SSIFF 73

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

Report on the carbon footprint measurement of San Sebastian Festival's 73rd edition 2025

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01. Introduction

For the fifth year running, the San Sebastián Festival publishes its annual sustainability report, giving the results of the carbon footprint measurement plus analysis of the environmental impact of its **73rd edition**, held in September **2025**.

This edition, the carbon footprint was **1,965 tons of CO_2 equivalent** (1,965,145.14 kg CO_2eq). Said figure confirms the downwards trend of recent years: since 2021, when it recorded 4,147,646.59 kg CO_2eq, the Festival has reduced its emissions by **2,182,646.59 kg**, meaning a **drop of 52.62%**. When compared to 2024 (2,574,079.65 kg CO_2eq), the reduction stands at **608,934.51 kg CO_2eq**, in other words, **23.66% down** on the previous edition.

Yet another year, the total emissions generated were offset through the Gipuzkoa Voluntary Carbon Fund, enabling the 73rd edition to once again boast the consideration of being **carbon neutral**. However, mobility associated to the Festival remains the main source of impact and is the area on which work must continue in the endeavour to forge ahead with reducing emissions.

This report aims, on the one hand, to record the measurement taken and, on the other, to identify improvement opportunities enabling us to continue introducing sustainability best practices.

The Festival now considers the commitment to sustainability as an integral part of its work structures and the way it organises the event. The progressive introduction of environmental criteria to the decision-making process gives us a solid basis from which to face the coming years, convinced that continuous improvement is a constant process which requires planning, monitoring and joint responsibility.

01. Introduction

Limits of the system

Prior to measuring the carbon footprint of the 73rd edition the limits of the system were defined, i.e. which greenhouse gas emissions (GHG) were to be included the analysis and which were beyond its reach. Thus, on the one hand, the report includes the **direct emissions (Scope 1)**, generated by the use of equipment and the fossil fuel consumption necessary to proceed with the Festival activity.

On the other hand, it also considers the **indirect emissions associated with the consumption of electricity (Scope 2)** used in the spaces, hubs and operations required to produce the event.

In the case of **Scope 3**, consideration was given to the emissions arising from travel and transport linked to the Festival activity, as well as those associated with the services and products necessary for its organisation. This section includes the travel of teams and collaborators, catering services and accommodation, and the management of waste generated. However, it doesn't include the own transport of certain sub-contracted services when these are not directly managed by the Festival.

Exclusions

The analysis does not include emissions associated with the value chain of external suppliers who are beyond our control or traceability (such as the earlier processes of suppliers who supply raw materials to the catering service).

Nor does it include potential indirect emissions produced following the event when these are not directly linked to its organisation, given that they cannot be significantly attributed to the Festival activity.

Finally, following the identification and revision process, no further relevant sources of indirect emissions other than those already described have been detected, meaning that this report gives an exhaustive rundown of the impacts associated to the Festival activity within the limits defined.

02. Descriptive analysis of the data

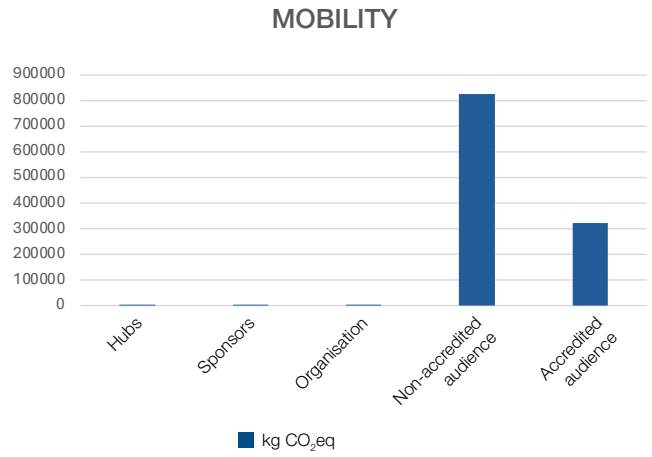
Official emission factors were used to calculate the carbon footprint. Having analysed of all available documents and records, the total emissions associated with this edition amount to **1,965 tons of CO_2 equivalent**. Below we give the results broken down into categories in the endeavour to draw a clear and transparent picture of each area's contribution to the overall carbon footprint.

02. Descriptive analysis of the data

Mobility

Mobility emissions occupy the largest category of this year's carbon footprint, with an approximate total of **1,153.3 tons of CO_2 equivalent**. To obtain a more detailed analysis, these emissions have been broken down into five sub-categories:

- **Hubs:** 41.36 kg CO_2eq.
- **Sponsors:** 3,571.62 kg CO_2eq.
- **Organisation:** 1,088.31 kg CO_2eq.
- **Non-accredited audience:** 824,415.82 kg CO_2eq.
- **Accredited audience:** 323,360.6 kg CO_2eq.



Graph 1: Mobility emissions.

The emissions associated with mobility include short and long-distance journeys, heavy goods transport and vehicles related to the event. For trains and planes, a calculation was made of the kilometres from start to finish by means of mapping tools and applying the DEFRA emission factors, based on internal invoices and records. In the absence of complete data, informed estimates were made. For bus journeys, it was assumed that they run on diesel, while the mileage of vehicles used at the event was taken from information entered on internal invoices and records.

Although the highest volume of emissions corresponds to travel by the non-accredited audience, the Festival organisation's **ability to take action mainly lies with its own teams, hubs, sponsors and accredited audience**, the areas on which it concentrates its emission reducing endeavours.

For several years now, the Festival has actively promoted the use of **public transport** by members of its staff, accredited guests and, where possible, the general public travelling to the Festival. Also where possible, priority is given to long-distance travel by **train rather than plane**, translating into a significant reduction in GHG emissions.

In addition, the Festival vehicle fleet combines **cars running on fuel, hybrids and EVs**, while all vehicle transfers use **100% renewable Nexa Diesel**, thereby reducing the carbon footprint associated with road transport.

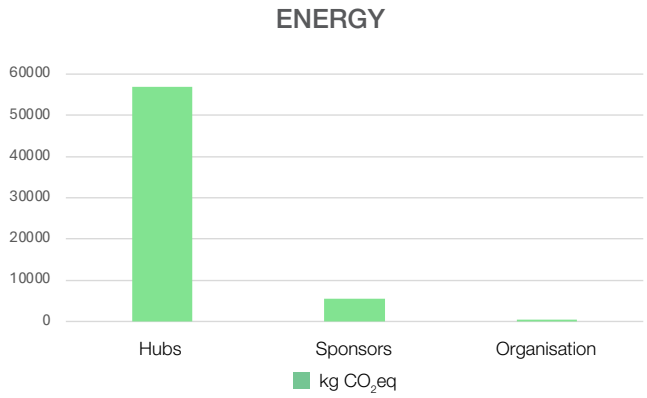
These measures enable effective management of emissions over which the Festival has direct control, thus reducing the environmental impact and strengthening the sustainability strategy in all operations dependent upon the organisation.

02. Descriptive analysis of the data

Energy

The energy category is divided into three areas: hubs, sponsors and organisation, whose emissions data are shown below, based on the electric energy consumed and the fuel used for the generator.

- **Hubs:** 56,835.96 kg CO_2eq.
- **Sponsors:** 5,546.64 kg CO_2eq.
- **Organisation:** 513.6 kg CO_2eq.



Graph 2: Energy emissions.

The emissions associated with energy consumption include the electricity used in the hubs during the Festival and in the offices in the months prior to the event. The consumption in each case has been estimated in kWh, while the data for the hired generator set were taken from the invoice, indicating litres consumed and the type of fuel used.

While the Festival's energy consumption has a **relatively low impact** in terms of the overall carbon footprint, it remains an important area in which to take conscientious action and foster sustainable habits. A large part of the consumption corresponds to the **spaces rented** for screenings, offices for preparatory work and hotels to accommodate guests, meaning that the capacity of direct action on these figures is limited.

That said, in recent years the organisation has **actively influenced the reduction of emissions**, encouraging best practices among collaborators and hubs, providing incentives for the use of **renewable energies**, promoting **energy savings** and lending support in the obtaining of **environmental certificates**.

While overall energy consumption at the event is low, its responsible management remains key in keeping emissions to a minimum and moving forward in terms of sustainability.

02. Descriptive analysis of the data

Catering

Catering makes a significant contribution to the overall Festival footprint, with a figure this edition amounting to **72,043.72 kg CO_2eq**.

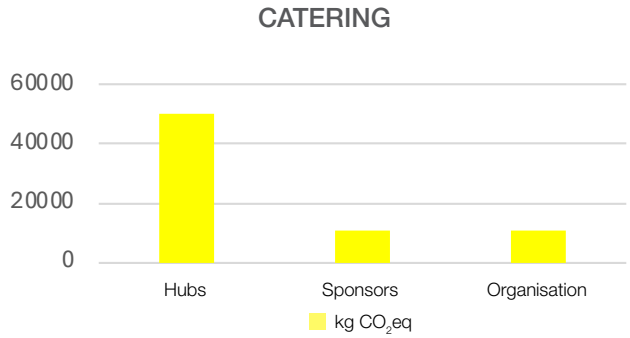
Like in the other editions, catering remained largely plant and animal-based, taking special care to combine these with vegan and vegetarian options. Furthermore, one of the cocktail parties served a completely vegetarian menu, thereby strengthening the commitment to food sustainability.

Moreover, for several years now active work has been under way on **waste reduction policies**, applying measures to keep single-use plastics to a minimum while optimising materials use and responsibly managing the waste generated during the catering services. These initiatives help both to reduce indirect emissions and to improve sustainability of the event as a whole.

To make this calculation account was taken of all meals invoiced or recorded during the Festival (breakfasts, aperitifs, lunches, dinners, etc.), based on financial documents and internal records.

The total catering emissions have been divided into the following areas:

- **Hubs:** 49,962.32 kg CO_2eq.
- **Sponsors:** 11,008.28 kg CO_2eq.
- **Organisation:** 11,073.12 kg CO_2eq.



Graph 3: Catering emissions.

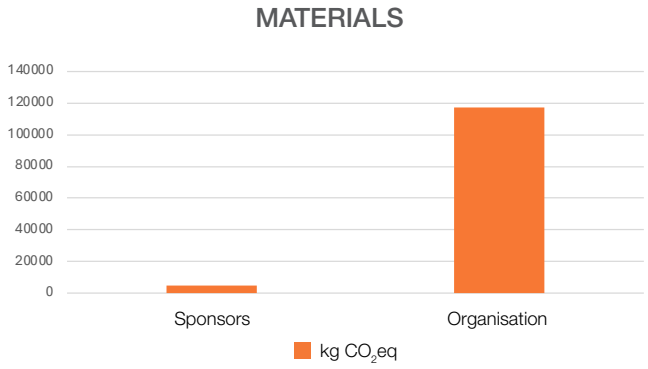
02. Descriptive analysis of the data

Materials

In terms of **materials**, this category has been divided into two sub-categories: **sponsors** and **organisation**, with emissions of **4,886.86 kg CO_2eq** and **117,284.69 kg CO_2eq**, respectively.

Here we include the products required to proceed with the event, whether owned or rented. The data are obtained from invoices and inventories. To calculate the emissions, the type and approximate weight of the materials has been identified and the corresponding factors applied.

This is the area to have experienced the **most significant emissions reduction in recent years**, thanks to the elimination and reduction of single-use elements. For example, the Festival **catalogue** is now only available online, while the **daily** has a notably reduced print run combined with an online version. On the other hand, important changes have been made to the red carpet: the traditional carpet running alongside the **Kursaal and from the Maria Cristina Hotel to the Victoria Eugenia Theatre** was replaced by another of **840 m², made from 100% recycled and recyclable materials**, thanks to the collaboration of the **Sustainability Department at the Gipuzkoa Provincial Council**.



Graph 4: Materials emissions.

02. Descriptive analysis of the data

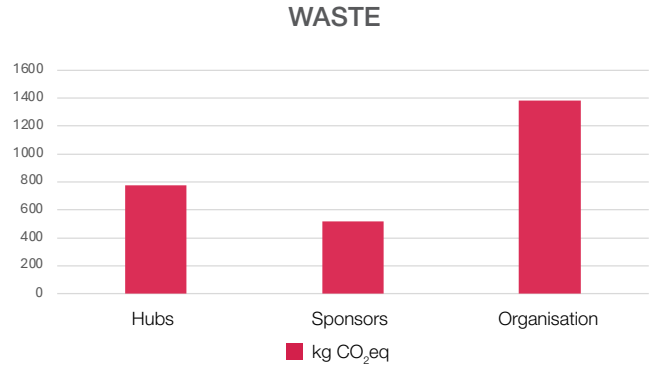
Waste

A careful tally has been kept of the **waste** generated during the Festival, which is weighed in each hub according to the different existing types, thereby ensuring precise control of the waste produced in the spaces used for screenings and parallel activities.

In terms of waste associated to **sponsorships** and the **organisation** itself, emissions have been calculated based on the **Big Data produced by Creast**, using models giving a reliable idea of the waste generated by activity and materials used.

Thanks to these measurements, we can see how the Festival continues to introduce **strategies to reduce and responsibly manage waste**, focused on minimisation, reuse and recycling in all areas of the event. This was distributed as follows:

- **Hubs:** 777.08 kg CO_2eq.
- **Sponsors:** 518.11 kg CO_2eq.
- **Organisation:** 1,380.68 kg CO_2eq.



Graph 5: Waste emissions.

02. Descriptive analysis of the data

Accommodation

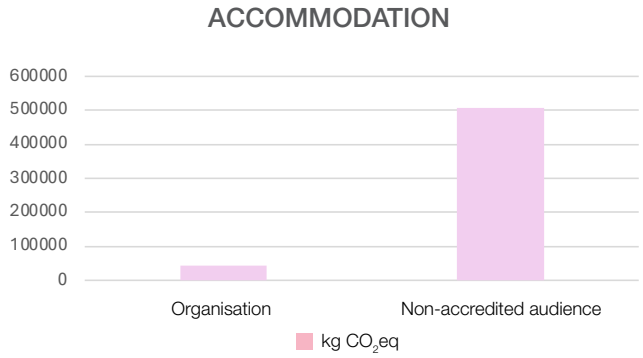
The **accommodation** category generated a total of **551,677 kg CO_2eq** at this edition of the Festival. For a more detailed analysis, the emissions have been divided into two groups: on the one hand, the **non-accredited audience**, and, on the other, the **hotels and apartments directly managed by the organisation**.

In the case of the non-accredited audience, the emissions were estimated by assigning an **average of 2 nights to 20% of attendees**, in line with benchmark calculation standards, while for accommodation managed by the Festival, we used the real data provided by the hotels and apartments contracted.

While the Festival **doesn't directly cover the cost of overnight stays for its non-accredited audience**, their emissions are nevertheless included in the calculation given that they represent the **movement attracted** by the event: in other words, they involve travel and accommodation that only exist thanks to the Festival, making them part of its indirect impact.

Accommodation emissions were therefore distributed as follows:

- **Organisation:** 44,359 kg CO_2eq.
- **Non-accredited audience:** 507,318 kg CO_2eq.



Graph 6: Accommodation emissions.

Although the largest part of the emissions corresponds to the non-accredited audience —with regard to which the Festival has a limited capacity of action— the impact associated with accommodation managed by the organisation remains an area ripe for the **implementation of efficiency and sustainability measures**, by encouraging people to choose a hotel holding environmental certificates and promoting best practices among suppliers.

02. Descriptive analysis of the data

Water

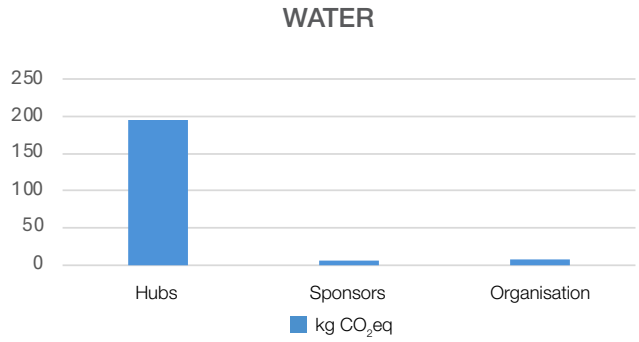
Water consumption during the Festival has been calculated separately for its **hubs, sponsorships** and **organisation**, with hubs recording the highest use in view of the activity developed and the affluence of guests and teams in the different spaces.

These emissions were calculated on the basis of the available meter readings. However, in cases where complete data was not available, an estimate was made based on the size and characteristics of the event.

While water-related emissions are relatively low when compared to other categories, their measurement is important in terms of giving an overall idea of the event's environmental impact and fostering responsible use of this resource.

Breakdown of emissions by category (2025):

- **Hubs:** 194.69 kg CO_2eq.
- **Sponsors:** 4.97 kg CO_2eq.
- **Organisation:** 6.71 kg CO_2eq.

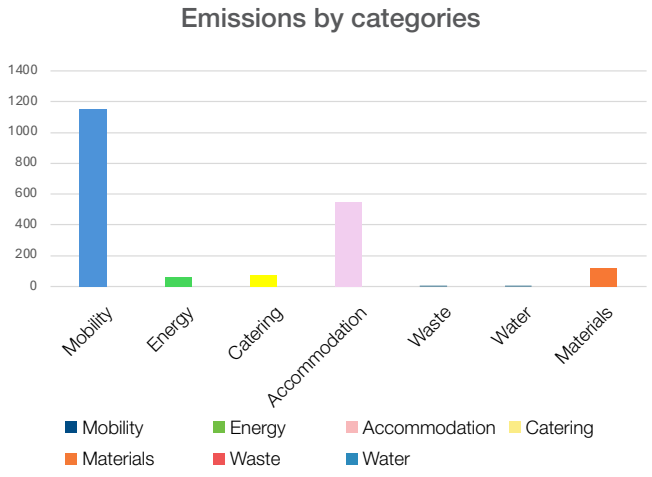


Graph 7: Water-based emissions.

These figures reflect the consumption associated with the Festival's direct activity and provide a basis for **fostering measures designed to achieve efficiency and awareness** in terms of water use at coming editions.

03. Results of the sensitivity analysis and uncertainty evaluations

As is frequently repeated throughout the report, measurement of the Festival's carbon footprint amounts to **1,965 tons of CO_2 equivalent**, translating into a **reduction of 609 tons (approximately 24%) compared to the previous edition**.



Graph 8: Emissions by categories.

The **estimated uncertainty** of these emissions stems from the combination of two main aspects: the **uncertainties of the emission factors** used and those arising from the **activity data** collected during the study.

To manage this uncertainty, **specific ranges** have been defined to enable evaluation of the reliability of the values used to calculate the Carbon Footprint. This classification is based on **data quality** criteria, applicable both to activity records and to the emission factors chosen to calculate the GHG emissions.

This approach ensures that the results are **robust and traceable**, also making it possible to clearly identify the areas showing the greatest variability, helping to prioritise actions to improve and strengthen the quality of data in coming editions.

Range	Description
A	Very good data quality. Accounting (invoices, delivery notes, etc.) or legal records. Audited or verified by an independent third party.
B	Good data quality. Necessary information related to the complete activity data, based on internal records, externally audited.
C	Sufficient data quality. Information on the activity data is not directly obtained, but can be estimated based on other data; or in the case of gaps in said data, can be estimated based on extrapolations or comparisons with other data sources.
D	Insufficient data quality. Information on the activity data is neither complete nor reliable, although a reasonable estimate can be made.

To choose the emission factors (EF) used to calculate emissions, priority has been place on official sources. In the list of EF by type of emissions source shown below, a breakdown is also made of the level of uncertainty associated with each category, thereby complementing the uncertainty analysis of the previous point.

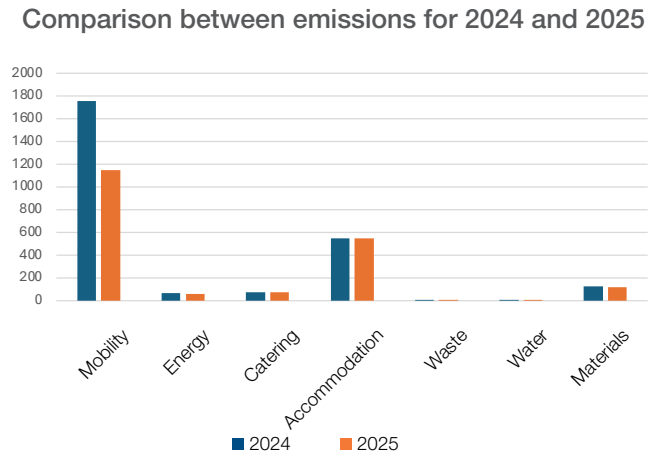
- **Mobility:** an estimate is made according to the information obtained through digital surveys and invoices. C data type.
- **Energy:** the information is taken directly from the excel invoices and documents provided. B data type.
- **Materials:** the weight of the materials category is obtained from analysis and investigation of the product composition, concluding its weighing process. High uncertainty. C data type.
- **Accommodation:** overnight stays are calculated based on travel documents and estimates for the non-accredited audience. C data type.
- **Waste:** the information is obtained from the weighing results provided by the organisation. B data type.
- **Catering:** the information is directly obtained from the consumption indicated on the invoices and is classified according to its corresponding category. Low uncertainty. B data type.
- **Water:** is directly obtained from the information provided and partially estimated. B data type.

04. Emissions reduction hypothesis

Measurement of the **Festival's carbon footprint** at its 73rd edition renders a total of **1,965 tons of CO_2 equivalent**. This figure represents a **significant reduction compared to the 2,574 tons of CO_2eq recorded in 2024**, reflecting the positive impact of the sustainability measures introduced in recent years.

On analysing the emissions by category, notable improvements can be seen in several of the Festival's key areas:

	2024	2025
Mobility	1,753.8	1,153.5
Energy	67.56	62.9
Catering	76.5	72.04
Accommodation	550.88	551.67
Waste	4.27	2.67
Water	0.33	0.2
Materials	123.59	122.17



Graph 9: Comparison between emissions for 2024 and 2025.

The **highest reduction can be seen in mobility**, thanks to the fostering of public transport use, prioritising travel by train rather than plane and the fleet of vehicles running on hybrid, electric and 100% renewable energy for transfers managed by the organisation. **Significant reductions** can also be seen in **waste, water and catering**, the result of policies to encourage minimisation, the responsible use of materials and the inclusion of vegetarian menus to the catering service.

For their part, the **accommodation and materials** categories show a steadier evolution, reflecting how the largest part of emissions in these categories depend on external factors, such as the non-accredited audience and suppliers, although practices to encourage a reduction in single-use items and improved materials management have been consolidated. Overall, these data show that the Festival **has succeeded in reducing its total carbon footprint by almost 24% in one year**.

05. Conclusions

In 2025, the San Sebastian Festival recorded a total carbon footprint of 1,965 tons of CO_2 equivalent. This figure has been obtained from a detailed analysis, based on specific invoices and documents, providing solid and reliable data enabling us to achieve precise understanding of the areas in which emissions are generated.

Like in recent years, mobility remains the main focus, representing 58.55% of the total. This is followed by accommodation, at 28.15%. Other categories such as energy, catering and materials hold a lower weight, while waste and water consumption represent very low percentages in overall terms.

Over and above the figures, one particularly relevant detail stands out: the significant reduction to have taken place with respect to the previous year. This improvement is the direct result of the measures taken in areas such as mobility, catering and resources management. The results confirm that the work carried out is heading in the right direction and that the focus based on analysis by categories means that we can work more effectively.

Aware that mobility is responsible for more than half of the emissions, the Festival continues to focus its attention on that area. Actions are being reinforced to encourage more sustainable travel, optimise logistics planning, promote the use of public transport and avoid unnecessary travel. All based on specific data that help us to make better-informed decisions.

At the same time, the Festival forges ahead with its commitment to collaborate with experts, bodies and institutions capable of bringing to the table knowhow and innovative solutions. Working with agents who specialise in sustainable mobility, responsible suppliers, environmentally conscious accommodation providers and organisations with expertise in decarbonisation is key to accelerating progress and taking a qualitative leap forwards in terms of emissions reduction.

With a total footprint of 1,965 tons of CO_2 equivalent and clear-cut identification of the main emissions sources, the Festival can now boast a solid basis for further improvement. Today the commitment is to maintain our continuous improvement, going deeper into the areas of greatest impact and strengthening the culture of sustainability all along the value chain, thereby ensuring that each new edition comes closer to climate neutrality.

06. Creast

Creast aims to help its clients develop more sustainable projects, accompanying them throughout the process. Their methodology covers both **measurement of the carbon footprint and its reduction**, applied to all stages of the project. All the data and evidence are saved in traceable fashion according to **European standard ISO 14067:2019**, and are available in the Creast cloud under strict safety parameters.

The **San Sebastián Festival**, in its commitment to sustainability, requested carrying out of the report to measure its carbon footprint and calculate the environmental impact of its **73rd edition**, taking place from 19-27 September 2025.

Premises of the study

The **carbon footprint** is an indicator of the emissions generated by a specific project, company or activity. In this case, we refer to the Film Festival, and the emissions have been divided into **seven categories** to enable precise identification of the areas causing the greatest impact.

During the measurement period, an **exhaustive control was made of the data collection process**, guaranteeing correct estimate of the emissions and enabling the application of **efficient reduction measures** designed to keep greenhouse gases (GHG) to a minimum.

Fuente de datos

The data were collected both by the **Festival staff** and by the team at Creast, who were responsible for the consultancy, monitoring, verification and recording of information. The members of the Creast technical team directly involved in the project were:

- **Mónica Ausín**, Innovation Director
- **Natalia Pérez**, Head of the Environment Department

This team ensures that the data collection is **strictly carried out and ensures traceability**, guaranteeing the quality of the information used to make the calculations.

Evaluation of the influence of profiles

The software used to calculate the carbon footprint is specifically designed for the **cultural events and film festivals sector** and is constantly updated to ensure that **identical methodology and parameters** are applied throughout. The usage profile was kept constant for this edition: the calculations were made by the technicians at Creast on request by the Festival, and the complexity of the project mainly lies in the **data collection**, rather than in the calculation itself.

The frequency of software use depends on market conditions and regulatory requirements; however, given that the technicians' work is carried out **constantly and all year round**, no great changes are expected which may affect the generation of emissions attributable to variations in usage profiles.

07. Greenhouse gases considered

In terms of measuring the carbon footprint of the Festival's 73rd edition, the greenhouse gases (GHG) playing a relevant part in terms of calculating the environmental impact have been identified.

The gases considered have been expressed in CO_2 equivalent, including the relevant GHGs according to the emission factors applied. This guarantees that the measurement precisely reflects emissions which are truly attributable to producing the event while maintaining the coherence and traceability of the data analysed.

Table 1 GHG breakdown

	Direct emissions				Indirect emissions									Overall total
	CO_2	CH_4	N_2O	SF_6	Imported energy	Transport	Materials	Catering	Waste	Water	Accommodation	Non-biogenic emissions	Biogenic emissions	
T de CO_2eq	0	0	0	0	62.9	1,153.5	122.2	72.04	2.7	0.2	551.6	0	0	1,965

Appendix. Hypothesis and estimates applied to calculate audience impact

1. Non-accredited audience

To estimate the impact of the non-accredited audience, already included in the overall measurement, the hypothesis formulated in earlier years has been considered.

Of a total of 181,183 people, it is estimated that 20% come from outside San Sebastián. This means that 36,237 people travelled long distance from other parts of the country, excluding air travel.

Taking as a reference the modal proportion seen in the sample of accredited guests coming from other parts of the country, the following estimate has been applied: 80% (28,990 people) came by train and 20% (7,246 people) by medium-sized diesel car.

In terms of their stay, an average of 2 hotel nights per person has been assigned, coming to an estimated total of 72,474 overnight stays.

2. Local audience

The remaining 80%, i.e. 144,946 people, have been considered as a local audience coming from the city itself.

To estimate local mobility, the following hypothesis has been applied: 50% (72,473 people) used public transport at some point; 20% (28,989 people) took a taxi; and 30% (43,484 people) used their own vehicle (including a motorbike, car, scooter or bicycle), or walked to the festival.

3. Accredited audience. Mobility survey and complementary estimates

A mobility survey was carried out among the accredited audience. However, in numerous cases the information was either wrongly completed or not answered, meaning that complementary estimates were applied.

When the means of transport was given, but not the details of origin or destination, the following estimated kilometres were assigned: medium-distance train: 100 km; city bus: 10 km; intercity bus: 20 km; walking: 2 km; bicycle: 5 km; taxi: 10 km; motorbike: 10 km; airplane: 700 km; and all other means of transport such as long-distance train or car: 500 km.

For people who did not answer the survey, the following modal distribution percentage was applied, maintaining the same rule of kilometres assigned: plane: 20%, walking: 20%, bicycle: 10%, bus: 10%, train: 20% and car: 20%.

This series of hypotheses and estimates enabled us to complete the calculation basis for the impact associated to audience mobility, thereby guaranteeing methodological coherence with previous editions and traceability of the assumptions applied.