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**Donostia Zinemaldia
Festival de San Sebastián
International Film Festival**

Environmental diagnosis of the San Sebastián Festival 2021



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Introduction

The San Sebastian Festival presents its environmental diagnosis, ratifying its commitment to continue introducing steps to reduce the Carbon Footprint generated by the nine days of the Event itself in September as well as its activity throughout the rest of the year.

The Festival, like any other international event, has a positive economic and socio-cultural impact on the city in which it takes place and it also generates an important environmental impact as a result, particularly, of the mobility and presence of a great many attendees: 178,000 spectators and 4,300 accredited guests.

To carry out the diagnosis, the Carbon Footprint has been measured based on detailed information for each area. Questionnaires have also been sent to all stakeholders related to the Festival, while a day was organised to provide the staff with training and skills and follow-up meetings have taken place. The categories analysed were mobility, waste, contracts, energy and commitment.

IMPACT OF THE FESTIVAL AS A 9-DAY EVENT

The study has established that, while it is underway, the Festival has a high environmental impact (568,3 tons of CO₂ per day), although this figure is smaller in proportion to that of other similar events. Ten years ago, a study was carried out to calculate the Festival's Carbon Footprint and, despite it having experienced notable growth in the number of films, audience members and accredited guests, the result has experienced no substantial change.

The main environmental impact comes from **mobility**, which constitutes 75% of all emissions, mainly as a result of international travel by accredited attendees coming from all over the world. Being an external factor on which the Festival has little room to take action, the study considers the more feasible channel to be the activation of carbon offsetting. While it studies proposals in this respect, the Festival will continue to foster the use of electric cars in its vehicle fleet: at the moment Audi provides the Festival with eight electric cars out of a total of 30 for the transfer of guests.

During the nine days of the Festival, 4,852 kilogrammes of **waste** are generated (mainly paper, cardboard and general waste), of which 9% are reused and 76% are recycled. Together with mobility, this section poses the greatest environmental challenge to be dealt with and means eliminating single-use products, placing priority on reusable materials, selective waste disposal and raising awareness among attendees, among others. For example, this year the Provincial Council of Gipuzkoa provided the Festival with carpets made out of recycled materials for the Kursaal and Victoria Eugenia venues. At the end of the edition, these carpets were recycled for reuse as clothing or other purposes. Similarly, the 10,500 passes issued by the Festival were biodegradable, while work continued to separate and recycle in the Festival sites, eliminating single-use glasses and plastic bags from the Festival store, where the textile merchandising (T-shirts, bags, etc.) was made in 100% organic cotton. Furthermore, the printed votes of the Youth Jury and City of Donostia/San Sebastian Audience Award were replaced by digital voting. Regarding publications, the Festival decided to either eliminate some of them or to reduce their print runs, while promoting the use and consultation of their digital versions.



The volume of **contracts** also generates an important impact due to factors such as infrastructures, translations and the technical staff responsible for lighting and sound. 90% of the Festival budget is consumed over the nine days in September and, as far as possible, the Event has started to include the **green** variable to some of its contracts. As its first measure, when permitted by the health situation, the Festival parties and events will give precedence to local caterers and recyclable containers.

Regarding the impact generated by the **energy** used in screenings, the air-conditioning of rooms and expense due to accommodation, the largest part of the consumption is produced by third parties, i.e. by the spaces rented to hold the Event and by hotels, thereby reducing the ability to influence the emission figures. This said, the Festival has already started its transition from halogen lighting to LED technology in the majority of the facilities providing outside services for the Event. At this edition, 80% of the Festival's total outside lighting will be with LED lights, representing energy savings of 75%.

According to the study, the section dedicated to **commitment** still offers room for improvement in areas such as single-use products, merchandising and decoration, which have neither been recycled nor are recyclable. Nor has priority been placed on sustainable mobility alternatives or on more exhaustive waste management; however, the Festival knows that it must incorporate the environmental variable to its activity given its condition of international gathering. It will therefore also promote the carrying out of public programs serving to raise awareness in the sector in this area and in this edition, for instance, organized a round table on film distribution and the challenges that must be assumed to make it more sustainable.

IMPACT OF THE FESTIVAL AS A BODY THROUGHOUT THE YEAR

The Festival's environmental diagnosis is not limited to the nine days of its annual edition in September, but analyses the impact of the institution and its some fifty workers during the remaining months of the year. In this case, the body's footprint throughout the year (1.1 tons of CO₂ per day) is minimal compared to that of the Event itself.

In any case, the greatest impact also lies in **mobility**, in this case, that of travel for work. The Festival therefore undertakes to study means of offsetting its footprint and, meanwhile, to consider placing priority, in as far as possible, on travelling by train or together in a van over flights (which was already the case when travelling to the Festival de Cannes or for travel related to the film selection). The study qualifies travel to and from work of the Festival staff as excellent, given that 76% choose to travel on foot, by bike, bus or train.

Contracts during the rest of the year also have a considerable impact (translations, website maintenance...), and there is still room for improvement with respect to **waste**: this year, individual wastepaper baskets have been removed and single-use cups and plastics have been replaced by cups in recycled cardboard and sustainable materials while recycling stations have been installed with the aim of recycling more than 90% of waste, and the commitment has been acquired to optimise printer use given the high paper consumption. As far as **energy** in the offices is concerned, it is now 100% renewable and has only a slight impact. Lastly, the festival will continue to support, as it did in June this year, the plastic-free month promoted by San Sebastian City Council to raise awareness on the excessive use of plastic and to try and reduce the consumption of single-use plastic packaging or bags.

The San Sebastian Festival is aware of its responsibility and of its position as a platform for sending a message on awareness and commitment to the climate and sustainability, issues which are today more pressing than ever. In coming editions, the Event will continue to measure its emissions by means of new studies, while continuing to promote actions in each of the different categories with a view to reducing its environmental impact, bringing itself into line with international goals and the defense of nature.



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Methodology



Methodology

Thanks to this work it has been possible to go deeper into all the dimensions that are covered by the Festival by using a comprehensive approach based on sustainability, understood from a holistic perspective. All this has allowed us to play down certain issues and stress others, not forgetting that the challenge consists of **reducing environmental impact both for the day-to-day activity of the Festival, and on the days of the Event and that, each on their own scale**, must set feasible aims that guide the environmental impact and emission rates towards figures closer to carbon neutrality and international commitments.

Introduction

The methodology used to perform the environmental analysis of the Festival has included:

- a) A **Carbon Footprint** that has had a significant data base with detailed information for each of the analysed areas;
- b) Two **surveys** on the various agents that form the entire framework of the Event during the nine days;
- c) The perception of staff about the different aspects of sustainability gathered in surveys and in a **training session**;
- d) The more qualitative information conveyed during the **follow-up meetings** that were held which has helped to understand the internal realities of the organization of the Event, its departments, travel, materials and even its own motivations and ambitions.



Methodology

Carbon Footprint

The Carbon Footprint is an environmental indicator that aims to reflect all the greenhouse gases (GHG) emitted directly or indirectly by an individual, organisation, company, event, product or service. This indicator is measured in equivalent mass of CO₂, and includes the six greenhouse gases listed in the Kyoto Protocol.

The importance of discovering the size of our Carbon Footprint lies in the possibility of knowing with greater certainty the way that the various GHGs associated with our actions contribute to global warming and speed up climate change.

Once we know the size of the footprint, it is possible to implement a strategy to reduce and/or offset this.

The methodology to calculate this is based on the use of emission factors that turns each activity into an equivalent emission of CO₂. This makes it possible to compare, understand and analyse these activities on a single scale.

To prepare this, we have established the scope with regard to the number of people attending the Event, the total budget, the number of employees throughout the entire year to calculate the corporate footprint, the buildings and accommodation that house activities and/or lodge guests, among other considerations.

All this is reflected in the **Carbon Footprint report** prepared in order to provide a monitoring indicator and to show a picture of carbon emissions in each area.

Surveys

Surveys have been carried out in both Basque and Spanish to find out about aspects beyond the scope of the Festival as an entity.

The surveys have been useful to **learn in greater detail some of the key aspects of the environmental performance of the festival**, such as the type of contracted products and services, consumption of water, thermal energy and electricity in buildings and accommodation depending on the space and/or the guests on the days of the Event.

We have also been able to learn about other aspects such as buildings that have energy certificates and businesses with environmental certificates. We have also got in touch with staff on the days that the festival is held to find out what their modes of transport are.

The work carried out has not only served to obtain valuable information, but also to **lay a methodological foundation** for tackling the **gathering of information** for future festivals, as well as for **reestablishing contact with the agents and partners** whom the Festival is organized with.



Methodology

Training session with staff

A training session has also been held for staff where, among other things, they were introduced to the ten most decisive concepts of sustainability, certain dynamics regarding sustainable habits, a look at the attitude shown by other international events in the world of cinema and culture, and perceptions were gathered about the internal aims aroused by the project, as well as the responses of staff with regard to the most important measures that need to be launched after reflecting on these in groups based on a triple approach: **impact, relevance, viability**.

Important lessons have been drawn from this training session **regarding internal perceptions of sustainability**, depending on their level of knowledge, the degree of importance given to sustainability and their climate aims reflected in a preliminary set of measures. These are aspects that enrich the environmental assessment of the organisation as we have managed to reveal the level of commitment that exists regarding environmental problems within the institution.

Follow-up meetings

Meetings have periodically been held to **learn about the progress made** in the study, information **needs** and technical **requirements**.

Other important lessons have also been drawn from these meetings that have made it possible to learn about the structure of the Festival as an entity, and the events held in parallel throughout the entire year and details about suppliers. Information has also been obtained about how the reality of the Entity has evolved such as for example the advances in technology that have been introduced and new problems that have been detected.

Proximity to the ins and outs of the Event and its multiple internal management variables, has also made it possible to convey a **more holistic approach and adopt a perspective closer to the reality** of all that happens during the nine days of the Event. Nine days that require practically a year of preparation.



Methodology

The areas of analysis have been defined by following the Carbon Footprint categories. A category has also been added regarding Festival values and internal culture, which is a more qualitative aspect, but is equally relevant.

The categories are:

Mobility

Contracting and Purchases

Energy (that groups together Buildings and

Accommodation)

Waste

Commitment

Analysis structure

The process of compiling and analysing data has helped to discover the origins of environmental impacts and to determine what the causes are behind these impacts. The categories or areas that are analysed are largely determined by the Carbon Footprint methodology.

In this way in the following chapters **the general results and the five** aforementioned **categories are analysed**, both from the perspective of holding the Event and in its dimension as an Entity. The categories correspond to the areas studied in the analysis and are **organized according to the size of their environmental impact measured from a perspective based on the Carbon Footprint**.

It needs to be explained that the commitment category has no environmental footprint in itself, but is presupposed to have a high environmental impact insofar as it is, in the final analysis, what governs all the activities that are held at the festival, and its international outreach and stance providing an example and/or raising awareness that it may reflect.

Other results are included in the analysis that go **beyond the amount of emissions generated** by each of the activities, as it is understood that the Carbon Footprint does not cover the entire environmental aspect and in this way we aim to add a more wide-ranging viewpoint to the environmental analysis.

The areas of analysis have been defined by following the Carbon Footprint categories, and a category has been added regarding Festival values and internal culture which is a more qualitative aspect, but is equally or more relevant. The analysed categories are: Mobility, Purchases, Energy (which groups together Buildings and accommodation), Waste and Commitment.

Finally, the analysis includes a study of each of these areas with regard to three common dimensions: the impact caused, the capacity for action, and the importance of the area for the Festival, all analysed on a scale from 1 to 5.



Methodology

Analysis structure

Analysed areas

General

The preliminary analysis covers the most important aspects of the festival from an environmental impact viewpoint trying to maintain a perspective in keeping with the size of the Event and other considerations that go beyond the Carbon Footprint.

Contracting

Contracting covers the materials, products and services acquired during the year, mainly with regard to the consumption of office materials, and the services contracted for the days on which the Event is held which represent 90% of the annual budget and are more varied.

Waste

Waste takes into account the amount produced according to the fraction type both for the Entity and in the case of the Event itself, and its subsequent treatment depending on the type of waste with a view to identifying improvements in its management.

Mobility

Within mobility aspects are analysed such as staff mobility to and from work, professional trips, journeys attracted by the Event, both by delegates and the general public, and internal mobility during the nine days that the Event lasts.

Energy

Energy groups together energy consumption in the accommodation of both staff during the year and of delegates on the days that the Event is held, and consumption in office and cinema buildings and at other events taking place while the Festival is held.

Commitment

The Commitment aims to reflect the most intangible values in workers' attitudes and in decision-making that concern the everyday running of the Festival and the activities that are carried out internally to further promote the importance of the environment.

Methodology

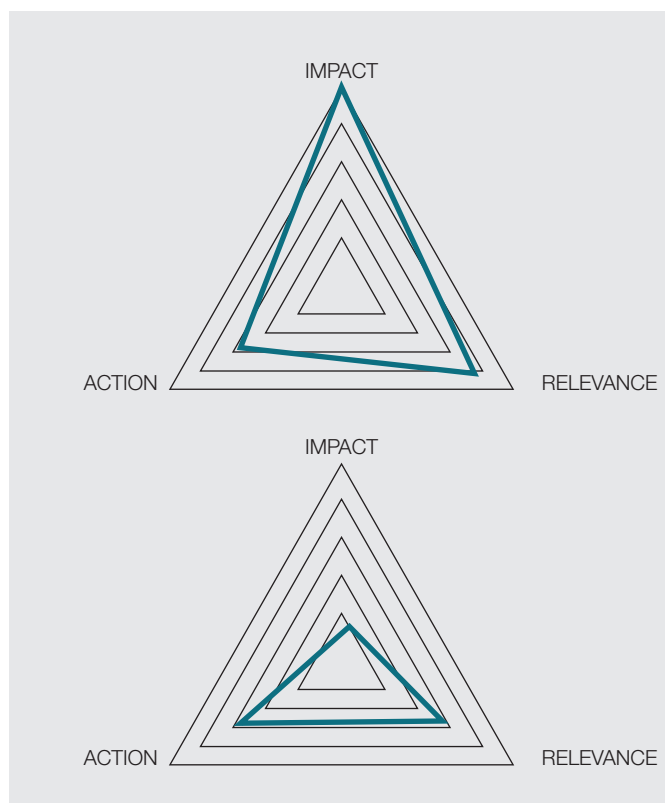
Analysis structure

Analysed dimensions

Each area is analysed in three dimensions: the impact, capacity for action and relevance of each area. In this way it is aimed to provide understanding of an analysis process in which priority is given to a comprehensive vision of sustainability. These analysis variables aim to define a common methodology at the same time as they reveal the key aspects in each area and identify what the main working areas area.

- **Impact:** is mainly based on the Carbon Footprint results prepared for each of the areas. A qualitative assessment is also added in order to include those impacts that are not reflected in relative carbon emissions.
- **Capacity for action:** reflects how difficult it is to have an effect on the analysed areas, and shows the limited capacity to act on third parties and a greater capacity when the area forms part of the internal organization itself.
- **Relevance:** shows whether the area is more or less relevant based on the relative importance that the area has for an event and entity like the Festival.

The assessment of these three analysis variables is represented by the **spider diagrams on a scale of 1 to 5, with 1 being the lowest level and 5 the highest.** In the case of impact, the aim will be to have the lowest possible environmental impact, while in the capacity for Action and Relevance variables the ideal situation will be to reach the highest levels. The scale is based on the results obtained of the Carbon Footprint, the reception of the activities that have been launched, and the research work carried out by specialists in sustainability that it aims to guide.



Examples of assessment diagrams.



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Results



Results

The analysis breaks down the variables in each of the areas being studied regarding both the Event and the Entity to end up providing an overall picture of the scaled dimensions according to the results obtained.

Introduction

The results of the assessment carried out have been analysed as a whole while also qualifying the characteristic activities of the Event of the Festival and of the Entity throughout the entire year. The section is structured as follows:

- 1. WORKING AREAS.** The dimensions and characteristics of the Event and the Entity of the Festival used in the analysis are defined.
- 2. GENERAL RESULTS.** The general results of the environmental impact of the Festival are presented.
- 3. RESULTS BY AREA.** The environmental impact is qualified in the categories of mobility, purchases, energy, waste and commitment.
 - a) CONTEXT.** Introduction to the assessed area.
 - b) ANALYSIS OF THE EVENT.** Analysis of the environmental impact of the Event in the analysed area.
 - c) ANALYSIS OF THE ENTITY.** Analysis of the environmental impact of the Entity in the analysed area.
 - g) CONCLUSIONS.** Assessment of the priority dimensions taking into account the impact and the actions already implemented by the Festival.



Results

The environmental impact of the Festival has been analysed by taking into account both the 9 days that the Event is held and the activity carried out during the year as an Entity.

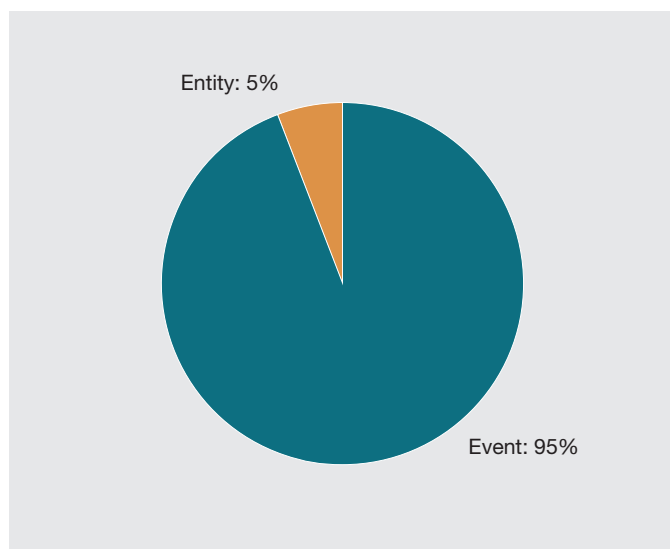


Chart. Carbon Footprint share by working areas.

Working areas

Event

9 days
180,000 cinemagoers
Great external influence



High relative impact
Limited capacity of action
Great **exemplary** capacity

Entity

365 days
50 workes
Internal work



Low relative impact
High capacity for action
Corporate awareness



Results

General results

The Festival has a considerable impact as far as carbon emissions are concerned as a forest the size of the Bay of La Concha in San Sebastián would be needed to annually absorb the CO2 that it emits.

The environmental impact measured in carbon emissions reveals that all the activity that revolves around the Festival produces a high significant impact. The mobility, materials used, catering, lighting, energy consumption and cleaning, among other things, at an event of this size produce very high emissions. It is also significant that due to the number of people attending the Festival the relative Carbon Footprint is less than at other events held in the region.

The main focus of emissions is mobility, which represents 75% of total emissions and are, followed by waste, the major environmental challenge that the Festival aims to meet. The mobility produced by holding the Festival has an extremely high impact on the environment. The waste from a wide variety of sources that is also produced during the nine days that the Festival is held mean that that at the next few editions improving waste management and encouraging sustainable mobility will be two of the priority action areas.

We are already working on reducing the impact on the environment in line with the goal of achieving carbon neutrality. The Festival is not only carrying out the Environmental Analysis and the Action Plan, but is also working to reduce carbon emissions in areas such as energy, mobility or waste with actions like replacing halogen lights with LEDs, travel in vans, the use of electric cars or the commitment to the selective collection of all the waste produced in its departments. However, to achieve this goal we are going to need to be surrounded by agents who are committed to change, not forgetting the fact that factors like worldwide energy and mobility models must also change, as must local public habits if we want to be carbon neutral.

Conveying the commitment to the environment and sustainability of an event like the Festival may be equally or more important than actually reducing emissions directly.

The Festival has one of the best possible platforms to convey an emphatic message about raising awareness and commitment to the climate and sustainability, which may reverberate internationally and make it an exemplary player in the commitment to sustainability that may have a greater effect than actually reducing emissions directly.

The Festival has a major impact on the environment, which is determined by the international scope of the Event and its duration.

Results

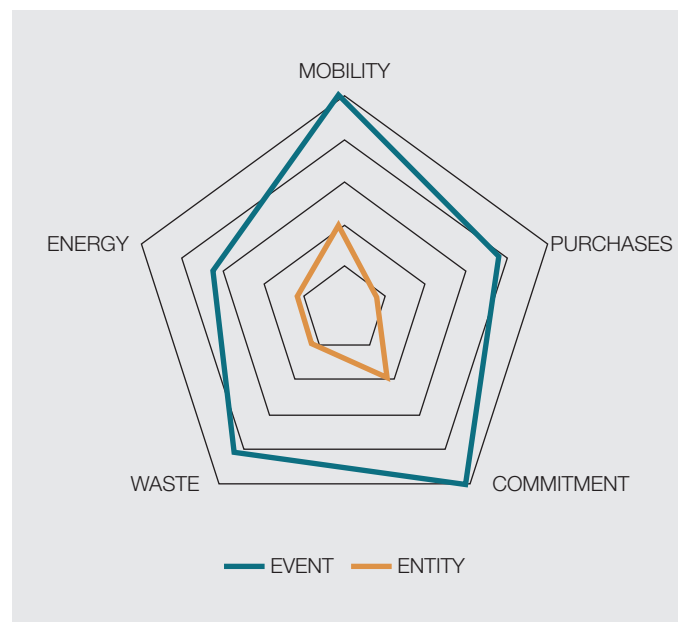
Environmental impact

The environmental impact of the Festival is **HIGH**, in accordance with its size

It is necessary to consider the areas with a major environmental impact, as well as those that involve a significant commitment and exemplary capacity.

The **EVENT** has a **VERY HIGH** impact compared to the Entity

- **MOBILITY** has the highest impact by far, marked by the modes of transport of delegates.
- **CONTRACTING** also has a significant impact, determined by the size and number of contracts that are drawn up.
- There is a large volume of **WASTE** produced, and the large volume of residual waste and the failure to include organic waste stands out.
- The **ENERGY** consumed is significantly low in hotels and buildings.
- The Festival now includes sustainability measures, which shows its **COMMITMENT** to the environment with regard to the public.



The **ENTITY** has a **MINIMAL** impact compared to the Event

- The greatest impact is caused by **MOBILITY** due to work-related travel.
- **PURCHASES AND CONTRACTS** show a considerable impact.
- **PAPER CONSUMPTION** is high and there is room for improvement in waste separation.
- **ENERGY** shows good results, with electricity from renewable sources.
- The staff at the Festival has already begun to change their habits for more sustainable ones, which shows their **PERSONAL COMMITMENT AND CAPACITY FOR IMPROVEMENT**.

Results

Mobility

Mobility has the main responsibility for the environmental impact caused by the Festival.

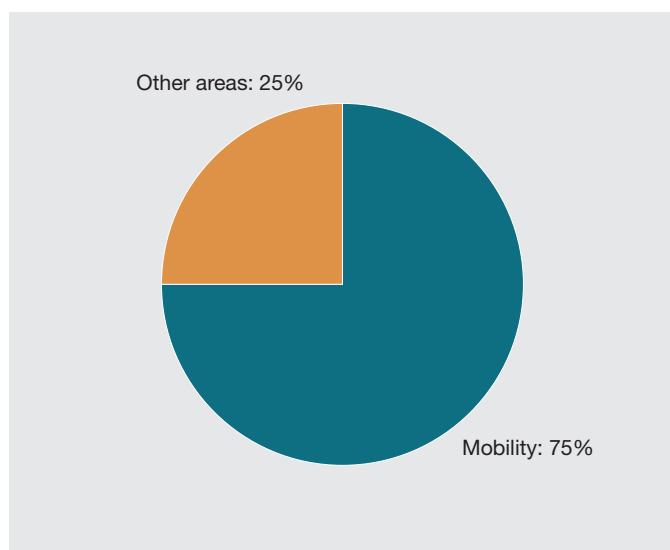


Chart. % Emissions caused by Mobility at the Event in the Global Footprint of the Festival 2019.

Context

Nowadays mobility is the most polluting sector in Europe, the Basque Autonomous Community or Gipuzkoa, due to the fact that it depends on fossil fuels, and the culture of using private vehicles for average distances and journeys by plane on long distances also leads to a highly unsustainable consumption model. It is therefore normal that these results appear and the fact is that it is a problem that is difficult to solve.

In many cases travel mode choices continue to show a preference for convenience, which could be an aspect to work on as far as minimising the footprint is concerned. Shared and/or electric vehicles are, in turn, increasingly more viable alternatives that may in any case become a support for a significant preference for public transport.

On the days that the Event is held a considerable number of people are attracted to the city, and although it is true that measuring this kind of mobility is a complicated task, it all seems to indicate that, both delegates and the general public do not have sustainable mobility habits, but quite the opposite.

Just as in the case of the mobility of staff at the Entity, influencing mobility in the case of people who do not form part of the organisation itself has quite a few limitations, so that, in principle, the goals considered regarding the mobility attracted by the Event would be subject to certain limitations.

Actions carried out

- 75% of staff come to work on a bike, on foot or by public transport.
- Trips in shared cars and vans are given precedence over plane journeys.
- Electric cars are provided so that personalities can move around during the Event.
- The number of transfers to/from the airport have been reduced by more than half.



Results

Mobility

Reducing emissions caused by mobility attracted by the Event is a problem that is difficult to solve given the international scope of the festival. As a result it is more feasible to activate the method of emission offsetting, without giving up on gradual changes in habits.

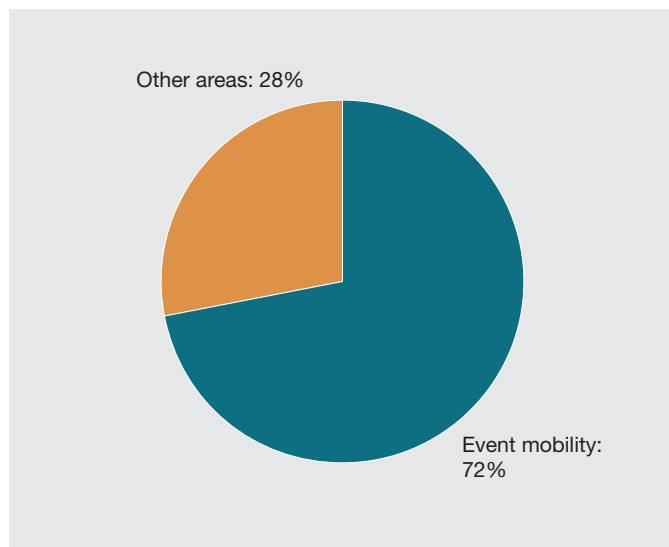


Chart. % Emissions caused by Mobility at the Event in the Global Footprint of the Festival 2019.

Event

International guests are solely responsible for producing 83% of the carbon emissions caused by mobility.

Mobility is the most polluting area mainly due to the international guests and their modes of transport. As far as **the mobility of delegates is concerned** the use of the plane **is most common** and most of these trips are **long international flights**, on which long distances are covered. Long journeys increase the consumption of fossil fuels and large amounts of emissions are attained that distort the “normal” distribution of emissions at an event. The very characteristics of the Festival and its international projection make it difficult to tackle the mobility of delegates as far as reducing emissions is concerned. However, in these cases in which the mode of transport cannot be changed, the alternative is to opt for offsetting emissions.

It shouldn't be forgotten that there are also certain practices that can be tackled as far as reducing emissions is concerned.

During the Event staff and delegates **mainly move around by car** to get to the different events and activities held in different places in the city, and in some cases these can be replaced by more sustainable practices.

It is worth stressing that measures are already starting to be taken such as the electrification of the fleet, the hiring of electrical car services and the mobility of staff in shared vehicles.

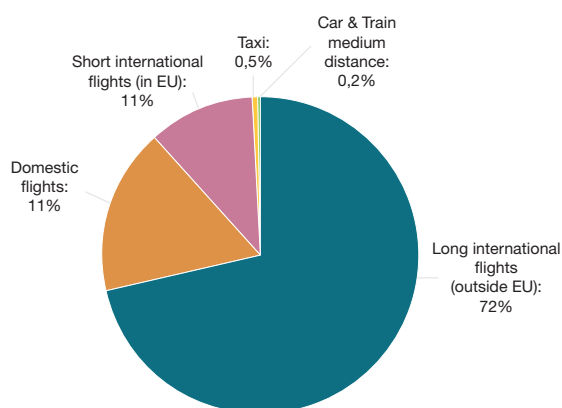


Chart. % emissions of modes of transport of delegates in 2019.

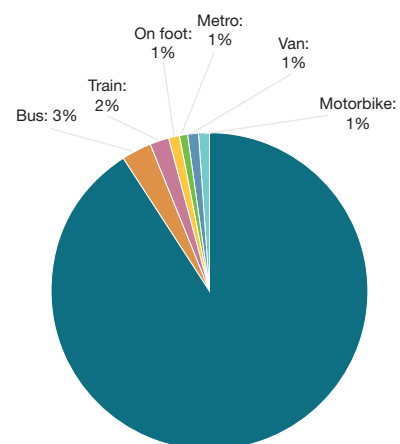


Chart. % km in internal journeys by delegates for each mode of transport in 2019.



Results

Mobility

The mobility emissions caused by work-related international journeys contrast with certain exemplary practices in commuting.

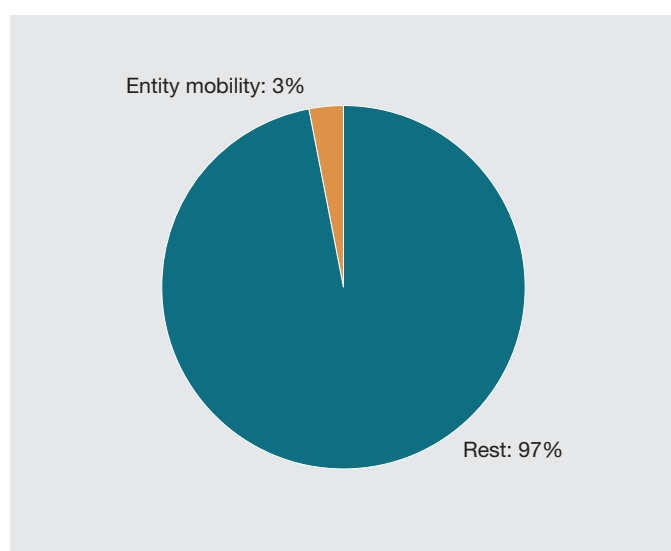


Chart. % Mobility emissions of the Entity in the Global Footprint of the Festival 2019.

Entity

When it comes to work-related travel, people choose the plane as their main means of transport.

This is understandable for attending international festivals at different places on the planet, but **in cases where journeys can be made by more sustainable modes of transport, they generally opt to prioritise journeys in vans and/or in shared cars.** Another important aspect is the way of moving around at destinations, as although they are starting to opt to use sustainable alternatives, we are aware that there is still some way to go.

The more comfortable and cheaper options predominate when it comes to planning journeys.

Although they are trying to change the preferences for means of transport for work-related journeys **to include the environmental variable**, and more and more journeys are being made in shared vans, by train or bus (in 26% of cases) plane journeys still take precedence especially when travelling to Europe and other national and international destinations (74%).

This contrasts with the way that people go to work, as there is a clear majority for the most sustainable modes of transport.

Mobility habits from and to the workplace reflect a **marked predominance for sustainable modes of transport** for daily journeys. About 76% of staff choose to walk, go by bike, by bus or train, as against 24% who travel in more polluting means of transport, mainly because they have to travel longer distances. However, we mustn't forget that as this is such a polluting mode of transport, its relative impact is considerable.

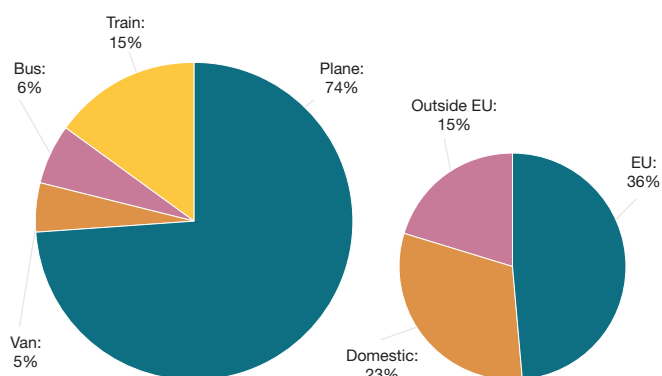


Chart. % use of modes of transport for trips for the Entity in 2019.

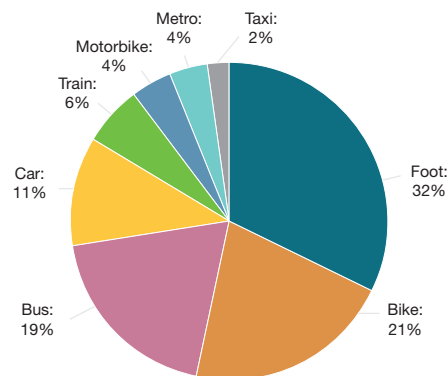
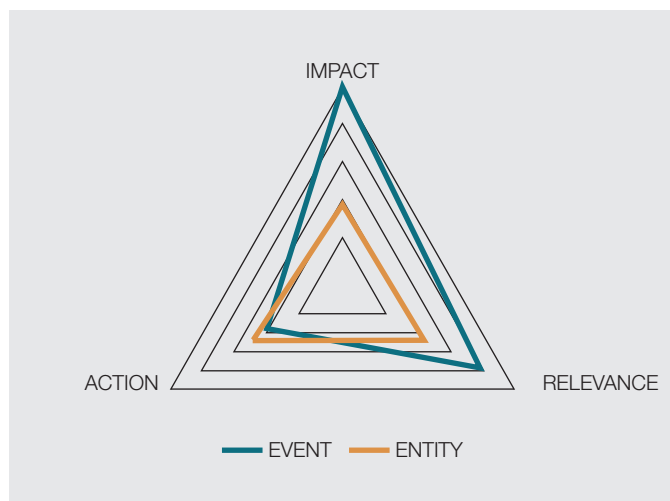


Chart. % use of modes of transport for commuting in 2019.

Results

Mobility



Conclusions about mobility

IMPACT

The mobility generated by the Festival causes the greatest environmental impact especially due to the delegates who come to the Event, the number of people attending the Festival over 9 days and the international work-related trips.

- **EVENT [IMPACT - MAXIMUM]:** On the days that the Event is held a considerable number of people are attracted to the city, and although it is a fact that measuring this attracted mobility is a complicated task, as both delegates and the general public do not have sustainable mobility habits; quite the opposite. International guests and their modes of transport cause 70% of the Carbon Footprint of the Festival.
- **ENTITY [IMPACT-MEDIUM]:** Mobility is also what most contributes to the footprint, in this case produced by the numerous trips taken during the year.

CAPACITY FOR ACTION

Influencing mobility has quite a few limitations as it is an external factor in which the organisation has little capacity for action.

Improvement measures or incentives could be implemented to encourage more sustainable transport, and possibilities to include offset measures in purchasing tickets. In any case, any aims and actions proposed regarding the mobility of delegates should take into account the special characteristics of the Festival when it comes to considering the level of ambition and focusing actions on promotion and awareness-raising issues.

- **EVENT [C. ACTION - MEDIUM/LOW]:** an international event like the Festival does not have much capacity for action to change the way that delegates come to the Festival, which is the main cause of emissions, so that most actions must be aimed at raising awareness and promoting alternative forms of travel.
- **ENTITY [C. ACTION - MEDIUM]:** During the year, the Entity goes on international trips to other festivals, and on most occasions the destinations are too far away to be able to go to them by train or in shared cars.

RELEVANCE - MEDIUM

Although the challenge goes beyond the capacity of the Festival to manage it, it is an area that must be addressed given that it is the one that causes the greatest impact on the environment.

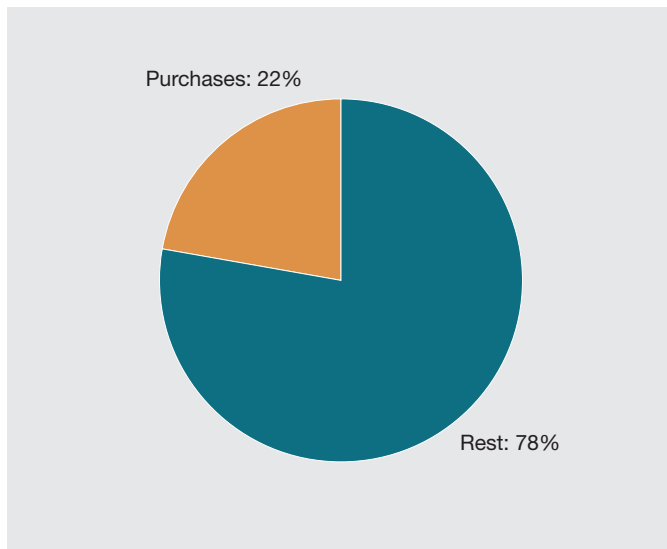
Mobility is one of the sectors that is most difficult to decarbonize, and it has already exceeded industry and the energy sector as the major pollutant in the Basque Autonomous Community, however, there are still no technologies to provide ecological alternatives to mobility so despite being a sector with very high emissions, we must continue to wait for the turning point to occur that makes decarbonized mobility possible while making progress in this area.



Results

Contracting

The purchasing and contracting volume means that this area has a high impact on the environment



Footprint of the Festival 2019.

Context

The activity of companies has an environmental impact associated with their own consumption, mobility, etcetera, an impact that is passed on to the final consumer. Given that many services are contracted and products and materials are purchased to ensure that all aspects of the Festival run smoothly, the impact is considerable.

In this respect, preparing for such a large event entails **significant expenditure** on a wide variety of items such as **infrastructure, translations, sound and lighting technical assistance, catalogues, publications, merchandising...** All this has an associated environmental impact, which, on the whole, means that this area has the second-highest amount of emissions of those that have been analysed.

Unlike mobility, **it has a greater capacity for improvement**, as it offers more possibilities to choose from when opting for one product or service or another. The introduction of **environmental criteria** when buying one product or another or contracting one service or another may have a significant impact on the carbon emissions associated with the Festival.

The impact of purchases is a result of the **large contracting volume**, on the one hand, and due to the **detailed analysis** that has been carried out. Having measured all the purchases and services that have been contracted has led to an increase in the impact of this sector, but on the other hand, this is going to **help to measure the evolution of emissions with greater quality and accuracy**.

Whereas it is difficult to restrict work-related travel, in purchases, depending on the case, there are one or more possibilities to choose from. In many cases, environmental criteria that will affect carbon emissions can be included in the materials, products and services purchased and sub-contracted throughout the year..

Actions carried out

- 16% of the companies contracted by the Entity have an environmental certificate.
- Priority is given to renting rather than buying many products, which is a habit that is in line with the approach to sustainability and prevents a greater impact.

Results

Contracting

The impact results from the activity of the contracted businesses and although we ought to tend to have more sustainable services, some companies do not have the capacity to offer a more sustainable service or product.

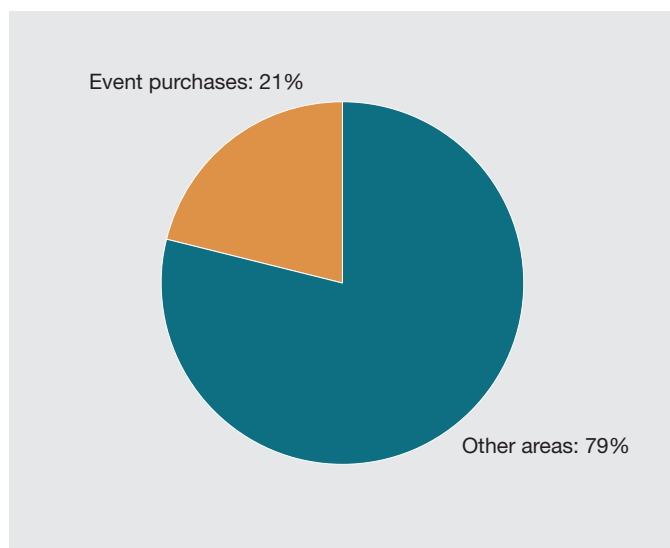


Chart. % Emissions of Purchases at the Event in the Global Footprint of the Festival 2019.

Event

The Event consumes 90% of the total budget of the festival on the nine days that it lasts.

The most contracted sector in terms of its economic volume is the one that concerns scientific and technical professional activities, which include assembly services, ushers, events, signage, and stage design, among others. The wide variety of the contracts drawn up by the Festival brings to light **that the capacity to introduce sustainable criteria is limited, as in many cases businesses do not have the capacity to offer a more sustainable product or service** and, introducing these criteria may also raise doubts about free competition. In any case adopting environmental criteria in contracting must always meet the different rules and regulations.

Catering, signage, and lighting infrastructure are the services with the greatest capacity to go green.

In principle, we ought to **focus on those contracts with the greatest capacity to respond** to going green, by also thinking about which of them are more important when it comes to reducing their impact.

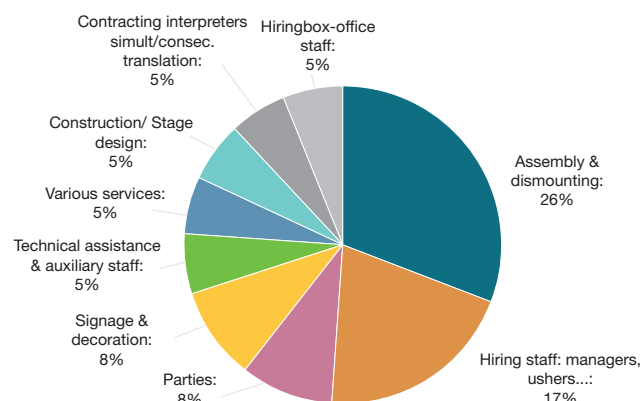
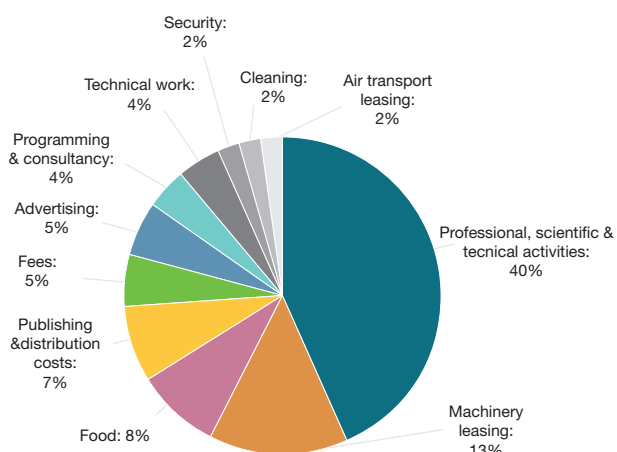


Chart: % contracting volume according to activity during the Event of the Festival 2019.



Results

Contracting

The contracting volume marks the impact of this area which results from the activity carried out by contracted businesses.

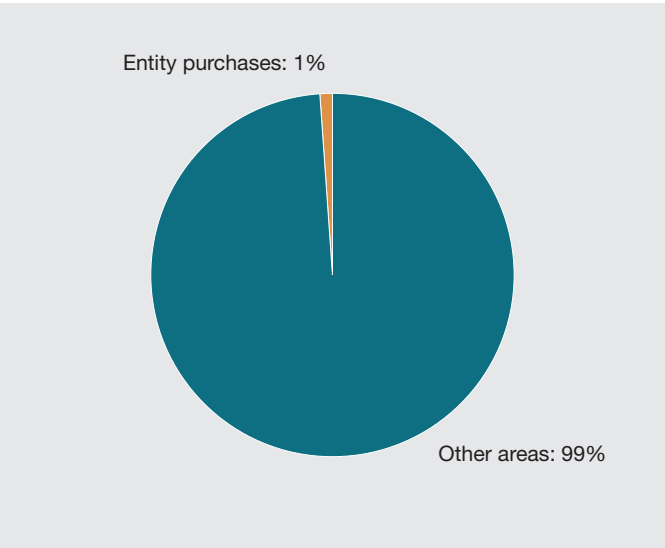


Chart: % Emissions of Purchases in the Entity in the Global Footprint of the Festival 2019.

Entity

Expenditure by the Festival during the activity carried out by the Entity in 2019 was around 10% of the total budget, of which 96% is due to contracting Services.

The impact of purchases results from the large contracting volume, on the one hand, and by the detailed analysis that has been carried out. Having measured all the contracted purchases and services has led to an increase in the impact of this sector, but on the other hand, this is going to help to measure the evolution of emissions with greater quality and accuracy.

After analysing these activities by their contracting volume it has been concluded that during 2019 the Entity devoted 41% of its budget to contracting the development and maintenance of its web page. This was followed by cleaning offices, renting premises and contracting or renewing online services.

16% of the contracted companies have an environmental certificate.

This information is an indication of the line of work that is being forged with regard to sustainability among suppliers and associated companies. This is reflected in the impact that they have on the Festival and it is expected that this percentage will continue to increase year after year.

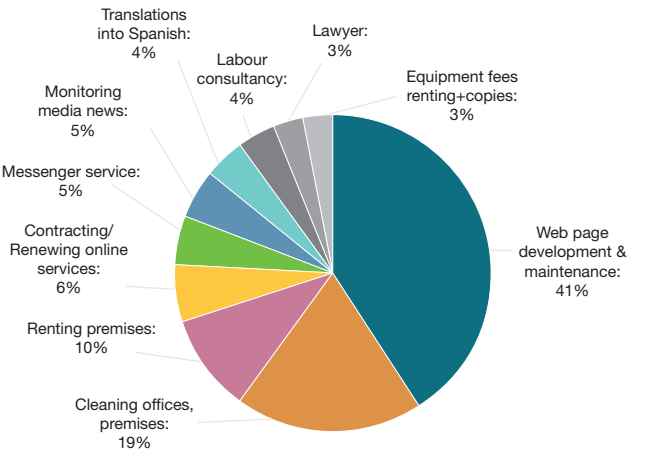
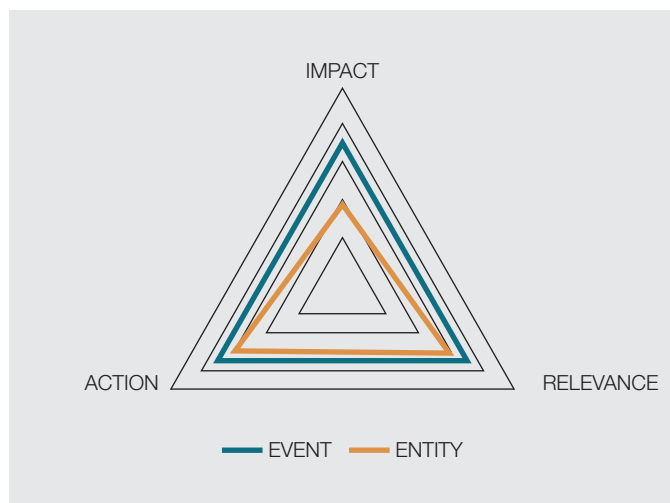


Chart. % contracting volume according to Entity activity in 2019.

Results

Contracting



CAPACITY FOR ACTION

Although with limited capacities restricted to certain sectors, there are possibilities of introducing the environmental variable in contracting.

This category does have a certain capacity for improvement as it does offer possibilities to choose from when opting for one product or service or another. The introduction of environmental criteria in purchasing one item or another may cause a certain impact in the carbon emissions associated with the Festival, and also draw companies that collaborate with the Festival towards a specialized field based on sustainability.

- **EVENT [C. ACTION - MEDIUM/HIGH]:** Although it is true that the criteria for awarding contracts cannot be changed overnight, and that in some cases it will not be possible to change the products/services, in other cases progress must be made.
- **ENTITY [C. ACTION - MEDIUM]:** The purchased products and contracted services are difficult to decarbonize in many cases, but sustainability criteria can be gradually included in some of them.

RELEVANCE - MEDIUM

The category of contracting and purchases is important as it shows that an international event has a dimension that transcends the Entity itself, and its sustainability commitment must be shared by other partners as far as possible.

The companies that collaborate with the Festival are increasingly more committed to sustainability as they are aware that there is a greater demand for these goods and services. It needs to be acknowledged that the impact that these companies cause can be considerable, but we must also know what the market is like and gradually apply a sustainable contracting rate depending on the sector in question.

Conclusions about the area

IMPACT

Launching an international festival requires relying on many materials and services which means that this category is one of those that has the greatest impact on the environment.

- **EVENT [IMPACT - MEDIUM/HIGH]:** preparing such a large event entails significant expenditure in a wide variety of fields such as infrastructure, translators, sound and lighting technicians, catalogues, publications, and merchandising, among others. All this has an associated environmental impact, which, on the whole, means that this is the second largest category of those analysed as far as emissions are concerned.
- **ENTITY [IMPACT - MEDIUM]:** The Entity also causes quite a bit of relative impact due to the materials and services contracted throughout the year.

Results

Energy

The environmental impact caused by energy consumption is small but does also have an effect on the environment.

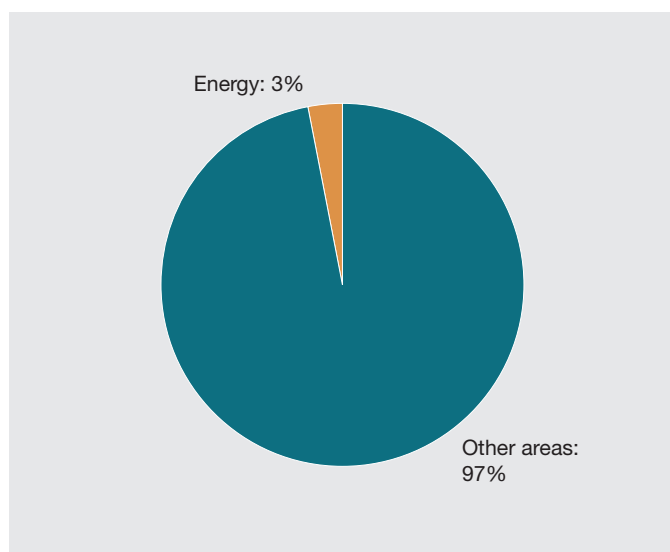


Chart. % Energy emissions in the Global Footprint of the Festival 2019.

Context

The activity carried out by companies has an impact on the environment associated with their own consumption, mobility, etcetera and this is passed on to the final consumer. As many services are contracted and many products and materials are purchased to ensure the smooth running of all aspects of the festival, the impact is considerable.

More than 4,000 delegates come to the Festival each year. As we have already seen, this has an impact on the environment due to mobility, but there is also a certain impact on the hotels where they stay. **Although the relative impact is small, measures may be encouraged that are similar to the positive sustainability practices in buildings.**

Work-related accommodation is an aspect that also presents difficulties when it comes to proposing solutions. They do not have a very high impact overall, but it would be advisable to bear in mind all the aspects of a work-related journey to reduce the impact produced from start to finish. Just as in mobility and/or in purchases, introducing **sustainability criteria that encourage the choice of accommodation with the least environmental impact** may help to guide the first steps that need to be taken in this area.

Thermal energy emits much more carbon than electricity as it uses either non-renewable sources, or highly pollutant coolants that are typical of air-conditioning systems. In the case of the Festival this consumption depends on the Tabakalera building where the installations are located so there is not too much margin for considering actions.

What is true is that there is a **commitment by Tabakalera** in issues regarding sustainability and emission reduction that can be **seen in the production of renewable energies** through solar panels installed on the roof.

Actions carried out

- A process is being implemented to replace halogen lighting with LEDs.
- We are moving towards efficient energy systems in contracting and purchasing electronic devices.

Results

Energy

The energy consumed during the Event has been measured in the accommodation for delegates and the buildings used.

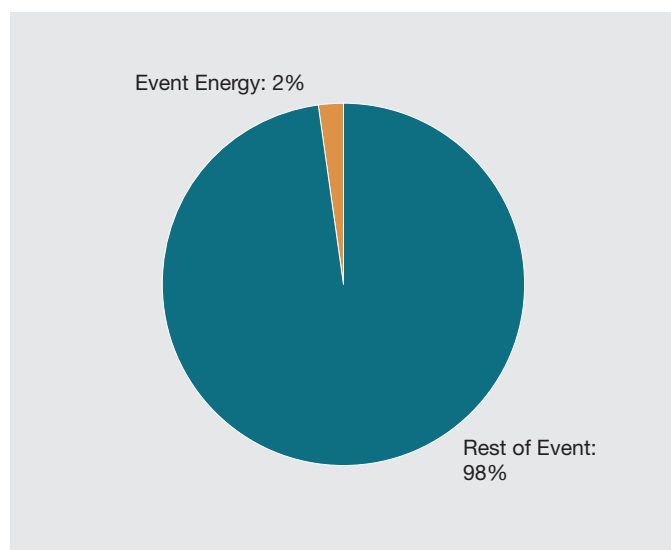


Chart. % Energy Emissions at the Event in the Global footprint of the Festival 2019.

Event

Accommodation

The environmental impact caused by the accommodation for delegates is low.

During the days that that Event of the Festival was held, there were 9 nights of accommodation for delegates in various hotels in the city. To calculate the carbon emissions due to the use of this accommodation, **estimates** have been made **for the 9 nights based on the total data regarding energy, electricity and water consumption in the month of September in these.**

After analysing these data in detail, it can be seen that most of the emissions come from electricity consumption, followed by thermal energy (natural gas and Diesel) and finally the water footprint (water consumption in accommodation).

Buildings

The partnerships with the managers of the buildings used at the Festival to decarbonize electricity provide a strategic focus for environmental improvement.

The result of the consumption and emissions in the buildings that house activities related to holding the Event show that **it is electricity that is the main cause of emissions.** It is possible that there is a greater variation in this area than in others, depending on the year and temperatures, so that it would be better to discover what behavior in energy consumption is like over more years in order to find out any fluctuations that might occur.

In any case, the Festival may opt to encourage a more responsible consumption of energy at its various events, launching actions that favor the adoption of sustainable practices like closing windows, switching off lights and electronic devices, and using a stable temperature that is not too warm, among other matters.

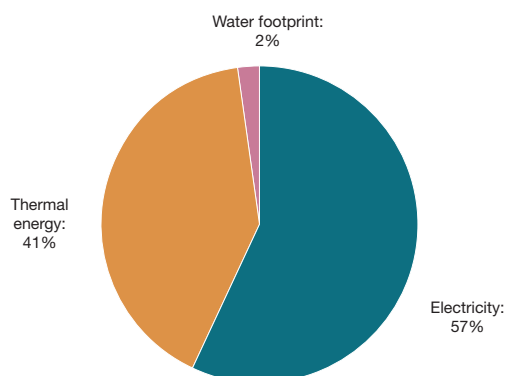


Chart. % Energy Emissions in Accommodation at the 2019 Event.

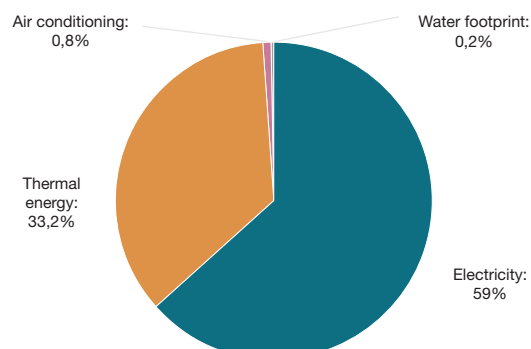


Chart. % Energy emissions in Buildings at the 2019 Event.



Results

Energy

The Entity has a low impact as far as energy consumption is concerned, but it is advisable to be energy-conscious with regard to daily consumption.

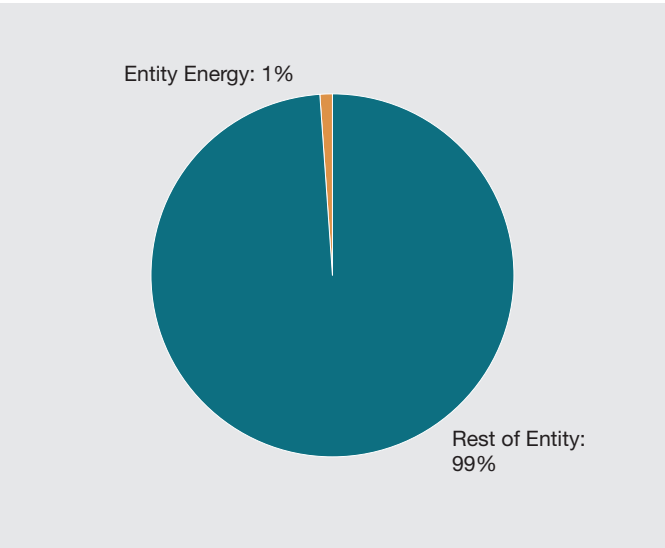


Chart. % Energy emissions of the Entity in the Global footprint of the Festival 2019.

Hotels	Japan	3 journeys, 20 nights, 4 people
	France	7 journeys, 57 nights, 10 people
	Spain	12 journeys, 48 nights, 12 people
	Germany	5 journeys, 34 nights, 6 people
	USA	1 journey, 5 nights, 2 people
	China	1 journey, 7 nights, 1 person
	England	1 journey, 10 nights, 2 people
	Italy	1 journey, 3 nights, 1 person

Entity

Accommodation
Despite its low relative impact, the accommodation chosen on journeys also has an effect on the environment.

The data about emissions from accommodation is gathered by following official methodology, which standardises emissions from hotels depending on the country of destination. For this reason relative emissions can be known, but it is not possible to draw any conclusions with the same degree of detail as in other areas, as we do not have any specific data about the accommodation in question.

Buildings
Air-conditioning consumption is the most polluting and must be consumed consciously.

It should be stressed that almost all of the emissions caused by thermal energy are due to **air-conditioning consumption**, on account of its **high warming potential** and as a result, of its emission factor.

Electricity consumption does not have a significant impact on the environment, but it mustn't be disregarded.

Although if we only consider electricity emissions it can be concluded that these do not have a considerable impact, its potential can be stressed for decarbonization through the use of easily accessible renewable energies. There is currently a percentage of electricity generated by photovoltaic panels in the Entity's offices that are considered to be zero-emission as they are renewable energies. The system of panels installed does not yet have enough volume or capacity to meet the demand that the Entity has. But they are a first step and a means of focusing on decarbonization.

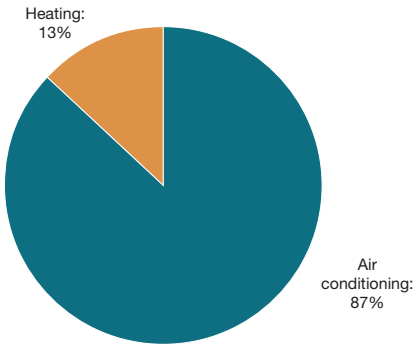
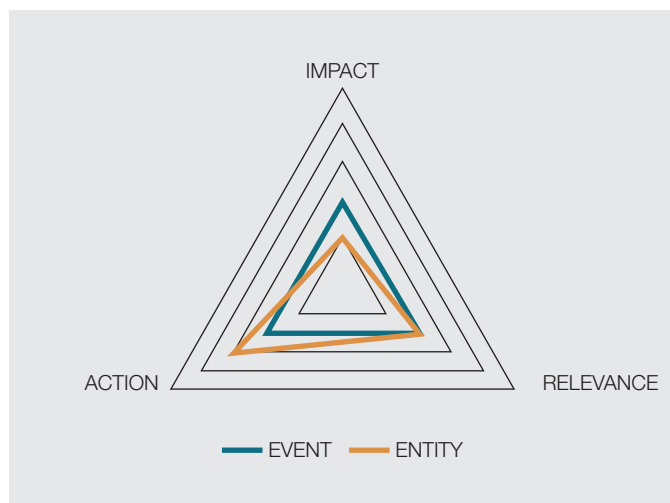


Chart. % Energy emissions of the Entity in the Global footprint of the Festival 2019.

Results

Energy



CAPACITY FOR ACTION

Most of the energy consumption is produced by third parties, which are the spaces hired for holding the Event and hotels, which limits the capacity to influence the figures for consumption and emissions.

Despite not being able to change consumption rates or energy sources overnight, positive actions can be launched among partners, to encourage them to obtain environmental quality seals that reduce not only emissions but also financial costs. The capacity that the Festival has to raise awareness and sensitisation also goes beyond the nine days that the Event is held, and may have a greater impact through the messages sent out to the world rather than just by switching off lights.

- **EVENT [C. ACTION - LOW]:** The organisers of the Festival have problems accessing third-party energy sources and consumption.
- **ENTITY [C. ACTION - MEDIUM]:** The Entity may work together with Tabakalera to promote sustainable habits in energy use and encourage renewable sources as far as possible.

RELEVANCE - MEDIUM

The dependence on energy is total and this is why it must be used in a responsible manner.

The energy transition is on the way, and renewables are replacing fossil fuels, especially as far as electricity is concerned. This does not mean that the greatest problem isn't still high energy consumption levels.

Conclusions about the area

IMPACT

The Festival does not consume a great deal of energy despite the number of screenings, the air-conditioning in cinemas, or the accommodation, which means that the relative impact is low.

- **EVENT [IMPACT - LOW]:** Bearing in mind the amount of screenings, lighting, parallel events, air-conditioning in buildings and even the energy consumption in accommodation for Festival guests, the impact that energy consumption has on carbon emissions is low. This suggests that work is now being carried out in order to minimise consumption, and to save money on the part of partners such as the buildings that house events and the hotels in the city where delegates stay.
- **ENTITY [IMPACT - LOW]:** The Entity makes little impact through the use of its installations and due to accommodation abroad.

Results

Waste

The data reveal a high level of waste production, especially of paper and cardboard, and of residual Waste.

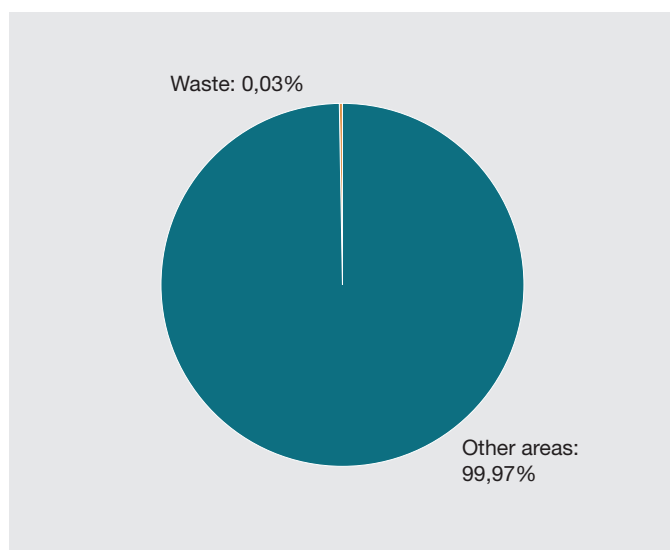


Chart: % Emissions of Waste in the Global Footprint of the Festival 2019.

Actions carried out

- 76% of the waste produced by the Event and 96% of the waste generated by the Entity are recycled.
- The Festival is right in the middle of a digitalization process which means it is no longer printing large volumes of paper. In addition, 100% of the paper consumed in the offices of the Festival is recycled.
- 90% of the surplus merchandising produced is reused. In this category it can be also be pointed out that all the textiles used are made of 100% organic cotton.

Context

At the present time waste management is an issue that is still outstanding in the Basque Country and Spain, despite having improved waste ratios and separation over the last few years.

Although the Carbon Footprint does not reflect the size of the impact of waste as it is overshadowed by the Mobility Footprint, **the data collected show that there is room for improvement and reduction as far as waste production and management is concerned.**

However, one of the priority aspects in this area involves **reflecting on the need to generate all the waste that we end up producing.** Behind these amounts, on many occasions, there are habits and routines that could easily be changed so that this waste would no longer be produced. This is the case with paper and cardboard for example, where the digitalisation of tasks and the reduction in the use of photocopies and printers to make physical documents directly affects the production of this waste. There are other examples like the use of single-use packaging, in which by including a policy of not using these, we could also manage to reduce these figures and prevent this impact. However, on other occasions or in other situations the reduction or elimination of waste appears to be more complicated and therefore the way ahead is the appropriate management and recycling of these kinds of waste.

In this respect, most waste at the Festival is produced by **paper and cardboard, and residual Waste.** From this we can deduce that two different but complementary strategies are needed to tackle their impact: the reduction in the use of paper and cardboard accompanied by the digitalisation of documents; and the proper separation of waste, especially due to not separating organic waste, the reason why the amount of residual Waste considerably increases.



Results

Waste

During the Event a total of 4,852 kg of waste is generated of which 9% is reused and 76% is recycled.

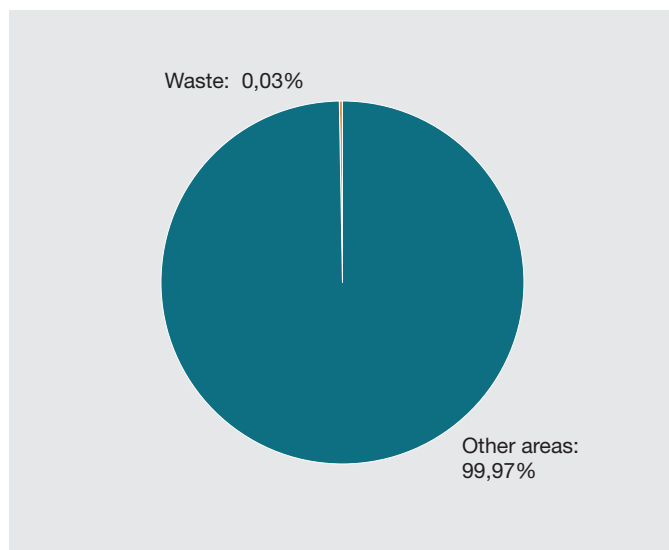


Chart: % waste emissions in the Global Footprint of the Festival 2019.

Event

The volume of waste generated (4,682 kg) during the nine-day Event reveals a high environmental impact, although this is not reflected in calculating the Carbon Footprint.

However, waste is a crucial aspect in the greening process of an organisation, company and/or event. For various reasons, the Carbon Footprint does not reflect the impact caused by this activity (0.01%). However, in particular during the Event of the Festival, 4,862 kg of waste are produced, a detail that should be borne in mind.

Measuring, reduction and separation, the major issues still pending in waste.

Emissions mainly come from two waste fractions: paper and residual waste. It should be stressed that whereas the emissions associated with the paper and cardboard fraction are similar in proportion to the amount of waste and emissions that are generated, in the case of glass or residual waste, the data are very different. This is due to the end-of-life choice between reuse (where the impact practically vanishes), recycling (significant contribution of energy for their transformation) or dumping (where the impact is greatest, as it means using land and emitting particles without managing to introduce a product back into the value chain).

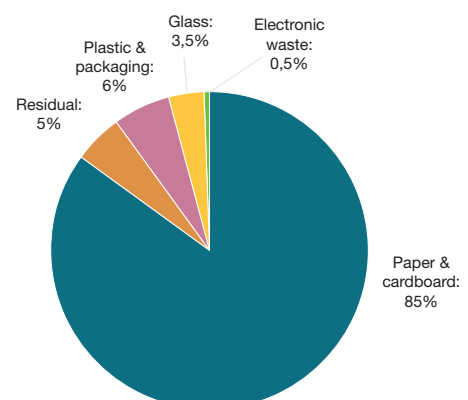


Chart: % kg of waste generated by fraction type at the Event in 2019*



Results

Waste

The volume of generated waste reveals an environmental impact that is not reflected in the calculation of the Carbon Footprint.

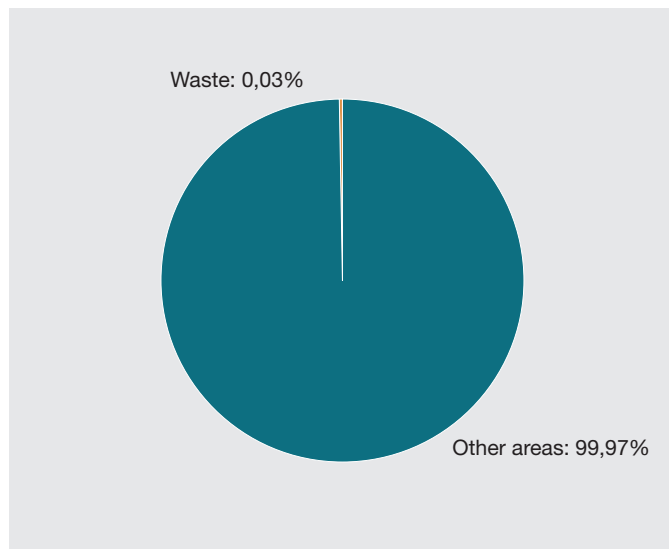


Chart. % Waste emissions in the Global Footprint of the Festival 2019.

Entity

Water consumption and waste have a considerable environmental impact if we focus on indicators like the amount of waste generated.

However, the impact shown on the Carbon Footprint is extremely low: both of these together only amount to 0.8% of the emissions produced by the Entity of the Festival in 2019. This is conditioned by the size of other aspects such as mobility, which overshadow the importance of having an impact on waste.

The volume of residual waste that is produced indicates a recycling rate with a margin for improvement.

Over the entire year residual waste and paper/cardboard have been the types of waste that have been generated the most. As a result both of these are the most polluting types of waste in calculating the Entity's waste production. It should be stressed that, although paper/cardboard is the type of waste generated with the highest volume per kg, it is not the kind that has the greatest impact on the environment, as most of this is recycled. On the other hand, residual waste, although it is not produced in large volumes, is the most polluting type of waste, as it cannot be recycled so that its impact is greater. This is because in 2019 the organic fraction was still not managed separately, so that this considerably increased the amount of residual waste, which was dumped in landfills.

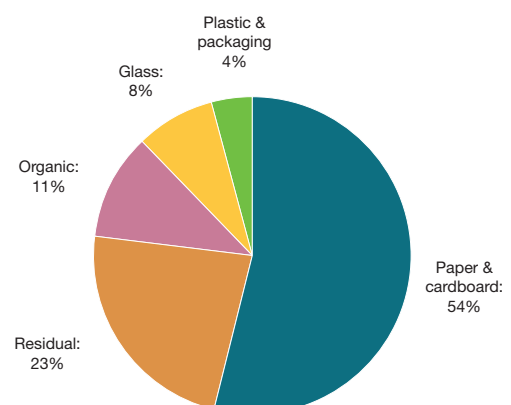
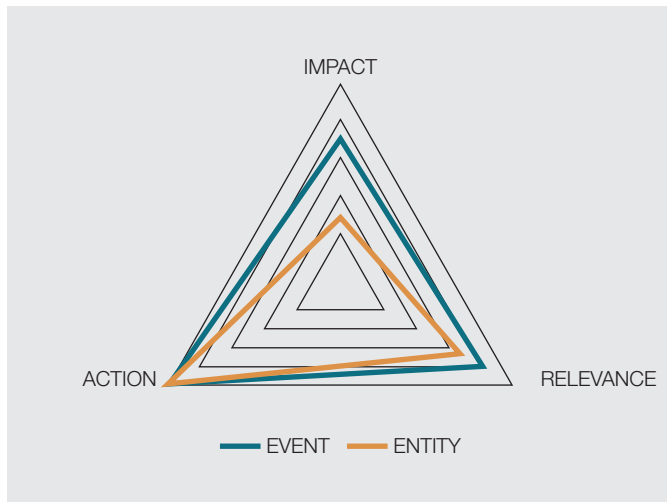


Chart. % kg of waste generated by fraction type in the Entity in 2019.

Results

Waste



CAPACITY FOR ACTION

The Festival has complete capacity for action to provide reusable products and materials, opt for selective collection, and to raise awareness among people attending the Festival.

Although 9% is reused and 76% is recycled (96% in the case of the Entity), a greater effort must be made to reduce the total volume of generated waste.

- **EVENT [C. ACTION - MAXIMUM]:** The Event has the capacity to encourage a reduction in waste generation, by eliminating marketing and single-use products, and to improve collection and management of the waste that is produced.
- **ENTITY [C. ACTION - MAXIMUM]:** The Entity has a great deal of capacity to influence the generation of waste through digitalisation, the use of biodegradable products and by improving selective waste collection.

Conclusions about the area

IMPACT

The Event still has a long way to go as far as waste management is concerned, from the elimination of single-use products to collection and treatment.

- **EVENT [IMPACT - MEDIUM/HIGH]:** waste does not generate large amounts of emissions as these are mainly produced in extracting materials and in production phases. They also harm the environment in other ways such as in soil pollution, which cannot be seen in the Carbon Footprint. This is why measuring the impact of waste has more to do with the amount of generated waste, the fraction type, and whether it is collected selectively or not, as this shows the impact produced upstream. A lot of waste is produced on the days that the Event is held due to merchandising, single-use products and decoration, among others.
- **ENTITY [IMPACT - LOW]:** In the case of the Entity, the waste generated by paper and cardboard is the main problem to be overcome.

RELEVANCE - MEDIUM

Waste is an extremely important issue both internationally and nationally.

The problem of waste is enormous when it comes to addressing the question of the environment and sustainability, especially as this is an event which attracts more than 180,000 spectators. Raising awareness and curbing the single-use model is a matter for all of us, which we need to place special emphasis on if we want to solve the main environmental problems and preserve the quality of open spaces and the human environment.



Results

Commitment

The capacity that the Festival has to position itself as an event that is committed to sustainability and to becoming an acknowledged agent is highly significant.

In 2016, the Festival received the
**CO2-Event Diploma:
San Sebastián
in favour of the Climate**

Context

According to the United Nations Environment Programme – UNEP, a sustainable event, “is one designed, organized and implemented in a way that minimises potential negative environmental impacts and leaves a beneficial legacy for the host community and all involved.”

The Commitment is viewed from the very same perspective, as the Festival has the capacity to offer **an exemplary experience for the numerous people attending the Festival** who come directly to the screenings, and for the collaborators, partners and public, who follow the Event anywhere in the world.

An international film festival becomes **an ideal platform for conveying messages** to a population with a wide variety of profiles and interests, with the aim of raising awareness and sensitization about the environmental problems and the climate crisis, at the same time as the festival establishes a position in the world as a partner to meet current and future environmental challenges.

Making use of the festival to publicise good environmental practices and to encourage reflection and debate in its different sections may have a greater impact than implementing specific measures during the Event. Furthermore, **including the environmental variable during the days that the Festival is held, will directly help to improve the analysed parameters** by reducing rubbish, cleaning the space, making better use of light and water, and separating waste better, among other things.

On the other hand, a festival with these characteristics is an event for the media that have the capacity to act as a spokesperson and reproduce and spread messages, which entails indirectly learning about how to take care of the environment that surrounds us.

Actions carried out

- A detailed environmental analysis has been carried out involving staff, partners and suppliers, as a kind of environmental audit.
- Two training sessions have been held with internal Festival staff.



Results

Commitment

The commitment that the Festival has shown in the Event needs to be more ambitious to come into line with current sustainability standards in the international sphere, while the Entity shows signs of more responsible management.

Event and the Entity

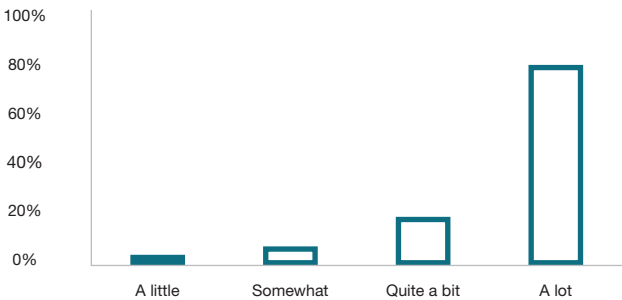
EVENT: Although there is a consensus around making a commitment to sustainability at the Festival this has still not led to a real commitment.

Despite having certain specific actions with regard to sustainability the Festival has a great deal of capacity for improvement when it comes to displaying its cross-cutting commitment in various areas, especially as far as disseminating messages and establishing a stance as a sustainable event that provides an example to the world is concerned.

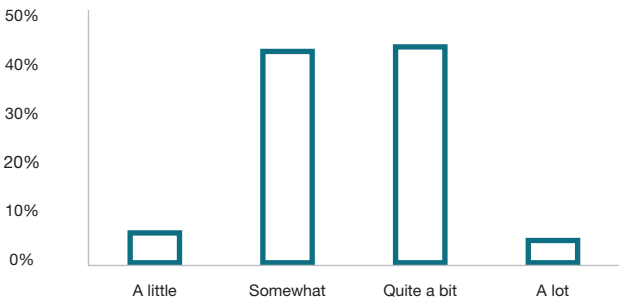
ENTITY: increasingly shows certain habits favouring sustainability.

The everyday management of materials and waste, the use of spaces, electricity and consumption as well as in work-related travel, among other things, are introducing the environmental variable. However, in many cases, the route to be followed is still in its early stages and there is still room for improvement to continue to make progress in minimising the impact on the environment and to mainstream the comprehensive commitment to sustainability which must be implemented in the everyday management of the Entity.

Do you think it is important for the Festival to be committed to sustainability?

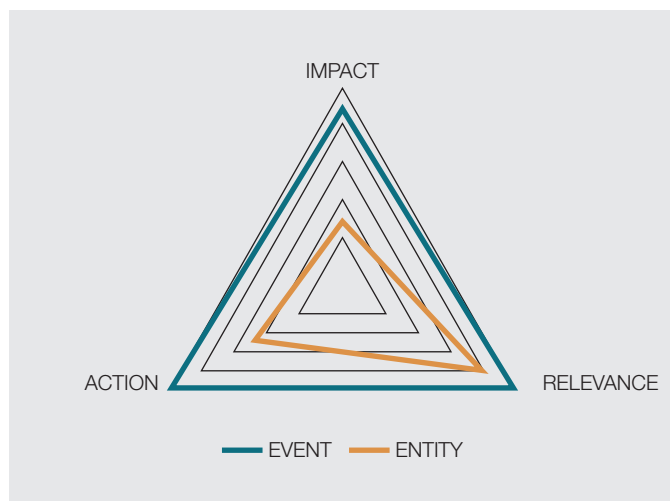


Do you think it acts sustainably in its everyday activity?



Results

Commitment



CAPACITY FOR ACTION

The commitment is the most important capacity for action of the Festival, which has the privilege of showing that it is an international example regarding the possibilities that sustainability and respect for the environment entail.

- EVENT [C. ACTION - HIGH]: The Festival needs to be aware of its capacity to position itself as an entity and an event that is closely linked to the aims for protecting the environment and the shared responsibility to reduce the environmental impact of not only its own activity but also of spectators, delegates, businesses and partners, visitors and bystanders. The way to act is by activating platforms to disseminate messages about sustainable habits, rolling out emblematic actions, and improving the internal environmental monitoring and assessment management, receiving training and training partners, collaborating entities and companies, and in the end, affecting all the activity that revolves around the Festival.
- ENTITY [C. ACTION - MEDIUM]: The Entity is showing a greater sensibility with regard to environmental problems, although it has still not managed to turn this into actions on an everyday basis; rather than this being the case, actions are at an early stage.

RELEVANCE - MEDIUM

The fact that an international film festival displays its commitment to the environment and can set an example in this respect is the most important thing that the Festival can and must aspire to.

Conclusions about the area

IMPACT

The Festival has not shown any significant signs of including the environmental variable when it comes to designing, implementing, assessing and publicising the Event, which indirectly contributes to causing a considerable impact.

- EVENT [IMPACT - HIGH]: The analysis has revealed that many of the environmental and sustainability aspects are not taken into account when planning the nine days that the Festival lasts. Catering, single-use products, merchandising, and decoration, for example, were not recycled nor were they recyclable, nor were sustainable mobility alternatives, more comprehensive waste management or a reduction in energy consumption encouraged. It is true that in many cases, the variables apply to third parties, but in any case the Festival has the capacity to influence many aspects and to position itself internationally as an event that is 100% committed to disseminating messages, themed campaigns and to recognising its most sustainable partners, among other things.
- ENTITY [IMPACT - LOW]: The Entity by itself cannot make a much impact as regards showing its commitment and/or setting an example with regard to sustainability to the world.



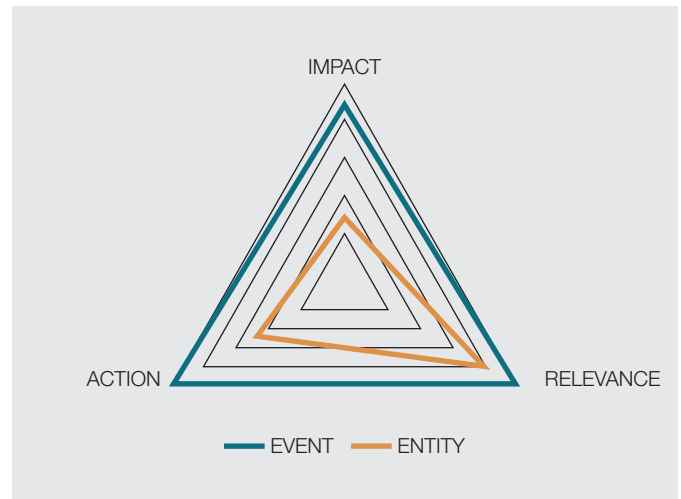
Results

Summary of the analysis

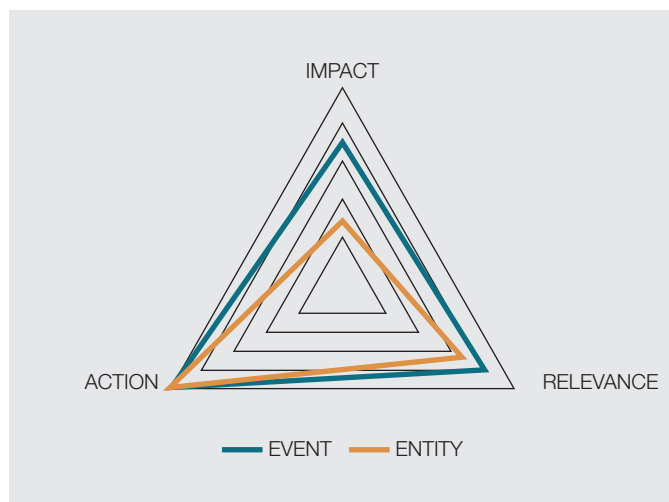
Each one in their own dimension, **in general** the **Event** and the **Entity** share the results of the impacts, the capacity for action and the relevance of each area.

It can be stressed that the Entity by itself **has little capacity to act** on some of the areas where the Festival has the greatest impact, however it can make a commitment to measures to manage, raise awareness about and encourage better practices, as well as offsetting emissions in restoration-reforestation projects.

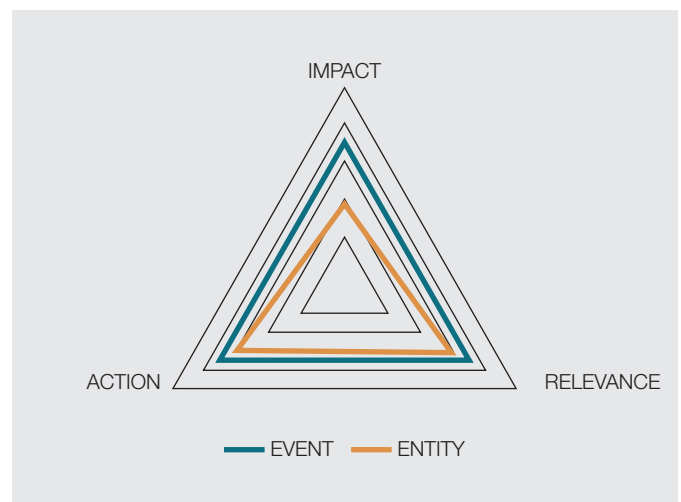
Commitment



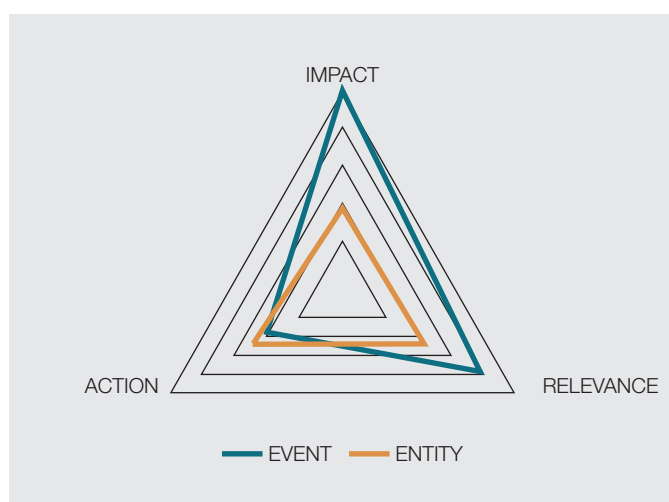
Waste



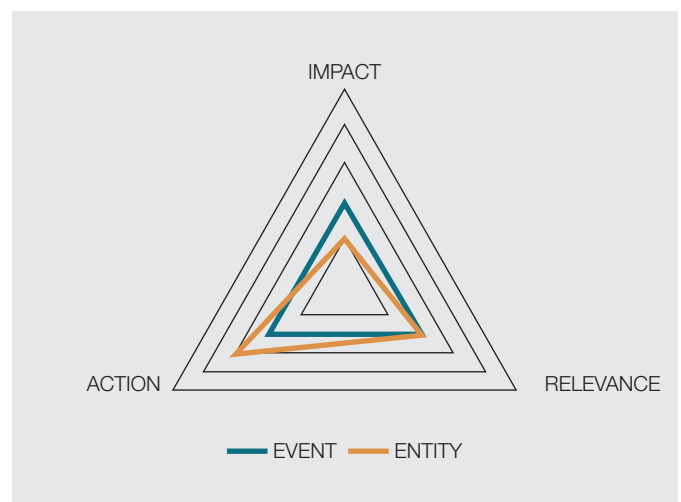
Purchases



Mobility



Energy





SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Conclusions

Conclusions

General messages

The Festival has a high impact as far as carbon emissions are concerned as a forest equivalent to the size of the Bay of La Concha in San Sebastián would be needed to annually absorb the amount of CO2 emitted.

The environmental impact measured in carbon emissions reveals that all the activity revolving around the Festival produces a high significant impact. The mobility, materials used, catering, lighting, energy consumption and cleaning, among other things, at an event of this size produce high emissions. It is also striking that due to the number of people attending the Festival the relative Carbon Footprint is smaller than at other events held in the region.

The main focus of emissions is mobility, which represents 75% of emissions. Followed by waste, this is the major environmental challenge that the Festival aims to meet.

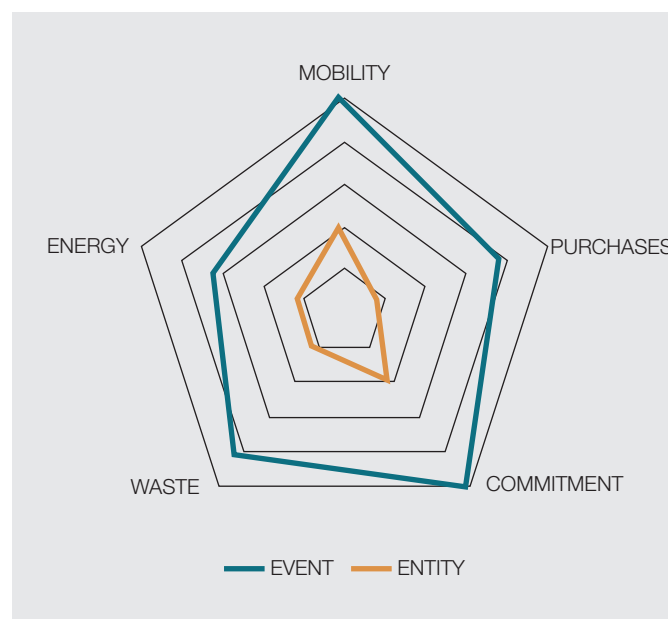
The mobility produced by holding the Festival has an extremely high impact on the environment. The waste from a wide variety of sources that is also produced during the nine days that the Festival is held mean that that in forthcoming editions improving waste management and encouraging sustainable mobility will be two of the priority action areas.

We are already working on reducing the environmental impact in line with the aim of achieving carbon neutrality.

The Festival, as well as carrying out the Environmental Analysis and the Action Plan, is working on reducing carbon emissions in areas like energy, mobility, or waste, with actions such as replacing halogen lighting with LEDs, travel by van, the use of electric cars, or the commitment to the selective collection of all the waste produced on its premises. However, to achieve this goal we are going to need to be surrounded by agents who are committed to change, not forgetting the fact that factors like worldwide energy and mobility models must also change, as must local public habits if we want to be carbon neutral.

Conveying the commitment to the environment and sustainability of an event like the Festival may be equally or more important than actually reducing emissions directly.

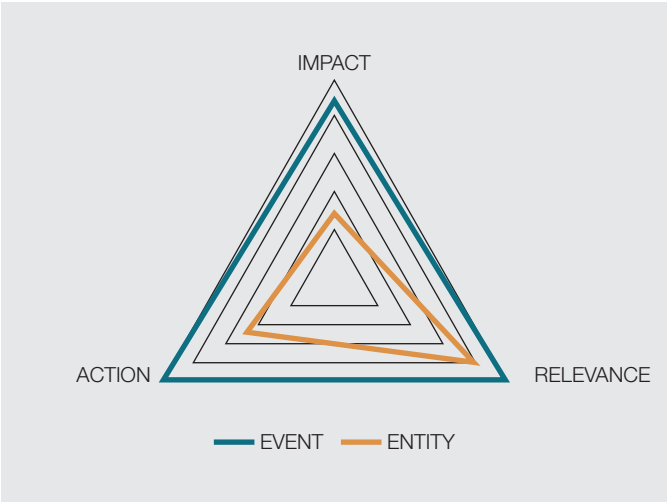
The Festival has one of the best possible platforms to convey an emphatic message about raising awareness and commitment to the climate and sustainability, which may reverberate internationally and make it an exemplary player in the commitment to sustainability that may have a greater effect than actually reducing emissions directly.



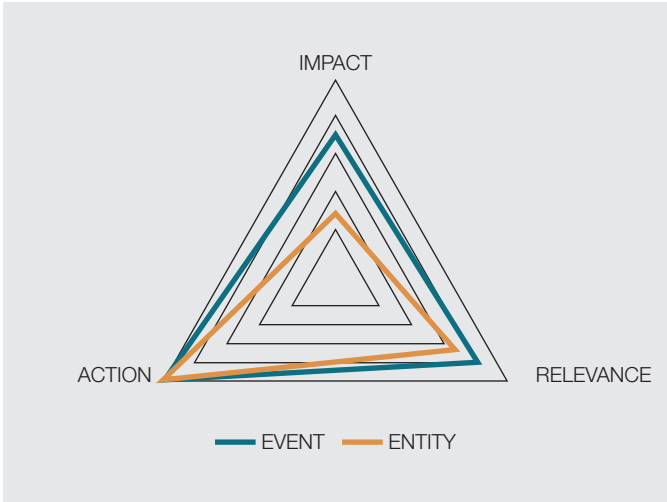


Conclusions

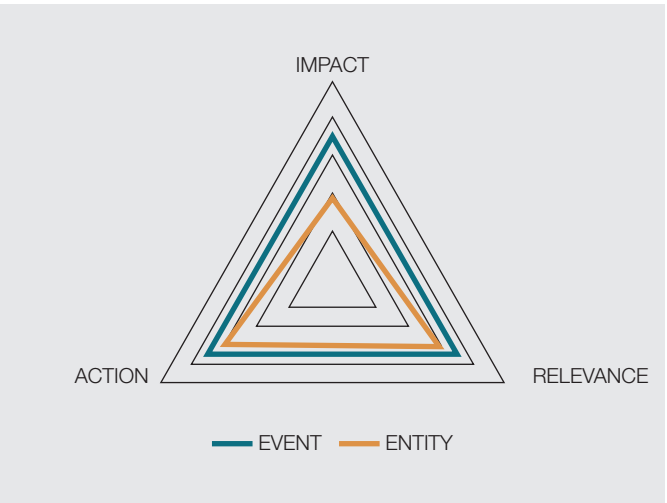
Commitment



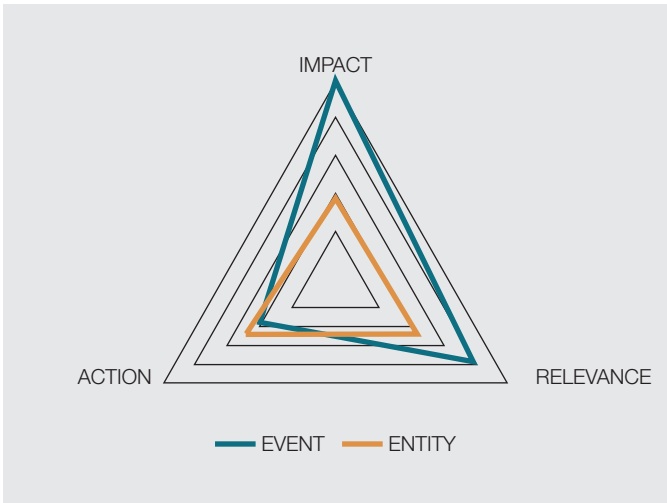
Waste



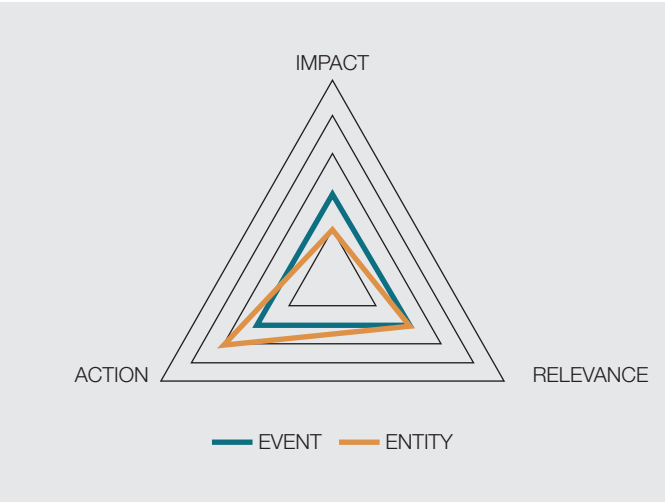
Purchases



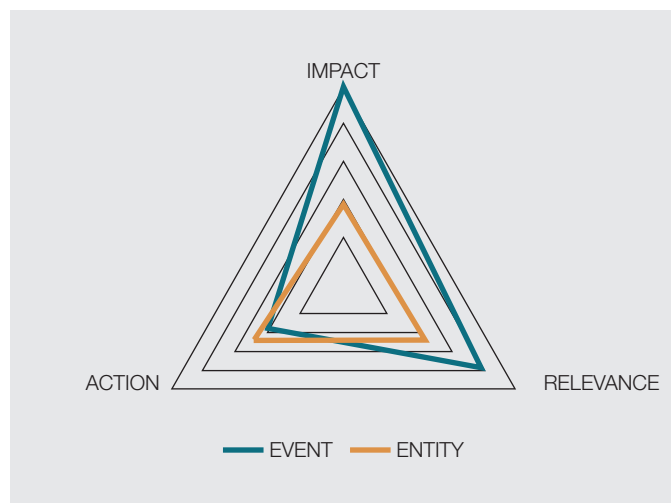
Mobility



Energy



Conclusions



The Festival must fulfil its intention to improve in stressing sustainable mobility due to the amount of emissions that it generates, and, despite having little capacity for action, to encourage sustainable or offset travel.

Mobility

- Mobility is the cause of 75% of the carbon emissions at the Festival.
- The mobility attracted by the Festival has the greatest impact on the environment especially due to the international delegates who come to the Event, the number of people attending the Festival over 9 days and international work-related travel.
- The mobility emissions produced by the Entity result from international work-related journeys, which contrasts with certain exemplary practices (>75% on foot, by bike or on public transport) in commuting

Actions carried out

- 75% of staff come to work by bike, on foot or by public transport.
- Trips in shared cars and vans are given precedence over plane journeys.
- Electric cars are provided so that personalities can move around during the Event.
- The number of transfers to/from the airport have been reduced by more than half.

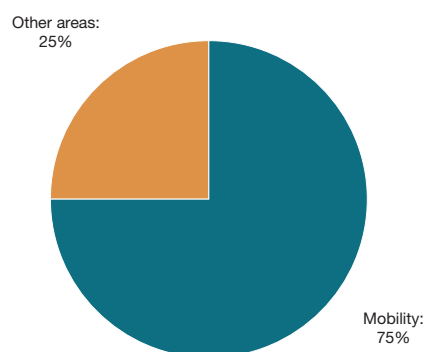


Chart. % Mobility Emissions in the Global Footprint of the Festival 2019.

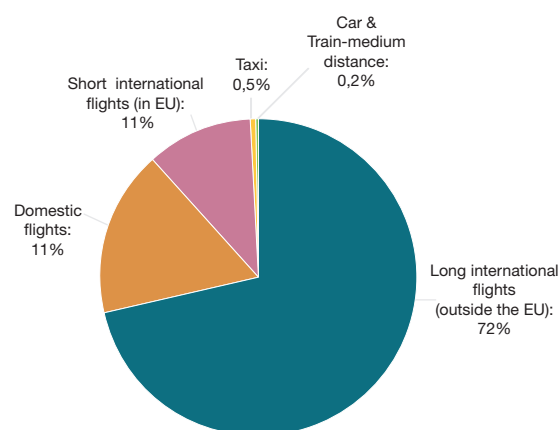
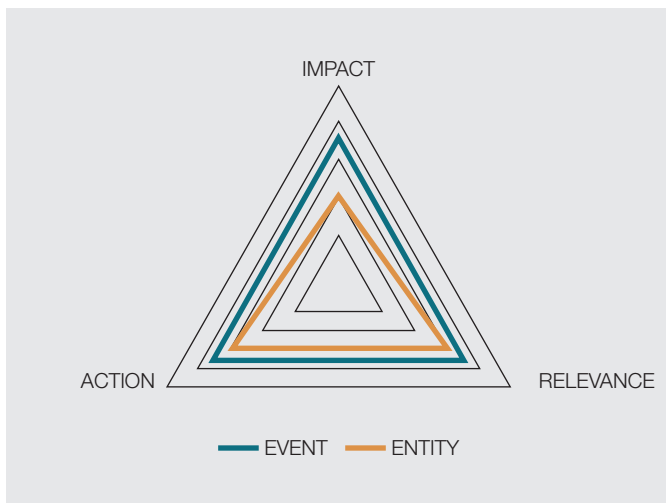


Chart: % emissions of modes of transport of accredited guests in 2019.



Conclusions



The Festival must continue to influence the companies that supply goods and services so that all aspects of the festival are in line with certain shared aims with regard to sustainability.

Purchases

- The volume of purchases and contracts means that this area has a high environmental impact.
- 40% of emissions come from the professional, scientific and technical activities that are contracted to provided support during the 9 days. Examples of this service are technical lighting assistance, auxiliary staff, putting up billboards, stage design, printing, messenger service, subtitling and translation.
- The Festival devoted a significant percentage of its budget to hiring technological material such as computers, equipment, walkie-talkies, and screening equipment for the 9 days that the Event lasts.

Actions carried out

- 16% of the companies contracted by the Entity have an environmental certificate.
- Priority is given to renting rather than buying many products, which is a habit that is in line with the approach to sustainability and prevents a greater impact.

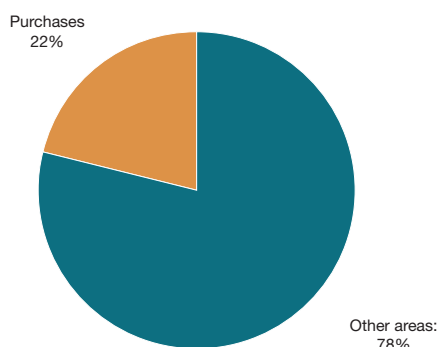


Chart. % Emissions due to purchases in the Global Footprint of the Festival 2019.

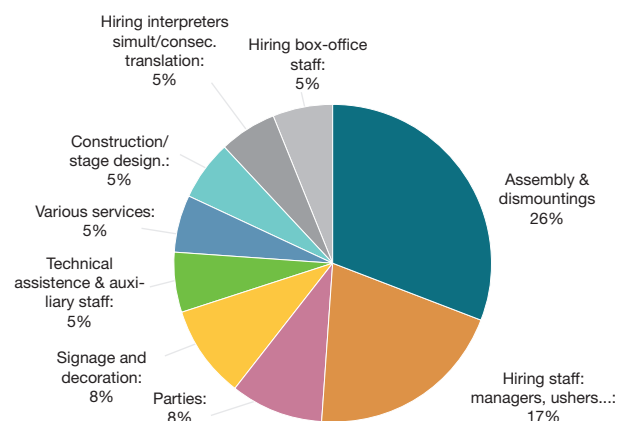
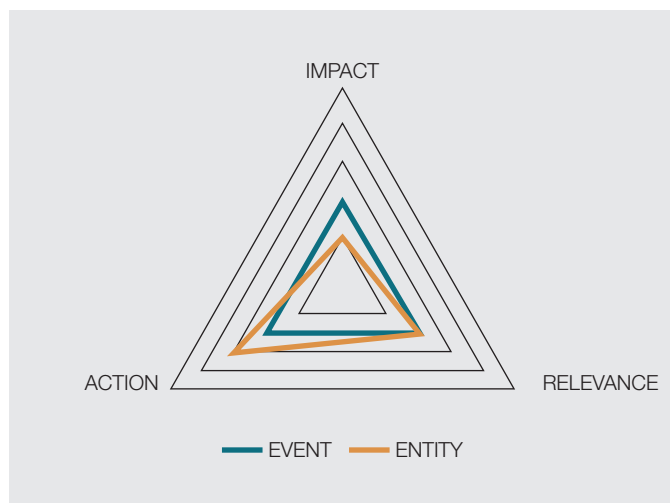


Chart. % contracting volume according to Entity activity in 2019.

Conclusions



The Festival can aim to achieve nearly zero energy consumption (NZEC) through a commitment to reduce consumption, to renewable electricity and responsible energy use at all times.

Energy

- The environmental impact produced by the emissions generated by energy consumption is small but they do also have their environmental effects.
- The Festival does not consume a great deal of energy despite the number of screenings, the air-conditioning in cinemas, or the accommodation, which means that the relative impact is low.
- Most of the energy consumption is produced by third parties, which are the spaces hired for holding the Event and hotels, which limits the capacity to influence the figures for consumption and emissions.
- The dependence on energy is high and this is why it must be used in a responsible manner.

Actions carried out

- A process is being implemented to replace halogen lighting with LEDs.
- We are moving towards efficient energy systems in contracting and purchasing electronic devices.

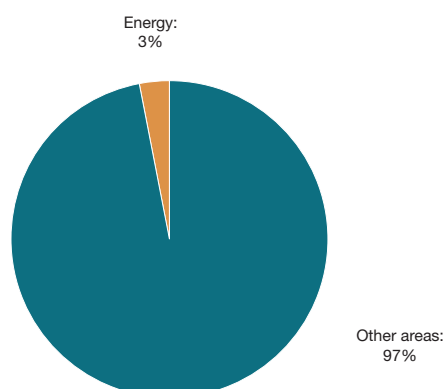


Chart. % Energy emissions in the Global footprint Festival 2019.

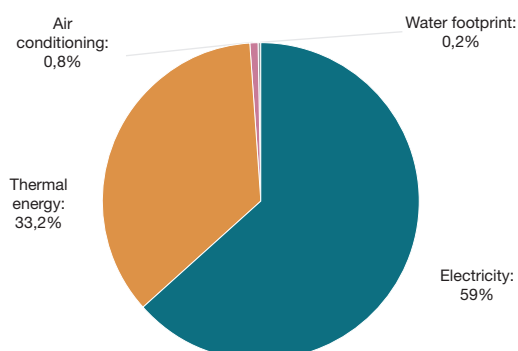
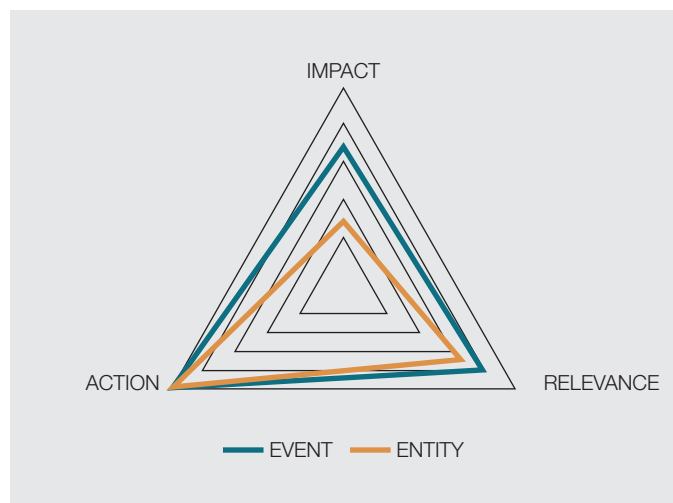


Chart. % Energy emissions from Buildings at the Event in 2019.

Conclusions



The Festival must continue to show its commitment to reducing the production of waste such as paper, cardboard and plastic, and managing organic matter, as well as applying the waste hierarchy throughout the management of the Event and in the everyday activity of the Entity.

Waste

- The consumption of water and waste, especially of paper and cardboard, as well as the residual fraction, have a high environmental impact if we focus on indicators like the amount of generated waste.
- During the Event a total of 4,852 kg of waste is generated of which 9% is reused and 76% is recycled.
- The volume of generated waste reveals an environmental impact that is not reflected in calculating the Carbon Footprint.

Actions carried out

- 76% of the waste produced by the Event and 96% of the waste generated by the Entity are recycled.
- The Festival is right in the middle of a digitalization process which means it is no longer printing large volumes of paper. In addition, 100% of the paper consumed in the offices of the Festival is recycled.
- 90% of the surplus merchandising produced is reused. In this category it can also be pointed out that all the textiles used are made of 100% organic cotton.

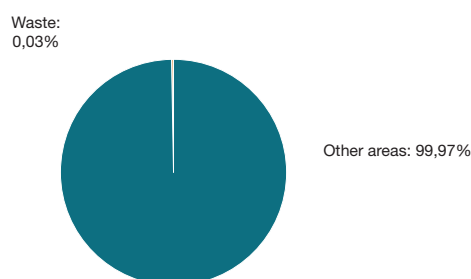


Chart. % Waste emissions in the Global Footprint of the Festival 2019.

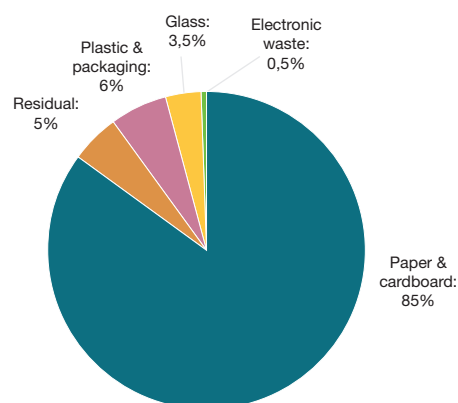


Chart. % kg of generated waste by fraction type at the Event in 2019*.



Conclusions

Commitment

The environmental impact of the Festival has been analysed by taking into account five areas that cover all the activity during the 9 days that the Event is held and of the Entity throughout the year.

Introduction

The analysis carried out has been based on collecting data, surveys, interviews and work-related seminars with management, staff and suppliers of goods and services of the Entity and Event.

In this document the key aspects of the analysis are shown in the form of a summary, while the Carbon Footprint and the environmental assessment can be consulted in the respective report.

The studies have been carried out in different ways for the Event and the Entity, as a way of representing two quite different sizes as shown by the figures of 180,000 spectators during the nine days that the Festival is held and the staff of 50 people who work throughout the entire year.

Event 5,110t CO2

9 days
180,000 spectators
Considerable external influence



High relative impact
Limited capacity for action
Considerable **exemplary** capacity

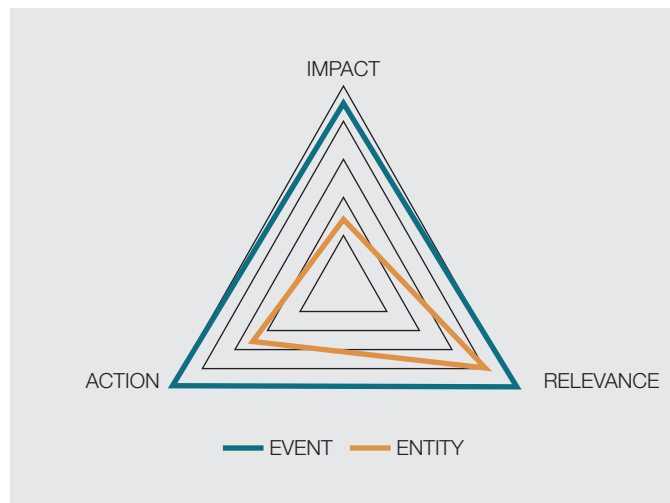
Entity 285t CO2

365 days
50 workes
Internal work



Low relative impact
High capacity for action
Corporate **awareness**

Conclusions



The Festival must improve and take advantage of its position as an event committed to sustainability to become an internationally acknowledged agent.

Commitment

The capacity that the Festival has to position itself as an event that is committed to sustainability and to becoming an acknowledged agent is highly significant.

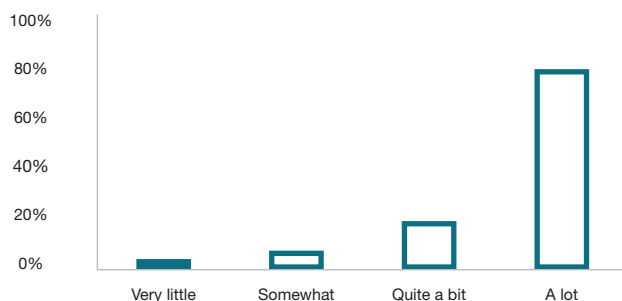
The commitment that the Festival has shown in the Event needs to be more ambitious to come into line with current sustainability standards in the international sphere, while the Entity shows signs of more responsible management.

The commitment is the most important capacity for action of the Festival, which has the privilege of showing that it is an international example regarding the possibilities that sustainability and respect for the environment entail.

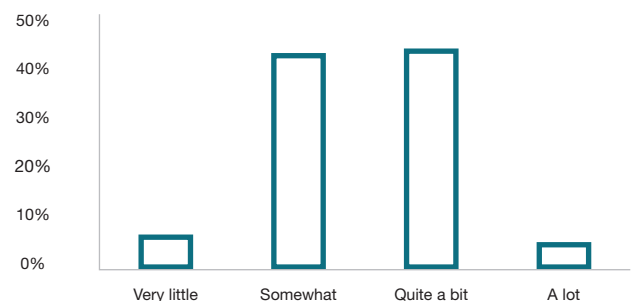
Actions carried out

- A detailed environmental analysis has been carried out involving staff, partners and suppliers, as a kind of environmental audit.
- Two training sessions have been held with internal Festival staff.
- An Action Plan has been prepared that includes the sustainability commitments and aims that the Festival has for the next 10 years.

Do you think it is important for the Festival to be committed to sustainability?



Do you think that it acts sustainably in its everyday activity?





Conclusions

Summary

- The Festival must **position itself as an event committed** to sustainability and become an internationally recognised agent.
- The Festival must make a commitment to **reducing the generation of waste** like paper, cardboard and plastic, by applying the waste hierarchy in the entire life cycle of the management of the Event and in the everyday activity of the Entity.
- El Festival must try to **influence the suppliers** of goods and services to ensure that all of aspects of the festival are in line with certain shared goals regarding sustainability.
- The Festival must **influence mobility** due to the large amount of emissions that it generates, despite having only a limited capacity for action to encourage sustainable and offset travel.
- The Festival must aim to **achieve nearly zero energy consumption** (NZEC) by a commitment to reducing consumption, to renewable electricity and responsible energy use at all times.