

# Moneywork, care, and collective imagination at an artistic festival: An ethnographic account of world-makings within and across communities

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**Abstract.** The paper presents the case study of a digital complementary currency, Santacoin (SC), co-designed, implemented and deployed at a 10-day performing art festival in Italy. SC allowed participants to create a parallel economy within the blurring boundaries of the festival. As such, the case study constitutes a sort of ‘serious game live’, as it was enacted in the wild but real money was at stake. The intervention was conducted through a team ethnography which analysed the engagement of festival attendants, artists and staff with the system and the artistic intervention at its root. Indeed, SC was conceived as the core of a performance involving a group of local wellbeing professionals who provided their services in the public space. This was thought as a radical and experimental performative action for leading people to imagine new forms of social production and reproduction within an alternative world, a ‘citadel’ where finance could be thematised and sociopolitical imaginaries practiced. It was a localised experiment in community building and collective imagination around issues of inequality and social re/production. The paper provides an ethnographic account of the collaborative intervention and its main results. In doing so, it reflects on two main dimensions: the intersection of ‘moneywork’ and caring practices as explicitly thematised in the public space, and the role social interaction, relationships and communities play in collective imagination experimentations.

## 1. Introduction

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Monetary transactions ‘support people in making connections, to other people, to their communities, to the places they move through, to their environment, and to what they consume’ (Ferreira et al., 2015: 11). Money configures an interaction space where transactions are embedded in social relations (O’Neill et al., 2017) and their trustworthiness is socially constructed. The mechanisms and artefacts to conduct ‘moneywork’ influence collaborative interaction which in turn shape relationships (Perry and Ferreira, 2018).

Complementary currencies (CC) can contribute to counteract inequalities, as they allow experimenting with alternative socioeconomic systems (NEF, 2015). They provide opportunities for ‘embodying design propositions about the future trajectories of economic exchange’ (Carroll and Bellotti, 2015: 1507). Nevertheless, CSCW research around CC is in its infancy (*ivi*) and only a small literature examines the social implications of monetary systems.

What happens when a digital complementary currency (DCC) is introduced as an artistic and action research intervention in an open-air festival? The paper presents the case study of Santacoin (SC), a currency co-designed, implemented and deployed at a 10-day performing art festival in collaboration with Macao art collective and the Santarcangelo Festival (SF) organisers. Being also a means of payment for festival-related purchases, SC was conceived as the core of the artistic performance curated by Macao: CryptoRituals. SC were accepted by local wellbeing professionals (Body&Soul Caregivers) who provided their services in the public space as part of CryptoRituals. It was a radical performative action for leading people to imagine and practice new forms of social re/production within an alternative world, a ‘citadel’ where socioeconomic relation could be thematised. It was an experiment in community building and collective imagination around inequality and mutual caring. The role of money in fostering either empowering or destructive social relations was made visible.

The intervention was part of a H2020 project whose objective was to promote sustainable socioeconomic models favouring collaboration over competition and societal wellbeing over individual gain. The experimentation constituted a sort of ‘serious game live’ —enacted in the wild, with real money at stake— conducted through a team ethnography within a participatory action research and artistic intervention.

## 2. Related work

### 2.1. CC and moneywork

A CC is an agreement within a community to use something as a means of payment in parallel with official ones (Lietaer, 2001). Along history, CC have been represented by heterogeneous materials, from pieces of clay pots in Ancient Egypt, to cigarettes in WWII, to contemporary cryptocurrencies. These physical

and digital artefacts have been used to facilitate trade in communities. Agreeing to accept them in exchange for goods and services gives CC the status of money.

CC facilitate 'different types of relationships and behaviour, and they ask questions about how money could serve us' (Seyfang, 2009: 141) —i.e., they hold a transformative power. Manchester LETS, for instance, was conceived 'to bring about significant social change' by fostering decentralisation and freedom of economic interaction, as users could set the value for each transaction (North, 1999, 2007). Faircoin is a DCC for developing a fair global economy. Commoncoin (De Paoli et al., 2017a, b) is a collectively issued currency to reward individual contributions on the basis of both labour and political participation.

CC can empower communities to counteract inequality by providing a parallel line of credit and increasing the local multiplier effect (Huges, 2003). Further, as manifested also in time banking initiatives (Cahn, 2004; Carrol and Bellotti, 2015), CC can be empowering and transformative by 'redefining work to include the unpaid "core economy" of work in the neighbourhood and community; nurturing reciprocity and exchange rather than dependency; growing social capital; encouraging learning and skills-sharing; involving people in decision-making' (Seyfang, 2009: 152). By promoting closed economic circles, moreover, communities can be insulated (vs. isolated) from adverse dynamics of the mainstream business cycle. As by-product of proximity trade, finally, CC reduce ecological footprint (Seyfang and Longhurst, 2013).

Despite advantages, CC face several challenges, particularly in scaling-up and infrastructuring. With few exceptions (Studer, 1998; Gelleri, 2009; Bendell and Greco, 2013), there is no normative framework to accommodate them. From a design perspective, the issue of 'standardisation and interchangeability' is critical (Perry and Ferreira, 2018); as the 'one size fits all' approach may not always be desirable, interoperability becomes crucial both between digital and physical currencies and different types of DCC (O'Neill et al., 2017).

From a CSCW viewpoint, Perry and Ferreira (2014, 2018) focus on the interactional activities people perform to accomplish transactions. Such work depends on the artefacts used, that in turn shape interactions and relationships. Money configures a complex design space in which the cultural context (De Angeli et al., 2004) and issues of trust (Briggs et al., 2002; Vines et al., 2012), fairness and realness (Wang and Mainwaring, 2008), alongside usability (Coventry et al., 2003) are central. Therefore, DCC design requires understanding the dynamics of cooperation and community building (O'Neill et al., 2017), as it offers possibilities to extend social interaction, make more local connections and derive value from them (Carrol and Bellotti, 2015).

## 2.2. Artistic practices and AR

Joint endeavours across the arts and ethnography —such as performance ethnography (Denzin, 2003; Alexander, 2005; Finely, 2005; Given, 2008) or arts-

informed research (Cole et al., 2004; Irving, 2007)— and between the arts and action research (Kemmis and McTaggart, 2005; special issue edited by Brydon-Miller et al., 2011) are relatively recent. Yet they hold the promise of deeper understanding of everyday social life, including traumatic experiences (Irving, 2007), and of higher sociopolitical impact.

This resonates with AR ‘emancipatory and transformational intentions’ (Seeley, 2011: 85). Seeley proposes to consider action researchers as “Artists of the Invisible” (Kaplan 2002), working to create spaces which are transformative for our selves, those we work with, and the systems of which we are intrinsic part’ (*ivi*, p. 86). Performing arts seem particularly suited for AR. Beyes and Steyaert (2011) consider neo-avant-gard performative practices to highlight their politico-aesthetic power to interfere with social assemblages and change what is visible, sayable and doable. This posits AR ‘as a creative and potentially political practice of world-making [... where] research, politics, and aesthetics are interwoven’ (*ivi*: 104).

With a stronger political accent, and addressing marginalised populations, Tofteng and Husted (2011) argue for theatre-based AR to open up ‘new ways to communicate and make visible knowledges and experiences from below’ (*ivi*: 27). They connect to critical utopian AR, and theatrical traditions like Brecht’s and Boal’s, to emphasise how criticism must be combined with envisioning alternative pathways, and how nontraditional drama forms underpin societal learning.

### 3. Case study

The intervention was the outcome of a long-lasting collaboration among Commonfare project, Macao, and Santarcangelo Festival.

#### 3.1. Partners

Commonfare’s objective was to promote the Welfare of the Common as an alternative and sustainable socioeconomic model based on collaboration, solidarity and caring (Fumagalli 2015). We co-designed a digital space — *commonfare.net*— together with people and communities in three countries (Bassetti et al., 2018; Teli et al., 2018). It allows sharing information about collaborative economy initiatives and supports experimentation via the Social Wallet API, which easily creates CC and was used to implement Commoncoin — the built-in DCC— and several Group Currencies by and for communities. Santacoin experience was instrumental to develop, test, and refine this tool.

Macao is an art collective emerged in Milan in 2011 as a response cultural workers’s precariousness. It provides co-working spaces, events, art exhibitions and a variety of workshops to fellow citizens. Macao also experimented with Commoncoin.



Held in a small but renown medieval city in Italy, SF is the biggest of its kind in the country, and an international reference. During the 2017 edition, various CC including Commoncoin and Faircoin were presented to the municipality and festival management. This increased awareness in the local and festival community, allowing for joint interest in experimenting with money between art and socioeconomic innovation. The vision was enacted in 2018, by providing a DCC allowing participants to create a parallel economy within the blurring festival boundaries.

### 3.2. CryptoRituals

CryptoRituals was a performance enacted by crossing health practices and economics, while focusing on care and love of oneself, the other and festival participants as a community. A group of 30 local caregivers —yoga practitioners, masseurs, hair-dressers, etc.— involved by Macao months before, provided their services in the public space in the evenings (7pm - 1am) of the two festival weekends, accepting payment in SC only (Figure 1). This was complemented by performative readings by Macao members, bringing attention to finance and care.



Figure 1. CryptoRituals at Santarcangelo Festival: overviews (a, d); details (b, c).

Practicing care in the plaza configured as an interference with social order, performed by caregivers together with their audience, who actively participated by bringing in the power of their exposed bodies. The DCC was used to make visible hence rethinkable the power money holds in structuring social relations. Overall, it was a community building and social innovation artistic project supported by a DCC and proposing caring as key political element of social life.

### 3.3. SC system

SC was designed to be bought at exchange rate at par with Euro. Visitors could pay for merchandising, tickets, food and beverages. SC were issued through the Social Wallet API implemented in commonfare.net as social-purpose, open-source digital wallet (Roio and Beneti, 2017). To give visitors a sense of belonging and a tangible artefact, a Talisman (Figure 2) was designed to interface the API. It portrayed a QRCode sticker on biodegradable plastic plate, wearable as necklace. By scanning the QRCode, the holder could access commonfare.net and register, thereby creating a digital wallet (optional), where balance and transactions could be checked, supporting liquidity awareness (Perry and Ferreira, 2018).



Figure 2. Talisman with QRCode encoding the digital wallet.

The buyer would show the talisman or digital QRCode to the merchant, who would scan it with a smartphone, fill in the amount and ask the payer to click the ‘Confirm’ button on the interface, thereby improving transactional visibility (*ivi*) and embedding a mechanism for sharing transaction responsibility (Figure 3).

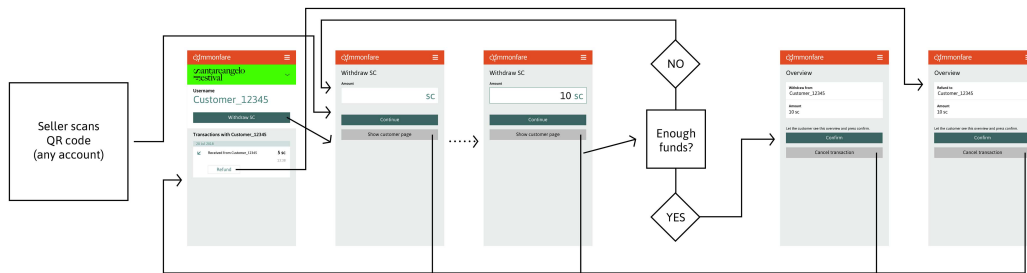
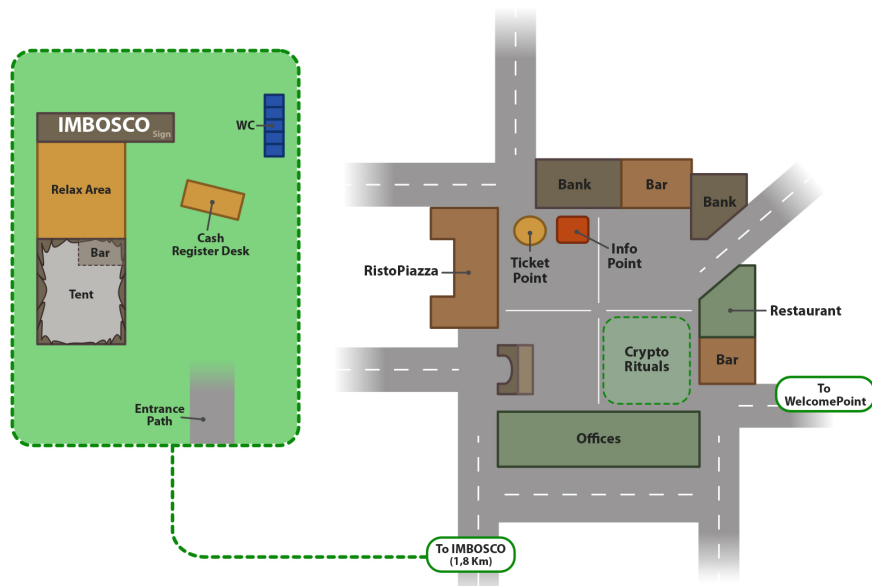


Figure 3. Payment process in SC.

### 3.4. Locations and staff

SC were managed at six locations (Figures 4-5):

- InfoPoint, where information on the programme and SC were provided, talismans managed, and merchandising sold;
- TicketPoint, where tickets bought online were collected, and seldom bought;
- RistoPiazza, where dinner was served under the Municipality colonnade;
- Imbosco clubbing venue, featuring since the second day a SC-only register;
- WelcomePoint for artists, journalists and critics, where empty talismans were given to guests with the welcome kit;



- CryptoRituals area, also managing talismans since the second evening.

Figure 4. Map of SF main locations.





Figure 5. Santarcangelo Festival locations: (a) InfoPoint, (b) TicketPoint, (c) RistoPiazza, (d) Imbosco, (e-f) WelcomePoint.

The cashiers at RistoPiazza and Imbosco were local women aged 25 to 50; the WelcomePoint staff too included local women yet more connected to the arts; InfoPoint and TicketPoint operators were university students in their twenties with an interest in art management, and nonlocal.

### 3.5. Figures

SF 2018 saw 11,324 tickets sold, >12,000 attendants and 200 performances. 8,908.88 SC were exchanged (cash-in, top-up, cash-out). Out of this, around 30% was converted back to Euro. The remaining (6,078.40) was spent (Figure 6):

CryptoRituals accounted for almost half of the income —confirming the motivating effect of the artistic intervention— followed by RistoPiazza and Imbosco.

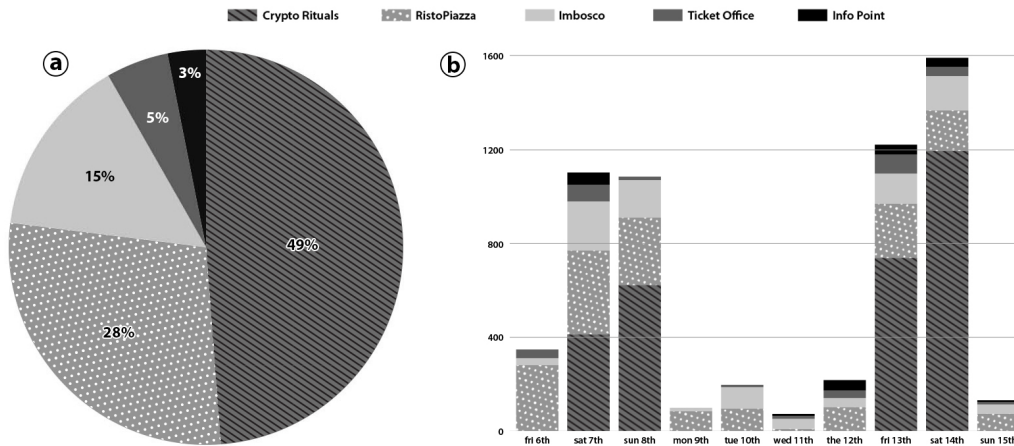


Figure 6. SC (a) total and (b) daily income breakdown.

## 4. Methods

During the festival, a group of researchers conducted team ethnography, provided technical support, and contributed to dissemination. Additionally, the team together with Macao networked with local authorities in view of extending SC potential benefits beyond the festival.

Lead by the author, the group consisted of 8 researchers in total. The daily team ranged from 4 to 6 people (more in the weekends), with 2 researchers, including the author, covering the whole duration. The schedule was such that all day periods (10am - 3am) were covered. The ethnographers alternated in different times and weekdays in the different locations, to share observations and develop a common understanding. We favoured shared immersion across sites (Creese et al., 2008) to the ‘divide and conquer’ approach (Easterby-Smith and Malina, 1999). Debriefing sessions were held once or twice per day. A fieldwork plan was prepared in advance alongside common research tools including guides for observation, informal interviews, and semi-structured ones with staff (Appendix).

Data include daily fieldnotes by individual ethnographers, 6 semi-structured interviews and several informal ethnographic interviews, photos and videos. In parallel, we collected log-data on SC transactions and commonfare.net usage. The paper is based on a thematic, abductive (Peirce, 1995; cf. Tavory and Timmermans, 2014) analysis of fieldnotes and interviews.

## 5. World-makings

### 5.1. The making of a citadel

As the festival itself temporarily transforms the town, the intervention was both aimed at supporting such a feeling via a devoted currency, and creating a further qualified place — a citadel within the festival space-time— where socioeconomic relations could take centre stage and be collectively reimaged.

The overall successful engagement with SC of attendants, artists and staff that we observed relates not only to the convenience of the system (Sect. 5.2), but also to the enthusiasm for a devoted currency, an identitarian object marking the community boundaries. The issue of such boundaries and the community they mark —or create— is crucial. In this respect, most of participants held a common expectation: once understood what SC was, they took for granted the whole city was involved.

He is in his mid-fifties, not Italian. Mary presents SC [...] ‘I’m not sure I understand. This badge is a sort of money, right?’ [...] He asks how he can recognise shops dealing in SC. Mary does not understand the question [...]. By taking for granted that during the festival the whole city or so deal in SC, he repeats his question: ‘How do I know who’s taking SC? Is there a sticker with QRCode or something?’ [6 July 2018, WelcomePoint]

‘So, at the moment you can only pay festival-related stuff, not yet the whole city, right?’ Mary confirms. He: ‘Alright, then I take the 20-SC one [talisman].’ [Ibid]

She regrets SC are useless in local shops and bars. She wishes for an extended coverage in 2019 [7 July 2018, InfoPoint]

As soon as the status of money is bestowed on an artefact —on clay tiles, metal coins, plastic talismans or digital QRcodes— the ‘model of use’ is available to participants, and the artefact becomes an object of talk, discourse and practice — of social interaction— based on a tacit mutual agreement grounded in a shared imaginary. Social interaction, in turn, is nothing but where collective imaginaries are practiced and (re)produced (e.g., Fine 2012). As space is tightly bounded to practice —thereby marking a place— the question about its boundaries is pivotal, as it marks the boundaries both of the community and the experience itself. Participants wished for a city-festival community, for a complete overlap between the city(’s) and the festival(’s boundaries). The dialectic between the city-place and the temporary festival-place lays at the bottom of unmet expectations. Behind the existence itself of a *place* to experience, lays instead a common imaginary.

CryptoRituals place was more self-contained, and further qualified. Located in one quarter of the large plaza, the area was characterised by scenographic and proxemic arrangements delineating boundaries. Although porous ones, their relevance was evident. Originally, the area was thought for caring services only, with people having to reach the InfoPoint to take the talisman to pay caregivers. This proved less than satisfactory, hence a desk managing talismans was added at



the centre of the area since the second evening, resulting in almost doubled participation. A caregiver — a school teacher in her forties with the hobby of tarots reading — elaborated on the issues as follows:

She says it is a matter of ‘context’, to which she repeatedly refers as a ‘citadel’. ‘Once inside the citadel, people didn’t want to exit to reach the InfoPoint, didn’t want to cross the thresholds between the two worlds so quickly’. She insists that it was not a matter of distance (less than 50 meters), but of atmosphere and experience. It was neither that people were bothered by the impossibility to pay in euro, she repeats nobody complained about that. She adds that years ago in Brisighella there was a medieval festival [...], ‘where you paid everything with the Brisighello, the local currency in medieval times. So, it was already more than 10 years ago, and none was even dreaming of complaining. The idea was precisely to enter to have an experience, knowing you’re crossing the thresholds of a new world, so to speak.’ She interprets CryptoRituals in the same way. [14 July 2018]

To citadel-making contributed not only proxemics and artefacts as diverse as the scenography and the currency (physical and digital infrastructure), but also activities and their location. The wallless citadel being located in the public space, caring practices were dislocated from their usual private space to the public sphere, that of political action. This qualified as a significant disruption of the everyday interaction order (Goffman, 1983) and social order\* (Garfinkel, 1967) at large. First, half-naked bodies or bodies in (usually regarded as) embarrassing positions/conditions were staged in the plaza, apparently unconcerned with their face (Goffman, 1959); second, (usually regarded as) mundane bodily maintenance activities and reflexive body techniques (Crossley, 2005) were publicly performed not for disruption per se, but to bring sociopolitical issues to public debate.

Finance was made mundane and malleable, differently imaginable, reconnected to people’s lives and the life of their community. For a caregiver in her seventies,

*I think it’s important, and it’s good that certain new activities are experimented in small communities, because the small community can easily change and practically work. Otherwise we only hear all those discourse from the big finance and... and imagine who knows what. People are wary. People are afraid especially in a climate, like today, where we are in an economic recession [...] And instead in small communities, perhaps, the sense of self is taken back, the sense of having something in common. [Gigliola, 14 July 2018]*

In parallel, CryptoRituals made visible neglected activities deserving instead appreciation: caring practices as the concrete work of maintenance of the community, with ethical and affective implications (Puig de la Bellacasa, 2017).

## 5.2. The making of a currency

A surprising result concerns workers, as they were not involved in CryptoRituals nor the currency design, and as routine workers are generally disadvantaged by technological innovation (Ehn, 1988; Grudin 1988; Agre 1995; Card and DiNardo, 2005; Bassetti 2012). Instead, operators — local cashiers especially — found SC convenient.

Roberta turns the smartphone towards me to allow me to press ‘Confirm’ [...]. While clicking, I ask: ‘Is it easy to use, rather than open the register, calculate the change...?’ - ‘Oh my goodness! Look, it’s truly truly soooo much easier, really’. [8 July 2018, RistoPiazza]

The system seamlessly integrated with the ordinary working practices of the cashiers, both in *cognitive* and *interactional* terms. Attentional resources being freed from the tedious and critical task of checking the change, they could turn on the customer. Transaction time was not affected; cashiers invested the time saved to engage in social interaction, fulfilling one of their work tasks and a rewarding one. This was embedded by design with the ‘Confirm’ button, contributing to transactional visibility, and allowing to share responsibility while offering a conversational opportunity. The interactional gain proved critical, especially as cashiers were operating in a context where also existing social relationship with local costumers were at stake.

Student operators too favoured transactions in SC, but when working at the Euro-SC interface and acting as accountants, they witnessed the difficulties related to the lack of legal framework, and regretted the system underexploitation.

‘Hi, I would like to top-up’ - ‘Sure, how much?’ - ‘Twenty’ - ‘Ok, just wait that I also prepare the receipt for you’. The ‘problem’, the dull, long, bureaucratic, tedious thing is precisely the handwritten, carbon-copied receipt. On the contrary, the top-up takes an instant, it is (presented as) a-problematic. [10 July 2018, InfoPoint]

*I believe SC is super handy. Also bookkeeping is done automatically. On the contrary, doing double accounting as we are is stupid.* [Edoardo, InfoPoint]

They also envisioned adopting SC internally to the festival organisation.

## 6. Discussion and conclusion

The intervention allowed observing people’s interaction when confronted with a ‘serious game live’, with money and bodies at stake. Mutual trust was thus fundamental, like the willingness to collectively experiment within the safe boundaries of the local, festival, and artistic communities. Leveraging already existing social relations, yet in a context mixing diverse communities, revealed a critical success element.

Overall, people’s enthusiasm and imagination superseded our expectations. Student operators envisioned digital bookkeeping and internal costs management. It was a group of artists to propose the Imbosco SC-only register and a cashier to push for it with festival management. Within the festival community at large, many expected a full coverage scenario. Here, the festival as a frame for experimentation, as enabling the engagement of imaginaries is relevant. CryptoRituals further succeeded in creating a citadel wherein usual social relations and order\* were subverted, hence reimaginable. Moreover, it played a crucial role in engaging people belonging to different communities.

Social relations within and among communities were central to engagement. Initially, people trust was not towards Commonfare or Macao but the organisation of a renown festival (by artists, art operators, and non-local audience), and local fellows belonging to such an organisation (by local attendants).<sup>1</sup> Participation by local and nearby inhabitants holding limited interest in art was mostly due to their relationship with local staff or caregivers. Many had dinner at RistoPiazza; the cash register was the second fulcrum of social interaction besides tables. Similarly, the register desk was a conversational point at Imbosco. In both, we observed sustained interaction around the talisman and the SC smartphone. Extant relationships were pivotal also for participation in CryptoRituals. Local caregivers involvement and the characteristics of the performance itself allowed for a participating audience made both of ‘lay’ people and art experts. This is crucial for the development of *narratives of alternatives* shared across individuals and communities, which is fundamental to empowerment (Carr 2003; Freire 2005).

This enlightens the relevance of communities —local and not— in creating the opportunities for social ties to further develop, mutual trust to increase, and hence *citadels of experimentation and imagination* to exist. There is where people are provided a context to interact, thereby developing a common cultural terrain allowing them, in turn, to imagine together, to share visions and narratives, which is central to infrastructuring (Neumann and Star, 1996; Kow and Lustig, 2018). The thematisation of the monetary dimension of living together —brought down to earth rather than framed as theoretical debate— allowed for a temporary place where people felt comfortable in experimenting with alternative forms of interaction, living together, and sociopolitical envisioning. A place for cultivating a different culture rooted on care has been sustained through an artistic and AR intervention where technology was used to make visible hence rethinkable the power of money in structuring social relations.

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<sup>1</sup> Initially, they are both cautious with respect to my questions. They loosen up when I say I am with the festival organisation. [6 July 2018, InfoPoint]

## Appendix

### A. Observation guide

1. How people use (practices) — observe and talk to people:
  - How people use the **SC** / QR code (when, to purchase what, for what instead they use Euro)
  - How people use the **wallet** (first login, checking balance, etc.)
  - How people use **[Platform]** at large (if any)
  - What device people use
2. How people talk of (discourses) — listen and talk to people
  - How people talk of **SC** and wallet
  - How people talk of **cryptocurrencies** in general, not only SC (positive or negative terms, do they know only bitcoin or also other currencies, to what they associate SC / as an example or instance of what)
  - How people talk about **digital platforms** facing social issues?
3. What about [Project] **folded poster** with QR code leading to the platform? Do people go checking? What they do with stickers? Do they talk about poster and/or sticker? Do they try to guess what [Platform] or a collaborative economy initiative is?
4. How staff at places of interest use the wallet (particular attention to problems, **criticalities**, etc.) — This may be complemented with interviews to some members of staff, possibly towards the end of the festival (2nd weekend).

### B. Ethnographic interview guide

Topics/questions to be addressed while informally interacting with people on the field:

1. Focus on tools:
  - How people use the **SC** (when, to purchase what, for what instead they use euro) -- Example questions: How is going the festival for you with this novelty of the SC? Are you using the talisman only or also the digital wallet?
  - How people use the **wallet** (first login, checking balance, etc.) -- Example questions: If you did use the wallet, what do you think about it? Does it work? Is it easy to understand and be used? What is missing? What did you expect and did not find (e.g. wallet functionalities)?
  - How people use **[Platform]** at large (if any) -- Example questions: Did you explore it a little? What do you see on [Platform]? What do you think it is for? What do you think about it (content, usefulness, usability, aesthetics)? Do you think you will create an account and/or contribute in the future? What are the features you think are important to include at socio-economic and technical level?
2. Focus on larger socio-technical issues:
  - How people talk of **cryptocurrencies** in general (positive or negative terms, do they know only bitcoin or also other currencies, to what they associate SC / as an example or instance of what)
  - How people talk about **digital platforms** facing social issues
3. What about [Project] **folded poster** with QR codes? -- Example questions: Did you notice the 'Write Stories, Make Changes' poster? Did you pick one copy? If so, what do you think about it?

Have you checked some of the QR codes in it? Did it bring you to explore [Platform]? What do you see on [Platform]? What do you think [Platform] is for?

### C. Semi-structured interview guide for festival staff

1. Biographies, identities, stories, experiences [frame this question/s as much as you can via what you already know of the interviewee]:

- Can you tell me something **about you**?
- Where do you live?
- What is your work?
- What is the work you would like to do?

2. Relations with the context/target population (city, creative industries, freelancers):

- What brings you to the **Festival**?
- Is it your first year here or did you come in the previous editions?
- Which is your role/work at the festival?
- What is the thing you like most about collaborating to the festival?
- Why are you doing so?

3. Interaction with SC and wallet during the festival:

- How is the festival going for you with this novelty of the **SC**?
- Do you think it has been a good idea/innovation?
- Does it works?
- Did you incur any issue in using the **wallet**? Major asset? Major problem?
- Which is the added value, if any, to you?
- Were the **infographics** clear and helpful?
- What is missing in terms of functionality and content?

4. Interaction with [Platform]:

- Did you came to know the **[Platform]** in these days?
- If so, what do you think about it (content, usefulness, usability, aesthetics)
- What did you explore, if any, on the platform?
- Do you think you will create an account and/or contribute in the future?
- What are the features you think are important to include at socio-economic and technical level? What are the feature that must NOT be there?

5. Relations with digital platforms and social media at large:

- What is your relationship with **digital platforms and social media**?
- Do you have Facebook, Twitter, other social media?
- If so how do you use them, what do you do on them?
- Do you use other digital platforms? Which ones? For what?

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