket order.
- Ticket Delivery and wristband distribution: Tickets will be distributed during the first week of November and will be sent exclusively to the email address used at the time of purchase. Email address changes will not be accepted. Wristbands will be distributed the week of the event; Guests will receive instructions on where to pick them up days before the event.

12. RIGHTS AND REGULATIONS REGARDING ENTRIES & VOTING

12.1. THE LATIN RECORDING ACADEMY® RESERVES THESE RIGHTS (Regarding Entries):

- To disqualify the affected entry without liability if information is incorrect or incomplete.
- To disqualify the affected entry without liability if the signer fails to send the required product or streaming link for entries by the due dates.
- To place any selection into the category it deems appropriate; to pass on the eligibility of any selection.
- To designate the classification of achievement (such as performing, songwriting, producing, etc.) to be recognized in the categories.
- To make the final determination of the persons entitled to awards recognition.

It is The Latin Recording Academy's policy that the Latin GRAMMY® be awarded to the person who, at the Latin Recording Academy's sole discretion, is properly entitled to it.

To determine what constitutes a single, a track, and what constitutes an album for purposes of entering.

To replace track entries by an entry for the entire album if several tracks by the same artist totaling over 51% of the album's playing time, are accepted in the same category.

To withdraw any category in any one year if The Latin Recording Academy determines that there is an insufficient number of entries in that category, and, at The Latin Recording Academy's discretion, to place the affected entries in one or more other categories.

To disqualify without liability what The Latin Recording Academy considers excessive entries.

To take whatever measures it deems necessary to protect the integrity of the Latin GRAMMY Awards® from outside influence, bloc voting or any other factors which could jeopardize this process.

If a recording is entered inappropriately, and if the error in entering is not discovered by The Latin Recording Academy before the **first ballot**, the entry will be disqualified from the process without any liability for further action from The Latin Recording Academy.

The Latin Recording Academy assumes no liability with respect to craft entries if the required streaming links or material for nominating committees fail to reach us by the due date.

An ineligible entry (incorrect release date) which is processed during an Awards Year will be disqualified from the following Awards Year.

User agrees to review Artist/Category List of entry submissions prior to submitting in the online process.

THE LATIN RECORDING ACADEMY RESERVES THESE RIGHTS (Regarding Voting):

To ensure the credibility of the Latin GRAMMY Awards process, it is The Latin Recording Academy's position to discourage any bloc voting by members. The Latin Recording Academy reserves the right to establish guidelines for its independent accountants to take confidential corrective action on behalf of the Latin Recording Academy as they may deem appropriate.

REGULATIONS REGARDING CATEGORIES

The number of nominations in the General Field Categories for Record of The Year, Song of The Year, Album of The Year, and Best New Artist is ten. The other Categories will have five nominations.

TIES: In the event of a tie in the nominations, for the Specific Genre Categories there shall be no more than six and no less than three nominations and, for the General Categories, no more than twelve and no less than eight nominations.

RULE OF 25: Each category shall have at least 40 distinct artist entries. If a category receives between 25 and 39 entries, only three recordings will receive nominations in that year. Should there be fewer than 25 entries in a Category, that Category will immediately go on hiatus for the current year - no award given - and entries will be screened into the next most logical Category.

If a category receives fewer than 25 entries for three consecutive years, the category will be discontinued, and submission will be entered in the next most appropriate category.

12.2. REGULATIONS REGARDING RESCINDMENT OF LATIN GRAMMY®.

RULE: The Latin GRAMMY process does not need and is not intended to produce a ranked result. The Latin GRAMMY procedure is not structured as a "Win, Place or Show" situation. There is one winner. There is no first runner-up. We either have a winner, or we give no award. It was decided that when a Latin GRAMMY Award is withdrawn following the presentation, the category will remain vacant.