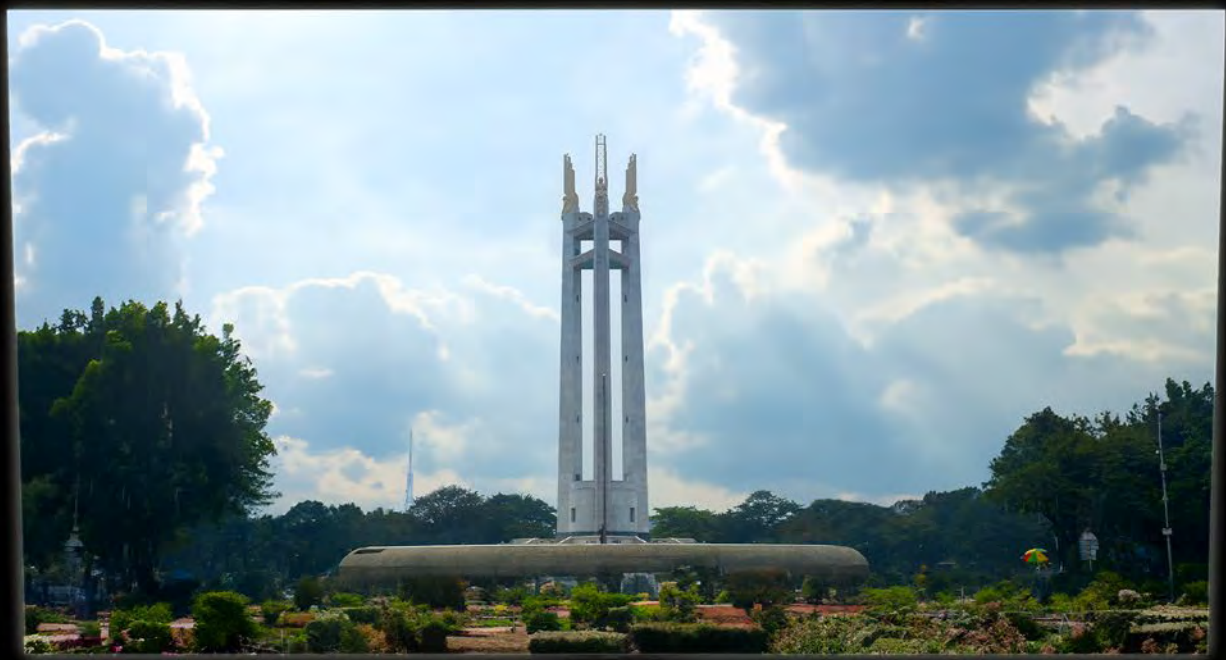


# SETTING THE STAGE FOR SUSTAINABILITY

An Environmental Impact Baseline Study  
of QCinema International Film Festival



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**Setting the Stage for Sustainability:  
An Environmental Impact Baseline Study of  
QCinema International Film Festival**

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June 2024

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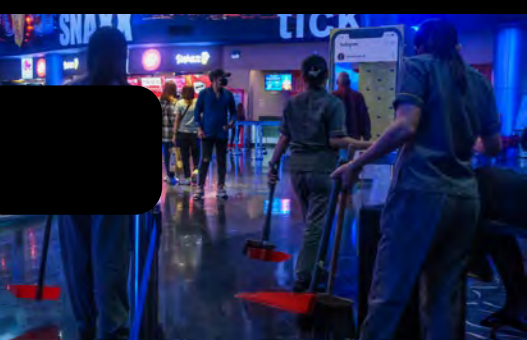
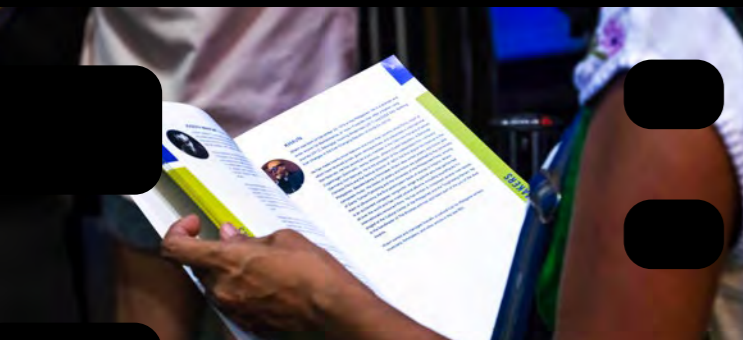
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## LIST OF ACRONYMS

<b>ASEAN</b>	Association of Southeast Asian Nations
<b>AMS</b>	ASEAN Member State
<b>BYOB</b>	Bring Your Own Bottle
<b>CCC</b>	Climate Change Commission
<b>CCIs</b>	Cultural and Creative Industries
<b>CCP</b>	Cultural Center of the Philippines
<b>CDP</b>	Carbon Disclosure Project
<b>CLIMA</b>	Climate Accountability
<b>CO<sub>2</sub></b>	Carbon Dioxide
<b>COP</b>	Conference of the Parties
<b>DENR</b>	Department of Environment and Natural Resources
<b>EBS</b>	Environmental Baseline Study
<b>EO</b>	Executive Order
<b>EPR Law</b>	Extended Producer Responsibility Act of 2022
<b>ESA</b>	European Space Agency
<b>GAIA</b>	Global Alliance for Incinerator Alternatives
<b>GHG</b>	Greenhouse gas
<b>IPCC</b>	Intergovernmental Panel on Climate Change
<b>ISEAS</b>	Institute of Southeast Asian Studies
<b>LCCAP</b>	Local Climate Change Action Plan
<b>mtCO<sub>2</sub>e</b>	Million tonnes of Carbon Dioxide equivalent
<b>NDCs</b>	Nationally Determined Contributions
<b>ND-GAIN</b>	Notre Dame Global Adaptation Initiative
<b>NGP</b>	National Greening Program
<b>NPTE</b>	National Panel of Technical Experts
<b>QCIFF</b>	QCinema International Film Festival
<b>RA</b>	Republic Act
<b>SP</b>	Sangguniang Panlungsod (City Council)
<b>TIFF</b>	Toronto International Film Festival
<b>UK</b>	United Kingdom
<b>UNDP</b>	United Nations Development Programme
<b>UNEP</b>	United Nations Environment Programme
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>UNFCCC</b>	United Nations Framework Convention on Climate Change
<b>UPLB</b>	University of the Philippines Los Baños
<b>WBCSD</b>	World Business Council for Sustainable Development
<b>WHO</b>	World Health Organization
<b>WMO</b>	World Meteorological Organization
<b>WRI</b>	World Resources Institute





## EXECUTIVE SUMMARY

This report provides baseline data on the environmental impact of QCinema International Film Festival (QCIFF) in the Philippines. It serves as a pilot case study that lays the foundation for future environmental impact assessment studies of cultural and creative events. This project sheds light on the environmental implications of events and provides evidence to festival organisers in rethinking their practices in response to the climate emergency. It aims to:

- identify QCIFF’s environmental impact on the ecology, economy, arts, and culture,
- provide evidence-based recommendations to inform environmental policymaking, and
- assist the festival in intervention and mitigation planning in raising public awareness that leads to climate action.

This study utilised survey, interview, and participant observation to gather data during the 11<sup>th</sup> edition of the festival from 17-26 November 2023. A total of 229 individuals responded to the survey, which detailed the profile of QCIFF’s audiences, their festival



viewing habits, level of awareness on climate change issues, willingness to act towards climate action, and perception of the festival’s economic and cultural impact.

The collected data reveal that QCIFF audiences contributed greatly to the ecological impact of the festival through food consumption. Almost 60% of the audience consumed food bought from establishments at the venues, and 76% consumed mostly water and soda. This consumption pattern produced solid waste from popcorn, chips, water bottles, and soda cans amongst others.

Our findings also demonstrate a high awareness level of climate change issues amongst QCinema audiences and their high level of willingness to take action by paying a sustainability fee. To illustrate, 64.63% of the respondents are willing to pay a sustainability fee of PhP 175.8 on average,

on top of the ticket price. 70% of the respondents had high to very high awareness level on climate change issues, and almost 86% rated climate change as an important issue. While less than half (48.03%) of the respondents classified themselves as moderately involved in activities contributing to climate change solutions, 72.92% expressed a high level of support to climate change efforts.

QCIFF audiences also highly value the impact of the festival on Filipino cinema, film education and to culture, in general, as well as in local tourism and economy. For instance, more than 85% of the respondents highly rated the contribution of QCIFF to the production of high-quality films, and more than 92% highly rated the contribution of the festival to the appreciation of the art and craft of filmmaking. Meanwhile, over 84% view the event as a pivotal educational platform. In terms of contribution to the local economy, 73% of the respondents underscore the significant role that film festivals play in economic stimulation, potentially local spending, tourism, and employment opportunities generated by the event.



Our interviews with the festival management team, an international festival programmer, cinema managers, and officials of the Quezon City local government, including the incumbent mayor, indicate the strong potential alignment of local ordinances on climate action and the city’s aspiration to become a UNESCO (United Nations Educational, Scientific and Cultural Organization) Creative City for Film.

Furthermore, our interview data point out that film festivals can indeed implement measures to contribute to climate action. However, these measures remain limited to what the organisers can only control. Directions from the national government are needed to further solidify the





festival's commitment to environmentally sustainable practices.

Overall, this study concludes that QCIFF has established itself as one of the most important film festivals in the country and attracted thousands of young and educated audiences from Greater Manila Area and other provinces. Our data show that QCIFF attendees recognise the festival's impact on the film culture in the Philippines and, to some extent, in other southeast Asian countries. As such, it holds much potential to influence its audience towards more sustainable festival viewing practices.

To this end, we propose the following recommendations in making QCIFF and other similar cultural and creative events more environmentally sustainable:

- 1 Declare the festival's environmental sustainability goal.
- 2 Establish an environmental sustainability framework or ecological policy guidance.
- 3 Reduce, if not eliminate, the use of paper by using an integrated mobile app system and printing only when necessary.



- 4 Reduce, if not eliminate, the use of plastic by implementing a BYOB (Bring Your Own [Reusable] Bottle) initiative and providing water dispensers or water refilling stations in event venues.
- 5 Set up a waste segregation system in screening venues.
- 6 Minimise, if not stop, the production and consumption of event merchandise.
- 7 Mount a sustainability leaderboard that updates attendees about the festival's sustainability efforts.



- 8 Introduce a 'sustainability fee' option when purchasing tickets.
- 9 Provide free environment-friendly modes of transport.
- 10 Build sustainability partnerships with festival venues.
- 11 Choose and incentivise suppliers with sustainable practices.
- 12 Explore implementing existing city-wide initiatives in festival venues.
- 13 Enforce the ordinances more strictly.

- 14 Launch information awareness campaigns by organising forums, symposia, and training workshops for stakeholders.
- 15 Forge alliances with other key institutions and agencies.







## 1 INTRODUCTION

Cultural and creative events like film festivals and other live events are not typically regarded as major polluters because we do not immediately see the carbon footprint and impact of the waste they produce. This project is developed within this context and the field's research direction towards greening the cultural and creative industries (CCIs).

In recent years, several studies have shown that the activities of CCIs such as film production, festivals, concerts, and other related events impact the environment. These mostly come from transportation and food waste amongst others. They are classified as indirect greenhouse gas (GHG) emissions or 'Scope 3' emissions, the data of which are mostly underreported or recorded inaccurately (Albert, BFI, and Arup, 2020).

This study has two components. First is the environmental baseline study (EBS) that addresses the data gap in the Philippines and

the dearth in literature on the environmental costs of film festivals (de Valck and Zielinski, 2023). Second is the organisation of a colloquium where the EBS results are presented to industry stakeholders. This addresses the institutional gaps on information sharing protocols and civic and public engagement on climate change issues (Seah and Martinus, 2021). Both outputs also respectively respond to the two action pathways indicated in the ASEAN (Association of Southeast Asian Nations) State of Climate Change Report (ASEAN Secretariat, 2021a): the 'Acquaint' action pathway particularly on strengthening the information base and knowledge generation and sharing, and the 'Involve' capacity need that aims to establish networks and build community of practices.



## 2 BACKGROUND

For more information on commonly used climate-related terms, please visit the following sources:

*The Climate dictionary: An Everyday Guide to Climate Change* by the United Nations Development Programme (2023a)

*The Climate Dictionary* is also downloadable from this direct link: <https://www.undp.org/publications/climate-dictionary>.

*The Greenhouse Gas Protocol: A Corporate Accounting and Reporting Standard* by the World Business Council for Sustainable Development (WBCSD) and World Resources Institute (WRI) (2004)

*The Greenhouse Gas Protocol* is also downloadable from this direct link: <https://ghgprotocol.org/sites/default/files/standards/ghg-protocol-revised.pdf>.

Another glossary of terms provided by the Intergovernmental Panel on Climate Change is downloadable at: <https://www.ipcc.ch/sr15/chapter/glossary/>.



### 2.1 THE BIG PICTURE

#### 2.1.1 GLOBAL CONTEXT

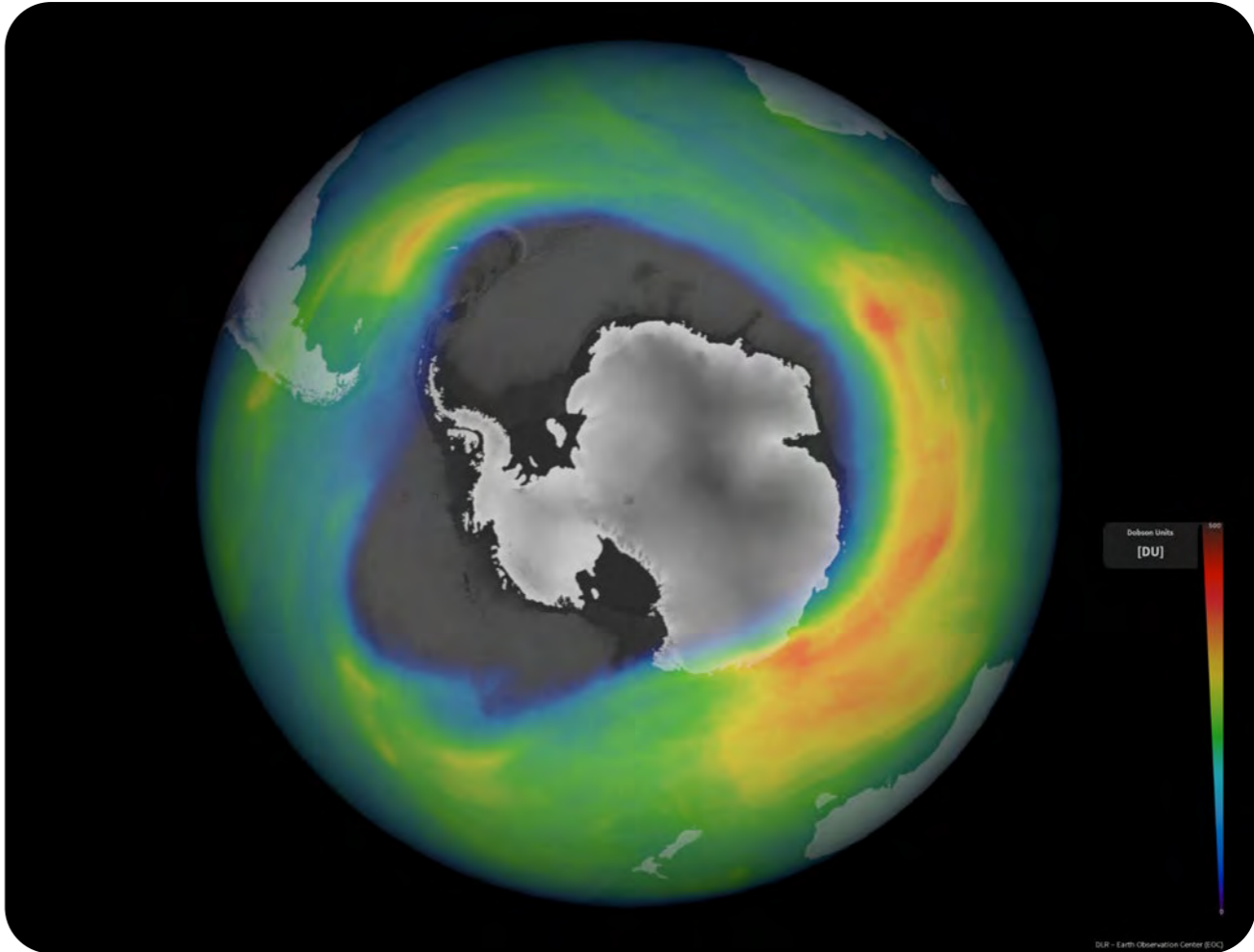


Photo credit: European Space Agency, 2020

April 1896	April 1938	March 1958	1968	1985	1988	21 March 1994	March 1995
Swedish scientist Svante Arrhenius predicted that increasing levels of greenhouse gases (specifically carbon dioxide) could lead to the gradual rise of earth's surface temperature (Arrhenius, 1896; NASA, 2024).	English steam engineer Guy Stewart Callendar collected records from 147 weather stations across the world over the previous 50 years and proved that the earth was warming (Callendar, 1938; Australian National University College of Science, 2019; NASA, 2024).	American geochemist Charles David Keeling started to record and measure carbon dioxide (CO <sub>2</sub> ) concentration levels at the Mauna Loa Observatory and proved that CO <sub>2</sub> levels were steadily rising (Scripps Institute of Oceanography, n.d.).	Glaciologist John Mercer discovered that the Antarctic ice sheets were melting.	British Antarctic Survey Scientists (Dr. Joe Farman, Brian Gardiner, and Jon Shanklin) discovered a hole in the ozone layer above Antarctica.	The Intergovernmental Panel on Climate Change (IPCC) was established by the World Meteorological Organization (WMO) and the United Nations Environment Programme (UNEP) to provide scientific information that can aid climate policy development across the globe (IPCC, n.d.).	The United Nations Framework Convention on Climate Change (UNFCCC) entered into force as the first international treaty ratified by 198 countries to combat climate change by limiting greenhouse gas emissions (UNFCCC, n.d.-b).	The first international climate meeting known as Conference of the Parties (COP) was held in Berlin, Germany. COP is the supreme decision-making body of the UNFCCC, which meets annually to review the implementation of the Convention and make the necessary next steps to meet its targets (UNFCCC, n.d.-a).





1995

The **Kyoto Protocol** was created to operationalise the UNFCCC and legally bind developed country Parties to their greenhouse gas emission reduction targets. This was adopted on 11 December 1997 but only entered into force on 16 February 2005 due to a complex ratification process (UNFCCC, n.d.-c).

November 2008

The Climate Change Act was passed in the UK as the world's first legally binding framework that commits the country to reduce its greenhouse gas emissions by 80% by 2050 (Climate Change Act 2008).



12 December 2015

The **Paris Agreement** is another international treaty that is adopted by 196 countries and legally binds them to limit global warming to 1.5°C above pre-industrial levels. Since 2020, each country has been submitting their national climate action plans, known as “nationally determined contributions” (NDCs). The Paris Agreement entered into force on 4 November 2016 (UNFCCC, n.d.-d, n.d.-e; United Nations Treaties Collection, 2015; UNDP, 2023c).

2019

The year of climate emergency declarations (Calma, 2019; UNEP, n.d.-a, n.d.-b, n.d.-c)

1 May 2019

The United Kingdom of Great Britain and Northern Ireland became the first country in the world to declare an environment and climate emergency (Tutton, 2019; Turney, 2019).

27 June 2019

The UK became the first national government to pass a net zero emissions law (UK, 2019).

2021

The effects of climate change are now irreversible (UKRI, n.d.)







### 2.1.2 THE ASEAN CONTEXT

One of the main challenges of tackling climate change in Southeast Asia has always been the lack of reliable information or absence of accurate data. In the study conducted by the ISEAS-Yusof Ishak Institute (formerly Institute of Southeast Asian Studies), it emphasises the need for a super coordinating body that can share information, hold dialogue, and engage with civil society organisations and the private sector across the member states of the ASEAN (Seah and Martinus, 2021: 16-17).

For instance, there are very limited sources about the climate emergency declarations and net zero targets of each ASEAN Member State (AMS). Most of these sources also provide varying

data that make it challenging to verify. However, the ASEAN Secretariat has recently published the ASEAN State of the Climate Change Report (2021a), which provides the framework and outlines the plan towards achieving the net zero target for the region by 2050.

Table 1 summarises the country profiles of the Climate Promise of some of the Southeast Asian countries that the United Nations Development Programme (UNDP) works with in terms of supporting them meet their pledges or Nationally Determined Contributions (NDCs) made under the Paris Agreement. The UNDP Climate Promise covers more than 120 countries, which make up 80% of developing countries globally (UNDP, n.d.).

**Table 1.** Country profiles of the Climate Promise of Southeast Asian countries that the UNDP works with

Country	Share of global GHG emissions <sup>1</sup>	Climate Vulnerability Index ranking <sup>2</sup>	Human Development Index ranking <sup>3</sup>	Conditional emissions reduction target by 2030 <sup>4</sup>	NDC status
<a href="#">Cambodia</a>	0.16%	132	146	41.7%	Submitted revised NDC in Dec 2020
<a href="#">Indonesia</a>	3.11%	103	114	43.2%	Submitted enhanced NDC in Sep 2022
<a href="#">Lao People's Democratic Republic</a>	0.09%	117	140	60%	Submitted revised NDC in May 2021

<a href="#">Malaysia</a>	0.77%	49	62	45%	Submitted revised NDC in Jul 2021
<a href="#">Myanmar</a>	0.52%	140	149	414.75MT	Submitted its first NDC report in Sep 2017
<a href="#">Philippines</a>	0.48%	121	116	75%	Submitted its first NDC in Apr 2021
<a href="#">Thailand</a>	0.95%	102	66	40%	Submitted its second updated NDC in Nov 2022
<a href="#">Viet Nam</a>	0.96%	128	115	43.5%	Submitted its second updated NDC in Nov 2022
Brunei Darussalam	Data not available / No agreed Climate Promise workplan				
Singapore	Data not available / No agreed Climate Promise workplan				

<sup>1</sup> based on data from Climate Watch (CAIT 2020) developed and maintained by the World Resources Institute

<sup>2</sup> A higher number means a higher vulnerability to climate change. Based on the ND-GAIN Index (2021), developed by the University of Notre Dame.

<sup>3</sup> A lower number means a better human development score. Based on the Human Development Index (2021), developed by UNDP.

<sup>4</sup> The highest emissions reduction target, conditional or unconditional, included in the country's latest NDC.

### 2.1.3 THE PHILIPPINE CONTEXT

15 Apr 1998

23 October 2009

22 Apr 2016

15 Apr 2021

Signed as party to the Kyoto Protocol. Ratified on 20 Nov 2003.



Photo credit: United Nations, 1997

Nearly a year after the UK passed its Climate Change Act, the Philippines enacted Republic Act No. 9729 or the Climate Change Act of 2009, which created the Climate Change Commission, mandated to formulate a climate change framework strategy and implement plans that can reduce the impact of natural disasters.

The Philippines signed the Paris Agreement, ratified on 23 Mar 2017 (UNFCCC, n.d.-d).



Photo credit: HKuhse-Bonn, 2017

The Philippines submitted its first NDC (see Table 2), raising its carbon emission reduction target to 75% by 2030 (Reuters, 2021; Republic of the Philippines, 2021a).



23 July 2022

31 July 2023

14 Nov 2023

Republic Act No. 11898 or the Extended Producer Responsibility Act of 2022 (EPR Law) lapsed into law. It is the first amendment to the Republic Act 9003 or the Ecological Solid Waste Management Act of 2000, which holds large companies and manufacturers accountable for their waste production by requiring them to recover 80% of their plastic wastes by 2028. The EPR Law is expected to speed up the country's transition to a circular economy.

The Philippines and the European Union signed a joint declaration on the Green Economy Programme and signed the €60 million financing agreement on 25 Oct 2023.

Climate Change Commission pushes for net zero target by 2050. To date, the Philippines has yet to officially declare a climate emergency and set a net zero target. However, in November 2023, the House of Representatives unanimously approved on third and final reading House Bill 9084 or the Climate Change Resilience Act, which would declare that the Philippines is in the state of climate emergency. Prior to this impending national declaration, some local governments already declared a climate emergency as early as August 2019 (see Table 3).

Table 2. Summary of the Philippines' NDC target and national policy

Country	Detailed Adaptation Pledge	Major Policy
Philippines	<ul style="list-style-type: none"> <li>System strengthening for downscaling climate change models, climate scenario-building, climate monitoring and observation;</li> <li>Science-based climate/disaster risk and vulnerability assessment process</li> <li>Enhancement of climate and disaster-resilience of key sectors – agriculture, water and health;</li> <li>Systematic transition to a climate and disaster-resilient social and economic growth</li> </ul>	<ol style="list-style-type: none"> <li>National Disaster Risk Reduction and Management Law of 2010</li> <li>National Climate Change Action Plan (NCCAP) of 2011</li> </ol>

Source: ASEAN Secretariat, 2021a (Appendix: Table 1, p. 136)

Table 3. Philippine local governments that have declared a climate emergency

Local government	Date of climate emergency declaration
Bacolod City Council	17 July 2019
Tolosa Municipal Council	5 August 2019
Cebu City Council	15 October 2019
Quezon City Council	21 October 2019
Makati City Council	5 August 2022
Albay Province	24 October 2023

Source: Climate Emergency Declaration, 2024.

On 22 November 2023, the House of Representatives filed House Bill 9609 or the Climate Accountability (CLIMA) Act, which, if approved, would be the world's first law that sets a loss and damage-focused legal framework and officially recognises the concept of corporate climate accountability

for social readiness in terms of education and innovation (ND-GAIN, n.d.-c). This indicates that the Philippines requires great urgency for action to mitigate and respond to the negative impacts of climate change and address the ecological emergency.

### Plastic pollution and sachet economy

The Philippines ranks third in terms of its contribution to plastic pollution in the world, producing between 2.7 and 5.5 million tons of plastic waste annually, 20% of which ends up in the ocean (Schacter and Karasik, 2022).

This problem is related to the country's heavy use of single-use plastics, particularly sachets, which is a common concern in most developing countries. This is also demonstrative of the Filipino *tingi* (piecemeal) culture, in which most everyday products are sold in micro-portions in sachets (Ledesma et al, 2024).

According to the report published by Global Alliance for Incinerator Alternatives (GAIA), Filipinos use around 164 million sachets per day, which is about 52% of the residual plastic waste stream (Liamzon et al, 2020).

### Country profile

The University of Notre Dame (Indiana, USA) runs the Environmental Change Initiative programme, which conducts the annual Notre Dame Global Adaptation Initiative (ND-GAIN) Country Index that ranks and summarises each country's climate change vulnerability and readiness to adapt across 45 indicators over 20 years of data (ND-GAIN, n.d.-a).

Based on the most recent ND-GAIN index in 2021, the Philippines ranks 122<sup>nd</sup> overall out of 185 nations (data unavailable for seven nations to determine ranking). It is the 65<sup>th</sup> most vulnerable country and the 135<sup>th</sup> most ready country (ND-GAIN, n.d.-b). The report notes the country's 'worst' scores for food (projected change of cereal yields), water (dam capacity), and human habitat (paved roads) in terms of vulnerability (ND-GAIN, n.d.-d), while it notes a 'worst' score





#### 2.1.4 QUEZON CITY CONTEXT

##### FAST FACTS

- Quezon City is the biggest city in the Philippines and is dubbed as the ‘City of Stars’ because many media and entertainment companies are headquartered here.
- It is one of the six cities that have declared a climate emergency. It envisions to be the lead city in the fight against climate change.
- Quezon City’s goal is to reduce carbon emissions by 30% in 2030 and achieve net zero emissions by 2050.
- Quezon City introduced the “Plastic Bag Reduction Ordinance” (SP-2140) in 2012.
- This was followed by the creation of the “Quezon City Environment Code” (SP-2350) in 2014.
- Quezon City also imposed a city-wide plastic-bag ban through Ordinance SP-2868 and prohibited restaurants and hotels to use and/or distribute single-use plastics/disposable materials through Ordinance SP-2876 in 2019.
- It is the only city in the Philippines to establish a Climate Change and Environmental Sustainability Department (through Ordinance SP-3009 in 2020).

- It is also the only city in the Philippines that has been an active member of the C40 Cities Climate Leadership Group since 2015.
- In 2021, Quezon City, through the technical assistance of the C40 Cities network, launched its [Enhanced Local Climate Change Action Plan](#) (LCCAP) for 2021-2050. It details the city’s climate mitigation and adaptation plans based on scientific analysis and evidence (Quezon City Government, 2020).
- The city’s waste management program is centred on waste prevention, reduction, recycling, and recovery.
- Quezon City has implemented a comprehensive circular economy strategy that strives to achieve a diversion of 50% in waste generation.
- In 2022, Quezon City launched “Circular Quezon City,” a mini circular economy roadmap for the city’s food system.
- In 2023, Mayor Joy Belmonte received the Policy Leadership award as one of the Champions of the Earth by the United Nations Environment Programme.
- In 2023, Quezon City was one of only two Philippine cities that was included in the 119 ‘A List’ cities for city climate leadership in action, as identified by international non-profit organisation CDP (Carbon Disclosure Project). Quezon City was recognised for its Early Warning Systems and Automated Weather Stations, which allowed the city to issue timely advice to communities most at risk of storm surges and flooding.





## 2.2 CASE IN FOCUS: QCINEMA INTERNATIONAL FILM FESTIVAL

Established in 2013 and named after its host city, the QCinema International Film Festival (QCIFF) is the official annual film festival of Quezon City. It showcases local and international films—old and new, short and full-length, of various genres, which are exhibited in either competition and non-competition sections. The festival has evolved and grown over the years and now includes a project market, critics lab,

masterclasses, and other special side events (Quezon City Government, n.d.).

QCIFF is selected as the case study because of its scale, stability, reputation, and location. The festival is recognised globally and has had 10 successful runs, including during the pandemic. It has operated long enough that structures and systems are in place, and there is sufficient historical data to conduct a baseline study.

## 3 BASELINE DATA GENERATION

The Philippines is a country that celebrates thousands of festivals. These events—big or small—produce an enormous amount of waste more than what we can immediately see such as leftover food, drinks in plastic bottles or cups, paper tickets, merchandise and many more.

The more developed countries have already set up action plans and are implementing them to mitigate the harmful impact that festivals make on the environment. Meanwhile, developing countries like the Philippines are still in the process of setting up their net zero mitigation and transition plans. Part of this challenge is the absence of (baseline) data that can be used in tackling the problem. While there are some available data, they do not account for all industry pollutants. Most of these data centre on the manufacturing industries and have always overlooked the creative industries because the wastes they produce are visible mostly through their outputs (films, discs, casing, books, etc.). We don't usually see the wastes produced in the process (inputs) of making these outputs.

For instance, in Quezon City's 2016 baseline study that inventoried the city's GHG emissions, it reported a total of 8.01 million tonnes of carbon dioxide equivalent (mtCO<sub>2</sub>e) produced by stationary energy, transport, and solid waste. 51% of energy-

related emissions came from the commercial sector (government-owned and corporate buildings), 25% from the manufacturing and construction sector, and 24% from the residential sector (Quezon City Climate Change and Environmental Sustainability Department, 2023).

The absence of a robust baseline data on the environmental impact (especially that) of the creative industries poses a challenge to formulating evidence-based policies on climate change mitigation and adaptation.

This baseline data generation exercise hopes to be the first step towards the creation of a possible environmental management plan and sustainability framework for the festival and can form the basis of similar plans and frameworks for other cultural and creative activities in the country.

This project also addresses three Sustainable Development Goals.

### 11 (Sustainable Cities and Communities)

The new knowledge generated from this research will be used as leverage in stirring discussions, raising awareness, and policy lobbying to influence practices and decisions that will contribute to the transformative adaptation of film festivals, and the Philippine film industry at large. This also contributes to the sustainability of





communities directly affected by film production and film-going and further redounds to the preservation of these vital aspects of our cultural heritage.

### 13 (Climate Action)

The establishment of baseline data on the environmental impacts of QCIFF is a critical step in climate-proofing or greening its subsequent runs. This informs the festival's mitigation planning and in determining the interventions needed that can monitor and significantly reduce its GHG emissions and wastes generated, amongst other externalities. Our project also complements the Climate Action Implementation Programme in Southeast Asia, which is part of the UK Government-funded Urban Climate Action Programme. Quezon City is one of the 15 participating cities tasked to deliver at least two high-impact actions from its Enhanced Local Climate Change Action Plan 2021-2050.

### 17 (Partnerships for the Goals)

The collaboration between the University of Glasgow and the University of the Philippines Los Baños represents the North-South partnership in enhancing the SDG capacity of the Philippines. Our project also contributes to the ASEAN-UK Dialogue Partnership (UK, 2021b; 2022a; 2022b) made when the UK heeded ASEAN's call in a joint statement made during COP26 that sought the need for support in analysing climate risks and formulating and implementing adaptation measures and scaling up funding contributions (ASEAN Secretariat, 2021b). This also accentuates the UK's commitment to help developing countries through its 'Clean Green Initiative' (UK, 2021a; 2022c). Our project also endeavours to forge multi-stakeholder synergies (public and private sectors, civil society groups, and the academe) in addressing the sustainability of the film industry.

## 3.1 OBJECTIVES

The main purpose of conducting an environmental baseline study is to help us identify and understand the current environmental impact the festival is making. This will then inform the organisers in terms of predicting the festival's subsequent environmental impact and formulating action plans to minimise, if not eliminate, these negative impacts.

As such, this project specifically aims to:

- determine QCIFF's environmental impact areas (socio-cultural, economic, ecological) and generate a baseline data;

- provide evidence-based recommendations to inform environmental policymaking for the festival to counteract the effects of climate change; and
- assist the festival in intervention and mitigation planning for making its subsequent editions more environmentally friendly.

## 3.2 METHODOLOGY

This project utilised the following methods to obtain the baseline data of the environmental impact of QCIFF:

- **Participant observation** focusing on distinctive events (opening and closing ceremonies, competition and non-competition programme screenings spread across different time blocks) mostly located in the main venue, but also selected representative events held in other venues.
- **Semi-structured in-depth interviews** with industry stakeholders. These include the City Mayor, City Environmental Management Head, festival director, festival juror, cinema manager, which generate descriptive data on festival processes, operations, and moviegoing habits.







- **(In-person) Survey** amongst sampled QCIFF attendees across all the festival's exhibition venues to aid in the assessment of ecological footprints and their perceptions about the festival and its sustainability. The survey was conducted in person using random sampling from 17-26 November during the 11<sup>th</sup> QCinema International Film Festival. The questionnaire was offered in English and comprised 77 questions and took an average of 15 minutes to complete. A total of 229 festival attendees responded to the survey.

The data collected from this study are based on the 11<sup>th</sup> edition of QCIFF only. The findings and analysis do not cover any historical data. A

bigger scale research project that involves a larger team and more in-depth baseline data gathering exercise will be necessary to account for the overall environmental impact of QCIFF since it started operations. These will include its annual festival attendance, number of film exhibition, venues, festival merchandise and marketing collateral amongst many others. The respondents in this study attended a variety of events that include the screenings, book launching, project market, and fellowship nights.

The results of the study form the baseline data and evidence that make QCIFF's environmental impacts more visible and easily understandable for the public. The collected data will hopefully increase the public's environmental awareness and allow the government to plan, mitigate and monitor these impacts from which future studies are compared.



## 4 KEY FINDINGS

### 4.1 SOCIOECONOMIC AND DEMOGRAPHIC PROFILE OF RESPONDENTS

#### 4.1.1 AGE

The largest segment of attendees falls within the 18-25 age range, accounting for 44.5% of the total 229 respondents (see Figure 1). The following significant segment is the 25-30 age group, representing 21.8%. The 30-35 age range also has a notable representation at 17.0%. Other age groups

such as under 18, 35-40, 40-45, and 50-55 make up smaller percentages of the respondents, with each constituting less than 5% of the total. Overall, the festival seems most popular amongst young adults, particularly those between 18 and 35 years old.

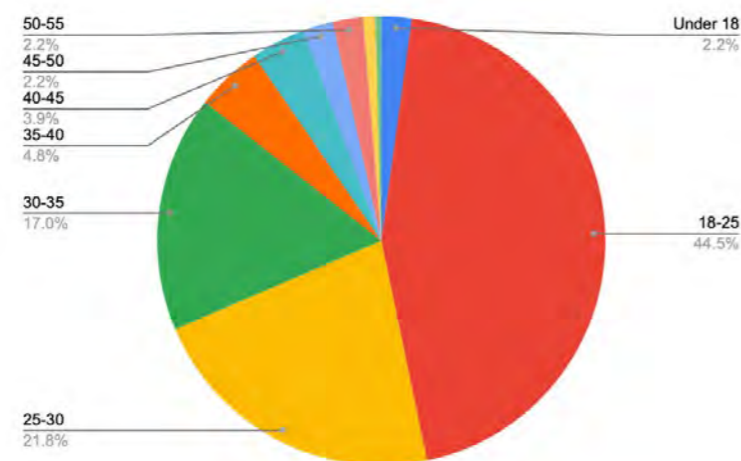


Figure 1. Age distribution of QCIFF respondents

#### 4.1.2 SEX

Majority of the respondents identify as male, constituting 64.2% of the total (see Figure 2). The percentage of female respondents is 31.9%, representing nearly a third of the total. There is also

a small percentage, 3.9%, of respondents who prefer not to disclose their sex. This shows that the festival attracts more male attendees than female.

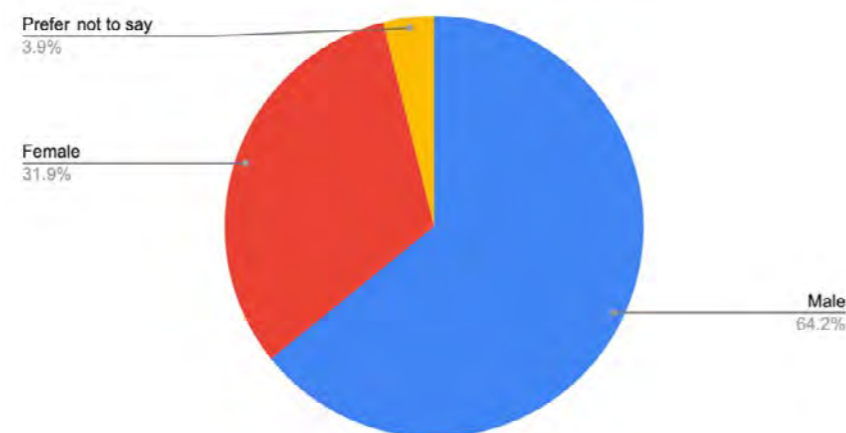


Figure 2. Sex distribution of QCIFF respondents

#### 4.1.3 CIVIL STATUS

An overwhelming majority, 93.4%, of the respondents are single (see Figure 3). A smaller portion, 4.8%, are married. The chart also shows that a very small segment, 1.7%, prefers not to

state their civil status. These data suggest that the film festival is predominantly attended by single individuals.

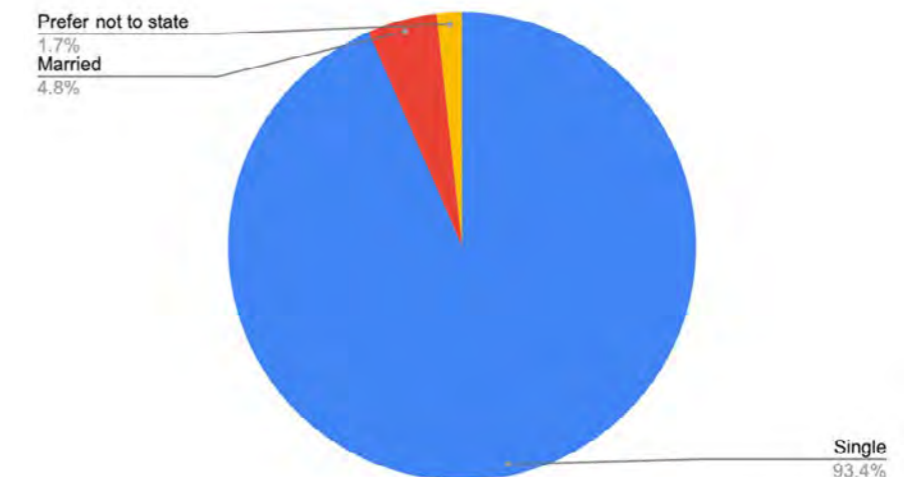


Figure 3. Civil status distribution of QCIFF respondents

#### 4.1.4 RESIDENCE

A vast majority of the respondents, 83.0%, are from Metro Manila (see Figure 4). Respondents from nearby provinces account for 14.4% of the respondents. This includes Rizal (6.1%), Cavite (3.1%), Laguna (2.6%), and Bulacan (2.6%). There are also respondents hailing from Zambales,

Iloilo, Davao del Sur, Lanao del Norte, and Zamboanga Sibugay. This indicates that the festival is largely attended by residents of Metro Manila, with a significantly smaller participation from neighbouring provinces.

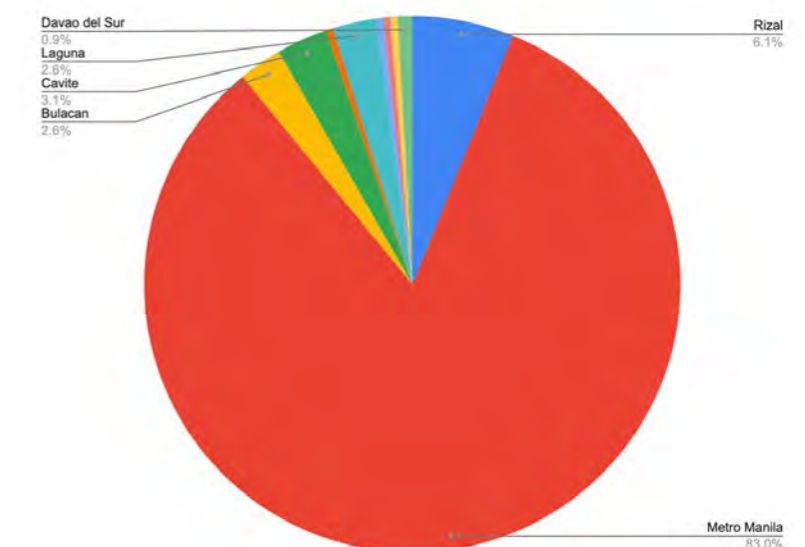


Figure 4. Residential location distribution of QCIFF respondents





VOTEL

THE TTH  
MANILA

Roots



Majority of the 190 Metro Manila respondents are from Quezon City, which accounts for 39.5% of the total (see Figure 5). Manila has the second-highest representation with 10.5% of the attendees. Mandaluyong is another city with a significant

number of respondents at 7.9%. This is followed by Pasig (6.8%), Las Piñas (5.8%), and Marikina (5.3%). There are also respondents coming from Malabon, San Juan, Makati, Valenzuela, Caloocan, Taguig, Muntinlupa, Pasay, Navotas and Parañaque.

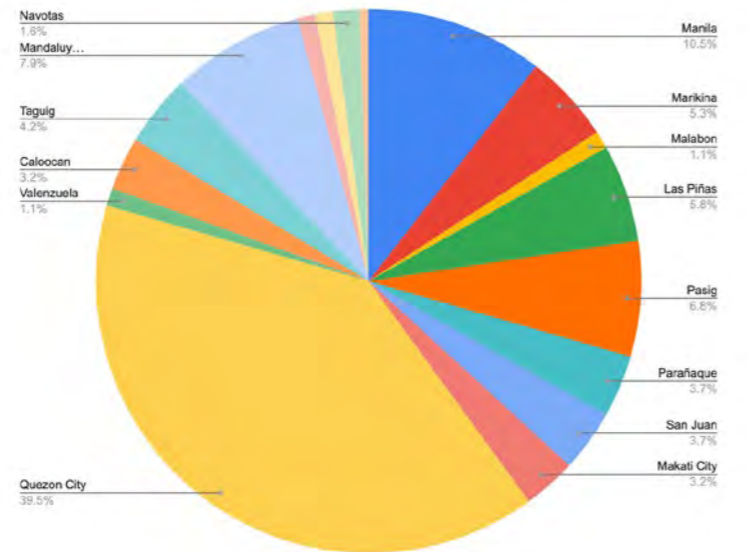


Figure 5. Distribution of QCIFF respondents residing in Metro Manila

#### 4.1.5 EDUCATIONAL ATTAINMENT

The largest group of respondents are college graduates, making up 42.4% of the total (see Figure 6). Close to this is the group at the college level or college students which constitute 40.6% of the respondents. These data suggest that the vast majority of respondents have at least some college

education. Additionally, 8.3% of the attendees are currently enrolled in a postgraduate program, while 4.8% have completed a postgraduate program, holding either a master's or doctoral degree. Overall, this indicates that the QCIFF is most popular with individuals who have received higher education.

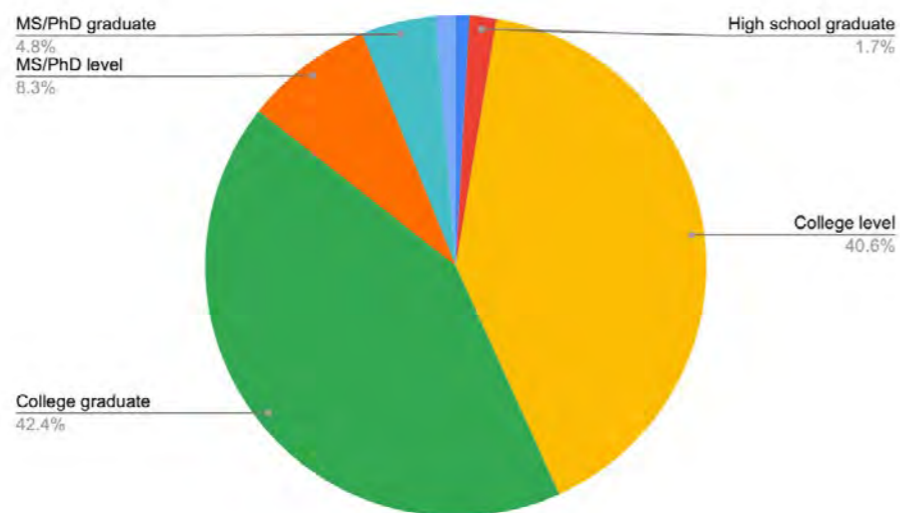


Figure 6. Distribution of educational attainment amongst QCIFF respondents

#### 4.1.6 HOUSEHOLD SIZE

The most common household size amongst respondents is four members, accounting for 21.0% of the total (see Figure 7). Other common household sizes are three, five, and six members, with 15.3%, 17.9%, and 14.8% of respondents, respectively. Two-member households are also notable, comprising 13.5% of the total.

The average household size amongst respondents is four, indicating that the most typical respondent comes from a moderately sized household. With the minimum household size being one and the maximum eleven, there is a wide range of household compositions amongst the festival's attendees.

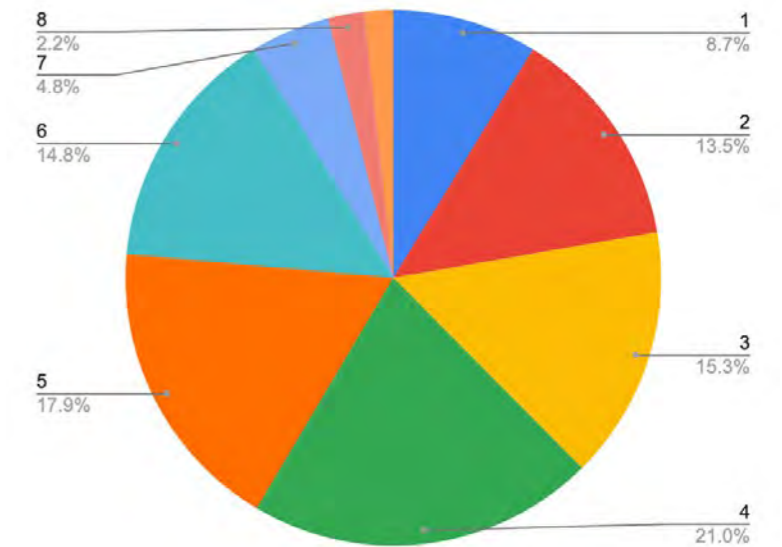


Figure 7. Distribution of household size amongst QCIFF respondents

#### 4.1.7 MEMBERSHIP IN ENVIRONMENT-RELATED ORGANISATIONS

Amongst the 229 respondents, only 9.2% are members of environment-related organisations (see Figure 8). This indicates that a relatively

small segment of the festival's attendees is actively involved in environmental organisations, while the vast majority are not affiliated with such groups.

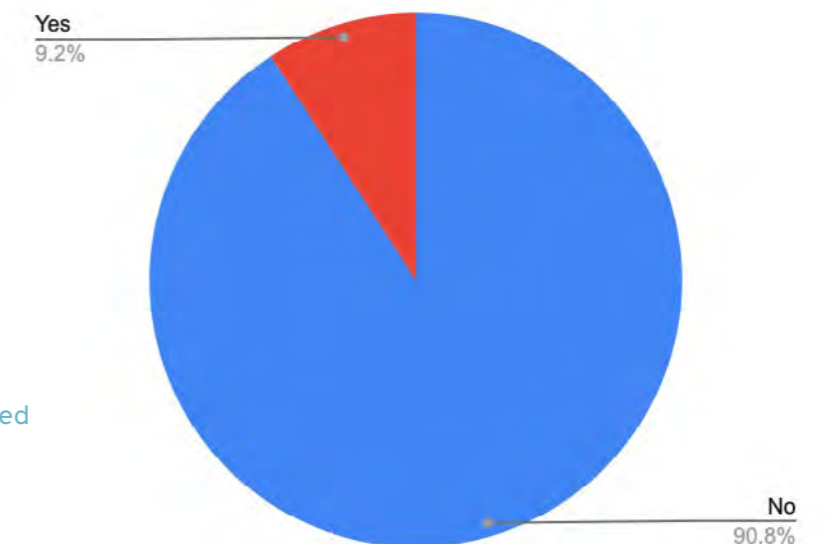


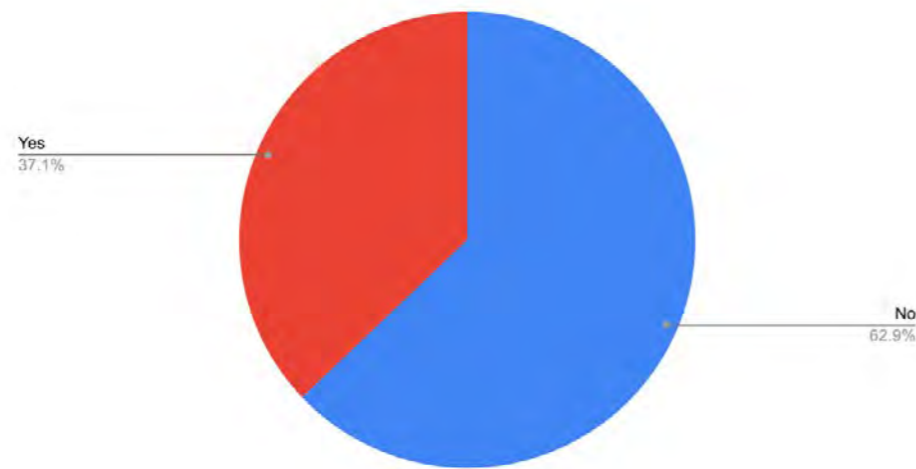
Figure 8. Distribution of membership in environment-related organisations amongst QCIFF respondents



#### 4.1.8 MEMBERSHIP IN CULTURAL- AND ARTS-RELATED ORGANISATIONS

Amongst the 229 respondents, 37.1% of the participants confirmed membership in cultural- and arts-related organisations, indicative of a medium engagement level with the cultural and artistic sectors (see Figure 9). Conversely, a majority of 62.9% indicated no such affiliation,

which may reflect a diversity of interests or alternative modes of cultural participation that do not involve formal membership. These results underscore the varied landscape of cultural engagement amongst film festival attendees.



**Figure 9.** Distribution of membership in cultural- and arts-related organisations amongst QCIFF respondents

### 4.2 AWARENESS AND PERCEPTIONS ON CLIMATE CHANGE

#### 4.2.1 TOP ENVIRONMENTAL CONCERNS

The respondents were asked to rank their top three environmental concerns from a predefined list of ten issues (see Figure 10). The data revealed that the issue of solid waste was predominately perceived as the most pressing environmental challenge, with majority (38.86%) of the respondents identifying it as their principal concern. This was followed closely by air pollution, which garnered significant recognition as both the primary concern to 26.20% of the respondents and secondary concern to 26.64% of the respondents, underscoring the critical public health implications of air quality in urban centres.

Climate change was consistently acknowledged as a secondary concern

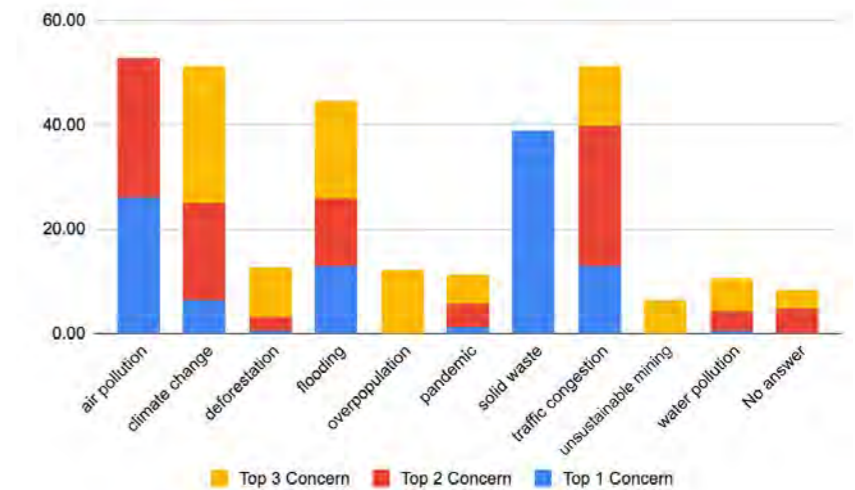
rather than a primary one, suggesting a conceptualisation of the issue as a pervasive but perhaps more distal threat. Traffic-related issues, while omnipresent in everyday experiences, did not surface as a primary concern for the majority, although they were recognised consistently across all levels of concern, reflecting a degree of resignation or acceptance of traffic conditions as a facet of urban life.

Other environmental concerns such as deforestation, flooding, overpopulation, and water pollution were cited with varying degrees of frequency, indicating an awareness of these issues but perhaps a lower perceived immediacy or

personal impact. Intriguingly, global issues such as pandemics and unsustainable mining practices were amongst the least cited concerns.

The data offer a compelling glimpse into the environmental priorities of a culturally-engaged

demographic, highlighting an acute concern for waste management, air quality, and the overarching threat of climate change.



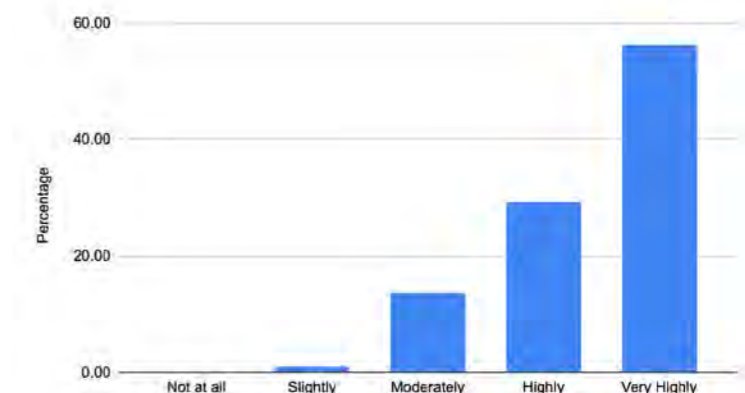
**Figure 10.** Top environmental concerns of QCIFF respondents

#### 4.2.2 IMPORTANCE OF CLIMATE CHANGE

In the elucidation of climate change's perceived importance amongst the festival attendees, the analysis of responses reveals a compelling inclination towards the gravity of the issue (see Figure 11). A striking 56.33% of participants rated it as 'Very Highly' important, underscoring a dominant perception of climate change as a critical concern. Furthermore, 29.26% of the respondents considered it a 'Highly' important issue, reinforcing the trend that a significant majority of the cohort (85.59% combined) view climate change with a great degree of urgency.

A smaller segment, constituting 13.54%, perceived the importance of climate change as

'Moderate', which, while not negligible, contrasts sharply with the more pronounced concern indicated by the majority. Noteworthy is the minimal representation of 0.87% for the 'Slightly' important category, suggesting an almost universal rejection of the notion that climate change is of marginal concern. The absence of any respondents selecting 'Not at all' important corroborates a collective recognition amongst the festival attendees of the imperative nature of climate change challenges. These distributions quantitatively affirm the elevated prioritisation of climate change within the environmental discourse of this culturally-engaged audience.



**Figure 11.** Importance level of climate change for the QCIFF respondents





#### 4.2.3 IMPACT OF CLIMATE CHANGE

The festival attendees were asked about the subjective impact of climate change, quantified through a 5-point Likert scale (see Figure 12). A substantial 51.09% of the respondents perceive climate change as affecting them ‘Very Highly,’ indicating an acute personal recognition of its effects. The ‘Highly’ affected category comprises 35.81%, suggesting that more than a third of the attendees are also experiencing significant impacts from climate change.

Together, these two groups account for 86.90% of the respondents, illustrating a pronounced concern amongst the attendees regarding the personal repercussions of climate change. A smaller fraction

of the audience, 10.92%, report being ‘Moderately’ affected, which suggests a noticeable but less immediate impact.

Only 2.18% of the participants consider the impact of climate change on their lives as ‘Slightly,’ which indicates a minimal effect. Notably, there are no respondents who report being ‘Not at all’ affected by climate change, affirming the consensus amongst the attendees on the tangible influence of climate change on their personal lives. These data underscore the prevailing sentiment amongst the festival’s audience regarding the pervasive and personal implications of climate change.

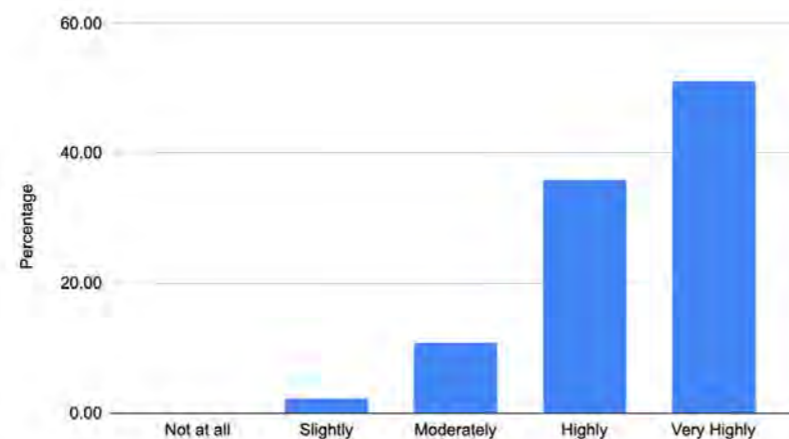


Figure 12. Impact level of climate change on QCIFF attendees

#### 4.2.4 AWARENESS ON CLIMATE CHANGE

Data regarding the self-assessed awareness of climate change of the 229 respondents reveal a considerable overall familiarity with the subject (see Figure 13). Notably, 38.86% of respondents rate their level of awareness as ‘Highly,’ indicating a strong understanding of climate change issues. A closely following 33.19% perceive their awareness to be ‘Very Highly,’ demonstrating an even greater level of engagement with the topic.

Together, these categories suggest that over 70% of the attendees have a high to very high awareness of climate change. The ‘Moderately’ aware group constitutes 25.76%, pointing to a significant portion

of the audience possessing an intermediate level of knowledge or awareness of climate issues.

A minimal 2.18% consider themselves only ‘Slightly’ aware, indicating a marginal engagement with the subject. The absence of respondents who report being ‘Not at all’ aware underscores the heightened overall awareness within this community. These percentages illustrate a substantial engagement with and understanding of climate change amongst the film festival attendees, with a negligible minority indicating low levels of awareness.

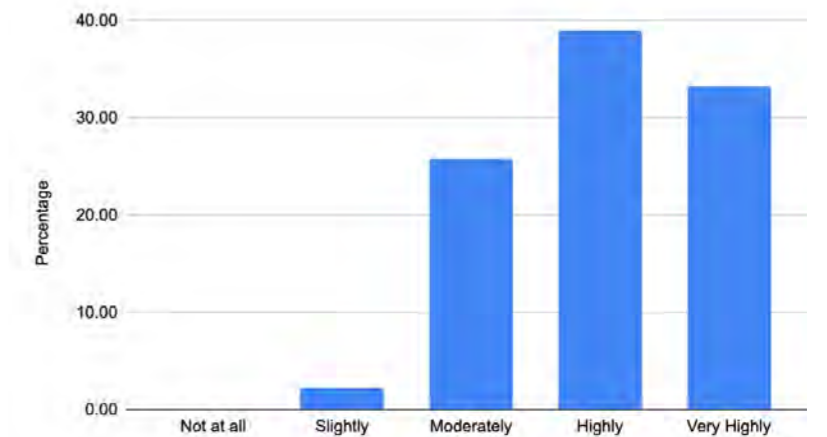
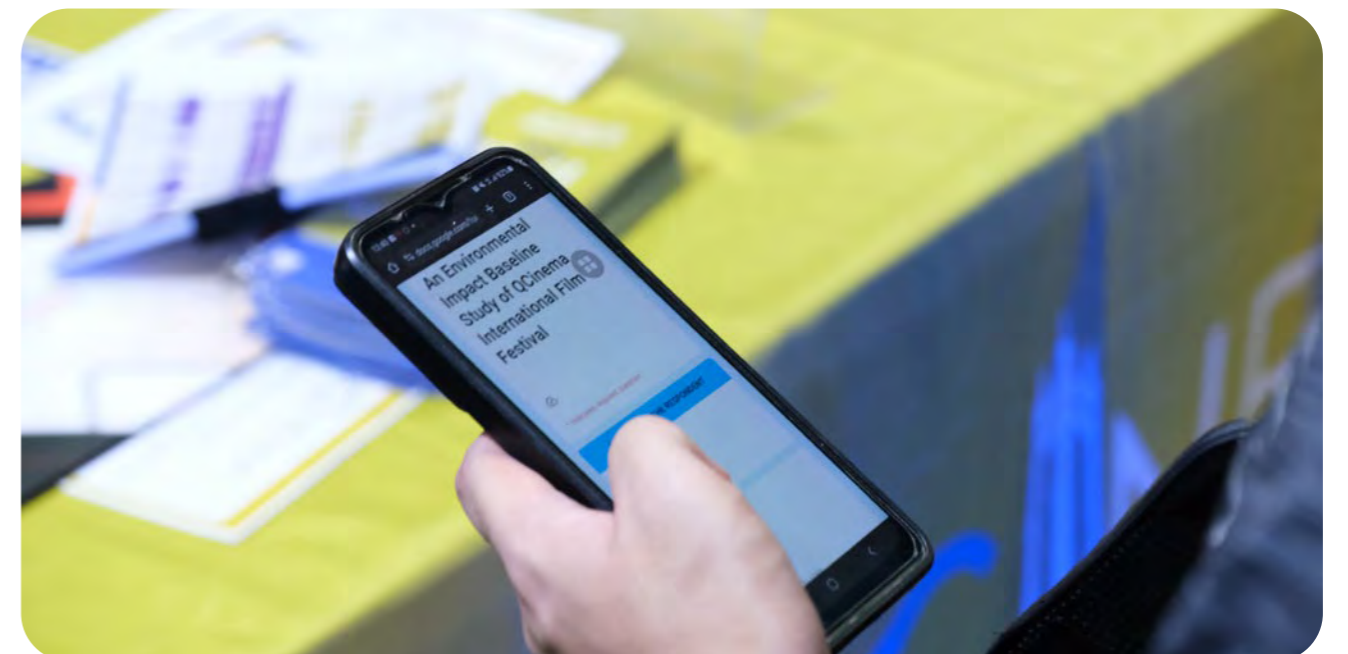


Figure 13. QCIFF attendees’ awareness level of climate change





#### 4.2.5 SUPPORT FOR CLIMATE CHANGE INITIATIVES

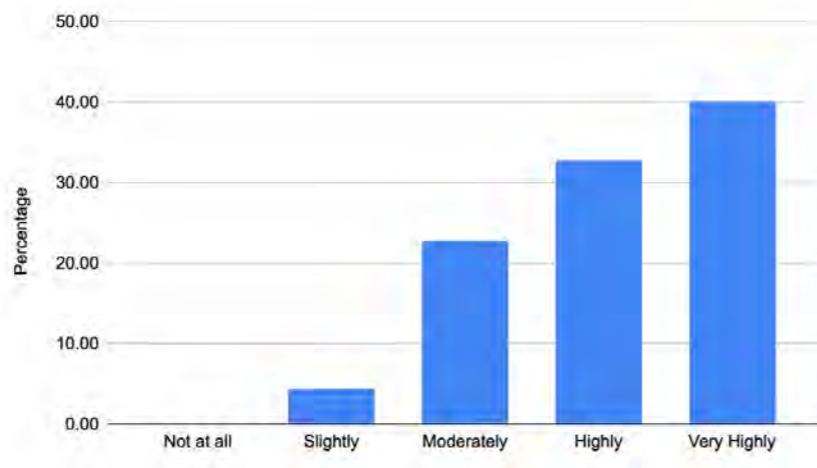
The data regarding the support of the 229 respondents for efforts to address climate change reveal a strong inclination towards activism in this domain (see Figure 14). A plurality of respondents, 40.17%, express 'Very Highly' supportive attitudes, indicating a robust endorsement of initiatives combating climate change.

Additionally, 32.75% of the participants indicate they are 'Highly' supportive, which, when combined with the 'Very Highly' supportive category, signifies that a substantial 72.92% of respondents are significantly in favour of climate change efforts.

Those who report 'Moderate' support account for 22.71%, reflecting a noteworthy level of

endorsement, although less fervent than the majority. A smaller segment of 4.37% feel only 'Slightly' supportive, which suggests minimal engagement with or endorsement of climate change actions.

The fact that no one responded 'Not at all' mirrors a universal acknowledgment of the importance of addressing climate change amongst the attendees. The cumulative data underscore a prevailing sentiment of strong support for climate change efforts, with an overwhelming majority of the attendees favouring such initiatives to a considerable degree.



**Figure 14.** Level of support for climate change initiatives amongst QCIFF respondents



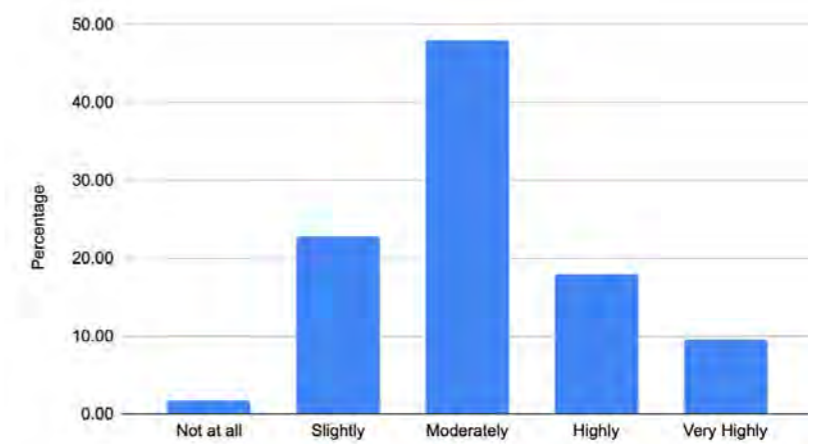
#### 4.2.6 CONTRIBUTIONS TO CLIMATE CHANGE SOLUTIONS

When examining the individual contributions of the 229 respondents towards addressing climate change, the data portray a spectrum of engagement levels (see Figure 15). A notable majority, 48.03%, classify their involvement as 'Moderate,' suggesting they are taking steps towards addressing climate change, albeit not extensively.

Less intense forms of engagement are reported by 22.71% of respondents who consider their actions 'Slightly' contributory, indicating occasional or low-level efforts. Only a marginal 1.75% of the respondents indicate being 'Not at all' active in contributing to solutions for climate change.

On the more active end of the spectrum, 17.90% describe their contribution as 'Highly' active, reflecting a more committed stance in undertaking climate change solutions. A dedicated 9.61% of attendees consider themselves 'Very Highly' active, which likely encompasses those who prioritize and regularly engage in substantial climate action efforts.

Overall, the results suggest a community leaning more towards action than inaction, with varying degrees of commitment to climate change initiatives. The data underscore a prevailing recognition of the issue, with bulk of the attendees engaged in some level of active response to climate change challenges.



**Figure 15.** Respondents' degree of activity towards contributing to climate change solutions



## 4.3 TRANSPORTATION AND ACCOMMODATION

### 4.3.1 MEANS OF TRANSPORTATION

The QCIFF attendees reported various transportation means to reach the venue, indicating multiple preferences and potential considerations such as distance, convenience, and cost (see Figure 16).

The train is notably the most utilised mode, with 42.79% of the attendees choosing it, indicating its efficiency and widespread acceptance. Public jeepneys come in as the second most common choice at 29.69%, a reflection of their ubiquity and accessibility. Buses and taxis also play crucial roles, accounting for 14.85% and 14.41% of the transportation choices, respectively.

Other public transport modes such as motorcycles and tricycles, used by 13.10% and 10.04% of respondents, respectively, along with public vans at 3.06% and even airplanes at 1.31%, illustrate a diverse public transit use. These choices showcase a broad range of public transport options serving different needs, from local to long-distance travel.

In comparison, private transportation methods are less favoured, with private cars chosen by 24.45% of respondents, suggesting that while there is a significant preference for the comfort and convenience of personal vehicles, it does not outweigh the combined use of various public transportation options. Private motorcycles account for only 3.93%, underscoring the smaller role they play in comparison to public modes.

Walking (3.06%) and bicycling (1.75%) represent the non-motorised, eco-friendly transport choices amongst attendees, further diversifying the modes of transport used.

Overall, the data reflect a festival audience that predominantly favours public transportation options, with a wide variety of choices catering to different preferences and needs. The use of private cars, while notable, is less than the combined public transport modalities, highlighting a potential communal inclination towards shared transit solutions.

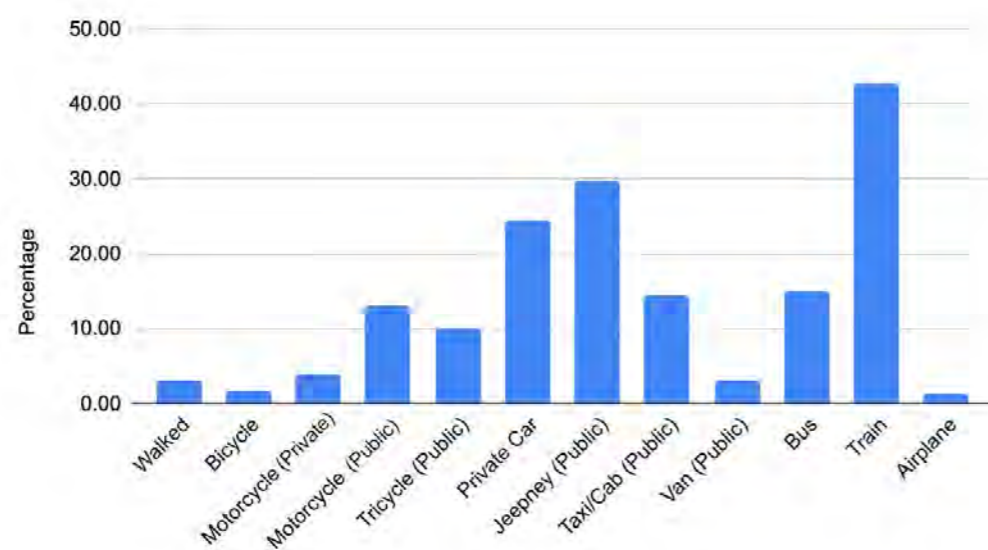


Figure 16. Means of transportation used by QCIFF respondents



### 4.3.2 PLACE OF ORIGIN

The survey data indicate that a vast majority (85.59%) of festival attendees are from Metro Manila (see Figure 17). This high percentage suggests that the festival primarily attracts a local audience.

The province of Rizal follows with 5.68% of the attendees, which is the second-highest proportion but significantly less than Metro Manila. Cavite, Bulacan, and Laguna are also represented, with 3.06%, 2.62%, and 1.75% of attendees coming from these places, respectively, indicating some regional diversity amongst the festivalgoers.

The provinces of South Cotabato, Iloilo, and Davao del Sur each account for 0.44% of the attendees. While these figures are minimal, they are indicative of the festival's wider geographic pull, drawing in a smaller subset of attendees from farther regions of the country.

The QCIFF audience is predominantly composed of residents from Metro Manila and its surrounding provinces, with a small but notable representation from various other regions, showing that the festival reaches beyond the immediate urban area to more distant locales.

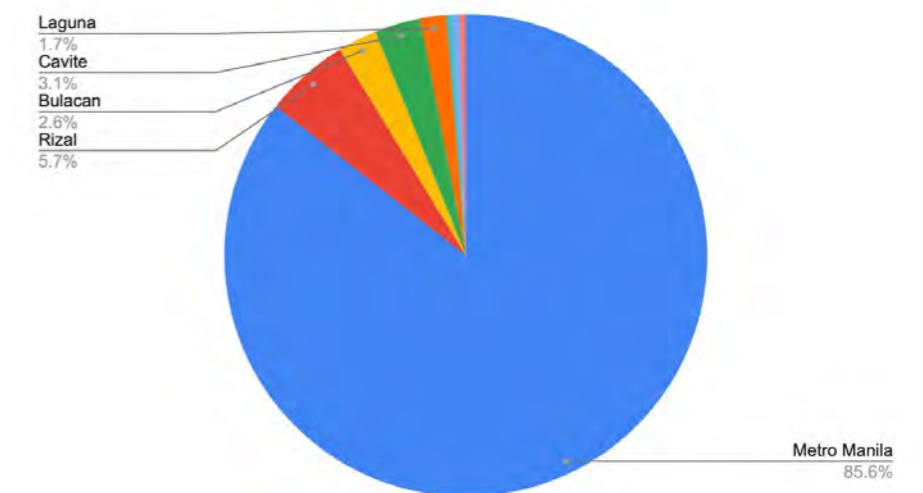


Figure 17. Place of origin of QCIFF respondents



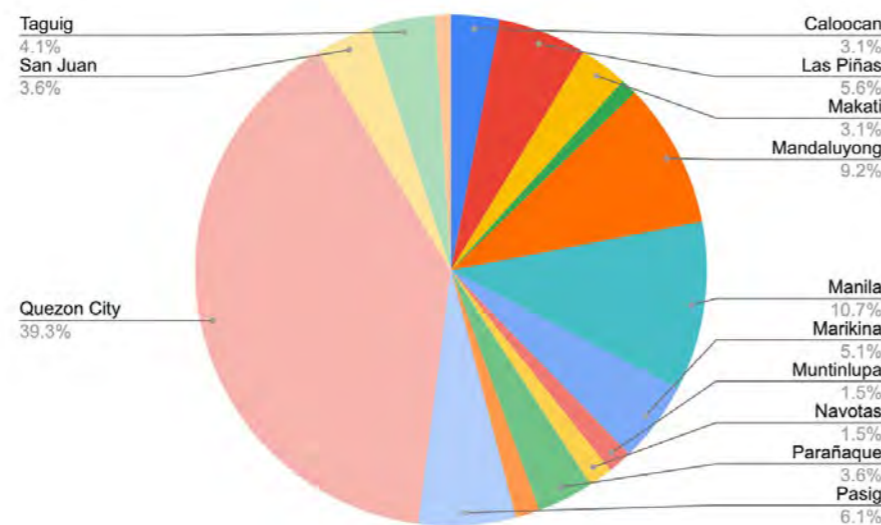
The distribution of festival attendees from Metro Manila is notably concentrated in Quezon City, providing the largest contingent at 39.29% of those surveyed (see Figure 18). This substantial representation aligns well with the fact that the festival is hosted by the local government of Quezon City. Such a figure likely reflects the convenience for Quezon City residents and their potential heightened awareness of the event given its local prominence.

Manila, holding the second-highest proportion of attendees at 10.71%, along with Mandaluyong at 9.18%, suggests that these neighbouring cities also have a significant interest in the festival. The attendance from Pasig (6.12%), Las Piñas (5.61%), and Marikina (5.10%) further indicates a broader Metro Manila catchment area for the

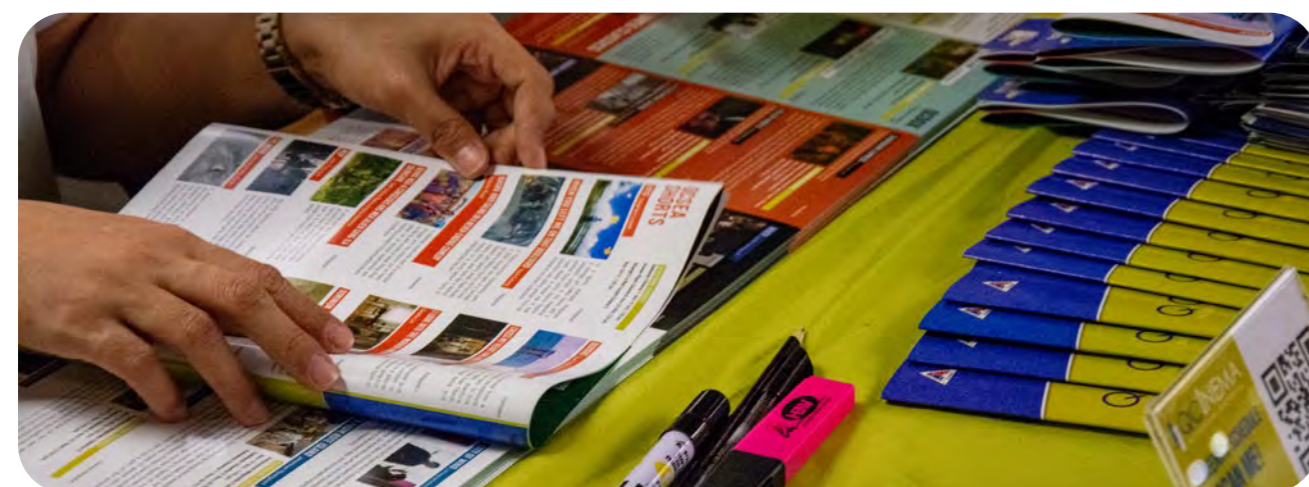
event. Other cities like Taguig and San Juan, although contributing less significantly at 4.08% and 3.57%, respectively, along with Caloocan and Makati at 3.06% each, show that the festival draws participants from throughout the metro.

The smaller percentages from places such as Muntinlupa, Navotas, Pasay, Malabon, and Valenzuela, all ranging from 1.02% to 1.53%, might reflect logistical constraints or less publicity in these areas.

Overall, while the festival's audience is indeed city-wide, the concentration of attendees from Quezon City highlights the local engagement and success of the city government's hosting, affirming the festival's status as a prominent cultural event within the city's boundaries.



**Figure 18.** Specific place of origin of QCIFF respondents within the Greater Metro Manila Area



### 4.3.3 FESTIVAL VENUES ATTENDED

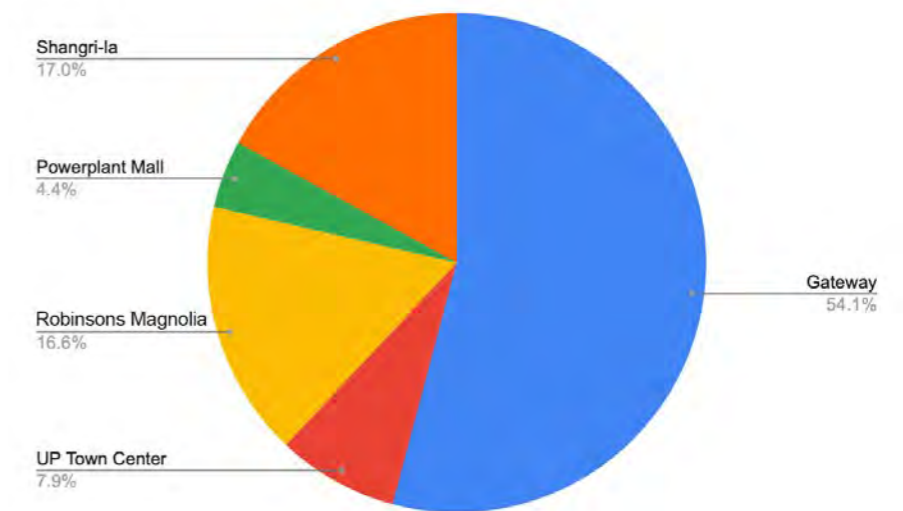
Considering the proportional sampling relative to the number of screenings at each venue, the distribution of festival attendees reflects a pattern likely influenced by the festival's scheduling and programming decisions (see Figure 19).

With Gateway Cinemas hosting 54.15% of surveyed attendees, this suggests that a larger number of screenings were held at this venue, positioning it as a primary location for the festival. Its significant share of the audience can thus be attributed to both the volume of screenings and its appeal to festivalgoers.

Shangri-La Cinema, accommodating 17.03% of the surveyed attendees, and Robinsons Magnolia Cinema with 16.59%, indicate these venues also

played major roles in the festival, featuring a substantial number of screenings to attract a considerable portion of the audience. UP Town Center Cinema, with 7.86% of the surveyed festivalgoers, and Powerplant Mall Cinema, at 4.37%, had fewer screenings, which is reflected in their lower attendee percentages.

The proportional approach to sampling ensures that the data accurately represent the distribution of screenings across the venues. The attendance patterns align with the programming strategy, with Gateway Cinemas emerging as the focal point of the festival, supported by Shangri-La and Robinsons Magnolia as key venues, and UP Town Center and Powerplant Mall serving niche audiences.



**Figure 19.** Festival venues attended by QCIFF respondents

### 4.3.4 TRAVEL TIME AND EXPENSES

The festival attendees exhibited a wide range of travel time and transportation expenses to reach the festival venues. On average, attendees spent 1.3 hours traveling one way, which reveals a substantial commitment of time to participate in the event. It shows a broad spectrum of travel times, with the quickest journey being just under 5 minutes (0.08 hours) and the lengthiest extending to nearly 4 hours (3.9 hours),

suggesting that some attendees come from outside of Metro Manila.

Regarding transportation costs, the average expense was PhP192.93. This figure indicates a moderate financial investment for most attendees, taking into account the variety of transportation modes available. However, the range of expenses is quite broad, with some attendees incurring no cost—either walking or using a bicycle—and at



the other extreme, some attendees spending up to PhP4,000, which include longer-distance travel through airplane.

Overall, these figures highlight the diversity in the experiences of festivalgoers in terms of access,

#### 4.3.5 ACCOMMODATION

Amongst the festival attendees, a minor fraction, 6.11% or 14 respondents, chose hotel accommodations (see Figure 20). The duration of their hotel stays averaged 3 days, with stays ranging from a minimum of 1 day to a maximum of 10 days. This variation in length of stay could reflect different needs and schedules, with some attendees possibly extending their visit to engage more thoroughly with the festival or to explore the city.

The average hotel expenditure for these attendees was PhP1,302 per night, suggesting a preference for moderately priced accommodations.

reflecting their varying geographic origins and economic considerations. Despite these differences, the data suggest that attendees are willing to invest both time and money to engage with the festival's offerings.

However, the range of nightly expenses, from PhP667 to PhP3,000, highlights a diversity of accommodation choices from budget-friendly options to more upscale selections.

This subset of attendees, therefore, contributed to the local hospitality sector, indicating the festival's capacity to generate economic activity beyond direct ticket sales. The average stay and hotel expense data provide a snapshot of the festival's ancillary economic impact on the lodging industry.

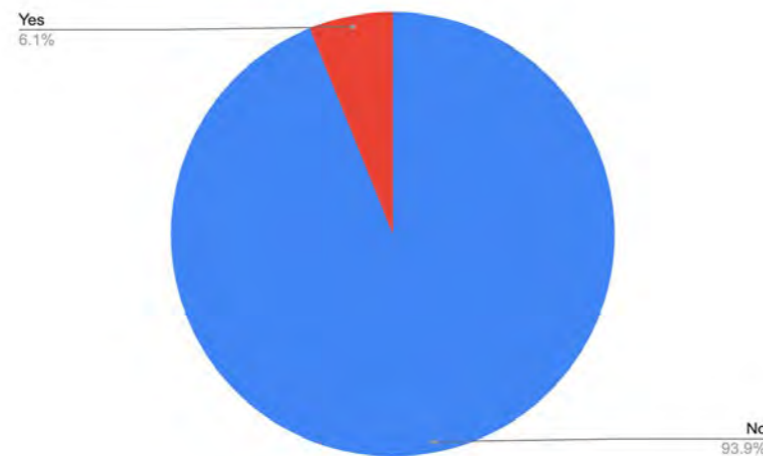


Figure 20. QCIFF attendees' use of hotel accommodation

#### 4.3.6 CONSIDERATION IN CHOICE OF TRANSPORTATION MEANS

The attendees' transportation preferences highlight key factors influencing their choices (see Figure 21). The most influential consideration is price, with 57.64% of respondents indicating cost as a primary factor in their decision-making process. This suggests that economic considerations are paramount for the majority when selecting a mode of transportation.

Convenience is the next most significant factor, with 23.58% of attendees prioritising it. This reflects the value placed on ease of access and use, as well as the minimisation of transfer points and waiting times. Availability of the transport mode is another important factor for 12.23% of the respondents. This consideration may encompass factors such as frequency of service, proximity

to transit options, and operational hours, which can be especially relevant in urban settings. Speed is the primary consideration for 4.37% of the festivalgoers, indicating that the time it takes to reach the destination is critical for a smaller segment of the attendees. This might include the directness of the route, absence of congestion, and overall travel time.

Only a minor portion of the attendees consider environmental impact, with 1.75% indicating it as their main consideration, pointing to a lesser focus on the ecological footprint of their transportation

choice. Comfort is the least considered factor, with only 0.44% prioritising it. This minimal percentage might suggest that the attendees are willing to forego comfort in favour of other more pressing considerations like price and convenience.

Economic factors are the most decisive in transportation choices amongst festival attendees, with practical considerations like convenience and availability also playing significant roles. Environmental and comfort factors, while acknowledged, appear to be less critical in the decision-making process for this group.

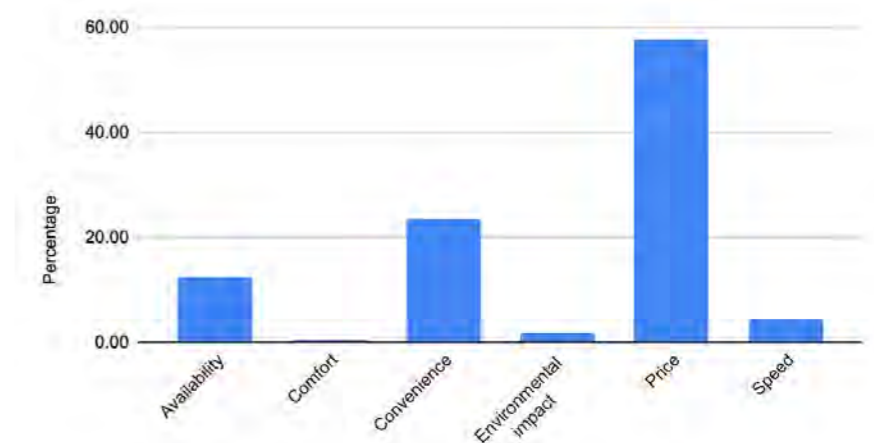


Figure 21. QCIFF attendees' consideration in choice of transportation means









### 4.3.7 AWARENESS ON THE VARYING ENVIRONMENTAL IMPACTS OF TRANSPORTATION MEANS

The survey results reveal a spectrum of consciousness levels amongst the attendees regarding their awareness of the environmental impacts of different transportation means (see Figure 22).

A considerable portion of the respondents, 39.30%, indicate a 'Highly' aware understanding of the environmental impacts associated with various transportation options. This is indicative of a well-informed group that recognises the significance of transportation choices on the environment.

Another 27.07% of attendees claim to be 'Very Highly' aware, suggesting an even deeper knowledge or concern about the issue. Together with the 'Highly' aware group, this constitutes a majority of 66.37% of the respondents who possess a strong grasp of the environmental consequences of transportation.

Those who consider themselves 'Moderately' aware account for 26.64%, reflecting a significant segment of the audience that has a general but perhaps not detailed understanding of the impacts.

A smaller fraction, 6.11%, acknowledge only 'Slightly' being aware, indicating minimal familiarity with the environmental ramifications of their transportation choices.

Lastly, a minimal 0.87% of the respondents report being 'Not at all' aware, suggesting almost universal acknowledgment amongst the attendees of at least some level of the environmental effects of transportation means.

Overall, the data demonstrate that a substantial majority of the festival attendees have a moderate to high level of awareness about the environmental impacts of transportation, with a strong recognition of the issue's importance. This indicates a potential readiness to consider environmental factors in their transportation decisions.

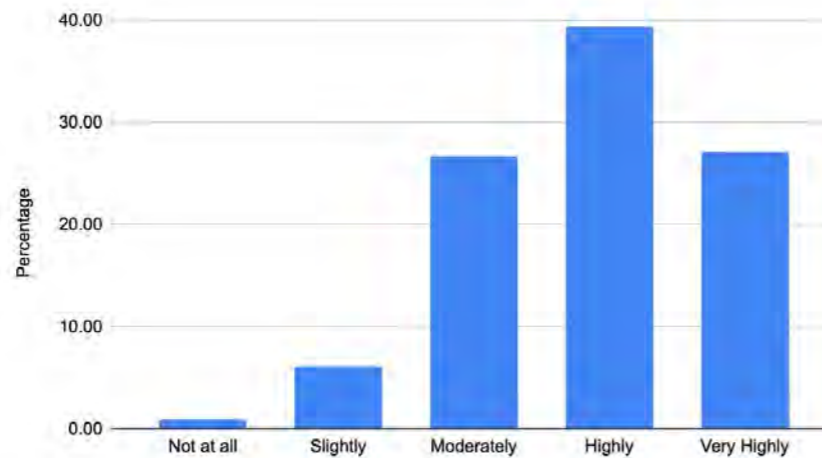


Figure 22. QCIFF attendees' awareness level of the environmental impacts of transportation

### 4.3.8 CONSIDERATION OF ENVIRONMENTAL IMPACTS IN TRANSPORTATION DECISIONS

The data from the respondents regarding the extent to which they consider environmental impacts in their transportation decisions suggest a range of attitudes (see Figure 23).

A significant 33.19% of the attendees report 'Moderately' factoring in environmental impacts when making transportation choices, indicating that for many, environmental considerations are part of the decision-making process, though not the sole determining factor.

The 'Slightly' category, which encompasses 27.07% of respondents, suggests that while some environmental consideration is given, it is not a major factor for these individuals when choosing a mode of transportation.

Those who consider environmental impacts 'Highly' in their transportation choices make up 18.78%, pointing to a more conscientious group that places a strong emphasis on the ecological implications of their travel decisions.

A smaller segment of the attendees, 11.79%, report 'Very Highly' considering environmental impacts, signifying that for this group, environmental concerns are a primary consideration when deciding how to travel.

In contrast, 9.17% of the respondents do not consider environmental impacts at all in their transportation decisions, which suggests that for a small portion of the audience, environmental factors do not influence their mode of transportation choice.

Overall, while majority of the attendees consider the environmental impacts of their transportation choices to some extent, the levels of concern vary, with a significant portion placing moderate emphasis on environmental considerations, and smaller percentages indicating either high consideration or none at all.

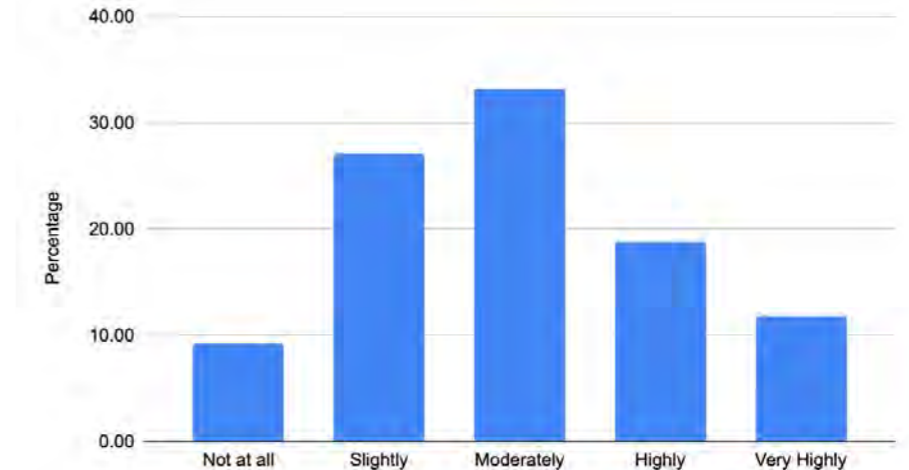


Figure 23. QCIFF attendees' consideration of environmental impacts in transportation decision





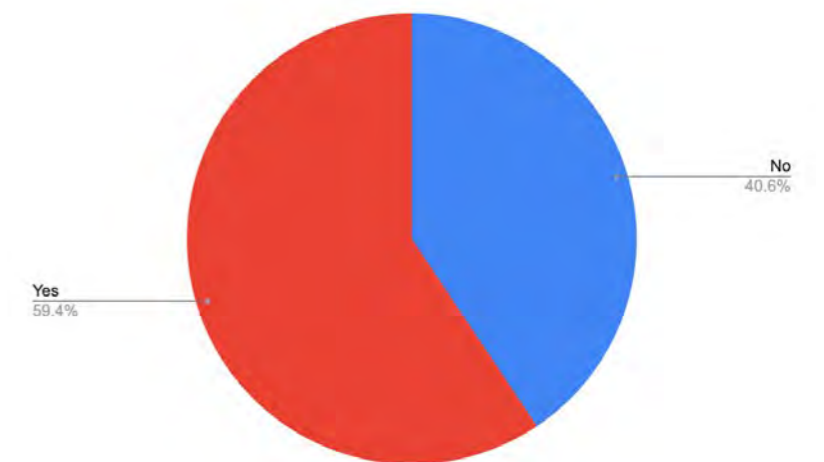
## 4.4 CONSUMPTION OF FOOD AND DRINKS

### 4.4.1 FOOD CONSUMPTION

More than half (59.39%) of the festival attendees consumed food at the venue, suggesting that food is an appealing aspect of the overall festival experience (see Figure 24). On the other hand, 40.61% of the attendees did not consume food at the venue, which might reflect either the availability of alternative dining options

outside of the festival, personal preferences, time constraints, or dietary considerations.

These findings highlight the role of food service as a component of the festival experience, with a significant number of attendees partaking in the culinary options available at the venue.



**Figure 24.** Food consumption at the venue by QCIFF attendees

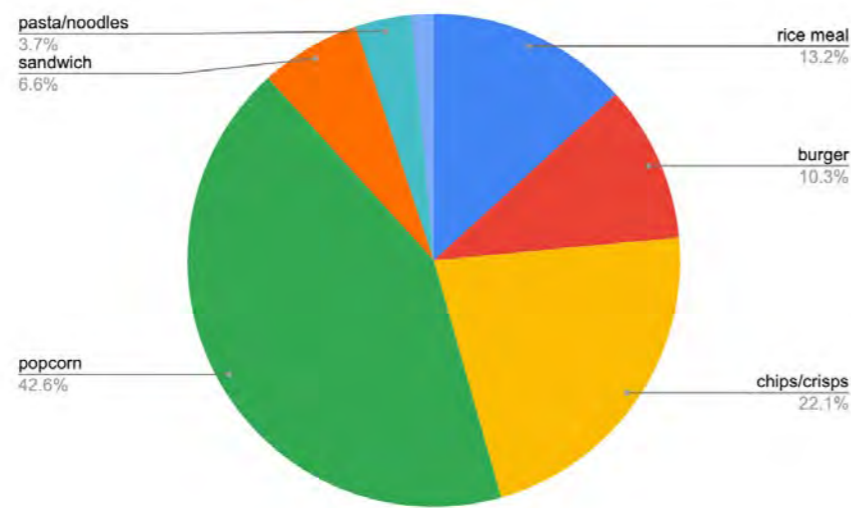
The data on food consumption of the 136 attendees (59.4%) indicate preferences for snacks and meals within the festival venue. The most popular choice was popcorn, with a significant 42.65% of attendees opting for this classic cinema snack, highlighting its status as a traditional and

perhaps indispensable part of the moviegoing experience. Chips or crisps were also a common choice, with 22.06% of attendees enjoying this snack, which further emphasises the preference for easy-to-consume items during film screenings.



Rice meals, a more substantial food option, were chosen by 13.24% of the respondents, suggesting that some attendees opted for a full meal in their festival schedule (see Figure 25). Burgers and sandwiches (hotdogs/sausage) were preferred by 10.29% and 6.62%, respectively, which fits the quick service food category that can be conveniently consumed on-site. Pasta/noodles and salad were selected by 3.68% and 1.47% of the attendees, respectively, indicating a more modest preference for these food types.

Overall, the food consumption patterns reveal a trend towards quick and convenient snack foods, with popcorn and chips being particularly favoured, while full meals and healthier options like salads are less common but still present in the overall mix. This distribution underscores the importance of offering a range of food options to cater to the diverse preferences of festival attendees.



**Figure 25.** Patterns of food consumption choices by QCIFF attendees

The attendees' expenditure on food at the venue reflects varied consumption patterns, with an average spending of PhP344.43. This figure points to a moderate outlay on meals and snacks, which may correspond to the combination of both lighter fare like popcorn and chips.

The range of expenditure is quite broad, starting at a minimum of PhP45—likely representing smaller items such as crisps or popcorn—and reaching up to PhP3,500, which could indicate multiple food purchases or more expensive meal options at the festival.

The data show that while a significant number of attendees opt for affordable, classic cinema snacks, there is also a willingness to spend on a diverse array of food choices, from quick snacks to full meals. This spending pattern aligns with the percentage distribution of food consumed, where less costly and traditional cinema snacks like popcorn are most popular, but there's also a notable investment in more substantial and possibly higher-priced meals.



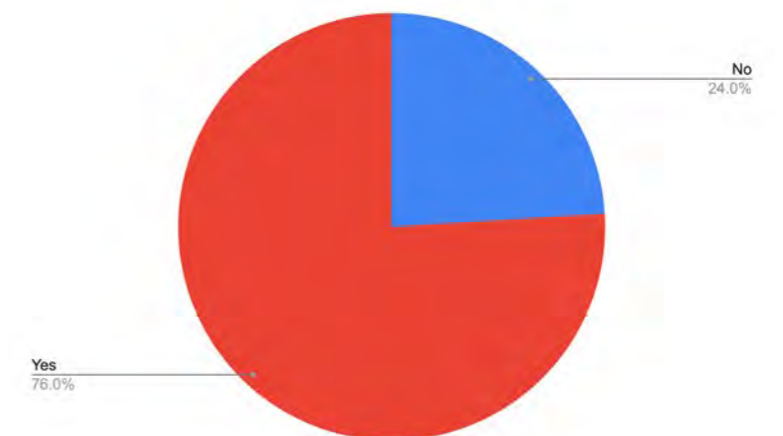
#### 4.4.2 DRINKS/BEVERAGE CONSUMPTION

The data indicate that a substantial majority of the attendees, 75.98%, consumed beverages at the festival venue (see Figure 26). This high percentage suggests that drink offerings were an integral part of the festival experience, with many attendees choosing to purchase drinks while attending the event.

In contrast, 24.02% of the attendees did not consume beverages at the venue, which might

indicate that they either brought their own, preferred not to drink during the event, or possibly that they were dissuaded by selection or pricing.

This information suggests that for future events, ensuring a variety of drink options could enhance the festival experience for attendees, given the apparent demand for beverages during the festival.



**Figure 26.** Drinks/beverage consumption at the venue by QCIFF attendees

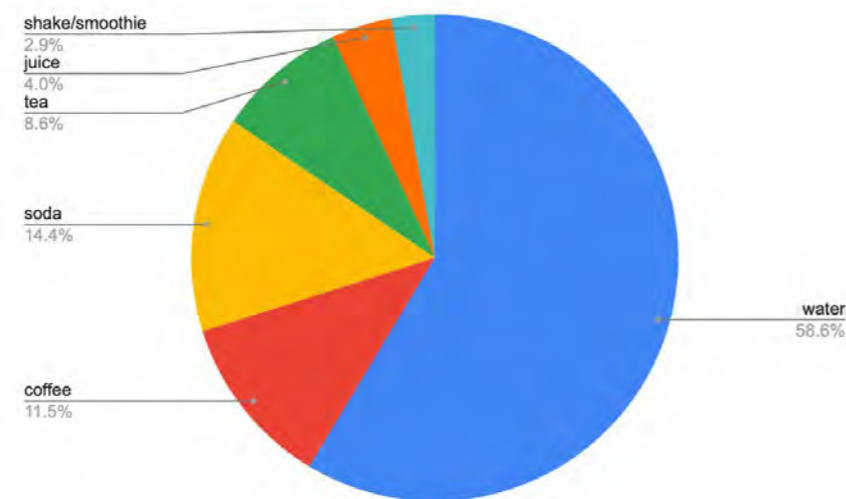


The survey also shows the beverage preferences of attendees at the film festival (see Figure 27). Water was the most popular choice, with 58.62% of respondents opting for it, which underscores its status as a fundamental and healthy hydration option.

Soda was the second choice for festivalgoers, accounting for 14.37% of consumption, reflecting a common preference for sweet, carbonated drinks. Coffee, a staple for many, was consumed by 11.49% of the attendees, possibly for its stimulating effect, especially useful for those attending multiple screenings or events. Tea had a fair share of 8.62%, indicating a sizable number of attendees who prefer this alternative to coffee or who might seek a beverage with less caffeine.

Juice was chosen by 4.02% of the respondents, which might be preferred by those looking for a sweet drink with natural ingredients. Finally, shakes or smoothies were the least common, with 2.87% of attendees selecting this option, which may be due to availability, price, or a preference for less substantial beverages.

Overall, the preference for water indicates a tendency towards health-conscious choices amongst the attendees, with soda and coffee also proving to be popular. The presence of tea, juice, and shakes/smoothies suggests a range of tastes and possibly a demand for variety in the beverage options available at the festival venues.



**Figure 27.** Patterns of drinks/ beverage consumption choices by QCIFF attendees

The attendees of the festival displayed varied spending behaviour on beverages, with the average outlay being PhP152.67. The range of expenditure was quite broad, extending from a minimum of PhP10—potentially reflecting the cost of a simple bottled water—to a maximum of PhP2,000, which indicates that some attendees might have indulged in several beverages

throughout the festival or chosen specialty drinks that are priced higher.

The broad spending spectrum, together with the diversity in beverage choices—ranging from water to shakes and smoothies—paints a picture of a festival audience with diverse preferences and a willingness to spend on both refreshment and enjoyment during the event.





# SAVE THE ENVIRONMENT BRING YOUR OWN REUSABLE BAGS

Quezon City Ordinance  
No. SP 2868, S2019



## 4.4.3 PACKAGING OF FOOD AND BEVERAGES CONSUMED

Given the food choices of the 136 respondents who consumed food at the festival venue, the food packaging distribution indicates certain trends (see Figure 28). A majority, 66.91%, of the food consumed was packaged in paper, suggesting a preference or a more significant availability of paper-based packaging at the festival. This could be

due to the use of materials like paper bags, boxes, or wraps, which are often associated with fast food or snacks like popcorn, burgers, sandwiches, and some rice meals. This also suggests that the city ordinances that ban the distribution and utilisation of single-use plastic across the city is being implemented accordingly.

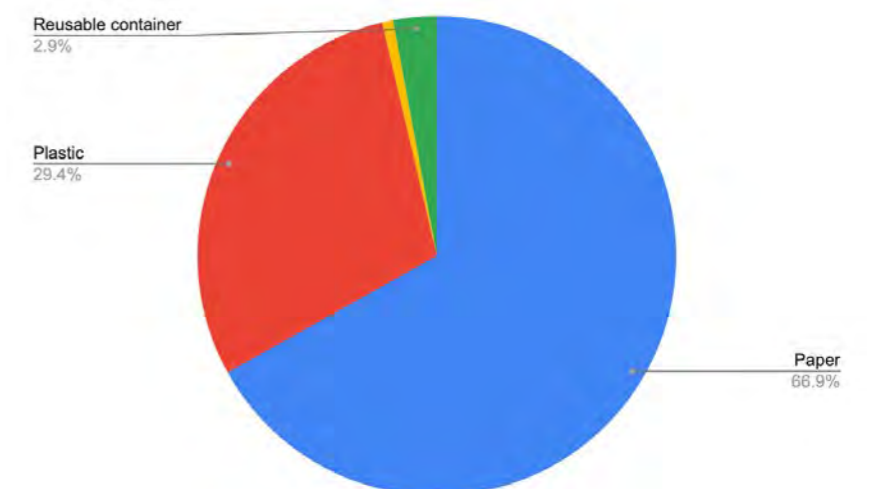


Figure 28. Packaging of food consumed



Despite the implementation of the city ordinances however, plastic packaging was still used for 29.41% of the food items consumed, indicating that nearly a third of the food offerings were served using plastics. This aligns with the consumption of chips/crisps, which are usually packaged in plastic. This prevalence reflects the continued use of plastic in food packaging, despite growing environmental concerns. This also suggests that the implementation of the city ordinances is not being strictly enforced.

Only a very small fraction, 0.74%, of the food consumed used both paper and plastic packaging, pointing to instances where multiple types of packaging might be used for a single food item, such as plastic-wrapped items within a paper bag, or the other way around. The use of reusable containers was minimal, at 2.94%, but it indicates a degree of environmental consciousness amongst a small group of festival attendees.

Overall, the data suggest the dominance of paper in food packaging, which may be considered a more environmentally friendly option compared to plastic. However, the use of plastic remains significant, and the low percentage of reusable containers could suggest an area for improvement in environmental sustainability practices.

Considering the types of beverages consumed by 174 out of 229 respondents at the festival venue—water, soda, coffee, tea, juice, and shakes/smoothies—the packaging choices reflect both the nature of these drinks and the festivalgoers’ preferences.

The packaging used for drinks consumed reveals a significant reliance on plastic, with 69.54% of beverages served in this material (see Figure 29). This high percentage reflects the significant use of plastic in water and soda purchases, as these drinks are commonly sold in plastic bottles, which are convenient for consumers (and vendors), though they present environmental challenges due to their non-biodegradable nature.

The substantial 18.39% of beverages that used a combination of paper and plastic included coffee, tea, and shakes/smoothies often served in paper cups with plastic lids. Personal containers being used for 10.34% of drink consumption is significant, suggesting a portion of the attendees are environmentally conscious, opting for reusable options over single-use packaging. This may be more common amongst those consuming water and coffee, as these beverages are frequently available in a bring-your-own-cup format at cafes in festival venues.

The small usage of paper alone at 1.15% might correspond to certain types of coffee or tea servings, where the beverage is contained entirely within a paper product without the need for a plastic lid. Glass is minimally represented at 0.57%, possibly due to fewer vendors offering glass-bottled drinks.

The types of drinks and the associated packaging preferences highlight an area for improvement, where organisers can promote more sustainable packaging choices and encourage attendees to consider the environmental impacts of their drink selections.

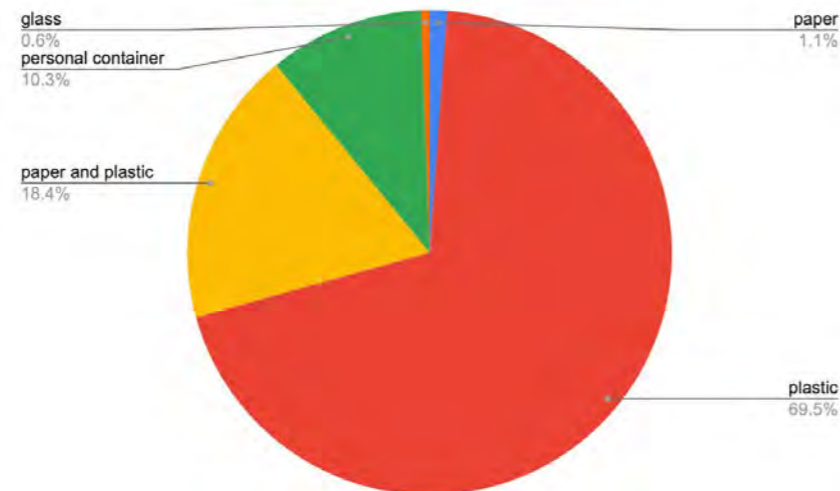


Figure 29. Packaging of drinks/ beverage consumed

#### 4.4.4 UTENSIL USAGE

The data on utensil usage by the 180 film festival attendees who consumed food and/or beverages show a significant inclination towards minimal or no utensil use, with 52.22% indicating they did not use any utensils (see Figure 30). This high percentage corresponds with the consumption of food typically eaten by hand, such as popcorn, chips/crisps, sandwiches, and burgers. For beverages like water, soda, and coffee, which constituted a substantial portion of the drinks consumed, attendees may have drunk directly from the container.

Disposable plastic spoons, forks, and knives were used by 15.56% of the respondents reflecting their use for meals that require utensils, like rice meals and pasta/noodles. Disposable plastic straws and stirrers for drinks/beverages consumed such as coffee, tea, and shake/smoothies were used by 5.56%. This indicates that plastic remains a common material for utensils at the festival venues, likely due to its low cost and convenience.

On the other hand, the respondents were also noted to have used non-plastic materials in their

food and beverage consumption. A notable 13.33% used reusable metal spoons, forks, and knives, which might reflect the option of food vendors, especially restaurants, to provide more sustainable dining options. Disposable paper straws were used by 6.11% of the attendees and disposable wooden spoons/forks/knives/chopsticks were chosen by another 6.11%, indicating a shift towards more sustainable options. Reusable wooden spoons/forks/knives and reusable wooden straw/stirrers, although used minimally by 0.56% for each category, also figure in the mix of utensils available to festival attendees.

While there is still a reliance on plastic utensils amongst festivalgoers, there is also a noticeable use of both disposable and reusable non-plastic alternatives. This mix of materials reflects varying levels of environmental consciousness and convenience amongst the attendees. It also suggests an opportunity for the festival organisers, festival venue operators, and vendors to encourage and facilitate more sustainable practices by promoting the use of non-plastic and reusable utensils.

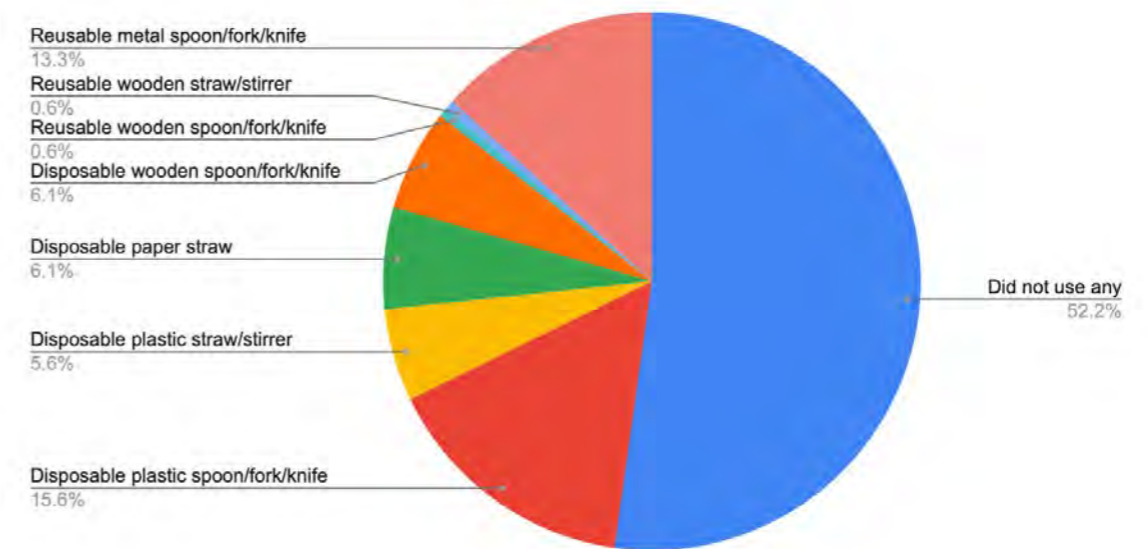


Figure 30. Material of utensils used in food and drinks/beverage consumed





#### 4.4.5 FOOD/BEVERAGE WASTE DISPOSAL

The disposal practices of the 180 respondents who consumed food and/or beverages at the festival reveal varying levels of environmental awareness (see Figure 31). Notably, 48.3% of respondents indicated that they disposed of their waste in segregated trash bins, reflecting a considerable commitment to responsible waste management amongst nearly half of the festivalgoers.

In contrast, 34.4% of the attendees used non-segregated trash bins, pointing to an area where the festival/festival venues could potentially improve by increasing the availability of and guiding attendees towards segregated disposal options. Moreover,

12.8% left their waste where they consumed, a habit reinforced by the limited or lenient implementation of the “clean as you go” policy in most food stalls or restaurants at festival venues.

The small proportion of attendees, 2.8%, who took their waste home indicates a personal dedication to waste management that goes beyond the provisions of the festival venue. These practices underscore the importance of a clear and accessible waste disposal system at public events, and the potential for educating attendees about sustainable practices.

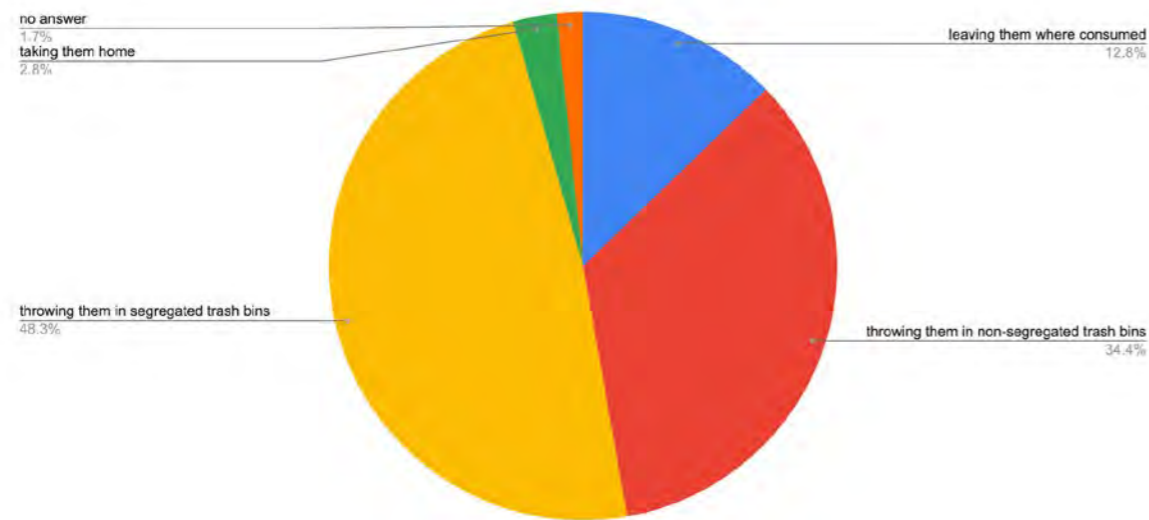


Figure 31. Food/beverage waste disposal behaviour of QCIFF attendees

#### 4.4.6 CONSIDERATION IN BUYING FOOD/BEVERAGE

The attendees’ choices for food and beverages were highly influenced by price, with 66.38% of the respondents prioritising cost above other factors (see Figure 32). This pre-eminence of price underscores the importance of affordability in the attendees’ purchasing decisions, suggesting that budget considerations are crucial for the majority.

Taste was the next significant factor, with 20.52% of respondents selecting their food and drink based on flavour and enjoyment, indicating that sensory satisfaction is a vital aspect of the festival experience. Availability and convenience also played a role, though to a lesser degree at 4.37% and 3.93%, respectively, pointing to the importance

of accessible and easy-to-obtain options for attendees.

Environmental impact, nutrition, mood, and variety, each with less than 3%, were minor considerations in purchasing decisions. The low percentage for environmental impact and nutrition indicates that these factors, while recognised, are not the main drivers for most attendees when selecting food and beverages at the festival. Mood and variety, both at 0.44%, suggest that specific preferences or the desire for diverse options are occasional considerations rather than consistent influences.

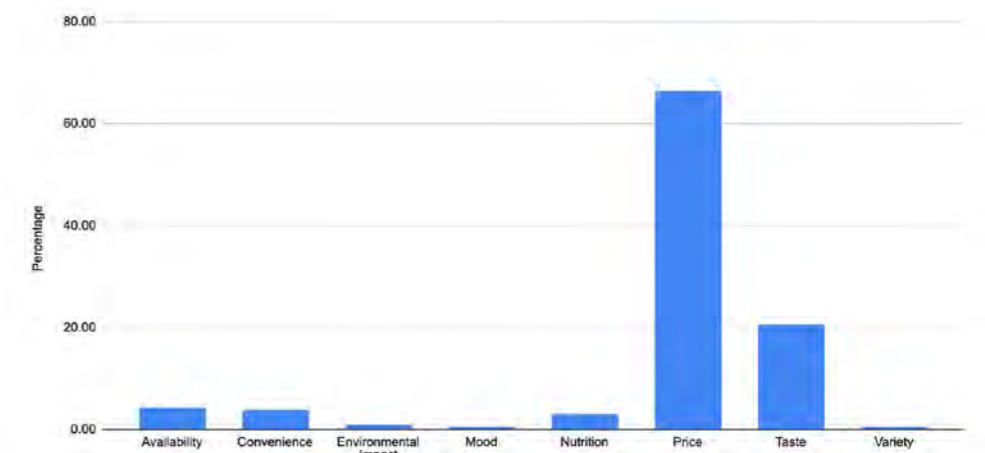


Figure 32. QCIFF attendees’ consideration in buying food and beverage

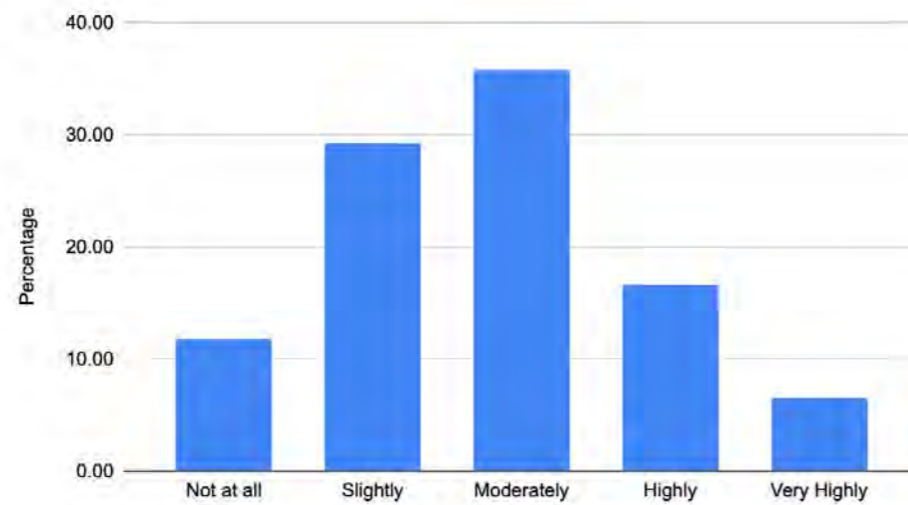




Results also reveal a spectrum of consideration for the environmental impacts of food and beverage consumption of respondents (see Figure 33). A plurality, 35.81%, give environmental impacts a moderate amount of consideration, suggesting awareness but not dominance in their decision-making process. However, there's still a significant proportion, 29.26%, who only slightly consider the environmental implications, indicating that other factors may take precedence when they choose what to consume. Moreover, 11.79% of attendees do not consider these impacts at all, pointing to a segment of the festival audience for whom environmental factors do not influence their food and beverage choices.

On the more environmentally conscious end, 23.14% of respondents—those who highly or very highly consider environmental impacts—show a greater commitment to eco-friendly consumption habits.

These insights indicate a mixed level of environmental concern amongst attendees, with room for the festival to foster and facilitate more sustainable consumption practices. Providing educational resources and promoting environmentally friendly options could potentially shift consumption patterns towards greater eco-consciousness in future events.



**Figure 33.** QCIFF attendees' consideration of environmental impacts in buying food and beverage



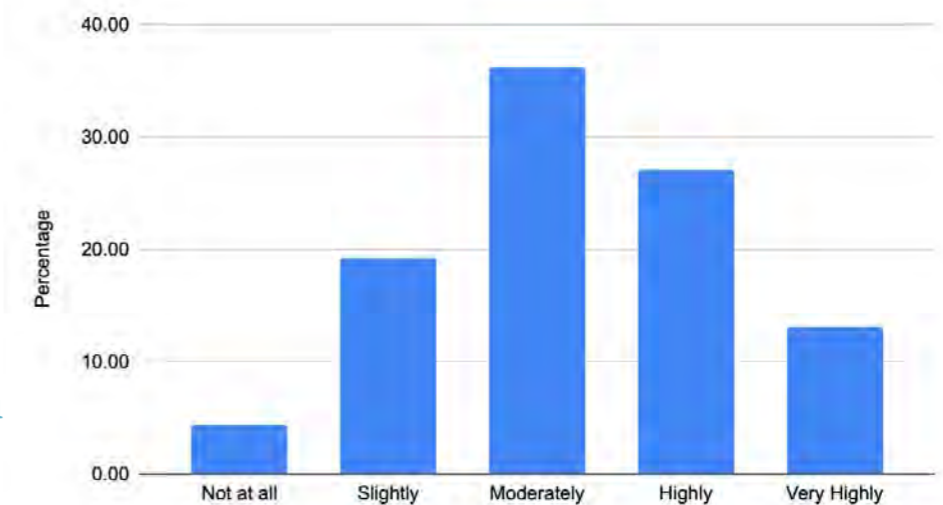
#### 4.4.7 AWARENESS ON THE ENVIRONMENTAL IMPACTS OF FOOD AND BEVERAGE CONSUMPTION

The data suggest a varied awareness level amongst the QCIFF respondents regarding the negative environmental impacts of the food and beverages consumed (see Figure 34). The largest segment, 36.24%, acknowledges a moderate awareness, which indicates that while there's an understanding of the environmental consequences, they may not be fully informed or do not have comprehensive knowledge.

A significant 27.07% of the respondents report a high level of awareness, and an additional 13.10% express very high awareness. Combined, these groups account for over 40% of the respondents,

showcasing a substantial portion of the festival audiences who are well-informed about the environmental footprint of their consumption habits.

However, a smaller but notable proportion of the attendees seem less informed about these impacts, with 19.21% reporting only slight awareness and 4.37% indicating no awareness at all. This spread of awareness levels highlights the potential for educational initiatives that could inform attendees about the environmental impacts of their food and beverage choices, possibly influencing more sustainable consumption.



**Figure 34.** QCIFF attendees' awareness level of the environmental impacts of food and beverage consumption



## 4.5 PERCEPTIONS ON THE IMPACTS OF THE FILM FESTIVAL

### 4.5.1 PARTICIPATION IN QCIF

The survey reveals an almost even split in the historical attendance patterns at the QCIF amongst the 229 respondents (see Figure 35). With 50.22% indicating that this was their first time attending the festival, there appears to be a significant number of new attendees, which could suggest that the festival is growing in popularity and reaching new audiences each year.

Conversely, 49.78% of the respondents have attended the festival in previous years, demonstrating a strong base of returning attendees. This reflects well on the festival's ability to retain its audience, indicating that past attendees had a positive enough experience to come back.

The balanced distribution between new and returning attendees could also indicate effective marketing efforts by the festival organisers, successfully attracting first-timers while maintaining the loyalty of past attendees. This bodes well for the festival's future, as a mix of new and returning patrons can contribute to both

the festival's vibrancy and sustainability. This also points to the QCIF's continued relevance and success in cultivating a community of film enthusiasts who are engaged with the festival's programming and activities.

The attendance history of the QCIF amongst 105 respondents who have been to previous editions ranges from first-timers to those who have attended all ten years. The average attendance amongst these festivalgoers is three years, indicating a commitment to the festival over time and suggesting that it successfully fosters repeat interest. This pattern demonstrates the festival's ability to retain a core audience while continuing to attract newcomers. Loyal attendees, who have participated multiple times, highlighted the festival's enduring appeal and contributed to its growth by sharing their positive experiences, thereby drawing in new attendees and helping build the festival's reputation as a cultural staple.

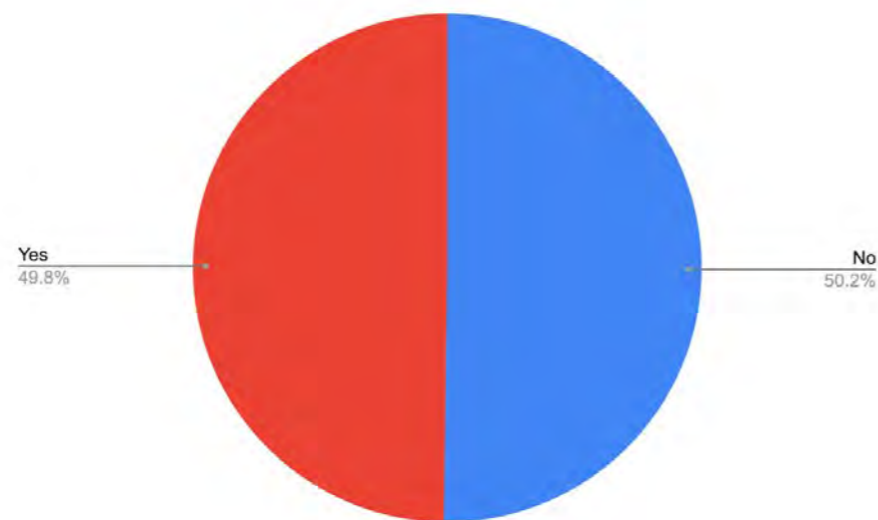


Figure 35. Attendance history amongst QCIF respondents



The reasons for attending QCIF amongst the respondents highlight two primary motivations (see Figure 36). A significant 61.14% cited leisure as their main reason for participation, indicating that the majority view the festival as an opportunity for enjoyment and personal entertainment. This suggests the festival is seen as a valuable recreational activity, providing a break from routine and an engaging cultural experience.

Another considerable portion, 33.62%, attended specifically to watch films that are not easily accessible elsewhere, reflecting a strong interest in unique, independent, or international cinema that

may not be available in mainstream theatres. This group of attendees values the festival's ability to offer a diverse range of films and the opportunity to experience different stories and perspectives.

Other motivations for attendance were considerably less common. A small fraction attended for networking purposes, whether to meet filmmakers (1.31%) or other film enthusiasts (0.44%), or for academic reasons, such as fulfilling a school requirement (2.18%). A similar small percentage (1.31%) attended to support local artists and the film industry, highlighting a commitment to the cultural and creative aspects of the festival.

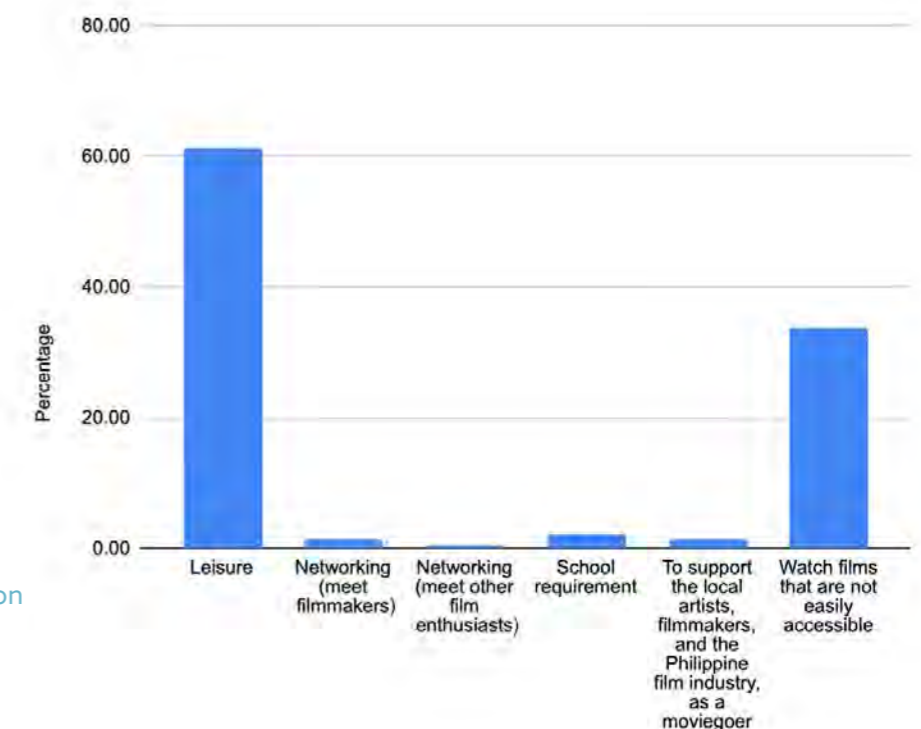


Figure 36. Motivating reason for attending QCIF

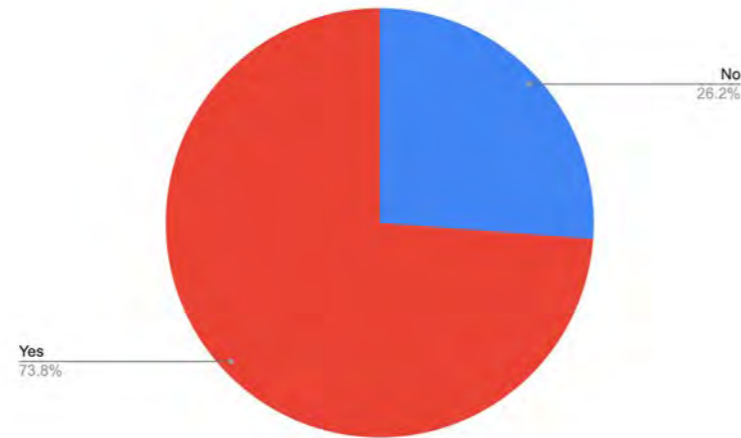


#### 4.5.2 PARTICIPATION IN OTHER FILM FESTIVALS

A significant majority, 73.8%, have attended other film festivals within the Philippines, underscoring a robust local interest in cinema that extends beyond QCIFF (see Figure 37). This strong

engagement with the domestic film festival scene highlights the attendees' dedication to exploring a diverse range of films offered within the country and their support for local cinematic events.

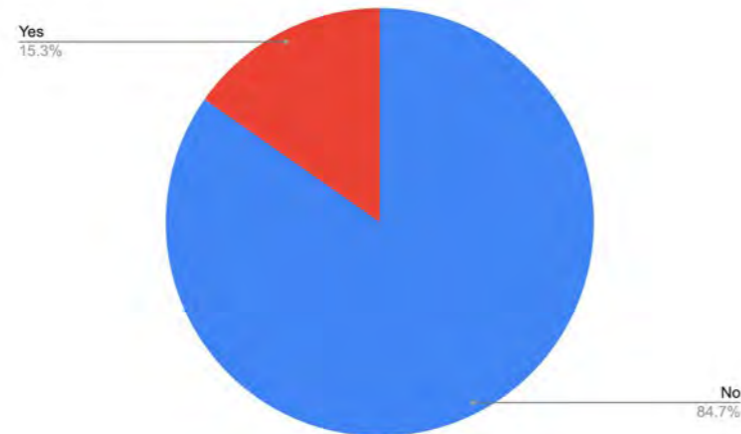
**Figure 37.** QCIFF attendees who have attended other Philippine film festivals



However, when it comes to international film festivals, the engagement drops markedly, with only 15.28% of respondents indicating they have attended film festivals outside of the Philippines (see Figure 38). This substantial difference suggests

that while there is interest in international cinema, factors such as accessibility, cost, and perhaps the appeal of local festivals play a role in keeping film festival participation predominantly domestic.

**Figure 38.** QCIFF attendees who have attended international film festivals



These insights suggest that the local film festival scene successfully captures the interests of Filipino cinephiles, offering them a variety of experiences and narratives that resonate with their tastes and preferences. For festival organisers, there's an opportunity to engage with this audience further perhaps by incorporating elements from

international cinema that might attract the minority who seek global film experiences. At the same time, the data point to potential for growth in the international festival market, catering to those who already enjoy local festivals and might be inclined to expand their horizons.





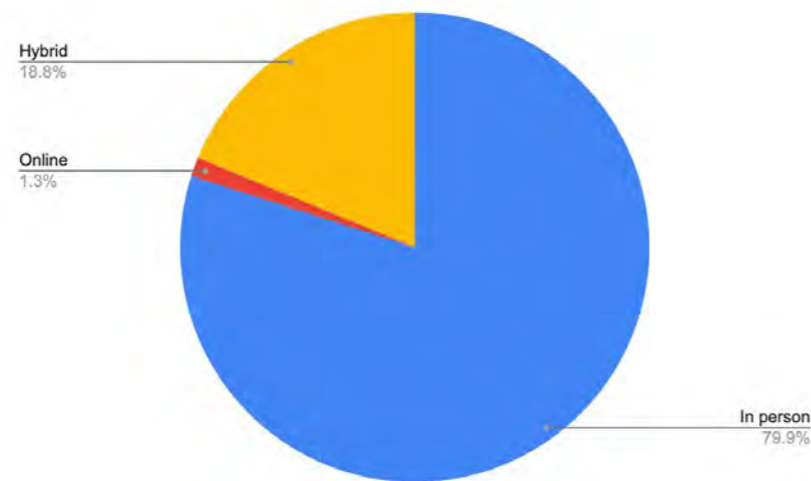
### 4.5.3 PREFERRED MODE OF FESTIVAL PARTICIPATION

A significant majority of respondents, 79.91%, prefer in-person attendance, underlining the value that attendees place on the traditional, communal experience of a film festival (see Figure 39). This indicates that the atmosphere, social interaction, and perhaps the cinematic experience of watching films on the big screen in a theatre setting are integral to their festival enjoyment.

A smaller segment, 18.78%, favours a hybrid mode of participation, combining both in-person attendance and online elements. This preference may reflect a desire for the flexibility to access films and festival content that might be missed due to scheduling conflicts, or for the convenience of viewing from home.

Only 1.31% of the respondents express a preference for a purely online experience. While this figure is minimal, it shows that there is a niche audience that appreciates the accessibility of film festivals from the comfort of their own space, possibly due to geographical, time, or mobility constraints. This could also suggest that the poor technological infrastructure in the country limits their potential access to a hybrid or purely online mode of participation.

These preferences indicate that while the QCIFF could consider maintaining some online or hybrid elements to cater to a portion of their audience, majority of the festivalgoers are drawn to the immersive and collective experience of in-person events.



**Figure 39.** QCIFF attendees' preference for mode of festival participation

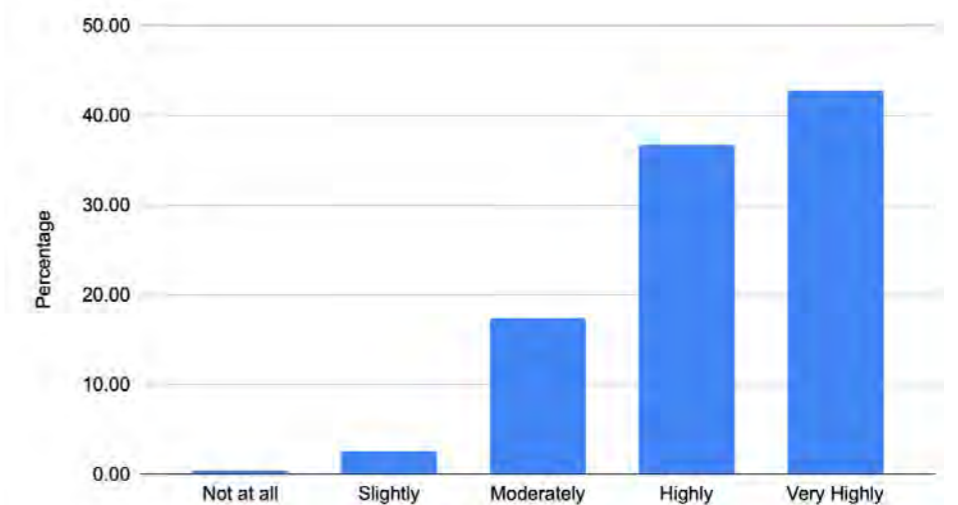


### 4.5.4 PERCEPTIONS ON THE IMPACTS OF FILM FESTIVALS

#### Contribution of film festival to personal wellbeing

The survey results from the 229 respondents reveal a highly positive perception of the event's impact on personal wellbeing, with an overwhelming majority of 79.47% rating the contribution as either high or very high (see Figure 40). This indicates that the festival is perceived as more than just a form of entertainment. It plays a substantial role in providing personal enrichment, enjoyment, and possibly a sense of community amongst its patrons.

In contrast, a smaller portion of attendees consider the festival's contribution to their wellbeing as moderate (17.47%) or less, with very few seeing little to no value (3.06% combined for 'slightly' and 'not at all'). This minority suggests that there are varied individual expectations and experiences of the festival, although the dominant sentiment clearly skews towards a significant and positive contribution to personal well-being.



**Figure 40.** Contribution of film festival to personal wellbeing



### Contribution of film festival to leisure/recreation

The respondents regard the festival's contribution to leisure and recreation as strongly, suggesting that the festival is seen as an important avenue for relaxation and enjoyment (see Figure 41). An impressive 47.16% of respondents rated the contribution as very high, while 37.12% rated it as high, cumulatively indicating that a vast majority view the festival as a key component of their recreational activities.

The smaller percentages of respondents who feel that the festival contributes moderately (11.79%), slightly (3.06%), or not at all (0.87%) to their leisure and recreation reflect a range of experiences and perhaps varying levels of engagement with the festival. Nonetheless, the overarching sentiment is clear: the film festival is a significant leisure activity that offers substantial enjoyment and satisfaction to its attendees.

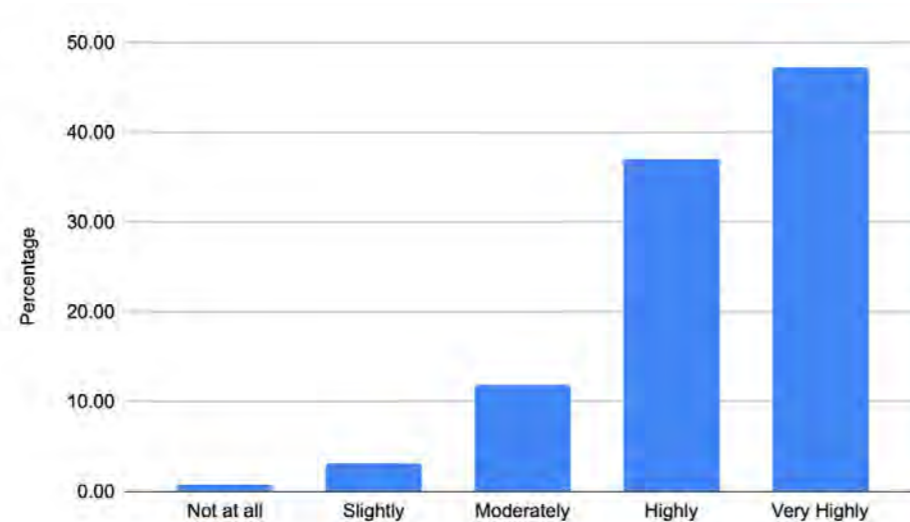


Figure 41. Contribution of film festival to leisure/recreation

### Contribution of film festival to promotion of social interaction

The respondents view the film festival as a conduit for social interaction, with 63.32% rating its contribution as either high or very high (see Figure 42). This reflects the festival's success in creating a space where like-minded individuals can connect over shared interests, underscoring the importance of the communal aspect of film appreciation and the role these events play in building a sense of community.

On the other hand, the remaining attendees perceive the festival's role in promoting social interaction as moderate to minimal, with 22.71% indicating a moderate contribution and 14.98% rating it as slight or none at all. This suggests that there is a portion of the audience for whom the festival serves primarily as an individual cultural experience, highlighting the varied ways attendees engage with the festival environment.

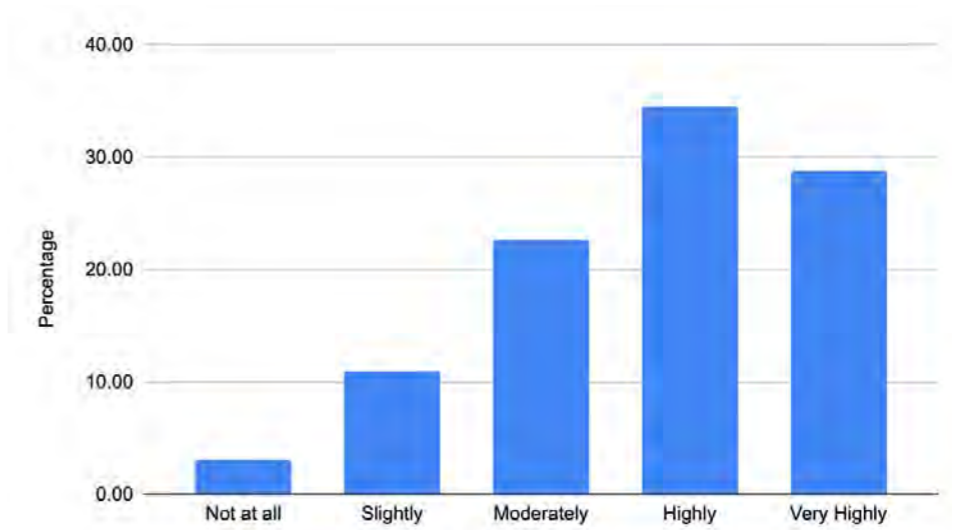


Figure 42. Contribution of film festival to promotion of social interaction

### Contribution of film festival to cultural preservation

The respondents have a strong belief in the festival's role in cultural preservation, with an overwhelming majority (90.39%) feeling that the festival contributes highly or very highly to this aspect (see Figure 43). This indicates that attendees perceive the festival not just as an entertainment platform but as an important cultural institution that plays a crucial role in maintaining and promoting cultural heritage and values through cinema.

suggesting that while they acknowledge the festival's role in this domain, they may not view it as its primary function. An even smaller segment (2.18%) feels that the festival only slightly contributes to cultural preservation. The absence of respondents who feel the festival does not contribute at all to cultural preservation underscores the event's perceived importance in this regard. The data reflect a strong consensus on the festival's significance in championing and sustaining cultural narratives and diversity through film.

A small fraction (7.42%) believes that the festival contributes moderately to cultural preservation,

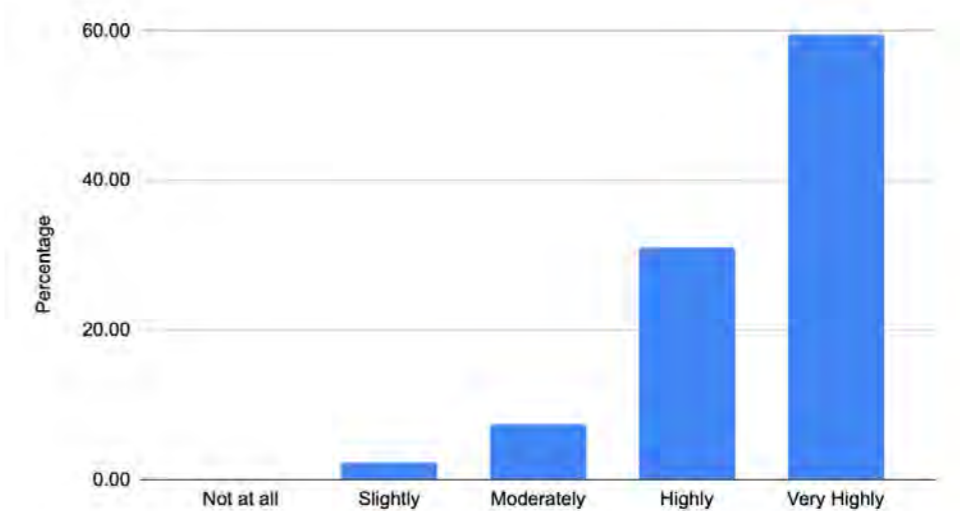


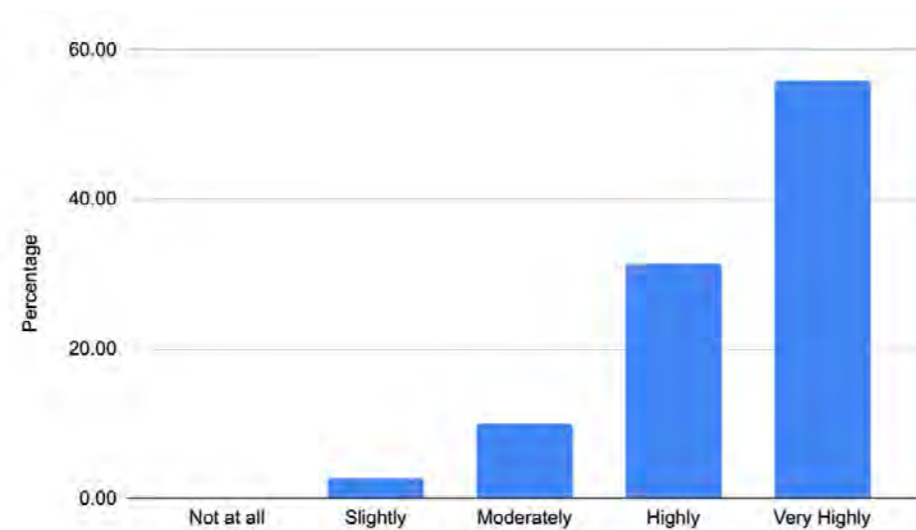
Figure 43. Contribution of film festival to cultural preservation



### Contribution of film festival in the promotion of cultural diversity

The film festival is strongly perceived by attendees as a promoter of cultural diversity, with 87.34% of the respondents acknowledging its high (31.44%) to very high (55.9%) contribution in this area (see Figure 44). This reflects the festival's success in offering a broad spectrum of films that highlight diverse cultures and perspectives, resonating with audiences seeking both entertainment and cultural enrichment.

A small fraction of attendees view that the festival's role in promoting cultural diversity as moderate (10.04%) to slight (2.62%), signalling varied individual expectations and experiences. The complete absence of respondents who feel that the festival does not contribute to cultural diversity at all underscores its importance as a cultural institution that celebrates and encourages diverse cinematic expressions.

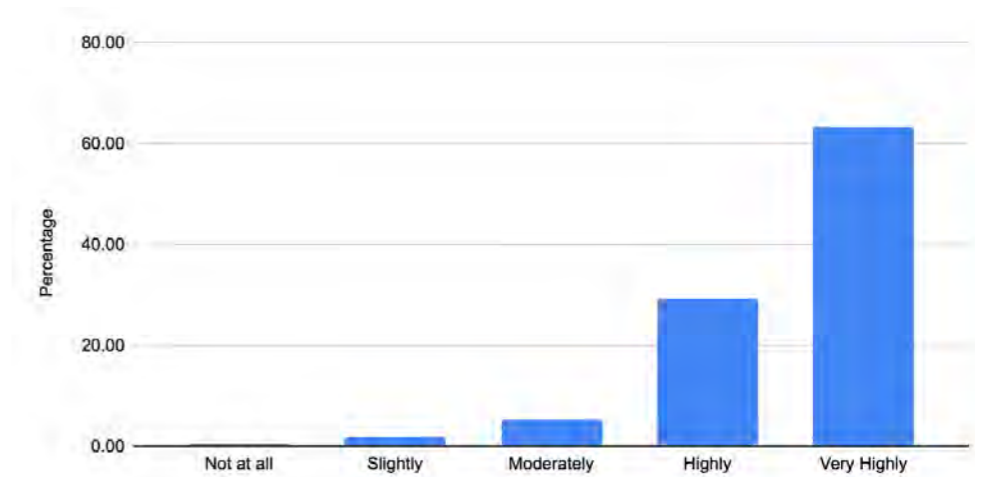


**Figure 44.** Contribution of film festival in the promotion of cultural diversity

### Contribution of film festival in the provision of platform to independent and emerging filmmakers

The data paint a compelling picture of the film festival as an essential platform for independent and emerging filmmakers (see Figure 45). An overwhelming majority, 63.32%, believe that the festival contributes very highly to supporting these filmmakers, while 29.26% rate its contribution as high. This suggests that the festival is valued not just for its screenings but as a vital launchpad for filmmakers at the beginning of their careers or those working outside mainstream cinema to showcase their work and gain recognition.

The responses indicate only a small fraction of attendees who view the festival's role as moderate (5.24%), slight (1.75%), or non-existent (0.44%) in this capacity. Such a strong consensus highlights the festival's role in nurturing the film industry by providing opportunities for new voices to be heard and fresh stories to be told, further underlining its importance within the cinematic community as an incubator of new talent.

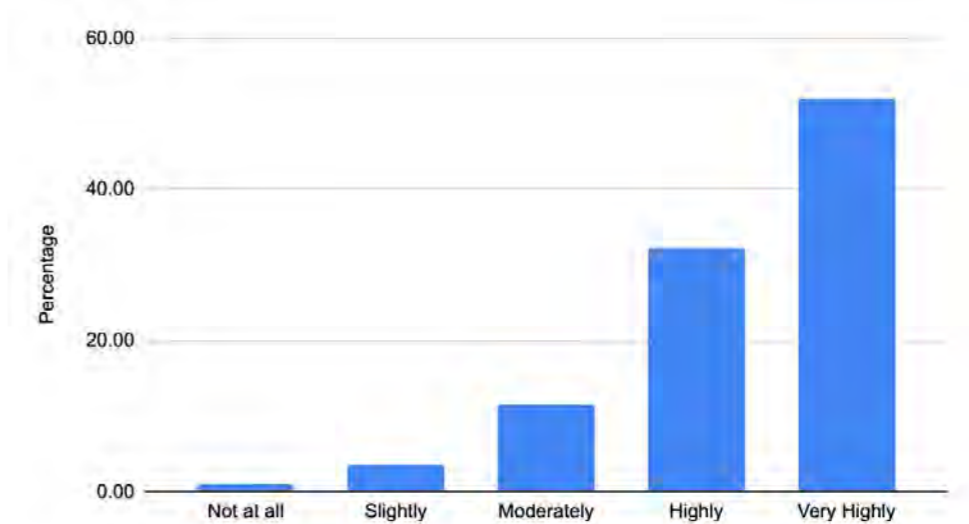


**Figure 45.** Contribution of film festival in the provision of platform to independent and emerging filmmakers

### Contribution of film festival in fostering film education

Majority of the respondents (over 84%) view the event as a pivotal educational platform, with 51.97% rating its contribution to film education as very high and 32.31% as high (see Figure 46). This reflects a strong recognition of the festival's role in providing educational value through its various programs and initiatives, which may include screenings that showcase different filmmaking techniques, discussions that stimulate intellectual discourse, and workshops that enhance practical skills.

Only a small fraction of respondents rates the festival's educational contribution as moderate (11.35%), slight (3.49%), or non-existent (0.87%), indicating varied personal objectives and levels of engagement with the festival's educational offerings. This highlights the diverse appeal of the festival, catering not only to those seeking knowledge but also to those attending for other aspects of the cinematic experience.



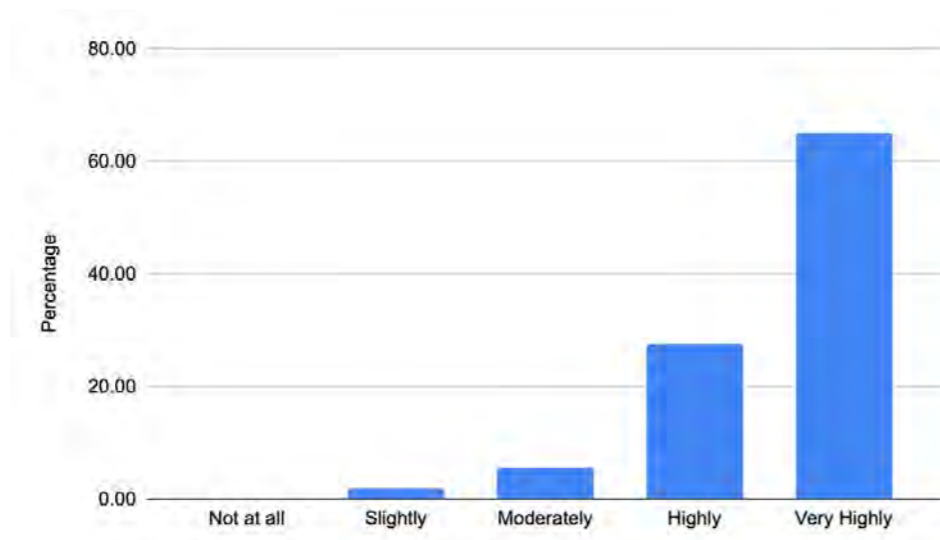
**Figure 46.** Contribution of film festival in fostering film education



### Contribution of film festival in encouraging appreciation of the art and craft of filmmaking

The survey results demonstrate a strong consensus amongst respondents on the festival's influence in fostering an appreciation for the arts (see Figure 47). A striking 65.07% of respondents feel that the festival contributes very highly to this goal, while 27.51% rate its contribution as high. This accounts for over 92% of the respondents who see the festival as a significant promoter of the art and craft of filmmaking, suggesting that the event serves as a vital educational and cultural space that enriches their understanding and appreciation of cinema.

Only a minimal number of attendees, 7.43%, believe that the festival's contribution to appreciating the arts is moderate or slight, with no respondents feeling that it does not contribute to the cultivation of arts appreciation at all. The overwhelming sentiment that the festival is a key player in cultivating a deeper appreciation of the arts indicates its critical role in the cultural landscape, not only in terms of showcasing films but also in enhancing the public's engagement with and understanding of cinematic artistry.



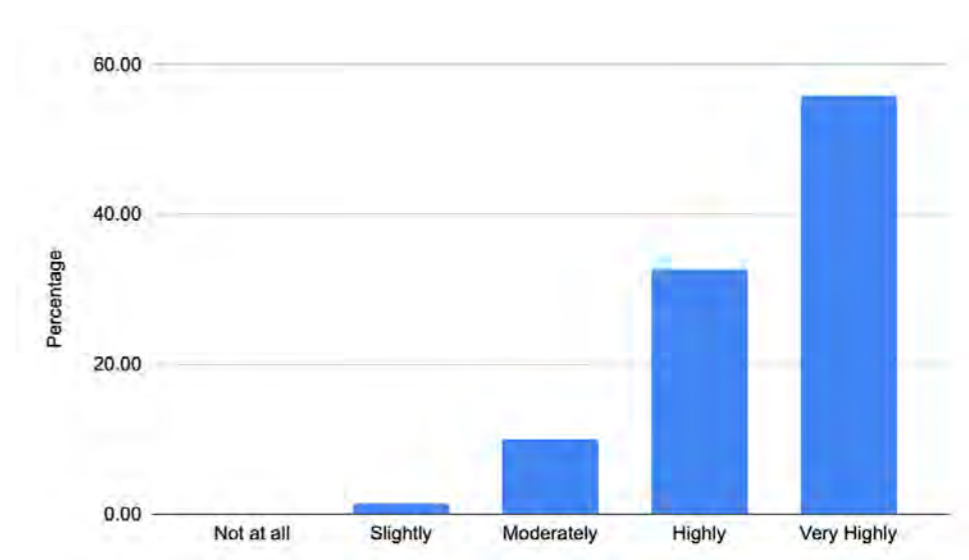
**Figure 47.** Contribution of film festival in encouraging appreciation of the art and craft of filmmaking

### Contribution of film festival in the production of quality films

The respondents indicate a strong belief in the festival's role in promoting the production of quality films (see Figure 48). A substantial 55.90% of the participants rate the contribution as very high, while 32.75% rate it as high, cumulatively suggesting that 88.65% view the festival as a significant force in enhancing film quality.

A small portion, 10.04%, feels that the festival contributes moderately to the production of quality

films, and an even smaller group, 1.31%, views this contribution as only slightly. No respondents feel that the festival does not contribute to the production of quality films at all. The prevalent perspective reflects a conviction amongst attendees that film festivals are not merely showcases for existing works but active participants in the filmmaking process, incentivising quality and innovation in the film industry.

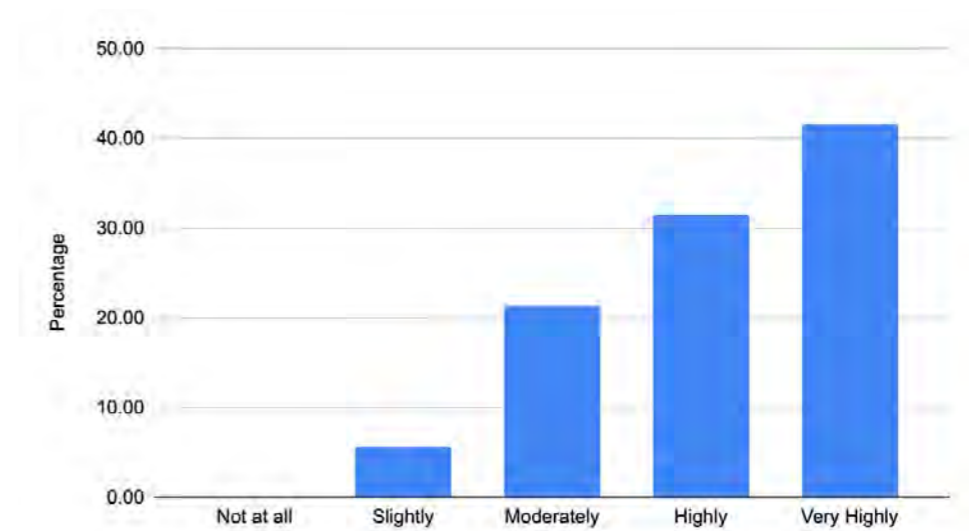


**Figure 48.** Contribution of film festival in the production of quality films

### Contribution of film festival to local economies

The respondents exhibit a strong perception of the positive impact of film festivals on local economies (see Figure 49). A notable 41.48% of respondents believe that the festival contributes very highly to the local economy, with an additional 31.44% attributing a high contribution. These figures, accounting for 73% of the respondents, underscore the significant role that film festivals play in economic stimulation, potentially local spending, tourism, and employment opportunities generated by the event.

A smaller percentage, 21.40%, perceive the festival's economic contribution as moderate, while only 5.68% view it as slight. The lack of respondents who believe that the festival does not contribute to local economies at all emphasises a general consensus on the festival's positive economic influence. This reflects an understanding amongst attendees that film festivals can be powerful catalysts for economic activity, not only in direct expenditures related to the festival but also in the broader economic benefits that arise from such cultural events.



**Figure 49.** Contribution of film festival to local economies



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## INTERNATIONAL FILM FESTIVAL

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### Contribution of film festival to local tourism

The respondents indicate that they recognise the festival's significant role in boosting local tourism (see Figure 50). A combined 66.81% of respondents perceive that the festival's contribution to local tourism as either high or very high, suggesting that they are aware of the festival's draw for tourists and its potential to enhance the city's profile as a cultural destination.

The middle ground is held by 22.27% who sees a moderate contribution, possibly acknowledging some positive impact, though not viewing it as the

primary draw for tourists. A minority view the contribution as slight (10.04%) or negligible (0.87%), which could reflect a perspective that the festival appeals more to a local or niche audience rather than serving as a significant tourist attraction.

These perceptions underscore the festival's importance as an event that caters to the local population and attracts visitors from other areas, contributing to the vibrancy and economic vitality of the local tourism sector.

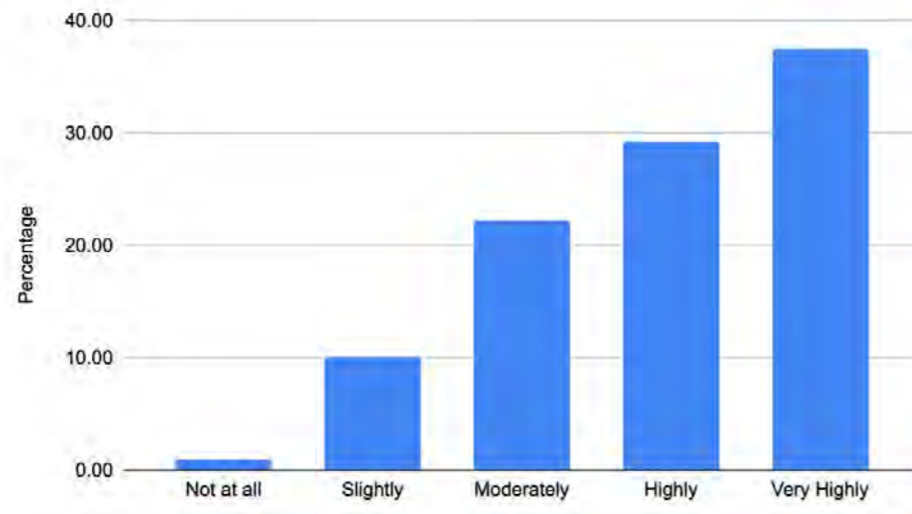


Figure 50. Contribution of film festival to local tourism

### Contribution of film festival to climate change

The respondents' views on the festival's impact on climate change show a mixed perspective (see Figure 51). The largest group, 39.30%, believes that the festival's contribution to climate change is moderate, suggesting they acknowledge some impact, perhaps related to travel, energy use, or waste generation associated with the event. The next most significant view, held by 22.27%, rates the impact as slight, while a similar combined percentage (33.06%) views the festival as having a high or very high contribution to climate change, indicating a

belief in a more substantial environmental impact.

A small segment, 4.37%, feels that the festival does not contribute to climate change at all. These varying viewpoints reflect a broad range of opinions on the environmental footprint of such cultural events. The data point to a recognition amongst the majority that film festivals, like any large gathering, have environmental implications. However, it also suggests room for increased awareness and action towards sustainability within the festival circuit.

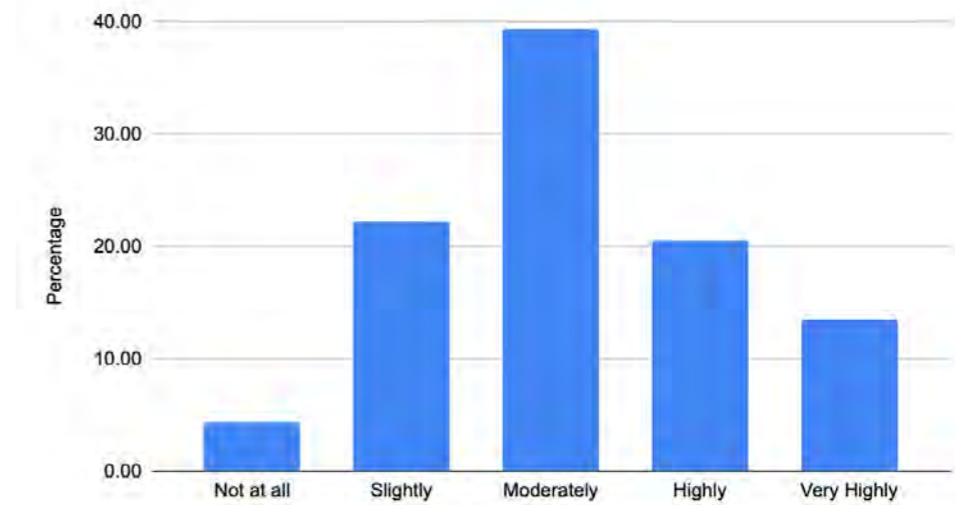


Figure 51. Contribution of film festival to climate change

### 4.5.5 WILLINGNESS TO PAY FOR FILM FESTIVAL SUSTAINABILITY

Majority of the respondents, 64.63%, are willing to pay for sustainability initiatives within the festival (see Figure 52). This highlights a significant interest in and commitment to environmental responsibility amongst festivalgoers, suggesting that they value the implementation of green practices and are open to contributing financially to support such measures.

Conversely, 35.37% of respondents are not willing to pay for sustainability at the festival. This group might include those who feel sustainability

should be a standard practice funded by the festival itself or who may not prioritise environmental issues in the context of the festival. It could also reflect budget constraints or a lack of awareness of the impact such initiatives could have.

Overall, the willingness of over half of the respondents to financially support sustainability efforts is a strong indicator for festival organisers to consider integrating and possibly expanding eco-friendly practices, as there appears to be a receptive and supportive audience base.

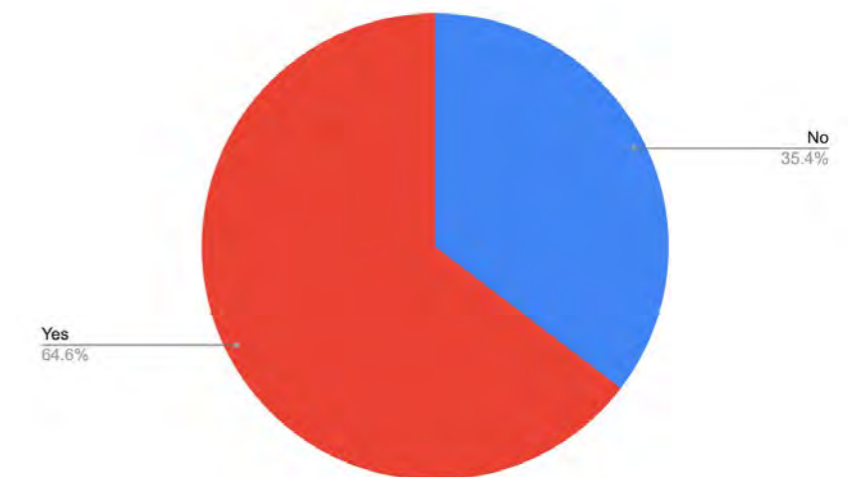


Figure 52. Willingness to pay for film festival sustainability





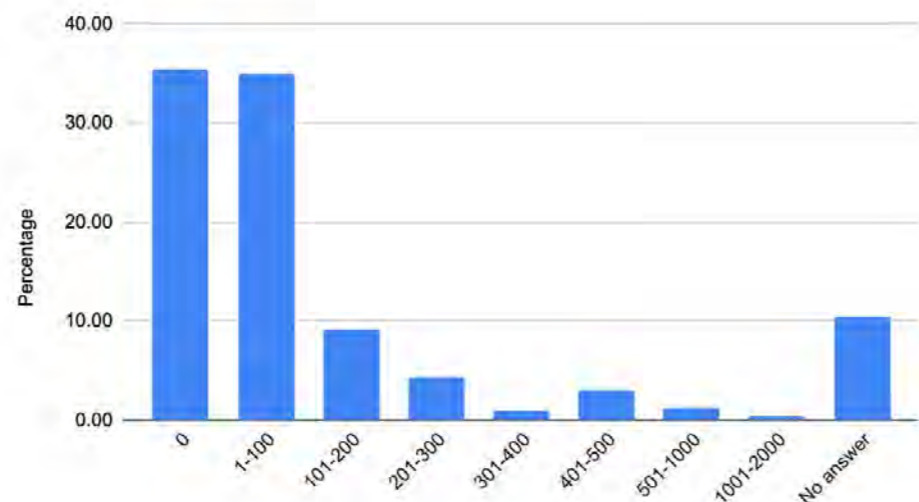
The willingness of respondents to financially support sustainability is further quantified by their indicated amounts, ranging from a minimum of PhP10 to a maximum of PhP2,000, with an average of PhP175.8 (see Figure 53).

The distribution of the amounts that respondents are willing to pay presents a detailed look into their financial commitment towards environmental efforts. While 35.37% are not willing to contribute financially, a close 34.93% are open to paying between PhP1 and PhP100, showing a significant portion of the audience is inclined to support sustainability at a modest level.

The willingness to pay decreases as the amount increases, with 9.17% willing to pay between PhP101 and PhP200, and smaller fractions ranging from 4.37% for the PhP201-300 bracket down to just

0.44% willing to pay over PhP1000. A noteworthy 10.48% did not provide an answer, which may indicate uncertainty or indifference towards the cost of sustainability measures.

These insights suggest that while there's a significant interest in supporting sustainable practices, most festivalgoers favour a lower contribution amount. The collective readiness to contribute an average of PhP175.8 per person could be leveraged by festival organisers to fund various sustainability initiatives, such as waste reduction, recycling programs, or the use of renewable energy sources. These findings highlight an opportunity for the festival to enhance its sustainability practices while also engaging with attendees who show a readiness to support such endeavours financially.



**Figure 53.** The additional amount that attendees are willing to pay for film festival sustainability

## 4.6 CLIMATE CHANGE ACTIONS TAKEN AND BEST PRACTICES

The list below is not exhaustive of everything that Quezon City has done in addressing climate change. This list is based on news reports and the interviews we conducted that highlight some of

the green initiatives and strategies the city has undertaken and the best practices being applied to the events that it organises.

### Citywide programmes

- The city has an ongoing solarisation project of city-owned structures (City Hall, public schools, public hospitals, etc.).
- The city is in the process of installing energy-efficient lighting system in government-owned facilities.
- The city has initially deployed refilling hubs (of daily essential needs) in over 1,000 sari-sari stores (*Tindahan ni Ate Joy*), which has prevented about 700,000 pieces of sachet waste. This approach (e.g., water refilling station) will eventually be introduced to events.
- The city has launched *Kilo/s Kyusi: Kilo Store ng Bayan* to reduce textile waste generated by fast fashion.
- Since 2021, the city's trash-to-cashback programme has incentivised residents for waste segregation and recycling. It has diverted more than 300,000 kilograms of recyclables and single-use plastic to date.
- The city's tarpaulin upcycling program has transformed over 100 tons of used tarpaulins into reusable bags that are produced by Persons deprived of Liberty (PDLs) from the city's women's correctional facility.
- 31 biodigesters (that transform food waste into methane gas and soil conditioner/fertiliser) are

- strategically placed across the city as part of its resource circulation for organic waste.
- "The Quezon City Healthy Public Food Procurement Policy" (Executive Order No. 16 S-2021) is in line with the World Health Organization's Action Framework for developing and implementing public food procurement and service policies for a healthy diet, which posits that no public funds should be spent on unhealthy food (WHO, 2021a; 2021b).
- The city has conducted a greenhouse gas inventory baseline study.
- The city has launched a free bus ride programme (100 buses).
- The city has launched active mobility efforts to create more walkable and cyclable communities.
- The city has introduced a tax incentive programme through the Green Building Ordinance (SP.1917-2009).
- The city has established the Quezon City Green Awards in 2023 to recognise and incentivise institutions and groups that champion and implement innovative, inclusive, and sustainable programmes in climate action and disaster risk reduction and management. Quezon City awards a PhP100,000 cash prize to each winning institution to further enhance their climate and disaster initiatives (Mateo, 2023a).

### Event-related best practices

- The city has departed from giving away bottled water during events.
- The city has set a directive for all events to be held plastic-free (see Figure 54); e.g., event announcements through art cards on social media platforms (see Figure 55).
- The city has also provided free bus rides to the event venue (see Figure 56).
- There is a calorie count label on food served during events (in line with Ordinance 243 in 2023 (calorie labelling policy that requires all food businesses to show calorie count on menus). This is also supported by and in line with the Bloomberg Philanthropies' Partnership for Healthy Cities Program.





Figure 54. Screenshot of the art card announcement of Kyusiklaban 2023 going plastic-free  
 Source: <https://www.facebook.com/QCGov/posts/653818706932772>



Figure 55. Screenshot of the art card announcement of Kyusiklaban 2023 event guidelines  
 Source: <https://www.facebook.com/QCGov/posts/652081317106511>



Figure 56. Screenshot of the art card event announcements of Kyusiklaban 2023  
 Source: <https://www.facebook.com/QCGov/posts/652792890368687>





## 4.7 FILM FESTIVALS AND ENVIRONMENTAL SUSTAINABILITY

The researchers conducted interviews with Ed Lejano, QCIFF’s Artistic Director, and Anita Lee, who is the Chief Programmer of the Toronto International Film Festival (TIFF) and one of the jury members for QCIFF 2023.

Both Lejano and Lee recognise the responsibility of film festivals to put in efforts towards environmental sustainability even if it is not necessarily the primary aim of their respective film festivals. “It should be part of the consciousness,” according to Lejano. In this regard, measures implemented by the film festival can be considered ethical responses to the environmental crisis. Lee expresses the importance of people and institutions that form the film festival ecosystem, which include the stakeholders, audiences, partners, and communities. “A film festival, like any organisation, is something that they can be aligned with from a values’ point of view.” As such, a film festival’s commitment to environmental sustainability brings in benefits for the festival: strengthening

its connection and image to its stakeholders and positioning itself to influence changes in line with environmental sustainability efforts.

Lejano also discusses the values that the QCIFF holds and what it wants to propagate to their audiences. Even though the festival does not explicitly communicate these values, the organisers have an “internal checklist”: It’s not just specifically environmental issue, but also gender issues, representation, positive portrayal and empowerment of marginalized communities, the corruption of traditional values, the encroachment of big business or nature versus capitalist impulses, and including being one with nature (Lejano, 2023).

Lejano also emphasises that people in QCIFF are “alert” and “always conscious that these are the values that we need to propagate” in all the films being programmed. In other words, programming is the primary means for the QCIFF to communicate these values, including environmental sustainability. Lejano adds that a

plan is underway for Quezon City to apply to the UNESCO Creative Cities Network and thinks that QCIFF programming, which can include more films about the environmental crisis, can help the city in its application.

One of the biggest issues with international film festivals in relation to their environmental impact is international travel. Guests from all over the world have to be flown in and out to attend the film festival. However, Lee points out that the coming together of people is “one of the key reasons to exist for a film festival.” Networking and collaboration happen during the festival. “We do see that there is a give and take to that reality.” In addition, reducing this aspect of the festival for Lee amounts to “reducing the business side of the film festival.” The challenge, therefore, is how to strike a balance between the festival’s business operation and its efforts towards environmental sustainability.

As the survey results show, respondents recognise the impacts of film festivals in the personal, social,

cultural, and economic levels. These contributions, such as personal enjoyment and relaxation, social interaction, cultural preservation, cultural diversity, film education, and tourism, are made possible with the help of the business side of film festivals. Without the business component, which is one of the sources of the festival’s negative ecological impact (i.e. travel, food consumption, etc.), the other significant cultural and social contributions of the film festival will not be possible.

Lejano concurs on the importance of in-person gathering and community building during film festivals, especially on the part of the audience. This is evident in the survey results. The experience of watching a film on the big screen and the communal spirit it generates are the invaluable benefits of attending film festivals in person. While Lejano acknowledges the potential and the strengths of holding film festivals online, “doing it every time is not workable.”





## 5 CONCLUSION

### ROAD TO SUSTAINABLE PRACTICES

Lejano and Lee share that QCIFF and TIFF are already implementing sustainable practices and continually working towards their improvement and enhancement.

For QCIFF, Lejano shares about the development of the QCIFF mobile app, which would reduce the use of printed materials like the festival programme. He also hopes that the app will ease the ticketing process, and audiences will be able to book their tickets through the app. At present, however, Lejano notes that there is some misalignment in terms of the ticketing processes of theatre operators and QCIFF. For example, QCIFF sells festival passes or tickets, but buyers still need to queue at the theatre's box office to get a ticket with a seat number. He notes that if screenings would have free seating, festivalgoers no longer need to get another ticket from the theatre. This move will mean less paper used and, more importantly, a smoother ticketing experience for the audience.

In addition, the development of online platforms for film screeners has helped lessen the ecological impact of QCIFF since hard drives no longer need to be shipped from overseas. Lejano also expresses the desire of QCIFF to create more partnerships with private companies that are "like-minded". He mentioned bike groups, for instance, that can both promote the festival and healthy outdoor activities. However, he points out that Filipinos generally do not like the outdoors. Perhaps this is because of the weather, air pollution, and the fact that there are not enough public spaces to do outdoor activities.

On the part of TIFF, Lee mentions several measures already in place. Their efforts have focused on what they can control. One major change they implemented was making TIFF a "walkable festival" to reduce carbon footprint. Before, TIFF screenings were held in multiple venues that require considerable travel. Now, TIFF holds film screenings in venues within walking distance.

Lee observes that with this change, "the festival has become much more public in a true way, and it

feels like it's much more connected to the city itself in a much more significant way... I oddly feel like it's actually created the most positive community impact." Aside from reducing carbon footprint, this move has strengthened the festival's sociocultural impact. This goes to show that it's possible to accomplish the festival's aim in a sustainable way.

In terms of the major source of carbon footprint of film festivals—transportation, Lee reports that TIFF has already been using electric cars in shuttling their guests. Since they cannot totally get away with air travel, TIFF has made changes in their land travel options to reduce carbon footprint.

As attested by the survey results, the consumption of food and beverage is another major source of the festival's negative ecological impact. TIFF has also focused on this element to reduce its carbon footprint. Lee shares that the use of water bottles is one aspect that they can control. As such, they have encouraged people to use or bring their own water bottles.

More initiatives and action plans are still needed to amplify the environmental consciousness and sustainability practices of film festivals. There is the possibility of involving the audiences by charging sustainability fees, and a good number of the audiences, at least in the case of QCIFF, responded that they are willing to pay for this cost. However, there is a need to clearly communicate where the money is going. Lee raises a question, "What are we directly applying that towards, and are we able to make some kind of commitment and clear target for that?"

In the cases of QCIFF and TIFF, communicating their respective festival values and sustainability measures need to be more systematic to raise the awareness of their stakeholders, partners, audiences, and communities. Both Lejano and Lee note that they are not really communicating these matters explicitly, although these values are present, and measures are implemented.



It is important to note that the road to a festival's sustainable practice is a gradual process. While there is a climate emergency, and almost everybody is racing to reach the net zero target, the reality is that many things cannot be rushed, especially for developing countries that require more financial support to improve and change their infrastructure and systems.

Nonetheless, it is still also a challenge for developed countries because the change cannot happen all at the same time. Lee shares that while the festival might be implementing some sustainability measures like digitalisation or using electric cars, it might still have other elements that would be difficult to make sustainable—air travel for instance. Also, digitalisation is not entirely carbon free—this process still contributes to environmental degradation because it involves the use of lithium batteries that are necessary to develop digital technologies.

Overall, QCIFF and TIFF show us that film festivals can be environmentally sustainable in aspects that they can directly control. The efforts remain contingent, however, to the broader institutional structures that enable or hinder these measures. On the part of TIFF, they can implement sustainable measures because the Canadian government has a national policy on climate action, and it offers incentives to organisations that incorporate climate action in their programmes and projects.

In the Philippine context, we have yet to hear a declaration of climate emergency from the national government. Fortunately for QCIFF, the Quezon City government under the leadership of Mayor Joy Belmonte is serious on addressing the climate crisis. It can be expected that QCIFF will receive the much-needed institutional support in implementing environmental sustainability measures despite the inadequate national climate action policies.



## 6 RECOMMENDATIONS

Based on the key findings and our interaction with all research participants, we present the following recommendations on how QCIFF and other similar cultural and creative event organisers can make their activities more environmentally friendly and sustainable.

1. In the immediate or short term, **declare the festival's environmental sustainability goal**. Communicate this value to stakeholders and audiences. This will contribute to the positive festival identity and strengthen the connection with its stakeholders and audiences. Given the high perceptiveness of QCIFF audiences on climate change and other environmental issues, this move can be successful.

2. As the next step to the sustainability declaration, **establish an environmental sustainability framework or ecological policy guidance** that can come in the form of a festival management sustainability action plan or environmental/carbon management plan that's specific to the festival's operations. This serves as the festival's green guide (book).

Several festivals (arts, culture, film, music and the like) have adopted environmental policies and shared their best practices from which we can learn. Some examples to look at include:

- Barcelona Film Festival (Barcelona, Spain)
- Boom Festival (Castelo Branco, Portugal)
- Bristol Film Festival (Bristol, UK)
- Cambridge Folk Festival (Cambridge, UK)
- Cambridge Film Festival (Cambridge, UK)
- Cannes Film Festival (Cannes, France)
- Coachella Valley Music and Arts Festival (California, USA)
- Dzada Film Fest (Podgorica, Montenegro)
- Echoes of Earth (Goa, India)
- Edinburgh Festival Fringe (Edinburgh, UK)

- Edinburgh International Film Festival (Edinburgh, UK)
- Glasgow Film Festival (Glasgow, UK)
- Glastonbury Festival (Somerset, UK)
- Green Man Festival (Brecon Beacons National Park, UK)
- Hillside Festival (Ontario, Canada)
- Kerry International Film Festival (County Kerry, Ireland)
- Leeds International Film Festival (Leeds, UK)
- Manchester Animation Festival (Manchester, UK)
- Paradise City Festival (Perk, Belgium)
- Reykjavik International Film Festival (Reykjavik, Iceland)
- Toronto International Film Festival (Toronto, Canada)

3. **Reduce, if not eliminate, the use of paper by:**

- Using an integrated mobile app system for registering, viewing programme details, ticketing, etc.
- Printing only when necessary.

4. **Reduce, if not eliminate, the use of plastic by:**

- Implementing a BYOB (Bring Your Own [Reusable] Bottle) initiative.
- Providing water dispensers or water refilling stations in event venues.

5. **Set up a waste segregation system in screening venues** given the high consumption of food and beverage. Another possible initiative is to set up leftover food donation drive or food banks.

6. **Minimise, if not stop, the production and consumption of event merchandise** that are not environmentally friendly or sustainable.





7. **Mount a sustainability leaderboard** (e.g., large LED [light-emitting diodes] monitor) that updates attendees about the festival's sustainability efforts.

An example of this is Coldplay's wristband recycling leaderboard, which displays a city's return rate of the wristband that the rock band provides to attendees during concerts. They made it into some sort of inter-city competition to encourage and motivate fans to return and recycle the wristbands.

In the case of QCIFF, this can come in the form of the number of attendees bringing their own reusable bottles or other sustainability efforts that might be introduced in the festival.

8. **Introduce a 'sustainability fee' option** when purchasing tickets. This can come in the form of donations that can be added in the ticketing system. Collected amount can be displayed on the leaderboard and the final amount can be announced during the festival's closing ceremony.

9. **Provide free environment-friendly modes of transport** (e.g., electric or hybrid bus) to shuttle attendees in between venues, bus stops, and train stations. Another option is to set up e-bike or e-scooter rental points. However, this will depend on current road safety provisions and policies (e.g., availability of bike lanes, etc.). Carpooling and using public transport should also be encouraged and promoted as another alternative.

10. **Build sustainability partnerships with venues** (e.g., cinemas, hotels). Many hotels have sustainability programmes. The festival can promote these hotels and encourage attendees to stay with them if they need accommodation during the festival dates. Hotels can highlight their sustainability initiatives on their website or any recognition or certification they might have received for those actions. This can come in the form of sustainability badges or certification from relevant agencies or institutions. Some online booking sites adopt this system to identify hotels with sustainable practices.

11. **Choose and incentivise suppliers with sustainable practices.** The sustainability fee can be used towards this.

12. **Explore implementing existing city-wide initiatives in festival venues** such as the trash-to-cash programme (for plastic bottles, soda bottles, etc.) towards becoming a plastic-free film festival.

13. **Enforce the ordinances more strictly.** Our observations show that the implementation and the enforcement of the ordinances need to be strengthened. Many establishments do not seem to follow these policies. Another suggestion is for the local government to produce a standard ordinance signage that food establishments and hotels can use to display on their counters or reception desks. This will standardise the notice and make everyone more aware and conscious of going green. This kind of consistency can then form new habits and change behaviour.

14. **Launch information awareness campaigns** by organising forums, symposia, and training workshops for stakeholders to learn more about sustainable practices that can improve festival operations and change audience's festival-going habits and behaviours. Film festival programming can also include a special section on films about the environment or side events like climate change explainer or learning sessions.

15. **Forge alliances with other key institutions and agencies** such as the Philippine Creative Industries Development Council, Film Development Council of the Philippines, National Commission for Culture and the Arts, Cultural Center of the Philippines, Climate Change Commission amongst others, which could inform industry-specific policy development in relation to climate change mitigation and adaptation (e.g., development of a sustainability framework for the Philippine creative industries).









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## 8 APPENDIX

### ENVIRONMENT- AND CLIMATE CHANGE-RELATED POLICIES IN THE PHILIPPINES

	LAWS	
1	<a href="#"><u>Republic Act 9729</u></a>	An Act mainstreaming climate change into government policy formulation, establishing the framework strategy and program climate change, creating for this purpose the Climate Change Commission, and for other purposes.
2	<a href="#"><u>Republic Act 10174</u></a>	An Act establishing the People's Survival Fund to provide long-term finance streams to enable the government to effectively address the problem of climate change. Amending for the purpose Republic AWct No. 9729, otherwise known as the 'Climate Change Act 2009', and for other purposes.
3	<a href="#"><u>Proclamation No. 1667, s. 2008</u></a>	An Act mainstreaming climate change into government policy formulation, establishing the framework strategy and program climate change, creating for this purpose the Climate Change Commission, and for other purposes.
4	<a href="#"><u>Republic Act 8435</u></a>	An Act prescribing urgent related measures to modernize the Agriculture and Fisheries sectors of the country in order to enhance their profitability, and prepare said sectors for the challenges of globalization through adequate, focused and rational delivery of necessary support services, appropriating funds therefor and for other purposes.
5	<a href="#"><u>Republic Act 8749</u></a>	An Act providing for a Comprehensive Air Pollution Control Policy and for other purposes.
6	<a href="#"><u>Republic Act 9003</u></a>	An Act providing for an Ecological Solid Waste Management Program, creating the necessary institutional mechanisms and incentives, declaring certain acts prohibited and providing penalties, appropriating funds therefor, and for other purposes.
7	<a href="#"><u>Republic Act 9275</u></a>	An Act providing for a Comprehensive Water Quality Management and for other purposes.
8	<a href="#"><u>Republic Act 9512</u></a>	An Act to promote environmental awareness through environmental education and for other purposes.
9	<a href="#"><u>Republic Act 9513</u></a>	An Act promoting the development, utilization and commercialization of renewable energy resources and for other purposes.



EXECUTIVE ORDERS		
1	<a href="#"><u>Executive Order No. 785</u></a>	Mandating the Presidential Task Force on Climate Change to Develop the National Climate Change Framework, Directing the Task Group on Information to Develop and Coordinate a National Information, Education and Communications Program, and Directing the Presidential Adviser on Climate Change to Review Government Climate Change Programs and Official Development Assistance Projects
2	<a href="#"><u>Executive Order No. 774</u></a>	Reorganizing the Presidential Task Force on Climate Change
3	<a href="#"><u>Executive Order No. 816</u></a>	Declaring the River Basin Control Office Under the Department of Environment and Natural Resources as the Lead Government Agency for the Integrated Planning, Management, Rehabilitation and Development of the Country's River Basins
4	<a href="#"><u>Executive Order No. 26</u></a>	Declaring an Interdepartmental Convergence Initiative for a National Greening Program
5	<a href="#"><u>Executive Order No. 887</u></a>	Creating the Laguna Lake Rehabilitation Project Management Office under the River Basin Control Office of the Department of Environment and Natural Resources and Defining its Scope and Responsibilities
6	<a href="#"><u>Executive Order No. 881</u></a>	Authorizing the Climate Change Commission to Coordinate Existing Climate Change Initiatives, Reducing Emissions from Deforestation and Forest Degradation – Plus, and other Similar Mechanisms
7	<a href="#"><u>Executive Order No. 174</u></a>	Institutionalizing the Philippine Greenhouse Gas Inventory Management and Reporting System
8	<a href="#"><u>Executive Order No. 206</u></a>	Adopting the Policy on Ensuring Sustainable Renewable Energy Resource Management and Mandating the Department of Energy (DOE) to Lead in its Implementation
9	<a href="#"><u>Executive Order No. 53</u></a>	Creating a Boracay Inter-Agency Task Force, Providing for its Powers and Functions and those of the Member-Agencies thereof, and other Measures to Reverse the Degradation of Boracay Island

10	<a href="#"><u>Executive Order No. 320</u></a>	Designating the Department of Environment and Natural Resources as the National Authority for Clean Development Mechanism
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ADMINISTRATIVE ORDERS		
1	<a href="#"><u>Administrative Order No. 171</u></a>	Creating the Presidential Task Force on Climate Change
2	<a href="#"><u>Administrative Order No. 171-A</u></a>	Amending Administrative Order No. 171, Series of 2007
3	<a href="#"><u>Administrative Order No. 220</u></a>	Creating an Inter-Agency Committee on Climate Change
4	<a href="#"><u>Administrative Order No. 12</u></a>	Celebrating Earth Day on April 25, 2011
5	<a href="#"><u>Administrative Order No. 1</u></a>	Directing the Local Government Units, Particularly Provinces, to Adopt and Use in their Planning Activities the Guidelines on Mainstreaming Disaster Risk Reduction (DRR) in Subnational Development and Land Use/Physical Planning
6	<a href="#"><u>Administrative Order No. 256</u></a>	Designating the Department of Environment and Natural Resources as the Lead Agency to Organize, Manage, and Implement the Philippine Hosting of the United Nations Industrial Development Organization (UNIDO) International Conference on Greening Industry in Asia
7	<a href="#"><u>Administrative Order No. 254</u></a>	Mandating the Department of Transportation and Communications to Lead in Formulating a National Environmentally Sustainable Transport (EST) for the Philippines
8	<a href="#"><u>Administrative Order No. 16</u></a>	Expediting the Rehabilitation and Restoration of the Coastal and Marine Ecosystem of the Manila Bay and Creating the Manila Bay Task Force



MEMORANDUM CIRCULARS		
1	<a href="#"><u>Joint Memorandum Circular No. 2015-01 (Date: July 23, 2015)</u></a>	Revised Guidelines for Tagging/ Tracking Climate Change Expenditures in the Local Budget (Amending JMC 2014-01, Dated August 7, 2014)

RESOLUTIONS		
1	<a href="#"><u>Resolution No. 2011-2</u></a>	A Resolution Approving the National Climate Change Action Plan (NCCAP)
2	<a href="#"><u>Resolution No. 2011-3</u></a>	Revised Implementing Rules and Regulations (R-IRR) of Republic Act No. 9729, otherwise known as the Climate Change Act of 2009 as amended by Republic Act No. 10174
3	<a href="#"><u>Resolution No. 2011-4</u></a>	A Resolution Constituting the National Panel of Technical Experts and Appointing the Members
4	<a href="#"><u>Resolution No. 2011-5</u></a>	Endorsing the PGBI and IFC of the World Bank Group to Study Develop and Formulate a Green Building Ordinance for LGUs
5	<a href="#"><u>Resolution No. 2011-6</u></a>	Authorizing the Dialogue with WorldWatch Institute for the Design of “Sustainable Power System: A Roadmap for the Philippines”
6	<a href="#"><u>Resolution No. 7</u></a>	Endorsing the Black Carbon or Black Soot Mitigation Project of Commissioner Heherson T. Alvarez
7	<a href="#"><u>Resolution No. 2016-001</u></a>	Resolution on the Development of a Clear Policy on Coal-Fired Power Plants in Pursuit of a Low Carbon Development Pathway for the Philippines

8	<a href="#"><u>Resolution No. 2017-001</u></a>	Approving the Renewal of Appointment of Members of the National Panel of Technical Experts (NPTE)
9	<a href="#"><u>Resolution No. 2018-001</u></a>	Resolution Mandating the Integration of Indigenous Cultural Communities/ Indigenous Peoples’ Practices and Traditional Knowledge on Climate Adaptation and Resilience in the Local Climate Change Action Plans and Annual Investment Plans of Local Government Units
10	<a href="#"><u>Resolution No. 2018-002</u></a>	Resolution Creating the Blue Carbon Steering Committee (BCSC) and the Blue Carbon Technical Working Group (BCTWG) of the Philippines
11	<a href="#"><u>Resolution No. 2018-003</u></a>	Resolution Adopting the Guidance Document in Institutionalizing the Philippine Greenhouse Gas Inventory Management and Reporting System of EO 174 s. 2014
12	<a href="#"><u>Resolution No. 2019-001</u></a>	Resolution Adopting a National Climate Risk Management Framework to Address the Intensifying Adverse Impacts of Climate Change
13	<a href="#"><u>Resolution No. 2019-002</u></a>	Resolution Mainstreaming and Strengthening Gender-Responsive Approaches in the Formulation and Implementation of Climate Change Policies, Plans, Programs and Activities
14	<a href="#"><u>Commission Resolution 2020-001</u></a>	Approving the Renewal of the NPTE
15	<a href="#"><u>Commission Resolution 2020-002</u></a>	Adopting Systems & Procedures of the NDA on Matters Relating to the GCF



16	<a href="#"><u>Resolution No. 2020-003</u></a>	Urging the Climate Change Adaptation and Mitigation -Disaster Risk Reduction (CCAM-DRR) Cabinet Cluster, through its Member Agencies, to Adopt the Principles of the Circular Economy, Encourage the Use of Environment-Friendly Products and Practices, and Prohibit Single-use Plastics in their respective Offices
17	<a href="#"><u>Resolution No. 2020-004</u></a>	Resolution Adopting the Thematic Priorities of the Philippine Country Programme for the Green Climate Fund 2019-2023
18	<a href="#"><u>Resolution No. 2021-001</u></a>	Resolution Endorsing to the President of the Republic of the Philippines the Submission of the First Philippine Nationally Determined Contribution to the United Nations Framework Convention on Climate Change
19	<a href="#"><u>Resolution No. 2021-002</u></a>	Resolution Creating the Inter-agency Technical Working Group for Sustainable Finance
20	<a href="#"><u>Resolution No. 2021-003</u></a>	Resolution Adopting the Results Framework of the Climate Change Commission to Increase its Responsiveness in Fulfilling its Mandates under Republic Act (RA) No. 9729, as Amended, and other Existing Laws
21	<a href="#"><u>Resolution No. 2021-004</u></a>	Adopting the Nomination, Selection and Appointment Process of the National Panel of Technical Experts of the Climate Change Commission

22	<a href="#"><u>Resolution No. 2021-005</u></a>	Promulgating the Call for Nominations to the National Panel of Technical Experts of the Climate Change Commission and Expressing Profound Gratitude to its Outgoing Members for the Invaluable Contribution and Dedicated Service toward Mainstreaming Climate Science in Policy and Practice.
23	<a href="#"><u>Resolution No. 2021-006 Annex</u></a>	Adopting the Plans & Targets Relative to the Result Framework of the Climate Change Commission
24	<a href="#"><u>Resolution No. 2021-007 Annex</u></a>	Adopting the Proposed Organizational Structure of the Climate Change Commission
25	<a href="#"><u>Resolution No. 2021-008</u></a>	Adopting the Philippine Country Programme for the Green Climate Fund 2019-2023
26	<a href="#"><u>Resolution No. 2021-009</u></a>	Appointing New Members of the National Panel of Technical Experts (NPTE) of the Climate Change Commission
27	<a href="#"><u>Resolution No. 2021-010</u></a>	Adopting the Top Ten (10) Induced Risks and Recommended Action Points of the National Panel of Technical Experts (NPTE) of the Climate Change Commission
28	<a href="#"><u>Commission Resolution No. 2022-002</u></a>	Adopting the NPTE Performance Evaluation Process









# SETTING THE STAGE FOR SUSTAINABILITY

An Environmental Impact Baseline Study  
of QCinema International Film Festival

June 2024