



CANNES CORPORATE MEDIA & TV AWARDS

ENTRY KIT

2027



TABLE OF CONTENTS

Overview	03
What's New in 2027	04
Key Dates 2027	04
How to Enter in 6 Steps	05
Choose Your Medium Type	06
Thematic Categories	07
Production Arts & Craft	11
Entry Fees	12
Regulations and Requirements	13
Jury	15
Awards	15
Submission Process	17
Payment Process	18
Guidelines for Entering	19
Common Entry Errors and How to Avoid Them	20
Frequently Asked Questions	21
Contacts	23



OVERVIEW

THE STAGE FOR CORPORATE STORYTELLING

The Cannes Corporate Media & TV Awards annually honor the world's finest corporate films, online video productions, documentaries and TV reports in one of the most important film centers of the world: Cannes, France.

The competition is open to film producers and filmmakers, client companies, agencies, TV stations and streaming networks, film schools and students.

Why enter

- **Recognition that travels.** A Dolphin trophy from Cannes is a credential that clients, broadcasters and talent understand anywhere in the world.
- **Judged by the best.** An independent international jury of Oscar® and Emmy® winners and leading experts from marketing, communication, media and film.
- **Built around your work.** From 2027, you choose your format and your theme separately, so every entry competes where it truly belongs.
- **Craft gets its own spotlight.** Thirteen Production Arts & Craft categories reward directors, cinematographers, editors, composers and the rest of the team behind the film.
- **More than a trophy.** Winners are presented in the Winners' Gallery and the festival's communication channels and celebrated on stage in Cannes.
- **A ranking of the best in the business.** Every award earns points towards the Blue Dolphins for Production Company, Agency, Company and TV or Streaming Network of the Year.





WHAT'S NEW IN 2027

A SIMPLER, FAIRER WAY TO ENTER

For 2027 we have redesigned the entry structure around one idea: **every entry is defined by two simple questions — what format is your work, and what is it about?** The result is a shorter entry form, no duplicated categories, and a fairer competition.

What changes	What it means for you
Medium Type first	You start by choosing one of three Medium Types: Film, Online Video or Doc & TV . This sends your entry to the right jury.
One home for every theme	The former main blocks (A. Corporate Films, B. Online Media, C. Documentaries) are replaced by a single list of 50 thematic categories. The entry form only shows the categories open to your Medium Type.
New and refined categories	New categories such as Luxury, Retail, Tech & Gaming, Food & Beverage, Finance & Insurance, Testimonials, Influencers, Creators & Celebrities, and Health & Wellness reflect how brands communicate today. Every category now has a clear definition.
Arts & Craft as an add-on	Production Arts & Craft categories are unlocked once you have chosen at least one thematic category, so craft is always judged within a complete entry.
Best Original Music/Score	The music award now rewards original composition only, with clear rules on licensed music and AI (see page “Special Requirements”).
Earlier entry, bigger savings	Enter by 16 December 2026 for 20% off , or by 17 February 2027 for 10% off .
Same juries, same trophies	The Corporate jury judges Film, the Online jury judges Online Video, the Documentary jury judges Doc & TV, and the PAC jury judges Production Arts & Craft. The Dolphin trophies are unchanged.

KEY DATES 2027

Milestone	Date
Entry system opens	29 October 2026
1st Entry Deadline — 20% entry discount	16 December 2026
2nd Entry Deadline — 10% entry discount	17 February 2027
Final Entry Deadline	8 June 2027
Finalists & Winners Notification	End of July 2027
Awards Days in Cannes	29 & 30 September 2027



Enter early, save more

The earlier you enter, the more you save, and the more time our team has to check your entry and help you fix anything missing before judging begins.

HOW TO ENTER IN 6 STEPS

Every entry follows the same simple path in the Filmservice International Entry Tool.

1	Title	Enter the title of your work (max. 70 characters). If you win, this is the title used in all our communication.
2	Release year	The year the work was aired or released.
3	Entry Type	Single Entry or Series Entry . A series is more than one video judged together. This defines your fee.
4	Medium Type	Choose Film , Online Video , or Doc & TV . This filters the category list and routes your entry to the right jury.
5	Thematic categories	Select one or more categories from the filtered list: 45 are open to Film, all 50 to Online Video, 33 to Doc & TV.
6	Arts & Craft (optional)	Once at least one thematic category is selected, you can add Production Arts & Craft categories to recognize the craftsmanship in your film.



IN ONE SENTENCE

Choose your format once. Choose your themes. Add craft if you wish.



CHOOSE YOUR MEDIUM TYPE

The Medium Type describes the **format** of your work. You choose it once per entry, and it determines which thematic categories you can enter, and which jury evaluates your work.

Medium Type	Accepted formats	Judged by
Film	Corporate Films, Brand Films, Global Film Campaigns and Promotional Films.	Corporate jury
Online Video	Social & Vertical Videos, Online Videos, Interactive Videos, Vlogs, Web Series, Micro-series, Mini-series, Microdrama, Webisodes and Web Docs.	Online jury
Doc & TV	Documentaries and TV Reports.	Documentary jury

How the category list adapts

Medium Type	Categories	Not available
Film	45 of 50	Journalism-native themes (Current Affairs, Investigative Documentaries & Reports, Human Concerns & Social Issues), Docudrama, and Travel, Adventure & Expeditions.
Online Video	All 50	None — Online Video is the universal medium.
Doc & TV	33 of 50	Corporate communication functions (e.g. Marketing, Internal Communication, HR, Events) and destination-marketing categories.

Not sure which Medium Type?

Choose the format your work was **conceived and produced as**, not only where it was shown.

- A corporate or brand film that is also published online is a **Film**.
- Content created natively for digital and social platforms: vertical videos, web series, interactive videos, web docs, is **Online Video**.
- A documentary or TV report, including a branded documentary, is **Doc & TV**.

Still unsure? Fill in your entry and contact our team before checkout. We will advise you.



THEMATIC CATEGORIES

50 thematic categories, each with exactly one home. Enter as many categories as are relevant to your work; each category is charged as a separate entry. ● = open to this Medium Type — = not available.

#	Category	Film	Online Video	Doc & TV	Definition
1	Corporate & Brand Image	●	●	—	Films that build the image, identity and emotional world of a company or a brand: who you are, what you stand for and why it matters. From corporate image films to brand films and compact company presentations; not focused on a single product, a campaign, or recruitment.
2	Marketing Communication – B2B	●	●	—	Marketing and sales films for professional audiences: trade communication, partner and reseller content, lead-generation films, and product communication for business buyers.
3	Marketing Communication – B2C	●	●	—	Marketing and sales films addressed to end consumers: commercials, campaign films and promotional videos designed to build preference and drive purchase.
4	Informational Films and Explanatory Videos	●	●	—	Films that inform, educate or explain: how-it-works films, explainers, tutorials and public-information videos for external audiences.
5	Internal Communication	●	●	—	Films made for employees and internal stakeholders: company history, onboarding, safety, change communication and internal campaigns.
6	Integrated Communication	●	●	—	Films produced as part of a wider multi-channel campaign, judged together with the campaign context. <i>A brief campaign description, case video or supporting materials are required.</i>
7	Human Resources	●	●	—	Films for recruitment and employer branding: attracting talent, presenting teams and workplaces, employee portraits and career stories.
8	Corporate Social Responsibility (CSR)	●	●	●	Films that show a company's purpose and social responsibility in action: ethics, diversity & inclusion, community engagement and corporate citizenship. A clear company or brand association is required.
9	Environmental Issues and Sustainability (SDGs)	●	●	●	Films about environmental responsibility and sustainable business: climate action, circular economy, biodiversity and progress on the UN Sustainable Development Goals, whether told from a corporate or documentary perspective.
10	Public Service, Charity & NGO	●	●	●	Films for or about NGOs, non-profits, charities, foundations and public institutions: awareness, fundraising and public-service communication, as well as documentary work portraying their causes. No commercial brand association.
11	Films for Holidays and Special Occasions	●	●	—	Films created for a seasonal moment or special date (Christmas, national days, anniversaries, awareness days) where the occasion is the creative engine.
12	Films for Fairs, Events & Visitor Films	●	●	—	Films produced to be screened at fairs, exhibitions, conferences, showrooms and visitor centers, including large-format and loop presentations.
13	Live Projects, Video Art & Video Mapping	●	●	—	Video created for live experiences: video mapping, stage visuals, drone shows, video art and installations.
14	Product, Brand Launch or Relaunch	●	●	—	Films that introduce a new product, service or brand to market, or strategically relaunch an existing one: launches, rebrands, repositioning and refreshed identities.



#	Category	Film	Online Video	Doc & TV	Definition
15	Branded Content	●	●	●	Editorial-style content produced by or for a brand, where the story leads and the brand earns attention through relevance. <i>Formats, series and one-off branded stories, including branded documentaries (enter with the Documentary or Web Doc format).</i>
16	Sports	●	●	●	Films built around sport: sponsorships, clubs, federations, athletes and sporting events. From sponsorship and brand films to sports documentaries and reports: any format that uses the drama, emotion and unity of sport.
17	Health & Pharma	●	●	●	Films for or about the world of health: hospitals, insurers, medtech, pharma and life sciences. From patient information and healthcare communication to medical and health documentaries, for professional or public audiences. <i>Consumer health, over-the-counter (OTC), supplements and wellness belong in Health & Wellness.</i>
18	Research & Innovation	●	●	●	Films about research, engineering and innovation: corporate R&D programs and breakthrough technologies, as well as documentary work on the discoveries and the people behind them.
19	Architecture, Art & Design	●	●	●	Films about buildings, spaces and design: architecture practices, real-estate developments, urban projects, product and industrial design.
20	Automotive & Mobility	●	●	●	Films for or about the mobility world: cars, commercial vehicles, EVs, autonomous driving, mobility services, suppliers and infrastructure; from brand and product films to documentaries on how we move.
21	Fashion & Lifestyle	●	●	●	Films for or about fashion, beauty and lifestyle: beauty procedures, collections, craftsmanship and brand worlds, as well as documentary looks at the industry and its makers.
22	Tech & Gaming	●	●	●	Films for or about technology and gaming: software, AI, consumer electronics, platforms, e-sports and gaming culture; from product and brand films to documentaries on tech or gaming and its impact.
23	Retail	●	●	●	Films for or about retail and e-commerce: store concepts, online shops, restaurant and fitness chains, and the shopping experience across channels, from brand campaigns to documentary perspectives on how we buy.
24	Food & Beverage	●	●	●	Films for or about food and drink: alcoholic and non-alcoholic drinks, products, provenance, culinary craft and beverage brands, from brand and product films to food-culture documentaries. <i>Retail and fast-food chains belong in Retail.</i>
25	Media & Entertainment	●	●	●	Films for or about media and entertainment: broadcasters, streaming services, festivals, museums, live events, film and music, whether promoting them or documenting them.
26	Luxury	●	●	●	Films for or about luxury and premium brands: high jewelry, watches, couture, premium automotive and hospitality, where craftsmanship, heritage and exclusivity carry the story, in brand films or documentary portraits.
27	Health & Wellness	●	●	●	Films for or about consumer health and wellness: over-the-counter (OTC) medications, supplements, fitness and healthy-living brands, gyms, spas, nutrition, mindfulness and personal well-being, from brand communication to documentary stories. <i>Prescription medicine, medical care and pharma belong in Health & Pharma.</i>
28	Finance & Insurance	●	●	●	Films for or about the financial world (banks, insurers, fintechs and financial institutions): services, trust-building and financial literacy on the corporate side, and documentaries on money, markets and the sector.



#	Category	Film	Online Video	Doc & TV	Definition
29	Influencers, Creators & Celebrities	●	●	–	Films built around influencers, creators, celebrities and public figures who carry a corporate message, brand story, product or service through their own voice, personality and connection with their audience, from creator collaborations to celebrity endorsements and ambassador programs. <i>Customer and employee testimonials belong in Testimonials.</i>
30	Testimonials	●	●	●	Films built on authentic voices: customers, employees, partners or communities sharing real experiences and perspectives. Entries use genuine testimony and emotional connection to build trust and credibility for a brand or organization.
31	Destinations – Cities	●	●	–	Films promoting a city, municipality, village or local destination.
32	Destinations – Regions	●	●	–	Films promoting a region, county, state, community or island: coastal, mountain, cultural and inter-municipal destinations.
33	Destinations – Countries	●	●	–	Films promoting an entire country as a travel destination.
34	Tourism Products	●	●	–	Films promoting a tourist experience in a particular destination, such as cultural, gastronomic, sustainable, health & wellness, MICE, rural & nature, religious, shopping, or adventure & sports tourism.
35	Tourism Services	●	●	–	Films promoting any service provided to tourists, such as accommodation, transportation, food & beverage, museums, historical places, entertainment & recreation (casinos, shopping, tours, theme parks, etc.), spas and thermal facilities.
36	Travel, Adventure & Expeditions	–	●	●	Films and documentaries about travel, adventure and expeditions: journeys, discovery and the people who undertake them; from branded expedition films to travel documentaries. <i>Distinct from destination marketing (categories 31–35).</i>
37	Public & Political Affairs	●	●	●	Films addressing public policy and political topics: public-affairs communication, policy explainers and campaigns by institutions or interest groups.
38	Democracy, Human Rights & Activism	●	●	●	Films that promote democratic values and human rights (free expression, fair representation, accountability) and move audiences to defend them, locally or globally.
39	Education	●	●	●	Films for or about education: institutional communication, student recruitment and educational content for schools, universities and training providers, as well as documentaries on learning and new ways of working.
40	Nature & Wildlife	●	●	●	Films and documentaries about the natural world: wildlife, habitats, natural phenomena and our relationship with them.
41	Science & Technology	●	●	●	Films and documentaries on science and technology: research stories, discoveries and their impact on society.
42	History & Society	●	●	●	Films and documentaries about history and society: historical events, social change and the forces that shape communities.
43	Biographies & Community Portraits	●	●	●	Portrait films about individuals, teams and communities (founders, employees, artists, local heroes) where a person or a community carries the story.
44	Culture & Traditions	●	●	●	Films and documentaries about cultures, communities and living traditions (customs, crafts, rituals, gastronomy and ways of life) and how they are preserved, passed on and reinvented.



#	Category	Film	Online Video	Doc & TV	Definition
45	Docudrama	–	●	●	Films that combine documentary substance with dramatized storytelling: real events and facts brought to life through scripted scenes, reconstruction and performance.
46	Arts & Music	●	●	●	Films and documentaries for and about the arts: museums, cultural institutions, artists, musicians, festivals and creative organizations. Work that celebrates artistic expression, cultural heritage, performances and the creative process.
47	Current Affairs	–	●	●	Journalistic reports and documentaries on current events and developments shaping the news agenda.
48	Human Concerns & Social Issues	–	●	●	Films and documentaries on social issues and human concerns (inequality, migration, mental health, inclusion) and the human stories behind them.
49	Investigative Documentaries & Reports	–	●	●	In-depth investigative documentaries and reports: original research that uncovers, verifies and explains.
50	Student Films	●	●	●	Open to films produced by students at film schools and universities, handling a corporate subject. <i>Proof of enrollment required.</i>





PRODUCTION ARTS & CRAFT

OPEN TO EVERY MEDIUM TYPE · AVAILABLE AFTER A THEMATIC CATEGORY

The Arts & Craft categories celebrate the people and skills behind the film. They are an **add-on**: you can select them once your entry is in at least one thematic category. Winners receive the **Black Dolphin**.

#	Category	Awarded for
51	Best Directing	Outstanding direction, vision, control of tone and performance across the film.
52	Best Cinematography	Outstanding camera work, lighting and visual composition.
53	Best Editing	Outstanding editing, rhythm, structure and the invisible craft of the cut.
54	Best Storytelling	Outstanding narrative concept and dramaturgy: story, structure and script.
55	Best Sound Design	The constructed sound world: effects, atmospheres, mix and the interplay of sound and image. Musical composition itself is not evaluated.
56	Best Animation, Graphics and Visual Effects	Outstanding animation, motion design and visual effects.
57	Best Production Design	Sets, locations, styling and the designed world in front of the camera.
58	Best Cast / On-Camera Talent	Outstanding performances by actors, presenters or real protagonists.
59	Best Emotional Appeal	The film that most powerfully moves its audience.
60	Best Use of Humor	Comedy that lands and serves the message.
61	Best Use of Drones	Outstanding aerial cinematography; at least 60% of shots captured by drone.
62	Best Use of AI	Meaningful, well-crafted use of AI in the creative, technical or production process. Entrants must describe how and where AI was applied.
63	Best Original Music/Score	Outstanding original music composed specifically for the film, celebrating the composer's craft and the score's contribution to story, atmosphere and emotional impact. <i>Only original scores are eligible.</i>



ENTRY FEES

Early entry discounts

Entries submitted and paid by...	Discount on total entry fees
16 December 2026 (1st Entry Deadline)	20%
17 February 2027 (2nd Entry Deadline)	10%
8 June 2027 (Final Entry Deadline)	Standard fee

Fees per category

	Single Entry	Series Entry
Thematic category (Film • Online Video • Doc & TV)	€360 / €330 *	€795
Production Arts & Craft	€225	€795
Student Films **	€120	€120

* From the second submission or category onwards, a quantity discount of €30 applies to each.

** Upload of a confirmation of enrollment is required.

All prices are per submission and per category. Entries are accepted during the Grace Period until 15 June 2027 at no additional fee.

Important

- Invoices are issued by Filmservice International in Austria. **Entrants from EU countries** must indicate their VAT number to receive an invoice without VAT.
- 20% VAT is charged on entries from Austria.
- Entry fees are not refunded if submitted works are withdrawn by the entrant.





REGULATIONS AND REQUIREMENTS

Eligibility

All works aired, released or published online after 1 January 2025 are eligible.

The entrant must own the copyright of the submitted work or have permission to use it. The Cannes Corporate Media & TV Awards are not liable for any copyright infringement on the part of the entrant.

Works entered in a previous edition of the Cannes Corporate Media & TV Awards are not eligible.

Due to the current political situation, we do not accept submissions from Russia, Belarus, Iran and North Korea.

Language

The festival's official language is English, and all entries must be submitted in English. Films in other languages are welcome, provided they have English subtitles or are accompanied by an English .srt subtitle file.

Film upload

All works are submitted through the online Entry Tool. The upload options depend on the Medium Type of your entry:

Medium Type	How to submit your work
Film	Video file upload.
Online Video	Video file upload or web link.
Doc & TV	Video file upload plus a trailer in the second upload field (mandatory).

Trailer for Doc & TV. Uploading a trailer is mandatory for all Doc & TV entries. If you do not grant streaming rights for the full documentary upon winning, we will show your trailer instead.

Web links for Online Video. The link must lead directly to the entered work (no Dropbox, Google Drive or portfolio websites) and remain accessible during judging and for some time after the results are announced. If it is password-protected, include the password in the entry form.

Additional Materials for Integrated Communication. Entries in this category must upload Additional Materials (campaign description, case video or supporting materials). The entry cannot be completed without them.

Your work is not ready to upload yet?

Choose the option **"Will be uploaded later"** and complete your registration. As soon as possible, send the file by email to your regional contact at the festival office (see the Contact page).

Your entry is only judged once the file has been received.

The entrant is responsible for the technical quality of the film.



Special requirements

If you enter...

You must provide

6 • Integrated Communication	A brief overview of the campaign with background material (campaign description, case video or supporting materials), uploaded in the upload section. The jury evaluates both the film and its integration in the campaign.
Online Video submitted as a web link	A direct link to the work that remains accessible during judging and for some time after the results are announced. If it is password-protected, include the password in the entry form.
50 • Student Films	A confirmation of enrollment at a film school or university.
62 • Best Use of AI	A clear description of how and where AI was applied — in the creative, technical or production process — and its role in achieving the project's objectives.
55 • Best Sound Design or 63 • Best Original Music/Score	A short music declaration in the entry form (see below).
Doc & TV (any category)	A trailer, uploaded in the second upload field (mandatory).

Original music: what counts

Original means the music was created specifically for this production — whether by a commissioned composer or with AI tools.

Not original: pre-existing music of any kind — licensed tracks, library or stock music (including AI stock music), and covers or re-arrangements of existing songs.

The rule is about **originality, not authorship**: AI music created for the production is original; pre-existing music is not.

When you select Best Sound Design (55) or Best Original Music/Score (63), the entry form asks you to:

1. State whether the music is **entirely original** or **combines an original score with licensed or library tracks**
2. Indicate who created the original score: **human composer(s)** (name) or **AI-generated / AI-assisted** (tool(s) and creative direction by).
3. If the soundtrack mixes original and pre-existing music, briefly indicate which parts are original (e.g. “main theme and full score, except the licensed song in the closing scene”). **Only the original parts are evaluated.**
4. Confirm that the information is accurate and that the original music was created specifically for this production.



JURY

An independent, international jury, made up of Oscar® and Emmy® winners and experts from marketing and communication, media, TV and film industry, evaluates all submissions.

Corporate jury

Judges all entries in Film.

Online jury

Judges all entries in Online Video.

Documentary jury

Judges all entries in Doc & TV.

PAC jury

Judges all entries in Production Arts & Craft.

Judging takes place in two rounds: in the first round, the jury selects the Dolphin winners and the Finalists; in the second round, it decides the two Grand Prix.

The decisions of the jury are final and not contestable. Judging results are released only once entry fees have been paid in full.

AWARDS



Gold & Silver Dolphins

Can be awarded in all thematic categories.



Black Dolphin

Awarded to the winners of the Production Arts & Craft categories.



Grand Prix – White Dolphin

Two Grand Prix are selected among the Gold winners: **Best Corporate Media** (Film and Online Video) and **Best Documentary** (Doc & TV).



Blue Dolphins

Production Company of the Year • Agency of the Year • Company of the Year • TV or Streaming Network of the Year.



Finalist Certificate

Every shortlisted entry that does not receive a Dolphin trophy receives a Finalist Certificate.

How the Blue Dolphins are awarded

The four Blue Dolphins are based on the cumulative points awarded by the jury:

8 POINTS Grand Prix	5 POINTS Gold & Black Dolphin	3 POINTS Silver Dolphin	1 POINT Finalist Certificate
----------------------------------	--	--------------------------------------	---

Points are attributed only to the entrant company and to the agency, network, and (production) company that submitted the work, according to the role indicated in the entry form. A Blue Dolphin is awarded only when the total reaches at least 15 points.





SUBMISSION PROCESS

Submissions are made online via the Filmservice International Entry Tool in three simple steps:

1. **Register** or log in if you already have an account.
2. **Enter your works** via the entry form.
3. **Check out and pay.**

You can start entering immediately after registering. The entry form can be saved and completed later, and you can return to your account at any time to add entries.

During the entry process, you will be asked for permission to show and stream your work in the Winners' Gallery on the festival website and to use it for promotional purposes, should it win. If you do not grant permission, the judges will see the film only.

The entry form, field by field

Start

Title	The title of your work, up to 70 characters. If your project has no title yet, choose one that is brief, explanatory and memorable. If you win, your work will be presented with this title in all our communication channels.
Release year	The year in which your work was aired or released.
Entry Type	Single Entry or Series Entry (more than one video judged together).
Medium Type	Film, Online Video or Doc & TV. Determines the available categories and the jury.
Thematic categories	The categories in which you want your work to be evaluated.
Arts & Craft (optional)	Craft categories in which you want your work to be evaluated additionally.
Submitter info	Your role in the production. Essential for the Blue Dolphin rankings.

Medium

Target group	The audience the work is or was intended for, described by demographic and behavioral attributes (age, location, profession, interests, etc.).
Objective / Briefing	The goals the work is or was designed to achieve.
Usage	Where the work is or was used or broadcast (e.g. cinema, TV, social media, web, events).
Description for the Winners' Gallery	A concise synopsis that captures the essence and emotional dynamics of the work, with the key details you want to share with the public.



Description for judging	A brief description of the work for the jury.
Description of AI utilization	Whether AI was used in the creation process and which elements were generated or enhanced with AI tools. Mandatory detail for Best Use of AI (62).
Music declaration	Only for Best Sound Design (55) and Best Original Music/Score (63). See “Original music: what counts”.
Remarks	Any other information you consider relevant to your submission.

Credits

Production company / Producer	The production company or producer responsible for the work.
Client	The client or brand for which the work was developed (if any).
Agency	The agency associated with the work (if any).
University / Film school	For Student Films.
Individual credits	The people involved in the project. Add as many crew and cast members as you wish — they may appear on certificates and in the Winners’ Gallery.

Upload files

Video upload	Your video file(s). Available for all Medium Types.
Web link	Online Video only. A direct link to the work, as an alternative to the video upload.
Trailer	Doc & TV only — mandatory. Uploaded in the second upload field.
Additional Materials	Mandatory for Integrated Communication (campaign description, case video or supporting materials). Also used for English translations of non-English films.
Will be uploaded later	Select this option if your work is not ready to upload. Complete your registration and send the file by email to your regional contact as soon as possible.

PAYMENT PROCESS

Payments can be made by bank transfer, credit card (Mastercard, Visa or American Express) or PayPal.

After checkout, you will receive a confirmation email for your entries together with the invoice. Your invoices are also available in the Entry Tool at any time. For bank transfers, the bank details are stated on the invoice.

Please check that your invoice details and categories are correct before checkout. **An additional fee of €35 applies to any change made after the invoice has been issued.**



GUIDELINES FOR ENTERING

Before you start, make sure you have...

- Decided your **Medium Type** and the **thematic categories** that fit your work.
- All the information for the entry form, correct and complete, in English.
- An **English translation**, subtitles or transcript for works in other languages.
- Your **video file ready** to upload — or, for Online Video only, a web link.
- A trailer for Doc & TV entries (mandatory).
- Additional Materials (campaign description, case video or supporting materials) if you enter Integrated Communication.
- A **confirmation of enrollment** for Student Films.
- Your **music declaration** if you enter Best Sound Design or Best Original Music/Score.

Recommendations

Presentation

Give the jury everything it needs, and nothing it does not. Present your entry in a succinct but informative way, focusing on the key information.

Choosing the right category

Read the category definitions — they are also shown as tooltips in the Entry Tool. If you are still unsure, complete your entry information and upload your video before contacting our team: with all the details in hand, we can advise you quickly.

Timing

Do not wait for the final deadline. Beyond the early-entry discounts, entering early gives our team time to review your entry and contact you if information or materials are missing or incomplete, or if a video was not transmitted correctly — so you can optimize your entry before judging.

Enter more

More entries in more relevant categories increase your chances of winning and of reaching the Blue Dolphins for Production Company, Agency, Company or TV or Streaming Network of the Year.





COMMON ENTRY ERRORS AND HOW TO AVOID THEM

Choosing the wrong Medium Type

The Medium Type describes the format of your work, not its subject. A documentary — even a branded one — belongs in Doc & TV; content made for social platforms belongs in Online Video. Choosing the wrong Medium Type sends your entry to the wrong jury.

Entering a theme that does not match the work

Read the definitions: for example, customer and employee testimonials belong in Testimonials, not Influencers, Creators & Celebrities; travel documentaries belong in Travel, Adventure & Expeditions, not in the Destinations categories.

Submitting a series as a single entry

If your entry consists of more than one video to be judged, it is a series. Do not combine different pieces into one video file to make them look like a single entry. If you enter one film plus a case video explaining the project, choose Single Entry.

Entering pre-existing music for Best Original Music/Score

Only music created specifically for the production is eligible. Licensed, library and stock music (including AI stock music) is not evaluated.

Providing links that do not stay active

Links must remain online throughout the judging period and for some time after the results are announced.

Misleading use of links

Web links are available for Online Video entries only, and must lead directly to the entered work — no Dropbox, Google Drive or portfolio websites. Film and Doc & TV entries must be uploaded as video files.

Entering a project in a language other than English

English is the only official language of the festival. All information in the Entry Tool must be in English, and videos in other languages must have English subtitles or dubbing, or be accompanied by an English translation.

Not providing enough information for Integrated Communication

The jury evaluates not only the film but also its integration in the campaign. Please provide, in English:

- The communication strategy.
- Where exactly the video was officially used (with screenshots or photos if possible).
- The other channels and tools used in the campaign.
- Campaign results, if available.

Case films must be subtitled in English or accompanied by an English transcript.

Additional information

Once your submission is complete, it can no longer be edited by the submitter. For any amendments, please contact the festival office.



FREQUENTLY ASKED QUESTIONS

Eligibility

Who can enter?

The competition is open to film producers and filmmakers, client companies, agencies, TV stations and streaming networks, film schools and students, from all countries except Russia, Belarus Iran and North Korea.

Which works are eligible?

Any work aired, released or published online after 1 January 2025. Works already entered in a previous edition of the Cannes Corporate Media & TV Awards are not eligible.

Do I need to own the rights to the work?

Yes. The entrant must own the copyright of the submitted work or have permission to use it, including all music, footage and other third-party material.

Can I enter a work produced in a language other than English?

Yes. Works in any language are welcome, provided they have English subtitles or dubbing, or are accompanied by an English transcript. The entry form itself must be completed in English.

Medium Types and categories

How do I choose the right Medium Type?

Choose the format your work was conceived and produced as, not only the channel where it was shown. A corporate or brand film is a Film, even if it is also published online; content created natively for digital and social platforms is Online Video; documentaries and TV reports are Doc & TV.

My film was made for an event but is also on YouTube. Which Medium Type?

A film produced for screening at an event is a Film. Enter it in Films for Fairs, Events & Visitor Films, plus any other thematic category that fits.

Why are some categories not available for my Medium Type?

Each theme has exactly one home. Journalism-native themes (such as Current Affairs or Investigative Documentaries & Reports) are reserved for Online Video and Doc & TV, while corporate communication functions and destination marketing are not open to Doc & TV. This keeps every category comparable and fair.

Can I enter the same work in several categories?

Yes. Within your Medium Type, you can select as many thematic categories as are relevant, and add Arts & Craft categories. Each

category is charged as a separate entry, and each is judged on its own merits.

Where do I enter a branded documentary?

Choose Doc & TV as Medium Type (or Online Video, if it is a Web Doc) and enter it in Branded Content, plus any thematic category that fits its subject.

What is the difference between a Single Entry and a Series Entry?

A Single Entry is one video. A Series Entry is more than one video judged together, such as a web series, a campaign of several films or a documentary series. If you submit one film together with a case video explaining it, choose Single Entry.

Can I enter Arts & Craft categories on their own?

No. Arts & Craft categories are unlocked once your entry is in at least one thematic category, so craft is always judged within a complete entry.

What if I am unsure about my category?

Complete your entry and upload your video, then contact us at info@cannescorporate.com before checkout. With all the details in hand, our team can advise you quickly.

AI and music

I used AI in my production. Can I still compete?

Yes. Simply describe how AI was used in the entry form. To compete for Best Use of AI, explain in detail how and where AI was applied – in the creative, technical or production process – and the role it played in achieving the project's objectives.

Is AI-generated music eligible for Best Original Music/Score?

Yes, if it was created specifically for your production. Pre-existing music of any kind, including AI stock music, is not eligible.

My soundtrack combines an original score with licensed tracks. Can I enter?

Yes. In the music declaration, indicate which parts of the soundtrack are original. Only the original parts are evaluated by the jury.

Fees, invoicing and payment

How do the early entry discounts work?

Entries submitted and paid by 16 December 2026 receive 20% off the total entry fees; entries submitted and paid by 17



February 2027 receive 10% off. Standard fees apply until the Final Entry Deadline on 8 June 2027.

Is there a late fee during the Grace Period?

No. Entries are accepted until 15 June 2027 at the standard fee, with no additional charge.

How is VAT handled?

Invoices are issued by Filmservice International in Austria. Entrants from EU countries who provide a valid VAT number receive an invoice without VAT. Entries from Austria are subject to 20% VAT.

Which payment methods are accepted?

Bank transfer, credit card (Mastercard, Visa or American Express) and PayPal. For bank transfers, the bank details are stated on the invoice.

Can I change my invoice details after payment?

Please check your invoice details and categories carefully before checkout. Any change made after the invoice has been issued is subject to an administration fee of €35.

Are entry fees refundable?

No. Entry fees are not refunded if submitted works are withdrawn by the entrant.

Submission and technical questions

Can I save my entry and complete it later?

Yes. The entry form can be saved at any time, and you can return to your account to complete it or add new entries.

Can I edit my entry after submitting it?

Once a submission is complete, it can no longer be edited by the entrant. For any amendment, please contact the festival office.

My work is not finished yet. Can I still register it?

Yes. Choose the option "Will be uploaded later", complete your registration and, as soon as possible, send the file by email to your regional contact at the festival office.

Can I submit a link instead of a video file?

Only for Online Video entries. Film and Doc & TV entries must be uploaded as video files. The link must lead directly to the

work — not to Dropbox, Google Drive or a portfolio site — remain active throughout judging, and include the password if protected.

Judging and results

Who judges my work?

An independent international jury of Oscar® and Emmy® winners and experts from marketing, communication, media and film. The Corporate jury judges Film, the Online jury judges Online Video, the Documentary jury judges Doc & TV, and the PAC jury judges Production Arts & Craft.

When will I know the results?

Finalists and winners are notified at the end of July 2027. Results are released only once all entry fees have been paid in full. The decisions of the jury are final.

How are the Blue Dolphins decided?

They are based on cumulative points: 8 for a Grand Prix, 5 for a Gold or Black Dolphin, 3 for a Silver Dolphin, and 1 for a Finalist Certificate. Points are credited according to the role indicated in the entry form, and a minimum of 15 points is required.

Winners and Awards Days

What happens if my work wins?

You will be notified in July and gain access to the Winners Dashboard, where you confirm screening rights, provide inscription details for your trophies and certificates, and register for the Awards Days in Cannes.

Do I have to grant screening rights?

No. If you grant them, your work is presented in the Winners' Gallery and the festival's communication channels. If you do not, it will be seen by the judges only. For Doc & TV entries, we can show your trailer instead of the full work.

What happens during the Awards Days?

On 29 and 30 September 2027, the program includes Talks & Lectures, the Media Library, a Welcome Reception and the Award Ceremony & After Party, bringing together the international corporate film and documentary community.

Entries open 29 October 2026. Enter by 16 December 2026 and save 20%.

STILL HAVE A QUESTION?

Our team will help you find the right medium type and categories and make the most of your entry. Get in touch with the contact for your region.

Lhasa Miyagawa

Awards Manager

REGIONS

United Kingdom · Japan · Middle East

lhasa.miyagawa@filmservice.at

Claudia Peintinger

Awards Team

REGIONS

Germany · Austria · Switzerland · Liechtenstein

claudia.peintinger@filmservice.at

Ana Pereira

Awards Team

REGIONS

Americas · Portugal · Spain

ana.pereira@filmservice.at

Salima Ben Hassen

Awards Team

REGIONS

Africa · Oceania · Asia (excl. Japan) · Rest of Europe

salima.benhassen@filmservice.at



COMPANY LOCATION

Cannes Corporate Media & TV Awards
c/o Filmservice International
Schaumburggasse 18
1040 Vienna
Austria

SOCIAL MEDIA

