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INTERNAL STAKEHOLDERS PERSPECTIVES IN A CULTURAL EVENT: THE CASE OF NOC NOC, GUIMARÃES - PORTUGAL

Abstract

Given the significant impact that cultural events may have in local communities and their inherent organization complexity, it is important to understand their specificities. Most of the times cultural events disregard marketing and often marketing is distant from art. Thus an analysis of an internal marketing perspective might bring significant returns to the organization of such an event.
This paper considers the three editions (2011, 2012 and 2013) of a cultural event – Noc Noc – organized by a local association in the city of Guimarães, Portugal. Its format is based in analogous events, as Noc Noc intends to convert everyday spaces (homes, commercial outlets and a number of other buildings) into cultural spaces, organized and transformed by artists, hosts and audiences. By interviewing a sample of people (20) who have hosted this cultural event, sometimes doubling as artists, and by experiencing the three editions of the event, this paper analyses how the internal stakeholders understand this particular cultural event, analyzing specifically their motivations, ways of acting and participating, as well as their relationship with the public, with the organization of the event and with art in general. Results support that the motivations of artists and hosts must be identified in a timely and appropriate moment, as well as their views of this particular cultural event, in order to keep them participating, since low budget cultural events such as this one may have a key role in small cities.

Keywords: Internal stakeholders, cultural events, art, creativity, Noc Noc

1. Introduction

The argument of this paper is that marketing strategies are essential to cultural events. Given the growing influence that a cultural event may have in local communities and its intrinsic organization complexity, it is important to understand and recognize its specificities. To demonstrate this, we apply concepts and methods of analysis used in internal marketing to specific problems of cultural events. By doing this, we demonstrate how internal stakeholders understand a particular cultural event. To determine the importance of using marketing concepts and analysis, we present research results from a Portuguese low budget cultural event case study, which specifically analyzes internal stakeholders' (artists and hosts) motivations, ways of acting and participating, as well as their relationship with the public, with the organization of the event and with art in general. Results support that the motivations of artists and hosts must be identified in a timely and appropriate moment, as well as their views of this particular cultural event, in order to keep them participating, since low budget cultural events such as this one, may have a key role in small cities.

First, we will present a general overview of internal marketing, its importance and specificities, which is intended to shed some light on the way internal stakeholders can influence a cultural event. Next, we discuss research results of a case study - Noc Noc, a cultural event in Guimarães – Portugal. Finally, we argue that the use of internal marketing strategies in cultural events is important to nurture cultural, social and economic dimensions. Low budget cultural events, such as Noc Noc, may have a key impact in small cities. Our purpose throughout the paper is to analyse the importance of marketing in a specific cultural event.

2. Background

Internal marketing has been described as selling the firm to its employees (Grönroos, 1981) and building customer orientation amid them. It can be conceptualized as a management philosophy that emphasizes the development of effective internal relationships between individuals at all levels of an organization (Huang, Chen, 2013). Internal marketing depends on a diversity of individual actions throughout the organization and it endeavors to inform and train staff concerning the organization's mission, the benefits of the product or service, and the expectations of the organization's customers (Grönroos, 2011). The concept of internal marketing might be considered ambiguous (Tsai, Wu, 2011) since its use is very wide and its core elements comprise the following: to align the employees' vision, to create effective internal communication, to provide employee training and development, stimulate teamwork, to develop a well-defined organizational structure, and to offer employee recognition and empowerment (Huang, Chen, 2013). Internal marketing may be concerned with improving employee practices and routines through internal motivation and may be concerned with guaranteeing the whole organization understands each department's function (Helman, Payne, 1992). The definitions presented in the literature highlight the capacity possessed by internal marketing to expand service quality, to improve the overall business process through an organizational effort (Joseph, 1996).

Unlike physical products, services implicate real-time interactions with customers and curiously there are not many studies about nonprofit organizations (Tsai, Wu, 2011). Opinions diverge over the use of marketing inside the cultural sector (Boorsma and Chiaravalloti, 2010) and this is a fervently contested question in the existing economic and policy atmosphere (Gainer, Padanyi, 2002). There are two important perspectives that prevail: the old, which has essentially been anti- marketing, and the new, which supports marketing within the cultural sector (Unwin et al., 2007). These authors mention that the old perspective considers that cultural organizations should focus on innovation, creativity and dissemination of new art forms rather than targeting customer needs. While the new perspective supports the use of marketing, the degree of support differs within the literature. This means that we have two sides, one claiming that the cultural sector has to answer to the market in order to compete with an ever-expanding selection of entertainment sets and to deal with decreasing revenues; and the other arguing that the cultural sector, within the nonprofit sector, should not react to market forces, and should maintain artistic goals — beauty, originality, technical excellence — as the main focus, even when these objectives are incompatible with market demand (Gainer, Padanyi, 2002). It is true that artistic production attracts a certain public and not the other way round, therefore this fact allows for the emergence of a dichotomy between marketing and the cultural approaches (Courvoi-

sier, Courvoisier, 2007).

Due to the environment in which the cultural sector nowadays operates, confident attitudes towards marketing are beginning to triumph (Boorsma, Chiaravalloti, 2010). There are also some optimistic views regarding the positive impacts that marketing can have in the cultural sector, such as the adaptation of cultural events to the specificities of the sector (Unwin et al., 2007), the increase in customer satisfaction (since a more market-oriented culture is likely to demonstrate an increase in customer satisfaction levels), and, resulting from this, a growth in the resources that can be attracted (Gainer, Padanyi, 2002); in increasing public awareness, improving image and identity, and supporting the continuation of projects through guaranteeing different types of funding and sponsors (Boorsma, Chiaravalloti, 2010); additionally, higher levels of artistic reputation, applied also with marketing techniques, can have a direct effect on revenues (Gainer, Padanyi, 2002).

Cultural events usually focus on artistic and community elements expressed through its content. They contain a number of activities, have a limited duration, occur regularly, normally are celebrations, occur in specific places and at certain times, have a significant public and mobilize an important number of stakeholders (Rodrigues, 2012). Cultural events appear to be abundant in modern societies, filling the social calendar and the cultural agenda with a huge selection of events, happenings and spectacles (Crespi-Vallbona, Richards, 2007; Quinn, 2005). While they may help to differentiate physical environments, they may also promote serial and mechanical reproductions (Richards, Wilson, 2006). They may take on an eclectic variety of roles, be more flexible than many physical structures, foster a feeling of place belonging or attachment, be low-cost events which allow for efficient results in a short time (Crespi-Vallbona, Richards, 2007). Nevertheless, it is necessary to have excellent management practices throughout the process with reference to the type of event that is scheduled (Rodrigues, 2012). At the same time, cultural events might also function as a complement to cultural facilities, bringing flexibility to the physical structures, providing an increase in the intrinsic value of equipment, monuments or landscapes (Marques, 2011). Competition forces cultural events to be increasingly distinct, improving creativity and innovation (Rodrigues, 2012). At the same time we can enumerate several benefits that cultural events can nurture, particularly related to urban impact. Cultural events can improve the quality of life in a city, provide more creative activities, increase the number of visitors, create new partnerships, educational opportunities, lead to economic and social benefits, improve the image of the city as a tourist destination and help to achieve civic objectives (GrahamDevlinAssociates, 2001; Marques, 2011) Thus, existing resources have to be promoted combining different forms of tourist attractions, since cultural experience is a holistic process (Russo, van der Borg, 2002).

It is important to note that cultural consumption has experienced a growth for some years now (Passebois, Aurier, 2004; Quinn, 2005). To account for this customer enthusiasm, cultural offer has grown expressively, and traditional art institutions/organizations like museums, theatres, symphony orchestras, among others, have now the singular challenge to compete with cultural industries (including theme parks, the film industry, etc.) to attract the spare time of consumers (Passebois, Aurier, 2004). While it is in this scenario that cultural events gain their own space, it should be noted that the cultural offer is ephemeral by nature, because of its uncertain character and the unique nature of the work itself (Courvoisier and Courvoisier, 2007).

One way of understanding cultural events internal stakeholders and their behaviors is not by considering the predilections and evaluations indicated by the public post-visit, but by focusing on the cumulative experience of artists and hosts of a cultural event and the overall appreciation they get regarding the event as a complete process. So, our research is about cultural events internal stakeholders for three main reasons: a) in the internal marketing field, cultural events are significantly under-represented (Passebois, Aurier, 2004); b) cultural events seem to be abundant in modern societies (Crespi-Vallbona, Richards, 2007); and c) the logic of internal marketing is suitable to this issue. To demonstrate the importance of using marketing concepts for cultural events internal stakeholders (artists and hosts), we will particularly investigate their motivations, ways of acting and participating, as well as their relationship with the public, with the organization of the event and with art in general.

2.1 Motivations

Motivation is a psychological process result of an interaction between individuals and their environment (Latham, Pinder, 2005). Motivation for work is a set of forces that makes an individual start a work-related behavior and determine its form, direction, intensity and duration (Latham, Pinder, 2005). The descriptions of motivation lead organizations to consider that their employees will complete their specified tasks better than the norm and will genuinely wish to do so (Lagace et al., 1993). There are several factors that can influence motivations (Pittman, Heller, 1987), which may be considered as key determinant to job performance, since poorly motivated employees can be costly in terms of excessive staff turnover, expenses and increased use of management's time (Kaplan, Norton, 1992). Consequently, management needs to know exactly what motivates their staff, so resources are not misapplied (Sachau, 2007; Warner et al., 2011).

Identifying internal stakeholders key motives to participate in a cultural event is fundamental (Rodrigues, 2012). According to Borges (2012) artists participate in a cultural event because they consider it a good experience and a good alternative to the traditional forms of presenting artistic work, promoting different types of visibility for their projects. Some researchers contend that stakeholders (artists and hosts) have more than one reason for participating in a cultural event. In addition to project visibility and recognition, they have an opportunity to circulate their CVs, make contacts, and to be a part of an art circuit (Motta, 2005). We can also mention some personal reasons like improving self-esteem, promoting artistic dynamics and being challenged (Motta, 2005; Rodrigues, 2012).

Considering internal marketing, the knowledge of motivation can be looked at as a perquisite for success (Joseph, 1996). Internal marketing is seen as an ongoing process, with motivation, time and financial restrictions defining its future (Helman, Payne, 1992). At the same time, the influence of internal marketing on customer orientation in employees suggests that it can be a catalyst for motivating employees to improve their customer orientation (Huang, Chen, 2013). Considering a cultural event context, artists and hosts can be seen as targets of internal marketing, since they are the core element of the system thanks to their knowledge of the specific artistic and cultural topics undertaken by the event (Paiola, 2008).

The experience of participating in a cultural event is a personal experience that incorporates their perception and so it is important to consider their motivations (McIntosh, Zahra, 2007). In terms of analysis we will determine the motivations of interviewees (artists, hosts and hosts & artists) (Borges, 2012; Motta, 2005)como a antropologia. Tem como objeto de estudo o projeto ?A festa acabou? (2006?2009 and try to understand the degree to which their motives predict key outcomes (Warner et al., 2011). So, our main objective is to **identify and understand internal stakeholders' motivations.**

2.2 Internal stakeholders' perspectives on repeated participation and venue characteristics

Marketing in the cultural sector has developed throughout the past decades from a functional tool to a business philosophy. At the same time, an interactive view of art as experience has emerged, emphasizing the role of cultural players (Boorsma, Chiaravalloti, 2010). Alongside, in a competitive, or even saturated, context of cultural and leisure activities, a growing number of private and public institutions are trying to create a niche in this market (Courvoisier, Courvoisier, 2007). Nevertheless, it is important to note that cultural events have gained a central position within the artistic mission of arts organizations. They pose new challenges to the cultural events internal marketing (Boorsma, Chiaravalloti, 2010), not forgetting that cultural events and activities are ephemeral by nature (Courvoisier and Courvoisier, 2007) and economic data and audience numbers are insufficient indicators of the contribution that cultural events may have (Boorsma, Chiaravalloti, 2010). So, apart from investments, our research will try to analyze other aspects regarding interviewees' (artists, hosts and hosts & artists) mode of action and participation and that will help us understand the contours of this event, including questions related to repeated participation and venue characteristics. Bearing in mind that cultural events are occasional, we use an internal marketing perspective to focus on stakeholders' retention, i.e., to identify if they are repeating their experience as artists or hosts, to understand the reasons behind this decision and the existence of possible problems, which can be determinant for the event organizers (Karl et al., 2008). Considering that long-term com-

mitment (with future editions) of stakeholders has a positive impact in the event, since they already know the event, the organization, the community and the main objectives, their experience may bring important (positive) outcomes (Watson, Abzug, 2005). In terms of physical space, participation of local private hosts (Paiola, 2008), such as private houses or commercial shops, is fundamental. Without them this type of events would not be the same. Considering the nature and the specificity of this cultural event, organizers must find the necessary buildings and venues and have the strategic task of involving a series of local actors, so it is important to build a strong relation with local partners / stakeholders (Paiola, 2008). On the other hand, we have the artists who are the core element of the event. Artists have their own works and need some physical space to exhibit them, so the link between art work and space is absolutely nuclear. The intensity and importance of these relations can however depend on some features of subjects, such as space dimension, extension, localization, nature and independence of the subjects, among others (Paiola, 2008). So, our main objective is to **understand the internal stakeholders' perspectives related to repeated participation and to the venues' characteristics.**

2.3 Relationships

Previous research on events has generally taken a single stakeholder angle, focusing almost exclusively on the visitor dimension (Buch et al., 2011). At the same time, in terms of the evaluation impact of cultural events, the leading focus has been on measuring the economic impacts, with limited empirical research on the difficult to measure, yet very important, socio-cultural impacts (Pasanen et al., 2009). According to the same authors it is indispensable to assume a holistic approach in order to understand the real influence of an event, having in mind that this approach might be influenced by economic, social, cultural or environmental factors (Ritchie, Inkari, 2006).

So, it is necessary to consider the different relationships that different players establish with an event and attempt to understand how a unique experience may develop into a cumulative one (Pasanen et al., 2009; Passebois, Aurier, 2004). Assuming an internal marketing perspective and considering artists and hosts as internal stakeholders, the relational exchanges between these players with the organizers, with the public and art in general are fundamental. Normally, organizers perceive events as contributing to community cohesiveness as opposed to being major contributors to the local economy (Buch et al., 2011), so understanding their perspective is critical. Considering that the general public /visitors are heterogeneous, and that attendance at cultural events is determined by a motivation to experience a cultural event and group socialization (Shani et al., 2009), to understand the way artists and hosts view their behavior is very important. Finally, it is also important to consider the relationship with art in general. Cultural events can provide an opportunity to develop creative potential, generate a stronger demand for culture, enhancing venue infrastructures, encouraging local creativity and stimulating local involvement (Liu, 2014). So, in order to better understand stakeholders' relationships our main objective is to **understand internal stakeholders' perspectives related to the organizers, the public and art in general.**

3. The research

3.1 Sample

Since our research satisfies Yin's (2003) three conditions for a case study design: (i) the nature of the research question deals with the what, how and why of a phenomenon; (ii) the research requires no control over behavioral events; and (iii) it focuses on contemporary events (Yin, 2003), we have decided to study a particular cultural event – Noc Noc. We also argue that it is important to study it in its real-life context, using data from various informants and sources. Table 1 presents some general information about interviewees (artists, hosts and hosts & artists).

3.2 Measures and procedures

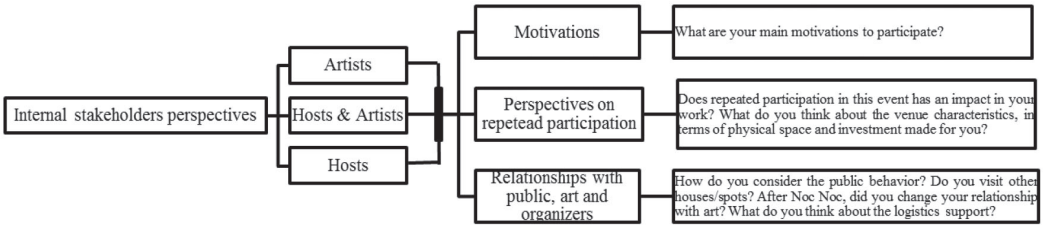
Twenty in-depth semi-structured interviews with 10 artists, 3 hosts and 7 hosts & artists (cited here using code names), were conducted between September and October 2013. Data were submitted to a content analysis and more specifically to a thematic analysis of all (fully transcribed) interviews (Braun, Clarke, 2006).

Table 1 General information – interviewees

Code Name	Gender	Age	Education	Occupation
ARTISTS				
Tod	male	14	student	student
Aida	female	47	university degree	teacher
Gail	male	49	university degree	art merchant
Alba	female	47	university degree	unemployed
Dino	male	39	university degree	computer consultant / musician
Niki	male	32	university degree	bank employee
Sue	female	37	university degree	journalist
Dolly	female	35	master degree	visual arts teacher
Mat	male	64	high school	archive technician
Anusha	female	23	unknown	unknown
HOSTS				
Adam	male	45	master	civil servant
Noel	male	31	university degree	unemployed
Gwen	female	37	master degree	entrepreneur - creative firms
HOSTS & ARTISTS				
Ali	male	55	high school	warehouse responsible
Hazel	female	35	university degree	unemployed
Aldo	male	40	university degree	photographer
Ray	male	30	university degree	painter
Joan	female	50	university degree	visual arts teacher
Robin	male	39	high school	graphic designer
Cyril	male	37	high school	computer technician

Source: Author

Figure 1 Measures of internal stakeholders' perspectives



Source: Author

The sample included a musician, a photographer, a painter, a graphic designer, visual arts teachers, among others and their average age is 38 years old. Twelve of them are male, eight are female and the majority has a university degree. All interviews were made face to face and were video recorded for detailed analysis afterwards. Participants were invited to answer a set of questions related to their perspectives about motivations, repeated participation, venue characteristics and their relationships, as you can see in Figure 1. Authors also participated in the three editions of the event in 2011, 2012 and 2013, although in the first two editions solely as audience members.

4. Results

Ó da Casa (ODC) is a local association that emerged in 2011 linked with the first edition of Noc Noc, and aims at promoting arts, artists and to develop cultural projects. The association is composed by eleven members, mostly young professionals involved in arts. This particular event has a very inclusive character, it is open to anyone who wants to participate, it is free and there is no jury or work professional artists and it is not commercial. Venues are all situated in the city center to allow for proximity and clustering. Noc Noc is organized by ODC and mainly uses and transforms numerous homes, commercial outlets and a number of other buildings into public spaces. Artists can use these spaces as galleries to exhibit their works, so during three days several spaces become art galleries, meaning that private spaces are converted into transient friendly and lively social 'public' environments.

Table 2 Reasons / Motivations to participat

ARTISTS: Reasons / Motivations to participate	
Opportunity	Niki, Gail, Dino, Tod, Alba, Anusha and Dolly
Promote my work and make it more visible	Gail, Tod and Dolly
Democratic, open and inclusive event	Aida, Anusha and Alba
Interest in art and culture	Sue and Mat
Affective relationship with the event	Gail
Experience	Niki
Originality of the event	Aida
HOSTS & ARTISTS: Why you decided to open your house / space	
Opportunity	Robin, Cyril and Joan
Promote my work and make it more visible	Robin, Cyril and Joan
Democratic, open and inclusive event	Hazel, Ali
Public exposure might be advantageous	Aldo
Affective relationship with the event	Hazel
External pressures	Ray
HOSTS: Why you decided to open your house / space	
To help a friend	Adam and Noel
Commercial reasons	Noel and Gwen
The sharing spirit of the event	Noel

Source: Author

Table 3 Repeated participation has impact on the work

ARTISTS: Repeated participation has impact on the work	
Participation has an impact - more people have contact with my work	Dino, Tod and Alba
Participation has an impact - I think more about my work and try to improve it	Tod and Alba
Participation has an impact - sells more and more contacts	Gail
Participation has no impact	Dolly
First time participation	Niki and Anusha
Don´t expect any impact – my work is not for sale	Sue and Mat
HOSTS & ARTISTS: Repeated participation has impact on the work	
No impact at all	Robin
I am not worried about the impact	Hazel and Ali
Positive impacts – more contacts and more visibility	Joan

Source: Author

This is a low budget event, since artists do not pay for the use of the spaces and the general public / audiences can enter all venues without paying. This paper looks at the three editions (2011, 2012 and 2013) of Noc Noc. In 2011 there were 41 venues, 150 projects and 300 artists; in 2012 there were 70 venues, 320 projects and 500 artists participating in Noc Noc; finally, in 2013 there were 66 venues, 242 projects and 400 artists.

We will present the answers given by the three groups of interviewees - artists, hosts and hosts & artists, according to the main objectives of our research, namely motivations, repeated participation, venue characteristics and relationships. Table 2 presents the answers related to the reasons to participate.
Considering the action and participation of our interviewees, we have questions related to repeated participation, to the used space and to investment, as we can see in Tables 3 and 4. Concerning repeated participation, we wanted to know if this repetition brings some advantages (Table 3).

Table 4 Space

ARTISTS: Are you worried about the space?	
The work fits well in any kind of space	Niki, Dino and Sue
I would like to have a more visible space	Tod
Space is fundamental to my work and might shape my work	Alba
Space is not always adequate	Dolly, Anusha and Mat
Space is not important	Aida
HOSTS & ARTISTS: How do you organize your space?	
I don´t do anything	Ali and Robin
I reorganize my space a little bit	Hazel and Joan
I change everything	Cyril
HOSTS: How do you organize your space?	
I don´t do anything	Adam
I reorganize my space a little bit	Noel and Gwen

Source: Author

Table 5 Visit other houses and spaces

ARTISTS: Do you visit other houses and exhibitions?	
Yes, because I ask to other persons to take care of my exhibition	Alba and Gail
Yes, because my space didn´t require my presence all the time	Niki, Aida, Sue and Mat
Yes, but very little because I didn´t have time and I wanted to see the reaction of the public	Tod
Yes, but very little because the quality of the works are very low	Dolly
HOSTS & ARTISTS: Do you visit other houses and exhibitions?	
Cannot visit other spaces since I need to take care of my own space	Aldo, Ray, Hazel and Robin
Visit many spots	Hazel, Ali and Robin
Visit as many spots as I can	Cyril and Joan
Would like to visit much more	Joan, Cyril, Robin and Hazel
HOSTS: Do you visit other houses and exhibitions?	
Would like to visit much more	Gwen
Visit many spots, manly private houses	Noel

Source: Author

In terms of investment most of the interviewees said that they did not spend much. The majority of the artists mentioned that the investment made was very small. Gail referred to some transport costs and Tod said he did not spend any money at all. Hosts & artists also indicated that their investment was small. Hazel said she did not spend any money because each person should be responsible for their own work, and the artists should support their own participation. Ali pointed to the pleasure he gets from this participation, and referred that Noc Noc helps him to develop his creativity and to escape routine, so he feels rewarded just by participating. Finally, hosts mentioned that they spent very little or nothing.

In terms of relationships, we identified the most important players with whom our interviewees had contact with – the general public / audience, art in general and organizers. In terms of public behavior we wanted to know if they consider that the public behaves as if they were in an art gallery or in a private home and if they interact with the host and the artist. Hazel, Robin and Joan said that people have a lot of curiosity about the houses. Normally the public is very gentle and interacts with the hosts and the artists and so they consider that public behavior is not as in an art gallery.

Ali said the space is more intimate, although because there are a lot of people coming and going, the intimacy of the spaces disappears and public behavior is very similar to an art gallery. We were also interested in the role of the event in a possible intensification of the links between the interviewees and art. Nevertheless, most of them said their attitude concerning art did not change, since their relationship with art was already strong and this event had no impact on it. Only Cyril mentioned that he is more curious about local artists. The issue related with visiting other places / houses is a little more debatable since some of the interviewees' mentioned that they would like to visit other places but felt they do not have the opportunity (Table 5).

Finally we asked about the logistic support as we wanted to know if participants considered that the organization provides enough support (Table 6):

Table 6 Logistic support

HOSTS & ARTISTS: Is there a logistic support?	
I would like to have more support	Aldo, Ray and Joan
More volunteers	Joan
More interaction	Ray
Better spot tags	Aldo and Joan
Better maps	Aldo
Organization gives enough support	Hazel, Ali, Robin and Cyril
Organization is very helpful and attentive	Hazel
HOSTS: Is there a logistic support?	
Organization gives enough support	Adam and Noel
I did not need any support from the organization	Gwen

Source: Author

5. Discussion

Our sample of participants is composed of highly educated people, generally not professional artists, who like the arts. They are not industrial or manual workers looking for a requalification and for entering the 'creative industry' cluster. The sample included a photographer, a painter, a graphic designer, and visual arts teachers, among others. Most of them participated because they consider Noc Noc a good opportunity and a worthy moment to promote their work and make it more visible. Another important reason for participants is to exhibit art in a very open and free way. The openness, inclusivity and democratic characteristics of the event are very much appreciated by the stakeholders. Some of these aspects are reflected in literature, since some interviewees mentioned that the larger benefit of participating in a cultural event appears in terms of exposure and publicity; a cultural event may be a temporary marketplace with low entry barriers, which can be a relaxed and easy opportunity (Buch et al., 2011). In line with this argument, and excluding interviewees who are participating for the first time and those who do not expect any impact since they state that their work is not for sale, most of the interviewees consider that participation brings positive impacts. Thus, from a marketing perspective, it is argued that repeated participation will result in better performances, so organizers should be able to attract different players and encourage commitment and retention (Karl et al., 2008). Gail participated in the three editions and argued that participation has an impact; she sells more and has more contacts because of the event. Dino participated only once but mentioned that there are always more people who have contact with the band and therefore will look for more information about his work. Tod mentioned that his work is still the same, but exhibiting made him think about the technique and he tried to improve a bit; he considers that more people have contact with his work and finds it very positive. Alba believes that she began to think more seriously about working in a more regular way.

Concerning the physical space organization, Niki said that poetry can work well anywhere and argued he was very lucky with the space allocated. Dino said that the space was proposed by the organization and his band liked the venue; at the same time, in his opinion, music works well in any space and therefore the space was not a problem. Sue said the space was a friend's house, so she knew it quite well. Aida said that her project needed a shop window. As she could not find a space, the organization allocated one and she considers that they were excellent mediators. Tod mentioned that he would display his work wherever visibility was good. He used his father's house, but he would prefer a more visible place, such as the extension of the museum. Physical space is also important because of the number and size of the art work. Alba developed her works considering a specific space; she needs to know in advance how much space would be allocated to her work. Anusha, Mat and Dolly mentioned that spaces are not always adequate for certain types of works; knowing the spaces help and might influence the work they develop. These three artists were not

very happy about the spaces they got. Considering that the link between art work and physical space is absolutely essential, as we mentioned previously, and that some variables like space dimension, extension, localization, nature and independence of the subjects can influence the final result of the event (Paiola, 2008), in an internal marketing perspective we can say that physical space is a sensitive subject, so organizers must enhance the way they are allocating art works to spaces. Some artists are not happy with the way they get their space or with the space itself and if we consider their main reasons to participate in Noc Noc – promote their work and make it visible, get some exposure and publicity – we can say that organizers are not meeting artists expectations and so organizers should give more attention to this issue in order to improve the link between art work and physical space.

In terms of investment most of interviewees mentioned that the investment was very small. The argument of investment and participating in Noc Noc, can be used by organizers in order to attract and retain different players (Ritchie, Inkari, 2006). At the same time, Noc Noc can be classified as a low budget cultural event and these events can have an enormous potential in animating communities, celebrating diversity and improving quality of life and in being so they must be considered in a more holistic way (Quinn, 2005). According to ODC, during 2012, the year Guimarães was the European Capital of Culture, Noc Noc was one of the more profitable events of the year. Regarding commercial activities, shop owners mentioned a revenue increase around 80%, consequence of tourists and visitors. Around 95% of shop owners considered that Noc Noc had positive impacts in the city (GuimaraesNocNoc, 2013).

In terms of public behavior we wanted to evaluate if interviewees consider that the public behaves as if they were in an art gallery or in a private home and if they interact with hosts and artists. Hazel, Robin and Joan said that people have a lot of curiosity about the houses, normally the public is very gentle and interact with the hosts and the artists and so they consider that public behavior is different from an art gallery. In future, artists, hosts and organizers might consider this aspect and attracting and maintaining visitors should be done by considering this informality. Considering this informality and the characteristics and behavior patterns of first-time visitors might help them in the future, allowing the transformation of a first-time visitor into a repeat visitor (Shani et al., 2009). Contrary to this view, Ali claimed that while the venues are more intimate, because there are a lot of people coming and going, this intimacy might disappear and at times the public behavior is very similar to that encountered in an art gallery.

We were also interested to know if the interviewees' relationship with art was intensified with the event, yet most of them said their attitude concerning art did not change since their relationship with art is already intense and this event has no impact on it. Even though the interviewees' relationship with art was not intensified, we can say that in all Noc Noc editions, Guimarães lived a special time around art. The event generated a lot of movement around the city and showed the existence of art and artists even for those who are less interested in art. Thus we believe Noc Noc can contribute to cultural development by building demand for culture, enhancing venue infrastructures, encouraging local creativity and animating local involvement. This relation is in line with literature and we can mention two dimensions of cultural impacts - levels of cultural participation and levels of cultural production (Liu, 2014).

Niki visited other spaces because the space allotted to his work was not always available (open) to the public, so he could use these periods of time to visit other places and have contact with other projects. Yet Aldo, Ray, Hazel and Robin mentioned they could not visit other spaces because they needed to take care of their own space. Cyril, Joan, Hazel and Robin stated that they would have liked to visit many more places than they did (this question is related to the logistic support provided by the organization on which we will focus next). Contrasting with this opinion, Tod mentioned that most of the time he stayed in his space, beside his work, because he likes to witness people's reactions and comments. Compliments may influence his inspiration, and even less positive comments are extremely important for his work and for its progression. In terms of logistic support, Hazel, Ali, Robin and Cyril said the organization was very helpful and attentive; they maintain that the organization is a group of volunteers and as such considers them exemplary, as they are totally available, give sufficient support and work well. Yet, most of the interviewees mentioned that they would like to have more support. Aldo said that the map was poorly done, and the location of his space was not accurate. Ray reported a lack of interaction with the organization, as he would have liked to have a more central venue since his paintings are large and his space does not allow the works to "breathe." Fi-

nally, Joan said there is support through volunteers, but still she would have liked to have more support in order not to get so caught up in space; she also would have liked to have the organization visiting her exhibition.

6. Conclusion

The competitive environment is becoming gradually uncertain, active and turbulent (Simeon, Buonincontri, 2011) and events are beginning to be recognized as key tools for local development in small towns as well as in large cities (Paiola, 2008; Quinn, 2005). Festivals and events have become a significant part of the overall tourism product, although they also have important impacts on local communities. This increasing importance is leading to a growing interest in more detailed understandings of cultural events (Passebois and Aurier, 2004).

Our research intends to demonstrate that marketing strategies may have an important role in the organization of cultural events. These events play an important role in cities and communities. Normally they are associated with cultural, artistic and educational motivations and are assumed to be memorable occasions, and being as such is fundamental to comprehend and recognize its particularities. Through internal marketing and stakeholders' concepts, we presented internal stakeholders' perspectives of a particular cultural event – Noc Noc. The research outcomes support that artists' and hosts' motivations must be identified in a timely and appropriate moment, as well as their views of this particular cultural event, in order to keep them participating. We argue that the use of internal marketing strategies in cultural events is important to nurture cultural, social and economic improvement. Noc Noc can be classified as a low budget cultural event, and being so may have a key impact in a small city as Guimarães. At the same time, collaboration between public and private players is crucial for local development. Indeed, the success of cultural events depends of the correct coordination among stakeholders, public and private, and the inhabitants themselves. Cultural events can increase the attractiveness of a city or region and may have positive impacts in the local and national economy. Naturally, in order for this to happen there must be a wide interest for the event, otherwise the event may bring congestion, saturation or the call for new infrastructures. Therefore, it is vital to understand the event, its environment, the impacts in the community as well as its returns (Rodrigues, 2012).

The results of our research are relevant for the understanding of both internal marketing and cultural events. There is a contribution to the theoretical discussion related to the impact of internal marketing of cultural events on multiple dimensions of organizational performance. Our findings may be useful for artists, hosts and/or organizers of cultural events because the information gathered in this research indicates that the adoption of an internal marketing perspective, adapted to cultural events, may be useful for all the players, generating positive effects and organizational effectiveness in the event. Better organization forecast a growth in resources, higher levels of satisfaction in all the players and a growth in reputation among peers (Gainer, Padanyi, 2002).

6.1 Limitations and Further Research

The current research is not without limitations. The first one is that the research was carried out in one city only, which means that it cannot be generalized. In the case of cultural services, visitors may contribute to the success of events, so the second limitation of this research lies in the fact that we did not include the perspective of the visitors, nor of other key players like local businesses or the local municipality. Noc Noc organizers mentioned that they might become more formal as they consider building partnerships and re-organizing the way they act. Therefore, it would be very interesting to follow the evolution of the event and to analyze other players, including a deep analysis about visitors. Finally, it should be stressed that the research relies on the artists and hosts statements about their motivations, way of acting and participating and about their relationships, which were not collected during the days of the event, but before and after, which might not reflect their real action.

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Perspektive unutarnjih dionika u kulturnom događaju: Slučaj Noc Noc, Guimarães – Portugal

Sažetak
S obzirom na značajan utjecaj kojega kulturni događaji mogu imati u lokalnim zajednicama te njima svojstvenu složenost organizacije, važno je razumjeti njihove posebnosti. Kulturni događaji najčešće zanemaruju marketing, a marketing je često udaljen od umjetnosti. Stoga bi analiza perspektive unutarnjega marketinga mogla dovesti do značajnih korisnih spoznaja za organizaciju takvoga događaja.
U ovom se radu razmatraju tri izdanja (2011., 2012. i 2013.) kulturnog događaja – Noc Noc – kojeg je organizirala lokalna udruga u gradu Guimarãesu, Portugal. Njegov se format temelji na analognim događajima, budući da Noc Noc namjerava pretvoriti svakodnevne prostore (domove, komercijalna prodajna mjesta te određeni broj drugih objekata) u kulturne prostore koje umjetnici, domaćini i publika organiziraju i transformiraju. Kroz intervjue s određenim uzorkom ljudi (20) koji su bili domaćini ovoga kulturnog događaja, a ponekad također u isto vrijeme i umjetnici te sudjelovanja u tri izdanja ovog događaja, u ovom se radu analizira način na koji unutarnji dionici shvaćaju ovaj kulturni događaj, posebice analizirajući njihovu motivaciju, način djelovanja i sudjelovanja, kao i njihove odnose s javnošću, s organizacijom događaja te s umjetnošću općenito. Rezultati potvrđuju da je potrebno prepoznati motivacije umjetnika i domaćina pravovremeno i u prikladnom trenutku, zajedno s njihovim pogledima na ovaj kulturni događaj da bi se osiguralo njihovo daljnje sudjelovanje, budući da kulturni događaji s malim budžetom, kao što je ovaj, mogu imati ključnu ulogu u malim gradovima.

Ključne riječi: unutarnji dionici, kulturni događaji, umjetnost, kreativnost, Noc Noc