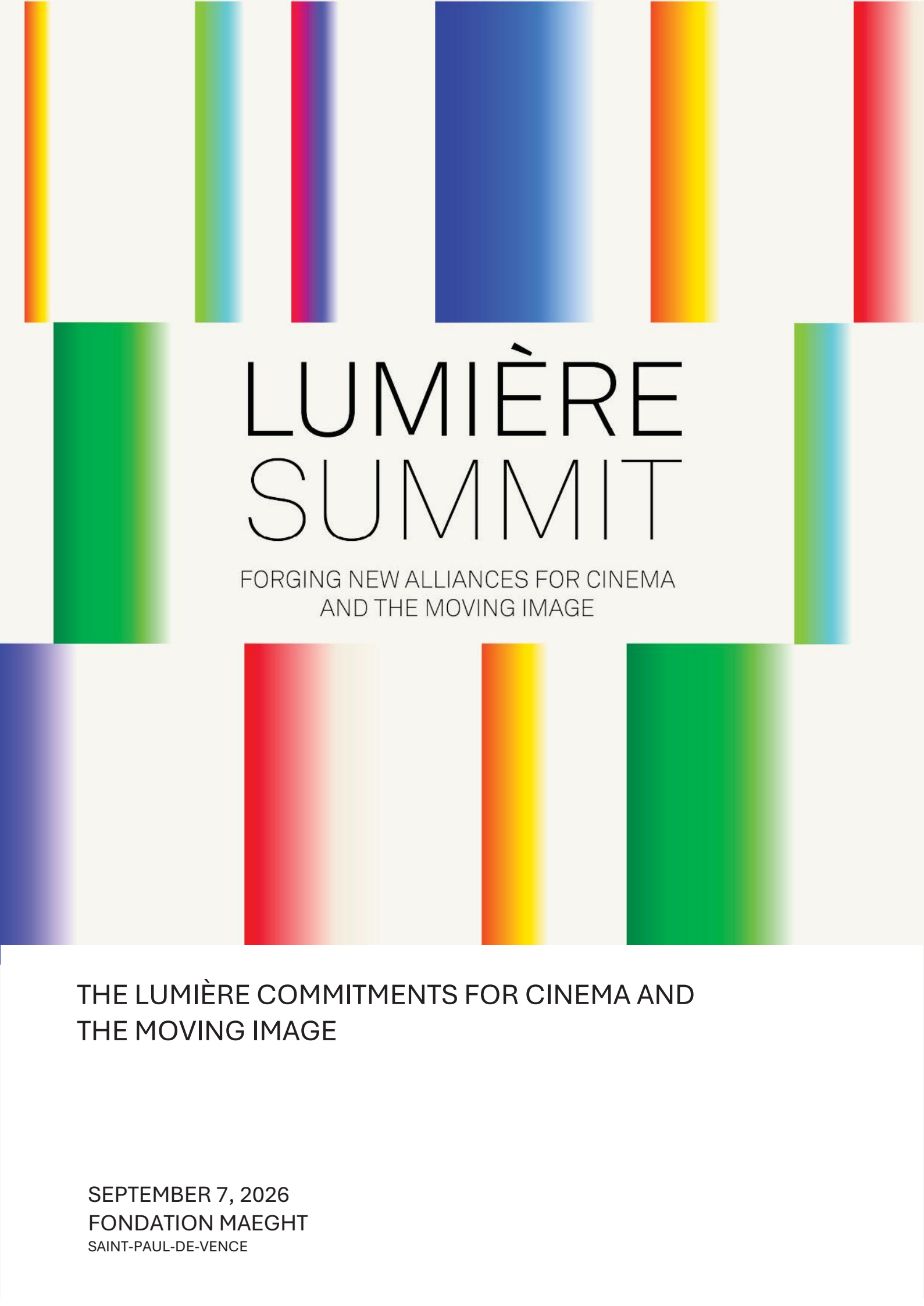




# LUMIÈRE SUMMIT

FORGING NEW ALLIANCES FOR CINEMA  
AND THE MOVING IMAGE

THE LUMIÈRE COMMITMENTS FOR CINEMA AND  
THE MOVING IMAGE

SEPTEMBER 7, 2026  
FONDATION MAEGHT  
SAINT-PAUL-DE-VENTE

# THE LUMIÈRE COMMITMENTS FOR CINEMA AND THE MOVING IMAGE

**The world of the moving image came together in Saint-Paul-de-Vence to answer the question of how the value of moving images - cultural, economic and democratic - will be created, shared, valued and preserved over the decade ahead.**

More than 220 participants from more than 60 countries, regions and international organizations gathered in at the Fondation Maeght on 7 September 2026, under the co-chairmanship of the President of the French Republic and the President of the Republic of Korea. It marks the first truly global summit devoted to cinema and the moving image, with every region of the world represented, and every part of the sector: governments and public film bodies, studios and streaming services, independent producers, distributors and exhibitors, video game companies, festivals, creators and performers, unions and professional organizations, international organizations, archives, foundations and film schools.

They came because the pressures on this sector have converged. A generation is growing up whose relationship with the image is shaped less by works than by feeds built to hold attention rather than to enrich it. Artificial intelligence is transforming the conditions of creation faster than any technology before it, and unsettling the rights and the remuneration on which creation depends. Piracy drains value from creative works on an industrial scale. Cinemas are fighting to fill auditoriums. Too many people still cannot work in these industries safely or on equal terms. The sector must shoulder its part in the climate transition while its economics are already under strain. And in archives across the world, a great part of the twentieth century's visual memory is turning to dust and vinegar.

Not one of these is a national problem. Creative works travel, and so do audiences, capital, talent and the technologies that now mediate between them. The infrastructures that decide what gets seen are global; the solutions needed to respond to these challenges are not. This is why the participants agreed that the moving image needs something it has never had: a genuine multilateralism, open to every country and to every part of the value chain, in which nations, companies, creators and institutions each hold a legitimate stake.

The Summit adopted six declarations: the Lumière Declaration, the cornerstone document articulating the Summit's guiding principles and strategic vision, together with five thematic declarations covering artificial intelligence, piracy, image education, safer sets and gender equality, and the environmental transition. By launching programs that put those principles to work: a platform to defend independent cinemas and distributors, an international effort to rescue film heritage at risk, a global partnership for image education, an accelerator for the next generation of audiovisual decision-makers, and the first permanent network of the world's film agencies. By putting money behind the ambition, in France and in Korea. By opening a pilot to bring audiences back into cinemas. And by inviting research, education and industry into the same conversation rather than leaving each to hold its own.

The sections that follow set out what was adopted and launched on 7 September.

**The Lumière Summit marks the beginning of a multilateralism of the moving image: a shared framework of principles, tools and concrete actions through which countries, regions, companies, creators and institutions can work together on questions none of them can settle alone. This is its legacy, launched not by any one country but by a common will.**

# 1. A SHARED FRAMEWORK

## *The Lumière Declaration and the five themed declarations of the Summit*

Before the Summit could act on any single question, it needed common ground. The Lumière Declaration provides it, setting out what the participants hold in common, how they will meet their shared challenges, and grow together new opportunities.

→ **The Lumière Declaration** is the Summit's overarching text. It sets out fifteen principles agreed by countries and regions, by the film, television and video game industries, and by creators, festivals and cultural institutions worldwide.

**What it says.** Creative works come first. Images are not reduced to the attention they capture: the Declaration describes an audience's attention as a trust rather than a resource to be harvested. Diversity of works, across budgets, languages, genres and geographies, is the foundation of competitiveness, not a constraint on it. The audiovisual industry is a powerful engine of growth and employment. The theatrical experience endures, because diversity needs cinemas in order to thrive and cinemas need diversity in order to matter.

**What it commits to.** Fighting piracy. Protecting the freedom to create. Advancing equality and safety. Safeguarding the world's moving-image heritage. Making image education a literacy of the twenty-first century. Where it stands on AI. Technology is embraced, while responsibility and rights remain non-negotiable. Human creation remains the foundation of works. Respect for intellectual property is treated as a condition of the industry's viability.

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### Adopted by :

**States, Regions, International Organizations** : Canada, Côte d'Ivoire, Finland, France, Greece, Hungary, Indonesia, Iraq, Netherlands, Nigeria, Poland, Republic of Korea, South Africa, World Intellectual Property Organization (WIPO)

**National and Regional Film Agencies** : Austrian Film Institute, British Film Institute, Cinema Foundation of Armenia, Estonian Film Institute, Film Centre of Montenegro, Film Fund Luxembourg, Finnish Film Foundation, Fondo Mixto de Promoción Cinematográfica Proimágenes Colombia, Fonds des médias du Canada, General Organization for Cinema of Syria, German Federal Film Board, Hellenic Film and Audiovisual Center, Indonesian Film Agency, Instituto do Cinema e do Audiovisual, Kenyan Film Commission, KOCCA, KOFIC, Norwegian Film Institute, Screen Ireland, SODEC, Swedish Film Institute, Téléfilm Canada

**Organizations** Administration des Droits des Artistes et Musiciens Interprètes (ADAMI), Africa International Film Festival (AFRIFF), African Film and Media Arts Collective (AFMAC), ALIPH, Arcom, Arte France, Association Française des Cinémas Art et Essai, Banijay France, Berlinale - Internationale Filmfestspiele Berlin, Beta Group, Busan International Film Festival, Business France, Chapter 2, Cinépolis, Cineworld Group, CISAC, CITIA, CJ ENM, CJ Group, Creative Artists Agency (CAA), Durban FilmMart Institute, Eastman Kodak Co., École Gobelins Paris, Europa Cinemas, European Film Agency Directors Association (EFAD), Expertise France, Fédération Nationale des Éditeurs de Films, Federation Studios, Festival de Cannes, Festival Séries Mania, FICAM, Film Heritage Foundation, Films du Losange, Fubon Educational and Cultural Foundation, Galaxy Studio, Gaumont, Gaumont Télévision, GLOBO, HTC, I Wonder Pictures, Illumination Studios Paris, Institut Français, International Confederation of Arthouse Cinemas (CICAIE), International Film Festival Rotterdam (IFFR), International Union of Cinemas (UNIC), JP Morgan, KawanKawan Media, Kinopolis Group, La Fémis, La Filère audiovisuelle (LaFA), Letterboxd, Liquid XO, M6, Mediawan, Mir International Films, mk2 Group, The Motion Picture Association (MPA), representing Disney, Netflix, Paramount, Prime Video & Amazon MGM Studios, Sony Pictures, Universal and Warner Bros. Discovery, National Federation of French Cinemas (FNCF), NAVER, NEXON Korea, Nisaba Institution for Moving Images, Nomadis Image, North Road, Pathé Cinémas, Pathé Films, PHI Centre, Rothschild & Co, San Sebastian Film Festival, SLL, Society of Audiovisual Authors (SAA), Society of Authors, Composers and Publishers of Music (SACEM), Society of Dramatic Authors and Composers (SACD) Sorbonne Nouvelle University, Studios de Bry, Sud Écriture, Sunuy Films, The Originals Group (TOG), Toronto International Film Festival, TVING, Ubisoft, Unifrance, USC School of Cinematic Arts, Vietnam Film Promotion and Development Association, Vuelta, Webedia Éléphant, Xilam Animation.

**Public personalities** Nabil Ayouch, Céline Calvez, Costa-Gavras, Angele Diabang, Laurence Farreng, July Jung, Denis Masségli, Howard A. Rodman, Tarik Saleh

**Follow-up** collective review of progress

## Artificial intelligence and the value of creation

Artificial intelligence is no longer a question for the future of this sector. It is already in use in screenwriting, previsualization, visual effects, editing, dubbing, localization and recommendation, and the same tools now move between film, television, animation, video games and immersive work. The Summit set out to establish not whether the industry should use these systems, but on what terms and who decides. The same question runs through the rest of this section. Creation has to be financed, and the value it generates has to be protected, or the terms get set by default.

→ **The Saint-Paul-de-Vence Declaration on Artificial Intelligence** establishes a common framework to guide the development and use of AI across the screen industries. Recognizing that artificial intelligence represents a transformation unprecedented in scale compared with previous technological shifts experienced by the sector, and acknowledging both the opportunities it creates and the challenges it raises for employment, rights and cultural diversity, the Declaration set out six principles intended to inform public policy, industry, industry practice and future international cooperation:

**1. Cultural works.** Confirms that AI systems that produce, disseminate or transform cultural works, or are trained on them, fall within the scope of the 2005 UNESCO Convention.

**2. Remuneration.** Affirms that human-created works are the foundation on which generative systems depend. Training on protected works must respect intellectual property and ensure fair remuneration of rightsholders.

**3. Employment.** Recognizes the preservation of human artistic and creative employment is an enduring public policy objective.

**4. Transparency.** Call for disclosure of the composition and origin of training data, clear identification of generated or manipulated content and traceability mechanisms enabling rightsholders to exercise their rights.

**5. Cultural policy.** Reaffirms the rights of countries and regions to define, maintain and adapt their own cultural policies in response to technological change.

**6. Languages and rights.** Supports the development of AI systems based on diverse corpora, including non-hegemonic languages, while protecting rights across the chain of title, from authors and producers to performers and voice actors, including rights relating to image and voice.

**Why it matters.** The Declaration is an offer as much as a statement of principle. For creators and performers, it offers the guarantees they have sought since AI generative systems arrived. For the technology sector, it offers a common framework rather than fragmented national responses. It also establishes a pathway for future work within UNESCO, including the possible revision of the Operational Guidelines of the 2005 Convention to address generative AI explicitly, and the exploration of an Additional Protocol on creators'; rights, transparency and discoverability.

### Signed by:

**States, Regions, International Organizations** Côte d'Ivoire, Finland, France, Greece, Hungary, Indonesia, Iraq, Nigeria, Republic of Korea, South Africa

**National and Regional Film Agencies** Austrian Film Institute, British Film Institute, Cinema Foundation of Armenia, Estonian Film Institute, Film Centre of Montenegro, Film Fund Luxembourg, Finnish Film Foundation, Fondo Mixto de Promoción Cinematográfica Proimágenes Colombia, Fonds des Médias du Canada, General Organization for Cinema of Syria, German Federal Film Board, Hellenic Film and Audiovisual Center, Indonesian Film Agency, Instituto do Cinema e do Audiovisual, Kenyan Film Commission, KOCCA, KOFIC, Screen Ireland, SODEC, Swedish Film Institute, Téléfilm Canada

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**Public personalities** Nabil Ayouch, Céline Calvez, Costa-Gavras, Angele Diabang, Laurence Farreng, July Jung, Denis Masségli, Howard A. Rodman, Tarik Saleh

**Next step** UNESCO Operational Guidelines & possible Additional Protocol

## Image Education, the Literacy of the Twenty-First Century

→ **Co-led by France, the Republic of Korea and Italy, the Manifesto for Universal Image Education** advances a new global ambition: achieving universal image literacy in the twenty-first century, just as previous generations pursued universal literacy in the written word. Generations raised with mobile devices will make up 40 per cent of the global workforce by 2030 and more than 60 per cent by 2040. Early national studies put the long-term economic cost, through the erosion of children's cognitive capacities, at several points of GDP. As younger generations grow up in digital environments increasingly shaped by audiovisual content, social media and artificial intelligence, the Manifesto calls for image education to be recognized as a foundational competency. It sets out three priorities:

**In schools.** Make image education a genuine part of schooling at every level, with competency frameworks aligned to curricula, teacher training, and shared methods for measuring what works.

**1. With cinemas.** Anchor image education in cinema attendance, through partnerships between governments, film institutions and exhibitors. A cinema remains one of the last places where images are discovered together, and the phones are switched off.

**2. Through making.** Develop the practice of creating images, on the principle that one learns to read images better by learning at the same time to make them.

**What it asks for.** Drawing on programs already proven in France, Italy, Korea and other national contexts around the world, the Manifesto calls for enhanced international cooperation on image education and invites UNESCO to explore the development of an international normative framework dedicated to image literacy.

**National and Regional Film Agencies** Austrian Film Institute, British Film Institute, Estonian Film Institute, Film Centre of Montenegro, Film Fund Luxembourg, Finnish Film Foundation, Fondo Mixto de Promoción Cinematográfica Proimágenes Colombia, Fonds des Médias du Canada, General Organization for Cinema of Syria, German Federal Film Board, Hellenic Film and Audiovisual Center, Indonesian Film Agency, Instituto do Cinema e do Audiovisual, Kenyan Film Commission, KOCCA, KOFIC, Screen Ireland, SODEC, Swedish Film Institute, Téléfilm Canada

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**Calls on UNESCO**, for a dedicated normative instrument and program.

**Co-led by** France, Italy and the Republic of Korea

**Signed by :**

**States, Regions, International Organizations** Côte d'Ivoire, France, Greece, Hungary, Italy, Indonesia, Iraq, Nigeria, Republic of Korea, South Africa

## Fighting Against Piracy

→ **Developed with the support of ARCOM, the French regulatory authority for audiovisual and digital communication, the Declaration on the Fight Against Film and Audiovisual Piracy** addresses the other side of the same equation: the growing gap between nationally based enforcement mechanisms and piracy services that operate across borders. By bringing together public authorities, regulators and sector organizations around a shared agenda, it recognizes that piracy undermines creators' remuneration, weakens investment in future works and fuels illicit economic activity. Its harm reaches well beyond the cultural sector, depriving governments of tax revenues, undermining lawful employment, exposing viewers to real online risks, and, in some cases, providing a source of funding for organized criminal groups. Signatories committed to four lines of action:

**1. A standing network.** Establishing a permanent network of competent authorities and organizations, each with a named point of contact, so that information, alerts and coordinated action can move directly between countries.

**2. Shared intelligence.** Strengthening information sharing on services and providers involved in illicit activity while working towards common minimum standards to support the recognition of enforcement findings across jurisdictions.

**3. Cooperation with intermediaries.** Advancing cooperation frameworks with online intermediaries, informed by international site-blocking best practice, and designed to ensure proportionality, transparency, due process, and responsiveness where timing is critical.

Builds on ACE and MPA enforcement operations, the EUIPO Observatory, WIPO ALERT, INTERPOL I-SOP, EU Digital Services Act coordinators, and the work of Korea's Ministry of Culture, Sports and Tourism with the Korean National Police Agency

### Signed by:

**States, Regions, International Organizations** Côte d'Ivoire, France, Finland, Greece, Hungary, Indonesia, Iraq, Nigeria, Republic of Korea

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## Building an Industry Worth Believing In

→ **The Declaration for Safer Sets and Greater Gender Equality** records that progress has been real and remains insufficient. Recognizing that women are still underrepresented across many professions, particularly in senior and decision-making roles, and continue to face greater obstacles in accessing finance, developing projects and advancing their careers, the Declaration call for coordinated action across the screen industries. The Declaration highlights the intertwinement of equal opportunities, working conditions, power dynamics, and the prevention of gender-based violence. It is not only a matter of fairness but also of creative vitality: the richness of the stories an industry tells depends on the diversity of people able to tell them. It advances three commitments:

**1. Equal opportunity.** Promoting equal access across employment, career development, leadership positions, financing opportunities and festival participation, including equal pay for work of equal value.

**2. Safer workplaces.** Strengthening prevention and support mechanisms through clear standards, accessible reporting, and training across the value chain.

**3. Diverse voices.** Increasing the representation of women and underrepresented groups in creative and decision-making roles.

**Two routes, one direction.** The Declaration highlights existing initiatives that can inform future action, including measures introduced by France. Since 2021, CNC aid has been conditional on companies meeting their obligations regarding the prevention of sexual harassment, with certified training compulsory for producers and distributors since 2022, and for exhibitors since 2023. The United Kingdom has created the Creative Industries Independent Standards Authority as an independent body across film, television, music and theatre.

### Signed by:

**States, Regions, International Organizations** Côte d'Ivoire, Finland, France, Greece, Hungary, Indonesia, Iraq, Nigeria, Republic of Korea, South Africa

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**Commitments:** equal opportunity; safer workplaces; diversity in creative and decision-making roles.

→ **The Declaration Towards More Sustainable Screen Industries** aims for a convergence of sustainable initiatives at global scale. Many countries have already developed sustainability guidelines, incentives, conditional funding mechanisms, and practical tools, but these measures remain misaligned on certain topics. Industry actors have also undertaken efforts in this area. Anchored in existing commitments, including the Paris Agreement and the European Green Deal, the Declaration commits signatories to greater convergence in the tools, methodologies and frameworks supporting the environmental transition. Building on existing initiatives rather than replacing them, it supports greater compatibility across approaches and, for European States, the development of a common standard through the European Committee for Standardization where appropriate. The aim is compatibility rather than uniformity.

**Signed by :**

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**Route** convergence of existing tools; European standard via CEN where appropriate.

## 2. ECONOMIC COMMITMENTS

→ **The Lumière Partnership** is a new international initiative for financing and supporting the moving-image industries, led by France and the Republic of Korea and open to further countries, backed by a minimum investment of €1 billion. Its goal is to support ambitious companies and help them build catalogues and compete at international scale.

**France's contribution.** Through a €500 million commitment mobilized via Bpifrance over the period 2027-2031, France will deploy a range of financing instruments to support the growth of companies from the Moving Image sector. These include equity investment to strengthen the capital base of businesses with international growth potential, dedicated financing for research, development and creative innovation and co-financing and mechanisms aimed at sharing risk alongside banks and private investors.

**Korea and beyond.** The Republic of Korea announced a corresponding commitment to support the growth and financing of its national screen industries. All investments made under the Partnership will be aligned with the principles adopted in Saint-Paul-de-Vence, including the primacy of human creation, fostering the creation of new IP, respect for copyright and cultural diversity.

**Led by** France and the Republic of Korea

**Period** 2027–2031

**Status** open to further partners

→ **France as a destination for international production.** International productions have committed over €600 million of spending in France in year 2026. The figure is expected to reach €1 billion by the end of the year, roughly double levels from previous year. The work spans live-action features and series, animation and visual effects. Beyond their direct economic impact, these productions draw on French expertise, support employment across every region, and enhance France's cultural influence. They demonstrate the country's ability to combine creative excellence, international competitiveness and cultural diversity. By bringing together the leading global players at Saint-Paul-de-Vence, the Lumière Summit extends this momentum and affirms France's ambition to remain at once a land of creation, a premier destination for international shoots, and a forum for reflection on the global future of cinema.

**What drives the growth.** The increase reflects the combined impact of enhanced tax incentives and strategic public investment through the France 2030 "La Grande Fabrique de l'Image" program, which has expanded studio capacity, technical infrastructure and workforce training across the country.

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**Committed spend in France in 2026 (year-to-date)** €600 million.

**Projected** to reach €1 billion by the end of 2026.

**Instruments** enhanced tax incentives; France 2030 « La Grande Fabrique de l'Image » program.

## 3. STRATEGIC INITIATIVES

The Summit aims both to forge a shared global vision of the challenges ahead and to secure concrete commitments to address them, as the first tangible expressions of the multilateralism for the moving image that it seeks to establish. To this end, France will launch several strategic initiatives, supported by other countries, private-sector partners and creative talent committed to shaping the future of film and the moving image.

### *Safeguarding independent cinemas*

→ **IRIS, the International Resilience Initiative for Independent Screens**, is one of the Summit's flagship commitments: the first international organization dedicated to safeguarding arthouse and independent cinemas at risk. IRIS will contribute to advancing the circulation of the diversity of cinema worldwide, particularly where local actors are isolated, vulnerable or under threat. The reasoning is structural. At the very moment audiences are rediscovering independent film, the ecosystem that brings it to them is weakening. Unlike film production, which can, to some extent, relocate, independent distribution and exhibition depend on locally rooted institutions. Yet they receive far less support - nationally and internationally - than production. IRIS is designed to address this gap through the first international mechanism dedicated to the circulation of independent cinema, combining funding, expertise and advocacy.

IRIS is backed by an International Council of more than forty leading filmmakers and artists from 31 countries, whose work has collectively earned 14 Palmes d'Or and 16 Academy Awards. Its members include Juliette Binoche, Jane Campion, Sofia Coppola, Costa-Gavras, Isabelle Huppert, Jim Jarmusch, Hirokazu Kore-eda, Nanni Moretti, Ruben Östlund, Jafar Panahi, Martin Scorsese, Tilda Swinton, Denis Villeneuve and Wim Wenders.

Through practical tools, shared expertise and dedicated financial resources, IRIS aims to build a lasting global network of solidarity and support for arthouse and independent cinemas and distributors. The initiative works across four fronts:

**1. Protect.** Intervene rapidly where an independent cinema, distributor or network is at risk, with emergency funding, expertise and international backing.

**2. Strengthen.** Help locally rooted organizations grow audiences, train professionals and open new venues.

**3. Connect.** Bring together actors facing the same challenges across borders.

**4. Cultivate.** Bring new generations into cinemas through film education.

**Built to amplify, not replace.** Modest, well-targeted resources can be decisive. Metropolis, the only independent cinema in Lebanon, has trained twenty exhibitors to reopen cinemas across the country. *#SaveTheCinema* in Japan was launched by filmmakers to defend the country's independent mini-theatres. On the model of ALIPH in endangered cultural heritage, IRIS gives such initiatives greater reach through funding, expertise and advocacy. A diverse public-private funding base, an independent board and an International Council of filmmakers from every continent will safeguard its independence.

## Have already joined the Council:

**Pedro Almodovar** (Spain), **Jacques Audiard** (France), **Lila Avilés** (Mexico), **Nabil Ayouch** (Morocco), **Sean Baker** (United States), **Kaouther Ben Hania** (Tunisia), **Juliette Binoche** (France), **Jane Campion** (New Zealand), **Nuri Bilge Ceylan** (Turkey), **Sofia Coppola** (United States), **Costa-Gavras** (France & Greece), **Jean-Pierre and Luc Dardenne** (Belgium), **Chucko and Arie Esiri** (Nigeria), **Miguel Gomes** (Portugal), **Hasan Hadi** (Iraq), **Ryusuke Hamaguchi** (Japan), **Agnieszka Holland** (Poland), **Isabelle Huppert** (France), **Jim Jarmusch** (United States), **Payal Kapadia** (India), **Aki Kaurismäki** (Finland), **Hirokazu Kore-eda** (Japan), **Vicky Krieps** (Luxemburg), **Richard Linklater** (United States), **Kleber Mendonça Filho** (Brazil), **Nanni Moretti** (Italy), **Ruben Östlund** (Sweden), **Jafar Panahi** (Iran), **Rithy Panh** (Cambodia), **Ira Sachs** (United States), **Tarik Saleh** (Egypt & Sweden), **Albert Serra** (Spain), **Abderrahmane Sissako** (Mauritania), **Tilda Swinton** (United Kingdom), **Denis Villeneuve** (Canada), **Thomas Vinterberg** (Denmark), **Wim Wenders** (Germany), **Rebecca Zlotowski** (France), **Jia Zhang-ke** (China), and **Andrey Zvyagintsev** (Russia).

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**Founding partners** France, Morocco, Republic of Korea

**Partners** Greece, Portugal

**With the support of:** Les Amis du Festival de Cannes

**Governance established** autumn 2026

**First international event** New York, 22 September 2026

**Fully operational** January 2027

## *Saving the World's Film and Audiovisual Heritage*

→ **A new ALIPH program for film and audiovisual heritage at risk addresses one of the sector's most urgent challenges: safeguarding the world's moving-image history before it is lost.**

At a time when only an estimated 20% of the world's film heritage has been safeguarded, the initiative responds to a growing preservation challenge. As analogue collections enter a critical period, film reels deteriorate, storage facilities age, specialized equipment becomes harder to maintain, and technical expertise is progressively lost. These risks are compounded by conflict, climate-related threats and limited archival capacity, while moving-image heritage remains largely overlooked by international heritage protection frameworks. The program aims to support local institutions and professionals already engaged in preservation efforts by providing the infrastructure, equipment, training and resources required to sustain their work over the long term and valorize their collections.

**A new ambition for ALIPH.** Over the past decade, the Geneva-based International Alliance for the Protection of Heritage has supported 640 projects in 65 countries, representing a total investment of \$140 million for the protection of endangered cultural heritage. ALIPH will manage the 2027-2032 Program for the Safeguarding of Cinematographic and Audiovisual Heritage at Risk, with initial projects identified, particularly in Ukraine, Syria, Lebanon, and Indonesia. ALIPH will allocate an initial envelope of USD 500,000 this year to fund emergency projects within this scope. ALIPH's goal is to expand its donor base and raise USD 15M to support this program for the period 2027-2032. France will contribute USD 5M to the initiative.

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Led by ALIPH

Launching autumn 2026

3 pilots projects Ukraine, Syria, Indonesia

## *Giving Every Young Person the Tools to Understand, Question and Create Moving Images*

→ **The Global Partnership for Film Education and Image Literacy, co-led by France, Nigeria and the Republic of Korea, translates the Manifesto into action.** In a world increasingly shaped by screens, algorithmic feeds and generative AI, every young person must learn not only to consume moving images, but to understand, question and create them. Decades of expertise already exist but remain fragmented: proven approaches rarely travel beyond the countries that developed them and are too often rebuilt from scratch elsewhere. The Partnership will turn this experience into a shared global resource, helping countries move from ambition to action and build programs adapted to their own educational and cultural contexts. For a country starting out, funding is rarely the hardest part; knowing where to begin is.

**National programs.** Each year the Partnership will support three countries seeking to establish a national image-literacy program, through dedicated funding and international expertise, covering program design, coordination, teacher training and the launch of initial pilot projects.

**Starter kits.** The Partnership will develop practical implementation tools based on proven international models, including a classroom resource kit, a school screening kit and a creative-making kit, all designed to be adapted to local educational and cultural contexts.

**A living international network.** Peer exchanges, expert missions and shared resources will connect countries with established programs and those just getting started, allowing successful methods to travel, adapt and improve across borders.

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**Founding partners** France, Nigeria, Republic of Korea

**Partners** Luxembourg, Morocco, UK

**Founding network established** autumn 2026 **First kits and expert missions** 2027

**Then** three new countries supported each year

## *Supporting the Next Generation of Audiovisual Leaders*

→ **Audiovisual Next Gen** is a new global Young Leaders initiative launched by France, through the CNC, together with international partners. It will identify, connect and accelerate twenty high-potential professionals under 35 who are poised to shape the future of the audiovisual industry across sectors and continents.

**It is not a training program or a project incubator, but an accelerator for people.** Over eighteen months, mentoring, peer exchange, closed-door industry dialogue, site visits and four international immersions across Europe, Africa, Asia and the Americas will give participants access to senior leaders and major creative ecosystems—helping them build relationships, broaden their perspectives and unlock opportunities that would otherwise take years to develop. By bringing together creators and executives, public and private actors, and professionals working across content, technology, rights, audiences and adjacent creative industries, *Audiovisual Next Gen* will break down traditional silos and build a lasting global network of emerging decision-makers.

**A first cohort with a purpose.** The inaugural class, to be announced in January 2027, will be composed entirely of women, reflecting a shared commitment to addressing the persistent under-representation of women in senior creative and executive positions across the sector.

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Led by France (CNC) with support from Netflix, RTL Group, Mediawan  
Global call for applications autumn 2026  
First cohort announced January 2027  
First immersion Europe, March 2027

## *Connecting Film Agencies Worldwide*

→ **The Lumière Alliance** is the first global network of national institutions responsible for cinema and the audiovisual sector. Launched at the Summit, it will give lasting institutional form to the new multilateralism of the moving image by creating a permanent framework for cooperation among film bodies across every continent. Regional cooperation

is already well established through EFAD in Europe (38 members), CAACI in Latin America (22 members) and AFAN in Asia (9 members). Yet this architecture remains uneven: entire regions still lack comparable organizations, and no permanent forum has ever connected national film bodies worldwide.

### **Open, informal and action-oriented.**

Membership will be free and open to any national agency or public body whose mission is to support, defend or promote cinema and the moving image. The Alliance will create direct channels for exchanging expertise, comparing public-policy models, developing joint initiatives and advancing shared principles in international discussions. It will not replace existing networks, but connect and strengthen them.

**Two annual rendezvous.** Members will meet each May in Cannes to discuss emerging priorities and develop new areas of cooperation. An annual congress, hosted by a different member country, will address major global challenges while introducing participants to the host country's creative ecosystem.

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**58 National or Local Agencies Already Supporting the Initiative :** Albania, Armenia, Austria, Bulgaria, Canada, Colombia, Croatia, Czech Republic, Denmark, Dominican Republic, Ecuador, Estonia, France, Germany, Greece, Indonesia, Iraq, Ireland, Ivory Coast, Japan, Jordan, Kazakhstan, Kenya, Kosovo, Latvia, Lithuania, Luxembourg, Madagascar, Malaysia, Malta, Mexico, Moldova, Montenegro, Morocco, Netherlands, New Zealand, Nigeria, North Macedonia, Norway, Philippines, Poland, Quebec, Republic of Korea, Senegal, Singapore, Slovenia, Spain, Sweden, Switzerland, Syria, Taiwan, Ukraine, United Kingdom, Uruguay, Vietnam, Wallonia-Brussels Federation.

Launch at the Lumière Summit 7 September 2026  
First online meeting autumn 2026  
Lumière Alliance meeting in Cannes May 2027  
First annual congress autumn 2027

## 4. OTHER ANNOUNCEMENTS

→ **Indonesia strengthens global film collaboration through a new co-production fund.** Indonesia announced the establishment of a new international film co-production fund, reflecting its commitment to strengthening its film ecosystem and expanding the global reach of Indonesian stories, talent and producers. The fund will be open to filmmakers from around the world working in co-production with Indonesian filmmakers and producers, with an annual allocation of up to IDR 20 billion (approximately €1 million) and support for up to ten projects a year. The first call is expected to open ahead of the 2027 program period. Developed with the support of France through the CNC, the initiative reflects Indonesia's ambition to strengthen international partnerships, connect Indonesian cinema with global networks and markets, and establish the country as a regional hub for co-production.

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**Announced by** the Minister of Culture of the Republic of Indonesia  
**Annual allocation** up to IDR 20 billion (approx. €1 million) **Projects supported** up to 10 per year  
**First call** ahead of the 2027 program period

→ **TOHO Europe establishes a new branch in France.** TOHO Europe announced the establishment of a new branch in France in **September 2026**. The regional office of TOHO Co., Ltd., the Japanese entertainment group founded in 1932 and known worldwide for the Godzilla series, the company has accelerated its development across the European market since acquiring Anime Ltd in January 2026. The new branch will serve as a core foundation for strengthening and expanding that business and reflects a deepening relationship with the French entertainment industry and a commitment to further collaboration with local partners in film and animation.

→ **Cinépolis helps expand the international reach of French cinema.** The Mexico-based group Cinépolis, one of the world's largest cinema operators active in 17 countries, is marking 30 years of collaboration with France through the successful *Tour de Cine Francés*, a model combining a curated festival with commercial distribution. At the Summit, Cinépolis and Unifrance, with the support of

the French Government, formalizes a new partnership to adapt and test this approach in India, Indonesia, Spain and Chile starting in 2027. Building on Cinépolis's scale, market leadership and local expertise, the initiative aims to bring French films to wider audiences and strengthen their commercial distribution in key international markets.

→ **Signed by La Fémis, Gobelins Paris, Filmakademie Baden-Württemberg, the UCLA School of Theater, Film and Television and the USC School of Cinematic Arts, The Future of Creation Depends on the Future of Education calls for film and moving-image schools to be recognized as strategic partners in the development of creative talent.** In a context of profound transformation driven by artificial intelligence, new creative tools and evolving professions, the signatories affirm that talent, creativity, critical thinking and cultural diversity remain essential foundations of the future of cinema and audiovisual creation. Technology is becoming easier to access, they argue, but talent is not. The call invites industry leaders, technology companies, public institutions and governments to recognize education as a strategic investment, to support the next generation of creators, to promote responsible innovation, and to strengthen the conditions that allow diverse and independent creative voices to emerge.

→ **IFTA and Regal Cinemas, Cineworld Group announced the launch of the Future of Distribution, an international initiative designed to** respond to a longstanding challenge for cinemas: how to increase attendance by making better use of existing theatrical capacity. Attendance across most developed markets sits far below pre-pandemic levels, yet the screens, the films and the audience all still exist. In North America, admissions fell to roughly 770 million in 2025, down about 37 per cent in 2019, while the number of screens barely moved, and occupancy runs at 11 to 15 per cent. This is a failure of utilization rather than a shortage of appetite: the wrong films on the wrong screens at the wrong hours.

**How it works.** Participating cinemas will make available a defined set of under-used screens and time-slots to a neutral programmer with a single mandate, to maximize attendance, drawing on the full range of available work from wide releases to documentaries, repertory and special events. The pilot is guided by five principles five principles protect every participant. It is additive, using capacity that would otherwise sit idle; it respects theatrical windows and release dates; participation is voluntary; governance is neutral and time-limited; and performance data is shared among participants to support collective learning.

**Why it matters.** The pilot aims to generate evidence on whether programming innovation can increase admissions without disrupting existing distribution models, creating new opportunities for films, cinemas and audiences alike.

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Convened by the CNC and the Independent Film & Television Alliance (IFTA)  
Pilot launches selected markets from late 2026  
First results published mid-2027.

→ **The City of Montpellier will announce its plans for a new international video game festival intended to become the leading global showcase for creative excellence in gaming, alongside Cannes, Annecy, Lille and Clermont-Ferrand in France's constellation of major screen-sector events.** Half a century after the medium was invented, the video game industry still lacks a globally recognized cultural event of its own. While major public gatherings exist, they remain largely centered on commercial showcases rather than artistic recognition. Building on Montpellier's position as a leading hub for the French gaming industry, the initiative seeks to establish an international festival dedicated to celebrating video games as a cultural and creative form. The festival is expected to feature an official competition bringing together independent and major-studio title judged on creative merit alone, alongside a professional market for adaptation rights across film, television, publishing and music. A preparatory mission will be launched in autumn 2026 with a view to the first edition in 2028.

→ **Developed by a consortium bringing together Université Sorbonne Nouvelle (inlEx ICCA), CNRS (PEPR ICCARE), Paris 1**

**Panthéon-Sorbonne, Nantes Université, La Rochelle Université, ENS Louis-Lumière and La Fémis,** the Summit's research contribution sets out a **framework for understanding** and responding to the transformations driven by artificial intelligence, platforms and digital infrastructures. Artificial intelligence, is accelerating changes already driven by digital technologies, platforms and globalization, reshaping creative capacities, economic power and access to audiences while creating new dependencies on data, algorithms and infrastructures. The contribution calls for approaches that move beyond traditional oppositions between creation and technology, diversity and patterns of use, and sovereignty and openness. The contribution proposes four priorities:

- 1. Developing international scientific commons;**
- 2. Building a shared research agenda;**
- 3. Strengthening education and training;**
- 4. Connecting digital infrastructures, discoverability and image education within cultural policy.**

**A concept to watch.** In an age of generative models, representation begins with the data from which models learn. The consortium frames this emerging challenge as a «right to be learned».

→ **A new five-year talent development partnership between the Sundance Institute and the UCLA School of Theater, Film and Television.** The partnership addresses the “hidden curriculum” through a digital hub, Sundance at UCLA Summer Summit “bridge intensive», and UCLA at Sundance Festival Experience, with a certificate program unifying creative technologies and inclusive excellence.

→ **The African Film and Media Arts Collective (AFMAC) and Mid March have entered a long-term partnership to return Pan-African cinematic heritage to the audiences it was made for.** With Mid March as funding partner and co-developer, AFMAC will run residencies and archive screenings across the continent, concentrating where film and television education is hardest to reach. The partnership will also produce a compendium of methodologies and learning resources generated through the program, creating an open body of knowledge to support future generations of artists, educators, and cultural institutions across Africa.

→ **Under the auspices of the Iraqi Government and the Prime Minister's Office for Cultural Affairs, Iraq announces the launch of the Iraqi Film Fund** alongside the National Committee for Cinema and the Moving Image, rolling out in late 2026. This unified governance framework aims to revitalize the national audiovisual infrastructure, provide sustainable co-financing, and streamline regulatory processes—fostering strategic international partnerships, cross-border co-productions, and empowering emerging Iraqi filmmakers on the global stage.

## 5. AFTER SAINT-PAUL-DE-VENCE

Everything in these pages has a next step. IRIS establishes its governance before the year is out and is fully operational in January 2027. The first three countries join the Global Partnership for image education this autumn, with Starter Kits and expert missions following in 2027. The Lumière Alliance meets in Cannes in May 2027 and in Greece in September 2027. The “Future of Distribution” pilot opens in selected markets from late 2026 and publishes its first results in mid-2027. *Audiovisual Next Gen* names its inaugural cohort in January and travels to its first immersion in March. ALIPH heritage program and the Lumière Partnership both begin their first year in 2027.

The declarations remain open for signature, and the initiatives remain open to new partners. In adopting the Lumière Declaration, the participants undertook to stay collectively engaged with these questions and to review together what has actually been achieved. That is the test this Summit set itself, and the one by which it should be judged.

SEPTEMBER 7, 2026  
SAINT-PAUL-DE-VENCE

# LUMIÈRE SUMMIT

FORGING  
NEW ALLIANCES  
FOR CINEMA AND  
THE MOVING IMAGE

