



Australian Guide to the Cannes Film Festival 2016

www.festival-cannes.com

The Cannes Film Festival is the biggest and most important celebration of cinema on the annual festival calendar and a unique opportunity to build a network of international film industry professionals.

Cannes is a festival, market and huge media event that can be overwhelming. As a market it attracts virtually every buyer and seller of any importance in the industry. As a festival it attracts producers, filmmakers and financiers, as well as the directors of other major film festivals and thousands of film journalists, who provide international coverage of big premieres and market stunts. As a spectacle it attracts large numbers of film fans.

This guide provides a brief overview of the festival, market and accreditation (why you need it and the screenings it will get you into), as well as some useful contact details and tips for first-timers.

The **Festival de Cannes** has remained true to its founding purpose: to raise the profile of films – contributing towards the development of cinema, boosting the film industry worldwide and celebrating cinema at an international level.

In 2016 the festival will run from 11-22 May.

In this guide:

- The festival and its sections
- The market
- Accreditation
- Tickets
- Tips for first-timers
- Practical information





The festival and its sections

Making sense of the sections and sidebars

Cannes is composed of three major, separate events, each with its own sections and programs. These events are the [Festival de Cannes](#), [Directors' Fortnight](#) and [Critics' Week](#), and collectively they comprise what is commonly referred to as the 'Cannes Film Festival'.

The Palme d'Or for best picture is one of the most prestigious awards a film can receive. In 2016, Australian filmmaker, **George Miller**, will preside over the jury and award the **Palme d'Or**.

Festival de Cannes

OFFICIAL SELECTION

The Official Selection highlights the diversity of cinema through its different sections, the two most important of which are In Competition and Un Certain Regard. Films that are representative of 'auteur cinema with a wide audience appeal' are presented In Competition, while Un Certain Regard focuses on works that have an original aesthetic. The Official Selection also includes Out of Competition films, Special Screenings and Midnight Screenings and the [Cinéfondation](#).

FILMS IN COMPETITION

This is the festival's main event. Films in this section are referred to as being 'In Competition' and compete for a variety of awards. The Palme d'Or for best picture is one of the most prestigious awards a film can receive. The Competition welcomes both features and shorts, and there are different awards in each category.

OUT OF COMPETITION

Films shown in this category are typically high-profile showcase films, special events, films that the festival feels deserve the honour of screening at Cannes or films which did not necessarily meet the criteria for Competition.

UN CERTAIN REGARD

Un Certain Regard is a reflection of current quality world cinema. The Prix Un Certain Regard is awarded to the best film.

CINÉFONDATION

Cinéfondation is the festival's competition for short and medium-length films made at film schools around the world. The Cinéfondation sidebar has its own jury which presents three different awards.

The Camera d'Or is awarded to the best feature film by a first-time director in any of the main sections of the festival (Official Selection, Critics' Week, Directors' Fortnight).

CANNES CLASSICS

The Cannes Classics sidebar is a showcase section that screens a selection of classic films, tributes to foreign cinema, documentaries on filmmaking and, occasionally, rare or rediscovered footage from days gone by.

**For the 2016 Official Selection line-up [click here](#)
The festival's *screening schedule* with the dates and venues will be available to download from the Cannes website one week before the opening of the event.**

Directors' Fortnight and Critics' Week are parallel sections independent from the Festival de Cannes.

Directors' Fortnight

LA QUINZAINE DES RÉALISATEURS

The Directors' Fortnight was founded with the intention of opening up Cannes to lesser-known filmmakers. This sidebar for edgier films is organised by the French Directors Guild (Société des Réalisateurs de Films).
www.quinzaine-realisateurs.com

Critics' Week

LA SEMAINE DE LA CRITIQUE

Each year, a panel of international critics selects around 10 features and 10 shorts from first and second-time filmmakers to compete in this section.

Independent from the Festival de Cannes and organised by the French Union of Film Critics, this sidebar has a tradition of discovering new talents from all over the world.
www.semainedelacritique.com



The Market

www.marchedufilm.com/en/lemarche

The Marché du Film is the largest film market in the world, where the industry gets together to do business: financing, buying and selling. The market is attended by over 11,500 film industry professionals, with 4,000 projects and 1,500 screenings. The Marché also runs programs for producers – the Producers Network and Workshop. In 2016, the Marche du Film will be held from 11th - 20th May.

MARCHÉ DU FILM.

By registering with the Marché du Film and gaining accreditation, you can take advantage of many services including access to:

- **Marché du Film screenings**
34 screening rooms, the majority of which are digitally and 3D equipped
- the **Official Selection** of the Festival de Cannes
- exclusive **reruns of the Official Selection films** in private screenings on **Thursday 11 May and Friday 20 May**
- areas reserved for industry professionals such as the **Palais des Festivals, the Riviera, Lérins, and the Village International**
- the **Marché Guide**, over 1000 pages, detailing contact information for every registered company
- **Company listing** on Cinando.com

Marché du Film 2015 in numbers

- Registered companies: **5055**
- Participants: **11,554**
- Booths and offices: **410**
- Exhibitors: **644**
- Countries: **120**
- Screenings of feature films: **1447**
- Theatrical distributors: **2653**
- Production companies: **3525**
- Sales agents: **1310**
- Film festival programmers: **776**

THE PRODUCERS NETWORK

The **Producers Network** hosts 500 producers from around the world in a series of events including daily breakfast meetings, speed-dating sessions and the daily 'Happy Hour'. It was created to stimulate international coproduction and project financing. Every day an individually tailored program provides an opportunity to meet the various partners that projects require, be it a co-producer, distributor, sales agent or financier.

The Producers Network is reserved for producers who've recently produced **feature films with a theatrical release**. The number of participants is limited to 500.
www.marchedufilm.com/en/producernetwork

THE PRODUCERS WORKSHOP

The **Producers Workshop** is designed for producers who have little or no experience in the international scene or of the Marché du Film.

During the first three days of the festival (11–13 May, 2016) the workshop provides two daily sessions covering co-production and international financing, international sales, pitching skills, and coaching sessions with top consultants. The specific aim is to help producers achieve their goals and get the most out of their participation at the Marché du Film and Festival de Cannes.

The Producers Workshop is limited to 350 participants.
www.marchedufilm.com/en/producerworkshop

DOC CORNER

The DOC CORNER brings together the entire documentary film community present in Cannes – sales agents, distributors, buyers, festival programmers, producers, directors... – all in one unique venue, just for docs.

It is an all-in-one professional working platform designed for promoting theatrical documentary features, selling/acquiring exclusive new titles, both completed and in development, expanding networks and interaction with a wide range of documentary film professionals.

There is a video library comprised of 250 feature docs. Each registered participant to the Marché du Film has the opportunity to register its documentary features, completed in the current year of a minimum duration of 70 minutes (features dedicated to theatrical distribution), without any additional cost. The DOC CORNER reserves the right to select the films which will appear in the video library.

This year it also has a new integrated 15-seat Market screening room, entirely dedicated to documentary films, for sales agents or producers to present their films right on the spot.

You can find more detailed information on their website.
www.marchedufilm.com/en/doccorner

NEXT

NEXT is a venue for meetings as well as a program of round tables and workshops on new and alternative forms of storytelling, production, financing and distribution of films.

The pavilion is located in the heart of the Village International Pantiero and hosts exhibitors and speakers from all around the world. You can find more information and the program on their website.

www.marchedufilm.com/en/next

MIXERS

For the second year, the Marche will run a series of cocktail meet-and-greet s offered by invitation to active players in whatever the thematic market of the mixer. These are held at the Plage de Palmes. You can find out more here - www.marchedufilm.com/en/mixersv



Accreditation

Unlike many international film festivals, Cannes is an event reserved for film industry professionals, who need accreditation to gain access to the Palais des Festivals. Film industry professionals and those in associated disciplines can attend the festival but must register prior to arriving. All requests must be supported by evidence of industry affiliation.

FILM PROFESSIONAL CLASSIFICATION

Because the Festival de Cannes is exclusively reserved for film industry professionals, if you do not belong to one of the categories below your request will not be taken into consideration.

Civil service, embassies
Artistic agent
Press agent
Writer, director, composer
Lawyer, jurist
Film library, archive, restoration
Actor
Film commission
Distribution
Film school
Film music publishing
Financial institution
Exhibitor
Film festival
Technical industries
Press/media: non-journalists
Press/media: journalists
Production
Film publicist
Film technician
Video, DVD, VOD

There are six different types of accreditation at Cannes and each has different rules, fees and eligibility criteria.

FESTIVAL ACCREDITATION

Previously known as 'professional accreditation', this is the standard credential for entry to the Cannes screenings and official activities. Festival Accreditation is available to a range of film industry professions and provides access to all festival venues (the Palais, Riviera, Village International and the major hotels) and to screenings in the official selection and sidebars. Festival Accreditation is free.

MARKET ACCREDITATION

Over 11,500 industry professionals attend the Marché du Film. Market Accreditation is available to the board members and employees of companies which either operate in the film industry or service the film industry. Registration price for the Marché du Film is €282.50 (without VAT) / €339 (taxes included).

THE PRODUCERS NETWORK

The Producers Network is a special type of accreditation aimed at producers. The intention is to provide a collection of services and events to help producers develop their projects and to encourage international co-productions. Registration price for the Producers Network is €339 (without VAT) and €406.80 (taxes included). The number of participants is limited to 500 though so it is first in first served.

THE PRODUCERS WORKSHOP

This accreditation is for producers who are attending Cannes for the first time and wanting an introduction to the international market. Registration price for the Producers Workshop is €339 (without VAT) and €406.80 (taxes included). The number of participants is limited to 350 so registrations will close once that capacity has been reached.

SHORT FILM CORNER, CANNES COURT METRAGE

The Short Film Corner is run by the Marché and has its own registration fee and accreditation (which does not give full access to the Cannes market). The Short Film Corner is not curated and is not part of the official selection of short films. It accepts all short film submissions (excluding pornography) as long as the registration fee is paid. Registered short films are provided within a small-screen digital film library. Before registering for the Short Film Corner and investing in a trip to Cannes, it is wise to reflect upon what objectives you have in mind. Here is an [article](#) with participants' observations. The year the Short Film Corner will run from 16th-22nd May. For more information, please visit www.cannescourtmetrage.com/en

PRESS ACCREDITATION

The festival is attended by around 4,000 journalists, representing 2,000 media outlets in over 90 countries. Media access is managed directly by the Festival de Cannes via its Press Accreditation Commission.

CINÉPHILES ACCREDITATION

Organised by the City of Cannes and Cannes Cinéma association, Cinéphiles accreditation enables film enthusiast and education groups to see films from the official selection and sidebars in several cinemas around Cannes, as well as attend some screenings in the Palais.

For further information please see the [Accreditation](#) section of the festival's official website.

FILMS IN THE MARKET

Access to Marché screenings is by the separate Marché badge or by an invitation issued by the sales agent representing the film. Screenings are held in cinemas in the streets around Cannes or in the small screening rooms at the Palais. All screenings are listed on a daily basis in the Cannes trade dailies.

TICKETS TO THE FESTIVAL

If you are an accredited attendee, tickets are only required for films showing 'In' or 'Out' of Competition at the Palais Lumière. In the last few years ticketing has moved to an online service. To obtain tickets you now need a unique ticketing code, which is part of your badge (supplied when you collect your accreditation pack).

Tickets are released approximately 24 hours before film screenings. If you are successful in your reservation, tickets may be collected from the Billetterie Centrale, located in the Hall Méditerranée in the Palais des Festivals.

Tickets are not required for films screening in Un Certain Regard, the Directors' Fortnight or International Critics' Week. To attend screenings in these sidebars, you simply line up outside the venue at least one hour before the scheduled start time. An appropriate accreditation badge or invite is required to gain entry.

For evening In Competition screenings at the Palais Lumière, you must be in evening dress or you may not be allowed entry; this means a black suit and black tie for men. It's difficult to secure tickets to Competition premieres, and you may have more luck at one of the subsequent daytime festival or market screenings.

The International Critics' Week and Directors' Fortnight sidebars do offer a small public ticket allocation.





Tips for first-timers

MAKE THE MOST OF THE FESTIVAL

- **Set up your meetings in advance.** Do your research in the weeks leading up to the festival and make contact with those you'd like to meet before you arrive in Cannes. Cinando provides contact information for accredited professionals attending the Marché du Film, details on their films and projects, as well as the screening schedule. A login to Cinando is provided with your accreditation. Once you have registered for the Marché du Film you can use Cinando to present your company and projects, and connect with fellow producers, distributors and sales agents from around the world.

www.cinando.com

- **Read the trades every morning.** Daily issues of *Variety*, *The Hollywood Reporter*, *Screen International*, *Le Film Français* and other magazines provide invaluable information on the latest business news and reviews, what's happening and market trends. Track the activities and marketing campaigns of the distributors and sales agents with whom you'd like to work. Pay attention to the fortunes of debut feature filmmakers with films screening in any sections of the festival, including the market.
- **Don't arrange formal meetings with distributors or sales agents if your project is not ready to finance.** If you meet someone at a social function, don't just launch in with your pitch, but first have a conversation and if it seems to be going well, tell them about the project. The festival is a very stressful place for acquisitions executives. Their focus is on finished movies and projects they are tracking. It's far more important for you to make a connection with someone with whom you might do business in the future, than to pitch a project that isn't ready.
- **Try to avoid spending all your time with your friends** – it might be comforting but you haven't spent all those dollars to hang around with people you already

Armed with your knowledge of what's going on (from the trades) and your opinion of the films that are screening (from your viewing) you are well placed to make connections with the other 30,000 festival participants.

The Festival Daily and all the major trades provide the screening schedules for the day and the following day, as well as key events organised by the festival. *The Festival Daily* is distributed each morning at the main entrances of the Palais, information points and select hotels.

- **Track the companies in which you are interested.** Look at their ads in the trades, keep up to date with their acquisitions and sales, and see their movies. Don't forget, our [Directory of International Sales Agents](#) has a list of sellers handling Australian movies and other more detailed tips for setting up and meeting with sales agents at the market.
- **Keep a diary** so that you have a clear record of any follow-ups you need to make after the festival (eg to send a showreel, short film or the outline of the project you have discussed).
- **Keep your business cards with you** at all times, along with your Market Accreditation (also referred to as your 'badge').
- **Keep your expectations in check.** Your first few trips to the festival will be research, and after each you will understand more about how everything works and how to build relationships with other filmmakers.

- Ensure you **leave plenty of time to get to screenings** as most are heavily subscribed – this applies to market screenings as well as screenings in the festival selection.
- Remember that while parties are fun in Cannes, **they are absolutely about business**. It doesn't pay to spend all your time trying to score invites to parties or to harass people for invitations. You will only annoy your contacts.
- **Cannes is a means to introduce yourself to people in companies based outside your home turf.** You can make appointments with local companies at any time of the year and Australian companies won't want to spend time in Cannes meeting with filmmakers who live down the road from them. Every serious film company in the world is in one place for 10 days – and so are you.

The Marché du Film Daily Screening Program lists both market and festival screenings. It's available from 4pm one day in advance, at press counters and information points, inside the Marché du Film screening rooms, as well as in select hotels.

Screen Australia Office

Level 4

3 la Croisette

The Screen Australia office is open 9am to 6pm Thursday 11 May to Thursday 19 May, except when private functions have been scheduled.

A schedule of opening hours will be available closer to the festival dates.

There are tables for Australians to hold meetings through the day. As there is high demand for these, we recommend you try to set your meetings around the market – like the casual areas in the Palais, at sales agents' offices, hotels like the Grand and the Gray D'Albion and other popular meeting spots.

Priority to desks and tables at Screen Australia's office is given to producers with films screening in Cannes, and those with a track record of theatrically released or internationally recognised films.

The office is set up with wi-fi for producers to check emails.

Refreshments are provided – water cooler, coffee, tea and biscuits.

Facilities are for Australia-based citizens or permanent residents only.





Practical Info

www.marchedufilm.com/en/services

GETTING TO CANNES

By plane

Nice Cote d'Azur International Airport

www.nice.aeroport.fr

Tel. (in France): 0820 423 333

Tel. (from abroad): +33 8 20 42 33 33

By train

Cannes Railway Station

Approx five-hour high speed train journey from Paris

www.sncf.fr

Tel. (in France): 36 35

Tel. (from abroad): +33 8 92 35 35 35

TRANSPORTATION FROM THE AIRPORT TO CANNES

By bus

One-way: €20

A/R : €30

50 min ride, every half an hour from 9am to 7pm

1st ride 8am, last 8pm

Tickets are available at the counters at the bus stop.

<http://en.nice.aeroport.fr/Passengers/DIRECTIONS-PARKING/Getting-to-the-airport>

By taxi

Around €70/trip (daytime rate: 7am to 7pm)

Around €80/trip (nighttime rate: 7pm to 7am)

Located at: Gate A1 (Terminal 1), Gate A3 (Terminal 2)

Central Taxi Riviera Nice: +33 (0)4 93 13 78 78

Car hire

Europcar (tourist and commercial vehicles)

www.europcar.fr

Tel. (in France): 0825 358 358

Tel. (from abroad): +33 4 93 06 26 30

GETTING AROUND CANNES

The majority of the festival and market takes place within approximately two square kilometres. Your best option to get around is by foot. It's a good idea to allow longer than you think, as the Croisette and Rue d'Antibes both get incredibly crowded with slow moving foot traffic. Some people hire bicycles. Alternatively there are taxis available.

Taxi

Allô Taxi Cannes

www.taxicannes.fr

Email: taxi.allo@wanadoo.fr

Tel. +33 8 90 71 22 27

From foreign cell phone: +33 4 92 993 923

To make a reservation: 0899 563 356

EATING OUT

You won't have a problem finding a place to eat out in Cannes; it is filled with restaurants. Lunch is cheaper than dinner and most restaurants are dog friendly. You can find an array of places to eat along the Croisette. For cheaper restaurants head to the Port area past the Palais, where you'll find great pizza places.

The [official Cannes](#) tourism website has hints and tips on bistros, restaurants and wine bars.

Morning [markets](#) like Forville, Gambetta and La Bocca have great fresh produce and ingredients on sale, while [supermarkets](#) like Monoprix can supply your daily needs.

ACCOMMODATION

There are a variety of options for accommodation in and around Cannes.

View a list of hotels at www.cannes.fr For apartment rentals, the Marché du Film recommends booking with its partner [Immosol](#), which offers apartments with or without hotel services, depending on your budget. There are a number of other reputable agencies located in Cannes. If you need any advice or contacts in Cannes to help arrange accommodation, please email business@screenaustralia.gov.au

ON ARRIVAL

It is a good idea to text or call whoever arranged your accommodation as soon as you're in a cab, bus or train from Nice. That way, they can meet you with the keys to enable immediate access to your apartment or hostel.

BEWARE OF FRAUDULENT ACCOMMODATION

You may be contacted by organisations with attractive offers of hotel or apartment rentals for your stay in Cannes, sometimes using the logos of the Marché du Film, Festival de Cannes or the Palme d'Or.

Fraud can occur when you arrive at the hotel or residence where the booking was made, only to discover that a reservation does not exist. In these cases fraudulent companies can no longer be contacted and there is no possibility of having payment reimbursed.

Cannes participants have fallen victim to fraudulent accommodation providers presenting themselves as: **Premier Destinations, Euro-Events, Global Living Group, The Ultimate Living Group, Riviera Network, Business Travel International** and **Expo Travel Group**.

If you receive requests or notifications from any of the aforementioned, please be extremely careful.

If you suspect any fraudulent activity, let the Marché du Film know at marketinfo@festival-cannes.fr

WARNING

Take care with security in the office, your apartment and in the streets. There are always incidents of crime during the festival. We advise you not to leave windows open at night (if you're on a lower floor), as unfortunately there are burglaries every year.

IN CASE OF LOST OR STOLEN PASSPORT please notify the Australian Embassy immediately [here](#).

MEDICAL HELP AND ENGLISH SPEAKING DOCTORS

The Australian Embassy keeps a list of English speaking doctors. They can be contacted [here](#).

Riviera Medical Services is an association run by local doctors who have a list of all local medical personnel who speak English. The list includes the names and contact numbers of GPs, specialists, physiotherapists, dentists, gynaecologists, paediatricians, nurses and ambulance services. Call to find the medical practitioner or medical assistance. Assistance in English guaranteed.
Tel. +33 (0) 4 93 26 12 70

Note: As this is a free service run voluntarily, very occasionally there is no one available to answer. Do try again later.

It is recommended that you take out appropriate travel and medical insurance that covers you for any unexpected costs.

BANKING AND FOREIGN EXCHANGE

Au change Miramar

57 bd de la Croisette - 06400 Cannes
Tel. +33 (0) 4 93 94 45 20

European Exchange Office

65 bd de la Croisette - 06400 Cannes
Tel. + 33 (0) 4 93 94 45 20

Travelex

8 rue d'Antibes - 06400 Cannes
Tel. +33 (0) 4 93 39 41 45

American Express

8 r Belges 06400 Cannes - AMEXCO 470786 F

POLICE STATION

1, Avenue Grasse
6400 Cannes, France
Tel. +33 (0)4 93 06 22 22

INFORMATION POINTS

Staff at information points will be able to answer your questions. These are located in the following Marché and festival zones:

Outside the Palais

Entrance of the Village International Pantiero

Inside the Palais

Level 01: Marché du Film entrance, centre aisle

Level 01: Puits de Lumière

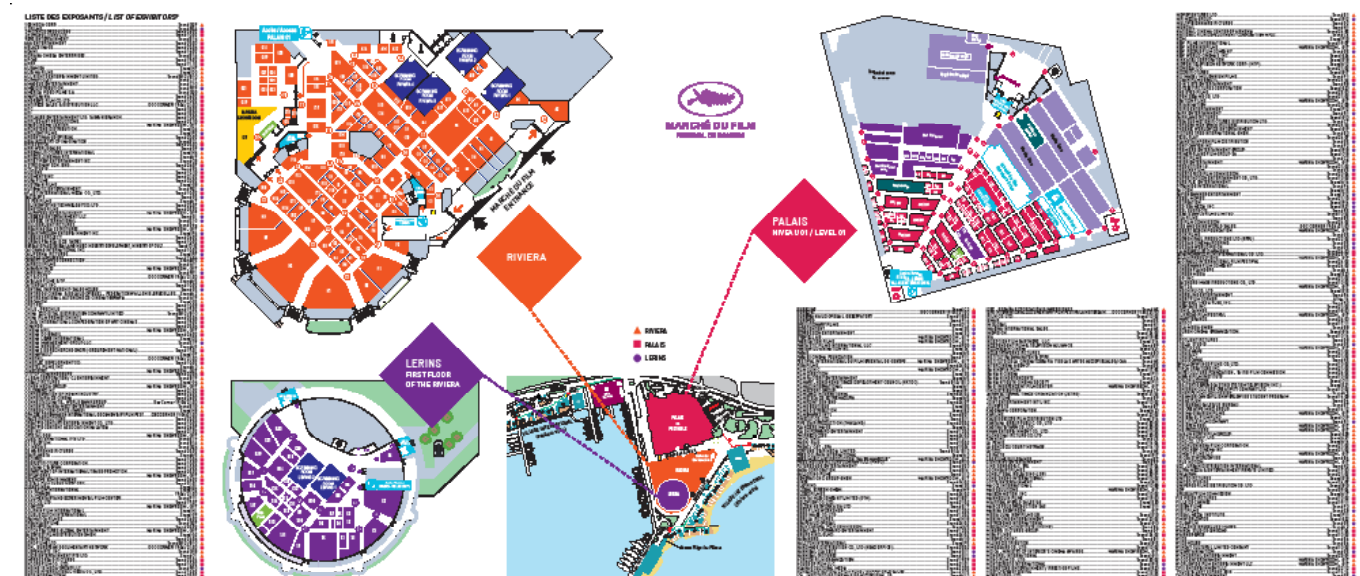
Level 0: Hall Méditerranée (on the left of the main entry)

Level F+3: street entrance by the newspaper stands

At the Riviera: seaside entrance



Maps 1 and 2



USEFUL MAPS CAN BE DOWNLOADED HERE:

[Printable map of Cannes](#)

[Printable map of Market](#)