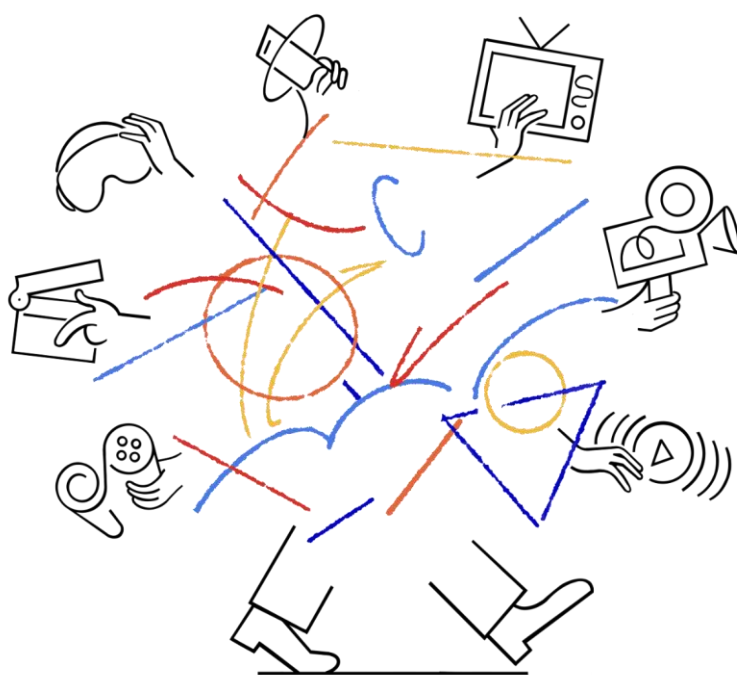


LUMIÈRE SUMMIT

FORGING NEW ALLIANCES FOR CINEMA
AND THE MOVING IMAGE

Saint-Paul-de-Vence — September 7, 2026

*Co-chaired by Emmanuel Macron, President of the French Republic,
and Lee Jae-myung, President of the Republic of Korea*



Pierre Buttin — © 2026 CNC

Provisional Program / July 31, 2026

The Lumière Summit brings together, for the first time at this level, States, the leading companies in film, television and gaming, creators and cultural organizations from across five continents to address a single question: how can the value of the moving image be created, shared and sustained in the decade ahead? That question takes different forms across established and fast-growing markets, where some of the world's most dynamic new audiences, creative ecosystems and models of circulation are emerging, not least through the global rise of series and new forms of storytelling.

While reflecting this diversity of geographies and experiences, the program unfolds as one continuous conversation: an opening plenary that establishes its central thesis, four thematic tracks that explore its implications through the industry's most pressing questions, and a closing plenary that looks to the future. Each session is designed to move from a shared understanding of the challenges to concrete action.

FORMAT

Plenary sessions convene all participants. Conferences take the form of moderated panels open to every delegation. Both will be available online shortly after the Summit. Workshops are closed-door working sessions, restricted to the relevant parties and conducted under the Chatham House Rule, with the aim of identifying concrete areas for joint action. Bilateral meetings and informal discussions round out the day.

SCHEDULE

8:30 am	— Arrival at the Fondation Maeght
9:30 am	— Opening Remarks
10:15 am	— Official Group Photo
10:30 am	— First Plenary Session (45 min)
12:00 pm	— Parallel Sessions (45 min): Conferences, Workshops or Bilateral Meetings
1:00 pm	— Lunch
2:30 pm	— Parallel Sessions (45 min): Conferences, Workshops or Bilateral Meetings
3:30 pm	— Parallel Sessions (45 min): Conferences, Workshops or Bilateral Meetings
4:30 pm	— Closing Plenary Session (45 min)
5:30 pm	— Closing Reception

OPENING PLENARY

Reinventing the Value of the Moving Image

Never have we spent so much time on our screens, and never so little of it watching the works they were built to carry. As social platforms absorb an ever-greater share of viewing time, the old frontlines of the screen industries — cinema versus streaming, broadcast versus digital — no longer describe the real battlefield. Across film, television and gaming, the question is now whether intentional, ambitious works can sustain their value in an economy increasingly designed to capture attention. That value is not only economic; it is also cultural and democratic. The plenary establishes the common diagnosis in two movements.

1. A civilizational shift in our relationship to images. The moving image transformed the twentieth century by giving humanity, for the first time on a universal scale, a shared way of seeing reality, experiencing the beauty of the world, and feeling connected across borders. Today, images are everywhere, but the conditions in which we encounter them have changed. Works designed to endure increasingly compete with images optimized to retain attention, while the growing capacity to manipulate them is making trust more fragile. Films, series and games can awaken emotion, stimulate curiosity, connect people and educate; the infinite loop of the feed can instead turn images into instruments of confinement rather than connection, with documented costs for the well-being of younger audiences and the cohesion of our societies. The urgent task is to help the next generations regain control of their screens and invent, for them and with them, a new relationship with images — and, through images, with each other.

2. Redefining value in the new screen landscape. The multiplication of images has not made ambitious films, series and games easier to finance, discover or sustain. As traditional models weaken, distribution fragments and attention becomes the scarcest resource, the screen industries must rebuild the conditions that allow works to be created, reach audiences and endure. This means rethinking how risk is shared, how value circulates across the chain, and where accountability must now sit. The task is not only to preserve economic value, but to sustain the cultural and democratic value that gives the moving image its place in society.

Four tracks then follow the life of films, series and games — how they are created, how works and the companies behind them are financed, how they reach audiences, and the responsibilities the industry must assume in return.

TRACK 1

— Creating at the New Frontiers

How can the screen industries embrace technological changes while expanding the possibilities of creation, safeguarding the role of creators and protecting the value they generate?

CONFERENCE — AI and the Moving Image: From Confrontation to Framework

The moving image has been shaped by numerous technological revolutions throughout the 130-year history of cinema. Is AI simply the latest, or a rupture of an entirely different order? This session asks how the industry can meet this transformation from a position of strength — neither retreating into blanket opposition, nor adopting AI models that sideline the people whose work makes them possible. It will identify the principles on which a sustainable framework must rest — consent, transparency, remuneration and respect for intellectual property — as well as the alliances, regulatory tools and market mechanisms needed to make AI a force for human creativity rather than one that erodes it.

CONFERENCE — The Creator Economy Comes of Age: Talent Engine or Unlevel Playing Field?

For years, the established film and television industry circled the creator economy without quite knowing what to do with it. No longer: filmmakers who built their craft and their audience online are making their mark at the box office, and talent and IP now flow in both directions. In markets where traditional production and distribution systems remain limited, online creation is also becoming a primary route into the screen industries rather than a parallel one. At the same time, broadcasters and streamers argue that video platforms have become the new television while escaping the funding obligations and advertising rules that established players must follow. As the creator economy goes premium, has the industry figured out how to embrace its talents while leveling the playing field?

CONFERENCE — Creating with the Audience: Games in the Age of Self-Publishing

The old publishing model for games, in which development takes place largely away from audiences and marketing begins only shortly before launch, is no longer enough. As self-publishing becomes more central, creators must now seek to build their audience as they develop their vision into a game: forming a community, earning its trust, building feedback loops, creating anticipation and turning early supporters into ambassadors. This session explores what the games industry can learn from film and television about building demand over time all while sustaining attention. It will further consider how games and linear media can jointly rethink how audiences are reached, engaged and turned into supportive communities in an environment where attention is increasingly fragmented across platforms, screens and formats.

WORKSHOP — The Creator's Last Word?

Everyone celebrates creators. Yet films and series are shaped by a complex chain of creative, industrial and financial decisions — involving studios, platforms, producers, financiers and, increasingly, data. Some systems recognize directors and screenwriters as authors of the work; in others, final cut remains a contractual privilege. But creative authority extends far beyond final cut: it is exercised through development, casting, financing, production, marketing and distribution. At each stage, who has the last word — and where does that leave the screenwriter, filmmaker or showrunner? This workshop examines the place of the author across the full decision-making chain, and how creative authority can be organized without sacrificing singular vision.

WORKSHOP — Outpaced: The Global Piracy Crisis

Piracy has always evolved faster than the systems designed to stop it, but unconstrained by regulation and increasingly powered by the same technologies reshaping the industry itself, it is now accelerating at an unprecedented pace. For organizations across the value chain, effective action at scale is no longer simply a matter of efficiency — it is essential to protecting the foundations on which the industry depends. This workshop will identify the legal, technological and operational tools needed for a more coordinated global response — from intelligence-sharing and rapid cross-border enforcement to the responsibilities of online service providers, intermediaries, payment services and advertising networks.

TRACK 2

— Financing Ambition, Sharing Value

What new financial models, partnerships and forms of risk-sharing can sustain ambitious works in a fragmented global market?

CONFERENCE — Financing Premium Production: Building the New Capital Stack

As traditional financing models come under growing pressure, ambitious production must draw on a broader and more diverse range of capital. Presales, tax incentives, gap financing and distribution advances remain critical, but increasingly need to be combined with new forms of private and institutional capital. Private equity firms, family offices and other long-term investors are entering the field; broadcasters and platforms remain central, while brands are redefining their role as strategic partners. Financing projects internationally also means mobilizing capital in emerging markets, strengthening local financing capacity, managing currency exposure and navigating geopolitical risk — so that value is not only raised globally, but retained and reinvested locally. The challenge is not only to finance individual works, but to give producers the long-term visibility and development capacity needed to build sustainable companies. This session examines how these sources can be assembled to share risk, sustain that ambition and generate value at both project and company levels.

CONFERENCE — Public Support, Long-Term Value

Public support for the screen industries rests on a conviction, not a courtesy: the moving image is not a commodity like any other, and the market alone will not produce the range and depth of works a society needs to see and understand itself. At regional, national and international levels, public support has long gone where the market would not — backing new voices, enabling risk-taking, preserving works, and investing in research, skills and infrastructure beyond the reach of any single project. Not a rivalry, but a complementarity. Yet what each side is best placed to carry is changing. This session examines how public support can become more agile, work more closely with industry and focus where it can have the greatest catalytic effect — in service of the long-term value the industry depends on.

CONFERENCE — Taking Films and Series Global: Co-Production and One-Source Multi-Use

International co-production has long been a way to share costs and risks. The global rise of series has considerably expanded its creative and industrial reach, bringing together perspectives, production capabilities and access to audiences that no single market can offer alone. For emerging production hubs, the challenge is not only to reach global audiences, but to build independent companies with the capacity and bargaining power to retain more of the value they create. One-Source Multi-Use strategies can extend films and series across formats and territories, creating new opportunities for scale while raising questions about standardization and creative coherence. This session examines how these models can strengthen local industries, and help stories travel without diluting what made them distinctive in the first place.

WORKSHOP — Broadcasters and Streamers: Old Rivals, New Playbook

Broadcasters and streamers spent a decade fighting for the same audiences. Now they increasingly need each other. Linear viewing is declining in many markets, but not all of television's strengths have carried over into the digital age. Broadcasters and streamers are converging in the development, financing and distribution of series, combining local creative ecosystems with global reach. Each brings capabilities the other lacks: broadcasters' advertising power, live programming and national reach; streamers' data, personalization and product agility. This closed-door workshop will map the partnerships, products and business models that this convergence could unlock.

WORKSHOP — Financing the Missing Middle

Between low-budget production and global franchises, ambitious independent works — and the companies that develop them — face a growing financing gap. This workshop will examine how producers, distributors, funds and public institutions can combine resources and share risk to create viable pathways for mid-budget films, series and games. A country's ability to foster independent producers capable of building slates rather than chasing isolated projects is not only a financing question, but one of competitiveness, employment and cultural sovereignty. The goal is to identify practical models that build this long-term capacity while preserving room for creative risk.

TRACK 3

— Rebuilding the Path to Audiences

How can the industry rebuild the pathways through which works find audiences, generate value and achieve lasting impact — including in regions such as Sub-Saharan Africa and South Asia, where reaching new audiences still depends on building the physical, broadcast and digital infrastructure through which works can circulate?

CONFERENCE — Window of Value: The Case for Theatrical Exclusivity

After years of pressure for ever-shorter windows, theatrical exclusivity is regaining ground as a powerful driver of attention, cultural impact and long-term value. A cinema release does more than generate box office: it turns a work into an event, builds visibility and strengthens its trajectory across subsequent windows. This session brings exhibitors, distributors, studios and streamers together to examine why exclusivity is being rediscovered, and how a renewed commitment to theatrical release can create greater value throughout the chain.

CONFERENCE — Who Chooses What We Watch? Discoverability in the Age of AI

Generative AI is transforming how works are created; agentic AI may have an even greater impact on how they are discovered and distributed. Recommendation systems have already become central intermediaries, helping viewers navigate an unprecedented abundance of choice through increasingly personalized experiences. Yet discoverability has never depended on algorithms alone: critics, cultural journalists, festival programmers and communities of viewers — from film clubs and series fandoms to Letterboxd — give works context, legitimacy and a life in public conversation. This cultural ecosystem deserves as much attention as the technologies reshaping it. Tomorrow, a single AI companion answering “What should I watch tonight?” could draw these different forms of guidance into a single recommendation. How can recommendation systems combine personalization with diversity, transparency and genuine editorial choice, while preserving the plurality of voices through which works are found, understood, discussed and desired?

CONFERENCE — Independent Cinema at Scale: From Singular Voices to Global Audiences

Audiences are increasingly drawn to distinctive voices, even as the traditional mid-market that once carried ambitious independent films is being hollowed out. The challenge is no longer simply to produce singular works, but to give them the reach, visibility and longevity needed to compete in a global market shaped by a handful of dominant releases. Smarter rights strategies, coordinated international releases, shared audience data, stronger festival-to-market pathways and new alliances between producers, sales agents, distributors and exhibitors could help independent cinema achieve scale on its own terms. This session examines how independent films can build momentum across territories, turn individual successes into lasting bodies of work and reach audiences worldwide, without diluting the creative identity that made them distinctive in the first place.

WORKSHOP — Rebuilding Film Circulation: A New Compact Between Distribution and Exhibition

Film circulation is increasingly constrained by structural imbalances: concentrated access to screens and marketing, uneven allocation across venues and territories, and release calendars dominated by a small number of major titles. Many works struggle to find an audience, while audiences do not always find the films they are looking for. These imbalances take different forms across markets, from congested theatrical systems to regions where screens remain scarce, concentrated in major cities or inaccessible to large parts of the population. This workshop examines how distributors and exhibitors can improve release planning, data-sharing, programming commitments and access to screens, so that a wider range of films can find audiences, travel across territories and generate lasting value.

WORKSHOP — Easy to Criticize, Impossible to Replace: Rethinking the Festival

Film festivals are easy to criticize but much harder to imagine away. At a time when works struggle to be discovered, financed, sold and seen, festivals remain among the few spaces where works are selected, celebrated, debated and experienced collectively. Yet their role can no longer be taken for granted. As series have developed their own festivals, and interactive and digital media face similar challenges of visibility and legitimacy, the festival model is already expanding beyond film alone. This workshop examines what only festivals can still do, how they can renew audiences and protect their independence, and how their models must evolve for them to remain engines of discovery and circulation rather than relics of the industry.

TRACK 4

— Building an Industry Worth Believing In

What must the screen industries protect, transform and pass on to remain worthy of the trust they ask from audiences?

CONFERENCE — Saving the World's Film Heritage: Now or Never

Much of the world's film heritage remains unpreserved, with collections in parts of Africa, Asia, Latin America and the Middle East particularly exposed by fragile materials, limited archival capacity, aging facilities and disappearing technical knowledge. Losing these works would mean erasing part of our shared memory and denying future generations access to the images through which societies understood and imagined themselves. This session asks how we can unite around an urgent global effort rooted in local expertise to identify, preserve and make endangered collections accessible.

CONFERENCE — Safer Sets, Fairer Terms: What the Industry Owes Its People

If audiences are to believe in the values carried by films and series, the industry must uphold them behind the camera as well as on screen. Gender equality is a defining test, shaping who holds creative authority, whose perspectives reach the screen and whether productions provide safe and dignified workplaces. But responsibility extends beyond parity. As production and employment chains become increasingly international, competitive pressure can weaken labor standards, blur accountability and shift risk onto those with the least bargaining power. This session examines how the industry can secure effective protections, fair compensation and equitable working conditions across borders — and why treating its people fairly is both a social obligation and a condition of its credibility and creative strength.

CONFERENCE — Where Are the Young? Renewing the Industry's Talent

Renewing audiences is a strategic priority; renewing the industry itself is no less urgent, and each can help drive the other. Yet the screen industries most anxious about losing the next generation have often underinvested in reaching it: in a contracting market, with increasingly uncertain career paths, they must confront the cost of training, the scarcity of entry-level roles, the concentration of professional networks and the barriers that determine who can enter, progress and remain. This session asks how education and training can move from a cost borne by too few to a shared investment the industry cannot survive without, and how more open pathways can ensure that the stories of tomorrow are shaped by those who will live with them.

WORKSHOP — Freedom to Create: Unevenly Defended

Freedom to create is vital to the diversity of the moving image — universally affirmed, but unevenly defended. Creators worldwide face censorship, intimidation, retaliation, imprisonment and exile. Threats come not only from authoritarian states: access to financing, distribution and major markets can carry unspoken conditions on what stories may be told, and by whom. Protections remain fragmented and reactive, often mobilized only once a creator is already in danger. This workshop asks what genuine protection requires: early-warning networks that act before exile becomes the only option; safe havens that preserve the ability to work, not merely survive; financial and legal support that sustains visibility and independence; and safeguards against protection becoming exposure when advocacy itself increases risk.

WORKSHOP — Greener Screens: Can the Industry Lead by Example?

The screen industries shape how societies imagine the future, yet their own environmental footprint — from production and travel to studios, digital infrastructure and supply chains — remains substantial. This workshop will examine the standards, incentives, measurement tools and forms of international cooperation needed to move from scattered initiatives to systemic change, and make sustainable production and distribution the industry norm rather than the exception.

CLOSING PLENARY

The Next Generation and the Power of Images

The screen industries helped build today's civilization of images. They can now help repair our relationship to it. The challenges of these industries are those of our societies, and the reverse is equally true. It is no accident that attention is fragmenting ever further — and with it, many of the common spaces through which societies see, feel and debate together. At a moment when images are losing some of their capacity to bring people together and are increasingly used to divide them, the future of these industries depends on reasserting their place in society. Empowering the next generation of audiences means giving young people greater agency over the images they encounter: the ability to distinguish works of lasting value from the ocean of forgettable content, and to understand that this value is economic, cultural and democratic alike. The plenary closes the day in two movements.

1. Creation and democracy. In times of war, fragmentation and democratic distrust, it is tempting to treat information as strategic and creation as secondary. That distinction is false. Democracies need reliable facts, but facts alone cannot hold a society together when common spaces are disappearing. Information and creation have equal dignity and perform complementary functions: information helps us understand what is happening; creation helps us imagine what it means. Through stories, emotions, characters and shared images, works teach us to see, feel and imagine together. They make other lives intelligible, sustain a common world and preserve our capacity for empathy — and for disagreement. Creation is an essential infrastructure of democratic life.

2. Image education, the literacy of the twenty-first century. In a world of infinite feeds and increasingly passive screen consumption, image education has become an essential literacy for our century. It builds critical viewing habits, cultural curiosity and a healthier, more active relationship to screens; it is also the industry's longest-term investment, because building the next generation of audiences means giving young people the tools, the appetite and the opportunities to encounter ambitious works. The closing plenary will launch a major international initiative, with UNESCO and partner countries, to recognize image education as a universal ambition, support national programs adapted to different cultural, educational and technological contexts, and enable countries to share the models and methods they have developed.

The Lumière Summit, under the authority of the Ministry of Culture and the Ministry for Europe and Foreign Affairs, is organized by the CNC, France's National Center for Cinema and the Moving Image.