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Characteristics of urban organisers and their outdoor creative recreation in Łódź¹

Abstract. The concept of creative recreation is currently gaining a new meaning. The author proposes expanding the meaning of recreation to include creative recreation by drawing on insights from psycho-pedagogical theories of creativity. Nowadays creative recreation is also being explored more broadly in the context of urban space, as exemplified by workshops during which participants try to create urban space. The phenomenon of creative recreation in urban space is therefore an interesting subject for research, especially with a view to identifying factors that determine where creative activity is organised. The main research question addressed in this article is who and why organises outdoor creative recreation in urban recreational space? The study focuses on Łódź, a UNESCO Creative City of Film, which is analysed as an example of a city promoting itself as a creative urban centre. The author analyses results of interviews with experts and organisers of outdoor creative recreation, which show the latter ones as open-minded, engaged, and passionate. Other important characteristics revealed by the interviewees include cooperation with others, attempts to look for new ways of organising leisure time and new forms of mutual promotion. The organisers of outdoor creative recreation also expressed their strong attachment to their city.

Keywords: outdoor recreation, creative recreation, urban recreational space, creative city

JEL Codes: A20, I23, Z31

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1. Introduction and the theoretical framework

The meaning of the term ‘recreation’ is definitely broader than that of ‘sport for all.’ The creative potential of these activities offers new ideas to organisers of outdoor events in recreational space. Recreation takes place in recreational space, which is part of geographical space (Toczek-Werner, 2005). Contemporary studies on urban recreational spaces (Dong et al., 2017; He et al., 2016; Zieff et al., 2016) show the need to investigate the phenomenon of recreation by examining characteristics of its participants, organisers and activities, and evaluate urban recreational space management. Recreational space is understood as any urban space where tourists or local residents are engaged in recreational activities. As the range of possible places within recreational space is broad (e.g., sports facilities, cultural institutions, green areas, historic monuments), the following study is limited to events that can be classified as outdoor creative recreation. In the literature, this concept is described as one of many forms of recreation, but it is acquiring a completely new meaning nowadays (Mroczek-Żulicka, 2018).

Creative recreation in urban space is increasingly being explored in various contexts. Urban space can be used for conducting workshops, whose participants are trying to create space and cross the boundaries of traditional thinking about spatial form (Bujacz, 2011; Wantuch-Matla, 2016). Creative spaces influence the anthropogenic landscape by creating a unique atmosphere of the place (*genius loci*) (Stryjakiewicz, 2010), which makes interactions easier (Törnqvist, 2004). Gunnar Törnqvist (2004) indicated that the city should be looked at in more detail by focusing on factors that determine where creative activity is organised.

Recreation activity often takes place in open areas, which is why it possible to talk about recreational use of urban areas or the utility of public space for developing recreational (Pawlikowska-Piechotka, 2009; Tanaś et al., 2008; Wantuch-Matla, 2016) or creative spaces, with a view to encouraging their users to engage in various activities (Mokras-Grabowska, 2014; Stryjakiewicz, 2010; Törnqvist, 2004; Wantuch-Matla, 2016).

The author proposes drawing on insights from psycho-pedagogical theories of creativity to consider the concept of recreation and to broaden the meaning of creative recreation. Creativity is regarded as a complex phenomenon, and various theoretical aspects are taken into account in its definitions (Egan et al., 2017). Creativity refers to activity that brings some outcomes – either in the form of a piece of art or as a means of perceiving the world. Creativity is associated with novelty and value (aesthetic, practical, ethical, cognitive), even for the creator (Guilford, 1950; Runco & Jaeger, 2012). Creativity can be viewed as an attribute of produc-

tion, as a mental process, as a personality trait, and can also be analysed in terms of external factors regarding the surrounding social environment (Szmids, 2013).

In its attempt to broaden the understanding of creative recreation, the author proposes her own definition of the concept: it is an activity taken up in leisure time, which, compared to other activities, is innovative in terms of organisation, theme and venue. It is also valuable in that it is socially useful and offers opportunities for ethical, cognitive, spiritual, and cultural development.

Łódź is an interesting example of a city, which is building its brand by relying on creative industries (ASM, 2014; Pożycka, 2012; Wojnar, 2016). In 2017, Łódź was incorporated into the Creative Cities Network (UCCN), as 'UNESCO City of Film' (Urząd Miasta Łodzi, 2017). It is regarded as a place of creative exploration, where a specific kind of tourist and artistic space is being created (Mokras-Grabowska, 2014) and where interesting examples of urban recreational space can be identified (Mokras-Grabowska, 2018; Mroczek-Żulicka, 2015, 2018).

The analysis of Łódź as a laboratory is meant to serve as a reference point for comparing the capacity of other cities that promote themselves as creative cities to organise creative recreation in their own urban recreational space.

2. Outdoor creative recreation in urban recreational space: a literature review

The literature on recreation provides an important context for creativity. Recreationists focus on personal growth, creativity, and responsibility (Kreisel, 2004). The term 'recreation' should not be associated with physical activity alone, which is often the case. The word 'recreation' comes from Latin *recreo*, which means renew, recreate, cheer up, revive, and *recreatio*, recovery from an illness (Winiarski, 2011). It has been proposed to treat recreation as a human activity that serves the purpose of satisfying people's needs and aspirations and shapes their personality. Recreation should not focus exclusively on providing entertainment and relaxation. It is also a creative entry into the world of culture (Demel & Humen, 1970; McLean & Hurd, 2015; Meeras, 2010; Mokras-Grabowska, 2018; Napierała & Muszkieta, 2011; Toczek-Werner, 2005). According to Winiarski (2011), the following forms of recreation can be distinguished: sports recreation, *recreational tourism*, cultural recreation, social recreation and virtual recreation.

The need to redefine the concept of recreation to include creative recreation has already been postulated by other researchers (Hegarty, 2009; Stevenson, 2006). Sae-Sook Oh, Caldwell and Oh (2001) noted that at the start of the 21st century one could observe a significant increase in the number of people under-

taking creative activities. Whiting and Hannam (2015) point to the deficit of publications that present relationships between creativity, self-expression, and ways of spending free time, despite the growing popularity of creative forms of activity chosen over mass consumption and mostly passive form of leisure time consumption. Salerno (2009) conducted a study on people's motivation to participate in creative activities in free time. Trnka, Zahradnik, and Kuška (2016) studied how emotional creativity was connected with genuine engagement in different forms of spending leisure time. Elisondo and Vargas (2019) conducted a qualitative study of daily creativity in a group of women to determine the importance that the respondents attached to activities, emotions, relationships, and contexts during their daily creativity.

The above examples of research were used to contextualise the present study in the contemporary debate on recreation and to expand the discussion about creativity by references to recreation and leisure time in recreational urban space. The problems of leisure space are discussed in different contexts. Mottiar and Walsh (2012) studied changes in the development of leisure space in the context of demographic changes in Dublin. Yuen and Johnson (2017) analysed the potential of leisure space in creating a local community.

Studies of urban recreational space have been conducted by Mokras-Grabowska (2017, 2018, 2019) and Meyer and Niezgodna (2018). Mokras-Grabowska (2018) lists the following elements of recreational space: parks and urban forests, sports grounds, beaches, sports and recreation facilities, playgrounds and areas for cultural and entertainment events. This article focuses on outdoor creative recreation, which has been widely discussed in the literature (Beery & Jönsson, 2017; Budruk & Stanis, 2013; Fix et al., 2018; Hewer & Gough, 2018; Parry & Gollob, 2018; Sausser et al., 2019; Stenseke & Hansen, 2014; Suárez et al., 2020; Zanon et al., 2018); in this study, creative recreation is analysed in the context of space and its interaction with space and places.

Another theoretical area of research is devoted to concepts associated with the idea of creative cities, which are striving to attract the mobile creative class. In practice, this means efforts to adjust the living conditions in the city to consumption preferences and lifestyle of the creative class, who value direct interactions within urban space. In this way, creative cities determine the quality of a given place and the standard of living in a given city. Drawing on their history, unique character and identity, cities undertake their revitalisation activities, create attractive districts, and numerous cultural and art facilities (Florida, 2002; Landry, 2000). Although Florida or Landry's postulates are occasionally criticized (Peck, 2005), the author decided to take their views into account in the discussion of the origins of creative recreation in urban areas.

The city of Łódź has been part of the UNESCO Creative Cities Network since 2017. The project was launched in 2004 "to promote cooperation among

cities which recognized creativity as a major factor in their urban development” (UNESCO, 2021). The network covers seven creative fields: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music. Currently, the network is made up of 246 cities from around the world, with Łódź being one of four Polish cities. The film sector is represented by 18 cities. The considerations presented in this article complement the descriptions of the UNESCO Creative Cities Network by including the aspect of outdoor creative recreation.

The article presents findings from interviews that the author conducted with experts and organisers of creative recreation events in order to determine to what extent external conditions favouring creativity, i.e. the way urban recreational space is organised, help to stimulate outdoor creative recreation. In particular, expert opinions are compared with the views of event organisers. The purpose of the following analysis is to answer the main research question: who and why organises outdoor creative recreation in urban recreational space.

3. Method

In social geography there is a growing awareness of the fact that the positivist approach to research is insufficient if one wants to understand motivations and mechanisms underlying relationships between individuals and society and between individual places and space (Kotus & Piekarska, 2019). A similar criticism has been expressed in the context of humanistic geography (Yeung, 1997). This is why some authors emphasise the importance of appropriately combining empirical research with studies based on intuition, in line with grounded theory (Charmaz, 2009; Konecki, 2008) and its applications in humanistic geography. These methodological assumptions were taken into account when planning the study described below.

In order to answer the main research question, the author asked detailed questions regarding the characteristics of organisers of outdoor creative recreation and to what extent they relied on a cooperation network? Questions were also asked about the reasons for organising outdoor creative recreation, in particular about the importance of urban recreational space, their attachment with the city, about subsidies and promotion activities.

In 2018 the author conducted a pilot study consisting in collecting and analysing information available online about creative recreation events organised in the creative space of Łódź.

The main study was based on information collected during in-depth interviews with experts and organisers of outdoor creative recreation in Łódź. The interviews were conducted using non-standardized interview prompts. Seven experts were

interviewed between December 2018 and June 2019. The respondents were presumed to have extensive professional experience and knowledge of issues connected with the organisation of urban recreation. The selection was based on the author's assessment of the experts' scientific output. The group of experts included an official from the Culture Department of Łódź City Council, a researcher specialising in the pedagogy of creativity, officials representing the Green Łódź Project, researchers in the fields of urban geography, architecture, and tourism, the director of the Łódź Event Center, and the director of the Municipal Cultural Centre in Łódź. The findings from these interviews were used to create a list of organisers of outdoor creative recreation in Łódź.

Another series of in-depth interviews was conducted with selected organisers of outdoor creative recreation in Łódź. Information from these interviews was used to analyse the role of recreational space in the activities undertaken in the city's urban recreational space, to examine how the organisers experience and interpret these activities, and to determine how recreational space in Łódź is perceived. Structured interviews were carried out using the principles formulated by Kvale (2007). Ten organisers of outdoor creative recreation in Łódź were interviewed between June and September 2019. The respondents were representatives of various types of entities involved in organising leisure time, both in the private and public sectors, including non-governmental and grassroots initiatives. The interviewees were selected from a list of outdoor creative recreation events held in Łódź in 2019.

Table 1. Organisers of outdoor creative recreation interviewed in the study

No. of interview	Entity's name	Entity type	Respondent's sex
O1	"Łódź od drugiego wejrzenia"	local initiative	female
O2	Bałucki Ośrodek Kultury	public institution	female
O3	Ośrodek Kultury Górna	public institution	female
O4	Centrum Dialogu im. M. Edelmanna w Łodzi	public institution	female
O5	"Krzyżówka"	local initiative	female
O6	Centrum Inicjatyw na Rzecz Regionu REGIO	NGO	male
O7	Łódzki Detal	local initiative	female
O8	Fundacja Przędzalnia Sztuki	NGO	female
O9	Stowarzyszenie Społecznie Zaangażowani	NGO	female & male
O10	Szlifiernia Szczęścia	private company	female

Source: own elaboration.

Table 2 shows examples of events that fit the operational definition of outdoor creative recreation to illustrate the variety of possibilities.

Table 2. Examples of outdoor creative recreation events in Łódź

Event name	Short description	Venue	Organizer
'A feast of values / Garden of Urban Pleasures'	A series of meetings, workshops and events to foster artistic activities and discuss contemporary, universal values	Księży Młyn (Priestly Mill)	AD REM Prevention and Rehabilitation Association, Youth Socio-therapy Center No.3 in Łódź, Przędzalnia Sztuki Foundation
'In the footsteps of women rebels. A walk around the city'	The purpose of the trip was to remind about the women rebels of Łódź from different periods of history and to show the places connected with them	Start of the walk: ul. Pomorska 16	Women's Trail
'A postcard from city parks: outdoor holiday Wednesdays'	Summer art workshops in city parks in cooperation with the city's artists and illustrators	selected city parks	Project Green Lodz

Source: own elaboration.

Interview transcripts were subjected to qualitative analysis by means of CAQ-DAS NVivo software (Kvale, 2010; Niedbalski, 2013; Silverman, 2008). This stage consisted in generating codes for the raw data, which were then arranged in a hierarchy and categorized (Saldana, 2009).

4. Findings

The findings are grouped according to the research questions.

1. Who are organisers of outdoor creative recreation?

Using the findings from expert interviews, four main attributes of organisers could be identified: reliance on a cooperation network, urban activism, openness, and passion.

Six experts described organisers as people who were part of a cooperation network. The activities proposed by the organisers were supported or even initiated by different partners.

There is a lot of cooperation, more and more people are working together. (Expert Interview 1)

Five experts perceived organisers as people who care about changes in the city and want to improve the quality of urban life and referred to them as urban activists undertaking initiatives within urban space not only for their own purposes,

but also because they wanted to interact with the inhabitants, change the city or even contribute to the creation of the city's identity.

They don't really treat it as business, they do it for truly ideological reasons, they want the city to be cooler. (EI 4)

Other characteristics of organisers mentioned by all the experts included openness to new ideas, places and people, passion and full commitment. This is what, according to the experts, enabled them to develop original initiatives, overcome obstacles and develop a relationship with event participants and partners.

First of all, open-mindedness, openness to any new content, information, but also openness to change, willingness to modify what exists. (EI 2)

Information collected during the interviews with organisers helped the author to better characterise them and verify the opinions of the experts. The group of organisers included members of non-governmental organisations, public institutions, grassroots initiatives and a private company. All interviewees had university education and lived in Łódź, although not all had been born in the city. Most were emotionally attached to Łódź.

The interviews with the organisers confirmed that all of them were active within a cooperation network. All interviewees said they cooperated with a large number of various entities representing different interests and modes of functioning, depending on event type. Broad and varied cooperation allows organisers to share experiences and skills and support and promote one another.

We invite various organisations to cooperate with us, to show what they are doing [...] for the community. (O2)

Three organisers said that they select cooperating partners because they are involved in similar activities, they are a certain type of entity, have a similar level of engagement, and are connected by a friendly relationship, all of which make organisation easier and more pleasant. As a result, problematic situations and conflicts can be avoided and a more satisfying outcome is achieved.

I am trying to stick to entities with which I operate at a similar pace. (O7)

In the case of grassroots initiatives, when an organiser does not operate within any legal structures, cooperation with, say, an NGO with legal personality is a way to apply for subsidies from grants and various projects.

2. Outdoor creative recreation versus urban space?

One major research objective was to determine why creative recreation organisers decide to organise outdoor activities. The experts listed a number of reasons, local and global trends, lifestyle changes, the city's attractiveness and promotion.

It seemed obvious to all the experts that urban space is associated with being trendy, with ways of spending time in an interesting way. It is only natural that organisers of outdoor creative recreation respond to this perception. Also, nowadays

it is fashionable to offer services and outdoor activities. The experts noted that organising events in different types of urban space was a kind of trend.

Outdoor events can be an opportunity to manifest this fashion or to demonstrate that you choose cultural activity in your free time. (EI 7)

Six experts believed that the growing need for organised leisure time was a manifestation of changing lifestyles. They also thought that people were becoming more and more interested in spending time outside of home, in different surroundings, in the company of others. They noticed that organisers and institutions organising recreation have started ‘reaching out to people,’ realising that their activity can no longer be confined to closed spaces inside buildings.

We live in very fast times. Therefore, this entertainment should be combined with education [...]. People are getting increasingly busy and they have less time; therefore, when they have free time, they would like to spend it in a place that may not be a specific place, somewhere in a space that is not obvious either. (EI 6)

Apart from socio-economic considerations, spatial aspects are also gaining importance. By using urban space to hold creative recreation events their organisers are able to include additional content (cultural, knowledge), raise interest in the city, and encourage people to discover unknown and interesting places. Space is undoubtedly a highly significant element – it is not just a background to events but has value in itself.

It seems to me that people like exploring the public space, people are curious about the city [...] in recent years there has been a growing interest in the city, its history, in discovering places [...]. Also, the city is becoming such a great stage for various events and it obviously has value. (EI 5)

Five experts also talked about organisers using outdoor activities as an opportunity to promote their own activity, to familiarise new participants with a wider offering and to increase their own revenue. According to the experts, organisers want to be seen as open to new challenges. Organising outdoor events is becoming a convenient way to encourage people to participate in new initiatives. Outdoor events are less obliging; they encourage people to take advantage of an offering that might have seemed unworthy of attention or too difficult.

Several times, participants of such events made it clear to us that if we organise indoor activities, it takes a very serious need for someone to get inside. (EI 7)

When explaining the importance of using urban recreation spaces for the purpose of events, organisers made a distinction between spatial aspects that act as inhibitors and those that help to stimulate creativity. Inhibitors and stimulators of creativity are contextual, external (macro-social) factors, associated with a given moment in time and space, which influence people by stimulating or inhibiting the creative process (Popek, 2003; Szmids, 2013).

One stimulating aspect of urban space, mentioned by six experts, is the outdoor environment, which serves as an important background to the events. It can

enhance the very idea for an event and make it more consistent with the objectives of organised creative recreation and the organiser's desire to showcase the place and its heritage to the participants (often city inhabitants).

I believe that it is very important for these things to happen in a given space, to show that the space is worth using, to create the sense that it is our common space, i.e. to care about it so that we see it as valuable. (O3)

Five of the organisers mentioned the following spatial elements in Łódź: green areas, post-industrial areas, the city's industrial history and the film-making industry, as well as some less known events, buildings or features, such as Polish modernist architecture or underground rivers. What particularly stimulates organisers to hold creative recreation events is the pursuit of unique elements, the need to find evidence of changes associated with the creation of new recreational spaces (e.g., revitalized areas, woonerfs, back yards, pocket parks), or discover other events, such as the increasingly popular picnics for local residents or other neighbourhood initiatives.

It is a city with potential, it is a city of immense contrasts and as such it is not boring, it is attractive, as a result it is so surprising. (O1)

All the interviewed organisers view Łódź as a space that 'encourages' and 'inspires.' It is inviting because of the amount of green space and interesting heritage. The possibility of organising outdoor events generates a sense of freedom and naturalness of interpersonal relations and the need for contact with nature. The choice of event venues is not accidental: it is determined by the quality of the city's recreational space.

Good space is a space that is open on one side. Anyone can go in there, have a look inside, it is not hidden behind a fence, you don't need a ticket to enter, it is surrounded by greenery, there are historical buildings. (O6)

At the same time there are certain aspects of space that impede the organisation of events. The problem most often mentioned by eight organisers were formal and technical obstacles, such as difficulties in obtaining permits to organise outdoor events or having to ensure necessary conditions, such as access to water, electricity or toilets. The interviewees stressed that the job of obtaining permits was sometimes tiresome and time-consuming, while the technical infrastructure, so important for the organisation of an event, was often costly.

It is hard to get a permit – it can be done but there is a lot of paperwork, you need maps, drawings, justifications, and there are officials who don't really understand such projects or their point. (O8)

A sense of discouragement felt by the organisers of outdoor events is the result of the negligence on the part of the city authorities and its inhabitants, who does not treat space as common good. The organisers care about cleanliness and measures to prevent devastation, so cases of negligence undermine their enthusiasm and worry them, also as potential threats to the safety of event participants.

Such neglected spaces are in some way viewed as dangerous. (O6)

The above factor is closely associated with another one, i.e. a struggle against stereotypes. For a long time the city of Łódź was perceived as a grey and dangerous city, not worth visiting. Even inhabitants of the city often spoke about it in negative terms. All the organisers repeatedly made references to the stereotype of Łódź as a 'bad city,' whose potential is not appreciated even by its residents. Therefore, it is a challenge to convince potential event participants to rediscover their city and begin to appreciate it. It is also discouraging to see that people living in Łódź are convinced that some places are not worth visiting because they are unpopular or hard to understand, or even dangerous. Therefore, the organisers are often worried whether people will be willing to visit such spaces.

I think it comes from the fact that Łódź is entering this phase of revitalization, a lot is going on, but the new infrastructure coexists with the stereotypes and the already existing urban tissue. (O7)

The interviewed organisers said that their relationship with the city was very important to them and was generally positive. Nine of them claimed that they liked or even loved the city. They wanted to promote their activity, show the city's advantages, and stimulate local patriotism. For them the city was associated with memories, sentiments, and experiences, which they were happy to discuss during the interviews. Their bond with the city is the source of their constant fascination; they want to discover new places, feel amazed, and amaze others. Because of their emotional attachment with Łódź, they want to be ambassadors of the evolving city, improve the quality of life in the city and change the negative stereotypes.

My bond with Łódź comes from the fact that I have lived here all my life. [...] I'm trying to be the best ambassador of this city, to make other inhabitants interested, delighted, like me. (O1)

One important reason why these events are organised (mostly for free for their participants) is to raise funds, which all organisers try to do. Events organised by public institutions are usually financed from their own budget, sometimes additional funding is obtained.

Funding becomes a problem because, unfortunately, everything costs, but this money has to be found somewhere [...] Therefore, we look for external funding, which is increasingly difficult to obtain, but, everyone is trying. (O2)

Six of the organisers emphasized the promotional value of these events and talked about mutual promotion within the cooperation network.

We want to be recognised by the inhabitants, who sometimes don't want to visit us, sometimes they are shy, sometimes afraid, and they don't know how to find themselves here. (O4)

5. Discussion

According to Florida's creative class theory (2002), the outdoor creative recreation organisers described in the previous part would be classified as the super-creative core, which includes people who are fully engaged in the creative process. According to Florida, the creative class values the quality of city life for its rich cultural and entertainment offering, easy access to recreation services, and varied night life involving new experiences and impressions. Members of the creative class appreciate the recreational space, which allows them to develop and maintain social interactions.

The interviewed organisers not only valued the quality of life in the city but they also wanted to improve it by organising various events in the urban space. The city's cultural and entertainment offering was important to them because they saw it as an inspiration for their own activity. However, accessibility and openness of the urban space, where human interactions can be initiated, are even more important. This is the approach that all the organisers adopt when it comes to organising events, searching for authentic places, and strengthening their own attachment to the city as well as that of event participants.

The characteristics of event organisers revealed in the interviews can be seen as features of a creative personality, described in psycho-pedagogy (Deng et al., 2016; Kaufman & Sternberg, 2010; Runco, 2007). These include, first of all, open-mindedness and pursuit of novelty, secondly, independence, courage, and resourcefulness, and thirdly, perseverance, engagement, stubbornness, and focusing on the task (Szmidt, 2013). According to the experts, the key features of outdoor creative recreation organisers are openness and passion as well as engagement, which are commonly recognised as traits of a creative personality, described in the literature (Popek, 2003; Pufal-Struzik, 1993; Tokarz, 2005). During the interviews, the organisers expressed their perseverance and determination to make their ideas come true. Given the fact that some of the organisers represented public institutions while other were private entities, it is difficult to make any generalisations about their sense of independence. This aspect would need to be investigated in a separate study.

The experts indicated that organisers of creative recreation events are sometimes referred to as urban activists. Polish cities, including Łódź, are viewed as cities under construction, where urban activists are constantly expanding their activity (Kubicki, 2018, 2019). It can be noticed that the organisers are concerned not only about the physical change taking place in the city's recreational space, but also about a change in the perception of the city and the creation of a community, whose members will improve the quality of life, based on their understanding of the city's urban space.

The findings from the interviews were used to identify key factors of recreational space that are important in the organisation of outdoor creative recreation events:

- the possibility for the organisers and participants to interact with space,
- accessibility of space (open space, easily accessible by public transport, with efficient infrastructure),
- spatial assets (e.g. new recreation grounds, green areas, heritage, aesthetics, cleanliness),
- the support of the city authorities (e.g. support in the form of simplified bureaucratic procedures, care for space),
- perception of the city (e.g. stereotypes, ‘better’ and ‘worse’ districts),
- strong attachment to the city (a strong sense of place attachment on the part of the organisers, building and strengthening the sense of place attachment in event participants).

One important factor that stimulates efforts to organise outdoor creative recreation, though not as strong as the role played by characteristics of the urban space and relationships one has developed with it, is the possibility of obtaining funding for this activity. This is an important factor but is not absolutely necessary. More important in this regard is cooperation between event organisers. During the interviews, both experts and organisers mentioned the role played by the exchange of ideas, mutual promotion, and efforts to organise activities together.

It is difficult to accurately determine which aspects of a given part of urban space stimulate creativity. However, the author analysed her findings from the perspective of concepts such as creatogenic environment (Mroczek-Żulicka, 2015; Nęcka, 2001), creatogenic society (Arieti, 1976; Popek, 2003; Sołowiej, 1995) or creative environment (Landry, 2000). In the descriptions of these concepts, it is possible to find recurring elements of environments that stimulate creativity, such as openness to others, to changes, diversity, accessibility, tolerance, cooperation, communication, and instability.

It can be concluded that organisers of outdoor creative recreation have the necessary expertise and competencies as well as the need of mutual communication. The interview surveys conducted in Łódź provide the data for analysing outdoor creative recreation from the perspective of a creative city, which is characterised by authenticity, place diversity, the ease of organising events in urban space, the openness of the authorities to new ideas, and places that are conducive to social interactions. After analysing the collected data, it can be concluded that such characteristics can constitute a stable foundation for the development of outdoor creative recreation.

Creative cities certainly encourage and can indicate new directions in the development of outdoor creative recreation events. However, cities do not

function in isolation. The interviewed experts talked about lifestyle changes that can be observed nowadays, which are the result of economic, social, technological, and cultural changes (Karwińska, 2015). Lifestyles of contemporary city dwellers, including recreation, are also shaped by digital media (De Lange & De Waal, 2013; Jankovic et al., 2016). This means that organisers of recreation in the city are faced with the challenge of responding to global trends, local conditions and new expectations and new groups of potential participants.

6. Conclusions

The study described above contributes to the discussion on the role and function of recreation by addressing external (environmental) aspects of the development of creativity, based on insights from psycho-pedagogy. In the light of opinions collected during the interviews organisers of outdoor creative recreation can be described as open-minded, engaged, and passionate. By cooperating with others, they seek new ways of organising leisure time within urban space and new forms of mutual promotion. They have a strong sense of attachment to the city, which is reflected by their choice of places and the desire to change the perception of the city. By organising outdoor activities they are able to showcase hidden values of the city's urban space, discover places that are usually overlooked, and respond to new needs of users of urban recreational space.

The study has certain limitations. First of all, the use of non-standardized interviews makes it practically impossible to replicate the study in other contexts. Another aspect that could be seen as problematic is the subjective selection of events, experts, and organisers, although the two interview surveys were preceded by a pilot study.

Based on the findings of the study, it is possible to make certain recommendations regarding activities that could support organisers of outdoor creative recreation and particular ways of organising urban recreational space.

Recommended ways of supporting organizers of outdoor creative recreation:

- support the integration of urban recreation organisers (e.g. by creating a forum for the exchange of ideas, consultations about problems in organising events);
- supervise and support the promotion of events;
- increase the funding for competitions aimed at the organisation of creative undertakings within urban recreational space;
- monitor people's needs regarding the organisation of socially valuable events;
- appreciate organisers of creative activities in the urban space by organising competitions with awards for achievements and ideas that have been implemented.

Recommended ways of organising urban recreational space:

- create a map of outdoor recreation venues and with free access for inhabitants of all city districts,
- supervise locations of creative events and the organisation of events held in ‘cultural deserts,’
- take into account the recreational aspect while planning, developing, or revitalizing the urban space (e.g. the possibility of organising outdoor events),
- develop the recreational infrastructure, provide facilities for organising outdoor events (e.g., electricity and toilets),
- pay more attention to the cleanliness and safety of urban recreational spaces.

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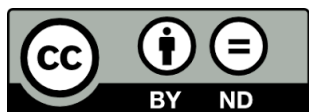
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Charakterystyka miejskich organizatorów plenerowej rekreacji twórczej w Łodzi

Streszczenie. Aktywność twórcza w czasie wolnym nabiera obecnie nowego znaczenia. Autorka postuluje poszerzenie i pogłębienie rozumienia rekreacji o rekreację twórczą, wykorzystując w tym celu psychopedagogiczne teorie wyjaśniające zjawisko twórczości. Obecnie zjawisko twórczej rekreacji rozwija się szerzej w kontekście przestrzeni miejskiej, np. w formie warsztatów, podczas których uczestnicy angażują się w jej projektowanie. Analiza występowania twórczej rekreacji w przestrzeni miejskiej wydaje się zatem interesującym zagadnieniem badawczym, szczególnie z myślą o określeniu czynników wpływających na lokalizację działań twórczych. Główne pytanie badawcze postawione w artykule brzmi: kto i dlaczego organizuje plenerową rekreację twórczą w miejskiej przestrzeni rekreacyjnej? Analiza prowadzona jest na przykładzie Łodzi, należącej do sieci Miast Kreatywnych UNESCO, która uzyskała tytuł Miasta Filmu. W świetle wywiadów z ekspertami oraz organizatorami plenerowej rekreacji twórczej ci ostatni jawią się jako

osoby otwarte, zaangażowane i pełne pasji. Wśród innych ważnych cech, na jakie zwrócili uwagę respondenci, warto wymienić współpracę z innymi, poszukiwanie nowych sposobów organizacji czasu wolnego i nowych form wzajemnej promocji. Organizatorzy dawali też wyraz swojej silnej więzi z miastem.

Słowa kluczowe: rekreacja plenerowa, twórcza rekreacja, miejska przestrzeń rekreacyjna, kreatywne miasto



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