

PREMIOS  
GOYA®  
2023

**RULES**



## RULES

### 37<sup>TH</sup> GOYA AWARDS

#### CHAPTER I: GENERAL RULES

##### 1. Object

**1.1.** The Academia de las Artes y las Ciencias Cinematográficas de España (Spanish Academy of Motion Picture Arts and Sciences, hereinafter the 'Academy'), with Corporate Tax ID (CIF) G-78307584 and registered office in Madrid, at Calle Zurbano 3, 28010, **at the meeting of its Management Board held on 22 June 2022** and in compliance with its purposes and the provisions in its Articles of Association, has called its annual awards, which are called the 'Goya Awards', with the purpose of distinguishing Spanish films premiered between **1 January and 31 December 2022** and the professionals responsible for the various technical and creative aspects of these films. Said call, hereinafter the 37th edition of the Goya Awards, shall be governed by the provisions of the present Rules.

**1.2.** These Rules are public and will be at the disposal of the parties concerned on the Academy website.

**1.3.** These annual awards do not have any financial rewards. The awards that are granted may never be exchanged for any alleged cash value. Likewise, participants in this call, as well as in any of its stages or procedures (admission, selection, nomination, election and any others) expressly waive any monetary compensation or indemnity as a consequence of the decisions made by the Academy during this process. The provisions in this paragraph are an essential and indispensable condition for this call, as well as for the holding of the Goya Awards.

##### **1.4. Data protection:**

- a) Details of the data controller: Academia de las Artes y las Ciencias Cinematográficas de España [Academy of Motion Picture Arts and Sciences of Spain], with registered office at Calle Zurbano, 3, 28010 Madrid, Tel. (+34) 91 593 46 48.  
Contact for the Data Protection Officer: [protecciondedatos@academiadecine.com](mailto:protecciondedatos@academiadecine.com).
- b) Data being processed: we shall process the data provided by you upon your entry for the Goya Awards.
- c) Processing purpose: managing the entry process and participation in the Goya Awards.
- d) Automated decisions: there is no automated profiling or automated decision making.
- e) How long do we keep your data? Your data will be kept indefinitely.
- f) Legal basis for processing: the legal basis for the processing of your data is the contractual relationship between the parties created by your acceptance of the rules for the Goya Awards.
- g) Obligation to provide data and consequences of not providing them: The data requested are obligatory and, if you do not provide them, we shall not be able to process this application for entry.
- h) Recipients: without prejudice to the publicity entailed by participating in the Goya Awards, we shall not assign any data unless there is a legal obligation to do so.
- i) International data transfers: there shall be no international data transfers.

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- j) Exercise of rights: you are entitled to receive confirmation of whether or not we are processing personal data concerning you. As a data subject, you are entitled to access your personal data, as well as to request the rectification of any inaccurate data or, where applicable, to request they are deleted whenever, among other reasons, the data are no longer necessary for the purposes for which they were collected. In certain circumstances, you may request a limitation of the processing of your data, in which case we shall only keep them to exercise or defend ourselves from claims. In certain circumstances and for reasons related to your particular situation, you may object to the processing of your data. We shall stop processing the data, except for overriding legitimate reasons, or to exercise or defend ourselves from any possible claims. You may revoke your consent for the processing of your data at any time.
- k) In cases where it is legally appropriate, you will be entitled to the right to portability of your data, which means you are entitled to receive the personal data related to your person that we are processing and store them on a device of your own. This right also enables you to ask us to send your data to another data controller.

Also, in the event you consider there is a problem or an incident regarding the data processing, you may contact the entity via the contact address provided in this document, and you always have the right to file a claim with the personal data control authority, which in Spain is the Spanish Data Protection Agency. To exercise your rights, you must send us a request to [protecciondedatos@academiadecine.com](mailto:protecciondedatos@academiadecine.com), attaching a copy of your Spanish ID Card or any other document that legally identifies you.

## 2. Award categories

**2.1.** The following awards (hereinafter, also award categories) will be presented:

- a. Best Feature Film
- b. Best Director
- c. Best New Director
- d. Best Original Screenplay
- e. Best Adapted Screenplay
- f. Best Original Music
- g. Best Original Song
- h. Best Actor
- i. Best Actress
- j. Best Supporting Actor
- k. Best Supporting Actress
- l. Best New Actor
- m. Best New Actress
- n. Best Production Director
- o. Best Director of Photography
- p. Best Film Editing
- q. **Best Artistic Director**
- r. Best Costume Design
- s. Best Makeup and Hairstyling

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- t. Best Sound
- u. Best Special Effects
- v. Best Animated Feature Film
- w. Best Documentary Film

**2.2.** In addition to these awards, the Academy will award the following: Best European Feature Film, Best Ibero-American Film, Best Short Fiction Film, Best Short Documentary Film, and Best Animated Short Film, which will be governed by the relevant Specific Rules, and in addition and in whatever does not contradict the latter, by these General Rules.

**2.3.** Likewise, the Management Board of the Academy will award an Honorary Goya to recognise a lifelong dedication to cinema. Only one Honorary Goya is awarded each year.

**2.4. The Management Board shall award, unless it decides otherwise, an International Goya to recognise the personalities who contribute to cinema as an art form that brings together cultures and viewers from all over the world. Only one International Goya shall be awarded each year.**

### 3. Requirements for competing

**3.1.** The **37th Goya Awards** are open to feature films at least 60 minutes long for fiction and animated films, and at least 70 minutes long for documentaries, which premiered in Spain in their original version at commercial theatres with a box office open to the public, between **1 January 2022 and 31 December 2022**, and that meet the following requirements:

- a. Has Spanish nationality.
- b. Has not participated in previous editions of the Goya Awards.
- c. Has had a qualifying run of at least 7 days of consecutive screening at any time of the year in the same theatre, with a box office open to the public, with the exception of documentary films, where the minimum qualifying run will be 3 days from the date of the premiere registered on the Box Office Report of the ICAA (Institute of Cinematography and Audiovisual Arts) or any of the regulatory bodies in the respective Spanish autonomous regions.
- d. The submission and presentation, in the method and terms established in these Rules, of all of the documents and materials that are required. Non-compliance with any of these issues will entail the exclusion of the film from the present call for submissions.

**3.2.** For the purpose of the provisions in sections 3.1 and 3.2, the premiere of a motion picture shall not be considered whose age rating classification was not done prior to the premiere. For motion pictures that premiered prior to their age group classification, that premiere will not be taken into account and they shall be premiered commercially once they are classified, with a box office open to the public and screened consecutively for 7 days (fiction and animated films) or 3 days (documentaries) as established by the Rules for the **37th Goya Awards, before 31 December 2022**.

**3.3.** Notwithstanding the different natural and legal persons that may compete in the different award categories, only the producer of a film is authorised to seek its participation at the Goya Awards.

### 4. Entry in award categories

**4.1.** Eligibility for each of the award categories shall be determined by the credits as they appear

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on screen and as certified by the production companies. The award categories will be provided by the Academy through the Entry Form referred to in Rule 5, which will be available online.

**4.2.** The data appearing on the Entry Form submitted by the producer shall correspond with the information included on the credits for the motion picture. However, the final entry of candidates for the different categories will be determined by the Academy. For the purpose herein, the Academy shall not be obliged by any contracts, agreements or reserved rights between third parties regarding credits; its own opinion shall be solely valid for determining the candidates to the awards.

**4.3.** To access the Entry Form, producers must contact the Academy so that it may provide them with a link to the website and the necessary permits to access the form. Without this Entry Form, duly filled in, signed, stamped and submitted to the Academy within the established dates, along with all the other documents and materials, a motion picture cannot participate in the Goya Awards.

However, in order to speed up the entry and verification procedures for candidates, the Academy may ask the producers for a copy of the motion pictures that have premiered and it will handle the filling in the Entry Form using the data from the copy provided. Once it is filled in, the production company must check and finalise the entry, sign the form and deliver it to the Academy before the deadline established in these Rules, along with all other documents and materials.

Entries for Acting, Song and Music must be filled in by the producer or by the Academy with the information provided by the production company.

**4.4.** In the event of any disputes or conflicts with regard to the credits that could affect a candidate, the Academy reserves the right to declare a candidate ineligible, or to reject any claims referring to said credits.

**4.5.** Candidates to any of the Awards must be at least 16 years of age as of 31 December 2022.

**4.6.** Once the information on the candidates is published by the Academy (book, website or any system that the Academy considers relevant for dissemination purposes), changes regarding the candidates may only be made with the authorisation of the Management Board. In any event, the deadline to request any changes due to errors in the entries will be permanently closed **two business days** after the publication of the data on the official website of the Goya Awards, and no changes will be made once the names of the nominees are published.

### 5. Documentation to be submitted

**5.1.** An essential requirement for competition and participation of a motion picture in the **37th edition of the Goya Awards** is the film producer's submission at the Academy, in the method and form detailed below of:

**The films whose premieres were between 1 January and 31 May 2022 must submit all documentation and materials described in the present Article 5, as well as in Article 6 of these Rules before 14.00 hrs on 1 August 2022.**

For motion pictures whose premiere was or will be between **1 June and 31 December 2022**, they must deliver all documentation and materials described in this Article 5, as well as in Article 6 of these Rules, **before 14.00 hrs on 19 September 2022, with the exception of documentary films, for which the deadline will close at 14.00 hrs on 5 September 2022.**

**5.1.1.** The Entry Form for the film: This form will be available online via a web link after the publication of these Rules. For this purpose, the production companies must

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contact the Academy, which will give them the access codes. Once the form is filled in, it must be signed and stamped by the producer of the motion picture and delivered to the Academy by the deadline established in this article, along with the other documents and materials established in this Rule 5 and in Rule 6. Submission of this form is mandatory for a motion picture to participate in the Goya Awards. Both the production company and its legal representative signing the Entry Form on its behalf take responsibility for the truthfulness of all the data contained in said form, which shall correspond to the information included in the credits of the motion picture, subject to the provisions in Rules 4.1. and 4.2.

Not submitting or submission after the deadlines of any of the documents established in the Rules will lead to the motion picture not participating in the 37th edition of the Goya Awards.

**5.1.2.** Complete and truthful credits for the motion picture with regard to the work done by each of the professionals eligible for candidature for a Goya Award in the different categories.

**5.1.3.** The poster in digital format (minimum resolution 300 ppp) and the synopsis of the film.

**5.1.4.** True copy of all the documentation kept at the ICAA or the relevant body of the different autonomous regions, which shall necessarily contain the Spanish nationality certificate, as well as the Box Office Report with the premiere date, dates during which it was screened after the premiere as stated at the ICAA and data on viewers per day of screening.

**5.1.5.** Motion pictures whose **premiere is scheduled after 19 September 2022** (the entry deadline) **and before 31 December 2022** are excluded from the provisions in the preceding paragraph, for which the production company shall submit, **no later than 14.00 hrs on 19 September 2022**, the following documents:

- a. Certificate issued by the distribution company with the name of the theatre and the city in which the motion picture will be premiered, with the minimum days during which it will be commercially screened.
- b. Copy of the application for ICAA age group classification signed by the production company with this organisation, duly stamped by the Ministry Register or by a competent body in the autonomous regions.

Without prejudice to the provisions in the two preceding paragraphs, the Academy may ask the production company for any other documents it deems relevant to accredit in a certified manner that the motion picture meets the requirements established in these Rules as regards the premiere and the screening period.

**5.2.** If any falsehood is detected in any of the data provided by the production company, the Management Board may eliminate the film from participating in all the categories or in those it deems relevant.

### **6. Materials to be submitted**

**6.1.** In addition to the provisions in Rule 5, the participation of motion pictures in the Awards will be conditional upon the film production company providing the Academy with the following

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materials, with the same delivery timelines specified in Article 5 of these Rules depending on the date when the film was premiered:

- 6.1.1. ONE (1) copy on DVD or Blu-Ray. If the copy that is delivered is a working copy or has watermarks, the production company shall submit another quality physical copy when it becomes available. Said materials will become part of the Academy's Goya Awards archive.
- 6.1.2. FIVE (5) original posters of the film (if this material is available).
- 6.1.3. The following materials shall be uploaded to the entry website in the sections prepared for this purpose:

### **MATERIALS AND DOCUMENTS THAT WILL BE MADE AVAILABLE TO THE ACADEMY ON THE ENTRY PLATFORM:**

#### **A. GRAPHIC MATERIAL**

- Poster (JPG minimum resolution 300 ppp)
- Photos of the shooting (JPG minimum resolution 300 ppp)
- Photos of the film (JPG minimum resolution 300 ppp)
- Photo of the director (JPG minimum resolution 300 ppp)
- Photographs of each of the candidates for acting awards, showing them as they appear in the film (JPG minimum resolution 300 ppp)
- Press book (PDF)
- Costume designs, if the material is available (PDF or JPG)
- Set designs, if the material is available (PDF or JPG)

#### **B. AUDIOVISUAL MATERIAL**

- Film clips
- Making of
- Trailer
- Link to trailer

#### **C. DOCUMENTS FROM THE ICAA OR RELEVANT BODY IN THE RESPECTIVE AUTONOMOUS REGIONS / OTHER ENTITIES:**

- Rating and Certificate of Spanish nationality
- Box Office Report with date of premiere and for how long it ran (for films after their premiere)
- Certificate of commitment to premiere the film by the distribution and/or exhibition companies, for films that had not been premiered at the time the entry period closed.
- Application for age rating at the ICAA or competent body in the respective autonomous regions, for films that had not been premiered at the time the entry period closed.

#### **D. OTHER MATERIALS**

- Entry Form (this document must be signed and stamped on all of its pages with an original signature or digital certificate. The document bearing the original signature must be physically delivered at the Academy)
- Film datasheet (PDF)

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- Cast and crew (PDF)
- Complete, truthful credits: opening and closing credits (PDF)
- Synopsis of the film (PDF)
- **List of merits for Documentary Feature Films (PDF, maximum one side of paper)**
- Authorisation to use the entirety or an excerpt from the proposed Original Music for any information or promotional activities for the Goya Awards, as well as to include it on the official website, signed by the holder of the rights to the original music. The original authorisation must also be delivered to the Academy. Appendix I
- Authorisation to use the entirety or an excerpt from the proposed Original Song for any information or promotional activities for the Goya Awards, as well as to include it on the official website, signed by the holder of the rights to the original song. The original authorisation must also be delivered to the Academy. Appendix I
- Original / Adapted Screenplay: If you wish to publish the full screenplay of the film on the official website of the Goya Awards, you must deliver the shooting screenplay, as well as the specific authorisation for publication, filled in and signed by the holders of the rights to the screenplay. The website may be accessed by the general public. The original authorisation shall also be delivered at the Academy. Appendices II and III
- **Documentary Feature Films: Authorisation to provide the viewing link for the Documentary Speciality for its assessment if the motion picture is not available on the viewing platform. Appendix IV.**

### E. SUBMISSION OF OTHER MATERIALS

- The Academy also reserves the right to ask the production companies of films nominated in any category for a copy of the film in the same format in which it was screened at commercial theatres, to show it to Academy members during the voting process.
- **The Academy may ask production companies for a viewing link to verify the correct entry of films.**

**6.2.** Production companies will not be allowed to submit, for any reason whatsoever, any of the aforesaid materials after the deadlines set out for the delivery of documentation and materials in Articles 5 and 6 of these Rules. Not submitting or submission after the deadline established for the materials established in these Rules will entail that the film cannot take part in the 37th edition of the Goya Awards.

**6.3.** Furthermore, production companies of films that have been nominated in one or more categories must deliver, to the registered office of the Academy and within a maximum period of 48 hours following the publication of the nominations, a copy of the film on Blu-Ray. This material may be collected from the Academy once the Goya Awards process has been completed. Not submitting this material could entail the removal of the film from the Awards.

**6.4.** The Academy also reserves the right to ask the production companies of films nominated in any category for a copy of the film in the same format in which it was screened at commercial theatres, to screen it to Academy members during the voting process.

The Academy will reject any copies which do not meet optimum quality requirements. This copy will remain at the Academy until the Goya Awards procedure ends, or until the Academy asks



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the production company to remove it. This copy may be exhibited by the Academy during the procedure for these Goya Awards, or in promotional activities or actions such as film series, exhibitions, and other activities, in conformity with the authorisation granted in section 7.

**6.5.** The Academy shall in no event be held liable for the damage, loss, misplacement or wear of the materials delivered by the producer, and the latter will fully assume the risks for said materials arising from participation in these Awards, fully indemnifying the Academy. The provisions in this paragraph are an essential and indispensable condition for this call, as well as for the holding of the Goya Awards.

### **7. Authorisations**

**7.1.** The participation of a motion picture in the Goya Awards entails that the Academy is authorised by the holders of the rights to use excerpts of the film in the television recording and broadcasting of the promotion and handing over of the Goya Awards, as well as the authorisation to use all the promotional materials, photographs, music and images therein for any information or promotional activities of the Awards, whether through the official website that is available to the general public or by any other means.

**7.2.** Without prejudice to the obligation of the production companies to deliver the express authorisations established in these Rules, the Academy shall always understand that a producer entering or submitting a film to participate at the 37th edition of the Goya Awards has all the necessary permits and authorisation from the holders of the rights to carry out the events and activities regarding the films and the various items therein that are established and provided in these Rules. The Academy shall never be held liable for the absence or for the producer not obtaining said permits or authorisations, where the producer will be exclusively liable, simply by entering, for any damages and losses that may be caused to the holders of rights, should they not be the producer, or other third parties, as a result of the lack of authorisation or lack of sufficient authorisation, fully indemnifying the Academy.

**7.3.** Furthermore, the individuals participating in the galas and events organised by the Academy related to these Awards authorise the use of their image for any activity or for the production of any information or promotional items related to the Goya Awards, according to the sponsorship agreements that the Academy has signed.

**7.4.** When a film competes in the Goya Awards it entails the authorisation and assignment on a non-exclusive basis of the reproduction and public disclosure rights by the owners of the film rights to the Academy and the Fundación Academia de Cine (hereinafter the Foundation) for the screening thereof in promotional activities and activities such as film series, exhibitions and others, up to a maximum of three (3) screenings within a maximum period of TWELVE (12) months from the announcement of the film as being entered for the Goya Awards. These screenings shall be free of charge for Academy members and shall have a reduced price for non-members, a price that will be wholly allocated to cover the expense of the activities of the Academy and the Foundation. Notwithstanding the foregoing, the film production company may notify the Academy on any restrictions arising from agreements with third parties that might affect these screenings, which the Academy must take into consideration and respect.

### **8. Promoting the films and sending materials to Academy members**

**8.1.** Participants expressly accept and undertake to comply with the entirety of the decisions and precautions adopted by the Academy for compliance with the laws in force on personal

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data protection, as well as the data protection policy adopted by the Academy for the purpose of guaranteeing maximum security in their use.

**8.2.** To this end and regarding the promotion of films that are candidates to the Goya Awards, the production companies wishing to provide documentation to Academy members must request this by email, indicating and sending these materials and documents to the Data Management Dept. ([premiosgoya@academiadecine.com](mailto:premiosgoya@academiadecine.com)) that they wish to submit for their verification and approval before they are sent. This procedure is mandatory to authorise any sending to Academy members. The Academy shall not provide production companies with lists of names, surnames or any other data on Academy members.

**8.3.** Each production company must indicate by email whether they want to send the materials to all members or apply a filter by destinations. Said email must state which company, among those with which the Academy has signed a Processing Agreement on behalf of Third Parties, will be in charge of sending the materials. The updated list of authorised companies must be requested from the Academy. The list of labels shall include the addresses of the Academy in Madrid and Barcelona, in order to control the materials and documentation received by the members of the Academy.

The Academy shall not be responsible for materials sent to members of the Academy that are not sent according to these procedures and it may act if said deliveries violate what is stated in these Rules. The Academy reserves the right to exclude any films not complying with these rules from participating in the Awards.

**8.4. Production companies presenting their films at the 37th Goya Awards may send Academy members who have authorised it (as established in the General Data Protection Regulations) information material on the film, which shall be limited to letters with information on the film in a format no larger than Din A4. The Academy shall not authorise any other materials (books, dossier, etc.). However, production companies may offer members of the Academy the possibility of sending them any other information materials. These materials shall likewise be sent to the central offices of the Academy.**

Production companies cannot use the logo of the Goya Awards or of the Academy for the promotion of films that are entered without the express authorisation of the Academy. The Academy will provide production companies with the logo they may use once films are entered and reviewed by the Academy.

**8.5.** The parties concerned are informed that in order to avoid sending copies of the films and to prevent the risk of unlawful use of the DVD copies and exchanging them as electronic files, the Academy will enable all its members to watch via streaming the films entered for the Goya Awards on a digital platform free of charge.

**8.6.** Regardless of and notwithstanding the foregoing, the promotion or otherwise of the film among Academy members by the production company is a free, exclusive decision at the discretion of the production company and the risks involved. If there is any promotion, risks shall be assumed exclusively by the production company, where the Academy shall have full indemnity.

The Academy does not assume any liability for any damages or losses that might be caused to the production companies, to the holders of rights or to third parties in the event that, directly or indirectly as a consequence of the promotion carried out by the production companies, any intellectual property rights and/or laws are violated. The provisions in this paragraph are an essential and indispensable condition for this call, as well as for the holding of the Goya Awards.

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### 9. Trophy, rights and obligations of the winners

**9.1.** These Awards have no monetary award, and they are merely meant to honour and recognise professional work.

**9.2.** The winners of each of the categories of the Goya Awards will receive a trophy representing the Goya Award they obtained, consisting of a statuette with a likeness of Goya. The trophies will be manufactured in an exclusive edition expressly for this purpose.

**9.3.** In the event of categories shared by more than one individual, the trophy shall be handed to the person appearing as the one in charge of the corresponding speciality in the film credits. If there are several individuals responsible for a category, the Academy will only hand out one statuette, but it may authorise, if it is expressly requested, the production of duplicates, the cost of which shall be paid by the parties concerned, without prejudice to the provisions in sections 9.4, 9.5, 9.6, 9.7, 9.8 and 9.9.

**9.4.** In no event may the trophy representing the Award be delivered to legal persons, which must always designate an individual who may receive the trophy as the person in charge of the work done under the speciality.

**9.5.** In the Best Sound category, the Academy will hand out a maximum of three statuettes when the persons in charge of Direct Sound, Sound Editing and Sound Mixing are different people.

**9.6.** In the Best Makeup and Hairstyling category, the Academy will hand out a maximum of three statuettes when the people in charge of Makeup and Hairstyling are different people, and the third statuette would be for the head of Makeup and Hairstyling Special Effects, if there is one.

**9.7.** In the Best Special Effects category, the Academy will deliver a maximum of two statuettes if the persons in charge of Digital Effects and Physical Effects are different people.

**9.8.** Award winners, pursuant to the terms of Article 56 of the Intellectual Property Law, take on ownership of the statuette, although they do not hold any right for its exploitation.

### 10. Other rights of the winners

**All the winners of a Goya Award, with the exception of the Best Original Song, will be invited to become permanent members of the Academy, exempt from paying an entry fee. They will have at most a six-month period in which to respond to the invitation and, if they do not reply, they will be deemed to have turned down the invitation. The winners of the Goya Award for Best Short Fiction Film shall be invited to be part of the Direction Speciality or Production Speciality, in light of their performance in the premiered short film, winners of the award for Best Short Documentary Film shall be invited to be part of the Documentary Speciality, and winners of the award for Best Short Animated Film will be invited to be part of the Animation Speciality.**

**Winners must be at least 16 years of age as of 31 December 2022.** The person distinguished with the Honorary Goya will be invited to be an Honorary Member of the Academy.

### 11. Certificate for nominees

The nominees of all the categories will receive a certificate verifying their nominations.

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### CHAPTER II: SPECIAL RULES BY CATEGORIES

#### 12. Award for Best Feature Film

**12.1.** The Award for Best Feature Film at the 37th Goya Awards is open to any film that meets all these Rules.

**12.2.** The Award shall only be handed over to individuals, never to companies. The individuals who may receive this Award must be credited in the film credits as 'producer' or 'produced by'. This Award is not open to individuals credited as 'executive producer', 'co-producer', 'delegated producer', 'associate producer' or any other similar title.

**12.3.** The Academy will only deliver one statuette for each winning film, but it may deliver additional statuettes to the rest of the producers, the cost of which will never be borne by this institution.

**12.4.** On the pertinent online ballot for both the first and second round of votes, only the titles of the films will appear in this category.

**12.5.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

#### 13. Award for Best Director

**13.1.** The Award for Best Director is open to the directors of the films entered in the 37th Goya Awards who meet the terms of these Rules.

**13.2.** Participation in this category excludes the participation of the same film simultaneously in the Best New Director category.

**13.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

#### 14. Award for Best New Director

**14.1.** The Award for Best New Director is open to directors whose film entered for the 37th Goya Awards is their first feature film rated by the ICAA or any other competent body.

**14.2.** **For those directors whose first feature film rated by the ICAA is co-directed, they may participate with their second film, provided that the first feature film is a collaborative project and the part directed by the candidate does not end up being considered a significant first directing work, except when the director has been a candidate at previous editions of the Goya Awards. The member(s) and/or committee for the Direction Speciality may study each case individually.**

**14.3.** Participation in this category excludes the participation of the same film simultaneously in the Best New Director category.

**14.4.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

#### 15. Award for Best Original Screenplay

**15.1.** This Award is open to the authors of the original screenplay of films that are candidates to the 37th Goya Awards and that comply with these Rules.

**15.2.** The consideration of Original Screenplay shall not apply to any screenplays based or inspired, whether directly or indirectly, even in free versions, on a literary work, story, comic,

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theatre or audiovisual work, diaries, memoirs, letters or any pre-existing work.

**15.3.** The Award is solely open to those appearing as screenplay writers **or co-screenplay writers** in the film credits.

This Award is not open to those who appear in the credits under any other name (plot developer, idea by, in collaboration with, contributor, dialogue writer).

**15.4.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 16. Award for Best Adapted Screenplay

**16.1.** This Award is open to the authors of the adapted screenplay for films that are candidates for the 37th Goya Awards meeting these Rules.

**16.2.** The consideration of Adapted Screenplay shall apply to screenplays based or inspired, whether directly or indirectly, even in free versions, on a literary work, story, comic, theatre or audiovisual work, diaries, memoirs, letters or any pre-existing work.

**16.3.** The Award is solely open to those appearing as screenplay writers **or co-screenplay writers** in the film credits.

This Award is not open to those who appear in the credits under any other name (plot developer, idea by, in collaboration with, contributor, dialogue writer).

**16.4.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 17. Award for Best Original Music

**17.1.** For the effects of this Award, original music is defined as instrumental music with or without vocals that were created expressly for the film and is the outcome of a creative interaction between the composer of the music and the director.

Composers of music in films that are candidates for the 37th Goya Awards are eligible for the Award for Best Original Music.

**17.2.** The Award will be awarded to the composer responsible for the idea, creation and composition of the music.

**17.3.** This Award is only open to films in which at least 90% of the duration of the Original Music, without considering songs, is the result of the work of a maximum of two composers.

**17.4.** Only composers who are responsible for at least 90% of the original music may be candidates for the Award and they shall be identified by their name and surname(s) (no artistic names) when entering, although their artistic name may appear on publications (ballot, website, etc.).

**17.5.** The Original Music candidate shall represent at least 51% of the total length of the music in the film, **where all music in the film is defined as any type of music (original or pre-existing music, original or pre-existing composition).**

**17.6.** The original music that is a candidate shall represent at least 15% of the total film duration.

**17.7.** The music shall not be disseminated on a date prior to the premiere of the film, except where it is explicitly used as promotional medium for the film or if it is proven, by means of a copy of the contract, that the reason for the music existing is that it was commissioned for the film.

**17.8.** In order to compete for this Award, it is essential that you fully fill in the correct form,

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which is available to the producer and the musician online, which shall be stamped by the production company, signed by the producer and sent to the Academy. It must set on record, among other data, the titles, authors and duration of absolutely all the music that plays throughout the entire film (both pre-existing and original music), including the opening and end credits.

A new block of music will be considered, and therefore should be stated separately, when during the music there is a period of at least five (5) seconds without any music whatsoever being audible. The foregoing is not incompatible with there being two or more consecutive blocks of music with less than five seconds or no space between them.

**17.9.** By submitting this form, the producer grants free authorisation to the Academy so that it may enable the entirety or an excerpt of the proposed music to be listened to online.

If the producer is not the holder of the necessary rights to grant said authorisation, he/she will obtain and enclose the relevant permissions for the purposes set down here.

**17.10. Musical Films** In order to be a candidate for the Award for Best Original Music, a musical film will be considered to be a film that meets these requirements:

The film must have been or be promoted as a musical film.

**17.10.2.** The story or part of it and/or the dialogues or part of them are conveyed through the lyrics of the songs, which are interpreted by characters that can be seen by the viewers.

**17.10.3.** A substantial part of the songs in the film shall be sang or performed by characters that can be seen by the viewers.

**17.10.4.** The original songs of a musical film sang or performed by individuals on screen or that can be seen by the viewers may count as 'instrumental music composed for the film' for the purpose of considering percentages of original music.

**17.10.5.** Producers may choose whether they wish to include the songs from the musical within the 'instrumental music composed for the film' in order to be a candidate for the Award for Best Original Music or to be a candidate for the Award for Best Original Song. If they choose to submit the songs as Original Music they must enter all the Original Songs performed by characters on screen and that can be seen by viewers as a candidate for the Best Original Music, and cannot enter those same songs for the Award for Best Original Song.

**17.10.6.** The original songs of a musical film that are not sung by film characters that can be seen by the viewers may be entered for the Award for Best Song, because it is understood that, if the film is not a musical, the original songs could remain in the film, therefore they are considered eligible for the Award for Best Original Song.

**17.10.7.** If a producer decides to present the songs of a musical to the Award for Best Original Music, these songs shall no longer be considered songs for the purpose of these Rules, and shall instead be considered 'Original music from the film', which is how they shall be entered on the Entry Form that the producer must submit to the Academy with information on the candidates.

**17.11.** Without prejudice to that which is established in Articles 5 and 6 of these Rules in terms of entry date and submission of documents, the candidates for the Best Original Music of films that are due to be premiered after the deadline for entry and are in the process of final synchronisation and mixing, as an exception, the Music Committee may authorise a moratorium

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for the entry of the Original Music. This exception is available exclusively to films pending completion and only for candidates to Music Awards because of the special characteristics of their entry, but this must ultimately be approved by the Management Board.

Films with this status must enter the rest of their candidates and submit all the materials stated in Articles 5 and 6, with the sole exception of the candidate for the Best Original Music, closing the entry of the film and submitting the Entry Form.

For films benefiting from this moratorium, the candidate for the Award for Best Music cannot appear in the Entry Book, in the event it is published, because the schedule of procedures would not allow it. The information and the musical piece will be available on the Academy website once the entry submitted after the deadline is verified. It will also be available on the voting ballot, which will give access to the MP3 file.

**17.12.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 18. Award for Best Original Song

**18.1.** The Award for Best Original Song is open to the creators of songs in the films that are candidates for the 37th Goya Awards that consist of lyrics and music, both of which must be original, expressly created for the film.

**18.2.** The song must be clearly audible at some time during the film, including the credits.

**18.3.** The song shall not have been disseminated on a date prior to the premiere of the film, except where it is explicitly used as promotional medium for the film or if it is proven, by means of a copy of the contract, that the song exists because it was commissioned for the film.

**18.4.** The Award will be granted to the creator(s) responsible for the concept and creation of the music and lyrics of the song.

**18.5.** To compete for this Award, the appropriate form must be completely filled in, which is available for producers online, and it shall be stamped by the production company, signed by the producer and sent to the Academy. The form will include, among other data, the titles, authors and lengths of the songs entered for this Award.

**18.6.** By sending in this form, the producer grants authorisation free of charge to the Academy to enable online listening to the entirety or an excerpt of the song entered for the Award. If the producer is not the holder of the necessary rights to grant said authorisation, he/she will obtain and enclose the relevant permissions for the purposes set down here.

**18.7.** The song title and film title must appear on the ballot for the first-round vote. The ballot for the second-round vote shall state the song title, the name of the author(s) and the film title.

**18.8.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 19. Awards for Best Actor and Best Actress

**19.1.** These Awards are open to all the actors and actresses, **who are at least 16 years of age as of 31 December 2022**, taking part in films that are candidates for the 37th Goya Awards, who appear in the credits and have been nominated for their respective category on the form filled in by the film producer, duly signed, stamped and sent to the Academy in due time and form.

**19.2.** A maximum of 2 actors and 2 actresses per film may be nominated.

**19.3.** No actors may be chosen if their voice has been dubbed by another actor in what is considered the original version of the film. For films with songs, the songs may have been

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dubbed, except where they constitute an essential part of the character.

**19.4.** Votes for more than one title for the same actor or actress on the same ballot will not be considered valid, and it is not possible to vote for their body of work in the year.

**19.5.** These Awards are not open to individuals whose appearance in the film does not correspond to the personification **and creation** of a character.

**19.6.** Each of these Awards shall be granted individually to a single person per acting category, and in no event may joint candidates be presented.

**19.7.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **20. Awards for Best Supporting Actor and Best Supporting Actress.**

**20.1.** These Awards for Best Supporting Actor/Actress are open to all the actors and actresses, who are **at least 16 years of age as of 31 December 2022**, acting in films that are candidates for the 37th Goya Awards, who appear in the credits and have not been entered by the producer as candidates for other acting categories. Each and every one of the actors meeting these requirements, up to a maximum of 12 candidates, may appear on the form filled in by the producer of the film, duly signed, stamped and sent to the Academy in due time and form, as candidates to the Awards for Best Supporting Actor/Actress.

Once the data on the candidates are published on the website of the Goya Awards, there will be a period of three (3) business days to receive any claims, which will be studied by the Acting Committee. Said claims are to be channelled through the production company. In no event will any amendments be made once that deadline has elapsed.

**20.2.** No actors may be chosen if their voice has been dubbed by another actor in what is considered the original version of the film. For films with songs, the songs may have been dubbed, except where they constitute an essential part of the character.

**20.3.** Votes for more than one title for the same actor or actress on the same ballot will not be considered valid, and it is not possible to vote for their body of work in the year.

**20.4.** These Awards are not open to individuals whose appearance in the film does not correspond to the personification **and creation** of a character.

**20.5.** Each of these awards will be awarded individually to a single person by acting category, where joint candidates may never be presented.

**20.6.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **21. Awards for Best New Actor and Best New Actress**

**21.1.** These awards are open to actors and actresses, who are **at least 16 years of age as of 31 December 2022**, who have acted for the first time in a noteworthy role on film in a title that is a candidate at the 37th Goya Awards, whether in a leading or supporting role and listed in the credits.

The Academy recommends that the production companies inform the actors and actresses who are candidates in this category that, once they are candidates for the Best New Actor/Actress Awards, they cannot be candidates for this Award in any subsequent editions.

They shall be expressly proposed for these categories in the form filled in by the film producer, duly signed, stamped and sent to the Academy in due time and form.

**21.3** A maximum of 2 actors and 2 actresses per film may be submitted.



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**21.4.** The acceptance of candidates for the Best New Actor and Best New Actress awards will not take place until the Acting Committee or, in the absence thereof, the Acting Board verifies all the names submitted as candidates and their suitability according to the Rules in the articles corresponding to acting candidates. These agreements will be approved by the Management Board.

**21.5.** No actors may be chosen if their voice has been dubbed by another actor in what is considered the original version of the film. For films with songs, the songs may have been dubbed, except where they constitute an essential part of the character.

**21.6.** Votes for more than one title for the same actor or actress on the same ballot will not be considered valid, and it is not possible to vote for their body of work in the year.

**21.7.** The Awards for Best New Actor or Actress are not open to any actors who have been submitted as candidates for Best Actor or Actress in a leading role or Best New Actor or Actress in previous editions of the Goya Awards. Neither is this Best New Actor or Actress award open to actors who were nominated or who won an Award for Best Supporting Actor or Actress in previous editions of the Goya Awards.

**21.8.** These Awards are not open to individuals whose appearance in the film does not correspond to the personification **and creation** of a character.

**21.9.** Each of these Awards shall be granted individually to a single person per acting category, and in no event may joint candidates be presented.

**21.10.** Entry in this category excludes simultaneous entry for the Best Actor in a leading role, Best Actress in a leading role, Best Supporting Actor and Best Supporting Actress categories for the same film.

**21.11.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **22. Award for Best Production Director**

**22.1.** This category is open to individuals expressly appearing as 'production director' or 'production management' in the credits of a film that is a candidate for the 37th Goya Awards and who comply with these Rules.

**22.2.** The award will be handed out to the individual(s) responsible for the Production Management of the film. The existence of more than one person under the different credits specified here will not entitle them to more than one statuette, without prejudice to the fact that the Academy can authorise duplicates, if they are expressly requested, the cost of which shall be paid by the individual concerned, pursuant to the provisions in Rule 9.3.

**22.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **23. Award for Best Director of Photography**

**23.1.** This award is open to individuals appearing as the director of photography in the film that is a candidate for the 37th Goya Awards and who meet the terms of these Rules.

**23.2.** The award will be handed to the individual(s) responsible for directing the photography of the film. The existence of more than one person under the different credits specified here will not entitle them to more than one statuette, without prejudice to the fact that the Academy can authorise duplicates, if they are expressly requested, the cost of which shall be paid by the individual concerned, pursuant to the provisions in Rule 9.3.

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**23.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **24. Award for Best Film Editing**

**24.1.** This award is open to individuals appearing as lead editor of the film that is a candidate for the 37th Goya Awards and who fulfil these Rules.

**24.2.** The award will be handed to the person(s) responsible for the editing of the film. The existence of more than one person under the different credits specified here will not entitle them to more than one statuette, without prejudice to the fact that the Academy can authorise duplicates, if they are expressly requested, the cost of which shall be paid by the individual concerned, pursuant to the provisions in Rule 9.3.

**24.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **25. Award for Best Art Director**

**25.1.** This award is open to individuals appearing as artistic director, **art director**, or under 'production design' in the credits of a film that is a candidate for the 37th Goya Awards and who fulfil these Rules.

**25.2.** The award will be handed to the person(s) responsible for the production design and the **art direction** of the film. The existence of more than one person under the different credits specified here will not entitle them to more than one statuette, without prejudice to the fact that the Academy can authorise duplicates, if they are expressly requested, the cost of which shall be paid by the individual concerned, pursuant to the provisions in Rule 9.3.

**25.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **26. Award for Best Costume Design**

**26.1.** This award is open to individuals appearing as costume or wardrobe designers in the credits of the film that is a candidate for the 37th Goya Awards and who fulfil these Rules. In order to be candidates for this award, the costume designs have to have been specifically conceived and created to be used in the film.

**26.2.** The award will only be handed to the person(s) responsible for the costume design. The existence of more than one person under the different credits specified here will not entitle them to more than one statuette, without prejudice to the fact that the Academy can authorise duplicates, if they are expressly requested, the cost of which shall be paid by the individual concerned, pursuant to the provisions in Rule 9.3.

**26.3.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### **27. Best Makeup and Hairstyling**

**27.1.** This award is open to the individual appearing as the head of the team or the individual ultimately responsible for Makeup, to the one appearing as the head of the team or to the individual ultimately responsible for Hairstyling, to the one appearing as the head of the team or the individual ultimately responsible for Makeup FX, of the film entered for the 37th Goya Awards and who fulfil these Rules.

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If a single person appears in the credits of the film as being responsible for more than one of these specialities, the Speciality Committee may ask the production company for the relevant information to verify that the same individual is in charge of more than one speciality.

**27.2.** Makeup and hairstyling shall be considered to be any characterisation of the face/head or body of an actor that reinforces the dramatic evolution and creation of their character in a film, whether it be in a present-day or period setting. Makeup and hairstyling include prostheses, wigs and hairpieces applied to an actor to create their character.

**27.3.** In the Best Makeup and Hairstyling category, the Academy will hand out at most three statuettes when the individuals in charge of Makeup and Hairstyling are different persons, and the third statuette would be for the head of Makeup and Hairstyling Special Effects, if there is one.

**27.4.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 28. Award for Best Sound

**28.1.** This award is open to individuals appearing as team leaders or the individual ultimately responsible for the direct sound or sound editing and sound mixing in the credits of the film that is a candidate to the 37th Goya Awards and who meet these Rules.

If they are different individuals, they may be joint candidates to the award, and the Academy will hand out a maximum of three statuettes, pursuant to the provisions in Rule 9.5.

**28.2.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 29. Award for Best Special Effects

**29.1.** This award is open to the individual(s) appearing as the person(s) ultimately responsible for the physical and/or digital effects in the credits of the film that is a candidate to the 37th Goya Awards and who meet these Rules. If the heads of physical effects and digital effects team are two different individuals, they may be joint candidates to this award, and two trophies would be handed over by the Academy.

**29.2.** In no event may the candidates to this award be the companies, trade names or legal persons making the special effects; they must designate an individual who is ultimately responsible for this work.

**29.3.** Only one head of team or individual who is ultimately responsible may be considered for each of the two specialities of physical and digital special effects. If more than one individual is listed in the credits as being ultimately responsible for each speciality, the producer shall determine, in the form submitted to the Academy, the name of the individual who is ultimately responsible for each of them.

**29.4.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 30. Award for Best Animated Feature Film

**30.1.** The Award for Best Animated Feature at the 37th Goya Awards will be open to films with a minimum duration of 60 minutes in which the movements and interpretations of the characters have been created using the frame-by-frame technique and which meet these Rules.

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**30.2.** A significant number of the main characters must also be animated, and animation must represent at least 75% of the duration of the film. For films combining animation and real images, the animation will have to appear alone or combined with real images in at least 75% of the total duration of the film.

**30.3.** The timings shall be specified, along with the technical datasheet, on the form filled in by the production company of the film, duly signed and sent to the Academy in due time and form.

**30.4.** The Award shall only be handed over to individuals, never to companies. The individuals who may receive this Award must be credited in the film credits as 'producer' or 'produced by'. This Award is not open to individuals credited as 'executive producer', 'co-producer', 'delegated producer', 'associate producer' or any other similar title.

**30.5.** The Academy will only hand out one statuette for each winning film, but it may authorise the delivery of additional statuettes to the rest of the producers, the cost of which will in no event be borne by this institution, pursuant to the terms of Rule 9.3.

**30.6.** On the pertinent online ballot for both the first and second round of votes, only the titles of the films will appear in this category.

**30.7.** The Management Board of the Academy, **through its committees**, may verify the proposed entries.

### 31. Award for Best Documentary Film

**31.1.** The Award for Best Documentary Film at the 37th Goya Awards is open to all documentary films which, with a minimum duration of 70 minutes (the duration indicated in the classification by the ICAA will be considered), may be considered non-fiction and that creatively deal with cultural, artistic, historical, social, scientific, economic, technical or any other topics and that meet these Rules. However, in the event of uncertainty, the acceptance of a film as a documentary shall be ratified by the Management Board. These films must have been shot in the present day and they may use recreations, archive materials, animations, re-edited pre-existing images and any other techniques, provided that the thematic emphasis is on a fact, activity or event, not on anything fictional.

**31.2.** The Award shall only be handed over to individuals, never to companies. The individuals who may receive this Award must be credited in the film credits as 'producer' or 'produced by'. This Award is not open to individuals credited as 'executive producer', 'co-producer', 'delegated producer', 'associate producer' or any other similar title.

**31.3** The Academy will only hand out one statuette for each winning film, but it may authorise the delivery of additional statuettes to the rest of the producers, the cost of which will in no event be borne by this institution, pursuant to the terms of Rule 9.3.

**31.4** The Best Documentary Film category is open to all films meeting the requirements applicable under 31.1, which have been selected for the Documentary speciality.

#### **31.5** Participation and pre-selection quotas

From among the documentary films in competition that meet all these Rules, a maximum of 15 documentary films will be chosen in the Documentary speciality, which will go on to the first round of voting. **If there is a draw, the number of titles may be extended, as an exceptional situation.**

Feature films that are not chosen in the Documentary speciality may compete in the rest of the categories, provided that they meet the requirements stipulated in the relevant category.

Only pre-selected documentary films may be nominated for the Best Documentary Film

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category.

Participation in this category will entail the obligation of providing the Academy, at the time of entering, a link to enable the film to be viewed by those in charge of the speciality and/or to make the film available on the viewing platform.

Any films entered on the date when the selection is announced, if they are not selected for this speciality, cannot compete in subsequent editions of the Goya Awards.

If the number of documentary films entered is lower than 15, there will be no selection process and all of the films will go on directly to the first voting round.

**31.6.** On the pertinent online ballot for both the first and second round of votes, only the titles of the films will appear in this category.

**31.7.** The Management Board of the Academy, through its committees, may verify the proposed entries.

## CHAPTER II: VOTING PROCEDURES AND ELECTION OF NOMINEES AND WINNERS

### 32. Voting rights for the nomination and election of winners

**32.1.** The following members of the Motion Picture Academy shall be entitled to vote in all categories of the 37th Goya Awards:

- a) Permanent members with at least six months in the Academy (they shall have joined as members of the institution prior to 30 June 2022), who are up to date with their payment obligations.
- b) Supernumerary members
- c) Honorary members
- d) The right to vote is also extended to associate members with at least six months in the Academy (they must have joined as members of the institution prior to 30 June 2022), who are up to date in their payment obligations, for the categories of Best Feature Film, Best Animated Feature Film, Best Documentary Film, Best European Feature Film, Best Ibero-American Feature Film, Best Short Fiction Film, Best Short Animated Film and Best Short Documentary Film.

**32.2.** All Academy members meeting the requirements established in the previous section will be included in the electoral census prepared by the Academy, which will be closed ten days before the start of the first round of voting. Once the voting process begins, the census will not be amended. Any members that are not on the census for reasons outside the control of the Academy will not be included.

### 33. Voting methods and guarantees

**33.1.** Voting shall be secret and subject to the supervision and verification by a notary public. The Academy will enable an online voting system, for both the first and second rounds.

**33.2.** Only the procedures enabled for the purpose by the Academy shall be valid, and any other system, ballot or procedure will be considered null and void. Online ballots will be anonymous and password protected to avoid fraudulent voting.

### 34. Secrecy of the voting results

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The voting results shall be kept secret by the notary public until the time of the public event when they are announced, even for Academy members, the Management Board and the Chairperson. Secrecy will likewise apply to the total votes and the number of votes received by each candidate and the winners.

### 35. List of entries

The Academy will provide the members of the Academy with voting rights with a list of entries resulting from the information submitted by the production companies. This list shall include candidates by categories and the records on eligible people by films. The Academy will not be responsible for any errors or omissions in the data provided by third parties.

### 36. Voting procedure and counting the votes in the first round of voting

**36.1.** Voting will take place in two rounds: first round of voting, which will determine the nominees in each of the categories, and second round of voting, which will determine the winners in each of the categories. In the first round all the members of the Academy with voting rights will elect:

- **Five titles nominated** for each of the categories specified in Article 2.1 (between 2.1. b and 2.1.w)

**Five nominees** will also be elected for these categories: Best Ibero-American Film (see specific Rules for this award), Best European Feature Film (see specific Rules for this award), Best Short Documentary Film and Best Short Animated Film; five nominees will be elected for the Best Short Fiction Film (see Specific Rules for Short Films). The votes will be counted by the notary public according to the steps described in the following sections.

Electors can vote for one to **five candidates** for each of the categories. The order in which the candidates are voted for does not represent any type of preference.

**36.2.** Voting in all categories will not be obligatory to consider the voting ballot valid.

**36.3.** The mixed voting system will be used for the first round of voting in the 37th Goya Awards. Of the **five films nominated** in each speciality, **three** shall be elected by all Academy members and the other two shall be elected by the members of the actual speciality in accordance with these rules:

- Production Speciality (**Best Feature Film** and Best Short Fiction Film).
- Animation Speciality (Best Animated Feature Film, Best Short Animated Film)
- Director Speciality (Best Director, Best New Director, Best Short Fiction Film)
- **Art Direction Speciality (Best Art Director)**
- Production Direction Speciality (Best Production Director)
- Costume Design Speciality (Best Costume Design)
- Special Effects Speciality (Best Special Effects)
- Documentary Film Speciality (Best Documentary Film, Best Short Documentary Film)
- Screenplay Speciality (Best Original Screenplay, Best Adapted Screenplay)
- Acting Speciality (Best Actor in a leading role, Best Actress in a leading role, Best Supporting Actor, Best Supporting Actress, Best New Actor, Best New Actress)
- Makeup and Hairstyling Speciality (Best Makeup and Hairstyling)
- Film Editing Speciality (Best Film Editing)
- Music Speciality (Best Original Music, Best Original Song)
- Sound Speciality (Best Sound)

The notary public will count the votes, separating the two films elected by the Speciality and

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the **three** elected by all Academy members.

**36.4.** The following award categories are excluded from the mixed voting system established in section 36.3: Best European Film and Best Ibero-American Film (see specific Rules), whose **five nominees** will be the result of the election of all Academy members with voting rights.

**36.5.** The notary public shall deliver the results of the first round in alphabetical order, never disclosing which films were elected by the members of the speciality and which ones were elected by all other Academy members.

**36.6.** The count and result of the voting in the award categories subject to the mixed voting system will be governed by these rules **for the first four titles**:

**a.** If the two films with the most votes from all Academy members and the two films with the most votes from the members of the speciality do not match, the four nominated candidate films will be the two films elected by the members of the speciality and the two elected by all members of the Academy.

**b.** If the two films with the most votes from all members of the Academy and the two films with the most votes from the members of the speciality, one film matches, the notary public will take as the fourth film the one that received the third most votes of those elected by all members of the Academy.

**c.** If the two films with the most votes from all the members of the Academy and the two films with the most votes from the members of the speciality are the same, the notary public will take the third film with the most votes from all Academy members as the third nominated candidate, and the third film with the most votes by the members of the Speciality as the fourth nominated candidate.

**d.** If the two films with the most votes from all Academy members and the two films with the most votes from the speciality are the same, and the third film with the most votes from all Academy members and the third film with the most votes from the speciality also match, the notary public will include the fourth title with the most votes from all Academy members among the four nominated films.

**e. Once the first four nominated titles are chosen, the fifth title with the most votes from all Academy members will be nominated.**

**If there is a draw, the votes from the speciality will be added up for the fifth nominated title, as regulated under section f.1. of these Rules, and the film with the most votes will be nominated.**

**f. Tiebreaker methods that will apply only to specialities affected by the mixed system:**

**f.1.** In the event of a draw between two or more films and solely for the purpose of breaking the draw, the films with the same number in one of the vote counting types (by all Academy members or by the members of a speciality), the votes obtained in the method other than the one where there was a draw will be added (either by all the members of the Academy or by the members of a speciality).

**f.2.** Only for films with a draw according to the vote count by speciality, and only in the event the method under f.1 above does not break the tie, to the votes of the tied films, and only for the purpose of breaking the tie, all the total votes received and those received from members of any speciality would be added up. In other words, all films in a draw will have absolutely all of the votes received

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added together, regardless of the speciality voting for them, except for the Best Short Fiction Film, Best Short Animated Film and Best Short Documentary Film categories.

If, despite the provisions in sections f.1 and f.2, it is not possible to break the tie, what is set out in section 36.9 will apply.

**36.6.** The notary public shall count the votes and will announce the **five** titles with the most votes received in its category in a public act. The notary public will deliver to the chairperson of the Academy, or the person they delegate, the notarial certificate, which shall only contain the names of the individuals and the titles of nominated films, said titles being set out in alphabetical order.

**36.7.** A single individual may be declared a nominee in more than one category for different work in different specialities if they obtain the necessary votes. Only the Best New Actor and Best New Actress categories will be incompatible with the rest of the Acting categories.

**36.8.** If the name of an individual is voted two or more times in the same category for different films, the notary public shall include them only once as a candidate nominated for the film for which they received more votes, and the next individual with the most votes will be a nominated candidate. This rule shall also apply for individuals who are candidates in the Best Original Song category. If any individual(s) is voted two or more times in the same category for different films, the nominations will be accepted if they are part of different teams.

**36.9.** If there is a draw for the number of votes between the **fifth and sixth** with the most votes in one category, on an exceptional basis, there may be **six** candidates nominated.

**36.10.** The nominated candidates shall be published according to the film titles in alphabetical order, and in no event shall there be any mention of the number of votes received by each nominated candidate.

**36.11.** If any of the nominated candidates is eliminated, the Academy is not under the obligation to replace it.

### **37. Deadline for casting votes in the first round of voting and publication of the nominated candidates**

The votes for the first round shall be in the notary public's possession by **14.00 hrs on 28 November 2022.**

### **38. Voting procedure y counting the votes in the second round of voting**

**38.1.** In the second round the nominated candidates will appear on the online ballot and the title of the film and the name of the candidate will be stated, except in the Best Feature Film, Best Animated Feature Film and Best Documentary Film categories, for which the title of the film will be stated. In the Best European Feature Film and Best Ibero-American Film categories, the country producing the film will appear alongside the title of the film and the name of the director.

**38.2.** Each elector may vote for just one candidate in each of the categories.

**38.3.** Voting in all categories will not be obligatory to consider the voting ballot valid.

**38.4.** The notary public will count the votes and announce the winners at the Goya Awards public award ceremony. The notary public shall give the Academy chairperson or the person they delegate the pertinent sealed envelopes that include the name of the winner, identified on the outside only with the name of each category. Said envelopes shall be opened and read aloud



## RULES

during the Gala Award ceremony.

**38.5.** In the event there is a draw in the number of votes in any given category, two winners may be proclaimed who shall have the same rights and each of whom will receive a trophy.

### **39. Deadline for casting votes in the second round**

Votes in round two shall be in the possession of the notary public by **14.00 hrs on 20 January 2023.**

### **40. Guarantees**

The Management Board of the Academy shall at all times ensure that the voting process for the Goya Awards is conducted correctly and secretly.

### **41. Obligatory nature and acceptance of all rules by participants / Conflict resolution / Amendment of these Rules**

Participation in the 37th Goya Awards entails the full acceptance of these Rules. Any points not considered in these awards that are not set out in these Rules shall be resolved by the Management Board.

The Academy reserves the right to amend these Rules, fully or partially, due to events of force majeure or whenever it is strictly necessary for the good outcome of the awards and for duly motivated reasons. In the event these Rules are amended, the Academy shall report that circumstance in the same media sources in which these Rules were disseminated or published.

### **42. Competence and conflict resolution**

In the event of any disputes, the Management Board of the Academy is the only body with the capacity to interpret these Rules. Its decisions shall be enforceable and cannot be appealed.

**Madrid, 22 June 2022**

MANAGEMENT BOARD OF THE ACADEMY OF  
MOTION PICTURE ARTS AND SCIENCES OF SPAIN

## RULES

### Rules for the Award for Best European Feature Film

#### 1. Object

**1.1.** The Academy of Motion Picture Arts and Sciences of Spain (hereinafter the Academy) has called, within the 37th edition of the Goya Awards, the Award for Best European Feature Film, which is meant to recognise a feature film produced in any country belonging to the Council of Europe (International Organisation for Regional Co-operation between all European countries).

**1.2.** Participating in the 37th edition of the Goya Awards for the Award for Best European Feature Film shall be governed by these specific Rules, as well as by the rules included in the General Rules of the 37th edition of the Goya Awards where it is expressly provided that they apply to this award category. For anything not provided by the foregoing, the rest of the rules included in the General Rules of the 37th edition of the Goya Awards shall also apply, provided that they are compatible with these specific Rules and with those declared as applying directly to the Best European Feature Film category.

#### 1.3. Data protection:

- a) Details of the data controller: Academia de las Artes y las Ciencias Cinematográficas de España [Academy of Motion Picture Arts and Sciences of Spain], with registered office at Calle Zurbano, 3, 28010 Madrid, Tel. (+34) 91 593 46 48. Contact of Data Protection Officer: [protecciondedatos@academiadecine.com](mailto:protecciondedatos@academiadecine.com).
- b) Data being processed: we shall process the data provided by you upon your entry for the Goya Awards.
- c) Processing purpose: managing the entry process and participation in the Goya Awards.
- d) Automated decisions: there is no automated profiling or automated decision making.
- e) How long do we keep your data? Your data will be kept indefinitely.
- f) Legal basis for processing: the legal basis for the processing of your data is the contractual relationship between the parties created by your acceptance of the rules for the Goya Awards.
- g) Obligation of providing data and consequences of not providing them: The data requested are obligatory and, if you do not provide them, we shall not be able to process this application for entry.
- h) Recipients: without prejudice to the publicity entailed by participating in the Goya Awards, we shall not assign any data unless there is a legal obligation to do so.
- i) International data transfers: there shall be no international data transfers.
- j) Exercise of rights: you are entitled to receive confirmation of whether we are processing personal data concerning you. As a data subject, you are entitled to access your personal data, as well as to request the rectification of any inaccurate data or, where applicable, to request they are deleted whenever, among other reasons, the data are no longer necessary for the purposes for which they were collected. In certain circumstances, you may request a limitation of the processing of your data, in which case we shall only keep them to exercise or defend ourselves from claims. In certain circumstances and for reasons related to your particular situation, you may object to the processing of your data. We shall stop processing the data, except for overriding legitimate reasons, or to exercise or defend ourselves from any possible claims. You may revoke your consent for the processing of your data at any time.

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- k) In cases where it is legally applicable, you will have the right to portability of your data, which means you are entitled to receive the personal data referred to you that we are processing and store them on a device of your own; this right also allows you to ask us to communicate your data to another processing controller.

Also, in the event you consider there is a problem or an incident regarding the data processing, you may contact the entity via the contact address provided in this document, and you always have the right to file a claim with the personal data control authority, which in Spain is the Spanish Data Protection Agency. To exercise your rights, you must send us a request at [protecciondedatos@academiadecine.com](mailto:protecciondedatos@academiadecine.com), attaching a copy of your Spanish ID Card or any other document that legally identifies you.

### 2. Cases of compatibility and incompatibility with other award categories

**2.1.** In the case of a film presented by Portugal, which is an Ibero-American country, a film presented for the award for Best European Feature Film cannot be presented simultaneously for the award for Best Ibero-American Film and cannot have been entered in any of these categories in previous editions.

**2.2.** For European films that also qualify as Spanish films, a choice will have to be made between participating in this award or in the award for Best Feature Film; said decision shall be made by the co-producer with the largest stake.

**2.3.** All European co-productions that also have Spanish nationality and are candidates for the award for Best European Feature Film may also participate as candidates in the rest of the categories, except for the award for Best Feature Film, provided that they meet all the requirements established in the General Rules corresponding to the 37th edition of the Goya Awards and they submit, in due time and form, the documentation and materials specified in the General Rules for the award categories regulated therein.

### 3. Requirements for competing

**3.1.** The award for Best European Feature Film is open to all feature films premiered in their country of origin **between 1 August 2021 and 31 October 2022** during a minimum period of 7 days of consecutive screening for fiction and animated films and 3 days for documentary films in a commercial theatre generating revenue for the producer and exhibitor.

The film shall have been announced and exploited in theatres during the eligibility period in the manner considered customary in the industry. There is no need for the film to have premiered in Spain. The minimum length of the film shall be 60 minutes for fiction and animated films and 70 minutes for documentary films.

**3.2.** The participating film shall be selected by an institution similar to the Academy, Film Institute or, in the absence thereof, by a jury comprising representatives of all film-makers who take part in the production of films in the country of origin, that is, producers, screenplay writers, musicians, directors, actors and technical staff of all specialities. The film shall have a certificate of nationality of the participating country. In no event shall the jury be made up of individuals or entities dedicated to the promotion, distribution or screening of films. The jury or, as the case may be, the Academy, Film Institute or similar entity, shall choose a chairperson and a secretary, who will fill in and sign, together with the producer of the film, the entry forms provided by the Academy.

**3.3.** Films submitted for the award for Best European Feature Film cannot participate in any other

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category in subsequent editions of the Goya Awards.

**3.4.** Any films that have participated in previous editions of the Goya Awards, having been premiered in Spain, cannot participate in any category of the present or subsequent editions of the Goya Awards, including this award.

**3.5.** Only one film per country will be accepted.

**3.6.** The Management Board of the Academy shall be the sole authority in the final decision on the participation or exclusion of a film, in accordance with the provisions in these Rules.

### **4. Documentation and materials to submit**

**4.1. The participation of films in the awards shall be conditional upon the delivery and submission of the following documents and materials at the Academy, no later than 5 September 2022 at 14.00 hrs:**

**4.1.1.** The Official Participation Document, which shall be provided by the Academy and shall contain complete information on the film. Said form shall be filled in and signed by the corresponding jury from each country, and also by the production company of the film. The entry form shall include a full list of the cast and the credits, a short synopsis of the film and a biography and photograph of the director. Along with this form, photographs, posters and any other documentation related to the film may be sent. Both entry forms, duly filled in and signed, must be at the central offices of the Academy: Calle Zurbano, 3, 28010 Madrid (Spain), Tel. (+34) 91 593 46 48, Fax: (+34) 91 593 14 92 and email: [premiosgoya@academiadecine.com](mailto:premiosgoya@academiadecine.com), before **5 September 2022 at 14.00 hrs**. In no case will submissions be accepted after the deadline.

Said form will include the following documents:

- a. Participation Form of the Selection Committee
- b. Participation Form of the Film Producer
- c. Official authorisation to make film available to Academy Members for viewing via streaming

### **4.1.2. Materials that must be submitted no later than 14.00 hrs on 5 September 2022:**

- A USB flash drive, hard disc or download link with the following material:
  - Poster (JPG minimum resolution 300 ppp)
  - Certificate of nationality of the film (PDF or JPG)
  - Photo of the director (JPG minimum resolution 300 ppp)
  - Biography and films of the director (PDF)
  - Photos of the film (JPG minimum resolution 300 ppp)
  - Photos of the shooting (JPG minimum resolution 300 ppp)
  - Press book (PDF)
  - Press cuttings or copies of advertisements published in magazines or newspapers, evidencing the screening of the film for 7 consecutive days (PDF document)
  - Clips from the film (if this material is available)
  - Making of (if this material is available).
  - Trailer
  - Link to trailer

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- **Certificate of commitment to premiere the film by the distribution and/or exhibition companies, for films that had not been premiered at the time the entry period closed.**
- **Request for certificate of nationality for those films that had not been premiered at the time the entry period closed.**
- DVD or Blu-Ray of the film with Spanish subtitles if this is not the original language
- DCP or 35mm with a copy of the film, if the original language of the film is not Spanish, it must be submitted with subtitles in Spanish

**4.2. Participating producers shall send the materials and documents detailed in Article 4.1.1 and 4.1.2, free of charge to the Academy, to be delivered at its registered office no later than 5 September 2022.** These documents and materials shall be sent to the central offices of the Academy:

*Academia de las Artes y las Ciencias Cinematográficas de España  
Data Management Department  
Calle Zurbano, 3 28010 - Madrid*

**4.3.** The Academy shall in no event be held liable for the damage, loss, misplacement or wear of the materials delivered by the producer, and the latter will fully assume the risks for said materials arising from participation in these Awards, fully indemnifying the Academy. The provisions in this paragraph are an essential and indispensable condition for this call, as well as for the holding of the Goya Awards ceremony.

The Academy shall not pay any expenses whatsoever resulting from the participation of a film at the Goya Awards.

## **5. Procedure regarding copies of the film and its viewing by Academy members with voting rights**

**5.1.** The copies will remain in the possession of the Academy and will not be lent out to be used by third parties during the voting period. The DCP, 35mm or whichever format it was premiered in, delivered to the Academy as part of the documents submitted to enter the film, will remain at the Academy until the Goya Awards process has been completed or until the Academy request the Production Company to withdraw it.

The Academy may conduct non-commercial screenings of said copy in Spain, for which the production company gives its irrevocable consent in accordance with Section 6 below.

**5.2.** The Academy, aware that some of the films presented to this award may not have been commercially distributed in Spain, will make them available for its voters online using a secure streaming service for viewing during the voting period. Participation in this award entails the producer's authorisation to make the film available online through streaming.

**5.3. Pursuant to the authorisation granted under Section 6 below,** the Academy may organise, on the dates and times duly announced, screening of the films at their central offices in Madrid for consideration by members with voting rights.

**5.4.** Regardless of and without prejudice to the foregoing, the promotion or otherwise of the film

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among Academy members by the production company is a free, exclusive decision at the discretion of the production company and the risks involved shall be assumed exclusively by the production company, holding the Academy fully harmless. The Academy expressly warns of the risks which, in the case of materials with contents protected by intellectual property rights, may be involved in any type of delivery or action to promote the film among the members of the Academy. The Academy shall not be held liability for any damage that might be caused to the production companies, to the holders of rights or to third parties in the event that, directly or indirectly as a consequence of the promotion carried out by the production companies, any intellectual property rights and/or laws are violated. The provisions in this paragraph are an essential and indispensable condition for this call, as well as for the holding of the Goya Awards.

### 6. Authorisations

**6.1.** Without prejudice to the authorisation granted in Section 7.4 of the General Rules, a film competing in this category implies authorisation by the Academy for its screening up to a maximum of 3 showings within a maximum period of TWELVE (12) months from the public announcement of the film's nomination to the Goya Awards, for free and on a preferential basis for its promotion during the voting process of the Goya Awards among Academy members. This authorisation will include the possibility for the Academy or the Foundation to allow access to these screenings to audiences outside the Academy at a reduced ticket price. This amount will be allocated in full to cover expenses derived from the activities of the Academy and its Foundation. Notwithstanding the above, the film producer may inform the Academy of any limitations resulting from third-party agreements which could affect these screenings by the Academy or the Foundation, and which must be taken into account and observed.

**6.2.** Merely by participating in these Awards, the holder of the rights to the film grants rights for reproduction of excerpts of the films, no longer than three minutes, to Spanish or foreign television channels. Likewise, the right is granted to show sequences, with the original editing or a recreation, at the Awards Ceremony and related promotional events, as well as any corresponding rights regarding dissemination of this event to use film excerpts to be included in the television recording and broadcasting of promotional events and the Goya Awards ceremony, and the authorisation to use all of its promotional materials, photographs, music and images for any activity or to prepare any news or promotional elements for the Goya Awards, through their official website or any other means.

**6.3.** It is the Academy's understanding that a film entering to participate in the 37th edition of the Goya Awards, in the category of Best European Feature Film, has all the necessary permits and authorisations from the holders of the rights to undertake all the events and activities with the films and their various elements established and contemplated in these Rules. The Academy shall never be held liable for the lack or failure of the producer or whoever organises participation to obtain said permits or authorisations, it being the exclusive responsibility of the entity organising participation, by the mere fact of entry, for any damages that could be caused to the holders of rights resulting from the lack of authorisation or lack of sufficient authorisation, with full indemnity for the Academy.

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### **7. Voting procedures, nomination and election**

**7.1.** Votes shall be cast following the two rounds established for the rest of the categories in the 37th Goya Awards, as determined in Articles 32 to 39 of the General Rules.

### **8. Trophy, rights and obligations of the winners**

**8.1.** The Award shall only be handed over to individuals, never to companies. The individuals who may receive this Award must be credited in the film credits as 'producer' or 'produced by'. This Award is not open to individuals credited as 'executive producer', 'co-producer', 'delegated producer', 'associate producer' or any other similar title.

**8.2.** Award winners, pursuant to the terms of Article 56 of the Intellectual Property Law, take on ownership of the statuette, although they do not hold any right for its exploitation.

**8.3.** The Academy will only hand out one statuette for each winning film, but it may authorise additional statuettes to be handed over to the rest of the producers, the cost of which will in no event be borne by this institution.

### **9. Obligatory nature and acceptance of all rules by participants / Conflict resolution / Amendment of these Rules**

Participation in the 37th Goya Awards entails the full acceptance of these Rules in addition to the General Rules of the 37th Goya Awards that are applicable as they are compatible with these specific Rules. Any points not considered in these awards that are not set out in these Rules shall be resolved by the Management Board. In the event of any disputes, the Management Board of the Academy is the only body with the capacity to interpret these Rules. Its decisions shall be enforceable and cannot be appealed.

The Academy reserves the right to amend these Rules, fully or partially, due to events of force majeure or whenever it is strictly necessary for the good outcome of the awards and for duly motivated reasons. In the event these Rules are amended, the Academy shall report that circumstance in the same media sources in which these Rules were disseminated or published.

**Madrid, 22 June 2022**

MANAGEMENT BOARD OF THE ACADEMY OF  
MOTION PICTURE ARTS AND SCIENCES OF SPAIN