

## **Engineer**

### **GRAMMY® Award Eligible Credit Definitions**

(March 01, 2019) Page 1 of 3

This document defines GRAMMY Award eligible credits for the title of **ENGINEER**.

All engineers (and others) eligibly credited on a GRAMMY-winning recording will be acknowledged with GRAMMY certificates. All those eligibly credited as an engineer, per the rules for each category, will also receive GRAMMY statuettes and be designated a GRAMMY Award recipient.

Per the rules of the genre album categories (Best Country Album, Best Reggae Album, etc.) eligibly credited engineers who have worked on 51% or more of the playing time of winning albums receive GRAMMY statuettes. These engineers are not Nominees and are compiled and audited after the telecast. In the category Album of the Year, credited engineers must have worked on 33% or more of the playing time of the album to receive GRAMMY statuettes.

Eligibly credited engineers in following categories shall be deemed nominees and receive statuettes in the categories of Album of the Year (if they have worked on at least 33% of the playing time of the album), Record of the Year; Best Dance Recording, Best Immersive Audio Recording, Best Historical Album, Best Engineered Album Non-Classical and Best Engineered Album Classical.

Additionally, mastering engineers who worked on 33% or more of the playing time of the album are eligible to receive GRAMMY statuettes in the category of Album of the Year. Mastering engineers are also eligible to receive statuettes in the categories Best Historical Album, Best Immersive Audio Recording, Best Engineered Album Non-Classical and Best Engineered Album Classical.

**Note: 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 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 (subject to the percentage rules)**

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 term 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—subject to percentage rules on Album of the Year)**

This person is an engineer who is the last creative bridge between the mix process and the distribution process. He or she generally works 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.

### **Tonmeister (Classical)**

This person does the same work as an Engineer or Balance Engineer, but for this name to be correctly applied, he or she 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. *This has been a controversial credit and therefore in assigning credits great care must be taken to determine the level of expertise, creativity and overall contribution this person has made to the recording. If this person’s contribution is such that they would deserve a GRAMMY Award if the recording wins, they should be given the eligible title of **Engineer**.*

### **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. He or she is 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 for, 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. He or she is often given the title of “Additional” to signify that they have worked on a much smaller percentage of a 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**

A mastering engineer is 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—subject to percentage rules in Album of the Year. (Mastering Engineers are eligible to receive a Winner’s Certificate for all winning 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**

This is 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.