Technical guide
Screening in Cannes

MARCHÉ DU FILM
FESTIVAL DE CANNES
2024

→ In order to resolve any problem that may arise, each company must provide the Screenings Department with the phone number and email address of a single technical contact.
→ Screenings in the Palais, Riviera and Lerins theatres are provided via Christie projectors and Dolby IMS 3000 servers.
→ The equipment used in the city's cinemas may be of different brands and references, depending on the screening rooms (list of equipment available on request).

The dematerialized DCP transfer service is based on an enhanced and doubled infrastructure. Internet links and redundant servers ensure continuity of services. For even greater reliability, the entire system is monitored in real time.

How to send my film?

→ **Digital delivery** of DCPs is our unique method of delivery.
→ This service is provided by Viapass based on the Aspera Faspex application. Access to **Viapass** is made via your personal account on the Marché du Film
→ website. Content must be delivered from **April 1st until May 9, 2024** at the very latest.

→ UPLOAD YOUR DCP

DCP INTERNET UPLOAD

→ The time it takes to upload the DCP for screening in Cannes depends mainly on your own upload speed. Due to the size of these files, we recommend a minimum speed of 100 Mbps for an optimal experience.
→ You can check your connection speed here: **www.speedtest.net** (by Ookla).
→ One single upload per film is authorized.

DCP TECHNICAL FEATURES

→ No other files (MOV, MP4, MKV,...) or archives (ZIP, RAR,...) will be accepted.
→ The DCP must comply with ISO/SMPTE or InterOp (JPEG 2000) standards.
→ The DCP provided is considered final and complete. It must include image, sound and, if applicable, subtitles.
→ All logos must be incorporated in the DCP.
→ The DCP must imperatively include the audio tracks of the 5.1 and/or 7.1 mixes.

RESOLUTION

→ The DCP delivered can be either **2K** or **4K** resolution.

BACK-UP COPY

→ Bringing a backup copy in the same conditions as the main media is recommended.
→ In the case of a DCP, it is advisable to have also tested the backup copy on digital cinema equipment (DCI).

POSTPRODUCTION LAB

→ The contact details of the laboratory must be provided to the Marché Screenings department.
→ If several labs have been used (for example, one for the film and one for the subtitles), the contact information for each servicer must be provided.

FRAME RATE

→ **24 frames** and **25 frames** per second will be supported.
→ For other frame rates (e.g. HFR), it is imperative to contact the **Screenings Department** in advance.

SUBTITLES

→ In order to avoid any display and size problems, it is strongly recommended that the **subtitles be incrusted** into the image.
→ Otherwise, the subtitles must be "timed text" Type in English.
→ The use of "subpicture" subtitles (.png images) is forbidden.

NAMING

→ The **CPL** composition (Composition Play List) must be titled in accordance with the **digital cinema naming convention.**
→ The naming must correspond to the information and labeling transmitted to the Marché and the Screenings department team, and must be clearly interpretable. In particular, abbreviations and acronyms should be avoided.
→ Consistency is required between the different elements delivered.
→ A film must have the same title in its different versions (preferably its English title).

VERIFICATION

→ The sooner the DCP is sent, the sooner it is possible to detect, and therefore act if a problem is found.
→ The DCPs are subject to a computer check before they are screened at the Marché du Film (for your information, only defects that prevent it from being read can be detected).
→ In the event of a defective DCP that cannot be screened, the Marché du Film will contact the company and offer two possible solutions.
— Either a new DCP (tested by the client on DCI digital cinema equipment)
— or the option to have the DCP repaired by our on-site digital lab to the best of their ability, with no obligation of result. The defective DCP will be duplicated and repaired, and this copy will be erased after the last scheduled screening.
→ We will not be considered as responsible for late delieveries or DCP failures.

KDM & DKDM management

IN THE CASE OF THE DELIVERY OF AN ENCRYPTED DCP THE COMPANY MUST EITHER

→ Provide a **DKDM** or **Master KDM**. The Marché has a solution for generating KDMs from Master KDMs (or DKDMs) in Cannes.

→ Provide a **complete set of KDMs** for the Marché's servers and provide the contact information of the laboratory, accessible 24/7, in case additional KDMs are needed (name of the person in charge, phone, email).

The certificate of our solution will be available from **April 28 2024**.

→ SERVER'S CERTIFICATES

KEYS VALIDITY

→ The DKDMs and KDMs must be generated from **May 9 to May 26, 2024**.

→ The reception of DKDMs and KDMs will be possible until May 9, 2024 at the following address:
  → **canneskdm@festival-cannes.fr.**

  For all technical questions,
  please contact from April 3rd
  → **sts@festival-cannes.fr**

Priority is given to the delivery of unencrypted DCPs.

Delivery Deadlines

DCP

All films must be delivered with Viapass no later than Thursday, May 9.

The Viapass platform will open on **April 1st, 2024**.

If the films are received **after May 9**, the company will be charged a late fee of **250 euros** (excluding VAT) per film.

DCPs that are received on the day of the deadline are subject to longer confirmation times due to a massive influx.

KDM

DKDMs and KDMs must be sent to canneskdm@festival-cannes.fr no later than May 9, and be valid from May 9 to May 26, 2024.

Failure to do so will result in the application of late payment penalties of 250 euros excluding VAT.

A tolerance applies to movies presented in the Official Selection.

DEADLINE

If this deadline is not met, the Marché cannot guarantee the screening and reserves the right to cancel the screening slot, which will remain due in full.

The Marche du Film would like to thank all of its exclusive technical service providers for their loyal collaboration

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