

May 2026

**FOR THE ATTENTION OF THE BOARD OF GOVERNORS
OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES**

*8949 Wilshire Boulevard Beverly Hills
California 90211
United States of America*

Subject: Objection to the amendment of the rules for the 99th Academy Awards in relation to the Best International Feature Film category and the recognition of the producer's role,

Dear Members of the Board of Governors of the Academy of Motion Picture Arts and Sciences:

The undersigned professional associations of film and audiovisual producers, representing a substantial part of the productive fabric of the international film industry, address you with the utmost institutional respect, but also with the clarity and firmness required by the seriousness of the decision prompting this letter.

On 1 May 2026, the Academy of Motion Picture Arts and Sciences published the updated rules for the 99th Academy Awards. Among them, the regulation applicable to the Best International Feature Film category has raised deep concern within the international film production sector, as it maintains and reinforces a model under which the statuette is awarded to the director of the film "on behalf of the creative team," with the director's name—and not the producer's—appearing on the award plaque.

Specifically, the provision establishes:

- C. The Academy statuette (Oscar) will be awarded to the film and accepted by the director on behalf of the film's creative talents. For Academy Awards purposes, the film will be credited as the nominee and accepted by the director on behalf of the film's creative talents. The director's name will be listed on the statuette plaque after the film title and country or region if applicable.

The new wording **does not remedy the longstanding absence of formal recognition of the producer in this category**; rather, it consolidates and deepens it, reinforcing a model in which the director appears as the visible recipient of the award while the figure of the producer remains invisible.

It is a widely recognized principle in the global audiovisual industry that the producer is the professional who initiates and leads a film project from its inception: deciding which story is brought to the screen, assembling the creative and technical talent, structuring the financing, assuming the entrepreneurial risks, and ensuring that the work ultimately reaches its audience. The producer not only promotes and finances the film; they sustain it comprehensively and are accountable for its artistic, legal and economic viability. **Without the producer, no film—and, consequently, no award—would be possible.**

Rendering the producer invisible in this category entails **disregarding the economic and structural reality** of film creation, while also devaluing the efforts of those who, in many cases, make it possible for a film to exist and to achieve an international dimension.

In most legal systems worldwide, the producer holds ownership or effective control of the exploitation rights in the audiovisual work and assumes the legal and financial responsibility for its exploitation. Excluding the producer from the formal recognition of an award of the prestige of the Academy Awards conveys a deeply misguided message, one that runs counter to the legal, business and creative reality of our industry.

Furthermore, it is particularly striking—and inconsistent—that, within the Academy's own awards system, the **Best Picture award is granted to the producer**, recognizing them as the ultimate responsible party for the work, while in the **Best International Feature Film category the statuette is awarded to the director**.

This divergence is difficult to justify, given that the **functions, responsibilities and risks assumed by the producer are substantially the same regardless of the film's country of origin**.

The Academy Awards constitute the primary showcase of the global film industry. The decisions adopted by the Academy in its rules have a direct and profound impact on the public perception of the various professional roles within cinema. Attributing the award to the director in the Best International Feature Film category conveys to the public, the media, and the industry itself the message that the producer is a dispensable or secondary figure, which is in no way consistent with reality.

In light of the foregoing, the undersigned associations respectfully request that the Academy of Motion Picture Arts and Sciences:

1. To **review and amend the rules applicable to the Best International Feature Film category for the 99th Academy Awards**, so that the producer—or, as the case may be, the producers—is formally recognized as the recipient of the award, thereby aligning the treatment of the producer in this category with that already applied in the Best Picture category.
2. To **include the producer's name on the statuette plate**, in recognition of their role as the individual ultimately responsible for the production and realization of the motion picture.

We reiterate our deep respect for the work carried out by the Academy of Motion Picture Arts and Sciences in promoting and recognizing the art of filmmaking worldwide. It is precisely this respect that moves us to address you with the conviction that this situation can and should be corrected, for the benefit of the entire international film community.

We trust that the Academy will approach this matter with the institutional sensitivity and inclusive vision that it requires, thereby reaffirming its commitment to recognizing all the professions that make cinema possible.

We remain at your full disposal to engage in any further dialogue that may be necessary in order to reach a satisfactory solution.

Yours sincerely,



AECINE - Spanish National Film Producers Association

DIBOOS - Spanish Federation of Animation and Visual Effects Production Companies

MAPA/PIAF - Productoras Independientes Audiovisuales Federadas/Mesa Territorial de Productores Audiovisuales

PROA – Federation of Audiovisual Producers

PROFILM - Spanish international audiovisual production companies