



LUMIÈRE SUMMIT

FORGING NEW ALLIANCES FOR CINEMA
AND THE MOVING IMAGE

PRESS KIT

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FONDATION MAEGHT
SAINT-PAUL-DE-VENTE

EDITORIAL BY THE PRESIDENT OF THE FRENCH REPUBLIC



« Never have moving images played a bigger role in our lives. They entertain us, inform us and shape our memories and understanding of the world. Cinema, television and video games have become universal cultural languages, telling stories across borders, languages and continents.

And yet the way in which this content is being created, produced and consumed is today changing on a scale and at a speed which are unprecedented.

Our attention is shared between an ever-increasing number of screens. Algorithms are increasingly determining what we consume. The economic models which for decades have funded these creations are now being overhauled. Generative artificial intelligence is opening up extraordinary possibilities, but it is also calling into question our

idea of copyright, creation, and even how much we can trust the images we are viewing.

We should not fear any of these changes. But we should not be at their mercy.

It is for this reason that France and the Republic of Korea wanted to host the first international summit on cinema and the moving image.

Not because moving images should be protected from change. In truth, they have always been changing. Cinema itself was the result of a technological revolution. And then television transformed cinema. Then, in turn, digital technology transformed it. Video games introduced entirely new ways to tell stories and experience the world.

It is not our responsibility to stop this change. But we must set a course for it.

The choices we make today will shape the creations of tomorrow. They will determine if they will be more open or more concentrated, if technology will increase possibilities or provide uniformity, if the abundance of images will lead to diversity or endless repetition.

At the heart of this Summit lies a simple conviction: images matter.

They matter to our cultures, because they allow us to travel beyond borders, languages, memories and ways to see the world. They matter to our economies, because cinema, television and video games are major industries which create jobs, investment, innovation and growth. And finally, they matter to our democracies because our societies need spaces where we can still see stories, ideas and cultures which are different to our own.

To maintain this ability means overcoming oppositions that belong in the past. Between cinema and distribution platforms. Between public institutions and private companies. Between culture and technology. Between creator and consumer countries.

No country can build this future alone. It is in the nature of technologies, capital, images and audiences to cross borders. We are facing global challenges, so our response, in turn, must be global.

France and Korea thus want this Summit to mark a new way to work together: multilateralism of projects and action, bringing together States, creators, producers, broadcasters, platforms, cinemas, video game and technology companies and international institutions all around the same table.

We will protect the world heritage of moving images where it is most at risk. We will make education on images a universal ambition, so that each child can not only learn to watch images but also to understand and create them. We will support independent cinemas in regions where they are most vulnerable, because access to works also depends on the locations where they can be shown and shared. Finally, we will provide video games, one of the main creative forms of our times, with a new international forum which is in line with their cultural and economic importance.

The success of this Summit will be judged on what emerges from it: new partnerships, new projects, and sustainable dialogue between worlds which have all too often worked separately.

Some 130 years after the birth of cinema, our challenge is not to celebrate a golden age, but to open up a new creative era.»

Emmanuel Macron
President of the French Republic

ISABELLE HUPPERT, SPECIAL ENVOY OF THE LUMIÈRE SUMMIT:

« At a time when there have never been more images, it is essential to make room for films and works that change lives. The Lumière Summit will for the first time bring together film directors, creators, producers and decision-makers from around the world to reflect on the future of their professions. I wish the Lumière Summit, the very name of which bodes well for the attention it will receive, every success. »

MARTIN SCORSESE, SPECIAL ENVOY OF THE LUMIÈRE SUMMIT:

« The circumstances around cinema are always shifting, but what will never change is the essential nature of the art form. Cinema stands like a beacon in the darkness. It reflects our shared world and our daily lives. It connects us across cultures and timespans. And at its greatest, it takes us into wordless realms of awe and wonder. We need to keep the conversation around cinema alive and dynamic. We need to protect artistic freedom all across the world. We need to ensure that cinema's past is preserved and made available for future generations. For all those reasons, I'm very excited by the Lumière Summit. It's the global conversation that we all need. »

WHY THE LUMIÈRE SUMMIT?

The Lumière Summit is the leading international forum for cinema, broadcasting, video games and moving images. Co-chaired by the President of the French Republic, Emmanuel Macron, and President of the Republic of Korea, Lee Jae Myung, it will be held in Saint-Paul-de-Vence on 7 September 2026.

Designed as an international platform for dialogue and action, deliberately in a restricted format to encourage discussion and commitments, the Lumière Summit will bring together over 200 public leaders, CEOs, creators, producers, broadcasters, representatives from digital platforms, video game professionals, emerging technology actors and representatives from international organizations from over 55 countries.

The Summit seeks to be completely accessible: the entire programme is open to the public and all sessions will be recorded and available online immediately after each event.

The Summit comes at a vital time for image industries. Technological developments, the globalization of markets, the transformation of distribution methods and the emergence of artificial intelligence are radically changing how images are created, funded, distributed and accessed. These changes are now moving beyond national borders and affecting all actors in the global ecosystem.

In the face of these issues, the Lumière Summit aims to create an unprecedented framework for cooperation between States, cultural industries, tech companies and international institutions. Its aim is to help develop shared solutions for challenges which are now global, while identifying new opportunities for creation, innovation and cultural diversity.

The Lumière Summit follows on from international initiatives organized in recent years addressing technological transformations and their economic, social and cultural consequences. It opens up a space specifically focused on moving images, which have become one of the main global drivers for creation, expression and influence.

This Summit, to be held at the Fondation Maeght in Saint-Paul-de-Vence, an emblematic location for dialogue between artistic creation and cultural innovation, will be a space for strategic thinking, international discussions and collaboration. It aims to bring together actors who still rarely hold dialogue at this level, in order to encourage a shared vision for the future of moving images.

Beyond the discussions, the Lumière Summit seeks to foster new cooperation projects, encourage concrete initiatives and strengthen ties between the various parts of the global moving image ecosystem. It intends to help structure sustainable dialogue between States, creators, companies, cultural institutions, technical actors and international organizations on the major issues which will shape the future of creation.

KEY FIGURES FOR THE LUMIÈRE SUMMIT:

Over **200 high-level guests**

Over **60 countries, regions and international organizations** represented

22 conferences covering the main challenges of the civilization of images and the main issues within the sector

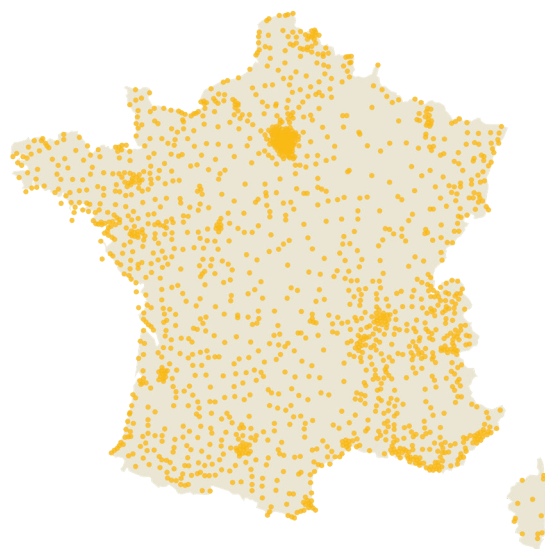
FRANCE, A GLOBAL CHAMPION OF THE FILM AND MOVING IMAGE INDUSTRY

As the birthplace of cinema since the invention of the cinematograph by the Lumière brothers in 1895, France has a special relationship with moving images. The Lumière Summit pays tribute both to this founding legacy and to the spirit of the Enlightenment, which was based on creation and the spreading of knowledge and ideas.

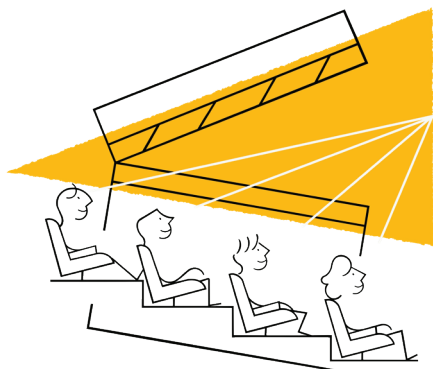
Building on its past and looking to the future, France will host global dialogue on the major shifts affecting cinema and moving images. It brings together creative actors around a shared belief: these changes require collective responses and increased cooperation.

This historical legitimacy is accompanied by an economic and industrial reality. France remains one of the world's most vibrant hubs of creation and production. As the world's third-largest film market after China and the United States, it has one of the world's most extensive networks of cinemas: 90% of French people live within 30 minutes of a cinema, and 120 travelling cinemas serve the most remote areas. France is also home to some of the world's most renowned schools (La Fémis and Gobelins rank in the top 10 worldwide) and four of the world's largest festivals in their categories (Cannes for cinema, Annecy for animation, Lille for series and Clermont-Ferrand for short films).

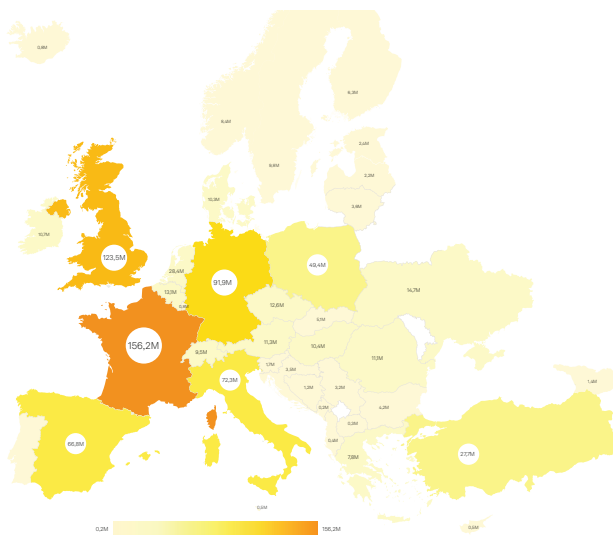
MAP OF CINEMAS IN FRANCE



In recent years, France's creative ecosystem, which is renowned in all sectors, whether it be cinema, animation, visual effects or video games, has been successful all over the world: French co-productions reached record levels at the 2026 Oscars, accounting for a third of the 86 submissions, and all of the 5 finalists; French series like *The Bureau*, *Call My Agent!* and *HPI* were broadcast worldwide and remakes were developed; a video game such as *Clair Obscur: Expedition 33* from the independent studio Sandfall Interactive garnered levels of success and fame usually only seen among AAA games with huge development and promotional budgets.



MAP OF CINEMA ATTENDANCE ACROSS EUROPEAN COUNTRIES (ADMISSIONS IN MILLIONS)



The economic attractiveness policy implemented by successive French governments at the initiative of the President of the Republic has played a key role: it helped generate almost **€3 billion in production expenditure** in France in 2023 and 2024, which is twice the amount of 2015. This activity is a powerful lever for growth, employment and competitiveness for the entire country.

The transport, logistics, hotel and catering sectors, for example, directly benefit from this activity.

And this momentum is spread throughout France. Between 2022 and 2023, **58% of filming expenses were incurred outside of the Île-de-France region**. Filming studios, whose development was supported under the France 2030 programme, are now genuine hubs for economic activity and employment in the regions.

International productions which come to France provide a major boost for jobs. Each season of a series like *Emily in Paris* provides employment for almost **1,000 French professionals (actors and technical crews)** and uses about 50 local service providers.

International filming also plays a key role in developing digital sectors of excellence in France. Productions like *Stranger Things*, *The Rings of Power* and *Halo* use the expertise of French visual effects studios. French animation is world renowned due to the success of **Illumination Studios**, which produced *Minions*, and **Fortiche**, which created the series *Arcane*.

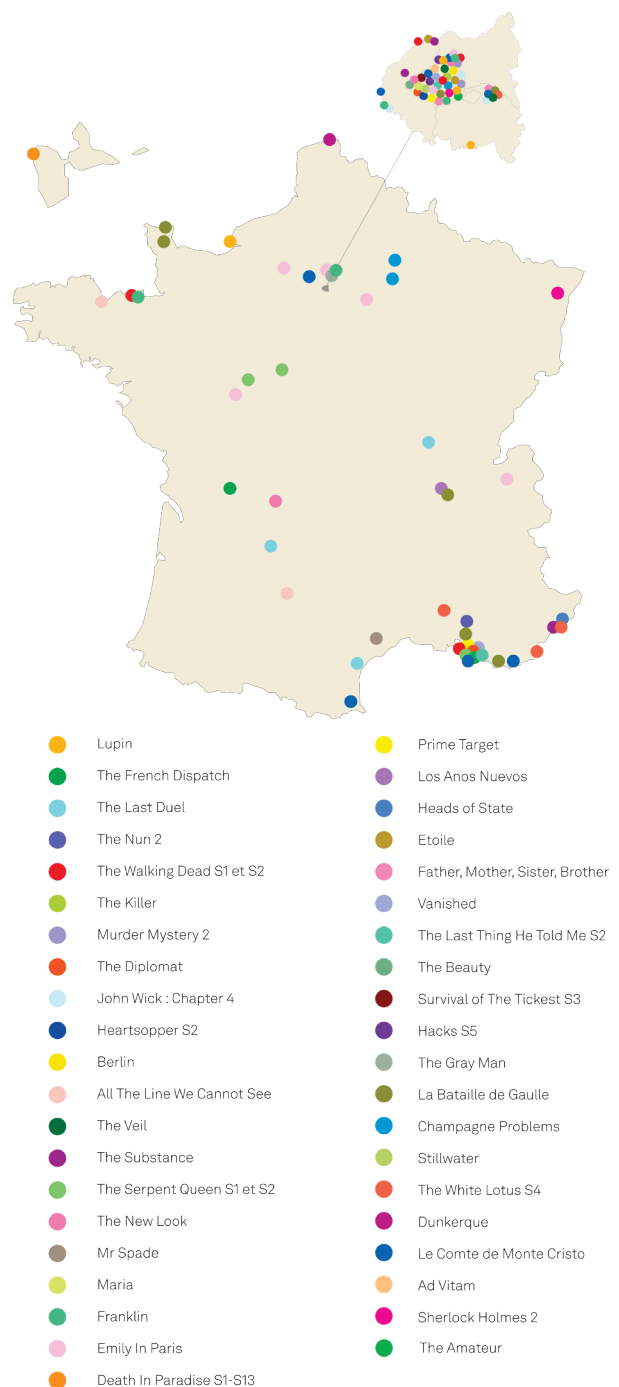
The impact goes well beyond the production of film and series. In 2023, **92% of foreign tourists said they had seen a film shot in France and 78% considered that these scenes made them want to visit France even more**, which is proof of the growing role film industries play in France's cultural, tourist and economic appeal.

The success of this strategy can also be attributed to France's ability to adapt its tools to a particularly competitive changing global market. In recent years, several stakeholders in this sector voiced their concern about the danger of losing some of their competitive edge over certain rival countries. At the most recent Choose France Summit, discussions with major international studios, platforms and producers also revealed this concern. The discussions highlighted the need to adapt France's attractiveness policy, particularly its tax incentives, to safeguard France's ability to attract the most ambitious productions.

This policy produces visible results. It has already revived momentum for growth, **with investments by international productions doubling to reach €600 million in expenditure pledges across France**. These investments in new films and series, including fiction and animation, could reach **€1 billion by the end of the year**.

The White Lotus is one emblematic example of this new momentum, which is currently being filmed in the Île-de-France region and southern France. This reflects France's ability to remain one of the most attractive destinations in the world for big international productions due to the quality of its professionals, the wealth of its regions and the constant ability to adapt its tools for preserving its competitive edge.

MAP OF ICONIC FILMING LOCATIONS IN FRANCE



LUMIÈRE SUMMIT PROGRAMME

The Lumière Summit aims to do more than just state the challenges. It hopes to produce concrete initiatives, international cooperation opportunities and projects that are able to adapt to the changes of cinema and moving images over time. The Summit will focus on one main question: How can the value of moving images be generated, shared and ensured over time?

To address this question, the Summit will unfold like a conversation lasting all day long. An opening plenary session will set out the major challenges permeating the entire global ecosystem of moving images. Policy heads, leaders, creators and international experts will explore during in-depth discussions on the topics that will shape the future of the sector the most, structured around four key focuses.

Lastly, a plenary closing session will be dedicated to the opportunities and commitments resulting from the discussions. All of the sessions will be recorded and available on the website of the Summit a few days after the event.

PROGRAMME

- 8:30 : Arrival at the Fondation Maeght and welcome coffee
- 10:15 : Opening remarks
- 11:00 : Family photo
- 11:15 : Opening plenary session
- 12:30 : Parallel or bilateral sessions
- 13:30 : Lunch
- 15:30 : Parallel or bilateral sessions
- 16:30 : Parallel or bilateral sessions
- 17:30 : Closing plenary
- 18:30 : Closing cocktail reception

THE FONDATION MAEGHT

The Fondation Maeght, located in Saint-Paul de Vence, is one of the largest centres for modern and contemporary art in Europe. Created by Aimé and Marguerite Maeght and inaugurated in 1964 by André Malraux, it boasts an exceptional collection of more than 13,000 works. Designed with the participation of major 20th century artists such as Miró, Chagall, Giacometti and Braque, it offers a unique dialogue between art, architecture and nature.



OPENING PLENARY SESSION

RETHINKING THE VALUE OF MOVING IMAGES

We have never spent so much time in front of our screens. Nor have we ever dedicated so little time to the works for which they were conceived. As social platforms capture more and more of our attention, the conventional divides between cinemas and streaming, television and digital platforms, can no longer account for what is happening in the sector. The challenge for film, series and video games is now to know whether the demanding works, with artistic and editorial ambition, can still have their value recognized and protected in an environment in which attention has become the most sought-after resource. Because this value is not only economic; it is also cultural and democratic.

1. A CIVILIZATIONAL TURNING POINT IN OUR RELATIONSHIP TO IMAGES

Moving images profoundly shaped the 20th century. They offered humanity, in an unprecedented way and on a global scale, a shared experience of real life, beauty and otherness. They enabled billions of individuals to see the world through common references and to feel connected beyond borders. But the way in which we discover them, see them and share them has completely changed. Works intended to stand the test of time now compete with the influx of images intended to capture attention and to maintain it longer and longer. At the same time, the growing possibilities for manipulation are breaking down the trust we have in what we are seeing and watching. The endless scrolling of content can lock people in their own universe rather than create connections, with effects that are now well documented on the well-being of young people and on the cohesion of our societies. There is an urgent need to help future generations to take back control over their screens and to invent, with them and for them, a new relationship with images.

2. RETHINKING VALUE AT A TIME OF NEW BALANCES IN THE FIELD OF MOVING IMAGES

The abundance of images has not made it easier to finance, raise awareness about or increase the longevity of the most ambitious films, series and video games. At a time when historical models are petering out, the means of dissemination are diversifying and the public's attention is becoming an increasingly disputed resource, the entire industry must re-establish the conditions under which works can be produced, find their audience and continue to be relevant over time. This means rethinking the division of risks and the methods for sharing the value among different stakeholders in the chain and associated duties.

The challenge goes beyond just safeguarding the economic value of works. It is also to maintain what founds their singularity and their importance in collective life: their cultural contribution and their democratic role.

There are four focuses for Summit discussions on film, series and video games: their creation, funding of works and companies that produce them, their relationship with audiences, as well as the responsibilities of all industry stakeholders.

FOCUS 1

THE NEW FRONTIERS OF CREATION

How can the film and moving image industries take advantage of technological developments in order to open new creative horizons while guaranteeing the place of creators and just recognition of their contribution?

SESSION

AI AND MOVING IMAGES: ESTABLISHING GROUND RULES

Moving images have developed alongside technological revolutions that punctuated the 130-year history of cinema. This session will explore the conditions in which the sector can address artificial intelligence to capitalize on it fully. It will take a look at innovations, alliances, regulation instruments and economic mechanisms that can make AI a tool at the service of human creation, based on a balanced, sustainable framework that respects intellectual property.

SESSION

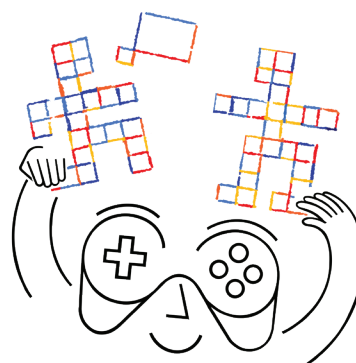
THE CREATOR ECONOMY: THE MATURITY OF AN ECOSYSTEM OF TALENT

For a long time, the industry of film and moving images has observed a Creator Economy without really knowing what role to give it. That time has gone. Creators who have developed online audiences and expertise are making it big at the box office, while talented people and intellectual property now circulate back and forth between digital platforms and traditional audiovisual industries. In the markets where production and distribution chains are still not very developed, online creation also tends to become a major point of entry into screen professions and industries, more than just an alternative.

SESSION

CREATING WITH THEIR PLAYERS: BUILDING A COMMUNITY AROUND VIDEO GAMES

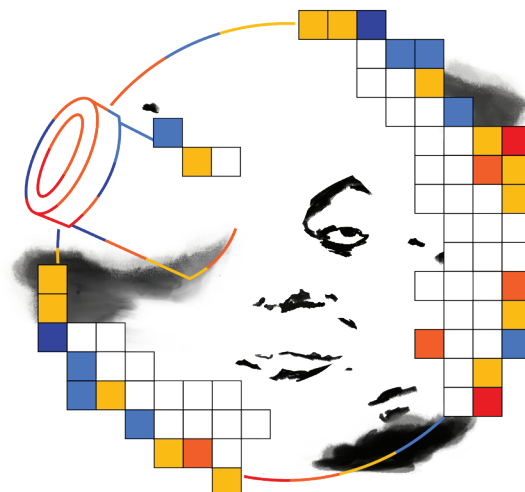
The traditional publishing model for video games, where they are developed far from those who play them and where they are only promoted right before their release, now has its limits. With the success of self-publishing, creators must now develop future players while they develop their project: build a community, win over their trust, collect their feedback, arouse excitement and make the first supporters ambassadors. This session will examine what the video game industry can learn from film and television to promote works over the long term, create a strong connection with players and support their engagement over time. It will also examine the way in which video games and other forms of moving images can rethink together their relationship with audiences in an environment in which attention is increasingly shared among platforms, screens and formats.



SESSION

WHO HAS THE RIGHT TO MAKE CREATIVE DECISIONS?

Films and series are born from a creative vision of authors and showrunners. However, this vision is developed within an ecosystem which involves many stakeholders: producers, studios, platforms, broadcasters, investors, etc. In certain legal systems, directors and screenwriters are recognized as authors of works and directors therefore have a decision-making power on the definitive version of a film. In others, the final cut remains a power that is purely contractual. But the artistic decision-making power is not exercised only for the final cut. It is exercised throughout the process from development, casting, financing, production, marketing to distribution. At each stage, who makes the decisions? Who has the last word? This workshop will explore the author's role in the entire decision-making chain and the way the creative vision and shared responsibilities can be coordinated, without sacrificing the singularity of a work.



SESSION

PIRACY: A GLOBAL RACE AGAINST THE CLOCK

Piracy has always evolved faster than the measures designed to counter it. Today, however, freed of numerous regulatory constraints and driven by the same technologies that are transforming the industry, it is developing at an unprecedented speed. For the entire sector, taking effective action on a large scale is no longer simply a matter of performance: it's essential for preserving the balances on which the industry relies. This session will endeavour to identify legal, technological and operational levers for a more coordinated global response, from information sharing and cross-border action to the responsibilities of different intermediaries in the digital ecosystem.

FOCUS 2

FINANCING CREATIVE AMBITION, SHARING VALUE

What new financing models, partnerships and risk-sharing mechanisms can support the emergence and future of ambitious works in a fragmented global market?

SESSION

THE NEW FINANCIAL EQUATIONS OF PRODUCTION

As traditional financing models are being placed under strain, the most ambitious productions must turn to more numerous and diversified sources of financing. Presales, tax incentives, gap financing, guaranteed minimums for distributors and investments on the part of broadcasters or platforms remain essential, but are no longer enough. There is an increasing need to supplement them with new forms of private and public financing. New players such as investment funds, family offices, brands and strategic partners have started to take their place in the financing ecosystem. The challenge is no longer simply to assemble the necessary funds to cover the budget to create a work, but also to give producers long-term visibility and the ability to develop solid businesses. This shift also involves strengthening local financing capabilities and raising more capital in emerging markets, to allow the value created to not only be captured on an international level, but also remain in local regions where it can be reinvested. This session will address new financing combinations that could improve risk sharing, support creative ambition and sustainably strengthen both works and businesses.

WORKSHOP

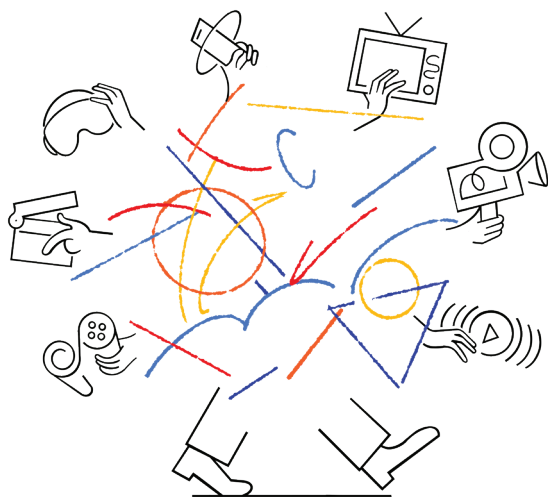
PUBLIC SUPPORT, CREATING FUTURE VALUE

Public support for the cinema and moving image industries is based on the conviction that these works are not a product like any other, and the market alone cannot produce all of the diverse, rich and ambitious works that a society needs to see and understand itself and tell its stories. At regional, national and international level, public action has always invested in areas where the market would not necessarily go, for example to help new voices emerge, enable risks to be taken, preserve works and support research, skills and infrastructure that no project could finance alone. Public and private should be seen as complementary, rather than rivals. Nevertheless, the balance between the two is changing, along with the responsibilities that each one is best equipped to assume. This session will examine how to make public support more agile, more closely aligned with industry needs and more focused on areas in which it can generate a ripple effect with a decisive impact, to create the long-term value on which the sector's future depends.

SESSION

FROM LOCAL TO GLOBAL: NEW OUTLOOKS FOR CREATING SHARED VALUE

At a time when geographical borders, and those of platforms, are becoming increasingly permeable, the stories that are most strongly rooted in a culture, language or region are often those that resonate with the most universal audience. How can we build an international ecosystem based on balanced exchanges, in which the vibrancy of local creation and the power of global networks reinforce each other, rather than being placed in opposition? This round table will shine a light on the conditions for a virtuous circle between global circulation of works and creation with local roots: reinvesting in production ecosystems, supporting talent, sharing expertise, and enriching cultural diversity on an international level. Bringing together major players in the audiovisual sector from different markets, it will strive to identify concrete approaches in the areas of international coproduction, joint investment and talent development, to create the conditions enabling sustainable prosperity for the entire sector.



SESSION

BROADCASTERS AND STREAMING PLATFORMS: THE ERA OF PARTNERSHIPS

For over a decade, broadcasters and streaming platforms have been competing for the attention of the same audiences. Today, their interests are increasingly converging. While linear television viewership is on the decline in many countries, the forces historically behind its success have not all found their equivalent in the digital universe. At the same time, broadcasters and platforms are coming together to produce, finance and circulate series, combining local creative ecosystems' established roots with a capacity for international reach. Each have assets that the other does not: commercial power, live programmes and a connection to national audiences for broadcasters; data, personalization and the agility of uses and products for platforms. This session will look at the partnerships, offers and economic models that could emerge from this convergence.

FOCUS 3

RETHINKING THE RELATIONSHIP WITH AUDIENCES

How can the industry recreate the conditions for works to reach their audiences, create value and have a lasting impact? This question has become particularly relevant in regions such as Sub-Saharan Africa and South Asia, where reaching new audiences still depends on the development of the necessary physical, audiovisual and digital infrastructure for circulation.

SESSION

THEATRICAL EXCLUSIVITY: AN ESSENTIAL FIRST WINDOW

After years of shrinking release windows, exclusive time in cinemas is seeing renewed relevance as a driver of attention, cultural reach and value creation over time. Theatrical release is about more than box office revenues: it transforms a film into an event, boosts its visibility and supports its trajectory through all of the release windows that follow. This session will bring together cinema operators, distributors, studios and platforms around the same question: why is exclusivity in cinemas back in the spotlight, and how can it contribute to creating more value for the entire sector?

SESSION

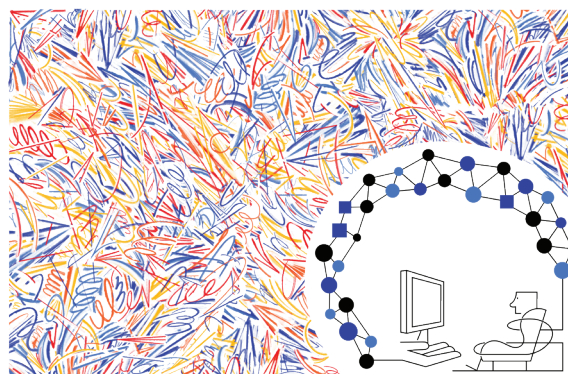
WHO CHOOSES WHAT WE WATCH?

The discoverability of works is a matter of cultural sovereignty that cannot depend on algorithms alone. Recommendation systems have emerged as essential intermediaries, helping each person navigate an unprecedented range of content thanks to increasingly sophisticated personalization mechanisms. This prescriptive power warrants just as much attention as the technologies that are transforming this ecosystem. This session addresses the critical challenge of preserving the many voices that play a key role in how works are created, discovered, discussed and appreciated.

SESSION

CHANGING SCALE: INDEPENDENT CINEMA CONQUERING THE WORLD

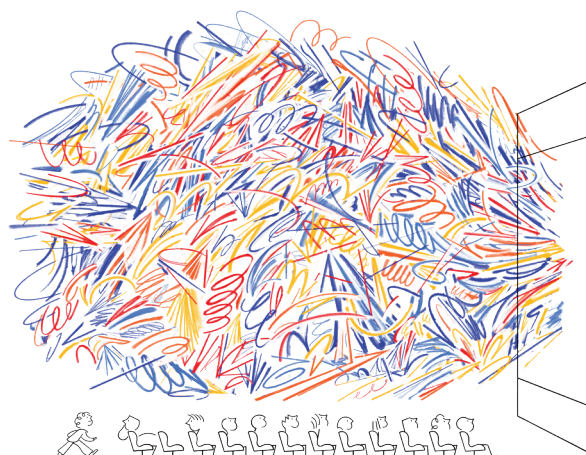
Audiences are increasingly drawn to unique works and original voices. In a global market dominated by a handful of blockbusters and by major platforms, the challenge is not only to produce films that are different, but to provide them with the necessary visibility, reach and time to find their place, beyond their area of origin. How can international circulation be made a possibility for more independent films without diluting what makes them unique? New strategies in terms of rights, better coordination of releases, sharing audience data, stronger links between festivals and markets and new forms of cooperation between producers, international sellers, distributors and operators could pave the way. At the heart of the conversation is how independent cinema can grow in scale without compromising its identity, grow its presence from one region to another and transform isolated successes into sustainable trajectories with audiences around the world.



SESSION

DISTRIBUTION AND RELEASE: A NEW DEAL IN SUPPORT OF FILMS

Film distribution continues to be hampered by structural imbalances, such as concentrated access to screens and means of promotion, unequal distribution of works among cinemas and regions, and release schedules dominated by a limited number of major productions. Many works struggle to find their audience, while viewers do not always have access to the films they wish to see. Whether the issue is saturated markets or regions in which screens are still scarce, access to works remains unequal. This session will examine potential levers for improving film distribution, including release scheduling, data sharing, scheduling commitments and access to screens. The aim is to allow the greatest variety of films to find their audience, circulate better from one region to another and create lasting value.



SESSION

EASY TO CRITICIZE, IMPOSSIBLE TO REPLACE: RETHINKING THE ROLE OF FESTIVALS

Criticism is easy, but art is difficult... At a time when works are struggling to be discovered, funded, sold and seen, festivals remain one of the last spaces for them to be selected, celebrated, debated and experienced collectively. Their role can no longer be taken for granted, however. As series have developed their own events and interactive and digital media are facing similar challenges related to visibility and legitimacy, the festival model already extends well beyond just film. This session will explore what festivals are uniquely able to offer, how they can renew their audiences and preserve their independence, and the changes needed to ensure that they remain driving forces of discovery and circulation.

FOCUS 4

AN INDUSTRY THAT LIVES UP TO ITS PROMISES

What must the cinema and moving image industries preserve, transform and pass on to continue to deserve audiences' trust?

SESSION

SAVING GLOBAL CINEMATOGRAPHIC HERITAGE: ACTION NEEDED URGENTLY

A large portion of global cinematographic heritage remains today to be identified, preserved and passed on. Collections preserved in numerous regions of Africa, Asia, Oceania, Latin America and the Middle East are particularly threatened by weak support systems, insufficient conservation methods, aging infrastructures and the gradual disappearance of technical expertise. The loss of these works would erase a part of our shared memory and deprive future generations from access to images through which societies have been represented and given meaning to their history. How can global action commensurate with the level of urgency be initiated, while drawing on local skills and expertise? This session will address the ways to identify and preserve the most vulnerable collections and make them accessible.

SESSION

SAFER FILM SHOTS AND BETTER NARRATIVES: WHY EQUALITY IS ESSENTIAL

Gender equality, preventing violence and harassment and the commitment of all actors in the sector is now one of the major requirements in a field at the crossroads of creation and industry. Challenges are not only organizational, but artistic too: an industry that does not fully involve women is depriving itself of an essential part of the viewpoints and experiences that provide material for creating audiovisual works. Through implementation policies, incentivizing facilities and commitments made by professionals, this session will address the challenges to be overcome, highlight the most promising practices and show how greater equality can both enhance the industry's credibility as well as the diversity of narratives on screen.

SESSION

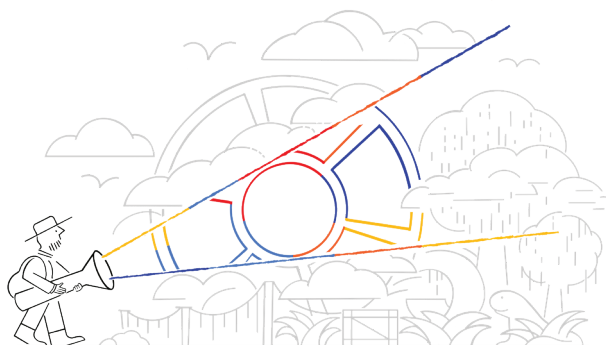
WHERE ARE THE YOUNG PEOPLE? OPENING UP THE INDUSTRY TO A NEW GENERATION OF DECISION-MAKERS

Finding new audiences is a strategic priority. Renewal of the industry itself is equally a priority, and both of these objectives feed into each other. However, the moving image industries, which are concerned with their difficulty in reaching the new generations, have not yet made the necessary efforts to welcome them in and support them. In a shrinking market, marked by increasingly uncertain career paths, the industry must address the cost of training, the scarcity of entry-level jobs, the concentration of professional networks and the many obstacles to entering these careers, progressing and staying there. This session will question how to make education and training a collective investment that the industry cannot do without, rather than a cost covered by a handful of stakeholders. It will also examine how to further open up pathways to the profession so that the stories of tomorrow can be told by a generation desiring to write them as well as live them.

SESSION

FREEDOM OF CREATION: A UNIVERSAL RIGHT, UNEQUALLY PROTECTED

Freedom of creation is central to the diversity of moving images. Although it is universally proclaimed, it continues to be unequally protected. All around the world, artists are faced with censorship, intimidation, reprisals, imprisonment or exile. The threats do not only come from authoritarian regimes. Access to funding, distribution or major markets can also come with implicit constraints on stories deemed “acceptable” and on those who are authorized to tell them. Protection systems remain fragmented and often are used too late, when the artists are already in danger. This session will therefore focus on defining the conditions of effective protection: warning mechanisms that can operate before exile becomes inevitable; places where artists can be hosted and continue to create, and not just find refuge; financial and legal support that ensures that the artists are visible and independent; and lastly, protection mechanisms that are sufficiently adapted so that defending artists does not in itself increase the risks to which they are exposed.



SESSION

ART AND DEMOCRACY: WHAT BRINGS US TOGETHER

Against a backdrop of conflict, the fragmentation of societies and distrust of democratic institutions, creating art can help create meaning and connection within a society. Through the stories, emotions, characters and images that they share with us, works of cinema help us to see, feel and imagine together. They open us up to new life experiences, contribute to our representation of a shared world and preserve our capacity for empathy and debate. Creating art is not just a simple extension of democratic life: it is one of its cornerstones.

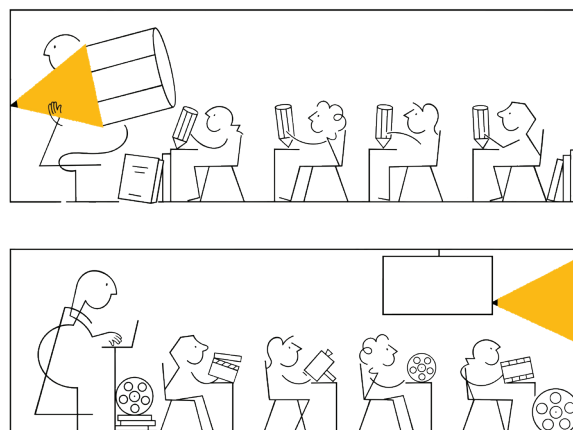
CLOSING PLENARY

MOVING IMAGE MEDIA LITERACY, FUNDAMENTAL LEARNING FOR THE 21ST CENTURY

The cinema and moving image industries have helped shape the civilization of images that we live in. Today, they can contribute to rebuilding our relationship to images. The challenges that they face are the same challenges facing our societies. As attention is fragmenting, the common spaces in which we watch, feel and discuss together are also dwindling. At a time when images seem to be losing their power to bring people together and are increasingly used to divide them, the future of these industries depends on a reaffirmation of their role in society. Empowering younger generations means enabling them to better understand and manage the images surrounding them: learning to navigate an uninterrupted flow of content, recognizing works that have lasting value, and understanding that this value is at once economic, cultural and democratic.

In an era of infinite flows and increasingly passive screen consumption, moving image education has become essential learning. It develops critical thinking, fosters cultural curiosity and encourages a more active and informed relationship with screens. It is also one of the most important investments for the future of the sector. Educating the audiences of tomorrow involves giving young people the tools, desire and opportunities to discover ambitious works. The closing plenary session will mark the launch of a large-scale international initiative designed to make moving image media literacy a universal ambition. It aims to support the development of national programmes adapted to different cultural, educational and technological contexts, while promoting the sharing of methods and experiences developed throughout the world.

This exceptional encounter between the biggest names in the industry and public authorities from 55 countries will drive the momentum needed to achieve one of the most pressing goals of our time: through education and training, we can enable young people to build the future of cinema and the moving image.



Illustrations : Pierre Buttin

