

THE POTENTIAL OF CULTURAL EVENTS IN THE PERIPHERAL RURAL JESENICKO REGION

BLANKA MARKOVÁ, TOMÁŠ BORUTA

University of Ostrava, Faculty of Science, Department of Human Geography and Regional Development

ABSTRACT

Peripheral rural regions are looking for new development strategies in the face of interregional competition for qualified labour, tourists and better image. Rural areas usually suffer from a number of socio-economic problems such as depopulation, ageing and negative educational structure. This article deals with the analysis of selected soft factor, cultural offer and its institutional arrangements and a possible impact on the socio-economic development of the peripheral rural Jesenicko Region. It is argued that culture economy approach to rural development is in line with the emerging theory that development activity of peripheral rural regions consists of both endogenous and exogenous forces using new forms of governance. The description of the types of actors and their interrelationships is the starting point for understanding and evaluating the actors' role in regional development. Realization of semi-structured in-depth interviews, literature review and observation were the main methods of data collection. Many cultural and sports events of local character are held in the Jesenicko Region. Cultural offer, however, does not reflect the requirements of local residents and visitors. The participation of local inhabitants on the production of cultural activities is also very low, which can hinder further development of the region. The desired strategic connection of culture and tourism remains, with few exceptions, underused. This article suggests some possible directions of culture economy approach for further development of the Jesenicko Region.

Key words: periphery, rural, culture, event, region, development

1. Introduction

Culture is an important factor in human society supporting its overall integration (Heřmanová, Chromý 2009). Culture includes literature and arts as well as people's way of life, value systems and traditions. Local culture comprises tangible (monuments, arts, artifacts, cultural landscapes, cultural organizations, institutions, traditional gastronomy, products and production processes) and intangible elements (a way of life: i.e. folklore, customs, dialects, songs, dances, living culture and cultural events) (Patočka, Heřmanová 2008). In other words, social structures and cultural factors form a specific "regional culture" (Amin, Thrift 1992). Local culture reinforces the local identity of residents and helps to create the image of the area. Particularly in rural areas it is often a strong integrating element of communities in today's globalized world, where there is a widening gap between successful and unsuccessful regions. That is why the sites look for innovative development strategies that lead to increasing their own competitiveness (Rumpel et al. 2011). Current European neoregionalism assumes that optimal reduction of regional disparities and the territorial development (of "problematic regions") cannot be achieved by supporting the "top-down" approach, but by the mobilization of the endogenous potential (bottom-up approach), strengthening the local identity and by supporting the improvement of the human (creative class, Florida 2002) and social capital (Falk, Kilpatrick 2000; Jančák et al. 2010). According to Asheim (1996) building

of local networks and the interconnection of local actors (endogenous resources) are one of the options of solving the problems of economically weak and rural regions. This strategy corresponds with the New Rural Paradigm (OECD 2006).

Involving the local community in the decision-making process instead of leaving the responsibility for rural regeneration on the state is the principle of new rural governance (Woods, 1998: 170). One of the possibilities of enhancing the growth in community spirit and cooperation is to involve local inhabitants in event planning and production (Allen et al. 2006). Special events (cultural, sports), social environment, regional specifics, the image of the region, environmental quality and cultural landscape can create, by their broader reflection, the opportunity and one of the factors and premises of further development of the territory. The presence of these amenities can decide about where people want to live and spend their leisure time and where they establish their entrepreneurial activities (Rumpel et al. 2008: 9). Blažek and Netrdová (2009) call the mentioned soft factors "key differentiating factors", while culture is a phenomenon that tends to have intensely local characteristics thereby helps to differentiate places from one another (Scott 2000). The attempt by rural areas to (re)valorise place through its cultural identity is called the "culture economy approach to rural development" (Ray 1998). The word "economy" signals that one deals with the relationships between resources, production and consumption. The culture economy thus consists of strategies

to transform local knowledge into resources available for the local territory (Kneafsey 2000: 4). Economy is culturalised and culture is economised (Klaus 2006). From the tourism perspective, destinations develop, facilitate and promote events of all kinds that meet multiple goals: to attract tourist (and increase culture consumption), to contribute to general place marketing, to increase the infrastructure and tourism capacity and to animate specific attractions or areas (Getz 2007). Some of the local and regional events may have tourist potential that can be developed but some are primarily community-oriented so there is no need to exploit them. As Quinn (2005) states, festivals/events are arenas where local knowledge is produced and reproduced, where the history, cultural inheritance and social structures that distinguish one place from another, are revised, rejected or recreated. Festivals provide rural communities with coping mechanisms at times of economic hardship (Gibson, Stewart 2009). Allen et al. (2010) emphasise the role that festivals play in promoting social cohesion and reproducing social relations.

This article deals with the analysis of selected soft factor, cultural offer, its institutional arrangements and a possible impact on the regeneration/development of the peripheral rural Jesenicko Region. In terms of Czech geography this topic is only insignificantly reflected (see Patočka, Heřmanová 2008; Heřmanová, Chromý 2009; Chromý, Skála 2010). This paper attempts to bring in the impulse to the debate in the framework of regional development and economic geography.

2. The Role of Culture in Peripheral and Rural Regions

In literature, rural regions are often identified with the peripheral and vice versa (Perlín et al. 2010). In the framework of the polarization of space the periphery is seen as a poorly integrated area into the given place, time, processes, systems and structures (Schmidt 1998). The peripheral areas are the result of uneven development in the area while this development is influenced by different historical, political, economic, social, cultural and natural conditions (Havlíček et al. 2005). A common feature of large peripheral areas is their location near regional (i.e. inner periphery, Musil, Müller 2008) and state boundaries (Čermák 2005: 49). Peripheral rural regions are forced to face a number of socio-economic problems, such as depopulation and out-migration of skilled labour (Temelová et al. 2011), ageing, negative educational structure, reduced numbers of community organisations and volunteers and reduced service infrastructure (Falk, Kilpatrick 2000: 26). The declining quality of life in rural and peripheral areas associated with the above mentioned socio-economic phenomena is considered to have been one of the most important processes of socio-spatial dif-

ferentiation in the Czech Republic in the transition period (Novák et al. 2007).

Culture has not been taken as one of the factors in the practice of regional development for a long time. Policy reports in the United Kingdom have signalled the importance of arts and crafts to rural competitiveness (Hunter 2006; Matarasso 2002, 2004, 2005), and championed the potential of rural cultural industries in contributing to local and regional development strategies. Any evaluation of the economic contribution of culture to the local economy is difficult without the existence of statistical data and their evaluation in the Czech Republic. According to Kunzmann (2002) culture may affect the development of territorial units as follows:

A. Culture creates the identity

Residents of towns, cities and regions are primarily identified with the cultural heritage and cultural traditions of their locality. This is the reason why local people try to preserve this heritage. Chromý and Skála (2010) argue that regional (i.e. destination) identity ensures regional competitiveness on the tourism market. The key issue is also the choice of appropriate regional brands and symbols that highlight the uniqueness of the area (the "economy of symbols"). According to Cloke (1992) the countryside becomes a commodity that can be bought and sold. Birth houses of famous personalities (such as Martinů's house in Polička, Freud's house in Příbor) can become major tourist attractions. The major natives are often associated with various cultural events held at their birthplaces (e.g. Smetana's Litomyšl, Šrámek's Sobotka and others) (Heřmanová, Chromý 2009: 102).

B. Culture creates the image

Culture has become an integral part of the city and regional marketing. Destinations try to differentiate themselves through their unique heritage, traditions, as well as festivals (event marketing). Organizing various events (cultural, sports, educational) in order to attract media attention and thus create a specific external image (Richards, Wilson 2007) is a partial component of a complex regional marketing (Rumpel 2011). As Getz (2007) acknowledges, events have many partners and proponents and many important societal and economic roles to play. Events are seen as an important motivator in tourism (Getz 2007), and as an effective enhancer of a destination image. Image is defined as the sum of subjective impressions and ideas that people have about a specific territory (Kotler 1994). Image is a simplification of objective reality and is composed of partial information and associations connected with the territory, and thus with the culture of the region while the same spatial image can be evaluated differently by various persons (Ježek et al. 2007).

C. Culture creates new jobs

Culture can create new jobs under the condition of the existence of local and regional strategy to promote cultural industries. Cultural industries are a “new” market segment which gains increasing importance and might, in some cases, help to revitalize economically weak regions (Kunzmann 2002). Cultural industries include all activities that are directly related to initiating, creating, preserving, disseminating and ensuring arts and culture. The concept of cultural industries refers to those institutions in the society which employ the characteristic modes of production and organisation of industrial corporations to produce and disseminate symbols in the form of cultural goods and services (Garnham 1987). The development of the cultural potential of the region means specifically the diversification of local economic structure. For example, events are an expanding industry, providing new and challenging job opportunities (project managers, technicians, graphic artists, publicists, photographers, entertainers etc.) for people entering the field (Allen 2010: 23).

3. Cultural Governance in Peripheral Rural Regions

In connection with culture and regeneration of traditional cultural communities and regions in the European Union the concept of governance is practiced (Heřmanová, Chromý 2009). New local governance (Woods 1998) has emerged, characterized by self-organizing networks embracing the state, private and voluntary sectors. The concept of governance is used for the description of changing of decision-making structures of government (public administration) to governance (processes and relationships in the network of cooperating actors). The description of the types of actors and their interrelationships is the starting point for understanding and evaluating the actors' role in regional development, or rather for identifying problems that are associated with ensuring organizational processes of territorial development (Rumpel et al. 2011: 36).

The concept of cultural governance is used to analyze the interactions between different stakeholders (actors) who aim to enhance the quality of cultural offer in the city/region. The functionality of the concept of cultural governance depends primarily on the strategic coalition between cultural actors and public administration and on ensuring stable funding mechanisms (Moon 2010: 450). Application of the concept of governance provides guidance on how to understand the economic, social and political changes in rural areas (Little 2001: 97). Quinn (2005) and Reverté and Izard (2011) suggest that the cultural development of the region depends mainly on strong personalities (leaders) who possess visions and are able to accomplish their ideas. The role of the state and local government lies primarily in the creation of financial, conceptual, legislative and, to some extent, institu-

tional and organizational preconditions for the citizens' participation on culture. The involvement of local people into public life is an important prerequisite for creating a suitable social environment and a sense of belonging to a place of residence. It may also prevent any potential brain drain from the region. Particularly in peripheral areas the mobility is enhanced by the lack of opportunities for self-fulfilment and by the fact that the central area attracts the skilled labour (Heřmanová, Chromý 2009: 124). An inspiring example of the involvement of local residents in the development of cultural offer in the region and thus strengthening the regional identity is the foundation of an alternative multi-genre festival in Galway (see Quinn 2005) which is based on the specific local culture. It has developed from an independent festival of regional significance into a professionally-managed event of national importance.

4. Methods and the Brief Outline of Jesenicko Region

This article is based on literature review, internet sources and observations. In order to complement the current information qualitative research tools – i.e. interviews (face-to-face in-depth interviews) were used. Interviews were conducted with Miroslav Hrdlička (the director of the Cultural Facility of the Jeseník city, Městská kulturní zařízení Jeseník, MKZJES), Tomáš Hradil (the head of the non-governmental organization Brontosaurus), Jarmila Chovancová (the owner and program director of the club Plíživá Kontra) and Marcel Šos (the director of the Jeseníky Information Centre).

The main objective of this article is to analyze the cultural offer in the Jesenicko Region in the context of culture economy approach to rural development. The indicative summary of the most important regular cultural and sports events in the Jesenicko Region was created in order to assess its cultural potential according to Kunzmann's methods (2002). There are held around 32 regular cultural and sports events per year of which the most important 16 are presented in this article (see Table 1) and evaluated according to their impact on Identity (1 = high impact, 3 = low), Image (1 = high impact, 3 = low), and Target group (1 = residents, 2 = tourists). The main cultural actors involved in the organization and management of the events were identified in the course of the research. In order to fulfil the main objectives of this article the following research questions need to be answered:

1. What are the trends in the development of cultural activities in peripheral regions?
2. Who are the main producers of cultural life in the Jesenicko Region?
3. What is the target group of the local cultural offer and can this soft localization amenity be used for further development of the region in the context of the culture economy approach to rural development?

The Jesenicko Region is defined as the administrative district of Jeseník for the purpose of this text. In 2010, 41,255 inhabitants lived there in 24 municipalities. The Jeseník district lies in the very north of the Olomouc Region near the border with Poland, in the south adjacent to the district Šumperk. In the east it shares a border with the Bruntál district. With the total area of 719 km² it is the smallest district of the Olomouc Region. The region is defined by the Hrubý Jeseník Mountains, the Rychlebské hory mountains and the Zlaté Hory mountains. Nearly half of the Jesenicko Region belongs to the protected landscape area of the Jeseníky mountains (Balík 2008: 19).

The district Jeseník belongs to the economically weak regions as stated in the Resolution of the Government of the Czech Republic of 17 May 2006, defining the region with concentrated state support for the period 2007 through 2013 (§ 4 of Act No. 248/2000 on regional development) (Novák et al. 2007: 9). The unemployment rate in the region is among the highest in the Czech Republic. The influence of the current peripheral status of the Jeseníky region has its historical development associated with the German settlement that was forcibly interrupted after the Second World War (Popelka 2009 In: Rumpel et al. 2009). Along with the displacement of indigenous people resettlement by new inhabitants ensued in consequence. Heřmanová and Chromý (2009) call Jesenicko “the region with lost identity” in terms of the loss of indigenous people (bearers of identity). The largest share of the resettlement of the border region comprised of Czech inhabitants of inland regions, but simultaneously a lot of newcomers were foreigners (Slovaks, Romani people, Hungarians and Greeks). The results of all these factors are manifested in visual arts, literature and music of the region. The differences and cultural diversity can be prerequisites for further development of the region (Bennett 2001).

5. An Analysis of the Current Cultural Offer and Cultural Governance in the Jesenicko Region

This chapter presents the situation analysis of the cultural offer in the Jesenicko Region and provides the assessment of the current role of culture in the development of the region according to Kunzmann (2002). The Jesenicko Region has historically been an important spa centre but this tradition is not significantly reflected in the character of the cultural offer of the region. The name of a world famous native son, founder of the first hydro-pathical institution Vincenz Priessnitz, is associated with a regional product (herbal liqueur), with a local gastronomic event (the Priessnitz's Cake confectionary competition) and the rock music band Priessnitz. The exhibition devoted to Vincenz Priessnitz and the development of the spa tradition in the region is located in his birth house in the Jeseník town.

Although the cultural traditions of the region were historically forcibly severed, there are devices and proactive individuals who try to promote cultural development of the Jesenicko Region primarily with the aim to strengthen the identity of the local population. The main operators of the cultural life are cultural facilities of the municipalities (Jeseník, Javorník, Zlaté Hory) and organizations funded from the budget of the municipalities. The City Jeseník serves as the cultural centre of the region where most cultural events take place. The Cultural Facility of the Jeseník town (Městská kulturní zařízení Jeseník, MKZJES) operates a single regional Petr Bezruč Theatre, the Pohoda cinema, the cultural centre Katovna and the building called Pentagon. MKZJES supports local amateur artists and actively tries to involve local people in the cultural life. MKZJES cooperates with other cultural entities in the region, such as the club Plíživá Kontra, the civic association Virtus and the non-governmental organization (NGO) Brontosaurus. The financial support for organizing cultural events in the region can be obtained from municipal budgets, grant schemes of the Olomouc Region, the Ministry of Culture, a number of various cultural funds, the Euroregion Praděd (specifically for organizing events in cooperation with Polish partners) and other EU programmes.

The private club Plíživá Kontra focuses on the implementation of independent artistic production in the Jeseník town. The club operates mainly from its own resources and sponsorship. Plíživá Kontra defines itself as “a space for self-realization”; it cooperates with MKZJES by means of mutual renting places, sharing the cost of promotion of individual events etc. MKZJES and Plíživá Kontra try to establish a long-term cultural cross-border cooperation with neighbouring Polish towns. A joint product of the club, MKZJES and the Polish town of Nysa was the organization of the interregional music festival “Jeseníky-Nysa Clubbing” focusing on the genres of hip hop, jazz and rock. The organization of the festival did not meet the expectations of the local inhabitants (mainly the people who live in the house where the Plíživá kontra club is located) and the festival had to be moved to another location promptly.

The NGO Brontosaurus tries to revive the historical ties of the Jesenicko Region. Its members mediate the communication among different actors of public life in the region. The main activities of Brontosaurus include the restoration of cultural monuments (mainly springs), nature conservation, restoration and interpretation of sacred sites, the involvement of local residents and creating the inhabitants' relationship to the region. A specific project of Brontosaurus is thus called *Folklorní kosení* (Folklore Mowing). In this event, young volunteers work on a meadow, they listen and play local music, eat local gastronomic specialities and go to the church mass. About 70 volunteers have already participated in this event. Besides Brontosaurus there exists the Virtus NGO which attempts to involve local people in cultural and social events in the

region. Virtus, the Centre for Creativity, organizes the festival of creativity and the festival of regional theatre. According to the festival organizer, Ludmila Liberdová, the festival attendance is not high, but it keeps acquiring its supporters over time. The festival of creativity brings in a wide range of cultural and educational activities (theatre, music, dance, arts and others) and is held in co-operation with the MKZJES, the music school of Jeseník and the leisure centre Duha (Rainbow). The organization is located in the former premises of Moravolen (a textile factory), where a community centre for the residents of the Jeseník town is being established.

The extinct tradition of Podzimní sklizeň (Summer harvest) which was held annually in September, has been restored and incorporated into the current cultural life of the village Bělá pod Pradědem. The Czech-Polish harvest festival is very popular not only among Czech population, but also among Polish visitors. The symbol of the festival is a wreath entwined with flowers and grains. The local people walk in procession in local costumes and the event thus helps the residents to identify with the border region and their lost cultural traditions.

Successful international music festivals using the names of emblematic persons from the history of the region, the International Music Festival of Karel Ditters from Dittersdorf and the International Schubert's Competition for Piano Duos, attract a specific group of local and foreign visitors who look for "high-brow culture". Schubert's mother, Elisabeth Vietz, came from Zlaté Hory (Schubertova soutěž 2005). Schubert's competition originates in the 1970s thanks to the initiative and enthusiasm of the Lejska family (Adámek

2009) and to subsequent support by major actors in the field of classical music. The festival has become world famous and acknowledged, it is reflected mainly in foreign media. The number of participating competitors is rising (in 2005, 27 duos competed, among them there were representatives from Armenia and Japan) (Schubertova soutěž 2005). Laureates of the competition perform at numerous international festivals and spread the image of Jeseník not only as a spa centre but also a classical music destination.

The municipality of Mikulovice, on whose territory the electronic music festival Breakfast was held in 2008, took an inspirational approach in the implementation of innovative events. The festival took place in the former barracks in the brownfield area behind the village with the approval of the authorities. The event interrupted the otherwise mainstream offer of music production provided by local cultural facilities. At this type of event (the so-called hidden), it is very difficult to trace the organizers due to the fact that such events take place on the basis of semi-underground. This is a crucial fact for the participants in order to visit similar-type events. The festival, despite the negative media image of analogous events (see e.g. CzechTek), attracted more than thousand devotees of alternative subcultures to the region. The event took place without any major incident and the local retailers welcomed the increased sales of their goods. Breakfast indicated the direction of possible re-use of brownfield sites for the needs of major cultural festivals, sports events and events with intensive space demand away from residential areas of towns and villages (such as motorcycles and veteran reunions).

Tab. 1 Periodic Cultural and Sports Events in the Jesenicko Region

Name	Description	Identity	Image	Target group
AZ pneu Rally Jeseníky	Car racing	3	2	2
Czech-polish summer harvest	Restored tradition	1	2	1
Theater harvest	Local theater festival	1	3	1
Festival of Creativity	Creative workshops	1	3	1
Folklore mowing	Event for volunteers	1	3	1
Giro di Rejvíz	Bike racing	2	3	2
Music Festival of Karel Ditters from Dittersdorf	Festival of classical music	2	1	2
Rockfest in Javorník	Music festival	3	3	1
Jeseník's nugget	International family music festival	3	3	1
Klasika Viva	Festival of classical music	3	1	2
International Schubert's Competition	Festival of classical music	2	1	2
Mikulovický škrpál	Regional theater festival	1	3	1
Priessnitz's cake	Confectionary competition	1	3	1
Rallye Rejvíz	International rescue competition	3	1	2
Golden days	International competition in gold-washing	1	1	2
Trekking in Zlaté Hory	Trekking	2	3	2

Source: Marková, 2012

In terms of tourism the most important event in the region is the competition in gold washing, *Zlaté dny ve Zlatých horách* (Gold Days in Golden Mountains). This event was established sixteen years ago due to the occurrence of gold in the region and its historical use in the vicinity of Zlaté Hory. In the organization of the competition the municipality of Zlaté Hory along with the Club of Moravian-Silesian gold-diggers are involved. After the successful organization of the European Championship in 1996 and the Championships of the Czech and Slovak Republic in 2001, 2005, and 2009, a week-long World Championship in gold washing took place in 2010. This event was attended by 500 competitors from 21 countries and it was met with great response from the audiences and media interest, which helped to raise the awareness about the region and contributed to the attraction of visitors.

6. Conclusion

Many sports events are held along with cultural events in the Jesenicko Region. These events concentrate mainly on trekking and cycling (see Table 1), however, they are of a rather local character, analogously to the cultural events. They bring only minimal external impulses to the region. Thus, the identity of local residents needs to be primarily created/strengthened because the identity was forcibly severed after the Second World War. The Festival of Creativity, Folklore Mowing and the Czech-Polish summer harvest festival seek to fulfil the objective. However, these events hardly contribute to the creation of the external regional image. On the other hand, the competition in gold washing, *Zlaté dny ve Zlatých horách* (Gold Days in Zlaté Hory), has much greater media attention; it has been growing annually in sense of increased number of competitors and audiences. The contest AZ Pneu Rally Jeseníky Car Racing also manifests increased media coverage.

There is no evidence of creating new jobs in cultural industries in the Jesenicko Region. In the organization and implementation of cultural activities there is involved only a small number of same actors, the participation of local residents is very weak, which may generate a barrier for further regional development. According to Leber and Kunzmann (2006) it is necessary to use a specific endogenous potential of rural regions (territorial capital) in designing strategies for sustainable development of the quality of life in these locations.

The visitors' survey (Havrlant 2008 In: Rumpel et al. 2009) shows considerable dissatisfaction with the cultural and social activities in the Jesenicko Region. Based on the carried-out interviews and literature one can assume that the cultural offer of one-time cultural events is relatively extensive in the region. The overlapping of individual events is often the case when four regular sports and cultural events take place monthly in the region. As

mentioned above, the organizers struggle with low public interest. Communication policy of cultural events either shows significant deficiencies or the supply does not meet the expectation of the locals (declared low attendance) or visitors (see Havrlant 2008 In: Rumpel et al. 2009). Individual events are characterized by their isolation, they are organized by small groups of enthusiasts (often the same actors, which documents the low civic participation in the region). Education in connection with the population structure is a specific problem in the Jesenicko Region where there is a significant under-representation of population with tertiary education. This barrier prevents the development of cultural activities and thus any further regional development. The level of education of the population is one of the most important factors in the development of every area, "both in the context of the technological and cultural globalization, and in the context of regional social and economic development" (Heřmanová, Patočka 2009: 31). The unfavourable economic situation of local residents and the low level of education significantly reduce the numbers of visitors of cultural and sports events.

The absence of market research about the visitors' requirements and the expectations of the locals could be another negative factor and missing pieces of information for the cultural development of the region. There is a lack of statistic data about visitor numbers, which greatly hinders the assessment of the economic impact of the events. Marketing strategies and their monitoring and evaluation, coherent communication and cooperation of cultural actors with the operators of tourist facilities and public administration should be the key in reducing development barriers. For completeness, it must be said that MKZJES has recently introduced a new marketing tool – sending text message alerts about upcoming cultural events in the region to registered users. However evaluation of this tool is not known at the time of writing this paper.

According to the analysis of the Jesenicko Region it is obvious that there is no cultural event of national importance which attracts more local and foreign visitors to the destination and thereby positively influences tourism and thus the overall economic development of the locality. There is a market niche for a specific event which would build on the rich history of the Jesenicko Region in the field of cultural activities. Particularly the town of Jeseník has an 800-year-long rich history connected to a long tradition of textile production and witch-hunt (new museum was opened recently). The potential of the names of the famous native Vincenz Priessnitz (his birth anniversary in 1999 was enrolled in the UNESCO cultural anniversaries) or celebrity patients of world-famous Priessnitz's and Schroth's spa (Nikolai Vasilievich Gogol, Franz Kafka) (Šprincová 1969) remains unexploited for the development of cultural and tourism activities in Jesenicko. An interesting opportunity for development of economic activities in the region and creating new

events is the marketing of local gastronomic products while focusing on the popularity of farmers' markets in many Czech towns. Bessi re (In: Woods 1998: 153) also observes that regional food and gastronomy have become important in rural tourism. An interesting trend has occurred in the world in connection with destination marketing – places where famous blockbuster movies were made attract many tourists (e.g. *The Lord of the Rings* – New Zealand countryside, *Harry Potter* – the countryside in Scotland etc.) (Cloke 2007 In: Richards, Wilson 2007: 42). The opportunity for development of similar activities is the introduction of the movie *Alois Nebel* which was made in the Jesenicko Region and was bidding for the Oscar award.

In conclusion, it can be stated that the desired strategic linking of culture with tourism does not happen in Jesenicko while the cultural potential of the region for its further development remains, with few exceptions, unused. In the specific regional conditions of Jesenicko, culture and tourism can be taken only as additional development elements linked to the support of regional small and medium enterprises and the education of local inhabitants. The public administration in the Jesenicko Region should focus on strengthening the local identity using the local potential.

Acknowledgements

The article is based on the research undertaken within the project "Analysis and Evaluation of Governance of Socio-Economic Development of the Moravian-Silesian Region" (SGS09/PRF/2012) which is financially supported by a grant competition of specific student academic research, the University of Ostrava.

REFERENCES

- AD MEK, R. (2009): Mezin rodní Schubertova sout e  pro klavirn  duu jako v znamn  společensko kulturn  fenom n stredoevropsk ho regionu. Ostravsk  univerzita, Pedagogick  fakulta, Katedra hudebn  v chovy.
- ALLEN, J. et al. (2010): *Festival & Special Event Management*. Fifth Edition. Wiley.
- AMIN, A., THRIFT, N. (1992): Neo-Marshallian nodes in global networks. *International Journal of Urban and Regional Research* 16, 571–587.
- ASHEIM, B. T. (1996): Industrial Districts as 'Learning Regions': a Condition for Prosperity. *European Planning Studies*, Vol. 4, No. 4, 379–400.
- BAL K, S. (2008): *Okresy na severu. Komun ln  politika v okresech  umperk a Jesen k v letech 1989–2006*. Brno: CwDK. 156 p.
- BENNET, T. (2001): Differing diversities. Council of Europe.
- BLA EK, J., NETRDOV , P. (2009): Can development axes be identified by socio-economic variables? The case of Czechia. *Geografie*, No. 4, 245–262.
- CLOKE, P. (1992): The countryside: development, conservation and an increasingly marketable commodity. In CLOKE, P. (eds.), *Policy and Change in Thatcher's Britain*. Oxford, UK: Pergamon Press.
-  ERM K, L. (2005): Hodnocen  vztahu dopravn  dostupnosti a exponovanosti uzem . In: NOVOTN , M. (eds.): *Probl my perifern ch oblast . (44–53)*. Praha. Univerzita Karlova v Praze P rodov deck  fakulta katedra soci ln  geografie a region ln ho rozvoje.
- FALK, I., KILPATRICK, S. (2000): What is social capital? A study of interaction in a rural community. *Sociologia Ruralis*, Vol 40, 87–110.
- FLORIDA, R. (2002): *The Rise of the Creative Class, and How It's Transforming Work, Leisure, Community and Everyday Life*. Basic Books, New York.
- GARNHAM, N. (1997): Concepts of Culture: Public Policy and the Cultural Industries. In GRAY, A., McGUIGAN, J. (eds.): *Studies in Culture: An Introductory Reader (54–61)*. London: Arnold.
- GETZ, D. (2007): *Event Studies. Theory, research and policy for planned events*. 1.vyd. Elsevier Butterworth-Heinemann, Oxford, 432 p.
- GIBSON, C., STEWART, A. (2009): *Reinventing Rural Places: The extent and impact of festivals in rural and regional Australia*, Australian Centre for Cultural Environmental Research, Wollongong.
- HAVL ICEK, T., CHROM , P., JAN AK, V., MARADA, M. (2005): *Probl my perifern ch oblast . Univerzita Karlova v Praze, P rodov deck  fakulta, katedra soci ln  geografie a region ln ho rozvoje*. Dostupn : <http://www.periphery.cz/download/nectiny.pdf>.
- HE MANOV , E., CHROM , P. (2009): *Kulturn  regiony a geografie kultury*. 1. vyd. ASPI, a.s., 348 p.
- HUNTER, I. (2006): *A Cultural Strategy for Rural England: Investing in Rural Community Creativity and Cultural Capital*. Discussion paper. Littoral Arts Trust.
- CHROM , P., SK LA, J. (2010): Cultural-geographical aspects in the development of borderland peripheries: an analysis of selected elements of territorial identity among residents of the Su icko region. *Geografie*, 11, No. 2, 223–246.
- JAN AK, V., CHROM , P., MARADA, M., HAVL ICEK, T., VONDR KOV , P. (2010): Social capital as a factor in the development of peripheral areas: an analysis of selected components of social capital in Czechia's typologically different peripheries. *Geografie*, 115, No. 2, 207–222.
- JE EK, J., RUMPEL, P., SLACH, O. (2007): *Marketingov  management obc , m st a region . Manu l pro potřeby praxe*. Repronis, Ostrava.
- KLAUS, P. (2006): *Stadt, Kultur, Innovation*. Seismo Verlag, Z rich.
- KOTLER, P. (1994): *Marketing Management: Analysis, Planning, Implementation, and Control*. Prentice-Hall, Inc., Englewood Cliffs, New Jersey.
- KNEAFSEY, M. (2000): Tourism, place identities and social relations in the European rural periphery. *European Urban and Regional Studies* January 2000 Vol. 7 No. 1, 35–50. doi: 10.1177/096977640000700103.
- KUNZMANN, K. R. (2002): *Kultur als Faktor der Stadt- und Regionalentwicklung in Europa*. Informationen zur Raumentwicklung Heft 4/5. Bundesamt f r Bauwesen und Raumordnung.
- LITTLE, J. (2001): New rural governance? Progress in human geography. Vol. 25, No. 1, 97–102.
- LEBER, N., KUNZMANN, K. R. (2006): *Entwicklungsperspektiven l ndlicher R ume in Zeiten des Metropolenfiebers*. disP 166/3.
- MATARASSO, F. (2002): A future for rural cultural development. In: DOUGLAS, A. (eds.): *On the Edge: Culture and the Arts in Remote and Rural Locations*. The Robert Gordon University, Aberdeen.

- MATARASSO, F. (2004): Only connect: arts touring and rural communities. Report for the National Rural Touring Forum.
- MATARASSO, F. (2005): Arts in rural England: Why the arts are at the heart of rural life. Report for Arts Council England.
- MOON, M. J. (2010): Cultural Governance: A Comparative Study of Three Cultural Districts. SAGE, 432–454.
- MURDOCH, J. (2000): Networks – a new paradigm of rural development? *Journal of Rural Studies* 16, 407–419.
- MUSIL, J., MÜLLER, J. (2008): Vnitřní periferie v České republice jako mechanismus sociální exkluze. *Inner Peripheries of the Czech Republic as a Mechanism of Social Exclusion. Sociologický časopis/Czech Sociological Review*, Vol. 44, No. 2, 321–348.
- NOVÁK, J., PULDOVÁ, P., OUŘEDNÍČEK, M., TEMELOVÁ, J. (2007): Současné procesy ovlivňující sociálně prostorovou diferenciaci České republiky. *Urbanismus a územní rozvoj* 10 (5), 31–35.
- OECD (2006): *The New Rural Paradigm: Policies and Governance*.
- PATOČKA, J., HEŘMANOVÁ, E. (2008): *Lokální a regionální kultura v České republice*. ASPI a.s., Praha, 200 p.
- PERLÍN, R., KUČEROVÁ, S., KUČERA, Z. (2010): A Typology of Rural Space in Czechia according to its Potential for Development. *Geografie*, 115, No. 2, 161–187.
- QUINN, B. (2005): Changing festival places: insights from Galway. *Social and Cultural Geography*, Vol. 6, No. 2, 237–252.
- RAY, Ch. (1998): Culture, Intellectual Property and Territorial Rural Development. *Sociologia Ruralis* Volume 38, No. 1.
- REVERTÉ, F. G., IZARD, O. M. (2011): The role of social and intangible factors in cultural event planning in Catalonia. *International Journal of Event and Festival Management*. Vol. 2, Issue 1, 37–53.
- RICHARDS, G., WILSON, J. (2001): *The Impact of Cultural Events on City Image: Rotterdam, Cultural Capital of Europe 2001*.
- RICHARDS, G., WILSON, J. (2007): *Tourism, Creativity and Development*. Routledge.
- RUMPEL, P. (2002): *Teritoriální marketing jako koncept územního rozvoje*. 1. vyd., Ostrava: Ostravská Univerzita, 2002, 177 p.
- RUMPEL, P., SLACH, O., KOUTSKÝ, J. (2008): *Měkké faktory regionálního rozvoje*. 1. vyd., Ostrava: Repronis, 186 p.
- RUMPEL, P., BORUTA, T., NOVÁK, D. W. (2009): *Analýza příčin regionálních disparit v modelovém regionu Jesenicko v kontextu teorie regionálního marketingu*. Ostravská univerzita v Ostravě. 228 p.
- RUMPEL, P. et al. (2011): *Komplexní regionální marketing periferního rurálního regionu Jesenicko*. Plzeň: Aleš Čeněk, 244 p.
- SCOTT, A. J. (2000): *The cultural economy of cities*. Joint Editors and Blackwell Publishers Ltd. Oxford.
- SCHMIDT, M. H. (1998): *An integrated systemic approach to marginal regions: from definition to development policies*. In: JUSSILA, J., LEIMGRUBER, W., MAJORA, R. (eds.): *Perceptions of Marginality: theoretical issues and regional perceptions of marginality in geographical space* (45–66), Ashgate, Aldershot.
- Schubertova soutěž Jeseník 2005. Publikace vydaná ke XIV. Schubertově Mezinárodní soutěži pro klavírní dua. Grafotyp, s.r.o., Šumperk, 47 p.
- ŠPRINCOVÁ, S. (1969): *Geografie cestovního ruchu v Jeseníkách*. Universita Palackého v Olomouci, Vlastivědný ústav v Šumperku. 157 p.
- TEMELOVÁ, J., NOVÁK, J., POSPÍŠILOVÁ L., DVOŘÁKOVÁ N. (2011): *Každodenní život, denní mobilita a adaptační strategie obyvatel v periferních lokalitách*. *Sociologický časopis*, Vol. 47, No. 4, 831–858.
- WOODS, M. (1998): *Advocating Rurality? The Repositioning of Rural Local Government*. *Journal of Rural Studies*, Vol. 14, No. 1, 13–26.

RÉSUMÉ

Potenciál kulturních events v periferním rurálním regionu Jesenicko

Článek je zaměřený na analýzu měkkého lokalizačního faktoru – kulturní nabídky – v zájmovém regionu Jesenicko, a její vliv na socioekonomický rozvoj rurálních periferních regionů. Hlavními metodami pro sběr dat bylo realizování hloubkových rozhovorů s organizátory kulturního života na Jesenicku, internetové rešerše, kompilace odborné literatury a metoda pozorování. Na základě získaných dat lze konstatovat, že se na území Jesenicka koná řada kulturních i sportovních akcí, které jsou spíše lokálního charakteru a do regionu přináší jen minimální externí impulsy. Kulturní nabídka však nereflektuje požadavky místních obyvatel ani návštěvníků regionu. Z hlediska governance lze participaci místních obyvatel na tvorbě kulturních aktivit označit za velmi nízkou, kdy kulturní a sportovní eventy organizuje nízký počet stále stejných aktérů. K žádoucímu strategickému propojení kultury s cestovním ruchem na Jesenicku nedochází, přičemž kulturní potenciál regionu pro jeho další rozvoj zůstává až na pár výjimek nevyužitý. Článek ve svém závěru naznačuje možné směry dalšího rozvoje jesenického regionu v oblasti kultury.

Blanka Marková

University of Ostrava, Faculty of Science

Department of Human Geography and Regional Development

Chittussiho 10, 710 00 Ostrava

Czech Republic

E-mail: blanka.markova@osu.cz