

NOMINATING PROCESS

Nominations are determined by Voting Members through the first round ballot or through either the Nominations Review Committee or Craft Nominating Committee processes. All Voting Members are encouraged to vote on the four categories of the General Field. Additionally, voters may vote in up to 15 other categories — based on individual areas of expertise — on both ballots.

NOMINATION REVIEW COMMITTEES

General Field (Record Of The Year, Album Of The Year, Song Of The Year, Best New Artist): This committee consists of at least 20 music generalists who are Voting Members of the Academy, approved by the Trustees. The committee reviews the top 20 selections resulting from the general membership vote on the first ballot, then vote via confidential ballot to select the top eight nominations in each category.

American Roots, Regional Roots, Children’s Music, Classical, Contemporary Instrumental/ New Age, Country, Dance/Electronic Music, Gospel/CCM, Jazz, Latin, Music Video/Film, Rap, Rock, R&B, and World Music Nomination Review Committees: These committees are panels of 13–17 Voting Members who are recognized experts in their respective fields. The committees meet to review and listen to the top 15 selections resulting from the general membership vote on the first ballot in those categories. They then vote via confidential ballot to determine the five finalists in each category.

The Classical Nominations Review Committee can make up to three, rather than two, additions to the first ballot selection list, as long as the vote by the committee to make the third addition is unanimous. Also, the Classical Nominations Review Committee is provided with the top 20 selections from the first ballot in two categories: Best Instrumental Solo and Best Chamber Music/ Small Ensemble.

Populating The Committees

Each of the Academy’s 12 Chapters engage their Chapter Nominating Committees to suggest and submit names of appropriate members for each Nomination Review Committee. This list is compiled in consultation with the Chapter Executive Director and Chapter President.

The Nominating Committees make best efforts to propose at least two names per committee each year of persons who have not served in the past, in addition to recommending returning members. Chapters are encouraged to increase their outreach efforts throughout each year in order to create a wider and more diverse talent pool from which to draw.

Those suggestions go to the committee chair and staff genre manager, who develop an appropriate and balanced committee slate. This list goes to the National Chair, President/CEO and Awards Department head for further refinement. The refined list then goes to the National Board of Trustees for ratification.

In order to ensure that each committee is not only made up of the most qualified people, but also is balanced by gender (50/50 goal for each committee) and other demographic markers and by subgenre (if applicable), the following approaches are in effect:

- The Committee Chairs and Staff Genre Managers have the option of drawing from the current and previous three years' worth of Trustee-approved candidate lists.
- When Committee Chairs and Genre Managers bring to the attention of individual Chapters the names of members who were unprofessional, uncooperative, disruptive, and/or caused egregious breaches of confidentiality, Chapters must remove those names from their lists and not be permitted to resubmit them again.
- In order to create the best, broadest and most diverse Nominations Review Committees, Committee Chairs and Genre Managers have the option of adding names of Voting Members to the slate presented to the National Chair, et al., up to an amount equal to those submitted by the Chapters.
- Additionally, the President/CEO and National Chair have the authority to select individuals for each committee that were not submitted via the Chapters, Committee Chairs or staff. Such selections may not constitute more than 40% of the General Field Nominations Review Committee and no more than 20% of the other Nominations Review Committees.

Means By Which The Genre Committee Chairs Are Chosen

At the end of each committee meeting, each genre committee will vote by confidential ballot to determine their suggestion for Chair of the following year's committee. These suggestions — along with input from the staff genre managers and Awards Department head — will be strongly considered by the President/CEO and National Chair in their selection of chairs for the following year's committees.

Term Limits

- Three years on/one year off for Committee Members
- Three years on/two years off for Chairpersons

Committee members may serve a maximum five 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.

At least 20% of each committee must differ from the previous year's committee. All committees, except for the National Nominations Review Committee, must have no more than 17 and no fewer than 13 members who serve. (Up to 20 individuals may be invited initially, in order to account for cancellations and removal due to conflicts of interest.) 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.

Means By Which The National Nominations Review Chairs Are Chosen

The Chair of the Board, in consultation with the President/CEO, shall nominate a Committee Chair or two (2) Committee Co-Chairs. The nominated Chair or Co-Chairs must have previously served on the National Nominations Review Committee. Their selection will be ratified by the Board of Trustees at the same time the committee, itself, is ratified.

SAFEGUARD FOR EXTENUATING CIRCUMSTANCES: If, in any given year, it is simply not possible to rotate someone off of the committee or out of the Chair position because there is no appropriate replacement available, Or if it is necessary to replace someone on any given committee at the

last minute for any reason, the President/CEO and Chair of the Academy, in consultation with the Chair or Co-Chairs of the A&N Committee and the head of the Awards Department, shall have the authority to approve the continuation of that person's service or approve the appointment of a new person, respectively.

Conflict Of Interest And Confidentiality

At the time of invitation to participate on a Nominations Review Committee, a conflict of interest disclosure form will be provided. Each person invited to be a member of such a committee must disclose to the best of their knowledge whether, in connection with any recording that may be entered in the current year's GRAMMY Awards process, (a) the person would be in line to receive a GRAMMY nomination or win for any recordings being considered in a particular category, (b) the person would have any direct or indirect financial ties to the recordings or creators under consideration, (c) the person has immediate familial ties to any of the artists in the top voter selections, and/or (d) any other conflict of interest, actual or perceived.

If a recording listed by the invitee presents a conflict of interest, the Academy will notify the committee member that they cannot participate on the committee that year.

If, in the unlikely event that, despite these pro-active efforts a conflict is discovered during the committee meeting, that person will be notified and recused from the meeting.

Failure to voluntarily disclose any conflict of interest will result in the person being barred from future Nominations Review Committee participation.

To protect the privacy of committee participants, their names and involvement will not be disclosed outside of the committee rooms.

Committee Process Consistency

Committees shall function in exact like manner to the extent to which it is logical and feasible, given the disparity of genres in question. That procedure shall be as follows:

- After general introductions and explanations of process, confidentiality and conflict of interest rules, the Chair shall introduce the first category to be adjudicated.
- The Chair shall introduce each selection to be played for the entire room. Selections shall be played in alphabetical order.
- For single/track categories, the selection shall be played in its entirety or until the entire committee signals that it has heard enough by show of hands.
- For album categories, at least five tracks of each selection shall be played per the method above. If at least half of the committee agrees, additional tracks may be played. (Exceptions: multi-track classical works, multi-disc sets, operas, and music films, the parts of which to be played having been determined in advance by the Chair and/or Staff Genre Manager.)
- The Jazz Nominations Review Committee may divide the submissions among individual committee members for a listening period during the first day of the meeting. With the Chair leading the process, each member will present an album to the committee in an efficient and objective manner, i.e., not the five best tracks of an album, but examples that best represent the essence and quality of the recording.

- At the discretion of the Chair, discussion may take place between each selection or at the end of the entire category. The Chair, with the advice and counsel of the Staff Genre Manager, is charged with keeping any such discussion focused on the music at hand. Auxiliary comments — concerning such items as the circumstances of the recording, personal anecdotes, whether a nomination will or won't result in a win, and other subjects not directly related to the finished product as submitted — are forbidden.
- In all Nominations Review Committees, except the National or General Field Nominations Review Committee, where no additional submissions are to be allowed, it shall be the policy that, upon review completion of the 15 submissions, the Chair shall ask the members to cite any possible egregious omissions (e.g., late-year releases or brilliant but less visible independent releases, which hadn't yet caught the attention of voters). Any committee member who wishes to propose the inclusion of such an "add-on" cannot have been involved in the creation, marketing or distribution of that specific product (or its related recording). Unless thereby disqualified, the proponent shall present a knowledgeable and reasoned argument for adding that product to the list, and the recording will be listened to by the committee. If at least two-thirds of the committee members subsequently vote in support, the proposed selection shall be added to the list of 15 for full committee review.
- Thereupon, the committee shall hold a vote to affirm that at least five selections are deemed worthy of nomination. If less than two-thirds of the committee members vote to affirm, additional nominations shall be taken from among the committee members. Those proposed submissions shall be reviewed and voted upon until the committee agrees by a two-thirds majority vote that five worthy nominations exist. The committee shall not institute more than two add-ons.
- Voting for each category shall take place at the end of all listening and discussion for each category via confidential ballot. The ballots are delivered directly to the Academy's vote tabulation firm, Deloitte.

Virtual Seat Voting

The membership vote will be factored into the Nominations Review Committee vote to determine the nominees. This assures the membership will have one virtual seat at the table. The membership vote will be calculated exactly the same as the committee members' votes.

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 are narrowed, if necessary, by the President/CEO and National Chair in consultation with the Chief Awards Officer. 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 should 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.

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 categories, 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.

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.

DEADLINE FOR CLAIMING A NOMINATION BEFORE TELECAST

The deadline for an individual not credited in the liner notes or metadata files to claim status as a nominee is two weeks after the announcement of the nominations.

The process for corrections to be made to nominations is to have an executive (CEO, president, EVP, SVP A&R, or GM) at the nominated recording's label 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 by said company 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 Chief Awards Officer, 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.

DEADLINE FOR CREDIT CORRECTIONS

The deadline to make requests for crediting changes/additions to nominated or winning albums is one year from the date of the telecast. The process for these requests is as above.

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 second 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 FIELD

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 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 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

New Age 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 Or Urban (C)(B)*
Latin Rock Or Alternative (C)(B)*
Regional Mexican Music Album (C)(B)*
Tropical Latin Album (C)(B)*

AMERICAN ROOTS MUSIC

American Roots Performance (A)
American Roots Song (B)
Americana Album (C)(B)*
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)*

WORLD MUSIC

World Music Album (C)(B)*

CHILDREN'S

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

SPOKEN WORD

Spoken Word 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)
Song For Visual Media (B)

COMPOSING/ARRANGING

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

PACKAGE

Recording Package (B)
Boxed/Special/Limited Edition (B)

NOTES

Album Notes (B)

HISTORICAL

Historical Album (B)

PRODUCTION, NON-CLASSICAL

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

PRODUCTION, IMMERSIVE AUDIO

Immersive Audio Album (B)

PRODUCTION, CLASSICAL

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.