

ENTERTAINMENT+ CULTURE PAVILION

Voluntary contribution by the [Entertainment+Culture Pavilion](#) (launched at COP28 in 2023)

to the COP30 Presidency Consultations on Roadmap for Transitioning Away from Fossil Fuels in a Just, Orderly and Equitable Manner (paragraph 28.d/GST1)

To: COP30-TAFF-Roadmap@unfccc.int

Barcelona, Spain

Thursday, April 2, 2026

Dear COP30 Presidency,

The Entertainment + Culture Pavilion launched in February 2026 the consultative process towards the **Culture Global Stocktake for Climate Action (CGST)**, a new policy framework guided by voices from the civil society and shaped by self-hosted consultations.

We are happy to announce that the 1st Draft CGST [attached hereafter] has been released on March 27, 2026 after 10+ public online consultations with 200+ participants, including two focused the six pillars of Action for Climate Empowerment (ACE), and one week long negotiations with 50 culture delegates at the Marrakech Partnership Accelerator during March 24 to 27, with the presence of Ms. Fleur Newman, ACE Lead at the UNFCCC.

The CGST has been endorsed by the COP30 Presidency on behalf of the Youth Climate Champion Ms. Marcele Oliveira and Mr. Carlos Paiva, from the Ministry of Culture of Brazil. Our CGST inputs have also been submitted by March 31 to be voiced and debated at the 2026 ACE Dialogues at SB64 from June 8 to 18, 2026 in Bonn, Germany.

- Please find below the **section on A. Mitigation with 17 commitments from the Culture Global Stocktake on Climate Action (CGST)** calling to transition away from fossil fuels in a just, orderly and equitable manner, **within the culture and entertainment industries**.
- Please note that **the CGST is structurally and linguistically in fact based on the GST1** (Decision 1/CMA.5, Outcome of the first global stocktake), to ease its inclusion in the COP30 consultative process towards the GST2 to be conducted at COP33.
- Please note that our contribution is youth-led, and following submission, will be entered in the [Mapping of Youth Contributions to the COP30 Presidency's Roadmaps](#) by April 3.

Many thanks for considering our inputs, on behalf of our delegates, our organization and our global community of artists, activists and cultural representatives.

Learn more about our work: www.cultureglobalstocktake.com.

Best regards,
Mr. Samuel Rubin
Co-Founder & Director of Impact and Partnerships
Entertainment + Culture Pavilion

Collective progress towards achieving the purpose and long-term goals of the Paris Agreement and the Marrakech Partnership for Global Climate Action

A. Mitigation

37. *Recalls* Article 6 of the Paris Agreement, which calls for enhanced participation of both public and private sectors in the implementation of nationally determined contributions (NDCs), and *encourages* Parties and non-Party stakeholders to engage the cultural ecosystem, in related mitigation efforts;

38. *Calls* on cultural institutions, creative industry stakeholders and cultural infrastructure providers, as well as individual artists and cultural practitioners, to integrate and adopt science-based and heritage-based decarbonization pathways aligned with the Paris Agreement and the best available science, and, as appropriate, traditional knowledge, knowledge of Indigenous Peoples and local knowledge systems, including efforts to reduce greenhouse gas emissions by at least 50 per cent by 2030 and to achieve net-zero emissions by mid-century or sooner, and to take steps to reduce emissions across the full cultural value chain, including development, production, distribution, exhibition and audience engagement;

39. *Takes note* that the IPCC expresses a high level of confidence in the potential of narrative shifts, social influencers and thought leaders to accelerate the adoption of low-carbon technologies, behaviors and lifestyles, and *notes* that the engagement of approximately 10–30 per cent of influential actors can contribute to the establishment of new social norms supportive of climate action,¹ including through the role of cultural ecosystem in shaping narratives, engaging audiences and influencing cultural norms, values and aspirations, and in normalizing low-carbon, regenerative and nature-positive ways of living;

40. *Notes with alarm and serious concern* that the cultural sector and its practitioners do not have consensus on the total amount of emissions generated across all creative industries combined, and acknowledges that existing data remain partial, fragmented and sector-specific, with no unified global dataset currently available;

41. *Urges* the development of standardized methodologies, sector-wide benchmarks and transparent reporting, monitoring and evaluation systems to measure, aggregate and reduce greenhouse gas emissions, waste, and resource use, across the cultural and creative industries; and *notes* the absence of a unified global dataset and that existing approaches remain fragmented and unevenly distributed across regions and subsectors; thus *encourages* expanded and more inclusive data collection, as well as greater coordination and interoperability of methodologies, including, where appropriate, alignment with existing reporting platforms such as the UNFCCC Global Climate Action Portal (NAZCA) or complementary national and regional systems;

¹ IPCC Report Chapter 5, 2022, Executive Summary of Mitigation of Climate Change, [IPCC_AR6_WGIII_FullReport.pdf](#), p. 124.

42. *Notes with significant concern* that global emissions trajectories remain inconsistent with the temperature goals of the Paris Agreement, and recognizes that the rapid growth of the cultural and creative industries requires accelerated decarbonization efforts to ensure that sectoral expansion does not lead to increasing greenhouse gas emissions and *emphasizes* that such efforts must be implemented in a just and equitable manner that accounts for local contexts and capacities, and avoids adverse social and environmental impacts, including land dispossession, resource inequities and other unintended consequences associated with infrastructure and energy transitions, while also encouraging, alongside decarbonization efforts, the integration of restoration and regeneration practices and positive contributions to biodiversity;

43. *Urges* cultural institutions, production companies, festivals and event organizers to accelerate the transition toward low-carbon cultural production, including through fair renewable energy use, circular design and sustainable materials, electrified production infrastructure and the phase-out of diesel generators at cultural venues, soundstages and event productions;

44. *Recognizes* the role of cities and local governments in enabling low-carbon cultural ecosystems, including through access to renewable energy grids, sustainable mobility systems, climate-resilient cultural infrastructure and public cultural venues, and acknowledges the broader role of cultural infrastructure and cultural ecosystems in contributing to cross-sectoral climate solutions across urban systems, including in areas such as the built environment, public health, water systems and housing; while noting the need to differentiate between urban and rural contexts, which have distinct characteristics and climate resilience pathways, including urban focus on infrastructure and mobility, and rural contributions through cultural landscapes and traditional land stewardship;

45. *Recognizes* the role of cultural heritage in mitigation and in enabling a just transition to low-carbon futures, noting that tangible and intangible heritage, including traditional knowledge, can provide time-tested, low-carbon and regenerative practices across sectors, including the built and natural environment, agriculture and energy, and can support emissions reductions, particularly in the built environment, while contributing to cultural shifts toward sustainable and resilient futures, and acknowledges the role of cultural landscapes and rural areas in safeguarding carbon sinks and applying climate-resilient land stewardship practices;

46. *Encourages* cultural and creative industries to address emissions across their supply chains, including materials sourcing, equipment manufacturing, logistics, digital infrastructure and service providers associated with cultural production and distribution and urging them to operate based on credible standards;

47. *Acknowledges* that cultural production and media industries have historically contributed to the normalization of high-consumption lifestyles and economic models dependent on fossil fuels, while also recognizing their potential to accelerate the transition toward low-carbon societies; including by making lower-consumption, regenerative and sustainable lifestyles visible, desirable and socially normative;

48. *Urges Parties to recognize* the role of advertising, public relations, branding and media infrastructures in shaping public perceptions and social norms around energy systems, and *calls* cultural and creative professionals to align their professional practices with climate science and the goals of the Paris Agreement, including by refraining from communications, campaigns or partnerships that advance fossil fuel expansion or delay the transition to renewable energy systems;

49. *Takes note* of emerging frameworks such as the concept of “Serviced Emissions”, which expand the scope of climate accountability within creative and communications industries by measuring not only operational emissions but also emissions associated with client work, campaigns and narratives that shape consumption patterns, and encourages the development of standards that integrate such approaches into global climate accounting frameworks and net-zero commitments for the creative sector² ;

50. *Encourages* the adoption of sustainable and just mobility and travel practices across the cultural communities and creative sectors, while protecting cultural actors and workers rights to mobility, including for peer learning, cultural productions, festivals, touring industries and other cultural events, by prioritizing low-carbon transport options, reducing unnecessary air travel and incentivizing sustainable mobility solutions for audiences, artists, cultural practitioners and production teams, encouraging the protection and restoration of nature and local authenticity across all locations where cultural activities take place, including during travel, touring, and temporary productions;

51. *Urges* the cultural ecosystem to align their financial practices and partnerships with the goals of the Paris Agreement, including by divesting from fossil fuel investments³ and sponsorships and supporting the transition away from fossil fuel dependence;

52. *Urges* increased transparency and accountability in the participatory governance and financing of cultural ecosystem and their diverse stakeholders at the national and international level, including the disclosure of sponsorship arrangements, endowment investments and potential conflicts of interest, in order to support pathways for phasing out fossil fuel influence across cultural institutions;

53. *Strongly encourages* cultural ecosystem to support international efforts aimed at accelerating a just and equitable transition away from fossil fuel dependence, while acknowledging diverse national contexts and dependencies on public funding, including through engagement with and endorsement of initiatives, such as the Fossil Fuel Treaty, which seeks to end new fossil fuel expansion, phase down existing production and enable a fair global transition consistent with the 1.5°C goal;

54. *Welcomes* the growing number of organizations and companies within the cultural and creative industries that have publicly disclosed their climate commitments and emissions data through NAZCA, and *encourages* additional cultural institutions, creative industry stakeholders and initiatives participating in Race to Zero and other climate leadership platforms to transparently report their greenhouse gas inventories, targets and progress through this mechanism; [...]

(non-exhaustive, among 181 paragraphs and commitments of the Culture Global Stocktake contributing towards the Second Global Stocktake at COP33 in 2028)

www.cultureglobalstocktake.com

² Serviced Emissions Hub; Oxford Net Zero, Creatives for Climate, Purpose Disruptors, Exponential Roadmap and Initiative Legal Charter 1.5

³ An example from Australia: ABC News “[Santos Ends Sponsorship of Popular Darwin Festival after Lengthy Campaign by Environmentalists Opposing Fossil Fuels](#).” (18 Oct 2022) Darwin Festival ends sponsorship by gas giant Santos, [World Without Fossil Ads](#).