

Sport as factor of creativity

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The article deals with sport as a factor of creativity. The theses have been developed as follows. 1. Management of sport is an extreme case, on the base of which we can proof creativity of management and managers. 2. We face the contradiction of cultures not because of their difference but because of their uniformity and anaemia, i. e. morbidity when colourful details conflict after their contents assimilate. 3. A good piece of work threatens to overstep the limits of the rational (cultural) region and to stay not understandable; these characteristics follow from its ungovernable nature and are the components of a good piece of art. 4. As a limit of culture, nature allows for a creator loosing a touch with his (her) creative whole that is to be overstepped constantly; sport is appealing to the nature. 5. Adventures, ventures, long distant tours and extreme sport disturb work and distract a creator by threatening not as much with physical dangers as with unrealized ideas; creation is donkeywork by distancing from external disturbs. 6. The body in sport and the creation are inseparable. 7. Being sport fans, we not only simulate creativity but also create our identity, life style and life art; beside this, we touch the creativity nourished in a social way through our identity and social capital.

Key words: sport, creation, management, culture, nature, sport fan

INTRODUCTION

In what sense sport is a factor of creativity? First of all, we face a question what kind of sport do we mean by appealing to creativity. We touch here a problem of demarcation: how to distinguish professional and amateurish sport: by the incomes from sport activity, by sport achievements or sport influence on creative activity? Although we shall deal with the latter topic, we would speak about professionalism not as much in sport as in creativity. Nevertheless, the question as follows is open: is professionalism connected with a closed activity (of a creative worker or a sportsman) or, on the contrary, with a borderline region often unoccupied, as a result, having need to be cultivated by different approaches and tendencies.

It seems that the special sport buildings and equipment, for example, the stadiums and arenas, witness sport professionalism (and the achievements of the sportsmen in a state). The paradox is as follows: these “special” buildings are devoted to a narrow circle of exceptional

sportsmen although they mostly visually represent a city and a state. In other words, it is its outside treated as a symbol of its economic (un)welfare or cultural rise (decline). It is true that the stadiums or sport arenas have the social function that is connected at least with both sport and creative activity. Although we can speak about cultural accumulation of the sport fans by nurturing social capital, it is a rather passive and simulative activity concerning both sport and culture.

According to R. Florida (2012), the stadiums and sport arenas do not contribute to nurturing of creative environment, despite their importance for professional sport; the questioning of fans' continent would show that the creative workers between them are the minority. In general, the activity of the fans is compensative by trying to fill the gaps of creative lack. Meanwhile, the creative workers prefer the active, individual sport, during which they "clean" and "charge" themselves. So the stadiums to the state extent are the worst investment by not increasing the attractiveness concerning creativity. The stadiums deprive the investments of the areas that stimulate creative environment; as a result, they are disastrous for creative environment. The example could be building of the expensive transport systems: maybe we should start from cycle-roads; maybe, after a part of citizens (creative workers) change the cars into the bikes, the transport jams together with the need of the viaducts disappear. However, it is a creative thinking, strange often for the officers of municipalities while they feel concern about wasting of money suggested by EU. Beside this, we can speak about social environment, i. e. about sufficient creative contingent in a certain region.

The question arises as follows: if both "professional" sport and activity of sport fans are not connected with creativity, maybe management of sport is that area where creativity emerges mostly? Nevertheless, the sport organizers should not be attributed to the creative workers in a narrow sense, rather – to moderators and managers of the creative workers. Nevertheless, they create an additional value. Beside this, we can speak about creative aspirations of sport. It is necessary to separate the activities of sport managements, of professional sportsmen (namely, their service management) and of sport spectators (fans), while speaking about sport and its organizing. They all are not connected with creation in a direct way; the creative workers want to "discharge" by themselves in a sport although not in a professional way, i. e. not seeking for exceptional achievements that have been paid in one or another form. In general, any sport games are connected with anti-creative crowd's tendencies that should be avoided by a creator if he (she) seeks individual and exceptional creative expression. It is true that we face certain creative self-expression during the sport games; it has been reflected by clothing, chants, songs, motions, body "art". Beside this, the creators need sport as a "vacation" from creation that should be "discharged" for a new break while the creator rests. Nevertheless, sport management is not creation in a direct sense. Management of sport is an extreme case, on the base of which we can proof creativity of management and managers. Despite different contents, management of one or another area needs innovative decisions inseparable from the creative strategies of marketing, even if they are the strategies of playing up to the crowd. Organizing and management of the sport also presuppose a historical approach while both sport and its management reach antique civilizations. Additionally, we can arise the relationship between creation, as well sport and their management as an index of civilization stability: *it should remain a rest resisted for management, i. e. not changed into economic value as an anchor of certain civilization's disinterested viewing while the civilization drifts towards economic welfare.*

In Lithuania, creativity has been analysed in different aspects by A. Juzefovič (2013, 2015), J. Barevičiūtė (2014), J. Lavrinec (2014), J. Černevičiūtė with R. Strazdas (2014a, 2014b),

B. Nikiforova (2015), T. Bajarkevičius (2014), P. Skorupa (2014), R. Kregždaitė (2014), D. Čiupailaitė (2014), V. Aglinskas (2014), J. Dūdėnas (2014), E. Štuopytė (2013), I. M. Valivonytė (2013), T. Mitkus (2013) and others*, sport industries by P. Tamošauskas (2008), S. Dadelo (2013), A. Emeljanovas, T. Saulius, R. Rutkauskaitė (2014) and others**.

First of all, we shall analyse sport by comparing it with creation on the context of cultural industry (*Creation and sport in the context of cultural industry*), later the creative aspects of sport as a leisure (*Sport as leisure: creative perspective*).

CREATION AND SPORT IN THE CONTEXT OF CULTURAL INDUSTRY

Possibility to have sport could be evaluated as one of creation conditions. First of all, we have in mind individual amateur sport because of the fact that, namely, such sport attracts the creative workers instead of professional sport and activity of sport fans. The fans are those who need compensation because of insufficient creative work. Beside this, fans' activity concerning their team is inseparable from identifying and appealing to a certain region with its history, culture, religion. As in the case of religion, when the so called free-thinkers are mostly superstitious members of the society while they believe in horoscopes, fortune-tellers, and witches, free from creation people are searching in a hectic way for the niches of creative discharge. One of such niches is activity of sport fans, analogous to which are the fans of pop-music. Two teams express the identities of different regions after they counter in the sport. Fan activity is also a certain creative activity although it is rather imitation of creative activity while it is necessary like the horoscopes if a man or woman does not feel religious or creative discharge.

In the case of fan activity, we have a complex of simulations and compensations. Beside the mentioned simulation of creation, a fan also simulates sport. Sometimes, this simulation is so realistic that the activity of a fan expresses itself as a physical activity or even aggression. Beside this, it also simulates patriotic feelings by taking the role of his (her) region defender while his (her) team defeats. Defence expresses itself as aggression towards other team, other fans or other region when the beaten in heads and broken showcases should compensate a defeat. This contraposition that is based on friction between identities of different regions is stimulated as much as it "kindles" sport industries, ipso facto economic trade: it is possible to collect full stadiums of sport and identity consumers that are the fans of their team and that represent a certain region and its culture only by appealing to regional contradictions. On the other hand, this representative culture is also sick while motley and lucidity outside hide amenity of the contents. Nevertheless, it causes certain clash of cultures, regions, rims while two teams meet in sports and while a group of one's team breaks into other region. Our thesis as follows could be considered as contrary to S. Huntington's (1996) idea of the clash of the civilizations: *we face the contradiction of cultures not because of their difference but because of their uniformity and anaemia, i. e. morbidity when the colourful details conflict after their contents assimilate*. We face a similar situation concerning the uniform although competitive media channels, for example, TV channels.

As mentioned, individual, not professional sport, is mostly attractive for the creative workers while they want to test their selves. A professional creative worker cannot be a professional sportsman because of the division of labour analysed by Plato (2006) while it is inseparable from the principles of differences, individuality and meritocracy. Nevertheless,

* T. Kačerauskas 2013; 2014a; 2014b.

** S. Dadelo, Z. Turskis, E. K. Zavadskas, R. Dadelienė 2014.

a creative work needs sport including running, biking, skiing, climbing, diving, parachuting, clambering in the adventure parks or even jumping from the roofs of the skyscrapers. We have in mind here certain extreme sport and physical challenges; on the one hand, a creative worker needs vitally challenges, hardly endured and extreme risk, on the other hand, he (she) must change his (her) creation into very different activity what is sport at least for some hours. By distancing from his (her) creation that has been bracketed in this way, he (she) finds new creative impulses, which push him (her) into unknown ways. As mentioned, a creative worker prefers extreme or even dangerous sport. It is a possibility to overcome himself (herself), to take “vacation” from the creation. This “vacation” (or “exit” from his (her) creation) is necessary not as much for relaxation or recovery as for the possibility to overlook the whole creation and to direct it elsewhere if it is needed. This overlooking is possible only after removing from his (her) creation and looking at it from outside.

As mentioned, it is an analogy between creative activity and extreme sport. It is courage towards arising challenges and attempt to overcome a conflict with nature. While creating as having sport, an artist struggles against nature that expresses itself as hardly manageable outbreaks and instincts. Creation is management and ordering a region of natural instincts and a piece of art is a victory against nature. Nevertheless, every good piece of art reflects this struggle between culture and nature and even a certain ungovernable (uncontrolled) situation. *A good piece of work threatens to overstep the limits of the rational (cultural) region and to stay not understandable; these characteristics follow from its ungovernable nature and are the components of a good piece of art.* In this sense, any good piece of art balances between culture and nature, as well between being (recognizing) and not being (forgetfulness). After we remove nature from culture, we remove also space of creative balancing. As a result, a creative worker is on vacation in sport, ipso facto, he (she) lives an analogous life attempting to overcome the challenges and desiring for extreme sensations.

Other physical conditions of creation (nature for relaxation) are also connected with sport that should be treated as “natural” need and as content of relaxation. In this sense, sport is a borderline region between nature and culture. In sport, a creative worker relaxes from his (her) creation that has been bracketed in that time, speaking in phenomenological terms. However, a spur for creation could also be a voice of “nature” inside us, i. e. the instincts, vocations, desires.

If the creators have mostly been crowded in the cities for some reasons, they cannot have good natural conditions for relaxation because of the fact that a city is the environment of intensive life and of tight agenda. A creative worker can choose purposely a remove place out of town and have everything in spades including the conditions for sport, creation and relaxation. Nevertheless, most of creators are living in the cities; as a result, a question as follows arises: why do they live and create in the cities if they do not have good conditions for sport and relaxation here? The answer hides in other motives beyond the conditions for relaxation and sport. Such motives are as follows: communication with the colleagues, certain audience or even a wish to be as “visible” as possible. In some cases, the city is a necessary environment of creative activity if that creative worker is a banker or manager attributed by R. Florida (2012) to a creative class. On the other hand, a city should have enough space for the conditions of relaxation and sport.

Why does a creator need certain natural conditions, why does he (she) need a forest smell or sea sight, why does culture need nature? Culture without nature is impossible: culture arises both in conflict with nature and in attempt to cultivate nature. Similarly, a creator

while creating should feel closeness of nature, in the shelter of which he (she) finds new ideas although it means that a city suggests much better communicative environment for exchange of the ideas. Nevertheless, it should be connected not as much with changes of the ideas as with making limits for whole creation: *as a limit of culture, nature allows for a creator losing a touch with his (her) creative whole that is to be overstepped constantly; sport is appealing to the nature.* Sport could serve for relaxation from creative tension. Often, the ideas of new books or scientific theories come in sport, by relaxing or by sleeping. In this sense, the creator has no vacation: he (she) creates while relaxing, having sport, and sleeping.

SPORT AS LEISURE: CREATIVE PERSPECTIVE

Back to R. Florida's (2012) explanation, it is not only naturalistic (nature dictates the need of sport) but also mechanistic (mechanism of exhausted organism's rehabilitation). Both of them are not compatible with conception of creative society that is also post-industrial. First of all, creative work by sitting and by standing forces to go in for active sports not necessarily, rather on the contrary: the longer is sitting the harder is pulling away from the chair. Second, this explanation devalues the fact that creation is the leisure. Finally, it does not explain why one leisure (creation) should be changed into another one (sport) and why more removed region of the leisure (sport) has been preferred to more closed region of leisure (culture).

R. Florida (2012) appeals to "discharge" on the base of qualitative investigations (interview): fresh air and active sport are needed as a certain form of discharge. Nevertheless, the mentioned paradox refers rather to "exit" mentioned above than to "discharge" used by R. Florida while it is both a mysterious and trivial term. Every creative worker needs temporary suspension, break, and overloading of creation. Every day we should exit from both creation and its environment for a while in order to return sufficiently creative and renewed enough. Not professional, but extreme sport could be used for it. If this "exit" is not radical enough, for example, into neighbouring cultural areas, it does not play the role of creative renewing. In this sense, "extreme" means also "removed" from creation, even dangerous (with a danger not to return). By appealing to physical extremeness, R. Florida (2012) stresses that an extreme sport (for example, climbing) is analogous to creation in a certain sense because of the fact that it is connected with adventures, venture, and risk. Adventures, venture, and risk are connected with a chance not to return: we know never where we shall be led by an adventure, from which we can also not return. Actually, the biggest adventure is very creation that leads through unknown paths.

Nevertheless, not all creative workers have bent for risk. Although physical and creative risks have similarities, a certain tension and contradiction is between them. The creative worker who values his (her) creative activity avoids unnecessary risk that could ruin his (her) creation. We can speak here even about inverse proportionality: the more risky creation is the more valued it is by the author who is more cautious in a physical sense. We face here another contradiction between culture and nature. A creative worker perceives even in the case of the media that it is unnecessary venture concerning his (her) creation, that is why he (she) usually avoids publicity although it helps to publicize his (her) creation. Nevertheless, the media can also remove from the creation by appealing to uniform cultural industry.

The creative workers are cautious and do not intrude into any venture if they value the product created by them. Beside this, an intensive creation satisfies in spades the need of venture and adventures, that is why the tests of physical nature become an unnecessary luxury instead of an attractive leisure. The same could be said about other tests that have nothing to

do with sport, i. e. alcohol and drugs. That is why it seems that a creative worker is boring. He (she) is boring being sunken in his (her) creative dreams, in other words, being always “gone” from physical and social environment while he (she) seems monotonic and sullen for other people. After the creation nourishes him (her) even with hyper-doses of risk and venture, he (she) does not need to cadge it from such dealers as the media and publicity. Sometimes, it is a danger of creative overdoses and convulsions of forced abstinence that could be endured only with the help of alcohol (the case of S. Geda), drugs (the case of F. Beigbeder) or even suicide (the case of E. Hemingway). Nevertheless, the creation is possible not because of alcohol and drugs but despite them.

In general, a creative worker has been troubled only by thought to realize his (her) creative ideas during intensive creation. That is why his (her) work seems boring and monotonous for the surrounding people. It should be also connected with self-discipline: a creative worker should say for himself (herself) that he (she) must finish all what he (she) has started, in other words, he (she) must return to his (her) beginning despite all curves and detours; the most boring creation is not realized. As a result, *the adventure, ventures, long distant tours and extreme sport disturb work and distract a creator by threatening not as much with physical dangers as with unrealized ideas; creation is a donkeywork by distancing from external disturbs.*

R. Florida (2012) confesses to loving cycling; somebody else can confess to loving skiing. R. Florida sees tension, challenge, psychological discharge, discoveries, touching with nature, rhythm, direction, and cleaning of the brains in cycling. On the one hand, we clean our brains, on the other hand, we prepare ourselves for new creative challenges while cycling or skiing. Although the body does not take part in creative activity (unless only marginally, i. e. using a computer or keeping a brush), except for such cases as dance or theatre, the body is a very important source of creativity in the sense of feelings and emotions. Accordingly, we shall have no creative impulses if we do not nourish our body by pictures, impressions or tensions. It is another area where nature and culture are inseparable. As a result, *the body in sport and the creation are inseparable.*

Back to the theme analysed earlier, i. e. to the theme of sport fans, R. Florida values it as certain creative compensation of those people, who work not enough creative work. We face here another mechanism, this time one of compensation. Nevertheless, it hides something more, i. e. the need to engage himself (herself), to form his (her) identity, to express dependence not only on a certain team but also on a city, nation, and a state. It is a certain garner or container of social capital. That is why professional sport cultivated by exceptional individuals also has an important social function by tying the fans. Although R. Florida contrasts social and creative capitals, they should be treated as supplementing each other. As mentioned, the activity of the fans has both direct and indirect creative aspects. *Being the sport fans, we not only simulate creativity but also create our identity, life style and life art; beside this, we touch the creativity nourished in a social way through our identity and social capital.*

CONCLUSIONS

Sport is a creative factor in some senses. On the one hand, in sport a creative worker appeals to his (her) nature that together with instincts, desires and impulses determine creation largely. On the other hand, sport is a certain break and “exit” concerning creation; it is necessary in order to view the wholeness of a piece of art and to search for new creative approaches. Nevertheless, an extreme sport disturbs rather than helps for creativity while it distracts a creative worker; it could be evaluated as the external disturbances concerning creation.

The activity of sport fans is to be evaluated also as ambiguous. First, it is a compensation concerning creation: the sport fans are those who are not enough engaged in their creation. Second, the forms of this activity could be enough creative. Third, the activity of sport fans is a social activity that helps to create their identities, it is also a factor of social capital inseparable from enlarging of creative capital.

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Sportas kaip kūrybos veiksnys

Santrauka

Straipsnyje sportas nagrinėjamas kaip kūrybos veiksnys. Plėtojamos šios tezės: 1. Sporto vadyba – kraštutinis atvejis, kuriuo remiantis galima patikrinti vadybos ir vadybininkų kūrybiškumą. 2. Kultūrų priešprieša vyksta ne dėl šių kultūrų skirtingumo, bet dėl jų vienodumo ir anemiškumo, t. y. liguistumo, kai jų turiniui supanašėjus konfliktuoja ryškiaspalvės detalės. 3. Geras kūrinys grasina peržengti racionalaus (kultūros) regiono ribas ir likti nesuprastas; nesuprantamumas ir nesuvokiamumas, išplaukiantys iš jo nevaldomo natūralumo, – būtini gero kūrinio sandai. 4. Gamta, būdama kultūros riba, leidžia kūrėjui atitrūkti nuo savo kūrybos visumos, kuri vis iš naujo peržengtina; sportuojant kaip tik apeliuojama į savo prigimtį. 5. Nuotyčiai, avantiūros, tolimos išvykos ir ekstremalus sportas trukdo juodam darbui ir blaško grasindami kūrėjui ne tik tuo, kad jis nūsikus sprandą kalnuose, bet ir tuo, kad jis neįgyvendins savo idėjų; kūryba yra juodas darbas atsiribojant nuo išorinių trikdžių. 6. Sportuojantis kūnas ir kūryba – neatsiejami dalykai. 7. Viena, būdami sporto aistruoliais mes kuriame savo tapatumą, gyvenimo stilių ir gyvenimo būdą; kita, per tapatumą, per socialinį kapitalą turime sąlytį su kūrybiškumu, kuris visada socialiai maitinamas.

Raktažodžiai: sportas, kūryba, vadyba, kultūra, natūra, sporto aistruoliai