The present and future of audience experience

The first study on the use and perception of digital technologies in music festivals in Bulgaria

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1.Introduction

Individuals and organizations in the creative industries engage in actions related to creating, producing, and distributing creative products such as films or artistic performances, as well as services such as advertising, designing, and more (Jones, Pedersen & Svejenova, 2016). A central challenge that these industries face is innovation (Jones, Pedersen & Svejenova, 2016). Innovation is understood as either creating a new tool, product, device or building on something already created but making it more practical according to the specific group of customers (Asheim, Coenen & Vang, 2007). For instance, technological innovations are one of the most popular types of innovation. Furthermore, they have entered people`s lives in a way that can amend their leisure time, the value of personal stories, social functioning, and experiences (Robertson, Yeoman, Smith & McMahon-Beattie, 2015). They can also be found in music festivals. For example, biometric technologies (BT), like facial recognition and fingerprint/iris scanning, are used to speed up traffic and security checks (Norfolk & O`Regan, 2020); festival-specific applications are created to allow the users to share their experiences and be up to date with possible event changes (Kacicki, 2019); and the radio frequency identification (RFID)-supported wristbands allow for cashless payment and therefore, aim at shortening on-site queues by replacing tickets and physical payment (Joffe, 2015). These cases present how the audience`s experience during music festivals can become smoother, time-saving, and more effortless since some of the key attendance-related actions like payments or registration can be taken care of by the technologies (Norfolk & O`Regan, 2020). Moreover, digital tools can help planers perform essential event organizational tasks with the support of event marketing and management software (Event Tech, 2020). With the growth in demand for individual, personalized experience and the shifting capacities of technology, it is said that festivals will have to offer more than just a music experience. There are already music festivals that have successfully adopted some of the digital technologies mentioned above in their routines, such as Glastonbury Festival and TomorrowWorld (Robertson et al., 2015).

Music festivals in Eastern Europe have not been under any recent study. Thus, the chosen geographical region for this paper is the area of the Balkans and more specifically Bulgaria. The country in focus is chosen on the one hand due to its growing number of festivals in recent years (Angelova, 2017); on the other hand, because there is no related research done on it.

When talking about music festivals, there are four main groups of people involved in the building process of a festival. There are artists, sponsors, organizers, and audiences. Because the abovementioned digital technologies directly relate to the audience and the organizers, these two groups of people will be the main focus of this research. Therefore, the first research question of "How do music festivals` organizers in Bulgaria use digital technologies to enhance the convenience of their audience`s experience?" will be asked. To answer it event organizers from different event companies will be interviewed on their experience with technological innovations during events. Additionally, the second research question of "How do music festival`s audience in Bulgaria perceives the use of digital technologies for improving their convenience?" will be posed. The second group of interviewees will be people who have attended the festivals chosen for this research. In this way, it will be possible to understand the two sides of the phenomenon and observe for any possible connections or missing links between the audience and the event managers.

Academic and social relevance

Several pieces of researches have been done on the topic of festivalization, however, mainly focusing on the American and Western European scene (New Media Age, 2007; Muhs, Osinaike & Thomas, 2020; Nordvall & Heldt, 2015). As for Bulgaria, the event sector has been only explored in terms of its tourism benefits (Yancheva, 2014), while there is no previous study on its internal operations. That is why this study aims to make a major contribution to research on the Bulgarian event industry by demonstrating the current role that digital technologies play in music festivals. Because of the dynamic growth in digitization of events and the strong connection it has with the audience`s experience (Robertson, Yeoman, Smith, and McMahon-Beattie, 2012), it is vital to fill this research gap. Thus, it is important for the event and the economic sectors of Bulgaria to have a clearer view of the current state of music festivals in the country.

Correspondingly, this research offers value to the event sector by presenting to the organizations the current picture of music festivals in Bulgaria and their relationship with technological and digital innovations. It is important for the event and the economic sectors of the country to have a clearer view of the current state of music festivals in the country. In this way,

event organizers will become familiarized with current trends in the festival world and will know in which directions their work can improve. Additionally, the economic sector will be up to date with a financially beneficial aspect of the entertainment industry in Bulgaria (Yancheva, 2014). Furthermore, the research will benefit information technology (IT) companies and high-tech companies in the country by providing them with information about the need for their products during music festivals and therefore, opening new paths for possible future collaborations between music festivals and technology companies.

2. Theory and previous research

In this part of the paper, a theoretical background will be provided to build the framework which will be further used in the research. First, the concept of *innovation* will be thoroughly explained because the main aim of the inquiry is to observe in what new ways digital technologies are being implemented in the event industry. Next, the phenomenon of *festivals* will be analyzed to provide an understanding of how this specific part of the event sector operates. Here, a sub-section dedicated to Bulgarian music festivals will be added including a brief history of music festivals in the country and presenting popular festivals in recent years. In this way, the reader can obtain an understanding of the event scene in Bulgaria. Lastly, the focus will be laid on audiences. As the research looks into how the audience`s experience is being affected by technologies, it is important to first understand what is an audience and what constitutes audience experience.

Innovation

Innovation can be understood twofold, as Wijngaarden, Hitters, and Bhansing (2016) explain. The first interpretation is understood as a created tool, device, or product that is completely new, mainly emerging from scientific and engineering knowledge. The second meaning of innovation is a process where new combinations of existing elements are being combined into a new form. As for technological innovation, it is dramatically changing how people live their lives and how they spend their leisure time by providing them with diverse options. The majority of the leisure activities which were traditionally performed within the comfort of the home (watching television, gaming, internet access) are now being transmitted on

our smartphones or tablets, making it accessible on the go (Yeoman, McMahon-Beattie & Robertson, 2012). As argued by Paleo and Wijnberg, (2008) innovation always implies novelty. However, they raise a rarely asked question: new to whom? From there they establish several different ways to determine the importance of innovation. A product innovation, for example, can be classified according to its novelty-to-the-firm, novelty-to-the-industry, and novelty-to-the-world. This shows that innovation depends on the main factor of a group size of competitors to which the new product is new. Additionally, the two authors state that "something is more innovative if it is recognized as more innovative to the relevant selectors in the relevant selection system" (Paleo & Wijnberg, 2008). Meaning that just because a product is being upgraded and build on, might not mean that it is necessarily innovative however, if the same product finds applications in a new market, then it is considered as an innovation for this specific place.

When it comes to music festivals, cashless systems, mobile apps and biometric technologies (BT) are the most commonly used innovations in the event sector, in recent times. In their research, Norfolk and O`Regan (2020) show that festival-goers are willing to use BT as long as it keeps their information safe and makes their festivals experience convenient and free of effort. Additionally, plastic or fabric wristbands are commonly used in festivals around the globe, however, digital wristbands are strongly entering the western scene by allowing the festival-goers to pay for their food and drinks in seconds while saving time and lowering the traffic on queues (Vendini, 2015; Woods, 2010). A third popular innovative way of using technologies during music festivals is festival-specific apps. The main features offered by the app are – a) festival - goers can obtain access to local knowledge (if) in an unfamiliar environment, b) they can see the fastest way back to their tent in cases of closed areas due to flooding c) they receive push notifications to keep them informed about changes in the schedule. Moreover, these apps create an online social environment for communication between the consumer (the attendee), the human resources (staff) (Robertson et al., 2015; Luxford & Dickinson, 2015). Another benefit of the event applications is that they gather user data around their profiles, general behaviors, festival spending, and social media all in real-time (Thompson, 2016). This can be a way of obtaining insight and understanding of the audience`s experiences before, during, and after the music festival. Additionally, event organizers have a greater ability to continually assure the best and most positive experience for the festival goers in future festivals (Thompson, 2016; Robertson et al., 2015). Richards, Marques, and Mein (2014) stated that for music festivals around the world to

grow not only in crowd size but also in the experience they sell, they have to be integrated with mobile apps, social media, and the latest technology. This should cover all elements surrounding the event, such as ticketing experience, the design of the event, promotion, and implementation of the content. By doing this, the events are not only adapting to new trends, but they are also helping the audience to create memorable and unique experiences (Richards, Marques, & Mein, 2014).

Festivals

The word festival originates from the Latin word *festum*, (plural) *festa* meaning 'feast'. It is understood as an annual, 3-5-day event that can hold a wide range of activities in the field of art, cultural-creative industries, and cultural heritage (Kerr & May, 2011; Robertson et al., 2015). In short, the definition of a festival is a program of various artistic performances, being placed only for a specific period (Yancheva, 2014). Due to the few days' duration of the festival and its annual repetition, event organizers need to keep connections with their consumers throughout the year (Kerr & May, 2011). During a festival, participants may be invited, on the one hand, to experience shared values, discourses, and cultural belongings, and on the other to be presented with a new form of cosmopolitan identification by experiencing mutual evaluation of cultures (Raposova, 2019). The importance and positive effect of music festivals are growing in the eyes of many mayors and place marketers in recent years. For them, music festivals can be seen as a fast, temporary and affordable way to promote their city`s image and to attract tourists. Furthermore, festival brands, benefit greatly from the connections and interactions cities build with businesses and enterprises inside their country or with foreign ones (Wynn & Yetis-Bayraktar, 2016).

Music festivals in Bulgaria

One of the oldest music festivals in Europe and the oldest in Bulgaria is the Varna International Summer Music Festival. It first aired back in 1926 as a week-long celebration event including in its program only Bulgarian performers, conductors, and composers. However, later in 1949 the idea of an established music summer festival was born and was later carried under the name of Varna International Summer Music Festival (Bozhikova, 2015). To this day the festival combines many aspects of the artistic and musical industry, such as opera, cross-over projects,

symphony concerts, chamber and chore music, jazz music, and more, in front of 5.000 to 10.000 people daily (festivalfinder, 2021).

Nowadays, there is a wide variety of music festivals to attend in Bulgaria. For this year (2021), for example, there are 31 music festivals planned to take place all over the country. The audience can choose from smaller techno and alternative music festivals held on mountain tops – each attracting over 2.000 event-goers annually, to bigger rock and metal festivals on the seashore, some of which are attended by up to 10.000 people (https://fest-bg.com/). There also exist "traditional" cultural festivals, such as the Zheravna festival and Pirin Sings festival, presenting local folklore with its songs, clothes, and rituals (Angelova, 2017). Nonetheless, a big part of the annual festival program in Bulgaria is being taken over by jazz, pop, rock, and techno festivals (Angelova, 2017), such as Spirit of Burgas (techno music) and Hills of Rock (rock and metal music). These two festivals (also being objects of this research's investigation) are both very successful in terms of crowd size, as each gathers around 10.000-12.000 event-goers annually. Yet, a few years ago Hills of Rock had its most successful year (so far) by attracting up to 22.000 event-goers for the whole 3-day duration of the event (M2, personal communication, April 14, 2021).

As mentioned in the introduction, festivals play a big role in the tourism sector, and Bulgaria is no different from that. Festivals are seen as alternative tourism, requiring numerous resources – both natural and anthropogenic. Some traditional cultural festivals combining arts, food, and music, gather up to 15.000 people, the majority of whom are tourists (Yancheva, 2014). Existing problems such as depopulation, infrastructure issues, and unemployment are being raised when it becomes visible that most of these events are held in smaller towns and villages. These difficulties might threaten the festival scene. Thus, Bulgaria holds opportunities for festival tourism that may lead to overcoming some economic and social issues in the country (Yancheva, 2014). Apart from gathering tourists from outside of the country, festivals and similar cultural and community acts can become more resilient by benefiting the social development of both within and outside of the event`s community (Robertson, Hutton & Brown, 2018). Thus, festivals that are centered around smaller villages with low population rates, can have a positive impact not only on the economy and infrastructure of the region but also on the people inhabiting these places as well. Although this study mainly focuses on festivals that are held in two of the biggest

cities in Bulgaria, still one of them is organized in a smaller village. Hence, it is important to see if there are any occurring patterns within all of the festivals or the countryside one differs in some ways.

Audience experience at festivals

The concept of *experience* can be understood as a sharp contrast to everyday life (Pine & Gilmore, 1998) and refers to something unique, special, and extraordinary, existing outside of the "usual environment" (Richards & Toepoel, 2015). Also, experiences contribute to the high levels of positive emotions for individuals, which is the main outcome that event organizers aim to deliver at their events (Richards & Toepoel, 2015). Existing research by Richards and Toepoel (2015) recognizes the importance of defining the concept of audience experience in the context of live events. In their work, they propose a multi-phased and multi-influential model (Figure 1) of event experience.
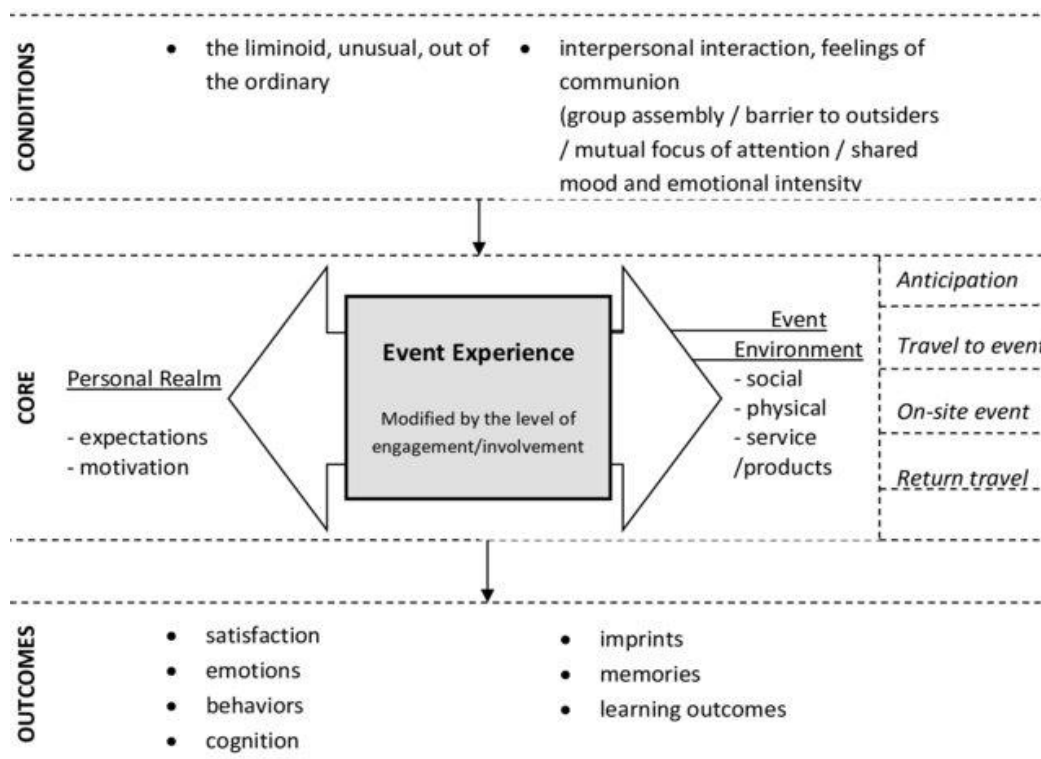

Figure 1: A conceptual model of the event experience (Richards & Toepoel, 2015).

As they explore, several conditions need to be met by event organizers in order to provide a valuable experience to their audience. Some of these conditions consist of: 1) providing

something unusual, out of the ordinary, and 2) group assembly, the feeling of communication with others (Ahola, 2005). Furthermore, at its core event experience is defined as an interaction between the person and the environment. This interaction is influenced by the individual`s expectations and motivations, and the environment is the place where social, physical, and service interactions take place (Richards & Toepoel, 2015). After these requirements are met then the experience itself can occur, resulting in multiple outcomes, such as emotions, memories, behaviors, etc. (Richards & Toepoel, 2015). Following this model, Richards and Toepoel (2015) define the event experience as:

> (…) an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviors, cognition, memories, and learning), that can happen at any point in the event journey. (Richards & Toepoel, 2015, p. 5).

However, in their study, Richards and Toepoel (2015) found out that "experiencing novelty" appeared as a new experiential dimension. This shows that unusual, new, or out of the ordinary condition is not just a valuable condition for event experiences, as mentioned previously, but it is part of the experience itself (Richards & Toepoel, 2015).

For event organizers, the concept of *experience* at its core holds a more traditional and expected meaning. As noted by Robertson, Hutton, and Brown (2018) the relation between civic responsibility and festivals is already well-known. Organizers` main aims are to ensure and improve the security and well-being of the community involved in the event (Robertson, Hutton, & Brown, 2018; Robertson et al., 2015). On the contrary, a broader perspective has been adopted by Robertson, Yeoman, Smith, and McMahon-Beattie (2015), who argue that the future of festivals holds an increased demand for individual and personalized experience from the audience. Therefore, the focus of event organizers should be on creating a strong correlation between the emotional or intellectual depth of the participant and their type of involvement in the event, in order to assure a successful future for festivals (Robertson et al., 2015). As presented here, event organizers should be capable to adapt to the dynamic changes and innovations that go hand in hand with the event industry. Particularly, the majority of these changes are linked to the

usage of technologies in music festivals (Robertson et al., 2015), thus, the objectives of this thesis are to determine the ways in which technologies are being implemented in the Bulgarian sector according to event managers, and how these technologies are perceived by the audience.

Digital technologies as part of the audience experience development

To understand how digital technologies might affect the audience experience during music festivals it is vital to first get familiarized with the relationship people have with technologies. The impact of technologies on users` behavior was first studied by Davis in 1989 when he presented the *technology acceptance model* (TAM). The model proposed that the individual`s attitude toward using technology is greatly influenced by two main factors – perceived usefulness (using the technology will improve the person`s performance) and perceived ease of use (using the technology will not take too much effort) (Davis, 1989). It is now established from a variety of studies that perceived ease of use and perceived usefulness are interconnected and both have an impact on the use of technology (Davis, 1989; Hsu & Chang, 2013; Karahanna & Straub, 1999; Mackellar, 2014; Norfolk & O`Regan, 2020; Renko & Druzijanic, 2014; Yoon & Kim, 2007).

In the area of music festivals, convenience, user-friendliness, and comfortability are some of the characteristics of festival experience that audiences are looking for and they are to be understood as *perceived areas of usefulness* (PEOU) (Mackellar, 2014). Therefore, PEOU in the context of digital technologies used at festivals can be understood as the fact that people are willing to trust and use a particular system that would be free of effort and will make their festival experience carefree (Mackellar, 2014).

Since this paper explores how digital technologies are being used during music festivals to enhance the audience experience, the PEOU theory is applied in the context of the audience using the technologies. This approach will give the possibility to discover if the attendees find the technologies comfortable and convenient to use and if they benefit their experience in some way. With the help of new technologies, these conditions can be targeted and turned into reality. For example, online ticketing has had great success over time (Norfolk & O`Regan, 2020). As mentioned earlier in the paper, biometric technologies (BT), festival-specific applications, and cashless payment through radio frequency identification (RFID) wristbands or pre-paid cards are

great examples of new tech devices entering the event sector. More importantly, they are greatly contributing to the increase of perceived ease of use and usefulness. The easier and quicker it is to use these tech devices the more people are willing to accept and start using them (Norfolk & O`Regan, 2020). In other words, audiences` whole festival experience can be positively impacted by the implementation of user-friendly technologies. Therefore, if festivals set their goal for long-term success, then they need to understand visitors` experience to improve the event design and programming through new innovative ways for the future (Kerr & May, 2011; Mackellar, 2014; Manthiou, Lee, Tang & Chiang, 2014; Richards & Toepoel, 2015).

Perceived convenience

A broader perspective on TAM has been adopted by Yoon and Kim (2007) who argue that perceived ease of use has an indirect impact on perceived usefulness through a mediator, perceived convenience. Despite not being plainly defined and operationalized in the literature, the concept of convenience is generally understood to have a multidimensional construct consisting of five dimensions (Brown, 1990) as revealed in Table 1:

Time dimension	Place dimension	Acquisition dimension	Use dimension	Execution dimension
Services/products are provided at a more convenient time for the customer.	Services/products are provided at a place more convenient for the customer.	Easier for the customer, financially and otherwise, to purchase the firms` services/products.	Services/products are made more convenient for the customer to use.	Having someone else provide the service for the customer.

Table 1: Five dimensions of the concept of perceived convenience by Brown (1990).

On a whole, in the literature, the concept of *perceived convenience* tends to be used to refer to products that save consumers` time and effort – both services (e.g. dry cleaning) and "labor-saving" goods (e.g. frozen dinners), and it is taken as a significant determinant of perceived usefulness and perceived ease-of-use (Norfolk & O`Regan, 2020; Yoon & Kim, 2007). Thus, the concept of perceived convenience in the context of new digital technologies in music

festivals will be used in this research as a base of the audience`s experience. In this way, it will become evident if the audience finds the technology convenient to use.

3. Methodology

Research design

This is the first study to investigate the Bulgarian event sector in terms of the implication of digital technologies as part of customer service. Therefore, the purpose of the research is explorative as it examines new grounds and provides first insights into this topic of research (Babbie, 2015). Additionally, a qualitative method was used in order to answer the two research questions. This methodological approach is a great way to focus on the meaning-making process of the participants and exploring their underlying meanings on the topic of digital technology (Babbie, 2015). A second advantage of using a qualitative method is that it provides a way to interpret and analyze the experience that the audience has with digital technologies used in music festivals (Babbie, 2015). Furthermore, because qualitative methods study phenomena in their natural setting (Babbie, 2015), it can be more useful for identifying and characterizing: 1) the initial intentions of event organizers to implement the usage of digital technologies at their music festivals, and 2) the audience`s perception of the digital technologies. Despite taking an inductive approach, this research will use the information gathered on biometric technologies (Norfolk & O`Regan, 2020), festival-specific apps (Luxford & Dickinson, 2015), and cashless payment (Joffe, 2015).

In-depth interviews

Interviews are a suitable method to answer the two research questions because their initial goal is to build in-depth descriptions and reflections about a certain topic - especially for creating understanding (Babbie, 2015; Johnson, 2011). Furthermore, this method is the most common way of performing qualitative research and allowing the researcher to answer "why" and "how" questions (Babbie, 2015); *Why* event managers use digital technologies in their music festivals? *How* do event managers use digital technologies to enhance the convenience of the audience`s

experience? *How* does the audience perceive these digital technologies? Thus, for this study event organizers and attendees are being interviewed in order to investigate in-depth the phenomena of digital technologies in music festivals, through the interviewees` points of view. Applying in this thesis the Richards and Toepoel`s (2015) event experience model, the new and unusual condition is the usage of digital technologies during music festivals, the event environment is determined by the new digital service/product, and the audiences` outcomes can be found in the results section.

It is important to note that interview informants differ in their knowledge and ability to reflect (Johnson, 2011), thus key informants (event managers) are chosen to answer the first research question. Key informants are people who can provide a rare, reflective inside on the topic of research (Johnson, 2011), and in this study, they are the event managers of Bulgarian event companies, who can contribute to this research by presenting professional insides. Furthermore, by using qualitative methods to question key informants the researcher can obtain a "thick description" of the topic. Meaning that these participants can sufficiently describe a scene or a setting or an activity (Johnson, 2011).

Particularly, semi-structured interviews will be used due to their success in creating reciprocity between the interviewer and participant (Kallio, Pietila, Johnson & Kangasniemi, 2016); besides, they provide the researcher with more freedom compared to structured interviews, to improvise with the topic guide and the follow-up questions, allowing space for the participant`s verbal expressions. Also, interviews are characterized by an interactive set-up allowing for evoking questions, identifying what is really going on, and collecting information about what is not immediately observable (Babbie, 2015). This then reveals how the audience really feels about using digital technologies during music festivals, and why event organizers use them in the first place.

The interviews are led by a flexible semi-structured interview guide that covers the main topics of the study (Kallio, Pietila, Johnson & Kangasniemi, 2016). The theoretical framework influenced the operationalization of the questions and topics which were concentrated on the audience experience, the concept of perceived convenience, as well as understanding the reasons behind the implementation of technologies in the event sector.

In order to answer both research questions, purposeful sampling was used to choose specific information-rich cases that fit into the sampling criteria, namely event managers and event attendees. This method allows picking key informants for both interview groups (Suri, 2011). The first group was able to provide valuable information from the inside of the field of research, in this case – designing and producing music festivals, and the second one gave relevant information from their personal experience with digital technologies during music festivals. Besides, purposeful sampling increases the reliability and credibility of the research, due to 1) access to professionals in the field who can provide rare and valuable inside in the topics, and 2) music festival-goers who can bring their personal experiences, feelings, and impressions (Suri, 2011). In addition, during the data collection process for the attendees` group, snowball sampling was used. This nonprobability method technic was applied to the first few interviewees of the group so that they can assist in identifying other potential subjects (Babbie, 2015). Importantly to note, the event managers` group consists of only three interviewees due to the fact that they are responsible for 70% of the Bulgarian event market by delivering the top biggest music festivals in terms of crowd size. An overview of the interviewees for this research and can be found in the Appendix A (event managers) and Appendix B (attendees).

As it was previously mentioned, two groups of subjects were interviewed, namely, event managers and event attendees. The sampling criteria for the first group was as follows: the event managers are working in the top event companies in the country; they have worked in the field for at least 5 years; they have organized at least two music festivals in the last five years each of which gathers a minimum of 1.000 event-goers. The music festivals under research are as follows: "Spirit of Burgas", "Spice Music Festival", "Midalidare Rock", "Hills of Rock" and "Street food and music festival". As for the attendees` group, the sample criteria guaranteed that they are either students or working professionals, and each attendee has been to at least one edition of the researched festivals in the last five years. It was desired to select the participants who attended multiple of the given festivals and/or attended them more than one time, as it allows for more in-depth exploration.

Usually, an interview is a type of qualitative research that provides an opportunity for the researcher to have a face-to-face experience with the participant to understand the meaning-

making process on the specific topic (Johnson, 2011). However, due to the current pandemic and the regulations attached, a mediated interview design was chosen, more specifically a Zoom video call. It is taken into account not using face-to-face interviews, might cause the researchers to miss certain social cues, such as hand gestures or posture (Opdenakker, 2006). However, by using video and audio this loss decreases, considering video calls allow asynchronous conversation that resembles a face-to-face interview (Opdenakker, 2006). Moreover, because all of the interviewees are Bulgarian it is possible that some of them would not feel comfortable and confident speaking in English. Thus, there was a Bulgarian version of the two topic guides ready to be used in cases where the interviews are being conducted in Bulgarian.

Operationalization

As mentioned, the participants in this study were divided into two groups – event managers and event attendees. Thus, two separate topic guides were created and used, nevertheless, the dominant concepts of *audience experience*, *perceived convenience,* and *digital technologies* set the base for the construction of both topic guides. The concepts were discussed in the theoretical framework and gave valuables insights into previous studies and theories. Hence, the conducted interviews provided a further interpretation of the concepts applied in the topic of music festivals. Especially, the concept of *perceived convenience* is shown to have a positive relationship with perceived usefulness and perceived ease-of-use, however, this is the first study to apply this concept in the context of digital technologies in music festivals. Therefore, Table 2 and Table 3 present an overview of the concepts and a list of example questions asked related to the concepts.

Event managers		
Relevant concepts	**Explanation**	**Examples of associated questions**
Audience experience	An interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviors, cognition, memories and learning), that can happen at any point in the event journey. (Richards & Toepoel, 2015)	• "Describe me a step by step audience experience at the festival (from arriving at the destination, through entering the area, ticketing, etc.)"
Digital technologies	A product innovation as a novelty-to-the-industry (Paleo & Wijnberg, 2008).	• Was there any type of technology being used for this process? (ticketing, paying, etc.) • How do they work? • Why are you using them? What is your goal? • How was this tech tool being used to enhance the convenience of your audience`s experience? Why? What did you aim to achieve? • Were there any challenges that you faced regarding this tech tool? If, yes, what were

| | | they and how did you overcome them? |
| | | • Did you use this tech tool in every edition of the festival? |

Table 2: Examples of the main topics and questions that were used in the event managers` topic guide.

Attendees		
Relevant concepts	**Explanation**	**Examples of associated questions**
Audience`s experience	An interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviors, cognition, memories and learning), that can happen at any point in the event journey. (Richards & Toepoel, 2015)	• Can you walk me through your experience at the X festival step by step? (from arriving at the location, entering the area, ticketing, etc.) • Is there a part of the X festival that stood up to you the most and made the whole experience memorable? • Were you overall satisfied with the whole experience at the X festival? ◦ Can you please share what bothered you during the X festival?

		○ How can this be changed in the future? • Would you attend a future edition of the X festival?
Digital technologies	A product innovation as a novelty-to-the-industry (Paleo & Wijnberg, 2008).	• How has this technology affected your experience during the festival? • Was this tech tool used in every edition of the X festival that you attended? (for people who have been to the festival more than once) • Was there any new technology introduced during the second time you attended the X festival?
Perceived convenience	A significant determinant of perceived usefulness and perceived ease-of-use. Applied for products that save consumers` time and effort (Yoon & Kim, 2007).	• Was this technology useful? • Did it enhance the convenience of your experience in some way? • Was the technology easy to understand and use?

Table 3: Examples of the main topics and questions that were used in the attendees` topic guide.

Data collection

For this thesis, 12 semi-structured interviews were conducted, in the period between March and April 2021. The two groups of interviewees consisted of 9 attendees and 3 event managers. First, the event managers were contacted in March through the emails presented on their companies` websites. Later, in April the connection with the attendees was established through a Facebook post advocating for people who have attended the music festivals to contact the researcher. All of the interviews were held via Zoom and lasted between 30 and 50 minutes. The build-in recording option in Zoom allowed for the interviews to be recorded and later used for transcription purposes. Since the mother tongue of the interviewees is not English, the researcher was prepared to conduct the interviews in Bulgarian as well. As it turned out, there was a mixture of English and Bulgarian interviews because some participants did not feel comfortable speaking in English. Thus, later the interviews in Bulgarian were transcribed and translated into English. At the beginning of each interview, the interviewees were presented with consent forms stating the participants` approval of being audiotaped and the option to stop the interview at any given time, the purpose of the study was briefly introduced and there were two to three introductory icebreakers (Johnson, 2011). The nature of semi-structured interviews allowed the researcher to depart from her prepared plan, at times, and "go with the flow" to some point, meaning following the informant for a while and where he\her wants to lead (Johnson, 2011).

Data analysis

The collected data was analyzed with the use of thematic analysis. This method allowed common patterns in the answers to become easily visible, and extract and summarize meaning and themes. Another advantage of using thematic analysis is that it gives a flexible and beneficial tool, which can provide a rich and comprehensive, yet complex account of data (Braun & Clarke, 2006). Therefore, the chosen method was appropriate for this study since it allowed exploring and reporting event attendees` experiences with digital technologies, and managers` meanings and intentions behind using these technologies.

Before starting the coding process, the researcher read and re-read the entire transcribed data set a few times so that initial ideas and identification of possible patterns already began appearing. Afterward, the initial codes which were interesting and linked to the main segment of the raw data were evaluated. Next, the initial codes were sorted into potential themes and sub-themes. Following this, the created set of themes were clarified, as some were combined and others were separated. The whole coding process was done with the help of the atlas.si software program. In total, 51 open codes occurred from the thematic analysis, which were grouped into themes and sub-themes. Eventually, the coding process led to the creation of overall 5 themes (2 from the event managers` group and 3 from the attendees` group). By the end of the paper, the findings are connected to the theoretical framework and later interpreted to answer the two research questions. The coding tree of the whole process can be found in the Appendix C (event managers) and Appendix D (attendees).

Validity and Reliability

A good qualitative study aims at explaining and understanding a phenomenon that would otherwise be confusing. Hence, it is important to ensure the research`s reliability and validity that go together and help establish confidence and trustworthiness in the findings (Golafshani, 2003). Therefore, for this thesis, there were different criteria applied to provide validity and reliability. This includes building a detailed description of the conducted interviews by providing information about each interviewee and how the interview was conducted; an audio record of each interview, and a candid description of the coding process. In addition, to straighten the validity of the thesis, two groups of people were interviewed allowing a deeper and more detailed understanding of the phenomenon under study, namely, digital technologies used in music festivals. Furthermore, for the first group of participants, professionals in the event sector were chosen since they have the most knowledge to answer the first research question. In terms of reliability, this study provides the first insights into the event sector in Bulgaria, setting the basis for further research.

4.Results

In this section, the results of the thematic analysis will be presented followed by illustrated exemplary quotes from the interviews. First, the findings from the managers` interviews will be presented divided into two sub-groups. Second, the outcomes from the attendees` group will be shown with three sub-sections.

4.1 Managers

4.1.1 Existing solutions to improve convenience

In this sub-section, the currently existing solutions that are being implemented in the music festivals will be presented. The part allows for exploration of how digital technologies are being used in music festivals, as explained by event managers in the industry. It has been discovered that presently only a pre-paid festive card is being put into practice in the music festivals. On a whole, all of the event managers were implementing a cashless way of payment during their music festivals through either a Master debit or credit card or a pre-loaded festive card. To confirm this founding, this is what the event managers had to say about the cashless environment that they have created:

"(…) You cannot buy anything in the festival zone without having this festival card. (…)" (M1)

"The only way you can pay during all of our festivals is cashless. The two options you have are – to have a MasterCard because MasterCard is the main sponsor of our events. Your second option is to get a festive card, there are two cash registers at the festival place, you can give your money in cash and they will be loaded in the festive card or with a VISA card you can pay through a bank transfer and you can load your festive card. (…)" (M2)

"In the last few years not only in this festival but also in other events that we organize we try to present a cashless way of paying, meaning that the paying can be done in two ways, one of them is with the festive card that people can get inside the festival zone (…). The second option they have is to pay with their debit or credit card, however, they can only

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pay with MasterCard, because this bank operator has been one of our main sponsors for the festival throughout the years. We do not use cash." (M3)

However, there are plans for future developments of other digital technologies and applications, such as a digital wristband and a festive mobile application, that will aim to enhance the audience experience as well (M2, personal communication, April 14, 2021).

a) Cashless solutions for faster service

The most common way of enhancing the audience`s convenience is through cashless ways of payment. According to the event managers when attending their music festivals, the audience can pay only in a cashless way through a pre-paid festive card. The event managers focused on the positive aspects of the card and what it has to offer to the customers. The main characteristic of this way of cashless payment in their view is that it provides *faster service* than paying in cash. Upon arriving at the festival site, each festival-goer receives a festive card from a specifically dedicated booth, where they can load it with any preferred amount of money. From there on, the attendees are free to use the festive card for all the payments in the festival area. This option is considered faster because visitors do not have to look for money and wait to receive their change back. The paying process is completed in seconds. Even though the festive card is the only new way of cashless payment in the Bulgarian event sector, it is still widely used across different music festivals and has affirmed its quality over time. Furthermore, the festive card fits Norfolk and O`Regan`s (2020) perceived areas of usefulness because it is a way of enhancing the convenience of the audience`s experience by providing faster and better service for which the customer does not have to put in great effort and is left with a carefree experience. The majority of the event managers were keeping themselves up to date with current trends in the events sector and commented that the entrance of the festive card in the Bulgarian market resulted from the increased use of this device in other music festivals outside of the country.

In addition, this festive card does not have a name on it, meaning that it is not personalized and *can be used by many people*. This is a very convenient option for families or a group of friends. In this way, only one person is responsible for the card and the others do not have to worry about that. As explained by M1:

"First, it is a modern trend, it makes the audience`s experience more convenient as we have found out from the feedback we receive. (…) The whole process is very professional in a way that people`s experience is made, very easy and convenient, also because the whole family, of four people, for example, can pay with one festive card so they don't need to exchange money all the time. (…)"

This aspect of the festive card is linked to its faster service because a group of friends or a family can decide to use just one card and make the purchases faster in one go.

b) Cashless solutions for safety

A common reason for implementing the festive card according to the event managers is the fact that during the current Covid-19 situation it provides a *better hygiene option*. This was not the main motive behind the festive card, nevertheless, it does give a better solution for those who feel worried and anxious when it comes to working with money in cash under the current pandemic circumstances. As briefly shared by M3 and M1 when talking about the festive card:

"(…) by being in the current situation of the pandemic this also works as a way for people to not use cash and not have to worry about hygiene, this card is a good solution. However, this is not really our main goal (…)." (M3)

"(…) in this current situation, this is something important for many people to not touch money all the time, so it makes it safer for everyone." (M1)

Since the attendees can keep the festive card for the whole period of the music festival this means that you are the main person who is going to use it and you do not have to feel concerned about using money in cash that other people have used as well, which in result contributes to the untroubled and stress-free experience. The current situation under the pandemic shows that wireless digital technologies, such as the pre-paid festive card, can also provide a stress-free experience in the customer service part of a music festival by ensuring that the festival-goers work with only one festive card.

c) Cashless solutions for easiness of use

The last feature in this category is closely linked to the first one where different characteristics of the faster cashless payment were explored. Here the focus will be on the practicalities and easiness of using the festive card for paying, meaning the physical and logistical aspects of the festive card. The festive card used in the researched music festivals can be loaded in two ways – by giving cash or by transferring money from your debit or credit card. This can be seen as a fairly easy and fast process from which the attendees have to only present their festive card at the food and drinks venues to pay and that it is. There are no pin codes to be put in or cash to be searched for in the audience`s wallets, the festival-goers can have this compact festive card in their pocket and pay with it quickly. As explained by Norfolk & O`Regan (2020) one of the main parts of perceived areas of usefulness is convenience, which can be understood as an umbrella term for easier and quicker utilization of the festive card causing more people to accept it and start using it. This corresponds with what M3 shares as well when asked how the festive card plays a role in the marketing process of designing his events:

> "(…) From there on the work model itself plays a role in the marketing planning. The people themselves already got used to the card, they learned how to use it, with time they saw that this does not cost them any additional effort or money, on the contrary, it actually makes the communication of the work easier."

This explanation illustrates that the regular audience of these music festivals has gotten used to using the festive card and with every new edition of the festival they know what to expect and how to prepare. In order to understand where this handiness of the festive card comes from, it would be good to explain how it works.

4.1.2 Solutions to be implemented in the future

Event organizers have to find more new creative ways to engage with the postmodern audience that attends their events in order to successfully meet its needs (Kerr & May, 2011). It becomes evident that Bulgarian events organizations are aim at this goal by planning additional novelties in the event sector.

This section presents approaches that event managers consider for the near future for their music festivals regarding the usage of digital technologies. Moreover, it will become visible how the solutions aim to improve the audience experience and staff's performance. The future developments include a wireless digital wristband acting as a wallet and a ticket, and a festive mobile application. Overall, according to the event managers, the new additions will provide even faster service, increase the usefulness of the technology, present new ways of communication between the audience and the festival`s organizers, bring ways to listen to the artists live, and book accommodation at the festival zone.

a) Technologies for faster service

The main innovation that was set to become part of the audience`s experience as soon as this year, according to the event managers, is the festive wristband. This new device will combine the attendees` ticket and their pre-loaded money. An example of what the digital wristband will look like and how it will work is given by M2:

> "They work on the same logic as the festive card, but instead of you receiving a plastic card, you receive a wristband with a chip in it. The wristband can be from plastic, paper, or fabric. And with this chip, the attendees can be registered when checking in and out of the festival and they can pay with it."

The festive wristband will provide an even faster service than the current festive card by allowing people to pre-load it before the beginning of the music festival. In this way, festival-goers will not waste time in queues in the festival zone to load and re-load their wristbands. As explained by M1 and M2:

> "(…) You will have both options – pre-loaded or on the spot. The bank that will act as a guarantor to the people is Raiffeisen Bank and they will make every one of their offices available for you to go and pre-load your card so you don't have to wait in the queue at the festival." (M1)

> "(…) Hopefully from this year people can have the opportunity to receive already loaded wireless bracelets with chip and with money. In that way people won't have to go to the

cash register every time they want to load more money, now they can have the money pre-loaded." (M2)

This new option aims to decrease the waiting time for people to load their wristbands at the festival zone, this is a great way to enhance the convenience of their experience since they will be prepared with their budget in advance and will have more time to enjoy themselves. Moreover, when entering the festival zone for the first time everyone will show their ticket`s QR code which will be automatically transferred into the new digital wristband. Afterward, for every entry and exit, the person has to have their ticket in their wristband scanned. To illustrate, M1 puts it in this way:

"(…) We are working toward putting the ticket in the wristband as well, so when you present your ticket`s QR code it is automatically put in your wristband, meaning that you just show you won't have to show your ticket every time you leave, you just show your wrist. (…)"

By having their ticket installed in their wristbands people save a lot of time when exiting and entering the festival zone. This contributes greatly to their PEOU and especially the perceived convenience aspect of their overall festival experience because their check-in and check-out processes will become effortless.

b) Technologies for increased usefulness

Another future addition to the innovative ways in which the audience experience can be made convenient and engaging is by introducing a festival-specific mobile application. This exact future development was planned to be launched this year at one of the music festivals. The main factor that makes this festival distinctive from the others is its scale because it is organized in a small village and it is taking the most space out of all music festivals included in this study. Thus, by designing a festive mobile application, the organizers are providing the attendees with a useful way to have everything stored in one place. One of the benefits that the application will offer is to give live updates on the festival`s program. In other words, if there are any changes in the lineup or some kind of emergency, whoever has the festive application on their phone will immediately receive a notification with the update. As put by M1:

"The main thing it will provide is live updates on the festival. Many times there are a lot of things happening during the festival all at the same time. Now people will know if there is a meet and greet with the artists or other activities. (…)"

This new addition to the festival will enhance the convenience of its audience`s experience by giving it the option to always be up-to-date during the whole duration of the music festival. In this way, everyone will be aware of any possible changes as soon as they happen, and not waste time in confusion and trying to find someone who might provide them with some kind of information. All of this is created with easy access and a user-friendly experience aiming to make the attendees` stay at the festival as effortless as possible.

c) Technologies allowing you to listen to the artists live

The mentioned above festive mobile application has another very handy option. Because of the big terrain that this festival takes up, it is possible that people are running late for their favorite artists or they just want to listen to every musician while doing other planned activities around the festival zone. Now all of this is possible with the festive application since it gives the option to listen to the performing artists live through the app itself as long as you are within the radius of the village where the festival is being held. In this way, you will be one click away from the live stage while you are still preparing for the day in your room. As well as that, one of the main sponsors of the festival is the biggest rock radio in Bulgaria which will broadcast the artists live as well, again, for everyone who is in the radius of the village. As M1 shares:

"(…) As I said, they can also book their accommodation through the app, moreover, they can listen to live artists through the app, and Z-rock, which is a rock music radio, one of our sponsors."

In other words, the user-friendly festive application will greatly enhance the perceived convenience of the audience by providing it with two options of listening to every concert happening live. As a result, the attendees can combine taking part in other provided entertainment activities and still get the feeling that they are at the front row of the stage.

As mentioned in the theoretical framework an important part of events` design is the communication between the audience and the event organization. So the overall result from the interviewed event managers regarding communication with the audience, was that they use social media platforms, and every other year they will release a survey, again through social media, to receive feedback on previous editions of their music festivals. As illustrated by M2 and M3 when asked about all the different ways their companies keep in touch with the audience:

"At the moment for the most part through social media, mainly Facebook, partly Instagram, and LinkedIn, but still so far in Bulgaria, the most common way is through Facebook." (M2)

"Social media is our main channel where customers can react and reach out to us. Our website is also an option for the audience. We are also available in person during the festivals, we as organizers are always there. Of course, we also do online surveys and researches. Recently we had a survey related to our second edition." (M3)

Having to give feedback in person could be tricky because not everyone knows who the event organizers are, and not everyone would prefer to approach them. In addition, even if the communication is spread all over social media it can still be slow and inconvenient to reach out to the staff from an attendee`s point of view. Plus, surveys and researches can be a great way of receiving feedback from the audience, however, they are all done after the event, in some cases even much later. This might impact the reliability of the attendees` answers. Hence, the new festive mobile application will introduce a new, better, and faster way for the audience to communicate with the event organization and vice versa. All of the event goers` questions will be answered quickly and sufficiently which will eliminate the process of going from an app to an app just to find a way to connect to the festival`s team or waiting to be questioned if there is a possible survey in the future. Again, this innovative addition to the festival scene brings a variety of convenient options in one place.

Every music festival included in this research is held in a big city, except for one, the same one that will introduce the festive mobile application is being organized in a small village. This aspect of the music festival is very important because it greatly affects its organization. For instance, apart from the camping zone, there are not many places where people can stay over if they are there for the whole period of the festival. Therefore, the mobile application presents another very convenient option to book your accommodation through it. Because of this, the festival-goers who decide to book a room will not have to interact with a third party to make the reservation, on the contrary, they will only have to use the festive mobile application where everything is made available. In addition, people will have unlimited access to their booking information and will receive push notifications in times of possible changes. All of these amenities enhance the perceived convenience of the audience`s experience because they bring easy and user-friendly ways to prepare, organize and experience its time during the music festival. Certainly, this digital addition to the event is thought carefully and is bringing together options like booking accommodation, listening to the artists live, and communicating with the festival`s organizers, in one place, making the preparation and the onsite processes convenient to carry out.

4.2 Attendees

Before going over the results section of the second group of interviewees, the attendees, it is important to mention that a part of the results came to be contradicting. As previously mentioned after finishing the data collection process of the event managers it became obvious that all of them were implementing a cashless way of payment during their music festivals through either a Master debit or credit card or a pre-loaded festive card.

Furthermore, the majority of the attendees themselves verified the question about the cashless payment:

> "If you want to buy food or drinks then you have to have this card because at the festival there were food and drinks booths, but also gifts and souvenirs. So on the souvenirs`

booths, you can buy with cash but if you want to buy food or drinks you have to use the pre-paid card." (A2)

"Yes, this card was made in collaboration with a bank, specifically for the festival. Everyone has this card because in the festival zone you cannot use any type of bank card or at least it has to be the same as the sponsors. (…) No, there was absolutely no opportunity to pay no cash for anything" (A9)

After receiving similar answers from the event managers and the attendees regarding the payment options, it was very surprising and confusing when two of the festival-goers said that they were paying in cash at one of the festivals under this research. This is what they had to say regarding the topic:

"Directly with cash which I find much more convenient from the experience I had in a festival in Germany because there they had a voucher that you use and you load with money but if you have any money left it is gone which for me was very unpleasant. So at Hills of Rock, you could pay in cash without a problem. (…)" (A4)

When asked if this same voucher (presumingly talking about the same festive card) was used at the festival he attended in Bulgaria, the interviewee gave a brief and decisive negative answer.

"I usually pay in cash but there is an option to pay with a festive card. But I haven't tried it, I have always paid in cash. (…) I think they (her friends) prefer cash as well. I have not noticed some of them paying with the card. (…) I don't know why, I just prefer paying with cash for almost everything in my life, it's easier for me." (A5)

It became obvious that there was a practice out of control of the festival organizers missing link somewhere along the way. Visibly, the 3rd party staff was allowing people to pay in cash while the festive card aimed to introduce a fully cashless payment. Even though these findings do not change in any way the results or the answers to the research questions, it is important to mention unexpected outcomes of the study as well.

4.2.1 Positive perception of existing technologies

Here the attendees` positive position regarding the digital technologies used in the music festivals they went to will be reviled. In this way, it will become easily visible what and why people like the digital technologies that are currently being used and it will show if their reasons coincide with the event managers` ones.

a) Technologies save time

A variety of perspectives were shared on the topic of the festive card, however, the most common perception of the technology was that it saves time. For the majority of the attendees, the festive card acted as a faster way to pay for their purchases in the festival zone. A4 briefly summarizes the cashless options people have at the researched music festivals:

> "Yes, you could pay with your credit and debit card as well, there were POS terminals everywhere. So it was very convenient to pay with your card as well."

This shows that if some people decide to stick to the more traditional type of payment through their credit or debit cards, it was still a possible and convenient option. However, because the only type of digital technology currently being used in the service part of the researched music festival is the festive card, the results in this part of the study are connected to it. The majority of the interviewees had a positive perception of the festive card with one of the main advantages being that it saves a lot of time. As A2 and A1 put it:

> "(…) it was much more comfortable to use because with a regular card you have to put a pin code, most of the cards at least. So that saves a little bit of time. Especially at eleven at night, at the end of the festival when people are drunk already, it's going to save a lot of time. (…)" (A2)

> "(…) For this one they had a different system and it's a lot, a lot faster! So it's nice! You lose less time in line waiting for your money back, for your change and you can enjoy yourself more." (A1)

A good example showing in a more summarized way the advantages that some people see in the festive card is expressed by A9 when asked to share her reasons influencing her decision about using the festive card in the future:

> "I prefer to stay with this card, first of all, because in the end, I can receive my money back, second of all, I only load it with a certain amount of money and when it is over I can fastly, easily, and conveniently re-load it. (…) If it is with cash it won't be very pleasant as well because I will have to have my wallet open all the time, I will worry if I have the exact amount of money to pay, if they will have enough to give me back. I think that this card is a really convenient option."

As seen here people like using the festive card because it saves them time when they are paying for their food and drinks. They believe this is a good alternative to paying in cash or even of their debit or credit cards. Linking it to the event managers` reasoning for implementing the festive card, it is clear that for many festival-goers it is apparent why this digital technology is being used and they are content from it. Furthermore, the perceived convenience of the attendees` experience is also enhancing because they are only working with one small and compact device that provides them with fast service and allows them to spend more time enjoying themselves rather than wasting time at the food and drinks` venues.

b) Technologies are a more secure option than physical payment

Some of the attendees saw the festive card as a better and safer solution for paying than paying in cash for two reasons. The first one is the fact that you can keep the festive card in your pocket and have it close by when you need to pay, whereas if you are paying in cash you often have to get your wallet out with all your other personal documents, which can be a risky action when you are closely surrounded by hundreds of people. Here some of the interviewees share their opinions on cashless payment:

> "(…) I think that for most of the people who go to festivals this is one of the main things they worry about, having their money stolen, their phone stolen or something bad happening, and having this card means that your wallet is essentially safe because you don't have to take it out all the time. (…)" (A1)

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"(…) Additionally, being at a festival you usually don't have many things with you, and knowing that your wallet is safe, and there is no possibility for your money to get stolen, this is a big advantage." (A9)

"(…) At the same time, it was very convenient because I wasn't worried about losing my credit card or my wallet. I just had one card that I needed. (…) Again, with this card, I just had it in my pocket with my personal cards and documents in my backpack so I wasn't worried about losing them. I don't have to get them out every 10mins. (…)" (A2)

The second reason reinforcing the belief that the festive card is a more secure option than paying in cash is the fact that if stolen the card is only loaded with a minimum amount of money, whereas if your wallet or your debit or credit card gets stolen the consequences will be bigger. Again, as A1 and A9 explain it:

"(…) So you put money in the card and then you can use it as a debit card. So you don't have to whip out your money all the time and you have this card even if they steal it you only have a limited amount in it." (A1)

"(…) Even if I lose it I know more or less how much money I have there and it won't be that big of a problem, whereas if it was with a debit card then things are a lot more complicated. (…)" (A9)

These results only add more proof of the convenience of the festive card. Knowing that they do not have to worry about their wallets and the personal information inside them being stolen, helps the attendees to feel safer and to put their trust in the festive card.

c) Technologies are user-friendly and convenient

The most spread opinion among the attendees was the feeling that the festive card is a great new addition to the event sector in the country. The reasons for it fit very well in the perceived areas of usefulness introduced by Norfolk & O`Regan (2020) because they combine positive characteristics of the festive card such as easiness of use, convenience, and comfortability. As A9 shares her experience:

"(…) For everyone was just easier to use this festive card, you load it with the amount you wish to have, it's fast, easy, and convenient. (…)"

In addition, the festival-goers had to leave 1lv (equal to 0.50 cents) as a deposit to receive their festive card, in this way the organization can make sure that they receive their cards back and yet it is possible for people to keep the card and lose their deposit, which is a fairly low amount. If people were attending the full festival, they could take the festive card with them outside of the festive zone and use it for every day of the event. In this way, they do not have to get a new one every time they enter the zone which is quite convenient and some people took advantage of it, as A9 shares in her experience:

"I got one on the first day and I am even still keeping it as a memory. This is why you are paying for it 1lv as a deposit so you can keep it and for next year for example you can use the same card."

The last part of the latter might be looked at as something still uncertain because as previously mentioned there is a new way of cashless payment coming to the event sector soon and if it works successfully it might replace the festive card as a whole.

The attendees found the technology itself easy to understand and work with, also at every festival there were staff members who were at the attendees` disposal to explain how the festive card works and to assist with something else if needed. In addition, another factor under the "convenience" umbrella term that one of the attendees pointed out is the fact that because you only have a limited amount of money loaded in your festive card that makes you more aware of your spending during the music festival. A9 puts it in this way:

"I think having this card was better because when you are at the festival you don't realize how much money you are spending, so when you reach your limit the people there just let you know that the card is empty and you know your balance depending on your budget."

In other words, the festive card plays an important role in the financial aspect of the music festival from the attendees` point of view because – a) you know your money outside of the festive card is safe and b) you are more aware of your spending and are likely not to exceed your budget.

4.2.2 Conflicting perception of existing technologies

This sub-sub section will show some opposing positions that people have regarding their perception of digital technologies. Moreover, it will provide a valuable inside into the existing problems that attendees might have with tech devices used during the music festivals they visit.

a) Technologies make you waste time

"(…) If I'm not mistaken I think the people on the food and drink stands, they can tell you how much balance you have left in your card and also in the cash booth again you can check." (A2)

Even though every interviewed attendee had something positive to say about the festive card, many people also had contradicting opinions about it. The previous response was given when asked about the different ways that people can check their festive card`s balance. As it seems every available option consists of investing time to go to a specific place, wait in line for your turn, and eventually ask the staff. This whole process can be very time-consuming and can deduct the time people have dedicated to their favorite artist. The main aspect of the festive card that was perceived as a negative one was the fact that even though it saves you time while paying, it also takes a lot of time to initially load the card, re-charge it every time, and receive your leftover money at the end of the music festival. A8 expresses her thoughts in this way:

"(…) Because my problem with this card is that, ok I will use it, I will put some money inside but for instance when I cannot spend all the money how will I get my money back? I have to go to the queue and wait for them to give me back my money. I think that at the end of the festival it can make an unpleasant waiting to go home. Especially imagine you are tipsy or drunk, you would not want to wait for 15-20, 10 minutes even to get your money back. (…)"

In addition, some people pointed out that because there were no other ways to check the balance of your festive card than going to the dedicated booths or asking the staff at the food and drinks venues, you waste a lot of time. Knowing how much money you have available, not only in a festival environment but overall, is a very assuring feeling. So when you have to dedicate an

additional time to go and check your festive card balance you risk wasting time on something that you as a festival goer should not worry about. From here comes the first major inconvenience of the festive card seen by some of the attendees. This brought negative emotions to the interviewees that will be analyzed in the next sub-section. A1 shares her opinion on the problem:

"(…) It was very easy to use, then again at that time they didn't have any application on your phone where you can check how much money you have left so you had to go and ask the bartender to check which was a little bit annoying."

Here the interviewee gives an example of a possible solution to the problem that she faced during the music festival. According to her if there was another faster way to check your festive card`s balance it would be better, for instance having an app on your phone that allows you to be up-to-date with the amount of money you have left on the festive card. This example shows that people not only have some negative experience with the card but they also already have ideas of r bettering the situation. In one of the next sub-sections, the topic of future expectations is being discussed.

b) Technologies are restrictive

As previously indicated by the event managers, the festive card does not have a name on it, meaning it is not personalized which they see as a good aspect of the device because the whole family or the whole group of friends can use one card and not worry about exchanging money, etc. However, some of the interviewed attendees have a different opinion about this. A8 expresses her dissatisfaction:

"(…) Because, in fact, when you go to a festival like this it is not every day and you have one day to try as many things as possible and when you are stuck with one special card or the Maestro card of your friend you cannot abuse their money and it is restrictive. You cannot enjoy your moment at your fullest."

The idea of having a shared festive card might sound good to the event organizers but for the attendees, it means being dependent on someone else throughout the whole duration of the music festival which is something no one wants. If a family decides to use only one festive card it

would be more practical because they already have a shared finance budget. Whereas if a group of friends decides to use only one card it might be more complicated because they have to depend only on one person`s money and afterward they have to dedicate some additional time to calculate all the purchases and distribute the overall spending among themselves. From the attendees` perspective, it is understandable why they would prefer to use the festive card on their own if they can because it will allow them to have more financial freedom during the music festival and afterward they will not have to worry about paying their friends back.

c) Technologies caused confusion

Before starting this section it's important to mention that by "confusion" some of the attendees did not mean that the festive card itself is confusing to work with, rather its implementation in the music festival confused these people and for some time they were unaware of every payment options and were unsure how to handle the situation. This problem is closely linked to the lack of marketing regarding the festive card. Quite a few people shared that they were unaware of the fact that the whole payment system in the music festival will be cashless and on top of that they would have to use a "special card" A8, they found out about this after they were already at the festival. A8 shares her experience in this way:

> "(…) I remember there was a misunderstanding in my head that it's going to be this way because I was not prepared with extra money in cash or something else, and I thought that I would be paying with my French visa card. So I was quite surprised when I saw that we had to use this special card."

As previously mentioned in the music festivals under this study the audience could pay only in a cashless way, with their MasterCard or with the festive card. In the case of A8, we see that as a result of poor marketing from the event, a) she was unaware of the festive card and wasted her first few minutes at the festival zone to try and find information about it, and b) she is one of (probably) many cases of people who do not have a MasterCard and felt restricted by the rules. This example shows us how the preparation of an event is as important as the event itself because situations like this one can majorly affect the audience`s experience and the next section of the paper will be dedicated exactly to the feelings that the interviewees had during the festival.

So far the results show mainly positive feedback from the attendees, however, any type of displeasing or troublesome feeling that had occurred during any of the music festivals, should be acknowledged as well in order to see what caused them and how they could be avoided in the future. The majority of negative emotions that fall under this category are related to the sub-sub section of technologies caused confusion because as mentioned there, according to some of the attendees there were very limited marketing opportunities dedicated to the festive card, thus these people were not prepared in any way for it and that caused unpleasant emotions in them. Additionally, the problem of waiting in lines is evident here as well. Almost all of the interviewees shared that the processes of waiting in line to initially load your festive card, re-charge it every time you run out of money, and wait even longer on the last day of the event to receive the leftover money in your festive card really enhanced their feelings of annoyment and irritation. Some of the interviewed festival-goers shared their experiences like this:

> "(…) But the more difficult and maybe irritating things was that at the end of the festival many people were waiting to give back their cups or to receive the rest of their money from the card. This was a bit slow." (A3)

> "Well I was a bit annoyed because my money ran out and I had to run back to the booth and recharge it. (…) "(A2)

Even if the festive card was created and implemented in the music festivals with good intentions there will always be something that is lacking or is not developed yet. The outcome of this section shows that there are overall mixed feelings about the festive card. The majority of people understand its purpose and find it very convenient and see it as a safer option than paying in cash. On the contrary, some festival-goers found the card itself to be easy to understand and work with but the experience with it to be annoying and aggravating. As previously seen in the sub-sub section solutions to be implemented in the future according to the event managers there are already some improvements planned related to the paying and ticketing service. Hence, in the text sub-sub section, the audience`s expectation for future editions of the events will be analyzed to see if they align with the managers` ones.

4.2.3 Audience expectations to be implemented in the future

The last part of this section will bring clearance on the expectations that the attendees have in regards to the possible development of the digital technologies that are currently being used. In addition, this will show if the audience`s ideas and views align with the ones of the event managers.

a) Using online tools for providing better feedback

Receiving feedback should be a prioritized aim for event managers after their events in order for them to get an actual inside perspective of the audience`s experience. Unfortunately, as indicated by Facebook is the main used social media platform to promote their events and to receive feedback. This can be a bit limiting because usually, social media provides a free space for everyone to share their opinions being positive or negative and it could be difficult to find good constructive criticism there. As seen in the example of A5:

> "Yes, you can provide feedback by writing on their social platforms, like Facebook you can give your opinion, write a comment, share a picture or a video. (…) I gave positive feedback a few times and I also posted a few pictures there, I was always saying good things for the festival."

It becomes evident that some people do use the music festivals` social pages to leave a quick comment, share a photo or tag themselves at the event, however, this could not be considered sufficient feedback because it might not be helpful for the organizers in a constructive criticizing way. Therefore, since A1 has attended many concerts and music festivals not only around Bulgaria but also around Europe, she has more experience in this field and has seen what works where and what doesn't. From there, she gave the idea of sending Google forms after each event to receive feedback in a much more structured and constructive way, rather than just leaving a picture of you in the comment section of Facebook. This is how she puts it in her own words:

"(…) And you can always post a comment on their Facebook page, I don't think that is very relevant as a way of expressing if you are happy or not with your experience. You do reach a lot of people but I don't think that this is the right way."

She has seen this option being implemented in other music festivals and found it very quick and easy to fill in since there are already pre-made questions and you, as an attendee, just have to fill them in. Moreover, this alternative of Google forms is sent to everyone who had attended the event which greatly increases the chances of it being seen and filled in. This option should be considered by the managers because their only aim should be to better their events in any possible way.

b) Better communication of the technologies

When talking about music festivals, understandably, the main focus might be on the artists and the lineup, nonetheless any other type of additional information regarding the event should be mentioned in advance. As for the cases of the researched festivals here, the majority of the researched music festivals managed to successfully advertise the festive card on their social media. To confirm this A9 shared their memories of advertisements:

"Yes, I think that it was clearly mentioned on their website and their Facebook page that you cannot buy anything with cash or with a bank card other than the sponsored ones. Everything was happening with the festival card."

However, this is not the case for the rest of the music festivals, at least according to some of the attendees. Some of them do remember a brief ad dedicated to the festive card and were prepared to use it once they enter the festive zone. Others, however, were not aware of this device and either tried to keep up with it as fast as possible or were left dependent on their friends` money because they could not use the festive card. When discussing the topic of advertising, this does not include only online promotions but also on the spot, such as pamphlets, posters, and even the staff of the event. As A8 and A2 explain it in their words:

"(…) maybe they should have advertised it or they should have put the girls who were talking about this card in front of the entrance so before you enter they can tell you "Oh

you should know that we are using only this type of card, be aware", then you can go back and withdraw money and find a way to use this card and then enter the festival. (…)" (A8)

"(…) I wasn't aware of this cash card. I don't remember if there were any posts about it." (A2)

Clearly, the event managers should dedicate more time and finance to the marketing aspect of their events in order to avoid causing inconvenience in their audience`s experience.

c) Technologies allowing to check your money balance

As already mentioned, the existing problems that some of the attendees have regarding the festive card are not related to the card itself nor its options, but to the process of using it that comes with it. Because of the fact that once you load your money in the festive card you do not have any other handy option to keep an eye on your balance in it than going every time to the booths and asking the staff there to check your balance. This problem is perceived by the interviewed attendees as wasting time on little things that still might influence their experience negatively. Therefore, as mention in the sub-sub section technologies make you waste time there is no existing way for the festival-goers to check their money balance in a fast and easy way, so as A1 proposed to have an application that shows you how much money you have left in your festive card, without you having to go to the booths and take any additional actions. Perhaps this might be a valuable idea to implement in the future festive wristbands that are planned to be used in some of the music festivals starting this year. In this way, the attendees will have easy and convenient access to their money balance at all times during the whole festival and will ensure that they do not go over their definite budget.

d) Technologies for reducing the waiting time at queues

Probably the most common response regarding any type of inconvenience about the festive card was always that it took way too long for people to wait in queues to initially load their card and later on to receive their leftover money back. This brought negative emotions to the people and added a bit of irritation to their overall experience. Therefore, when asked what could

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be improved in regards to the festive card the majority of the interviewees shared the same opinion that the waiting time on queues should be reduced or cut out completely in the future. A2 puts in this way:

> "(…) The inconvenience is the lines, the beginning of the festival the first day you have to wait in line to charge this cash card, and at the end, on the last day if you have any money left in it you have to wait on line to get your money back."

Surely, knowing that many people feel the same way regarding their experience with the festive card is alarming and there should be recent improvements. In the scope of a whole two or three-day long music festival, waiting for twenty minutes in a line might not seem like a big inconvenience yet because this waiting time, specifically, at the beginning and the end of the event it can bring an annoying start of the whole experience.

5. Conclusion

As expected, in the case of Bulgaria, the research has revealed that there was a limited variety of digital technologies being used in the event sector in present times, however, this study showed that the country's festival scene keeps transforming and aims to offer convenience for the festivals' visitors through the use of technology.

The first question in this study sought to determine the ways in which Bulgarian event managers use digital technologies in their music festivals to enhance their audience`s experience. Currently, there is only one digital technology being used among the researched music festivals – a festive card. According to the event managers, they decided to introduce this innovative device to the sector because they believe it brings better, faster, and easier service to their audiences. Hence, these findings are linked to the concept of perceived convenience as explained by Yoon and Kim (2007) because the festive card saves time waiting in queues and is user-friendly, and easy to use. After seeing the results from the interviews, the similarities and differences that exist between the event managers and the attendees become more obvious. Understandably, the events managers have a more positive attitude toward the festive card and believe that its implementation in the music festivals only enhances the perceived convenience of the audience`s overall experience. At the current state of the Bulgarian event sector, the festive card is the only

type of innovative addition to the customer service part of the events. Nevertheless, according to the event managers and some of the attendees, this user-friendly device brings convenience to the audience`s experience. Moreover, some of the attendees shared that the festive card is a much more preferred option than paying in cash because that way their wallets and personal documents are kept safe in their bags. Both event managers and attendees agree that the card is a quick and useful way to increase all the perceived areas of usefulness as defined by Norfolk & O`Regan (2020) and especially the concept of perceived convenience as illustrated by Yoon and Kim (2007).

Another one of the initial objectives of this thesis was to identify how does the audience of Bulgarian music festivals perceive the used digital technologies during the events. The results of this study indicate that there is a mixture of opinions regarding the festive card. The majority of the people were happy with the festive card because it increased their perceived convenience. Following Yoon and Kim`s (2007) construction of the concept of perceived convenience, it can be said that the festive card does make the audience`s experience more convenient by providing easier and faster service. Nonetheless, the main complaint that some of the attendees have regarding the festive card is the fact that it takes a lot of time to wait in queues for them to load their card and later on receive the rest of their money back. Thus this insight goes against the concept of perceived convenience since it turns out that the festive card can also increase the waiting time people waste on queues. The event managers seem to be are aware of this problem as according to them the upcoming additions to the festivals aim to increase the convenience of the audience. These new options add on to the cashless payment and comprise radio frequency identification (RFID) wristbands which will conveniently act as a ticket and a wallet. Thanks to the option of pre-loading the wristbands, people will not have to waste time in lines and will be more aware of their spending during the festival.

These findings suggest that digital technologies used in music festivals, such as a festive card, can positively enhance the audience`s perceive convenience by providing a fast and easy service. On a whole, the Bulgarian event sector has yet to grow and implement more innovative ways to better the customer service and through this research, it becomes evident that the new upcoming changes will raise the industry in the country on a higher level.

Conclusion and discussion

This study shows the different ways in which event managers in Bulgaria aim to enhance the convenience of their audience`s experience through the usage of digital technologies, and how the same audience perceives these devices through their personal experience at the music festivals. The current technological device that is being implemented in the Bulgarian event sector is a pre-loaded festive card that transforms the payment system inside the festival zone into a cashless one. According to both event managers and attendees, this addition successfully brings overall convenience into the audience's experience by making their payment process quick and easy. These results are consistent with those of Yoon and Kim (2017) who introduced the concept of perceived convenience as a significant determinant of perceived usefulness and perceived ease-of-use. Thus, the festive card contributes to the perceived convenience of the audience because it is a product that allows a quicker and easier cashless payment process than having to pay in cash.

In the case of the festival-goers, there was a visible division in opinions and thoughts regarding the festive card. On one hand, the majority agreed that it was indeed helpful in terms of convenience and making their payment process effortless and carefree. On the other hand, many people were also unhappy with the processes of initial loading the festive card when you arrive at the zone, re-loading it every time they run out of money, and waiting to receive their leftover money back on the last day of the festival. This brought the feeling of inconvenience and negative emotions, which then influenced the audience`s overall experience.

From this study, it became evident that event organizations aim to introduce more innovative additions to the sector. Hence, the results of the study further support Richards and Toepoel`s (2015) finding of *experiencing novelty* as not only a valuable criterion for a sufficient audience experience but also as being part of the experience itself. Here, the innovative and extraordinary part of the audience experience is the festive card which brings a new way of payment and affects the overall experience of the festival - goers. The most popular innovative addition across the group of managers seems to be the pre-loaded digital wristband, which will combine a possibility of cashless payment with digital ticketing. In short, the solution aims at efficiently enhancing the convenience that visitors experience during their time at a music festival by decreasing the waiting time in lines.

Another development in regard to digital technologies is the festival mobile application that will be available this year at one of the festivals. The festival mobile application will provide the attendees with new possibilities such as booking accommodation, listening to all of the artists live through the app and having a faster way to reach out to the event organizers. These new additions seem to be consistent with Brown`s (1999) four out of five dimensions of the concept of convenience. Namely, Time dimension (the festive mobile application will be available to the audience at any given time since it is on their phones), Place dimension (the application will be with the festival - goers everywhere because it will simply be in their pocket), Acquisition dimension (the application will be free of charge), and Use dimension (the application will be user-friendly and simple to use). This goes to show that the upcoming additions to the Bulgarian event sector do aim at increasing the overall convenience of the audience`s experience.

Overall, in the Bulgarian event sector, there is limited implementation of digital technologies and the market is lagging behind which makes a lot of room for improvement, innovations, and introducing new solutions.

Practical implications

Following the connections between the two groups of participants, this research also holds social relevance. As contented by Robertson, Yeoman, Smith, and McMahon-Beattie (2015) the future of music festivals will require an increased demand for the individual and personalized experience. Moreover, the always-shifting capacities of technologies and the fluidity of algorithms will be heavily integrated with the customers` preferences and desires (Robertson et al., 2015). Therefore, in order for festivals to be successful in the future, they inevitably need to establish a strong correlation with the intellectual or emotional depth of their audience and their type of involvement (Robertson et al., 2015).

The research offers an insight into the event sector from the perspective of the involved professionals and festival audiences', the reasons behind using digital technologies, the pros and the cons, and introduced all the upcoming future developments regarding customer service in the sector. These findings have significant implications for the understanding of what current and future role digital technologies play in the Bulgarian event sector, thus the industry can benefit from this knowledge by considering its initial values and future.

Furthermore, the results revealed an existing issue around the possibility of cashments at some of the festivals, which were claimed to be impossible by the event managers and practiced by some of the visitors. Therefore, the outcome of this study can be valuable for event managers by providing them with a piece of inside knowledge about the actual practices at the festivals. In this way, they can investigate the problems and work toward eliminating any potential fraud.

The results can be also beneficial for the event managers in Bulgaria by providing them with information exposing the dissatisfactions of the audiences regarding the usage of the festive card. In this way, event managers can be aware of current existing problems in their customer service process and work toward improving them. As for the second group of interviewees, the attendees, in this research, it became apparent that many people had issues with the festive card, and the existing solutions do not always prove to be improving their convenience at the festivals' sites. However, it is important to mention, that the problems arose not from the payment procedure itself nor technical difficulties linked to it but from the processes that came with it, specifically the time wasted in waiting in lines. Thus, because this study gives a closer look at future digital technologies to be implemented, the festival goers can be aware of what to expect in their future attendances at music festivals.

Limitations and further research

The research aimed to answer two research questions by interviewing two groups of people – event managers and event attendees. Even though the method has proven to be suitable, there are some limitations concerning the research.

During the data collection process, it became evident that M2 and his company were responsible for the majority of music festivals in the country. This automatically limited the options for event organizations to be a part of this research. Having only one big company ahead of the whole country`s event industry might be looked at as an oligarchic work model. Because of this situation, the gathered data is limited only to the top three event organizations, which control 70% of the Bulgarian festival market. In addition, assumingly because of the present situation with the pandemic and the decrease in the number of organized events, not only in Bulgaria but also globally, a few event companies in the country were unavailable to contact. This additionally limited the data sample and emphasized the focus only on the top three event

organizations. Therefore, recommendations for future research would be to exceed the sample size and include small- and medium - sized event organizations which would offer a more complete view on the implementations of digital devices in the Bulgarian event sector.

Furthermore, a limitation that could not have been avoided is linked to the small variety of digital technologies being used in the customer service of music festivals in the country. Because of this factor, the data analysis section was definitely limited, only focusing on the festive card that has been effectively put in practice in the last few years. However, as the sub-section *Solutions to be implemented in the future* present, there are few additions to be added to the audience experience soon, the digital wireless wristband and the mobile festival application.

Hence, an additional suggestion for further research would have to be related to the digital technologies themselves. Because currently there is only one major device being used across music festivals in Bulgaria, there are limited options. As contested by Robertson, Yeoman, Smith, and McMahon-Beattie (2012), technologies are starting to play a very important role in the event sector by changing the way people play, constructing the leisure experience audiences have during events, and at the same time shaping their consumption process. Therefore, in this case, the new digital additions that are coming to the Bulgarian event industry as promised by the event managers will increase the research opportunities. Thus, for future research, there will be more variety of digital technologies to be studied and to see if the promises made by the event managers hold up, as a follow-up on this research.

Being limited to 9 attendees did not allow for generalization of this group of people, thus this study lacks a bigger sample size. Therefore, a good extension of the study will be to increase the sample size. Having more participants will increase the chances of receiving a wider variety of answers and experiences. From here further research propositions would consist of increasing the scope of festival-goers to have a bigger variety of personal experiences and show the relationship that audiences have with digital devices. In addition, since some new technologies are planned to enter the event sector as soon as this year, it would be even more beneficial to study how these future implementations affect the audience's experience.

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Appendix A

Overview of the first group of interviewees, the event managers. They are given pseudonyms.

Event managers						
Name	**Years of experience in the event sector**	**Role in the organization**	**Gender**	**Name of the music festival(s)**	**Duration of the music festival they organize**	**Size of the music festival they organize**
M1	9 years	"Choosing the artists, communicating with the booking agencies, leading the marketing campaign and the tickets` sale, and manage the camping zones and artists` accommodation." (M1)	Male	"Midalidare Rock"	3 days	3 500 attendee during the whole festival
M2	10 years	"(…) my job is to make sure that everyone knows why they are there, what are they doing and that they will contribute to the successful implementation of the festival." (M2)	Male	"Hills of Rock", "Spice Music Festival" and "Spirit of Burgas"	3 days	12 000-15 000 daily

M3	20 years	"I have a team and we work together. Depending on the size of the festival, the size of the team varies as well. My job is to make sure everyone is doing their job and everything is going smoothly." (M3)	Male	"Street food and music festival"	3-5 days (depending on the city) — 15 000–20 000 daily (depending on the city)

Appendix B

Overview of the second group of interviewees, the attendees. They are given pseudonyms.

Attendees					
Name	**Age**	**Gender**	**Occupation**	**Music festival attended**	**Number of times attending the festival**
A1	25	female	student	"Spirit of Burgas"	Two times
A2	25	female	student	"Hills of Rock"	One time
A3	49	male	teacher	"Midalidare Rock"	One time
A4	35	male	mechanic	"Hills of Rock"	One time
A5	25	female	student	"Hills of Rock"	Three times
A6	34	male	hotel manager	"Spirit of Burgas"	Two times

A7	24	female	student	"Spice Music Festival"	One time
A8	25	female	student	"Street food and Music festival"	One time
A9	25	female	student	"Hills of Rock"	One time

Appendix C

Coding tree containing the three steps of the coding process following the results of the interviews with the event managers.

Event managers			
Technological solution	**Selective codes**	**Axial codes**	**Open codes**
Paying with festive card	Existing solutions to improve convenience	Cashless solutions for faster service	Time-saving
			Improved service
			Easy to find/always at hand
			One card can be used by many people
			It is a high quality technology
		Cashless solutions for easiness of use	Simplicity
			Does not cost any additional effort or money
		Cashless solutions for safety	Not using cash
			Better hygiene option
Festive wristband	Solutions to be implemented in the future	Technologies for faster service	Pre-load, not wasting time for loading it often
			The ticket in the wristband

			Pre-load, not waiting in queue
			Convenient and fast
			Entering and exiting the zone faster
		Technologies for faster payment	You can pay with it
Festive mobile application	Solutions to be implemented in the future	Technologies for increased usefulness	Live updates and news
			Access to the program
		Technologies allowing to listen to the artists live	Listen to the artist live
			Listen to the artist live on the radio
		Technologies for better communication with the audience	Communication with the audience
			Receiving notifications
		Technologies for booking accommodation	Book accommodation

Appendix D

Coding tree containing the three steps of the coding process following the results of the interviews with the attendees.

Attendees		
Selective codes	Axial codes	Open codes
Positive perception of existing technologies	Technologies help saving time	Quicker payment
		Not wasting time waiting for change
		You have more time to enjoy yourself
		Your wallet is safe

	Technologies are a more secure option than physical payment	Not a problem if stolen because you have limited amount of money in it
	Technologies are user-friendly and convenient	Convenient
		Easy to use
		Comfortable
		You are aware of your spending
Conflicting perception of existing technologies	Technologies can make you waste time	Waiting to charge the festive card
		Waiting to receive your money back
		Wasting time in checking how much money is left by going to the booths
		Slow service
		No app to check how much money you have left
	Technologies can be restrictive	Limited use
		One card can be used by many people
	Technologies can cause confusion	Difficult to use
		Not aware of the festive card
	Technologies caused negative emotions	Confused
		Not prepared
		Annoyed
		Irritated
		You cannot enjoy your time to the fullest
		Negatively surprised

		Unpleasant
Future expectations from the audience	Online tools for providing better feedback	Google forms for feedback
	Better communication of the technologies	Increased online and on the spot communication about the ways of payment
	Technologies allowing to check your money balance	Having a better and faster way to check the balance of the festive card
	Technologies for reducing the waiting time at queues	Not wasting time on waiting to load the festive card
		Not wasting time on waiting to receive the leftover money back from the festive card