



# 65TH GRAMMY AWARDS®

RULES AND GUIDELINES



## INTRODUCTION

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### **THESE ARE THE OFFICIAL RULES FOR THE GRAMMY AWARDS®.**

All GRAMMY Awards ballots are cast by Recording Academy Voting Members and are subject to classification and qualifications under rules or regulations approved by the Board of Trustees. From time to time, the Board may vote to amend the qualification criteria for consideration for a GRAMMY® Award or other award.

# GRAMMY AWARDS YEAR CALENDAR

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| GRAMMY AWARDS YEAR CALENDAR                   |  |
|---|--|
| 2021-2022                                     |  |
| Oct. 1, 2021 - Sept. 30, 2022                 | Release Eligibility Period                           |
| July 11, 2022, 9 A.M. PT                      | Media Company Registration begins                    |
| Aug. 24, 2022, 6 P.M. PT                      | Media Company Registration ends                      |
| July 18, 2022, 9 A.M. PT                      | Online Entry Process (OEP) Access Period begins      |
| Aug. 31, 2022, 6 P.M. PT                      | Online Entry Process (OEP) Access Period ends        |
| Oct. 13, 2022                                 | First Round Voting begins                            |
| Oct. 23, 2022                                 | First Round Voting ends                              |
| Nov. 15, 2022                                 | Nominations announced                                |
| Dec. 14, 2022                                 | Final Round Voting begins                            |
| 14 days after the announcement of nominations | Deadline for errors and omissions to the nominations |
| Jan. 4, 2023                                  | Final Round Voting ends                              |

| 2023         |                                       |
|--------------|---------------------------------------|
| Feb. 5, 2023 | 65th GRAMMY Awards Premiere Ceremony® |
| Feb. 5, 2023 | 65th GRAMMY Awards                    |

# TABLE OF CONTENTS

---

|           |  |
|-----------|--|
| <b>2</b>  | <b><u>INTRODUCTION</u></b>   |
| <b>3</b>  | <b><u>65th GRAMMY AWARDS YEAR CALENDAR</u></b>                             |
| <b>7</b>  | <b><u>RULE UPDATES</u></b>   |
| <b>10</b> | <b><u>GENERAL ELIGIBILITY GUIDELINES</u></b>                               |
| 10        | New Recordings   |
| 10        | General Distribution   |
| 10        | Eligibility Period   |
| 10        | Limited-Edition Releases   |
| 11        | Digital Recordings   |
| 11        | Authorized Recordings  |
| 11        | Singles and Tracks   |
| 11        | Albums   |
| 12        | Featured Artists   |
| 12        | Multiple Mixes and Remixes   |
| 12        | Sampled and Interpolated Material  |
| 13        | Voices Used as “Instruments”   |
| 13        | Recording Academy or GRAMMY® Telecast Recordings                           |
| 13        | Student Recordings   |
| 13        | Playback Systems   |
| 13        | Recordings Made of Playback Systems Using Previously Recorded Performances |
| 13        | Translations   |
| <b>14</b> | <b><u>CATEGORY ELIGIBILITY GUIDELINES</u></b>                              |
| 14        | Category Screening   |
| <b>15</b> | <b><u>SUBMITTING ENTRIES FOR GRAMMY CONSIDERATION</u></b>                  |
| 15        | Academy Rights and Regulations   |
| 16        | How to Make Entries, Who May Enter and When                                |
| 16        | Registration Fees  |
| 16        | Entry Fees   |
| 16        | Entry Limits   |
| 16        | Number of Nominations  |
| 17        | Entry List — Type/Font Treatments  |
| 17        | Streaming Requirements for GRAMMY Entries                                  |
| <b>18</b> | <b><u>NOMINATING PROCESS</u></b>   |
| 18        | Craft Nominating Committee Guidelines                                      |
| 19        | Songwriter Of The Year Nominating Committees                               |
| 20        | Deadline for Claiming a Nomination Before Telecast                         |
| 20        | Challenges to GRAMMY Award Entitlement                                     |
| 21        | Number of Nominations Any Nominee May Receive                              |
| 22        | Number of Nominations by Category  |

## **23 VOTING AND SOLICITATION GUIDELINES**

- 23 Preserving the Integrity of the GRAMMY Awards
- 23 Voter Code of Conduct
- 23 Bloc Voting
- 23 Final Voting to Select GRAMMY Winners
- 24 Rescindment of GRAMMY
- 24 For Your Consideration (FYC) Policies
- 24 FYC Communications and Advertisements
- 25 Billboard Issue For Members
- 25 Hosting FYC Events
- 25 Attending FYC Events
- 25 Gifting Show Tickets
- 25 Academy Office Mailings
- 25 Telephone Lobbying
- 26 Third-Party Solicitation by Independent Contractors
- 26 Recording Academy FYC Website Feature
- 26 Recording Academy-Hosted Activities
- 26 FYC Information Contact

## **27 AWARDS, CERTIFICATES AND GRAMMY TICKETS**

- 32 Accepting the Award
- 32 GRAMMY Statuettes
- 32 Large Group Pins/Certificates/Ticketing
- 33 Album Of The Year Ticketing

## **33 AWARDS & NOMINATIONS PROPOSALS**

### **33 PRODUCER & ENGINEER ELIGIBILITY GUIDELINES**

- 33 Producer
- 35 Engineer
- 38 Music Supervisor

### **38 GRAMMY AWARDS CATEGORY RULES**

- 38 Record Of The Year
- 38 Album Of The Year
- 38 Song Of The Year
- 39 Best New Artist
- 40 Pop Field
- 41 Dance/Electronic Music Field
- 41 Contemporary Instrumental Music Field
- 42 Rock Field
- 42 Alternative Field
- 43 R&B Field
- 44 Rap Field
- 45 Country Field
- 46 New Age, Ambient Or Chant Field
- 46 Jazz Field
- 48 Gospel/Contemporary Christian Music Field

|    |                                     |
|----|-------------------------------------|
| 49 | Latin Field                         |
| 50 | American Roots Music Field          |
| 52 | Reggae Field                        |
| 52 | Global Music Field                  |
| 53 | Children's Field                    |
| 53 | Spoken Word Field                   |
| 54 | Comedy Field                        |
| 54 | Musical Theater Field               |
| 55 | Music For Visual Media Field        |
| 57 | Composing/Arranging Field           |
| 58 | Package, Notes And Historical Field |
| 60 | Songwriting Field                   |
| 61 | Production Field                    |
| 63 | Classical Field                     |
| 65 | Music Video/Film Field              |

## RULE UPDATES FOR 65TH GRAMMY AWARDS

The Board of Trustees ratifies all changes to the GRAMMY process each spring. The following chart shows the rule changes for the current year.

| GENERAL & Genre Field     |  |  |  |
|---------------------------|--|--|--|
| Field                     | Category   | 64th GRAMMY Rule   | 65th GRAMMY Rule   |
| Alternative               | Alternative Music Performance  | No performance Category to embrace a variety of subgenres or any hybrids of performances that do not fit into other genre Categories       | New Category:<br>Alternative Music Performance   |
| Songwriting               | Songwriter Of The Year, Non-Classical                                  | No Field or Category to recognize the written excellence, profession and art of songwriting for non-performing/ producing songwriters      | New Field Name:<br>Songwriting Field<br><br>New Category Name:<br>Songwriter Of The Year, Non-Classical  |
| Spoken Word               | Spoken Word Poetry Album   | Spoken Word Album (Includes Poetry, Audiobooks And Storytelling)   | New Category Name:<br>Best Spoken Word Poetry Album  |
| Spoken Word               | Audio Book, Narration And Storytelling Recording                       | Spoken Word Album (Includes Poetry, Audiobooks And Storytelling)   | New Category Name:<br>Audio Book, Narration And Storytelling Recording   |
| Music For Visual Media    | Compilation Soundtrack For Visual Media                                | Some language in the criteria to recognize Principal Artist(s) and in-studio Producer(s) for Best Compilation Soundtrack had been removed. | Restored criteria:<br>Award to Principal Artist(s) with significant contributing performances, and/or in-studio Producer(s) of a majority of the tracks on the album. In the absence of those, award to the individual(s) proactively responsible for the concept and musical direction of the album and for the selection of artists, songs and producers, as applicable. |
| Music For Visual Media    | Score Soundtrack For Video Games And Other Interactive Media           | Score Soundtrack For Visual Media (Includes Film, Television, Video Games, And Other Visual Media)   | New Category Name:<br>Score Soundtrack For Video Games And Other Interactive Media   |
| Music For Visual Media    | Score Soundtrack For Visual Media Album (Includes Film And Television) | Score Soundtrack For Visual Media (Includes Film, Television, Video Games, And Other Visual Media)   | New Category Name:<br>Score Soundtrack For Visual Media (Includes Film And Television)   |
| American Roots Music      | Americana Performance  | No performance Category to acknowledge the popularity of Americana music   | New Category:<br>Americana Performance   |
| New Age, Ambient Or Chant |  | New Age Field  | New Field Name:<br>New Age, Ambient Or Chant   |
| New Age, Ambient Or Chant | New Age, Ambient Or Chant Album  | New Age Album  | New Category name:<br>Evolved the New Age Album name to acknowledge the accurate names of music made in this Category  |

|                 |  |  |  |
|-----------------|--|--|--|
| Musical Theater | Musical Theater Album  | Recognizes album Producer(s), Lyricist(s) & Composer(s), if they have written and/or composed a new score that comprises greater than 50 percent playing time of the album; Engineer(s)/Mixer(s) of greater than 50 percent playing time on the album; up to four Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist. (Certificates are issued for Vocalists in "ensemble-driven pieces"). | Added:<br>Recognizes album Producer(s), Lyricist(s) & Composer(s), if they have written and/or composed a score that comprises greater than 50 percent playing time of the album and has not been previously nominated; Engineer(s)/Mixer(s) of greater than 50 percent playing time on the album; up to four Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist. (Certificates are issued for Vocalists in "ensemble-driven pieces"). |
| Classical       | Opera Recording Album  | Conductor, Principal Soloists, Producer & Engineer, if other than Artist, of greater than 50 percent playing time on the album   | Added:<br>Conductor, Principal Soloists, Composer(s) & Librettist if each wrote 100 percent of the music and libretto of the opera (For new recordings of the entire opera); Producer & Engineer, if other than Artist, of greater than 50 percent playing time on the album.  |
| Classical       | Classical Compendium   | Artist(s) & Producer(s) of over 50 percent playing time; Recording Engineer(s) and/or Mixer(s) of greater than 50 percent playing time   | Added:<br>Artist(s) & Producer(s) of greater than 50 percent playing time. Composer(s) with 100 percent playing time, and only the sole Librettist/Lyricists, if any, whose lyrics comprise greater than 50 percent of the playing time for new works; Recording Engineer(s) and/or Mixer(s).  |
| Classical       | Producer Of The Year, Classical<br>Engineered Album, Classical<br>Contemporary Classical Composition | No uniformity in the Craft Categories for Classical Producers, Engineers & Composers   | Added:<br>Three Craft committees<br>At least 25 percent of each committee must turnover from the previous year's committee.<br>Recommendations for populating the Craft committees include Craft Committee Chair(s) in addition to the President/CEO, and National Chair and Chief Awards Officer.   |
| Production      | Remixed Recording  | This Category recognizes excellence in remixed recordings ("remixes") where the remixer takes previously recorded and released material and creatively adds to, alters or transforms it in such a way as to create a new and unique performance.   | Clarified the definition of "remixes" and the eligibility of a remixed recording. The Category is not for "covers," re-recordings, remastered releases of previously issued recordings, or edits. Also, the addition of a vocal performance by a featured artist without substantive change to the original music recording is not eligible as a remix.  |



| ELIGIBILITY       |   |   |
|-------------------|---|---|
|                   | 64th GRAMMY Rule  | 65th GRAMMY Rule  |
| Album Eligibility | An album must contain greater than 50 percent playing time of newly recorded music. | An album must contain greater than 75 percent playing time of newly recorded music. |

| ONLINE ENTRY PROCESS |   |  |
|----------------------|---|--|
|                      | 64th GRAMMY Rule  | 65th GRAMMY Rule   |
| Entry Fees           | Academy members pay no additional fees to make entries. | Academy members pay per entry fees after five (5) courtesy entries every year. <a href="#">See fee schedule.</a> |
| Entry Fees           | Media Companies pay no additional fees to make entries. | Media Companies pay per entry fees. <a href="#">See fee schedule.</a>  |

| SPECIAL MERIT AWARD         |   |  |
|-----------------------------|---|--|
|                             | 64th GRAMMY Rule  | 65th GRAMMY Rule   |
| Best Song For Social Change | No award to recognize music creators who promote a positive narrative in their work and advance the Academy's efforts for positive social change. | New award:<br>Best Song For Social Change will recognize creators of message-driven music that responds to the social issues of our time and has the potential for positive global impact.<br><br>This award will be given by the Academy Trustees as a Special Merit Award and is not part of the competitive GRAMMY Award process. |

| VOTING PLATFORM |  |   |
|-----------------|--|---|
|                 | 64th GRAMMY Rule   | 65th GRAMMY Rule  |
| Selects Bin     | The current voting system is overwhelming if you reach your maximum voting limit. There is no way to review selections and make revisions before voting. | There will be a system in place for voters to first assess and evaluate all eligible nominees in any category, and "select" as many boxes as needed - thus, creating a "Selects Bin" for that particular voting category. |

## GENERAL ELIGIBILITY GUIDELINES

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The 65th GRAMMY Awards eligibility period is Oct. 1, 2021 to Sept. 30, 2022.

The GRAMMY Awards are open to new recordings released during the eligibility period. These recordings must be commercially released, nationally distributed and available from any date within the eligibility period through at least the date of the current year's Final Ballot voting deadline.

### NEW RECORDINGS

"New recordings" is defined as material that has been recorded within five years of the release date and not previously released.

Recordings that are not newly recorded are only eligible in Best Historical Album, Best Compilation Soundtrack Album, Best Immersive Audio Album (if the multichannel mix is new), Best Remixed Recording (if the remix is new), Best Recording Package, Best Special Package (if the package is new), Best Album Notes (if notes are new), and certain multidisc sets in the Classical Field. These classical multidisc releases are eligible even if greater than 50 percent of the playing time was recorded more than five years before the release, provided the album contains 100 percent previously unreleased material, employs a single artist or ensemble only, and contains the work of a single composer only.

### GENERAL DISTRIBUTION

"General distribution" is defined as the broad release of a recording, available nationwide via brick-and-mortar stores, third-party online retailers and/or streaming services. (Imports are not eligible.)

"Streaming services" is defined as paid subscription, full catalog, on-demand streaming/limited download services that have existed as such within the United States for at least one full year as of the entry deadline. Spoken word albums are not typically available for streaming, so the exception of SoundCloud and various e-reader site links will be allowed for those entries. All recordings entered must have an assigned International Standard Recording Code ISRC.

### ELIGIBILITY PERIOD

Recordings must be available to the public as stand-alone, audio-only purchases or streams, (exceptions: opera, immersive audio album and music video/music film) beginning on any date within the eligibility year to be GRAMMY-eligible.

### LIMITED-EDITION RELEASES

Limited-edition releases do not meet the distribution requirement for eligibility. Distribution eligibility is based on an artist's typical shipment policies. The Academy may inquire with the manufacturer as to the number of recordings normally shipped, and if the shipment varies or is substantially less than normal for a particular artist, the Academy reserves the right to determine whether the release is eligible.

## **DIGITAL RECORDINGS**

The original digital file and the product sent to the Academy must have quality comparable to at least 16 bit 44.1 kHz and 44 kHz/16 bit audio for both Best Engineered Album, Non-Classical and Best Engineered Album, Classical. A copy of label credits (producers, mixers, songwriters, etc.) must be included in the required metadata file. Any requested documentation (including a list of retailers/streaming services) must be provided if requested by the Academy in order to verify crediting or release date.

## **AUTHORIZED RECORDINGS**

Recordings must be non-infringing, original works of authorship. To the extent a recording embodies in whole or in part the copyrighted work of a third party, appropriate authorization to use and incorporate such copyrighted work must have been obtained. If allegations are made that a recording is unauthorized and does not meet these criteria, the Academy will consider the allegations and determine, in its sole discretion, the eligibility of such recording.

## **SINGLES AND TRACKS**

A single is a song or instrumental recording that is released separately from an album, while a track is an individual song or instrumental recording released as part of an album. A single will often appear as a track on a subsequent album release and a track from a released album can be issued as a single. The GRAMMY rules describe eligibility for tracks and singles in terms of different release structures but the two are judged identically in the Categories in which they are both eligible.

A track or single from a previous year's album is eligible in the General, Pop, Dance/Electronic Music, Gospel/CCM, Rock, R&B, Rap, Country, and American Roots Music Fields, provided the recording was not entered as a track or single the previous year and provided the album did not win a GRAMMY in a performance Category. (Best New Artist is not a performance Category; therefore, singles from the previous year's album are eligible in cases where an artist received the Best New Artist award for that album.)

A track from an album released in the current eligibility year is eligible provided the track was not entered as a single the previous year.

A single or track is eligible in one specialized Genre Field. However, a track or single may be screened into one Genre Field, while the album on which the track appears may be screened into a different Genre Field.

If a single is released one year and the music video is released in a different eligibility year, both are eligible in their respective years, even if the music video was nominated or won a GRAMMY Award.

## **ALBUMS**

An album is 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 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. Updated, revised or expanded versions of previously submitted albums will not be eligible.

For the 65th GRAMMYS®, albums must contain greater than 75 percent playing time of newly recorded (within five years of release date), previously unreleased recordings. To be eligible in a specific Genre Field, an album must contain greater than 50 percent 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.

If an album is released one year and an associated music film is commercially released in a different year, both are eligible in their respective years, even if the music film was nominated or won a GRAMMY Award.

### **FEATURED ARTISTS**

To be recognized as a GRAMMY nominee, a featured artist must be credited as a featured artist; and make a significant and artistic contribution beyond accompaniment.

Featured artists are GRAMMY-eligible in Album Of The Year; they are eligible in the genre album Categories if they perform greater than 50 percent of playing time; and are eligible in performance Categories if they are credited as a featured artist on the track/single.

If an album is credited to one artist but has many tracks featuring guest artists, it may have to be considered a “Various Artists” album. That determination will be made on a case-by-case basis by the Academy.

### **MULTIPLE MIXES AND REMIXES**

Only one version/mix of a recording is eligible in the GRAMMY process in any year. In cases where different versions of a recording (with featured artists, for example) are released in the same eligibility year, the decision as to which mix of a recording to enter will be made by the label releasing the original artist’s version (provided that the chosen mix is otherwise eligible to be entered in the GRAMMY process).

In the Best Song Written For Visual Media Category, the film/soundtrack version of a song can be entered, even if it is different from the version entered in other Categories.

Otherwise, any current remixes, alternate mixes and any new mixes of recordings released in a previous awards year are only eligible in Best Remixed Recording.

### **SAMPLED AND INTERPOLATED MATERIAL**

A sample is defined as an element of a previously released recording incorporated into a new recording. Samples 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 that feature samples and/or any interpolations of previously released material are eligible in all performance Categories only if the performance up for GRAMMY consideration is newly recorded per the Academy definition.

Recordings featuring samples are eligible in songwriting Categories; however, the writers of the sampled or interpolated material are not considered to be nominees or GRAMMY recipients.

### **VOICES USED AS “INSTRUMENTS”**

Vocal performances are never eligible as instrumental performances, regardless of the method of vocal production (e.g., scatting, beatboxing, throat singing, or vocally mimicking the sound of a particular instrument or ensemble of instruments).

### **RECORDING ACADEMY OR GRAMMY TELECAST RECORDINGS**

Recordings released by the Recording Academy or affiliate-produced releases, including releases of performances from GRAMMY Awards telecasts, are not eligible in the awards process.

### **STUDENT RECORDINGS**

Student recordings are eligible if they meet all other eligibility requirements.

### **PLAYBACK SYSTEMS**

If a specialized piece of equipment is needed to play a recording (other than a common consumer device such as a CD player, MP3 player, turntable, etc.), the recording is not eligible. For example, Pianocorder cassettes are not eligible because they only play back on a Pianocorder Reproducing System retrofit onto a piano.

### **RECORDINGS MADE OF PLAYBACK SYSTEMS USING PREVIOUSLY RECORDED PERFORMANCES**

A new recording that records a device playing a previously “recorded” performance (e.g., piano rolls, player piano systems, Zenph players, Welte-Mignon systems, etc.), is not eligible in the Best Historical Album Category. (A piano roll, etc. is not eligible as a “recording” on its own). These types of playback-system recordings are only eligible in Best Engineered Album, where the new recording of the playback would be considered.

### **TRANSLATIONS**

For song lyrics or album notes originally written in one language and translated or adapted into another for release, the original writer is always the eligible writer.

## CATEGORY ELIGIBILITY GUIDELINES

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Screening for eligibility and Category placement occurs from the time entries are first received until the first ballot is finalized.

### CATEGORY SCREENING

Entries in most Categories are screened by committees of genre experts to determine appropriate Category and Field placement. If a genre Screening Committee determines that a recording should be moved to another genre, the recording is forwarded and screened by that genre committee.

The Screening Committee is expected to consider the artist's intent as part of the decision-making process. In cases where a Screening Committee is unsure whether to move the recording to another genre, artist's intent (as indicated by the Category in which the recording was initially entered) should be considered as the deciding factor in the appropriate Category placement.

The Screening Meeting process brings together experts in all the various Fields, including individuals from Chapters in all parts of the country, to listen to recordings and make Category determinations. In addition to a National Screening Committee, which decides Best New Artist eligibility and makes final decisions on screening issues that cannot be resolved by the genre Screening Committees, there are separate Screening Committees for:

- Alternative Music
- American Roots
- Blues
- Children's Music
- Classical
- Contemporary Instrumental
- Country
- Dance/Electronic Music
- Global Music
- Gospel/CCM
- Jazz
- Latin
- Musical Theater
- Music For Visual Media
- New Age/Ambient/Chant
- Pop
- Rap/R&B
- Reggae
- Regional Roots
- Rock
- Traditional Pop

Entries in other Categories such as Comedy and Spoken Word are screened by staff and, if necessary, by consultation with experts in the genre.

# SUBMITTING ENTRIES FOR GRAMMY CONSIDERATION

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## ACADEMY RIGHTS AND REGULATIONS

The 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 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 Academy's policy that the GRAMMY be awarded to the person who, at the Academy's sole discretion, is properly entitled to it.
- To determine what constitutes a single 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 greater than 50 percent of the album's playing time, are accepted in the same Category.
- To withdraw any Category in any one year if the Academy determines that there is an insufficient number of entries in that Category, and, at the Academy's discretion, to place the affected entries in one or more other Categories.
- To disqualify without liability what the Academy considers excessive entries.
- To take whatever measures it deems necessary to protect the integrity of the GRAMMY Awards from outside influence, bloc voting or any other factors that could jeopardize this process.
- If a recording is entered inappropriately, and if the error in entering is not discovered by the Recording Academy before the First Ballot mailing, the entry will be disqualified from the process without any liability for further action from the Recording Academy.
- The Recording Academy assumes no liability with respect to Craft entries if the required judging copies for Nominating Committees fail to reach the Academy by the due date.
- An ineligible entry (incorrect release date) that is processed during an awards year will be disqualified the following awards year.
- User agrees to review Artist/Category List of Entry Submissions prior to final-submitting in the online process.
- To disqualify an entry if the Recording Academy finds any violation of the [Voting And Solicitation Guidelines](#) or violation of the Recording Academy member website's For Your Consideration guidelines.
- Participation in the Online Entry Process of the Recording Academy does not guarantee a GRAMMY nomination or GRAMMY Award.

## HOW TO MAKE ENTRIES, WHO MAY ENTER AND WHEN

Recordings are submitted for consideration through the GRAMMY Online Entry Process (OEP).

All Voting and Professional Recording Academy Members may make GRAMMY entries. Also, registered media companies that release, during the eligibility period, recordings that meet GRAMMY eligibility requirements may make entries.

In advance of the entry period, media companies receive their Online User IDs and passwords to access the GRAMMY Online Entry Process. Voting and Professional Members use their GRAMMY member site user ID and password to access OEP online.

For the 65th GRAMMYS, the Entry Access is open to media companies and Academy members from July 18 through Aug. 31.

**REGISTRATION FEES**

Media companies pay an annual fee to register with the Academy that shall be 20 percent more than the annual fee paid by individuals for membership. This fee is \$120 for the 65th GRAMMY Awards.

**ENTRY FEES**

The per-entry fee structure encourages entrants to consider the value of each entry and make mindful decisions to put forward work that they truly believe is GRAMMY-worthy. All Professional and Voting Members of the Recording Academy will receive five (5) courtesy entries every year. Any member who would be burdened by the entry fees can request the fees be waived by reaching out to the Awards Department at [awards@recordingacademy.com](mailto:awards@recordingacademy.com)

The per-entry fee schedule is below:

| PER-ENTRY FEE SCHEDULE |                                 |                                 |                                  |
|------------------------|---------------------------------|---------------------------------|----------------------------------|
|                        | Early Bird Pricing              | Standard Pricing                | Final Deadline Pricing           |
|                        | July 18 - July 31               | Aug. 1 - Aug. 21                | Aug. 22 - August 31              |
| Members                | \$40 (after 5 courtesy entries) | \$75 (after 5 courtesy entries) | \$125 (after 5 courtesy entries) |
| Media Companies        | \$65                            | \$95                            | \$125                            |

**ENTRY LIMITS**

The Online Entry Process is programmed such that it 1) limits entries in genre (excluding General and Craft Fields) Categories to one per recording for albums; and 2) limits track/single entries to one for performance Categories, and one for song/composition Categories.

**NUMBER OF NOMINATIONS**

The number of nominations in the General Field Categories (Record Of The Year, Song Of The Year, Album Of The Year, and Best New Artist) is 10. The other Categories will have five nominations. In the event of a tie in the nominations, there shall be no more than six and no less than three nominations in these Categories.

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 received fewer than 25 entries for three consecutive years, the Category will be discontinued, and submissions will be entered in the next most appropriate Category.

### **ENTRY LIST — TYPE/FONT TREATMENTS**

Entrants are allowed the use of special characters and unusual typographical treatments in artist names and titles that appear on our ballot entry lists, so long as the characters used may be found on a computer keyboard or through standard diacritical markings.

### **STREAMING REQUIREMENTS FOR GRAMMY ENTRIES**

Academy members and media companies are required to provide several eligible streaming links for each entry they make with the exception of a few in Craft: Immersive Audio Album, Recording Package, Boxed/Special Limited Edition, Album Notes, and Historical Album. The Academy does not monitor how Voting Members listen to music in their home while voting in both the first and second rounds. Providing a variety of streaming links is recommended for the listening function within the voting ballot system.

If required streaming link or retail-ready product is not received by the deadline, the entry or entries may be disqualified. If the recordings for a Craft entry are not received in the quantity required, the Academy may disqualify the affected entry without liability.

Entries in certain Categories are judged by special committees and require additional product as below:

**ALBUM NOTES:** One (1) copy

**IMMERSIVE AUDIO ALBUM:** Three (3) copies (DVD-Audio, DVD-Video, SACD, Blu-ray, flash drive, or burned download)

**RECORDING PACKAGE:** Five (5) copies

**HISTORICAL ALBUM:** Three (3) copies

**PRODUCER OF THE YEAR, NON-CLASSICAL:** Four (4) copies

**ENGINEERED ALBUM, NON-CLASSICAL:** Two (2) copies

If an entry is made for the same recording in more than one of the Craft Categories, the entrant must send the additional number of copies required per additional Category.

A packing list is generated upon completion of online entries. Entrants are advised that a copy of the packing list and product should be sent immediately to the Recording Academy.

## **NOMINATING PROCESS**

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Nominations are determined by Voting Members through the first round ballot or Craft Nominating Committee processes. All Voting Members are encouraged to vote in the four Categories of the General Field. Additionally, voters may vote in up to 10 other Categories — based on areas in which the voter is actively engaged as a peer — on both ballots. The 10 additional Categories must be within no more than three Fields (thus, the name for this voting change: 10/3).

## **CRAFT NOMINATING COMMITTEE GUIDELINES**

Craft Categories recognize excellence in highly specialized crafts. Craft Committee members must be Voting Members of the Academy in the membership class which corresponds to the Craft they are being submitted to judge. Each must fill out a Documentation Form listing six tracks or albums for which they have the nomination-eligible credit corresponding to the Craft they are being submitted to judge. The credits must be for recordings released in the previous five years. The form remains on file at the National Office of the Recording Academy and is valid for five years.

**Populating the Craft Committees.** Each Chapter's Executive Director works in concert with the Chapter Nominating Committee and Chapter President to develop a slate of recommendations. These recommendations can be supplemented, if necessary, by the President/CEO and National Chair in consultation with the Chief Awards Officer and the Craft Committee Chair(s) for DEI and balance considerations. The final slate is submitted to the National Board of Trustees for ratification. Furthermore, Craft Committee members are solicited for their recommendations of appropriate committee members, and no person would serve for more than five consecutive years without a break. If deemed necessary to the process, a committee member selected to chair may serve up to an additional three consecutive years.

1. Committee members may serve a maximum of eight consecutive years, if they served on the committee first and were then elected to be chair. Two years off would still apply in these cases.
2. At least 25 percent of each committee must turnover from the previous year's committee. The Classical Committee may add up to five engineers and/or producers who are able to address the technical aspects of the Classical Engineering and Producer Categories.

Nominations in Craft Categories are determined by National, Regional or Chapter Craft Committees as described below.

**Historical Album and Remixed Recording** Categories are voted on by National Craft Nominating Committees. Each committee of 25 Voting Members meets to judge all the entries made in the Category to select the five nominations.

**For Instrumental Composition; Arrangement, Instrumental Or A Cappella; Arrangement, Instruments And Vocals; and Producer Of The Year, Non-Classical** The first round of voting is in the hands of the General Voting Membership via the first ballot. The second round of voting, however, takes place in Regional Craft Nominating Committees. The top 30 selections from the General Voting Membership in each Category (in Producer Of The Year, the top 30 Producers' entered work — which is usually up to 90 titles) appear on the ballot for the Regional Craft Nominating Committees to vote by confidential ballot to select the five nominations. Each of these three regional committees — Eastern, Western and Southern — has 15 Voting Members from Chapters in their regions.

**For Producer of the Year, Classical; Engineered Album, Classical; and Contemporary Classical Composition** Categories in the first round of voting is in the hands of the General Voting Membership via the first ballot. The second round of voting, however, takes place in National Craft Nominating Committees. The top 50 selections from the General Voting Membership in each Category appear on the ballot for the National Craft Nominating Committees to vote by confidential ballot to select the five nominations. The National Committee would be for all three committees, comprised of 40-50 members. The Classical Producers committee includes Engineers and the Engineering committee includes Producers.

1. Each Craft Committee receives a list of no less than 50 titles from the first round of voting by the membership, or possibly more to account for ties.
2. Committee Members serve five years on and one year off; Committee Chairs serve three years on and two years off. 25 percent turnover each year by the fourth year.
3. Committees are populated the same way current Craft Committees are, with names proposed from Chapters, etc. The new Songwriters & Composers Wing™ can compile names for the Composition committee, and the Producers & Engineers Wing® for Producer & Engineering committee members.

**Recording Package and Boxed/Special/Limited-Edition Package** meet in Regional Craft Nominating Committees to view and judge all the entries made in the Categories and vote by confidential ballot to select the five nominations. This is similar to what is immediately above, but does not involve the General Voting Membership first ballot.

**Best Album Notes** is voted by a single National Craft Nominating Committee. However, this committee does not meet in person or via telecommunications. Rather, the group of 30-50 Voting Members access a password-protected section of the Academy website to view all Notes entries. They vote via a return envelope sent directly to the independent auditing firm, and their votes determine the five nominations.

**Immersive Audio Album** Nominations in the Best Immersive Audio Album Category are selected by a committee of Voting Members. To be eligible to serve on this committee, one must be a Voting Member of the Academy, in good dues standing, and must meet certain qualifications in the Engineering or Producing Fields and be approved by the Trustees. The committee consists of 20-25 members. They review all Immersive Audio Album entries in their meeting and vote for the final five nominees in the Category.

#### **SONGWRITER OF THE YEAR NOMINATING COMMITTEE GUIDELINES**

Functioning in the same way as a Craft Committee, the regional Songwriter Of The Year Nominating Committees will be comprised of diverse and “highly relevant” songwriters across all genres and areas of the craft. The committees will be assembled by the Recording Academy. Suggestions for nominating committee candidates will come from the Chapters and be vetted by the Awards Department in consultation with the CEO and Recording Academy Chair. The final population of these committees will be done by the CEO and Recording Academy Chair. The Nominating Committees will meet once. They will be given a list of the voters’ top 30 choices from the first round voting in alphabetical order.

The Nominating Committees will be provided the submitted material, both audio and lyrics, from the songwriters on this list, to listen to and review, and then discuss it amongst themselves. At the end of the Nominating Committee meeting each committee member will submit in secret a weighted ballot of their top five selections. These ballots will then be tallied to determine the final nominees. Nominating Committees will be chaired by a Voting Member in conjunction with an Academy Staff member. Each of the three regional committee chair recommendations for the following year will be recommended by their committee at the end of the meeting by secret ballot in accordance with Academy policy. No committee member can serve for more than five consecutive years without a one-year break. (If deemed necessary to the process, a committee member who is selected to serve as Chair may serve up to an additional three years before taking two years off the committee.) The Chair's job will be to guide the committee through the process. Although the Chair shall be impartial on the decisions taken by the committee, they will be a Voting Member of the committee.

### **DEADLINE FOR CLAIMING A NOMINATION BEFORE TELECAST**

A deadline has been established for those not credited appropriately in liner notes or metadata files to claim status as a nominee: two weeks after the announcement of the nominations.

The process for corrections to be made to nominations is to have the potential recipient inform the Awards Department of the correction, specifically detailing what was inaccurately submitted or omitted, an explanation as to why the error took place, and what steps are being taken to correct the mistake. The Academy may also in its due diligence require further documentation regarding the inquiry as it sees fit to substantiate its authenticity. Once the information is reviewed and approved by the head of Awards, the correction is then made and the nomination corrected.

Any individual not included in the Final Nominations List who claims a nomination after the deadline will be informed by staff that all official changes to be made will be done after the awards telecast.

### **CHALLENGES TO GRAMMY AWARD ENTITLEMENT**

Decisions regarding GRAMMY Award entitlement are made by the Awards Department of the 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 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.

## NUMBER OF NOMINATIONS ANY NOMINEE MAY RECEIVE

RULE A: 1 nomination only.

RULE B: No limit on number of nominations.

RULE C: 1 nomination to the Artist — with the following exceptions:  
2 nominations to the Artist if the 2nd is with a co-nominee.  
OR  
2 nominations to the Artist if each are with a different co-nominee.

RULE D: 1 nomination per music video or music film.

RULE E: 1 nomination — with the following exception:  
2 nominations if the Artist is different.

### FOR CLASSICAL:

1 nomination — with the following exception:  
2 nominations if the orchestra or co-nominee is different.  
2 nominations (for choral conductor) if chorus is different.

RULE F: 2 nominations as follows:  
1 individual nomination and 1 co-nomination.  
2 individual nominations.  
2 co-nominations.

## NUMBER OF NOMINATIONS BY CATEGORY

### GENERAL

Record Of The Year (C)  
Album Of The Year (C)  
Song Of The Year (B)  
Best New Artist (A)

### POP

Pop Solo Performance (A)  
Pop Duo Or Group Performance (A)  
Traditional Pop Vocal Album (C)(B)\*  
Pop Vocal Album (C)(B)\*

### DANCE/ELECTRONIC MUSIC

Dance/Electronic Recording (C)  
Dance/Electronic Music Album (C)(B)\*

### CONTEMPORARY INSTRUMENTAL MUSIC

Contemporary Instrumental Album (C)(B)\*

### ROCK

Rock Performance (A)  
Metal Performance (A)  
Rock Song (B)  
Rock Album (C)(B)\*

### ALTERNATIVE

Alternative Music Performance (A)  
Alternative Music Album (C)(B)\*

### R&B

R&B Performance (A)  
Traditional R&B Performance (C)  
R&B Song (B)  
Progressive R&B Album (C)(B)\*  
R&B Album (C)(B)\*

### RAP

Rap Performance (A)  
Melodic Rap Performance (C)  
Rap Song (B)  
Rap Album (C)(B)\*

### COUNTRY

Country Solo Performance (A)  
Country Duo Or Group Performance (C)  
Country Song (B)  
Country Album (C)(B)\*

### NEW AGE, AMBIENT OR CHANT

New Age, Ambient Or Chant Album (C)(B)\*

### JAZZ

Improvised Jazz Solo (A)  
Jazz Vocal Album (C)(B)\*  
Jazz Instrumental Album (C)(B)\*  
Large Ensemble Album (A)  
Latin Jazz Album (C)(B)\*

### GOSPEL/CONTEMPORARY CHRISTIAN MUSIC

Gospel Performance/Song (C)  
CCM Performance/Song (C)  
Gospel Album (C)(B)\*  
Contemporary Christian Music Album (C)(B)\*  
Roots Gospel Album (A)

### LATIN

Latin Pop Album (C)(B)\*  
Música Urbana Album (C)(B)\*  
Latin Rock Or Alternative Album (C)(B)\*  
Regional Mexican Music Album (C)(B)\*  
Tropical Latin Album (C)(B)\*

### AMERICAN ROOTS MUSIC

American Roots Performance (A)  
Americana Performance (A)  
American Roots Song (A)  
Americana Album (C)(B)\*  
Bluegrass Album (C)(B)\*  
Traditional Blues Album (Bluegrass Album) (C)(B)\*  
Traditional Blues Album (C)(B)\*  
Contemporary Blues Album (C)(B)\*  
Folk Album (C)(B)\*  
Regional Roots Music Album (C)(B)\*

### REGGAE

Reggae Album (C)(B)\*

### GLOBAL MUSIC

Global Music Performance (A)  
Global Music Album (C)(B)\*

### CHILDREN'S

Children's Music Album (C)(B)\*

### SPOKEN WORD

Audio Book, Narration And Storytelling Recording (C)(B)\*  
Spoken Word Poetry Album (C)(B)\*

### COMEDY

Comedy Album (C)(B)\*

### MUSICAL THEATER

Musical Theater Album (B)

### MUSIC FOR VISUAL MEDIA

Compilation Soundtrack For Visual Media (B)  
Score Soundtrack For Visual Media (B)  
Score Soundtrack For Video Games And Other Interactive Media (B)  
Song For Visual Media (B)

### COMPOSING/ARRANGING

Instrumental Composition (B)  
Arrangement, Instrumental Or A Cappella (E)  
Arrangement, Instruments And Vocals (E)

### PACKAGE, NOTES AND HISTORICAL

Recording Package (B)  
Boxed/Special/Limited Edition (B)  
Album Notes (B)  
Historical Album (B)

### SONGWRITING

Songwriter Of The Year (A)

### PRODUCTION

Engineered Album, Non-Classical (B)  
Producer Of The Year, Non-Classical (A)  
Remixed Recording (A)  
Immersive Audio Album (B)  
Engineered Album, Classical (F)  
Producer Of The Year, Classical (A)

### CLASSICAL

Orchestral Performance (A)(E)\*  
Opera Recording (A)(E)\*  
Choral Performance (A)(E)\*  
Chamber Music/Small Ensemble Performance (A)(E)\*  
Classical Instrumental Solo (A)(E)\*  
Classical Solo Vocal Album (A)(E)\*  
Classical Compendium (A)(E)\*  
Contemporary Classical Composition (A)(E)\*

### MUSIC VIDEO/FILM

Music Video (D)  
Music Film (D)

\* Rule C if Artist is nominee; \*Rule B if Producer is nominee;  
\* Rule A if Artist is nominee; \*Rule E if Conductor is nominee  
and orchestra is different.

## VOTING AND SOLICITATION GUIDELINES

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### **PRESERVING THE INTEGRITY OF THE GRAMMY AWARDS**

It is the goal of the Recording Academy to ensure the 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. In an effort to maintain a high degree of integrity and transparency, it is crucial that the following guidelines be understood and followed by all Voting Members.

If any activity is determined to work in opposition to the Recording Academy's guidelines, the 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 Academy's regulations may be subject to suspension or termination of Recording Academy membership.

### **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 GRAMMY consideration, or any other privilege of 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.

### **BLOC VOTING**

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

### **FINAL VOTING TO SELECT GRAMMY WINNERS**

After the announcement of nominations, the final ballot is made available to all current Voting Members to select GRAMMY winners. All ballots, including those from special committees, are tabulated confidentially by an independent accounting firm.

Results of the final voting are not known until the day of the GRAMMY Awards, when Deloitte delivers sealed envelopes with names of the winners.

## **RESCINDMENT OF GRAMMY**

The GRAMMY process does not produce a ranked result with a winner and ordered runners-up. In any situation where a GRAMMY Award is withdrawn following the presentation, no award is given in that Category for that year.

## **FOR YOUR CONSIDERATION (FYC) POLICIES**

While FYC-type events, screenings, advertisements, and formal communications are not prohibited outside of the Recording Academy, the numbers specific to an official awards Category, Field and/or balloting, entry lists, and finals lists are proprietary information belonging to the Recording Academy; such information may not be used, disclosed, published, or otherwise distributed in connection with any event, advertisement or for any other purpose.

## **FYC COMMUNICATIONS AND ADVERTISEMENTS**

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. Members or their designated publicists are restricted to promoting only their own recordings. There shall be no lobbying on behalf of other members. Also, be advised that the Recording Academy does not release the contact information of its members, therefore you should exercise caution if doing business with any vendor claiming that the vendor has accurate contact lists of Academy members (see Third-Party Solicitation by Independent Contractors below).

FYC communications *can* include:

- Artwork related to product under consideration
- Brief, unembellished descriptions of the recording or creators
- Copies or links to product
- Links to websites that promote eligible recordings
- Link to Recording Academy website where Voting and Solicitation Guidelines are posted
- Lists of the creators who worked on the recording
- Reference to nominations, once nominations are announced. List Category(s) by full name
- Reference to the GRAMMY Award with proper registered marks. Reference can be made by name only. Use of logo is prohibited, see below:
  - 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](http://www.grammy.com/legal). Logo use is reserved for paid 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 (i.e., 2022 or 65th GRAMMY Awards)

### **BILLBOARD ISSUE FOR MEMBERS**

Recording Academy members receive a complimentary copy of the *Billboard* GRAMMY Issue unless they choose to opt out. Featured subjects and content are determined independent of the Recording Academy. The *Billboard* GRAMMY mailing is handled by an independent third-party mailing house who has signed a non-disclosure agreement — the Recording Academy does not disclose the contact information of its members to *Billboard*. To opt out, sign into your RecordingAcademy.com member account and visit subscriptions.

Any member can take out an advertisement. Advertising restrictions listed above apply. Special rates exist for independent creators. For more information on ad rates, email membership@recordingacademy.com

### **HOSTING FYC EVENTS**

Independent FYC events, programs or activities may be hosted if they adhere to the guidelines set forth in this document. FYC activities may not include any complimentary meals, alcoholic beverages, gifts, or any other hospitality that could be inferred as a value in exchange for vote consideration. Anything considered by the Recording Academy, in its sole discretion, as unreasonable promotion or gifting is prohibited.

### **ATTENDING FYC EVENTS**

If members are invited to a ticketed FYC event or program, they must purchase tickets at full price (no comps or discounts).

### **GIFTING SHOW TICKETS**

As a normal course of business, talent can provide, and members can accept, individual ticket access and meet-and-greet opportunities through their own personal affiliations. However, widespread gifting of show tickets to members as part of an explicit or implicit FYC/vote solicitation campaign is not allowed. Without limiting the preceding sentence, Recording Academy Chapters may not be used as a conduit for gifting to their members, Governors and/or Trustees. Tickets that are not acquired by members through their own personal affiliations must be purchased at full price (no comps or discounts) — this includes tickets to films and musical theater productions.

### **ACADEMY OFFICE MAILINGS**

Any mailing of FYC product or marketing materials to any of the Recording Academy offices is prohibited, and will not be distributed to members, Governors or Trustees. Such mailings will be disposed of or returned to sender, in the Recording Academy's sole discretion.

## **TELEPHONE LOBBYING**

Contacting Academy members by phone to promote a 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 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.

## **RECORDING ACADEMY FYC WEBSITE FEATURE**

For Your Consideration promotional listings are available on RecordingAcademy.com free of cost. These listings are intended to provide a fair and equal platform for members to showcase their releases that have been accepted as official entries in the GRAMMY Awards balloting process as specified in the Entry List. The duration for the feature is the first round voting period. This feature is not available for the final round voting period.

Members whose releases have been accepted as official entries, or members who made entries on behalf of others, as specified in the Entry List, are permitted to post a link or upload their entries. These entries may only be posted once in each of the approved FYC Categories, as specified in the Entry List. If a release has been accepted in multiple Categories as specified by the Entry List, posting the release once in each of the accepted Categories is permitted. Duplicate posts of the same entry in a FYC Category, entries posted in the wrong Category (aka "miscategorized") and promoting entries outside of the For Your Consideration groups are considered violations of these guidelines. Content will be removed, and members are subject to additional penalties should violations continue.

## **RECORDING ACADEMY MEMBERSHIP-HOSTED ACTIVITIES**

GRAMMY-submitted product cannot be the topic of any Recording Academy Voting Member activity or promotion. Anyone who has submitted product for awards consideration during the then-current voting cycle will not be featured by the Recording Academy at Voting Member events, in social media, in recorded/streaming content, or in any other context where it may be perceived the Recording Academy is promoting an eligible product to Voting Members.

Talent not submitting product for awards consideration during the then-current voting cycle are eligible to participate in all Recording Academy activities, including membership events and digital or social content. Once your product has been submitted for awards consideration, FYC product distribution at Recording Academy-hosted events is prohibited. Anyone who violates this will be asked to leave the event and is subject to additional penalties should violations continue.

## **FYC INFORMATION CONTACT**

For further information about these guidelines and regulations, please contact us: 877.637.6816 / awards@recordingacademy.com. It should not be assumed that any tactics or activities not specifically prohibited by these regulations are acceptable. The Recording Academy is willing to review any materials or answer any questions that arise in advance.

We encourage our community to help us avoid and remedy violations of these guidelines and ask that you report any findings to: 877.637.6816 / awards@recordingacademy.com.

## AWARDS, CERTIFICATES AND GRAMMY TICKETS

The following indicates which roles are recognized with a GRAMMY Award statuette and which roles are recognized with a Winners Certificate for all the Categories in the GRAMMY Awards process.

| GENRE                     | CATEGORY                            | STATUETTE  | CERTIFICATE  |
|---------------------------|-------------------------------------|--|--|
| General                   | 1. Record Of The Year               | Artist & Producer, Engineer/Mixer, Mastering Engineer, if other than Artist.   | Arranger, Songwriter, Musicians & Background Singers, if applicable. (Songwriter of new material only) |
| General                   | 2. Album Of The Year                | Artist(s) including Featured Artist(s), Songwriter(s) of new material, Producer(s), Recording Engineer(s), Mixer(s) & Mastering Engineer(s). | Arranger(s) & Sampled/Interpolated Songwriter(s).  |
| General                   | 3. Song Of The Year                 | Songwriter   | Publisher & Songwriter of sampled or interpolated material, if applicable.                             |
| General                   | 4. Best New Artist                  | Artist   | No certificates issued.  |
| Pop                       | 5. Pop Solo Performance             | Artist   | Producer, Engineer & Songwriter.   |
| Pop                       | 6. Pop Duo/Group Performance        | Artist   | Producer, Vocal Arranger, if not a performer, Engineer & Songwriter.                                   |
| Pop                       | 7. Traditional Pop Vocal Album      | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Pop                       | 8. Pop Vocal Album                  | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Dance/Electronic          | 9. Dance/Electronic Recording       | Artist & Producer, Mixer.  | Engineer & Songwriter.   |
| Dance/Electronic          | 10. Dance/Electronic Music Album    | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Contemporary Instrumental | 11. Contemporary Instrumental Album | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Rock                      | 12. Rock Performance                | Artist   | Producer, Engineer & Songwriter.   |
| Rock                      | 13. Metal Performance               | Artist   | Producer, Engineer & Songwriter.   |
| Rock                      | 14. Rock Song                       | Songwriter   | Publisher & Songwriter of sampled or interpolated material, if applicable.                             |
| Rock                      | 15. Rock Album                      | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Alternative               | 16. Alternative Music Performance   | Artist   | Producer, Engineer & Songwriter.   |
| Alternative               | 17. Alternative Music Album         | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| R&B                       | 18. R&B Performance                 | Artist   | Producer, Engineer & Songwriter.   |
| R&B                       | 19. Traditional R&B Performance     | Artist   | Producer, Engineer & Songwriter.   |
| R&B                       | 20. R&B Song                        | Songwriter   | Publisher & Songwriter of sampled or interpolated material, if applicable.                             |
| R&B                       | 21. Progressive R&B Album           | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| R&B                       | 22. R&B Album                       | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album.                               | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |

| GENRE                     | CATEGORY                               | STATUETTE  | CERTIFICATE   |
|---------------------------|--|--|---|
| Rap                       | 23. Rap Performance                    | Artist   | Producer, Engineer & Songwriter   |
| Rap                       | 24. Melodic Rap Performance            | Artist   | Producer, Engineer & Songwriter.  |
| Rap                       | 25. Rap Song                           | Songwriter of new material only.   | Publisher & Songwriter of sampled or interpolated material, if applicable.                            |
| Rap                       | 26. Rap Album                          | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Country                   | 27. Country Solo Performance           | Artist   | Producer, Engineer & Songwriter.  |
| Country                   | 28. Country Duo/Group Performance      | Artist   | Producer, Vocal Arranger, if not performer, Engineer & Songwriter.                                    |
| Country                   | 29. Country Song                       | Songwriter   | Publisher & Songwriter of sampled or interpolated material, if applicable.                            |
| Country                   | 30. Country Album                      | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| New Age, Ambient Or Chant | 31. New Age, Ambient Or Chant Album    | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Jazz                      | 32. Improvised Jazz Solo               | Artist   | Producer & Engineer.  |
| Jazz                      | 33. Jazz Vocal Album                   | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Jazz                      | 34. Jazz Instrumental Album            | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Jazz                      | 35. Large Jazz Ensemble Album          | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Jazz                      | 36. Latin Jazz Album                   | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Gospel/CCM                | 37. Gospel Performance/Song            | Artist & Songwriter (for new song).  | Producer, Engineer & Songwriter (for old song).   |
| Gospel/CCM                | 38. CCM Performance/Song               | Artist & Songwriter (for new song).  | Producer, Engineer & Songwriter (for old song).   |
| Gospel/CCM                | 39. Gospel Album                       | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Gospel/CCM                | 40. Contemporary Christian Music Album | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Gospel/CCM                | 41. Roots Gospel Album                 | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Latin                     | 42. Latin Pop Album                    | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Latin                     | 43. Música Urbana Album                | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Latin                     | 44. Latin Rock Or Alternative Album    | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |

| GENRE                | CATEGORY   | STATUETTE  | CERTIFICATE   |
|----------------------|--|--|---|
| Latin                | 45. Regional Mexican Music Album (Including Tejano)  | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Latin                | 46. Tropical Latin Album                             | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 47. American Roots Performance                       | Artist   | Producer, Engineer & Songwriter if song is new.   |
| American Roots Music | 48. Americana Performance                            | Artist   | Producer, Engineer & Songwriter if song is new.   |
| American Roots Music | 49. American Roots Song                              | Songwriter   | Publisher & Songwriter of sampled or interpolated material, if applicable.                            |
| American Roots Music | 50. Americana Album                                  | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 51. Bluegrass Album                                  | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 52. Traditional Blues Album                          | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 53. Contemporary Blues Album                         | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 54. Folk Album                                       | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| American Roots Music | 55. Regional Roots Music Album                       | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Reggae               | 56. Reggae Album                                     | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Global Music         | 57. Global Music Performance                         | Artist   | Producer, Engineer & Songwriter, if song is new.  |
| Global Music         | 58. Global Music Album                               | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Children's           | 59. Children's Music Album                           | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Spoken Word          | 60. Audio Book, Narration And Storytelling Recording | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Spoken Word          | 61. Spoken Word Poetry Album                         | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |
| Comedy               | 62. Comedy Album                                     | Artist & Producer, Engineer/Mixer, if other than Artist, of greater than 50 percent playing time on the album. | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist. |

| GENRE                         | CATEGORY   | STATUETTE  | CERTIFICATE  |
|-------------------------------|--|--|--|
| Musical Theater               | 63. Musical Theater Album  | Lyricist(s) & Composer(s), if they have written and/or composed a score that comprises greater than 50 percent playing time of the album and has not been previously nominated; Engineer(s)/ mixer(s) of greater than 50 percent playing time on the album; up to four Principal Vocalist(s) with significant contributing performance(s), defined as a lead performance by a featured vocalist. (Certificates are issued for Vocalists in "ensemble-driven pieces.")  | Lyricist(s) & Composer(s) of previously nominated material or less than 50 percent of new score; all Vocalists on the recording of an "ensemble-driven piece," defined as one in which performers have comparable musical and dramatic participation in the recording (in contrast to a musical theater work with principals and a chorus); Mastering Engineer, if other than Artist. (Publisher's Certificate for new material) |
| Music For Visual Media        | 64. Compilation Soundtrack For Visual Media                          | Principal Artist(s) with significant contributing performances, and/or in-studio Producer(s) of a majority of the tracks on the album. In the absence of those, award to the individual(s) proactively responsible for the concept and musical direction of the album and for the selection of artists, songs and producers, as applicable.<br><br>For albums consisting largely of pre-existing masters, up to two album Producers and up to two Music Supervisors, per criteria. For albums consisting largely of new recordings, awards to the Principal Artist(s) with significant contributing performance(s) (Ensemble-Driven Casts in which performers have comparable musical and dramatic participation in the recording are not eligible); up to three Producer(s) (in extraordinary circumstances an appeal for a possible fourth will be considered); and up to two Music Supervisors, per criteria. Engineer/Mixer(s) of greater than 50 percent playing time of newly recorded material. | Producer & Engineer with less than 50 percent playing time of newly recorded material; Mastering Engineer, if other than Artist.   |
| Music For Visual Media        | 65. Score Soundtrack For Visual Media (Includes Film And Television) | Composer, Producer & Engineer/Mixer, of greater than 50 percent playing time on the album.   | Publisher, Producer & Engineer with less than 50 percent playing time of newly recorded material; Mastering Engineer, if other than Artist.  |
| Music For Visual Media        | 66. Score Soundtrack For Video Games And Other Interactive Media     | Composer, Music Producer & Engineer/ Mixer. In cases where more than one composer is listed, a minimum of 33 percent playing time will be required. If a composer has a separate production team, then the 33 percent playing time will apply to the Music Producer(s) and Engineer(s)/ Mixer(s).  | Publisher, Producer & Engineer with less than 50 percent playing time of newly recorded material; Mastering Engineer, if other than Artist. In cases where the 33 percent is applied to composers and the production teams, certificates to Composer, Producer & Engineer of less than 33 percent, if other than artist.   |
| Music For Visual Media        | 67. Song Written For Visual Media                                    | Songwriter   | Publisher  |
| Composing/ Arranging          | 68. Instrumental Composition   | Composer   | Publisher  |
| Composing/ Arranging          | 69. Arrangement, Instrumental Or A Cappella                          | Arranger   | No Certificates Issued.  |
| Composing/ Arranging          | 70. Arrangement, Instruments And Vocals                              | Arranger   | No Certificates Issued.  |
| Package, Notes And Historical | 71. Recording Package  | Art Director   | Designer, Illustrator & Photographer, if applicable.   |
| Package, Notes And Historical | 72. Boxed Or Special Limited-Edition Package                         | Art Director   | Designer, Illustrator & Photographer, if applicable.   |

|                               |  |  |  |
|-------------------------------|--|--|--|
| Package, Notes And Historical | 73. Album Notes                              | Album Notes Writer   | No Certificates Issued.  |
| Package, Notes And Historical | 74. Historical Album                         | Compilation Producer, Restoration Engineer & Mastering Engineer.   | Producer & Engineer of greater than 50 percent of original recordings.   |
| Songwriting                   | 75. Songwriter Of The Year, Non-Classical    | Songwriter(s) with a minimum of five newly written songs in which they are listed as a non-performing, non-producing songwriter or co-writer.  | No Certificates Issued.  |
| Production                    | 76. Engineered Album, Non-Classical          | Engineers (see P&E list for eligible credits) & Mastering Engineer.  | No Certificates issued.  |
| Production                    | 77. Producer Of The Year, Non-Classical      | Producer(s)  | No Certificates Issued.  |
| Production                    | 78. Remixed Recording                        | Remixer(s)   | No Certificates Issued.  |
| Production                    | 79. Immersive Audio Album                    | IA Engineer, IA Producer & IA Mastering Engineer, if applicable (if album is released only in multichannel format, the Producer(s) and Engineer(s) receive an award).  | Producer & Engineer of greater than 50 percent of original recordings.   |
| Production                    | 80. Engineered Album, Classical              | Engineers (see P&E list for eligible credits) & Mastering Engineer.  | No Certificates Issued.  |
| Production                    | 81. Producer Of The Year, Classical          | Producer(s)  | No Certificates Issued.  |
| Classical                     | 82. Orchestral Performance                   | Conductor, Orchestra/Large Ensemble; Producer & Engineer, if other than Artist, of greater than 50 percent playing on the album.   | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Classical                     | 83. Opera Recording                          | Conductor, Principal Soloists; Composer(s) & Librettist if each wrote 100 percent of the music and libretto of the opera (for new recordings of the entire opera).   | Producer & Engineer with less than 50 percent playing time; Orchestra, Choral Ensembles, Chorus Master & Secondary Soloists; Mastering Engineer, if other than Artist. |
| Classical                     | 84. Choral Performance                       | Conductor, Choral Director & Chorus Master, Choral Ensemble; Producer & Engineer, if other than Artist, of greater than 50 percent playing time on the album.  | Producer & Engineer with less than 50 percent playing time; Vocalist performing major solo; Orchestral & Choral Ensemble; Mastering Engineer, if other than Artist.    |
| Classical                     | 85. Chamber Music/Small Ensemble Performance | Conductor & Ensemble; Producer & Engineer, if other than the Artist, of greater than 50 percent playing time on the album.   | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist; Artists with less than 50 percent playing time.                  |
| Classical                     | 86. Classical Instrumental Solo              | Instrumental Soloist & Conductor; Producer & Engineer, if other than Artist, of greater than 50 percent playing time on the album.   | Producer & Engineer with less than 50 percent playing time & Orchestra; Mastering Engineer, if other than Artist; Accompanist when there is significant accompaniment. |
| Classical                     | 87. Classical Solo Vocal Album               | Vocal Soloist; Collaborative Artists, Producer & Engineer, if other than Artist, of greater than 50 percent playing time on the album.   | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Classical                     | 88. Classical Compendium                     | Artist(s) & Producer(s) of greater than 50 percent playing time. Composer(s) with 50 percent playing time, and only the sole Librettist/Lyricists, if any, whose lyrics comprise greater than 50 percent of the playing time for new works; Recording Engineer(s) and/or Mixer(s). | Producer & Engineer with less than 50 percent playing time; Mastering Engineer, if other than Artist.  |
| Classical                     | 89. Contemporary Classical Composition       | Composer & Librettist  | Publisher  |
| Music Video/Film              | 90. Music Video                              | Artist, Video Director & Video Producer.   | Audio Producer, Audio Mixer & Video Editor.  |
| Music Video/Film              | 91. Music Film                               | Artist, Video Director & Video Producer. of over 51 percent of the total playing time of music video.  | Audio Producer, Audio Mixer & Video Editor, Artist, Video Director & Video Producer with less than 51 percent playing time of music video.                             |



## **ACCEPTING THE AWARD**

Acceptance of any award bestowed by the Recording Academy shall be deemed to constitute acceptance by the recipient and their successors and assigns, of all terms and conditions of the Recording Academy under which such award was given, including rules or regulations approved by the Board of Trustees. In order to protect and maintain the integrity and prestige of the GRAMMY Awards and to ensure that all GRAMMY statuettes are used solely for the intended purpose of honoring creative contributions, the Recording Academy requires all recipients to acknowledge and agree to certain terms. Such terms and conditions shall accord with policies adopted by the Board of Trustees, and shall include a policy regarding recipients furnishing the Recording Academy with written acceptance of such terms and conditions.

Award recipients acknowledge and agree that possession of the GRAMMY statuette(s) is granted upon the express condition that the recipient will not use the statuette(s) other than for their own personal, non-commercial purposes. Without limiting the foregoing, any sale, auction, public exhibition, reproduction, or other public or commercial exploitation of the statuette by the recipient or any third party, without the express prior written consent of the Recording Academy, is strictly prohibited. Any such actions will be null and void, will not serve to grant to any third party any right, title or interest in the statuette, and will result in the immediate right of the Recording Academy to repossess the statuette, which right the Recording Academy may exercise at any time in its sole discretion. In the event that the statuette is transferred by the recipient, including by operation of law, the transferee shall be subject to and bound by all of the terms set forth as if such transferee were the original recipient of the statuette.

Such rules, regulations or policies may provide that particular awards or Categories of awards bestowed by the Recording Academy (a) shall be the property of, and all rights therein (except the right of possession as may be set forth in such rules, regulations or policies) are reserved by the Recording Academy, and (b) shall not be sold, transferred or assigned by the recipient or the recipient's authorized successors without the express written consent of the Recording Academy.

## **GRAMMY STATUETTES**

Individuals and eligible members of groups of nine or fewer who are GRAMMY nominees on a winning project receive a GRAMMY Award statuette.

Groups of 10 or more members will receive one statuette for the entire group/ensemble. The individual group members are not GRAMMY winners, only the group itself is the winner.

## **LARGE GROUP PINS/CERTIFICATES/TICKETING**

For large groups between 10 and 20 members, the Academy provides a special certificate and pin to each member of the group. The certificates indicate members are part of a large group on a nominated recording.

For these groups of 10 to 20 members, GRAMMY tickets, are made available to the group members even though they are not nominees.

For large groups/ensembles/orchestras with more than 20 members, only the group leader is designated as a nominee and no pins, certificates, tickets, or statuettes are available to the group members.



## ALBUM OF THE YEAR TICKETING

For Album Of The Year nominees, the telecast, GRAMMY Awards Premiere Ceremony, GRAMMY Celebration®, and GRAMMY® Nominees Reception tickets go to Artist(s) and to Featured Artist(s), Songwriter(s) of new material, Producer(s), Recording Engineer(s), Mixer(s), and Mastering Engineer(s) credited with at least 33 percent playing time of the album, if other than the Artist.

## AWARDS & NOMINATIONS PROPOSALS

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The Recording Academy accepts proposals from voting and professional members to change the rules, guidelines and definitions of the GRAMMY Awards. Members of the Academy may submit proposals year-round; the cutoff date for proposals to be considered for the following year is March 1. To receive the 2023 proposal template and guidelines, and to submit all completed proposals, please contact the Awards Department at [2023awardsproposals@grammy.com](mailto:2023awardsproposals@grammy.com).

Proposals are debated and voted on by the Awards & Nominations Committee and those that pass go to the Board of Trustees. Proposals that are ratified by the Trustees go into effect immediately for the next GRAMMY Awards. Proposals rejected by the Awards & Nominations Committee will not be considered again in the next consecutive year. Exception: proposals that must be viewed in a different light due to changes in the industry. Any proposal author wishing to resubmit under these circumstances may do so, at which point the Awards & Nominations Committee Co-Chairs, National Chair, President/CEO, and Chief Awards & Industry Officer will convene to discuss. If at least four of these agree, the proposal will be reviewed again in the consecutive year.

Please note that any proposal to create a new Category will require a two-thirds supermajority vote of both the Awards & Nominations Committee and the Board of Trustees to go into effect.

## PRODUCER & ENGINEER ELIGIBILITY GUIDELINES

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Working with the Awards Department, the Producers & Engineers Wing maintains and submits to the Awards & Nominations Committee and Trustees a list of credits and definitions to be used in determining eligibility for producers and engineers to receive GRAMMY Awards.

Producers and engineers receive GRAMMY statuettes in any Category where they are eligible to be nominated. Additionally, per the rules of the genre album Categories (Best Country Album, Best Reggae Album, etc.), eligibly-credited producers and engineers who have worked on greater than 50 percent of the playing time of a winning album receive a GRAMMY statuette. In these Categories, the producers and engineers are not nominees and are compiled and audited after the telecast.

### PRODUCER

The producer of a recording is responsible for working together with the artist to assign credits. The producer is also responsible for supplying accurate credit information to the content owner for the purpose of compiling printed or metadata album credits. The producer should also review finished liner notes to ensure that the information remains correct through that point.

### ELIGIBLE PRODUCER CREDITS

## **Producer**

The producer is the primary person(s) contracted by and accountable to the content owner for the task of delivering the recording as a finished product. The producer directs and has overall creative and technical oversight during the recording project, including the individual recording sessions that are a part of the project. Duties of the producer(s) can include:

1. Oversees the recording sessions of a project to realize the goals of both the artist and content owner.
2. Makes creative, technical and aesthetic decisions in the creation of the musical content for a project that realize the goals of both the artist and the content owner.
3. Oversees performances and chooses the final takes or versions used in the final product.
4. Participates in song selection.
5. Works with and oversees the selection of musicians, engineers, singers, arrangers, studios, etc., in collaboration with the artist; assigns credits to performers and technical personnel; and is responsible for supplying accurate crediting information to the record label, media company or content owner as official documentation.
6. Oversees other staffing needs, keeps budgets and schedules, adheres to deadlines, and supervises mixing, mastering and overall quality control.

## **Co-Producer**

This person generally shares some or all of the above responsibilities with a producer or another co-producer, and is assigned a co-producer credit by the artist and/or content owner. A co-producer makes significant and consequential contributions to the outcome of the production to realize the goals of both the artist and content owner.

## **Vocal Production/Vocals Produced By; “Featured Artist” Produced By**

This person has overall creative and technical control of the vocal recording on a project and the individual recording sessions that are a part of that project. They are present in the recording studio or at the location recording and work directly with the vocalist(s) and engineer. The vocal producer makes creative and aesthetic decisions that realize the goals of both the artist and the label in the creation of the vocals.

## **Compilation Producer**

**(This credit is eligible in Best Compilation Soundtrack For Visual Media and Best Historical Album Categories only)**

This person is the principal producer responsible for supervising and/or exercising control over the work assigned to other producers, engineers and others on the project. The compilation producer has the primary creative responsibility for the selection of music tracks and other components on a compilation soundtrack or historical album.

## **Immersive Audio Producer**

Same as producer, but for an immersive audio recording.

## **NON-ELIGIBLE PRODUCER CREDITS**

### **Executive Producer**

Often a label representative or a person who secures funding for a project. May be responsible for the overall concept. They may monitor the project from time to time to ensure that the producer and artist are on track.

### **Assistant Producer, Associate Producer, Additional Production**

This person is delegated some area of responsibility on a project, but reports to the producer or co-producer(s).

### **Strings (or Any Other Instrument) Produced By**

This person works with the individual instruments/elements of the recording and not the overall production.

### **Produced on Behalf of (the Content Owner)**

Someone who is appointed by the content owner, whose job relates more to that of an executive producer and/or A&R. They may give overall feedback to the project, but are not directly involved in the day-to-day tasks of delivering the recording to the content owner.

## ENGINEER

### **ELIGIBLE ENGINEER CREDITS**

#### **Engineer**

The engineer is the primary person or persons actively responsible for the creative process of recording and/or mixing a project as well as technical issues and decisions. This person operates (or oversees the operation of) the equipment during the recording process, making creative, technical and aesthetic choices in collaboration with the artist and producer in order to realize the sounds and concepts envisioned for the project.

#### **Recording Engineer/Recorded By**

Same as engineer, except this person is not involved in final mixing.

#### **Mixed By/Mixer/Mix Engineer**

This person works directly with the artist, producer and/or content owner, making creative decisions to achieve the creative goals of the mix, taking previously recorded tracks and creating a mix-down that can then be mastered and distributed.

#### **Remix Engineer/Remixer (Best Remixed Recording Category Only)**

#### **Vocals Recorded/Engineered By, "Featured Artist" Recorded/Engineered By**

This person is an engineer with all of the same responsibilities as in the engineer description above, and is responsible for the process of recording vocals, including those designated a "Featured Artist's" vocals on a project.

#### **Balance Engineer (Classical)**

This person is an engineer with all of the same responsibilities as in the engineer description above.

This credit is most often used in classical music.

**Mastering Engineer (Best Historical Album; Best Immersive Audio Album; Record Of The Year; Best Engineered Album, Classical; Best Engineered Album, Non-Classical; and Album Of The Year Only)**

This person is an engineer who is the last creative bridge between the mix process and the distribution process. They generally work with a final mix of a project and make final adjustments to the sound before distribution while maintaining the vision of the artist, producer and label.

**Tonmeister (Classical)**

This person does the same work as an engineer or balance engineer, but for this name to be correctly applied, they must be a graduate of an official Tonmeister program that includes score reading and electronics training as well as education in recording, mixing and editing techniques.

**Restoration Engineer (Best Historical Album Only)**

It is the responsibility of the restoration engineer to transfer and repair the original flat source tapes and discs. The restoration engineer removes or reduces anomalies, unwanted noise or any sound that is obstructing the desirable audio content. Their goal is to take the audio from a flawed or compromised recording to one that is suitable for the mastering engineer to complete.

**Immersive Audio Engineer**

Same as engineer, but for a recording created in an immersive audio format; or, in the case of a new immersive audio mix of previously recorded material, the engineer who creates the new immersive audio mix(es).

**NON-ELIGIBLE ENGINEER CREDITS**

**Pro Tools Engineer (or Digital Audio Workstation (DAW) Engineer) / Pro Tools Operator**

This person is responsible for operation of a Pro Tools or other Digital Audio Workstation during recording and mix sessions, including the archiving and maintenance of the recorded material (data files). This person is not generally called upon to make major aesthetic judgments.

**Pro Tools Editor (or DAW Editor)**

This person is responsible for the operation of a Pro Tools (or other) Digital Audio Workstation during post recording work on musical performances. This person is also responsible for the archiving and maintenance of the recorded material (data files). This person is not generally called upon to make aesthetic judgments.

**Additional Pro Tools (or DAW) Engineer**

This person has the same responsibilities as a Pro Tools (or other) digital audio workstation engineer. They are often given the title of "Additional" to signify that they have worked on a much smaller percentage of a project.

**Engineer for Mix**

This person organizes and sets up the mix and assists the mix engineer. Their creative contribution

to the mix would not be considered sufficient to receive a mix engineer credit.

### **Assistant Engineer/Second Engineer**

This person is responsible for assisting the engineer(s). They often keep all logs of sessions and materials and operate equipment. They should also have enough engineering skills that they can step in for an engineer in case of an absence.

### **Additional Engineer**

This person has the same responsibilities as an engineer. They are often given the title of “Additional” to signify that they have worked on a much smaller percentage of a track or project.

### **Assistant Mix Engineer/Mix Assistant**

This is the same as the assistant engineer except that they only work during the mixing process.

### **Mix Programming**

This person programs musical sequencers, samplers and synthesizers in a remix situation, where an already finished project is retooled with new musical parts to appeal to a specific market.

### **Mastering Engineer**

This person is an engineer who is the last creative bridge between the mix process and the distribution process. They generally work with a final mix of a project and makes final adjustments to the sound before distribution while maintaining the vision of the artist, producer and label.

Mastering engineers are not eligible for a GRAMMY statuette except in the Categories of Best Historical Album; Best Immersive Audio Album; Best Engineered Album, Classical; Best Engineered Album, Non-Classical; Record Of The Year; and Album Of The Year. (Mastering engineers are eligible to receive a Winner’s Certificate for all winning genre albums.)

### **Digital Editing**

This person is responsible for operating equipment for editing (generally a digital audio workstation). They can, from time to time, be called on to make aesthetic choices.

### **Digital Engineering/Programming**

Generally a person responsible for the functioning and maintenance of digital recorders and digital audio workstations.

### **DSD Recording (or DSD Engineer, DSD Mixer, etc.)**

This is generally a person responsible for the functioning and maintenance of digital recordings using Direct Stream Digital format equipment.

## **MUSIC SUPERVISOR**

## Music Supervisor

- Identify, secure and supervise any and all music-related talent, which includes composers, songwriters, recording artists, on-camera performers, musicians, orchestrators, arrangers, copyists, contractors, music producers, engineers, etc.; liaise and negotiate with talent representation, including legal, label, talent management, agency, business management, etc.
- Possess an accurate knowledge of all costs associated with delivery of music elements. Determine and advise on financial needs of project and generate realistic budget with respect to all music-related costs. Deliver all required music elements within the established budgetary parameters.
- Advise on feasibility of schedule based on release, broadcast, campaign, or product delivery. Deliver all music elements consistent with specific technical requirements.
- Manage and/or secure legal rights of new and existing recordings, clearances of Synchronization and Master use licenses of preexisting music, credits, cue sheets, etc. within scheduling parameters.
- Determine the viability of, creation of and securing exposure or distribution of any music-related ancillary product, i.e., soundtrack, single, video, internet downloads, etc. for the purpose of promotion or additional revenue streams.

## GRAMMY AWARDS CATEGORY RULES

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### General Field

#### RECORD OF THE YEAR

##### FOR SINGLES OR TRACKS

##### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** Recordings entered for consideration in this Category should represent the best overall achievement. The elements to be considered are the performance, production and engineering; secondary elements for consideration are songwriting/composition, arranging and performance of the backup vocalists and musicians, as applicable.

#### ALBUM OF THE YEAR

##### FOR ALBUMS

##### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** Albums entered for consideration in this Category should represent the best overall achievement by the performer(s), album producer(s), engineer(s)/mixer(s), and songwriter(s). Other elements to be considered are arranging and musicianship.

#### SONG OF THE YEAR

##### A SONGWRITER'S AWARD

##### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** Songs entered for consideration in this Category should represent the best achievement in songwriting. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting Category and must have been released on a recording for the first time, or achieved prominence for the first time, during the

current eligibility year.

## BEST NEW ARTIST

### FOR ALBUMS, SINGLES OR TRACKS

**SCREENING CRITERIA** This Category recognizes an artist whose eligibility-year release(s) achieved a breakthrough into the public consciousness and notably impacted the musical landscape.

In adjudicating this Category, the primary element to consider is the artist's performance. If the artist wrote most or all of the songs, this may be a secondary consideration. Production elements of the recording should not be considered.

- Minimum releases to meet eligibility: five singles/tracks or one album.
- While there will be no specified maximum number of releases, the Screening Committees will be charged with determining whether the artist had attained a breakthrough or prominence prior to the eligibility year. Such a determination would result in disqualification.

An artist may not enter into this Category more than three times, including as a performing member of an established group.

#### ELIGIBLE

- Solo artists and established duos and groups.
- Solo artists formerly with duos/groups, provided the duo/group had not attained prominence.
- New established duos/groups consisting of former solo artists or former group members, provided that none of the previous solo artists nor the duo/group had attained prominence.
- New recording artists who previously achieved recognition in a different discipline, such as songwriters, politicians, actors, astronauts, etc.

#### NOT ELIGIBLE

- Any artist who had achieved a breakthrough in a prior eligibility year.
- Any artist with a previous GRAMMY nomination as a performer, including a nomination as an established member of a nominated group.

Exception: If an artist is nominated (but does not win) for the release of a single or as a featured artist or collaborator on a compilation or another artist's album before the artist has released at least five singles or an entire album (and becomes eligible in this Category for the first time), the artist may enter this Category in the eligibility year during which the artist's fifth single/track or first album is released.

- An artist with a previous songwriting GRAMMY nomination, if the nominated song had gained its prominence through a performance by the songwriter as the primary artist.

Exception: If an artist received the nomination (but does not win) for writing a song that had gained its prominence through a performance by the songwriter as the primary artist before the artist has released at least five singles or an entire album (and becomes eligible in this Category for the first time), the artist may enter this Category in the eligibility year during which the artist's fifth single/track or first album is released.

- Collaborations involving two or more individuals who are not an established group.
- Artists who have been credited only as featured artists.
- Choirs, choruses and large band ensembles (16 or more members).

- Non-music-performing video performers (e.g., dancers, actors).
  - Musical craftspeople (songwriters, engineers, producers, art directors, remixers, notes writers, etc.).
  - Any person active in public life whose entered recording was not intended to be the subject of a commercial release.
  - A group carrying on the name and tradition of a previous group that would be ineligible due to number of recordings or prior breakthrough, even if the personnel changes.
  - A group that would be ineligible due to number of recordings or prior breakthrough, even if they change their name.
- \* NOTE: The word “artist” is used inclusively to signify performing solo artists as well as established performing duos and groups.

## Pop Field

### BEST POP SOLO PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes artistic excellence in a solo vocal or instrumental pop performance with or without accompaniment.

### BEST POP DUO/GROUP PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes artistic excellence in a duo, group or collaborative vocal or instrumental pop performance. Recordings on which a group receives artist billing are eligible here, even when the vocal features only one member of the group. The entire group or collaborative performance, rather than the presence of a lead vocal performance, determines Category eligibility.

### BEST TRADITIONAL POP VOCAL ALBUM

#### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This Category is for performances of a type and style of song that cannot properly be intermingled with present forms of pop music. This includes older forms of traditional pop such as the Great American Songbook, created by the Broadway, Hollywood and Tin Pan Alley songwriters of the period between the 1920s and the end of World War II, as well as cabaret/musical theater-style songs and previous forms of contemporary pop. This would also include contemporary pop songs performed in traditional pop style — the term “traditional” being a reference, equally, to the style of the composition, vocal styling and the instrumental arrangement, without regard to the age of the material.

### BEST POP VOCAL ALBUM

#### FOR ALBUMS

#### VOCAL ONLY



**SCREENING CRITERIA** This Category recognizes artistic excellence in pop vocal albums.

## Dance/Electronic Music Field

### BEST DANCE/ELECTRONIC RECORDING

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category is intended for recordings with significant electronic-based instrumentation generally based around a rhythmic dance beat. The screening process should include established dance and electronic recording genres as well as related emerging genres, in order to accurately reflect the current trends in dance and/or electronic music. The Category is open to recordings specifically and originally targeted to the dance and/or electronic market.

Dance remixes are eligible in the Best Remixed Recording Category only and may not be entered in Best Dance/Electronic Recording. Note: Recording MUST contain greater than 50 percent new material. If the vocals or any significant part of the music have not been recorded within the last five years, or were released prior to this year's eligibility period, it can only be entered in Best Remixed Recording.

### BEST DANCE/ELECTRONIC MUSIC ALBUM

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in dance/electronic music albums with significant electronic-based instrumentation and a rhythmic dance beat. The Category includes both emerging and established dance/electronic recording genres in order to accurately reflect the current trends in dance/electronic music.

Albums of remixes are not eligible; however, remixes may be entered in Best Remixed Recording.

## Contemporary Instrumental Music Field

### BEST CONTEMPORARY INSTRUMENTAL ALBUM

#### FOR ALBUMS

#### INSTRUMENTAL ONLY

**SCREENING CRITERIA** Contemporary instrumental music embraces a variety of musical genres. The album concept and production should emphasize instrumental performance, arrangement and/or melodic content. This music should contain contemporary stylistic elements, setting it apart from well-established instrumental styles.

## Rock Field

## **BEST ROCK PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in a rock performance by a solo artist, collaborating artists, established duo, or established group.

## **BEST METAL PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in a metal performance by a solo artist, collaborating artists, established duo, or established group.

## **BEST ROCK SONG**

### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** Songs entered for consideration in this Category should represent the best achievement in songwriting across the spectrum of rock music, including metal. Only the merits of the song itself are to be considered. Songs that contain samples or interpolations are eligible. A song must comprise melody and lyrics to be eligible in a songwriting Category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

## **BEST ROCK ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in albums across the spectrum of rock music.

## **Alternative Field**

## **BEST ALTERNATIVE MUSIC PERFORMANCE**

### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in an alternative performance by a solo artist, collaborating artists, established duo, or established group that embraces attributes of progression and innovation in both the music and attitudes associated with it. It is often a less intense version of rock or a more intense version of pop and is typically regarded as more original, eclectic or musically challenging. It may embrace a variety of subgenres or any hybrids thereof and may include performances that do not fit into other genre Categories. Performances on which a group receives artist billing are eligible here, even when the vocal features only one member of the group. The entire group or collaborative performance, rather than the presence of a lead vocal performance, determines Category eligibility.

## **BEST ALTERNATIVE MUSIC ALBUM**

### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in alternative music albums. Alternative music may be defined as a genre of music that embraces attributes of progression and innovation in both the music and attitudes associated with it. It is often a less intense version of rock or a more intense version of pop and is typically regarded as more original, eclectic or musically challenging. It may embrace a variety of subgenres or any hybrids thereof and may include recordings that do not fit into other genre Categories.

## **R&B Field**

### **BEST R&B PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in a performance by an R&B solo artist, collaborating artists, established duos, or groups.

### **BEST TRADITIONAL R&B PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in traditional R&B performance and is intended for recordings that may incorporate additional elements associated with blues, gospel and jazz. Traditional R&B may include such styles as soul, funk, neo-soul, and smooth jazz.

### **BEST R&B SONG**

#### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This Category recognizes excellence in R&B songwriting that utilizes a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of R&B music style and culture. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting Category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

### **BEST PROGRESSIVE R&B ALBUM**

#### **FOR ALBUMS**

#### **VOCAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in albums of progressive vocal tracks derivative of R&B. This Category is intended for artists whose music includes the more progressive elements of R&B and may include samples and elements of hip-hop, rap, dance, and electronic music. It may also incorporate production elements found in pop, Euro-pop, country, rock, folk, and alternative.

### **BEST R&B ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes artistic excellence in albums of R&B music.

## Rap Field

### BEST RAP PERFORMANCE

#### FOR SINGLES OR TRACKS

##### VOCAL ONLY

**SCREENING CRITERIA** This Category recognizes excellence in a performance by a solo rap artist, collaborating rap artists, established rap duos, or established rap groups.

### BEST MELODIC RAP PERFORMANCE

#### FOR SINGLES OR TRACKS

##### VOCAL ONLY

**SCREENING CRITERIA** This Category recognizes excellence in performances that use the delivery of rap and melody over modern production. This performance requires a strong and clear presence of melody combined with rap cadence, and is inclusive of dialects, lyrics or performance elements from non-rap genres, including R&B, rock, country, electronic, or more. The production may include traditional elements of rap or elements characteristic of the aforementioned non-rap genres. Both the song and melody should be considered to fit these criteria to be accepted in this Category.

### BEST RAP SONG

#### A SONGWRITER'S AWARD

##### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** This Category recognizes excellence in rap music songwriting that utilizes a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of rap music style and culture. Songs that contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting Category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

### BEST RAP ALBUM

#### FOR ALBUMS

##### VOCAL PERFORMANCES ONLY

**SCREENING CRITERIA** This Category recognizes artistic excellence in albums of rap music.

## Country Field

This Field recognizes excellence in country music recordings that utilize a stylistic intention, song

structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of country music style and culture. The intent is to recognize country music that remains reminiscent of its culture's legacy while also engaging contemporary forms that "push the boundaries" but still are relevant in the collective country music culture.

The Field includes recordings and songs that are country in content as opposed to those that may have a "country flavor," but are aimed at the contemporary or pop audience.

### **BEST COUNTRY SOLO PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

#### **SOLO ARTISTS ONLY (WITH OR WITHOUT BAND ACCOMPANIMENT)**

**SCREENING CRITERIA** This Category recognizes excellence in recordings of country music performances by solo artists.

### **BEST COUNTRY DUO/GROUP PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

#### **DUO OR GROUP OR COLLABORATION**

**SCREENING CRITERIA** This Category recognizes excellence in recordings of country music performance by established duos or groups, or collaborations (with significant performance by both/all collaborative artist(s) beyond accompaniment).

Recordings on which a group receives artist billing are eligible here, even when the vocal features only one member of the group. The entire group or collaborative performance, rather than the presence of a lead vocal performance, determines Category eligibility.

### **BEST COUNTRY SONG**

#### **A SONGWRITER'S AWARD**

#### **FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This Category recognizes excellence in country music songwriting. Songs which contain samples or interpolations are eligible.

A song must comprise melody and lyrics to be eligible in a songwriting Category and must have been released on a recording for the first time, or achieved prominence for the first time, during the current eligibility year.

### **BEST COUNTRY ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence for albums across the country music spectrum.

## **New Age, Ambient Or Chant Field**

### **BEST NEW AGE, AMBIENT OR CHANT ALBUM**

## FOR ALBUMS

### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category may incorporate elements and influences from diverse musical genres to serve common artistic intentions and functional uses which may include a) creating a textural-focused atmospheric musical journey, b) forming soundscapes for relaxation, meditation, introspection, or focus, c) fostering wellness or inner/spiritual awakening, or d) making devotional offerings. Recordings may include sacred as well as secular components; recordings of a spiritual nature may originate or be adapted from global sacred traditions or come from an intent that is universal in nature.

The music may be improvisational and exploratory, emphasize texture and space, or be structurally composed including melody, rhythm, repetition, and themes. Music may be consonant or dissonant and may be contemplative and gentle, dynamic or avant-garde. Vocal music is welcomed as well as solo or multi-instrumentals. Recordings may incorporate acoustic, synthesized or environmental sounds. The category includes environmental recordings (where the recordist would be considered the artist).

## Jazz Field

### BEST IMPROVISED JAZZ SOLO

#### FOR SINGLES OR TRACKS WITH AN IMPROVISED JAZZ SOLO

#### VOCAL OR INSTRUMENTAL WITH OR WITHOUT ACCOMPANIMENT

**SCREENING CRITERIA** This Category recognizes improvised jazz solos (including vocal jazz solos) of substantive content. It is not for embellishments or fills, written-out solos or solos that demonstrate some jazz flavoring but that belong in the Pop or R&B Fields. Intent and content are the overriding criteria in determining eligibility of an improved jazz solo.

The improvised jazz solo performances may be taken from an instrumental or vocal single or track. The track must be from an album released in the current eligibility year but may be from an album in another Genre Field. The soloist need not be the group leader or top-billed artist on the track. Two performers on one recording who solo equally or near-equally may be eligible as one entry at the discretion of the Academy.

Entries in this Category are limited to two per artist and may only be made by the soloist or the soloist's representative (management or soloist's primary record label).

### BEST JAZZ VOCAL ALBUM

#### FOR ALBUMS

#### VOCAL ONLY

**SCREENING CRITERIA** This Category recognizes excellence in albums of vocal jazz performance. Jazz elements may include inflection, phrasing, arrangements, repertoire, and/or improvisatory variations. The vocal performances, vocal styling and interpretation must be jazz in content (and not merely performances with some jazz flavoring or those that may use jazz musicians for backup). Pop, R&B or other genre styles of vocal performance, even those by well-established jazz artists, are not eligible.

The vocal performance may be by a solo performer, duo, group (including large jazz vocal ensembles), or collaboration and may be in any language (including Portuguese and Spanish).

If a vocalist(s) and an instrumentalist(s) are billed equally, both (or all) may be eligible for a GRAMMY. This determination, as with cases in which the co-billing involves a band as a whole, will be at the discretion of the Academy.

An entire album entered in the Jazz Vocal Category may not be entered again in a Jazz Instrumental Category, even if the artist is shifted. If the vocalist(s) and instrumentalist(s) are billed equally, the Academy will determine the appropriate Category based on number of vocal tracks versus instrumental tracks; or, if the number of tracks is equal, the total playing time of the vocal versus instrumental tracks.

### **BEST JAZZ INSTRUMENTAL ALBUM**

#### **FOR ALBUMS**

#### **INSTRUMENTAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in albums by individuals or groups generally thought of as “small jazz groups,” typically from one to eight musicians performing jazz music, including straight-ahead jazz and contemporary jazz.

This Category may also include albums with larger back-up ensembles that provide coloring and background to what is essentially a small group performance. The extent of interaction between the soloist(s) and the large ensemble employed in the arrangements is the deciding factor for eligibility in those cases. The size of the ensemble is not determinative as much as the instrumental makeup and how the music is scored.

### **BEST LARGE JAZZ ENSEMBLE ALBUM**

#### **FOR ALBUMS**

#### **INSTRUMENTAL OR INSTRUMENTAL WITH VOCALS**

**SCREENING CRITERIA** This Category recognizes excellence on albums of large jazz ensemble performance, primarily recordings with a “big band sound.” Other large ensemble or orchestral jazz recordings where a number of musicians come together, most commonly to play arrangements featuring the orchestrational possibilities of a large ensemble of musicians are eligible. In some instances, arrangements may be less structured (so-called “head arrangements”) that nonetheless demonstrate the orchestration possibilities of a large ensemble setting.

Generally, these ensembles must contain nine or more members to be eligible in this Category (excluding the conductor or bandleader). The ensembles may be billed as ensembles or under the name of a solo artist who is the featured band or orchestra leader.

Recordings that use synthesizers to imitate the sound of a large jazz ensemble are not eligible in the Category. Large jazz vocal ensemble albums must be entered in Best Jazz Vocal Album.

### **BEST LATIN JAZZ ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in Latin jazz albums by ensembles of any size that represent the blending of jazz with Latin and Iberian-American, Brazilian and Argentinian tango music.

## **Gospel/Contemporary Christian Music Field**

This Field is distinguished from all the other Genre Fields by the nature of its lyrical content, which explicitly embraces the Christian worldview.

### **BEST GOSPEL PERFORMANCE/SONG FOR ARTISTS AND SONGWRITERS (OF NEW SONGS) FOR SINGLES OR TRACKS VOCAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in a solo, duo, group, or collaborative vocal performance and in songwriting (if the song is new) of a traditional Christian, roots gospel or contemporary gospel recording.

### **BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG FOR ARTISTS AND SONGWRITERS (OF NEW SONGS) FOR SINGLES OR TRACKS VOCAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in a solo, duo, group, or collaborative vocal performance and in songwriting (if the song is new) of a contemporary Christian pop, rap/hip-hop, Latin, or rock music recording.

### **BEST GOSPEL ALBUM FOR ALBUMS VOCAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in a solo, duo, group, or collaborative performance of traditional or contemporary/R&B gospel music recordings. Recordings of sermons are eligible in Best Audio Book, Narration And Storytelling Recording.

For choir or chorus albums, the recognition goes to the choir director or choral director at the discretion of the Academy.

### **BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM FOR ALBUMS VOCAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in a solo, duo, group, or collaborative performance of Contemporary Christian Music, including pop, rap/hip-hop, Latin, and rock. Recordings of sermons are eligible in Best Audio Book, Narration And Storytelling Recording.

### **BEST ROOTS GOSPEL ALBUM FOR ALBUMS VOCAL ONLY**



**SCREENING CRITERIA** This Category recognizes excellence in a solo, duo, group, or collaborative performance of traditional/roots gospel music, including country, Southern gospel, bluegrass, and Americana. Recordings of sermons are eligible in Best Audio Book, Narration And Storytelling Recording.

## Latin Field

### BEST LATIN POP ALBUM

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in Latin music recordings that utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of Latin pop and urban music styles and culture. The Category includes recordings from balladeers and commercial Latin music and is not limited to any one region. It is inclusive of music known as international sound and romantic ballad.

Albums with lyrics that are greater than 50 percent in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible.

### BEST MÚSICA URBANA ALBUM

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** Best Música Urbana encompasses music greater than 50 percent or more Spanish lyrics, originating in reggaeton and other Latin urban styles, including rap, house, R&B, trap, and others.

### BEST LATIN ROCK OR ALTERNATIVE ALBUM

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in Latin rock or alternative music recordings that utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of the Latin music style and culture.

Albums with lyrics that are greater than 50 percent in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible.

### BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in recordings of the regional music of Mexico, including banda, norteño, corridos, gruperos, mariachi, rancheros, and huapango, as well as Tejano music. Eligible albums utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of regional Mexican and Tejano music styles and cultures.

Albums with lyrics that are greater than 50 percent in Spanish or albums with music content that is primarily of a traditional Mexican music genre in style are eligible. The musical style is determinative not the ethnicity of the performer(s).

## BEST TROPICAL LATIN ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in tropical Latin music recordings, including traditional and contemporary tropical styles like salsa, merengue, vallenato, cumbia, and bachata. Albums that utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of tropical Latin music style and culture are eligible. This Category houses all tropical genres, not just idioms rooted in history, heritage or tradition.

Albums with lyrics that are greater than 50 percent in Spanish or albums with music content that is primarily of a Latin genre in style (excluding Brazilian music) are eligible.

## American Roots Music Field

### BEST AMERICAN ROOTS PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in American Roots Music performance. The Category encompasses all of the subgenres of the American Roots Field (bluegrass, blues, folk, and regional roots music).

### BEST AMERICANA PERFORMANCE

#### FOR SINGLES OR TRACKS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in performances of Americana music: contemporary music that incorporates elements of various American roots music and vocal styles, including country, roots-rock, folk, bluegrass, R&B, and blues, resulting in a distinctive roots-oriented sound that lives in a world apart from the pure forms of the genres upon which it may draw.

While acoustic instruments are often present and vital, Americana often uses a full electric band.

### BEST AMERICAN ROOTS SONG

#### A SONGWRITER'S AWARD

#### VOCAL

**SCREENING CRITERIA** This Category recognizes excellence in songwriting in any of the subgenres encompassed in the American Roots Music Field, including Americana, bluegrass, blues, folk, or regional roots music. Instrumentals are not eligible in this Category. Song must contain lyrics.

### BEST AMERICANA ALBUM

#### FOR ALBUMS

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in albums of Americana music: contemporary music that incorporates elements of various American roots music and vocal styles, including country, roots-rock, folk, bluegrass, R&B, and blues, resulting in a distinctive roots-oriented sound that lives in a world apart from the pure forms of the genres upon which it may draw. While acoustic instruments are often present and vital, Americana often uses a full electric band.

## **BEST BLUEGRASS ALBUM**

### **FOR ALBUMS**

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in bluegrass recordings performed in vocal or instrumental styles that utilize bluegrass acoustic instrumentation (variations of fiddle, banjo, guitar, mandolin, bass, and Dobro) and singing style, with production and sensibilities distinctly different from a pop approach.

## **BEST TRADITIONAL BLUES ALBUM**

### **FOR ALBUMS**

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in albums of traditional blues recordings. Traditional blues includes blues recordings with traditional blues song structures, harmonic structures and rhythms, including traditional blues instruments such as acoustic and electric guitar, piano, organ, harmonica, horns, acoustic and electric bass, and drums. It also includes subgenres such as Delta blues, Piedmont blues, jump/swing blues, Chicago blues, and classic/Southern soul.

## **BEST CONTEMPORARY BLUES ALBUM**

### **FOR ALBUMS**

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in contemporary blues recordings. It includes blues recordings that vary from traditional blues song and harmonic structures. May employ non-traditional blues rhythms such as funk, hip-hop, reggae, and rock. May include traditional blues instruments and non-traditional blues instruments, as well as contemporary production techniques.

## **BEST FOLK ALBUM**

### **FOR ALBUMS**

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in folk recordings in modern and/or traditional vocal and instrumental styles, as well as original material by artists who utilize traditional and/or modern folk elements, sounds and instrumental techniques as the basis for their recordings. Folk music is primarily but not exclusively acoustic, with production and sensibilities distinctly different from a pop approach.

## **BEST REGIONAL ROOTS MUSIC ALBUM**

### **FOR ALBUMS**

## **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes recordings of regional roots styles of music, including Cajun, Hawaiian, Native American, Second Line brass band, polka, zydeco, go-go, swamp pop, and others, with production and sensibilities distinctly different from a pop approach. Native American music is defined as recordings that contain traditional and contemporary Native American music elements within composition and arrangement. On Hawaiian music recordings, the Hawaiian language must be used in greater than 50 percent or more of the vocal tracks on the album and eligibility will be determined by the Screening Committee.

## **Reggae Field**

### **BEST REGGAE ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in albums of reggae music, including roots reggae, dancehall and ska music.

## **Global Music Field**

### **BEST GLOBAL MUSIC PERFORMANCE**

#### **FOR SINGLES OR TRACKS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category is intended for vocal and instrumental performances with strong elements of global cultural significance that blend music forms and techniques found in pop, R&B, dance, rap, and folk with unique music forms, local expressions and techniques found among the global diaspora originating outside the United States. The combination gives a unique sense of melody, rhythm, harmony, and lyric that is of global appeal.

### **BEST GLOBAL MUSIC ALBUM**

#### **FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in albums of global music. This specifies music that incorporates global music elements uniquely found beyond traditional U.S. conventions or styles, including music that utilizes unique local expressions from across the globe. Given its inclusive nature, this Category focuses on the excellence and quality of the recordings and performances themselves, independent of a particular genre or style (despite its popularity at any given moment in time).

Albums of reggae, Latin or European pop music are not eligible in this Category and should be entered in other Categories as appropriate.

## **Children's Field**

## BEST CHILDREN'S MUSIC ALBUM

### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in children's music recordings that utilize a stylistic intention, song structure, lyrical content, and/or musical presentation to create a sensibility that reflects the broad spectrum of children's music. These albums must be created and intended specifically for children.

All children's music recordings belong in this Category, even those with a musical style rooted in Latin music, gospel, rock, rap, etc. The word "children" is used broadly, with no specific age range defined.

Children's spoken word albums are eligible in Best Audio Book, Narration, And Storytelling Recording. Soundtrack albums of children's movies are eligible in Best Compilation Soundtrack For Visual Media.

## Spoken Word Field

## BEST AUDIO BOOK, NARRATION AND STORYTELLING RECORDING

### FOR ALBUMS

**SCREENING CRITERIA** This Category recognizes excellence in spoken work albums (not including Spoken Word Poetry). Albums of audio books, storytelling, non-musical drama, sermons, narrations with or without music collaboration or accompaniment, and instructional recordings are eligible. (If the recording has musical accompaniment but is primarily a spoken work, the narrator would be eligible while the musical accompanist(s) may be identified in parentheses.) Recordings that accompany children's picture books are eligible if the recorded content is non-repetitive and otherwise meets the requirements for an album entry. Recordings that feature song lyrics that are spoken or rapped are eligible in the appropriate genre Categories. Incidental talk or conversation in a studio used as an accent to a musical recording does not constitute a spoken work performance. Compilations or excerpts of previously broadcast radio or television shows, albums of sound effects, and albums of environmental recordings are not eligible in this Category.

## BEST SPOKEN WORD POETRY ALBUM

### FOR ALBUMS

**SCREENING CRITERIA** This Category recognizes excellence in spoken work poetry albums. Spoken Word or Spoken Word Poetry is an oral poetic performance art that refers to the poem as well as the performers' aesthetic qualities such as intonation, vocal inflections, rhythmic cadence, and musicality. Albums of spoken word poetry with or without music collaboration or accompaniment are eligible. (If the recording has musical accompaniment but is primarily spoken word, the spoken word artist would be eligible while the musical accompanist(s) may be identified in parentheses.)

Recordings that feature song lyrics that are spoken or rapped are eligible in the appropriate genre Categories.

Incidental talk or conversation in a studio used as an accent to a musical recording does not constitute a spoken word poetry performance. Compilations or excerpts of previously broadcast

radio or television shows, albums of sound effects, and albums of environmental recordings are not eligible in this Category. Television shows, albums of sound effects and albums of environmental recordings are not eligible in this Category.

## Comedy Field

### BEST COMEDY ALBUM

#### FOR ALBUMS

**SCREENING CRITERIA** This Category recognizes excellence in comedy recordings, including spoken word stand-up comedy and musical/novelty recordings. New comedy performance albums, whether recorded in a studio or live, and whether recorded in an audio only format or as part of a video project are eligible. Recordings that are compilations/excerpts from a current year radio or television program, or new recordings of comedy performance first aired on television within five years of the release date, are also eligible.

Recordings that are compilations/excerpts from non-current year broadcast radio or television programs, audio books (even if considered humorous), albums of sound effects, and albums of environmental recordings are not eligible in Best Comedy Album and may be entered in other Categories as appropriate.

## Musical Theater Field

### BEST MUSICAL THEATER ALBUM

#### FOR ALBUMS

**SCREENING CRITERIA** This Category is for recordings of the score of a musical theater work created to support an underlying dramatic intention or theme. This award honors excellence in the performance(s) in and production of musical theater recordings. Elements of the corresponding stage production should not be considered in evaluating the recording.

Recordings of revues that reflect a dramatic theme, including those consisting of songs from the score of a specific musical theater work and those with scores comprised of preexisting material repurposed for said revue are also eligible.

Eligible entries must be recordings of work created to support an underlying dramatic intention or theme. (Elements of the corresponding stage production should not be considered in evaluating the recording.)

Benefit/tribute concerts featuring performances of various musical show songs by a specific songwriter and recordings of concert tours are not eligible. Non-musical theater performance albums are likewise not eligible in this Category.

## Music For Visual Media Field

## **BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM, TELEVISION, VIDEO GAMES, AND OTHER VISUAL MEDIA)**

### **FOR ALBUMS**

**SCREENING CRITERIA** This Category recognizes excellence in soundtrack compilation albums comprised of predominantly song or non-original instrumental compositions, created specifically for or as a companion to, a current legitimate motion picture, television show or series, video game, or other visual media production. Albums in this Category must be greater than 50 percent song compilation and may include previously released (not newly recorded) material.

At least two-thirds of the musical tracks on the album must have been used in the motion picture, television show or series, video game, or other visual media production.

An eligible soundtrack album for a documentary, biopic or a work that combines the two forms, must contain 50 percent or more of newly recorded music. Category placement will be determined by the predominant nature of the newly recorded music — song or score — featured in the visual medium, and the visual medium must also predominantly feature new recordings.

Greater than 50 percent of the playing time on an otherwise eligible television soundtrack must be derived from new episodes or new programming that airs during the GRAMMY eligibility year for which it is entered.

Configurations which do not meet the general eligibility guidelines (DVDs or video games that contain music but are not available as stand-alone audio streams/releases) are not eligible.

Live concert films, live or filmed stage shows, musical/variety television shows, musical documentaries in which the primary focus is live performance or which are primarily “making of” works, and soundtrack albums that are greatest hits/career retrospective are not eligible.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

## **BEST SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM AND TELEVISION)**

### **FOR ALBUMS**

**SCREENING CRITERIA** This category recognizes excellence in score soundtrack albums. These are albums comprised predominantly of original score and created specifically for, or as a companion to, a current legitimate motion picture, television show or series or other visual media.

At least two-thirds of the musical tracks on the album must have been used in the motion picture, television show or series. Greater than 50 percent of the music on an otherwise eligible television soundtrack must be derived from new episodes or new programming that airs during the GRAMMY eligibility year for which it is entered.

Eligible orchestrations may include vocal coloring (not songs) when used in the overall texture of the orchestra, such as choral groups or solo voices with or without words or syllables.

Soundtracks of live concert films, live or filmed stage shows, musical/variety television shows, and musical documentaries in which the primary focus is live music performance are not eligible.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

## **BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA FOR ALBUMS**

**SCREENING CRITERIA** This Category recognizes excellence in score soundtrack albums comprised predominantly of original scores and created specifically for, or as a companion to, a current video game, or other interactive media (AR/VR/portable devices, etc.), released within the qualification period. At least two-thirds of the musical tracks for the album must have been used in the shipped game product, as either in-game, live action play or Cinematics within the video game or interactive media product. Album releases will adhere to the same timing guidelines delineated in the Music For Visual Media Field whereby the media product and the soundtrack album often are not in the same eligibility year. The Academy recognizes these timing discrepancies, evaluates them and adjusts accordingly. Eligible scores may include vocal coloring (not songs) when used in the overall texture of the composition, such as choral groups or solo voices with or without words or syllables.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of



GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

## **BEST SONG WRITTEN FOR VISUAL MEDIA (INCLUDES FILM, TELEVISION, VIDEO GAMES, AND OTHER VISUAL MEDIA)**

### **A SONGWRITER’S AWARD FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This Category recognizes excellence in songwriting for songs with melody and lyrics written specifically for and used in a motion picture, television show or series, video game, or other visual media.

In Best Song Written For Visual Media, the film version of the song may be entered, even if it is different from the version entered in other Categories.

Albums and songs that are released during the current eligibility period but belong to a visual media that will be released during the next eligibility period and after the deadline for the First Round of GRAMMY voting will have two options:

1. Enter them during the current year in Categories other than the ones in the Music For Visual Media Field. They will not be eligible the following year in the Music For Visual Media Field if this option is chosen.
2. Enter them the following year as long as they do not get entered in any Category during the current year. Albums will only be eligible in their respective Category: Compilation or Score. Songs will be eligible in Song Written For Visual Media. They will also be eligible in other song Categories as long as they fulfill the “track from a previous year is eligible” rule.

## **Composing/Arranging Field**

### **BEST INSTRUMENTAL COMPOSITION**

#### **A COMPOSER’S AWARD FOR SINGLES OR TRACKS INSTRUMENTAL ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in instrumental composition. The Category is open to any original non-classical composition without lyrics first released on a recording during the eligibility year, including original instrumental themes or main titles written for motion pictures or television, jazz compositions and new composition backing spoken word entries. Instrumental compositions with “vocal coloring” are eligible.

## **BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA**

### **AN ARRANGER'S AWARD FOR SINGLES OR TRACKS**

#### **INSTRUMENTAL OR A CAPPELLA ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in instrumental arrangements on instrumental recordings or a cappella arrangements on vocal a cappella recordings. The Category is open to singles or tracks from albums released during the current eligibility year only. (Compositions that are extended suites across several tracks are eligible as long as they are clearly conceived and released as such.)

An arrangement is the organization of structure, rhythm, melodies, and harmonies for instruments and/or voices into a cohesive performance piece or recording. An arrangement can be a development, enhanced adaptation or a considerable reworking of an original composition and may include the use of dynamics, modulations, tempo variations, improvisation, and various textures. An instrumental recording with "vocal coloring" is eligible. A vocal arrangement with "instrumental coloring" is eligible.

No arranger may be entered more than twice in the same arranging Category, whether for instrumental or vocal arrangement, for arranging entries accompanying the same artist.

## **BEST ARRANGEMENT, INSTRUMENTS AND VOCALS**

### **AN ARRANGER'S AWARD FOR SINGLES OR TRACKS**

#### **VOCAL PERFORMANCES ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in arrangements that feature instrumental and vocal performance in any combination. The Category is open to singles or tracks from albums released during the current eligibility year only. (Compositions that are extended suites across several tracks are eligible so long as they are clearly conceived and released as such.) An arrangement is the organization of structure, rhythm, melodies, and harmonies for instruments and/or voices into a cohesive performance piece or recording. An arrangement can be a development, enhanced adaptation or a considerable reworking of an original composition and may include the use of dynamics, modulations, tempo variations, improvisation, and various textures. No arranger may be entered more than twice in the same arranging Category, whether for instrumental or vocal arrangement, for arranging entries accompanying the same artist.

## **Package, Notes And Historical Field**

### **BEST RECORDING PACKAGE**

#### **AN ART DIRECTOR'S AWARD FOR ALBUMS OR SINGLES**

**SCREENING CRITERIA** This Category recognizes excellence in the Field of art and packaging for albums or singles released in a standard format. Physical product in any configuration, of any genre of music, released for the first time during the eligibility year (even if recordings were previously released) is eligible provided the packaging is predominantly new. The elements judged in this Category include the package design, photography and/or graphic art of the entire package as well

as any materials included.

If the album art/package has been previously released, or is being reissued with only minimal new design elements, it is not eligible.

## **BEST BOXED OR SPECIAL OR LIMITED-EDITION PACKAGE**

### **AN ART DIRECTOR'S AWARD**

#### **FOR BOXED SET, SPECIAL PACKAGE OR LIMITED-EDITION RELEASES**

**SCREENING CRITERIA** This Category recognizes excellence in the Field of art and packaging for new special-edition, or limited-edition, or boxed-set packages in any configuration, of any genre of music, released for the first time during the eligibility year (even if recordings were previously released). The elements judged in this Category include the package design, photography and/or graphic art of the entire package as well as any materials included.

The packaging must be predominantly new: If the album art/package has been previously released, or the recording is being reissued with only minimal new design elements, is not eligible

Limited edition and special package releases must still meet the general distribution requirements to be eligible.

## **BEST ALBUM NOTES**

### **A NOTES WRITER'S AWARD**

#### **FOR ALBUMS ONLY**

**SCREENING CRITERIA** This Category recognizes excellence in album notes writing. Entries must be one piece of original writing written for a specific album (in any genre) and released as part of that album for the first time during the eligibility year. (In the event of a collaboration where more than one writer has signed the same piece of work, a determination of eligibility will be left to the discretion of the Academy.)

Eligible notes must be of literary excellence, originality and communicativeness and provide relevant exposition of recorded content. Each entry in the Category must be predominantly original writing.

Books or booklets written for an album that are simultaneously released separately do qualify.

Notes taken from previously issued books, articles or reviews are not eligible. Nor are album notes eligible that are simply testimonials, transcripts of prior interviews not specifically created for the current release, brief letters of praise, or congratulations.

## **BEST HISTORICAL ALBUM**

### **FOR ALBUMS ONLY**

#### **VOCAL OR INSTRUMENTAL**

#### **ALL GENRES**

**SCREENING CRITERIA** This Category recognizes excellence in newly created albums in any genre that feature historically significant material with new annotation and new packaging that

provide important contributions to a fresh historical perspective on the circumstances of the recording in areas of program content and technology and, where relevant, quality remastering and/or audio restoration.

Eligible entries may include previously released recordings, alternate takes and/or previously unreleased recordings in any combination as well as old motion picture soundtracks, cast show albums and radio broadcasts.

Straight reissues of previously released albums that have no quality restoration or remastering and no changes in their sequence of tracks or packages are not eligible. Variant forms of previously GRAMMY-entered material are not eligible.

This Category is not for new recordings of a historic nature or albums that are newly recorded recreations of historic material, sessions or events. Those albums should be entered in the appropriate genre Categories. Up to three compilation producers can be entered for each entered album.

## **Songwriting Field**

### **SONGWRITER OF THE YEAR, NON- CLASSICAL**

#### **A SONGWRITER'S AWARD FOR SINGLES OR TRACKS**

**SCREENING CRITERIA** This Category recognizes the written excellence, profession and art of songwriting for non-performing and non-producing songwriters.

This Category is for songwriters whose body of work released for the first time during the current eligibility year represents artistic excellence in the area of songwriting.

Songwriters must have written a minimum of five songs in which they are credited "solely" as a songwriter or co-writer. Songs in which the songwriter was also credited as a Primary or Featured Artist, Producer or any other supporting role do not qualify to achieve a minimum song threshold for consideration.

Songwriters may supplement their core five song submission with up to four more songs in which the songwriter has songwriting credits as well as additional credits such as Primary or Featured Artist, Producer or any other supporting role.

The maximum number of songs cannot exceed nine entries, which is comparable to the number of submissions allowed for consideration in the Producer Of The Year, Non-Classical Category.

Songs from albums released in a previous year are not eligible, even if released as a single or added to a new album released during the current eligibility year. Rereleased, covered, remixed, reissued, and historical recordings of songs are not eligible.

## Production Field

### BEST ENGINEERED ALBUM, NON-CLASSICAL

#### AN ENGINEER'S AWARD

#### FOR ALBUMS

#### VOCAL OR INSTRUMENTAL

**SCREENING CRITERIA** This Category recognizes excellence in engineering. All the eligibly credited recording engineers, mixers/mixing engineers and mastering engineers on a newly recorded non-classical album released for the first time during the current eligibility year are eligible.

The basic criterion for judging should be the finished product; that is, the commercially released recording itself. In addition, the overall mix, any unique techniques, the quality of sound, and the trueness of its reproduction are considered. Other factors, such as overdubbing or the number of tracks used or the site or mode of the recordings, become secondary.

### PRODUCER OF THE YEAR, NON-CLASSICAL

#### A PRODUCER'S AWARD

#### FOR ALBUMS, TRACKS OR SINGLES

**SCREENING CRITERIA** This Category recognizes excellence in production of non-classical audio recordings. This Category is for a producer whose body of work released for the first time during the eligibility year represents consistently outstanding creativity in the area of recording production.

One album OR six tracks or singles constitute the minimum for a producer to be eligible in the Category. The body of work will be up to nine projects. If the number of entries submitted exceeds the maximum of nine, the selection of which nine entries to be included will be made by the producer. Minimum qualifications may be satisfied by combining a producer's solo production credits with those as part of a team of producers.

Each producer must provide at least one eligible single or track entry producing an artist other than themselves to be eligible in the Category.

While an individual may enter recordings that are either solo production efforts or co-production efforts, a production team must enter only projects they have worked on as a team during the eligibility year. An individual cannot appear on the ballot as both an individual and a member of a producer team.

Only recordings released in the current eligibility year are eligible in this Category. Tracks from albums released in a previous year are not eligible, even if released as a single in the current year. Rereleased, reissued and historical recordings are not eligible.

### BEST REMIXED RECORDING

#### A REMIXER'S AWARD

#### FOR SINGLES OR TRACKS

**SCREENING CRITERIA** This Category recognizes excellence in remixed recordings ("remixes") where the remixer takes previously recorded and released material and creatively adds to, alters or transforms it in such a way as to create a new and unique performance. The Category is not for

“covers,” re-recordings, remastered releases of previously issued recordings, or edits which are only a shortened version of a master recording for marketing or broadcast purposes. Also, the addition of a vocal performance by a featured artist without substantive change to the original music recording is not eligible as a remix. Singles or tracks do not have to be commercially released for sale or streaming if they have been released to clubs or radio in the U.S. for the first time during the eligibility year. Both the remixed version and the original version of the recording must be available to the Academy for judging purposes.

## **BEST IMMERSIVE AUDIO ALBUM**

### **FOR ALBUMS**

### **VOCAL OR INSTRUMENTAL**

### **ALL GENRES**

**SCREENING CRITERIA** This Category recognizes excellence in multichannel immersive audio recordings. Eligible recordings must be commercially released for sale or streaming on a consumer format/configuration (DVD-Video, DVD-Audio, SACD, Blu-ray, Atmos, Auro-3D, immersive download, etc.) that provides an original immersive mix (not electronically repurposed) of four or more channels.

On releases that include multiple distinct mixes, entrants will be prompted to choose which immersive mix they are entering for GRAMMY consideration. Only one mix per album will be eligible.

## **BEST ENGINEERED ALBUM, CLASSICAL**

### **AN ENGINEER'S AWARD**

### **FOR ALBUMS**

### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in engineering. All the eligibly credited engineers on a newly recorded classical album released for the first time during the current eligibility year are eligible in the Category.

The basic criterion for judging should be the finished product; that is, the commercially released recording itself. In addition, the overall mix, any unique techniques, the quality of sound, and the trueness of its reproduction are considered. Other factors, such as overdubbing or the number of tracks used or the site or mode of the recordings, become secondary. Any appraisal of a recording should be made on the basis of the total album itself.

## **PRODUCER OF THE YEAR, CLASSICAL**

### **A PRODUCER'S AWARD**

### **FOR ALBUMS**

### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in production of classical audio recordings. This Category is for a producer whose body of work released for the first time during the eligibility year represents consistently outstanding creativity in the area of recording production.

One album is required to qualify for entry in the Category. A multi-album set of a single work is considered one recording. The body of work will be up to nine projects. If the number of entries submitted exceeds the maximum of nine, the selection of which nine entries to be included will be made by the producer. Minimum qualifications may be satisfied by combining a producer's solo

production credits with those as part of a team of producers.

While an individual may enter recordings that are either solo production efforts or co-production efforts, a producer team must enter only projects they have worked on as a team during the eligibility year. An individual cannot appear on the ballot as both an individual and a member of a producer team.

Only recordings released in the current eligibility year are eligible in this Category. Tracks from albums released in a previous year are not eligible, even if released as a single in the current year. Rereleased, reissued and historical recordings are not eligible.

## **Classical Field**

Several Categories in the Classical Field accept albums and tracks. In classical Categories where both albums and tracks are eligible, if the entire album qualifies as an entry, then tracks from that album are not also eligible in the Category.

Classical tracks (newly recorded) are allowed entry as separate entities regardless of the percentage of playing time of the album and/or other recorded material on the album that may be of a non-classical genre.

### **BEST ORCHESTRAL PERFORMANCE FOR ALBUMS, TRACKS OR SINGLES**

**SCREENING CRITERIA** This Category recognizes excellence in recordings of classical orchestral performance. Recordings that are predominantly orchestral in performance and intent by large ensembles of 25 or more, regardless of instrumentation, are eligible. The recordings may include incidental vocal elements.

If one or more orchestral works are coupled with a solo or chamber recording, only the orchestral portion is eligible in this Category.

Concertos with solo instrumental performances are eligible in Best Classical Instrumental Solo only.

The orchestral organization is not considered a nominee, only a statuette winner.

### **BEST OPERA RECORDING FOR ALBUMS**

**SCREENING CRITERIA** This Category recognizes excellence in albums of complete opera recordings. (Opera highlights albums, recordings of opera arias, recital repertoire, and albums of vocal solos or choral numbers extracted from complete operas are not eligible.)

Both audio-only and audio-video (DVD) entries are eligible; but in the latter case, only the audio portion is considered.

### **BEST CHORAL PERFORMANCE FOR ALBUMS, TRACKS OR SINGLES**

**SCREENING CRITERIA** This Category recognizes excellence in recordings of classical choral

performance. Choral ensembles comprised of 16 or more vocalists, whether unaccompanied or accompanied by any number of instrumentalists, with or without conductor, singing in unison or multiple parts are eligible in this Category. Choral numbers, operatic or otherwise, qualify only if they have been recorded as separate productions and are not extracted from a complete work.

Choral performances extracted from opera or symphonic recordings are not eligible.

The choral organization is not considered a nominee, only a statuette winner.

### **BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE FOR ALBUMS, TRACKS OR SINGLES**

**SCREENING CRITERIA** This Category recognizes excellence in classical chamber music and small ensemble performance recordings. Instrumental, vocal or mixed instrumental/vocal groups, with or without conductor, are eligible as long as the number of instrumental, vocal or mixed instrumental/vocal group participants does not exceed 24, not including the conductor.

Choral ensembles comprised of 16 or more vocalists, whether unaccompanied or accompanied by any number of instrumentalists, with or without conductor are eligible in Best Choral Performance only.

### **BEST CLASSICAL COMPENDIUM FOR ALBUMS**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes albums of classical music recordings developed and united by an artist, composer, tribute, thematic idea, musical, or other unifying concept, including crossover albums that contain greater than 50 percent classical material.

Albums may include historic, spoken and/or documentary material, as long as these are in service of the album concept and do not exceed 50 percent of the total playing time. Albums entered in Classical Compendium may not be entered in other classical Categories; however, individual tracks from Compendium entries may be eligible in other classical Categories.

### **BEST CONTEMPORARY CLASSICAL COMPOSITION**

#### **A COMPOSER'S AWARD**

#### **FOR ALBUMS, TRACKS OR SINGLES**

#### **VOCAL OR INSTRUMENTAL**

**SCREENING CRITERIA** This Category recognizes excellence in contemporary classical composition. It is open to original classical compositions, including newly composed operas, composed within the last 25 years and released on a recording for the first time during the eligibility year. Eligible compositions must be individual works and world premiere recordings. Classical motion picture and television compositions are eligible here. Audio-video (DVD) of new operas are eligible, but only the audio portion is considered.

New versions, arrangements, suites, transcriptions, reorchestrations, remixes, and/or any other types of variants of preexisting compositions are not eligible.



The full-length score on PDF must be submitted with each entry for this Category.

### **BEST CLASSICAL INSTRUMENTAL SOLO**

#### **FOR ALBUMS, TRACKS OR SINGLES**

#### **FOR SOLO INSTRUMENTAL PERFORMANCES (WITH OR WITHOUT ACCOMPANIMENT)**

**SCREENING CRITERIA** This Category recognizes excellence in classical instrumental solo recordings, including concertos and concerto-style works (including multi-instrumental concertos).

### **BEST CLASSICAL SOLO VOCAL ALBUM**

#### **FOR ALBUMS ONLY**

#### **FOR SOLO VOCAL PERFORMANCES**

**SCREENING CRITERIA** This Category recognizes excellence in albums of classical solo vocal recordings. Eligible albums may contain 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. Multiple soloists are eligible in this Category.

Arias, operatic or otherwise, qualify only if they are recorded as separate productions and not extracted from a complete work.

## **Music Video/Film Field**

### **BEST MUSIC VIDEO**

#### **FOR MUSIC VIDEOS**

#### **VOCAL OR INSTRUMENTAL**

#### **ANY GENRE**

**SCREENING CRITERIA** This Category recognizes excellence in music videos. Music videos released online during the current eligibility year, and that are synchronous or predominantly synchronous to a commercially released recording are eligible as long as they are recognized by the artist and /or the record label as the official video for an individual track.

Entrant must provide a streaming link via YouTube or Vimeo to the music video. The link must remain active through the final voting period.

Fan videos or re-edits that are not recognized by the artist and/or the record label as the official video are not eligible. Multitrack videos or visual albums (such works are eligible in Best Music Film) are not eligible either. Individual videos taken from video album packages that were eligible in a previous year are not eligible.

A GRAMMY nomination in a performance Category does not affect the eligibility of an eligibly released music video of the same recording in the following year(s).

## **BEST MUSIC FILM**

### **FOR MUSIC FILMS**

#### **VOCAL OR INSTRUMENTAL**

#### **ANY GENRE**

**SCREENING CRITERIA** This Category recognizes excellence in concert/performance films or music documentaries released for sale to the public for the first time or first appearing on television or online during the current eligibility year. This Category includes music-related documentaries with a minimum of greater than 50 percent of performance-based material and individual music videos that together create a visual album (if videos are packaged and entered together as one cohesive film). While dramatic feature films and biopics are not eligible, films with fictional elements are eligible.

Episodes from television/online series, award shows, music competition shows, fictional music films, and musical biopics are not eligible as music films. Nor are re-edited or repackaged old (more than five years from release date) programs, concert films in which the concert was recorded more than five years ago (older concert footage may be used in music documentaries), compilations of music videos by various artists, or any video films or promotional clips that were eligible in a previous eligibility year or compilations of such. The addition of bonus material to an otherwise ineligible music film does not make the release eligible.

Entrants must provide an active streaming link on web platform or movie files on data disc, flash drive, DVD, or DVD-R. (Digital master file is a Quicktime.mov codec. HD Apple Pro Res 422 QuickTime file preferred. Native frame rate (usually 23.98 or 29.97 fps) and at a dimension of 1920x1080 or 1280x720.)

A GRAMMY nomination does not affect the eligibility of an eligibly released music film of the same recording in the following year(s).