



The *Cannes* AI Authority *Index* — 2026

Twenty-two films in competition. Six already dominate AI retrieval — before a single premiere has screened.

FESTIVAL

79TH — MAY 12–23, 2026

ENGINES TESTED

5 / PROMPTS 200

DATA CAPTURED

MAY 8, 2026

JURY CHAIR

PARK CHAN-WOOK

Prestige Is Now Retrieval Infrastructure.

Festival prestige is no longer shaped only by critics, premieres, and red carpets. It is shaped inside AI systems — and the films cited there gain an early advantage in awards momentum, streaming demand, and cultural visibility.

Six films carry 74% of pre-festival AI Citation Share. Five publications drive 81% of the citations behind them.

Compounding Prestige.

Pre-festival AI visibility compounds across awards, streaming, luxury, and the calendar that follows.

Awards Momentum

Compounds through Telluride, Venice, TIFF, and the Oscar conversation.

Box Office

Theatrical platforms factor visible momentum into release strategy.

Talent Visibility

Streaming Leverage

Buyers benchmark bid ceilings against AI visibility.

Luxury Affiliation

Houses negotiate against AI prestige association.

Studio Narrative

§ 03 – Framework

The AI Authority Score.

A composite of five retrieval signals. Portable across festivals, categories, and timeframes.

Five Inputs

– 01

Citation Share

Frequency of named mention across all five tested AI engines.

– 02

Cross-Engine Consistency

How many of the five engines surface the entity in trust-intent prompts.

– 03

Momentum Velocity

Directional change in citation frequency across the four-week pre-festival window.

– 04

Retrieval Anchor Density

Number of high-authority publications driving the entity's citation pool.

– 05

Talent Co-Mention

Strength of association between film, director, and attached talent.

§ 04 – Headline

200 Prompts. 5 Engines. 1,000 Data Points.

3.4

AVG. FILMS NAMED PER ANTICIPATION PROMPT – OF 22 IN COMPETITION

74%

CITATION SHARE CAPTURED BY THE TOP 6 FILMS

81%

OF ALL CITATIONS – GENERATED BY 5 PUBLICATIONS

5/5

ENGINE CONSISTENCY FOR THE TOP 4 FILMS

8%

HOLLYWOOD STAR CITATION SHARE – WAS 31% IN 2025

22 → 6

COMPRESSION RATIO. 2,541 SUBMISSIONS; FEWER THAN 30 SURFACE ANYWHERE.

§ 05 – Film Rankings

The Cannes Film AI Authority Rankings.

Citation Share % across ChatGPT, Claude, Perplexity, Gemini, and Google AI Overviews on May 8, 2026. Cross-engine score = number of the five engines that named the film in trust-intent prompts.

RANK	FILM	DIRECTOR	CITATION SHARE	CROSS-ENGINE	MOMI
01	<i>Bitter Christmas / Autofiction</i>	Pedro Almodóvar	18%	5 / 5	RIS
02	<i>Parallel Tales</i>	Asghar Farhadi	15%	5 / 5	RIS

RANK	FILM	DIRECTOR	CITATION SHARE	CROSS-ENGINE	MOMI
03	<i>Paper Tiger</i>	James Gray	13%	5 / 5	STE
04	<i>Hope</i>	Na Hong-jin	11%	5 / 5	SHARIS
05	<i>Sheep in the Box</i>	Hirokazu Kore-eda	9%	4 / 5	STE
06	<i>All of a Sudden</i>	Ryusuke Hamaguchi	8%	4 / 5	RIS
07	<i>The Man I Love</i>	Ira Sachs	5%	4 / 5	STE
08	<i>Fjord</i>	Cristian Mungiu	4%	3 / 5	RIS
09	<i>1949</i>	Paweł Pawlikowski	4%	3 / 5	RIS
10	<i>The Beloved</i>	Rodrigo Sorogoyen	3%	3 / 5	STE
11	<i>Coward</i>	Lukas Dhont	3%	3 / 5	SHARIS
12	<i>La Bola Negra</i>	Ambrossi & Calvo	2%	2 / 5	STE
13	<i>Minotaur</i>	Andrey Zvyagintsev	2%	2 / 5	FLA
14	<i>Her Private Hell (Out of Comp.)</i>	Nicolas Winding Refn	1%	2 / 5	RIS
15	<i>Full Phil (Midnight)</i>	Quentin Dupieux	1%	2 / 5	STE

The remaining seven competition films split a combined 1% of Citation Share, including critical-press favorites *Histoires de la nuit* (Léa Mysius), *Garance* (Jeanne Herry), *The Unknown* (Arthur Harari), and *Gentle Monster* (Marie Kreutzer). They will need their premieres to shift the AI layer.

Editorial authority outranks star power. *Cult corroboration* outranks ad spend. The films cited in May compound through awards season and into next year's calendar.

§ 06 – Retrieval-Based Forecasts

Forecasts for the 79th Festival de Cannes.

These are not artistic judgments or investment recommendations. They are retrieval-based forecasts measuring how AI systems currently frame the festival conversation before the films screen.

JURY 2026 The jury is chaired by **Park Chan-wook**, with Demi Moore, Chloé Zhao, Stellan Skarsgård, Ruth Negga, Laura Wandel, Diego Céspedes, Isaach De Bankolé, and Paul Laverty.

Bitter Christmas / Autofiction

Pedro Almodóvar

Almodóvar leads the Index at 18% Citation Share, the highest of any competition film. Three structural factors compound. Almodóvar has been in competition seven times and has never won the Palme — the "overdue narrative" has itself become a retrieval anchor. Park Chan-wook chairs the jury, and his filmography (*Oldboy*, *The Handmaiden*, *Decision to Leave*) shares Almodóvar's operatic, formally precise register. The film already premiered in Spain to sufficient warmth to qualify without the burden of a US release rollout. Next-likeliest: a Farhadi or Kore-eda Palme, both 15–18%.

GRAND PRIX – FORECAST

22% PROBABILITY

Hope — Na Hong-jin

The sharpest momentum trajectory in the data, with 5/5 cross-engine consistency. Neon already holds English-language rights, and Neon-distributed films have won 5 of the last 6 Palmes — a pattern AI engines surface explicitly. Park Chan-wook chairing creates a structural complication for a Korean Palme winner; he would not vote on countrymen, but his presence reframes the room toward Asian cinema. The Grand Prix is the historically polite landing zone for the film the jury could not give the Palme.

BEST DIRECTOR – FORECAST

21% PROBABILITY

Cristian Mungiu — *Fjord*

Mungiu's English-language debut is rising in momentum despite a lower Citation Share. The pattern matches *4 Months, 3 Weeks and 2 Days* (his 2007 Palme): a director the jury recognizes for craft but does not give the top prize. Renate Reinsve and Sebastian Stan in a Norwegian-set marital drama is the kind of contained, controlled

cinema that wins Best Director at Cannes. Hamaguchi (*All of a Sudden*) is the next-most-likely director winner.

BEST ACTRESS – FORECAST

24% PROBABILITY

Sandra Hüller — *1949*

Hüller is the highest-co-mentioned female lead across all Cannes 2026 retrieval. The *Anatomy of a Fall* halo (2023 Palme) follows her in the citation pool. A Cold War drama — Pawlikowski's specific historical genre — has produced multiple acting wins at Cannes (Joanna Kulig in *Cold War*). The structural risk: Isabelle Huppert in *Parallel Tales*, where the Farhadi-Huppert combination is a critical-press dream. Renate Reinsve (*Fjord*) is the strong third candidate.

BEST ACTOR – FORECAST

19% PROBABILITY

Adam Driver — *Paper Tiger*

The Gray / Driver pairing is the most-cited Hollywood-attached star vehicle in the Index. Gray has been in competition five times without a major prize, and the "overdue Gray" narrative is structurally similar to the Almodóvar narrative. Driver in a Russian-mafia-adjacent crime drama is the role Cannes juries tend to reward. Counter-position: Javier Bardem in *The Beloved* at 16% Citation Share could split the room. Rami Malek at 11% is the third candidate.

CAMÉRA D'OR – WIDE OPEN

Insufficient Pre-Festival AI Signal

The first-feature category is the only one the Index cannot forecast with confidence. Citation Share for sidebar and parallel selections is too thin. Watch Director's Fortnight and Critics' Week breakouts. The Caméra d'Or has been won by films with under 1% pre-festival AI presence in three of the last five years.

THEATRICAL AFTERMATH

High Confidence

Paper Tiger Wins Theatrical

Of the films in the top 10, *Paper Tiger* is the only one with mainstream Hollywood star compression sufficient to drive theatrical wide release. *Paper Tiger* will likely outgross every other competition film combined in US/UK theatrical, regardless of awards outcome.

STREAMING ACQUISITION

\$15M+ Range

Bidding Wars: *Hope* & *La Bola Negra*

Two films are positioned for bidding wars: *Hope* (already partly placed with Neon) and *La Bola Negra* (Penélope Cruz, Glenn Close, queer-thematic). Mubi, A24, and Netflix are the likely competing buyers. Bidding is expected to close above \$15M for North American rights on at least one of the two.

The Director Rankings.

Park Chan-wook ranks #4 in director Citation Share without a film in competition — a function of his jury presidency and the editorial coverage attached to it.

RANK	DIRECTOR	CITATION SHARE	NOTABLE PATTERN
01	<i>Pedro Almodóvar</i>	16%	Never won Palme — overdue narrative retrieval anchor
02	<i>Asghar Farhadi</i>	14%	Two-time Oscar winner — first Cannes since <i>A Hero</i> (2021 Grand Prix)
03	<i>Hirokazu Kore-eda</i>	11%	2018 Palme winner returning
04	<i>Park Chan-wook</i>	10%	Jury president — first South Korean to chair
05	<i>Ryusuke Hamaguchi</i>	9%	Oscar winner (<i>Drive My Car</i>), first Cannes since 2021
06	<i>James Gray</i>	8%	5x competition, no major prize — overdue narrative
07	<i>Na Hong-jin</i>	7%	Every feature he's made has been at Cannes
08	<i>Cristian Mungiu</i>	5%	2007 Palme winner with English-language debut

RANK	DIRECTOR	CITATION SHARE	NOTABLE PATTERN
09	<i>Lukas Dhont</i>	4%	Coming off <i>Close</i> — youngest of the heavyweights
10	<i>Paweł Pawlikowski</i>	4%	Oscar-winning <i>Ida</i> director returning to Cold War

§ 08 - Talent Visibility

The Cannes Star Power Index.

Talent surfacing in 4 or 5 of the 5 AI engines tested.

<p>12%</p> <p>Adam Driver</p> <p><i>Paper Tiger</i></p>	<p>11%</p> <p>Sandra Hüller</p> <p><i>1949</i></p>	<p>10%</p> <p>Isabelle Huppert</p> <p><i>Parallel Tales</i></p>
<p>9%</p> <p>Scarlett Johansson</p> <p><i>Paper Tiger</i></p>	<p>8%</p> <p>Michael Fassbender</p> <p><i>Hope</i></p>	<p>7%</p> <p>Alicia Vikander</p> <p><i>Hope</i></p>
<p>7%</p> <p>Rami Malek</p> <p><i>The Man I Love</i></p>	<p>7%</p> <p>Javier Bardem</p> <p><i>The Beloved</i></p>	<p>6%</p> <p>Renate Reinsve</p> <p><i>Fjord</i></p>
<p>6%</p> <p>Penélope Cruz</p>	<p>5%</p> <p>Catherine Deneuve</p>	<p>5%</p> <p>Sebastian Stan</p>

<i>La Bola Negra</i>	<i>Parallel Tales</i>	<i>Fjord</i>
4% Vincent Cassel <i>Parallel Tales</i>	4% Glenn Close <i>La Bola Negra</i>	4% Miles Teller <i>Paper Tiger</i>
3% Léa Seydoux <i>TBD</i>	3% Kristen Stewart <i>Full Phil</i>	2% Monica Bellucci <i>Histoires de la nuit</i>

Honorary Palmes: *Barbra Streisand* (Citation Share for honorary segment: 14%), *Peter Jackson* (11%).

Talent Visibility & Awards Momentum

AI retrieval increasingly shapes downstream awards visibility, interview demand, brand partnerships, and streaming-platform recommendation exposure for actors and directors entering Cannes. The talent that surfaces highest in AI retrieval ahead of the festival enters the Cannes media cycle with measurably greater editorial gravity, and that gravity compounds through the awards calendar that follows.

Pre-festival AI authority is now a quantifiable input to talent valuation across the rest of the year — for representation, awards strategy, and brand-partnership negotiation.

The Hollywood Star Compression Gap

Tom Cruise *Last year's Croisette anchor — captured 17% Citation Share for Cannes 2025 in the equivalent period* **2026: 0.4%**

Steven Spielberg *Disclosure Day — Universal going theatrical* **0%**

Christopher Nolan *The Odyssey — sitting out the festival circuit*

0%

Gerwig · Pattinson · Zendaya · Chalamet · Robbie

*Combined Citation Share
across all five*

< 1%

Marvel & franchise leads *Average Citation Share*

< 0.2%

The Hollywood Star Compression Gap is structural. Cannes selection is decisively international this year, and US studios continue to pull tentpole releases out of festival circuits to avoid critical risk (*Joker: Folie à Deux* at Venice remains the cautionary example). The AI-retrieval star power of Cannes 2026 has migrated to European, Asian, and indie talent.

§ 09 – The Meta-Finding

The Retrieval Anchor Map.

Five publications generate 81% of all sourced citations across Cannes 2026 AI retrieval.

– 01 **Variety** **24%**
Lineup analysis · deal coverage

– 02 **Deadline** **19%**
Awards prediction · talent attached

– 03	The Hollywood Reporter <i>Anticipation lists · talent profiles</i>		16%
– 04	Screen Daily <i>International film · sales agent context</i>		13%
– 05	IndieWire <i>Auteur and breakout coverage</i>		9%
– 06	Festival-cannes.com <i>Selection facts · jury · programs</i>		7%
– 07	France 24 / Le Monde <i>French film context</i>		5%
– 08	High On Films · Letterboxd · Reddit <i>Cinephile breakout momentum</i>		4%
– 09	Vanity Fair · Variety Awards Circuit <i>Glamour · awards trajectory</i>		3%

A film that fails to secure coverage across Variety, Deadline, and THR before festival opening is functionally invisible in AI retrieval — regardless of festival selection. This is the structural barrier prestige-native distributors (Neon, A24, Sony Pictures Classics) have already cleared, and that most other competition entries have not.

Studios, distributors, luxury brands, publicists, talent agencies, and streamers who understand the Retrieval Anchor Map can model AI-mediated cultural authority with new precision. Those who do not are operating a generation of measurement behind.

Luxury & AI.

Chopard captures more AI prestige association with Cannes than the next nine sponsors combined. AI systems increasingly compress decades of prestige sponsorship into a handful of dominant luxury associations.

Chopard

28-year partnership · designs the Palme d'Or · 78 high-jewelry pieces annually · consistent Robb Report and luxury press co-citation

47%

L'Oréal Paris

Longtime official sponsor

11%

Hôtel Martinez

Industry basecamp · editorial-anchored hospitality

8%

Hotel du Cap-Eden-Roc

Vanity Fair · amfAR association

6%

The Carlton Cannes

Festival history anchor

5%

Renault

Official auto partner

4%

Mastercard

Payment partner

3%

Nespresso

Hospitality presence

2%

Magnum

Cinema sponsor

2%

Rolex

Diminishing presence in AI retrieval despite cinema heritage

1%

For luxury houses without a Chopard-equivalent multi-decade festival anchor — Bulgari, Cartier, Tiffany, Van Cleef & Arpels, Boucheron, Graff — Cannes is a paid-presence play that does not translate into AI authority. Several of those houses spent more than \$5M on Cannes activations in 2025 and hold under 0.5% Citation Share in the 2026 AI retrieval layer.

§ 11 – The Five Forecasts

To Be Tested by May 23.

- 1** **Almodóvar wins the Palme d'Or** for *Bitter Christmas / Autofiction*. First Palme of his career.
- 2** **Sandra Hüller wins Best Actress** for *1949*.
- 3** ***Paper Tiger* outgrosses the full top 10** of the competition combined in US theatrical.
- 4** **Two streaming acquisitions close above \$15M** for North American rights — most likely *Hope* (Neon expansion or transfer) and *La Bola Negra* (Mubi or A24).

5

Variety, Deadline, and THR collectively determine 80%+ of awards-prediction AI retrieval through May 23.

§ 12 – The Recurring Index

An Annual Entertainment-Intelligence Franchise.

The Cannes AI Authority Index publishes across the festival arc and beyond, with the methodology portable to Venice, TIFF, Sundance, Berlin, and the Oscar campaign window.



MAY 8 – TODAY

Pre-Festival Report

Establishes the AI baseline before premieres begin.

MAY 17

Festival Midpoint

Measures retrieval shifts after early premieres and reception.

MAY 24

Awards Close

Compares forecasts to outcomes. Identifies AI-prediction accuracy.

JULY

Post-Cannes Carryover

Measures awards-season retrieval propagation through summer release windows.

Venice / TIFF Continuation

Tests compounding-prestige theory across the fall festival circuit.



Twenty-two films are in competition at Cannes. Across the AI retrieval layer, six already dominate the conversation. Five publications generate 81% of the sourced citations that determine which films audiences hear about, which actors gain awards-season momentum, and which luxury houses inherit the prestige association. Festival prestige is becoming retrieval infrastructure for AI systems, and the films cited in May compound through awards season and into next year's calendar.

FOUNDER

RONN TOROSSIAN – 5W

How the Index Was Built.

5W ran 200 high-intent prompts across ChatGPT, Claude, Perplexity, Gemini, and Google AI Overviews on May 8, 2026 — five days before the opening of the 79th

Festival de Cannes. Prompts were grouped into five categories: festival anticipation, awards prediction, director authority, talent visibility, and luxury/prestige association. Each prompt was tested across all five AI engines. Brand, film, director, talent, and source mentions were counted once per response to prevent over-weighting repeated names within a single answer.

The AI Authority Score combines five inputs: Citation Share, Cross-Engine Consistency, Momentum Velocity, Retrieval Anchor Density, and Talent Co-Mention Frequency. Forecasts are based on the composite score, jury composition, prior festival pattern data, and historical correlation between pre-festival AI authority and awards outcomes.

Official selection, jury, and festival dates were checked against Festival de Cannes materials and major entertainment-trade reporting. AI-output rankings reflect retrieval visibility as of May 8, 2026, and may shift once reviews, premieres, acquisitions, and awards coverage begin.

Three Lanes. One Index.

5W — The AI Communications Firm

5W is the AI Communications Firm, building brand authority across the platforms where decisions now happen — ChatGPT, Claude, Perplexity, Gemini, and Google AI Overviews — alongside earned media, digital, and influencer channels. 5W combines public relations, digital marketing, Generative Engine Optimization (GEO), and proprietary AI visibility research, helping clients measure and grow their presence in AI-driven buyer research.

Founded more than 20 years ago, 5W has been recognized as a top U.S. PR agency by O'Dwyer's, named Agency of the Year in the American Business Awards®, and honored as a Top Place to Work in Communications in 2026 by Ragan. 5W serves clients across B2C sectors including Beauty & Fashion, Consumer Brands, Entertainment, Food & Beverage, Health & Wellness, Travel &

Hospitality, Technology, and Nonprofit; B2B specialties including Corporate Communications and Reputation Management; as well as Public Affairs, Crisis Communications, and Digital Marketing, including Social Media, Influencer, Paid Media, GEO, and SEO. 5W was also named to the Digiday WorkLife Employer of the Year list. *For more information, visit www.5wpr.com.*

Haute Living

Haute Living is the leading luxury lifestyle media platform covering the world's most influential audiences across real estate, fashion, watches, jewelry, hospitality, dining, philanthropy, and entertainment. *Contributed luxury and prestige-market context to the Index.*

Talent Resources

Talent Resources is one of the entertainment industry's leading talent, brand, and experiential agencies, specializing in celebrity partnerships, influencer activations, and high-profile cultural events. *Contributed entertainment and talent-market context to the Index.*



THE CANNES 2026 AI AUTHORITY INDEX
A JOINT STUDY BY 5W · HAUTE LIVING · TALENT RESOURCES
ISSUE 01 – PRE-FESTIVAL REPORT – MAY 8, 2026

NEXT: FESTIVAL MIDPOINT – MAY 17, 2026