



FESTIVAL DE CANNES

Technical Department for Screenings

[sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)

## Technical information concerning DCPs, film prints and screenings

For screenings at the 2026 Cannes Film Festival, you must strictly adhere to the instructions described in this document to ensure your film is projected in the best possible conditions.

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## 1. General information

We remain available to assist with any inquiries starting **April 13, 2026**, at the following address:

[sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)

To ensure the rapid resolution of any potential issues, please include in your email the full contact details of a single designated **technical contact who can liaise with the Technical Projection Department**.

## 2. DCP Delivery via Aspera (Digital Transfer)

**This year, DCP deliveries for the Festival must be made exclusively through the secure digital platform provided by Viapass. Transfers will be carried out using the FASP protocol of IBM Aspera technology.**

Once your DCP upload is complete, an automatic email notification will be sent confirming that the DCP has been successfully received. An integrity check of the DCP will be performed immediately upon receipt. If any technical issue is detected during this verification, the Print Traffic team will contact you promptly and provide a report detailing the issue identified.

### 2.1 Delivery Deadline

**The delivery deadline for DCPs and associated KDMs is at least 6 days prior to the scheduled rehearsal time**, or before the first screening if no rehearsal is scheduled.

This deadline is mandatory to allow validation of your DCP on our projection systems. After this deadline, the proper execution of the screening cannot be guaranteed by our teams, particularly due to the very large number of films that must be validated in projection.

### 2.2 Upload Procedure

**DCPs must be uploaded complete and in a single transfer. Additional packages are not permitted.** Once the upload has been completed, it will not be possible to deliver a new version of the film, except in cases where a technical issue is detected during verification.

**Only one DCP must be uploaded at a time**, corresponding to its film identifier (token).

Your DCP must be contained within a single directory, whose name must match the "ContentTitleText" of the version of the film to be screened (see section 3.4 Naming Rules).

Example:

Title\_FTR-1\_F\_FR-en\_51\_2K\_CANNES\_20260108\_TEC\_SMPTE\_OV

Spaces, special characters (@ & / > ° ...), and accented characters must not be used when naming this directory.

**A maximum of two CPLs is allowed per DCP** (the OV and, if applicable, the specific VF intended for screening).

**If the screening includes electronic subtitles, the uploaded CPL must strictly match the one previously delivered to the DUNE MK team.**

**If your DCP encoder generates additional files, please do not include them with your film during the upload.**

For example, the software DCP-o-matic creates directories, project files, and reports that are not part of the DCP, including:

metadata.xml, assets.xml, log, ui.xml, COVER\_SHEET.txt, hints, info, analysis, etc.

In addition to slowing down the upload process, these files may interfere with our DCP integrity and quality checks.



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**It is strictly forbidden to archive or compress the DCP into ZIP, RAR, or any other format for uploading.** KDMs must be sent exclusively to the following email address: [canneskdm@festival-cannes.fr](mailto:canneskdm@festival-cannes.fr) and must not be uploaded with the DCP.

### 3. DCP Specifications

DCPs must comply with ISO/SMPTE or InterOp standards.

**All delivered DCPs must be final and complete versions.**

Each DCP must include:

- picture
- audio (5.1 and/or 7.1)
- subtitles

**For IAB (Dolby Atmos) versions, the 5.1 or 7.1 audio mix tracks must also be present in the CPL (Composition Playlist) to be played.**

**All promotional logos (distributors, partners, etc.) must be included in the CPL intended for playback. Additional CPLs (supplemental packages) or later DCP deliveries intended to add missing logos are not permitted.**

It is strongly recommended to test the DCP (especially subtitles) on DCI-compliant digital cinema equipment (projector and server) before submission.

#### 3.1 Subtitles

To avoid display and scaling issues, **it is recommended to burn subtitles into the image (burned-in subtitles).**

Otherwise, subtitles must be provided as timed text. The use of subpicture subtitles (image-based subtitles using .png files) is not permitted.

#### 3.2 Resolution

DCPs may be delivered in 2K or 4K resolution.

Both resolutions are fully compatible with all projection equipment used at the Festival.

#### 3.3 Frame Rate

Frame rates of 24 fps and 25 fps are supported.

For other frame rates, such as HFR, you must contact us in advance at: [sts@festival-cannes.fr](mailto:sts@festival-cannes.fr) in order to test and organize the screening.

#### 3.4 Naming Rules

The film title present in the CTT (ContentTitleText) of the CPL must strictly comply with the ISDCF naming convention:

<https://registry-page.isdcf.com/illustratedguide/>

This naming must correspond to the film title submitted to the Festival and must be clearly interpretable.

In particular:

- **abbreviations and acronyms should be avoided**
- consistency must be maintained between all delivered elements
- the same film must be designated by the same title across all versions



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## 4. KDM and/or DKDM Management

### 4.1 Unencrypted DCPs

We strongly recommend delivering unencrypted DCPs whenever possible, in order to reduce issues during screening preparation.

**Short films (under 60 minutes) must be delivered unencrypted.**

### 4.2 Encrypted DCPs

If you choose to deliver encrypted DCP files, you must provide the corresponding KDMs within the same deadlines. Two options are available:

#### KDM Delivery

You must provide a complete set of KDMs covering all servers used during the Festival.

If you choose this option, you must include in your email the 24/7 contact details of the laboratory that can issue additional KDMs if required, particularly in the event of projection equipment replacement.

**The server certificate list will be available starting April 27, 2026, at:**

<https://cannes.screenings.cst.fr/>

#### DKDM or Master KDM Delivery

We operate an on-site KDM generation system capable of producing KDMs from a Master KDM.

You may therefore provide a DKDM (Distribution Key Delivery Message) for our system, and we will generate the required KDMs for the projection equipment.

Starting April 27, 2026, the certificate for our KDM generation system will be available at:

<https://cannes.screenings.cst.fr/>

### 4.3 KDM and DKDM Validity

KDMs and DKDMs must be generated to cover the entire duration of the Cannes Film Festival and its preparation period, from:

**May 10, 2026 at 09:00**

to

**May 24, 2026 at 23:59**

**All times are Paris summer time – GMT+2.**

Screenings may take place on Sunday, May 24, for the Palme d'Or or the Grand Prix.

**KDMs and DKDMs must be sent exclusively to:**

[canneskdm@festival-cannes.fr](mailto:canneskdm@festival-cannes.fr)

**Do not send questions to this address.**

**It is managed by an automated system and does not allow individual responses.**



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## 5. 35 mm and 70 mm Prints

### 5.1 Print Usage

The print selected during the rehearsal for the official screening may not be used for other screenings outside the Festival during the interval.

### 5.2 Distributor Logos

**No addition or removal of promotional logos (distributors, partners, etc.) will be permitted.**

Distributors must supply prints with the promotional logos already included in the final edit.

### 5.3 Backup DCP

In addition to the backup film print, you must also provide a DCP version of the film (see section 3. DCP Specifications).

## 6. Technical Rehearsals (Official Selection – Lumière Theatre)

### 6.1 Duration

Since several films must be reviewed each night after the final official screening, the duration of technical rehearsals is **limited to 40 minutes**.

### 6.2 Attendance

The number of representatives from the film production attending the rehearsal is **limited to six persons**.

### 6.3 Press

**No journalists, press representatives, radio, television, internet media, or other media representatives are allowed to attend.**

## 7. Projection Equipment Information

For all theaters at the Palais des Festivals, film projection will be provided using Christie 4K digital cinema projectors and Dolby IMS 3000 servers.

### Specific equipment in the Lumière Theatre

- 2 × Christie CP4230 projectors
- 1 × Christie CP4435-RGB projector
- 3 × Dolby IMS 3000 servers with QNAP NAS – Dolby

In the Debussy and Lumière theatres, we also operate a Kinoton DP75 projector.

The Buñuel and Bazin theatres are equipped with Kinoton FP30 projector.

### Image

All projectors are calibrated in accordance with ISO standards and current SMPTE specifications. Calibration settings are verified daily by the Technical Department.

For reference:

- Projector gamma is set to 2.6 (ISO 26428-1 and SMPTE RP 431-2:2011)
- The chromaticity coordinates of the Red, Green, Blue primaries and White point are set according to SMPTE RP 431-2:2011 (CIE X'Y'Z' color space)



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- Screen luminance is set to 48 cd/m<sup>2</sup> (14 fL)  
(ISO 26431-1)

### Sound

The Lumiere theatre is equipped with a **Dolby Atmos®** sound system, compatible with IAB and multichannel 5.1 / 7.1 DCPs.

All other theatres are compatible with multichannel 5.1 / 7.1 DCPs.

Position 7 on the audio processor potentiometer ensures a level of 85 dB (C) for each screen channel when reproducing the reference pink noise signal (Dolby, SMPTE ST 2095-1).

Audio calibration is performed in accordance with ISO 2969 and the following SMPTE documents:

- SMPTE RP 200:2012
- SMPTE ST 202:2010

## 8. Contacts

We remain available to assist with any inquiries starting **April 13, 2026**, at the following address:

[sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)

For any technical information concerning DCP, general organisation and rehearsal, you may contact the Technical Coordinator:

**Eric CHERIOUX +33 6 40 95 55 59 - [sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)**

For any technical information concerning screenings (35 - 70 prints and digital projection), you may contact the image and sound manager:

**Jean-Baptiste HENNION +33 6 13 12 63 58 - [sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)**

For any technical information concerning KDM, you may contact the responsible for Information Systems of the Technical Department:

**Hans-Nikolas LOCHER +33 6 07 17 03 29 - [sts@festival-cannes.fr](mailto:sts@festival-cannes.fr)**

For tracking your upload in case of an issue, you may contact the Head of the Festival's Editing department:

**Romuald LAGOUE +33 4 92 99 85 47 - [montage@festival-cannes.fr](mailto:montage@festival-cannes.fr)**

To arrange the slot for your rehearsal, as soon as you arrive in Cannes, you must contact :

**Frédéric MOUTINHO - [repetitions@festival-cannes.fr](mailto:repetitions@festival-cannes.fr)**

If any particular technical arrangements are required for screening your film, please inform us as early as possible. Thank you for your cooperation, we wish you an excellent Festival.

Yours Faithfully,

**André LABBOUZ**

**Head of Technical Projection**

**c/o Mme Iris KNOBLOCH - Thierry FRÉMAUX**