

POSSIBILITIES OF MANAGING LOCAL CULTURE UNDER THE PRESSURE OF GLOBALIZATION TRENDS AT THE BEGINNING OF THE 21ST CENTURY

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Abstract

We encounter a sharp confrontation with local culture, often ethnic minorities and globalization trends that cause extraordinary pressure on the cultural development in the regions as well as on the effective management of local cultural institutions. The authors present a synthesis of the latest findings in the field of spontaneous order of contemporary society and the specific needs of the cultural development of the Czech part of Cieszyn Silesia.

Key words: culture, globalization, management, region

Introduction

Starting from the last decade of the last century and the early 21st century, we come across a strong confrontation of local culture with global flows crowding regional life (Mikoláš 2011, 2014). It is necessary to raise the question of how to manage local cultural institutions and influence the development of regional culture, especially ethnic minorities in these turbulent times.

It is crucial to ask fundamental scientific questions that do not describe surface phenomena and formal manifestations, but rather those that penetrate to the essence of new processes and characterize the key elements of its content (Dyduch 2013; Kraśnicka 2014; Mikoláš 2014). The paper does not pretend to answer the question, what is happening in the cultural sphere.

The ambition of the authors is only to designate the initial i.e. basic attributes of the process bearing the name of “culture globalization” consequently to describe the process of the synthesis of global cultural trends and local cultural traditions and values.

1. Attempt to define paradigms and dilemmas of contemporary culture

Reflections on paradigms and dilemmas of contemporary culture must be maintained in a real context; therefore, we will develop a theoretical proposition in the light of the general cultural expressions in the Czech part of Cieszyn Silesia. At the beginning let us put several delineations of some common terms used in opposition. In particular, it is essential to outline the definition of culture and management.

In our paper culture is regarded as “*voluntary sharing of values, ideas and approaches*”. Management is understood as “*the purposeful control of the managed object by the managing body*”. Thus, it is about creating goals, planning, decision making, leadership and motivation of people, as well as the regulation of the managed system. At this point we have to realize a certain semantic conflict, when referring to the management of cultural institutions. *On the one hand there is culture as objective spontaneous order, which emerges through a voluntary (unregulated) sharing of the key elements of social life, on the other there is a cultural institution as a managed system.* Here, we are dealing with subjective order.

There is thus an inquisitive question of how to reconcile “incompatible” – i.e. spontaneity and order, so that culture would not be ‘organized from above’, as well as the management of cultural institutions (offices, theaters, organizations, clubs, associations, etc.) would not become spontaneous order (chaotic conglomerate). Based on the theory of spontaneous order (Mikoláš 2011, 2012; Wyciślak 2009) we are coming to the conclusion that we have to follow many combinations between objective reality and subjective human activities (Table 1).

Table 1. Interaction of objective and subjective reality

	I-objective order	II-objective spontaneity
A-subjective order	AI	AII
B-subjective spontaneity	BI	BII

The combination of objective and subjective Procedure (AI) is particularly reflected in corporate culture. A typical example is specific mining culture in and around the town of Karvina (OKR – Ostrava-Karvina Dis-

trict), where the objective natural conditions and regularities are combined with rigorous labor regulations that must be followed in the mines. Habits, values, attitudes and ideas on the “pits” acquired are reflected in the personal lives of “miners”.

It is peculiar that on the other side of Cieszyn Silesia we can notice other manifestations. Life of highlanders (“mountain dwellers”) in harsh natural conditions, the specific work activity (grazing) and so on, similarly and principally affects local culture by the effects of objective and subjective order of the environment.

The combination of subjective and objective order of spontaneity (AII) is typical for critical emergencies in areas of Cieszyn Silesia with mining activities. For example fatality, mine gas explosion etc. (as spontaneous and objective phenomenon) starts formal and informal subjective processes (solidarity with the families of the dead miners colleagues, responding municipalities and associations in the unfortunate event organizing funerals, etc.) that are not common in other industries and regions.

Similar processes can be described with the highlanders of Cieszyn Silesia, culture of the region under the pressure of objective spontaneity (unexpected changes in natural conditions, fires, floods and other crisis phenomena) are absorbed by historically constructed subjective order (formal order and also informal practices, traditions and rules).

Peculiarities of a ***combination of objective and subjective spontaneity order (BI)*** are reflected both in the mining areas and for highlanders in the moments when “everything is as it should be” (a high yield, harvest turned out well, the conditions for extraction were not complicated by natural disturbances, tasks related to extraction were fulfilled etc.). Typical symptoms of this condition can be seen in the so-called highlanders’ (“mountain dwellers”) or mining festivities. The local community expresses spontaneous joy of life and work, without pretense and posturing.

Genuine (authentic) culture of the region is reflected in the ***combination of objective and subjective spontaneity (BII)***. There are situations in which artistic groups, clubs, etc. are spontaneously formed. A typical example might be the last decade, when in the area of Třinec many top singers and groups literally hatched (e.g. Klus, Farna), entrepreneurs (Walach brothers) etc. Negative cultural manifestations can be spontaneously born (e.g. contradictions between nationalities, followers of different churches, etc.), which was also recorded in the recent past in the Czech part of Cieszyn Silesia.

A new phenomenon – i.e. globalization enters in this region, especially in the early 21st century (Mikoláš 2011). There are two channels of penetration of global manifestations in the region.

One channel is spontaneous – by using new communication technologies and social networks (without any subjective local order) foreign culture is spontaneously introduced, especially in the community of young people. In the area of philosophical and lifestyle the culture of the eastern countries seeps into this region. In the field of musical culture Anglo-Saxon sources have a major impact. The intersection of these processes is a significant diversification of values, ideas and approaches to life.

The **second channel**, which introduces new parameters into the culture of the region, is manifestations of strategic investments.

The vast majority of investors come from Asia. Just Korean companies employ around 16,000 employees in the northeast of the Moravian-Silesian Region, primarily in the automotive industry. It is quite clear that the impacts on culture are clear and controlled. Business and industry culture is shaped purposefully by owners and the management of foreign enterprises. The corporate and departmental culture penetrates into the social environment of the region. One can therefore draw two conclusions:

- two cultural pillars of the region, which act in Cieszyn Silesia are: mining and mountaineer culture built on foundations rooted in Polish traditions, supplemented by Moravian and Slovak effects will give in to new cultural pressures of globalization processes in the near future;
- shift of interest from the real to the virtual culture based not on local real communities, but rather on virtual communities of social networks, will require a change in shaping local culture.

We accept as true that it will be necessary to make two changes so that the values, the historical context of ideas and approach to the region of the Czech part of Cieszyn Silesia would not disappear in the course of time:

– **Regional culture can be understood as “glocalisation syncretism”**, thus linking at first sight incompatible moments of shaping culture – that is combining characteristics of historically shaped identity of the region with dynamics (flexibility) of the global world. Though it sounds absurd, healthily developing family that harmoniously connects cultures of different generations (grandparents, sons and grandsons) and departmental culture (each generation worked or is working in a different business and cultural context) must be the foundation of this new form of harmonic fusion of local cultural characteristics with global trends.

– **It is necessary to change the management of cultural institutions.** Regional cultural institutions must open more to ethnic and philosophical groups (an example can be Theater Těšín with the Polish and Czech theaters). These institutions must respond to new technologies of spreading culture. The great danger is the commercialization of these institutions. As a result

profit maximization can lead to the melting of “living culture” to cultural fetish or marketable goods (feeble rehash of the original cultural values). Management of cultural institutions must be gradually transformed into a cultural leadership (resp. guidance). Thus, these institutions must “expose cultural streams and shape the conditions for a spontaneous development of healthy local and regional culture.”

The population of the specific locality or region should be proud of the diversity of their culture and not be ashamed. The worst expression in terms of the “lack of culture” of people of the Czech part of Cieszyn Silesia is that they are trying to pretend in Prague that they are Prague people as well as they are trying to speak colloquial Prague Czech language, whereas the Silesian dialect (referred to “short beak” in terms of pronouncing words shortly) is often more standard Czech than linguistic distortions of the capital. Bards, who are trying to break this “mental” barrier, are e.g. J. Nohavica or T. Klus.

Conclusions

We are coming to the conclusion that it is not possible to incase local culture or culture of minorities. Even one cannot let the mistaken view happen that national culture is only one, characterized by the properties of the monolith. The culture of the nation, if it is supposed to be alive and identical to the characteristics of the specific nation, has to be flexible, it has to assimilate global trends in its nature and historical content, and it has to be differentiated in its regional, genre and sector richness. Even the culture of national minorities may even act as a component of two (or more) nations. A typical example might be the Czech part of Cieszyn Silesia. For example, a singer Ewa Farna is Polish, who was born and lives in the Czech Republic, and she is for the Czechs viewed as part of Czech and Polish music culture, yet paradoxically she is partly perceived as a specific component of Slovak culture (which is due to the closeness with Slovakia, and the recent existence of a common state of Czechs and Slovaks).

Management of cultural institutions has to respond to the new globalization trends (Dyduch 2013; Krašnicka 2014; Mikoláš 2011, 2014). It must not be rigid and cling to traditions during the times of poverty. It must not be commercially servile, and silently absorb the tastes of foreign (often tasteless) cultural streams into the local culture. Management of local and minority cultural institutions should form centers of gravity (catalysts) of “management” of cultural activities of the locality, the region, respectively moderate the harmonization of local cultural traditions and contemporary global culture (often multicultural) trends and streams.

Regional culture survives in the near future, if we manage to harmoniously link the “local identity to global cultural dynamics.”

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