PRODUCER & ENGINEER ELIGIBILITY GUIDELINES

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% 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, 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. He or she is present in the recording studio or at the location recording and works 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. He or she 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 — 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.

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 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 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. 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.

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 subject to percentage rules. (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 pre-existing 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.