Leisure and free time in advanced adulthood: Sociocultural Animation practices as strategies of resilience

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Currently, the human person is apportioned between the labour obligations and the enjoyment of free time and yours. At this time without labour obligations, the cultural patterns of the society to which it belongs as mainspring. That there are links between time, subject and social life? That relationship keep people, especially those of greater age, with his time of leisure?

The current social context is characterized by the movement, fluidity and flexibility or don't live in hipermodernidade. The pace is an intrinsic aspect of the contemporary lifestyle. The time has acquired status of preciousness and technologies create "mechanisms (...) the incessant search for longer, but, paradoxically, the man ends up fill this time with more activities and affairs "(Aquinos and Martins, 2007: 481). But that relationship shall exist with free time when this fills much of the daily life of human beings?

This exhibition aims to contribute to theoretical subsidies for a better understanding of the interwoven relationships that seem to exist between the three concepts polissémicos: leisure, cultural animation and old age. Try yourself in this exhibition show venues, enrichment and complementarity between the key concepts listed working as well with some subsidies for the continuation of studies in the area of senescence which may subsequently result in contributions to the realization of a praxis of excellence in this field. It is intended to have an inquisitive and reflective work that become a invitation for the dialogue to continue.

Keywords: Leisure; Socio-Cultural Animation; Old Age.

1. Leisure and free time: clarification of concepts

Take to define and delimit two concepts as complex and far-reaching as leisure and free time can seem like a huge task. Nevertheless, we must assume that there is no widespread consensus on basic approaches of the studies of leisure and as such, it is assumed that both concepts are realities that include several ideas that may be considered from various points of view because they have deep ties with the cultural and social with the subjective. Thus, there is a structuring of social time of individuals according to the cultural contexts in which they are inserted, reflecting largely on the actions that are performed. Second Munné (1980), cited by Aquino and

Malik (2007) there are four types of social time being they psicobiológico time, the socio-economic, cultural and social time time and free time.

The psicobiológico time is the fundamental biological and psychological needs such as sleep, feeding, etc. It is a distinctly individual time. The socio-economic time is concerning the realization of basic economic needs, and can these be household labour activities, studies ... is a time widely heterocondicionado. The third category of time refers to the sociocultural time being this resulting from the sociability of individuals and of the commitments resulting from the value systems and obligations established by the prevailing cultural patterns. This time both can be heterocondicionado as autocondicionado, and may also be a harmony between the two. The last category concerns the free time; This time is one in which the individual enjoys total freedom and does activities that either without external pressures.

In a first instance, the concept of free time does not seem to lack great explanation nor be source of potential misunderstandings. However, a closer look and realize the need to delimit this concept. What is then the spare time? In the words of Aquinas and Malik (2007: 490), the time off should not be understood as an activity since this is a temporal reference gets, "(...) by qualitative, a complexity that makes it be confused with action. " According to these authors, the free time, as we understand today, resulted from the chronological nature that hit the industrial postwar era heyday. It was thanks to workers ' movements and political struggles that won a time that was not working but that compaginava with it. And over time was watching, gradually, to a reduction in working hours and an increase in free time. It is in this time that the concept of leisure is the fertile ground to develop. So, spare time and leisure are the same phenomenon? Although rare, sometimes not, leisure and free time be used as synonyms, this is wrong. Then, referred to when talking about leisure? The value in the concept lies in its clarification.

If already behind if he undertook the task of setting free time, venture that does not cause difficulties in particular, by the revision of literature the concept of idleness, much due to its scope and complexity, is further complications. Define the concept of idleness implies assume the existence of divergent cultural realities and intrinsically different approaches and interests.

Raised under the auspices of freedom, idleness is then, as has been previously referenced, in free time the privileged space for development. This phenomenon has seen an unprecedented impact and growth with the development of modern technological societies. As a broad concept and composed of various elements that interrelate, leisure has been imposed so inconsistent and divergent with features.

Look at the history of the concept as a way to better clarify. Western civilization is the daughter of leisure since this concept is a part of the existential game polissémico of human beings since Ancient Greece. As exposes Américo Nunes Peres (2007), in this era of human history some men worshiped their time to leisure, being understood as a time of contemplation of truth, goodness and beauty - *skholé*. This understanding of leisure, while stimulation of the mind, which opposes the business and working time, persisted in Rome - *otium*. The classical Greek conception of *otium* whose theoretical reference comes from Aristotle. Both the Latin word as the Greek concern the activity of free citizens, a non-utilitarian action with the fundamental purpose of attaining the Supreme end of human beings and their happiness (cf. Cuenca, 2007). Idleness, one of the earliest phenomena in the history of Man, was undergoing significant metamorphosis over time.

One learns with Patel, Rhoden and Martins (2010) that in bygone days of antiquity, the concept of leisure was a decorous value educational and contemplative life, an ideal of wisdom. Since the 19th century, this concept acquires senses much associated with vagrancy, licentiousness, lack of productivity, clutter, wasted time and, a little further on, leisure, the latter being understood as a sign of social class.

According to the modern texts, currently, idleness is the humanist perspective and a savvy, in close relationship with the Greek word *scholé*, points to the free individual development. Much more than an experience of relaxation, leisure should be a true experience of development and participation in different ways that can be used. The concept of leisure is a concept committed to human development where Excel values such as freedom, equality, solidarity, respect and dialogue (cf. Cuenca: 2007).

If on the one hand the idleness is autotélico, it is also true that requires capabilities that should not be beyond culture and citizenship worthy: "demand that the person has a leisure autotélico, freely elected, satisfactory, appropriate to their age and circumstances, and capable of delivering development experiences (...)" (Lee, chicken and Lena, 2010: 97). This idea focuses on the world of emotion, happiness and prosperity. It is then a markedly subjective phenomenon, aggregator of multiple values of a laudável and constructive experience. The leisure thus echoes "(...) in the construction of identity and Self, making the update comes and formation of self-image or self-concept (...) " (Patel, Rhoden and Malik, 2010: 1140).

Manuel Cuenca (2004) brings up a deck oven loaders feature set of the concept of leisure. Having as a structuring pillar two international documents recognized the International Charter for leisure and the International Charter for Leisure education of the World Leisure and Recreation Association, outlines a global perspective of the mentioned phenomenon. This time, it is idleness as a specific area of human experience, with own benefits; as an essential resource for the personal, social and economic development and an important aspect of the quality of life; promotes good health and well-being and, above all, is a basic human right. The idea that idleness is the expression of the identity of the human being as the subjectivity and emotion of each assume exponential relief: "idleness as human experience is related to deep meanings and values, only then can the idleness have felt while significant positive experience, development and prevention of negative or harmful ócios idleness" (Aquinas and Malik, 2007: 497). WINS like this force, under current theoretical understanding of idleness in the humanist perspective.

The humanist leisure can be personal or community, being always a complex experience which posits the dignity of the human person. But, what is meant by community leisure? According to Manuel Cuenca (2012: 321), this term is associated with the result of each community and supported the development of a social trajectory. Identifies the practices reflecting lifestyle, values and modes of identification of a community. The community leisure is also a foundation of personal and social development.

2. Socio-cultural Animation: approaches to a concept with several meanings

The animation is a human activity that is introduced in all social spheres of intervention. The universe of animation is broad, even somewhat inaccurate, and it is necessary to clarify and enrich concepts and applications in their possible relationships with other meanings. The

difficulty of definition is a shows the complexity and multitude of facets that this concept presents.

Etymologically, the word Animation means giving life, give encouragement, give movement to what is stopped, "animación as anima: life, mind, give espíritu the aliento. Animación as animus: motivación, movimiento, dynamism. Etymologically, la animación infuses life, ímpetu, es un "Act on" something, también incites y motivates para la acción (...) " (Thursdays and Castaño, 1998: 31). One of the main ideas in the definition of Animation is based on the fact that it is a set of actions that tend to offer the individual the opportunity to become the agent of their own development and their community. Thus, animate is helping to grow, since it assumes as a stimulus for the physical, mental and emotional life of the people, encouraging them to participate in a wide range of experiences, thus providing a higher degree of personal fulfillment.

It is recalled that the concept of animation is extremely difficult to delimit. That has been epistemologically, Sociocultural animation is not an autonomous science in itself, and its theoretical framework a combination of contributions from other sciences; the animation is not a scientific discipline and as such, does not have its own theory. These aspects complicate the exercise of erecting a definition: "practically, there is an author who has worried about the concept of socio-cultural animation that then has not recognized the polysemy, ambiguity, vagueness, the vague nature ... in the use of the expression" (Trilla, 2004: 25). Cyclopean demand is find a univocal meaning for this concept because the reality of socio-cultural animation realize through observation of practices which covers.

In such a context, one can declare perentoriamente that is, mainly due to multiple definitions that you have been assigned and to the various interpretations and ratings that give certain contexts, the polysemy is inherent in the concept of animation. Nevertheless, "this difficult of definition of es una muestra de la complejidad y multiplicidad de la animación sociocultural facets that presents" (Cerdá, Cerdá Cerdá, and 2006: 7). In the words of Victor's suction cup (2011: 161), one of the biggest problems in the field of socio-cultural Animation and that contribute the most to the impediment of his academic recognition and their professional consolidation is undoubtedly the lack of conceptual and epistemological clarity.

But the animation boasts features that you are fit. What Converts an action on socio-cultural Animation is not the content but the methodology. The animation build your building with people that interact as social collectives, with a dynamism of their own and an organization that relies in seeking common goals and purposes. In this sense, the concept of participation rises as a structuring idea: "indeed, it is hard to imagine a socio-cultural Animation that might be being indifferent to participation as a method and as objective, as reality and expectation, always in the same field of thought and social action" (Gómez, 2007: 63). There is no animation if there is no participation. Democracy and active involvement of the people is so fundamental that without them it is impossible to conceive and practice animation.

The animation is assumed then, as a way to put in contact the individuals, to promote relations, to arouse and stimulate exchanges, to facilitate contacts. Is a form of sociopedagógica action aimed at social transformation and development through participation, " required that los hombres nuevos y modes together creating participen models of life personal y social, con la finalidad latent esperanzada y poco a poco transform la sociedad " (Quintas and Castaño, 2007: 33).

Participation implies social and cultural development, as well as these basic concepts in cultural animation explaining the structure. It conceives animation without social participation as this is seen as a framework instrument, language and essential element.

The animation is an intervention project that comes to motivate and encourage a collective so problematical, to carry out a process of social and cultural development. One can then say that the animation is not defined by their partial elements, such as activities, methods or style, but by the whole of your intervention project:

> "More that for las tareas y las concrete specific activities, la animación is distinguished by la manera de llevarlas. In reference to las hace un cultural sector activities, educational social, sino un mode de hacer; in the case of certain purchase actions of en sí mismas, sino de un cable llevarlas mode "(Ander-Egg, 2000: 99).

Although the animation is not a scientific discipline, the truth is that she has a set of features that enable an approximation to the real universe. According to Jaume Trilla (2004: 25-26), despite the elements that characterize the concept of socio-cultural animation are broad and ambiguous, while percecionados as a whole help to open perspectives on this concept polissémico. Brings it up that animation is an action, a speech, a performance, but more than that, it is a social practice or activity jointly developed by the agent and the recipients. But this social practice has an elaborate, methodical aspect; the animation is a method, a way to proceed, a technique, a means and an instrument to carry out the intervention.

Animation is a process, a programme, a project, highlighting the work of design activities, processes, actions. The animation has a social function, and should therefore be endogenous to the community itself and holds an operating character: she creates, produces, causes, motivates results and processes. The above mentioned author alert still "it should be noted that all these characterizations are not necessarily contradictory with each other" (op. cit.: 26) since they complement each other and, together, give the complexity and ambiguity, but also wealth to this concept.

Animation's mission is carried out through three basic modes (with their corresponding combinations) according to accentuate or focus more or less on each of these dimensions: social, educational and cultural.

Social mode bet in a community more focused on the Group and in the community; bet on the empowerment of individuals and in the mobilization of these for the conquest of their own interests. An emancipating perspective, social mode aims to overcome social inequalities "it's a animation mode geared to promote and support basic associations that have the purpose to solve collective problems that affront them un group of the community" (Ander-Egg, 2000: 70).

Although there are three modes that seem different at first glance, the truth is that these are not mutually exclusive, on the contrary, in most cases the complementarity is absolutely necessary for successful completion of the project.

In conclusion reiterates that the interventions are not abstract acts never built in blurring. Any intervention must take into account a context that determines the conditions of that part and with what will work.

Despite the definition of Animation is a task of great complexity, as there are various styles of thinking and ways of making animation, the important thing is to always bear in mind that the

animation requires the active participation of individuals and the community, gives new meanings to be part and participant, promoting this time a society aware and critical of socio-political and cultural life in which it is inserted"the joint construction of knowledge and of cultural life in the Sociocultural Animation aims to strengthen the respect for individual and collective freedoms, with reflective, critical and self-critical projects" (Peres, 2007: 20). The animation is so as a strategy that defends the quality of life and welfare, the right to personal and social emancipation of individuals in search of its identity.

2.1. Socio-cultural Animation and Leisure

Idleness is certainly one of the areas more associated and listed to socio-cultural Animation. Being the animation an educational intervention model that posits a participative methodology to generate individual autoorganizativos processes, community group and is in the leisure area of udder development. Both the animation as idleness are oriented to educational, social and cultural development of human beings: "(...) the contribution of socio-cultural animation to idleness is twofold, since it enables a participative methodology to materialise and a group and socio-cultural context beyond the individual possibilities, contemplative or evasive in that it developed "(suction cup, 2012: 165).

According to Américo Nunes Peres (2007), the animation is a form of expression of idleness and arrogating himself by praxeológico point of view, by metamorphosis passivity, resignation and fatalism of live human beings in participation, autonomy and emancipation. The animation is thus understood as a strategy for personal and community development. Of consistent idleness should be more than a expressive experience of rest, should encourage a participatory experience.

Cuenca (2007: 121) ' idleness as the framework for the animation and animation as an object. According to the author, the idleness as the animation object puts into focus the propensity for leisure, but idleness here understood as positive phenomenon, creative and supportive. The pedagogy of leisure is assumed so as a structuring axis of socio-cultural animation.

The relationship between these two concepts is imbricata and widely: "Although the use of leisure is possible on a individual and subjective perspective (...), the most enriching and holistic intervention is permitted by Sociocultural Animation, being a participatory methodology, active and creative group that allows working group and the social dimension of idleness by integrating it and adapting it to the context and characteristics of the medium" (suction cup, 2012: 165). Continuing along this line of thought, it is not so surprising the importance that has the leisure in the context of animation therapy.

Percecionou-if repeatedly idleness as a satisfactory experience with beneficial effects that go beyond their own experience, but in being and providing consequences that manifest themselves in other aspects of life and relations that surround the subject. Emphasizes the therapeutic nature with leisure and, farthest from your sight, autotelic idleness palliation.

But what is palliative leisure? How to characterize this concept? The answer comes from Manuel Cuenca (2007) which places idleness in palliative therapeutic entertainment setting it as a renewed concept that has many possibilities for the future. In this concept, idleness is understood as an experience "palliative" and that allows human beings to adapt to changes and significant events of their lives, such as the loss of a person or other emotionally deep losses.

According to the author, the detachment which provides through idleness as a protective barrier and allows people to acquire a certain control over these negative experiences.

Idleness palliative terminates itself the possibility of helping people overcome serious moments of crisis, such as structuring axis and bringing together the safeguarding of the identity and integrity of people, proving an increased quality of life. Cuenca (2007) mentions Kleiber (2000) which States "the positive developments in the development are often preceded by the end of the period of idleness. People are assuming other aspects of their lives with a new perspective, with a new vocabulary of interests or skills, with a strong sense other than themselves or with a different vision of the future ". But it is necessary that this leisure runs with characteristics of individuality based on personal and social development and it is at this point that is a specific field of socio-cultural animation.

3. The meaning of old age in contemporary life

The epistemological field of aging, in recent decades, flourished and reached fruition providing rigorous and deep reflections around the senescence. Nevertheless, the social construction of old age must be reviewed and the elderly faced a holist.

Define the concept of old age is a huge task, much because of conceptual map locating precision difficulties. Old age is a relative concept, and takes on different meanings over time, in contexts and in the people themselves. There is individuality in person that age. Ageing is a natural and existential phenomenon but with a strong cultural component crucial to the whole process.

This stage is usually characterized by the decline of memory, of intellectual activities and physical capacities. Also stands out the progressive disappearance of colleagues and friends, the loneliness, the experience of widowhood, as well as the proximity and the imminence of death, resulting in many older people a greater interest in spiritual and religious worship where is made the record of his life and where he manifest the will to solve old family disputes and affective so far insurmountable.

By pointing to a final stage of life, this concept for many years spoke directly to words such as senility and deep losses, which "(...) took, without anything else, the "old age" as a stage of decay, economic poverty, frustration, etc. " (Osorio, 2007: 14).

If on the one hand, it is clear the mental and physical capacity reduction over time, on the other, is of note that these limitations do not occur in all subjects at the same time and in the same way "(...) Aging is not a State but a differential process since they don't age all the way "(chicken, 2009: 97). In addition, the various types of limitations should not be an impediment to a full life and development, such as alert Juan Macias (2005: 204), a frequent error "is to identify the aging with disease or disability. Nothing else wrong, since the elderly person (not sick) is capable of performing the same functions as the young although more slowly "and adds" the defining characteristic of aging is the limitation of the ability to adapt to situations of constraint or physical, mental overload, social or functional as a result of decreased functional income that accompanies the physiological aging process "(*op. cit.*: 205)

The psychological well-being and the social and cultural context are also a decisive role in how it ages. The dimensions of development are widely linked to environmental, cultural and social factors, giving rise to different forms of ageing, i.e. acquire a non-extendable period of importance to vital trajectory, the self-concept, cultural experiences and social support: "This

means that development is a process that accompanies us all life in a dynamic dialogue between biological factors and contextual factors" (Costa, 2009: 130). So, strictly speaking, a source of misunderstanding to believe that all people are equal and greater age that constitute as a homogeneous group:

> "One common factor seems to stand out: the existence of different attitudes in terms of personalities and, above all, the pursuit of well-being as detachable direction for life. We found subjects with greater independence, with great autonomy and, at the same time, interested in different aspects of reality, since the policy up to the advances of new technologies, new forms of participation and consumption models (...) " (Osorio, 2007: 14).

Today, in the 21st century, it is perceptive to differentiate in approach that is made to old age once you start watching a new demographic reality that leads to the creation of a group characterized by active ageing and directed to activities of leisure, learning and self-development: "this event has become the so-called" elderly "in a social group that attracts the individual and collective interest increasinglydue to their family, social implications, economic, political, etc "(*op. cit.*: 11).

The lives of most elders is enriched through contact with friends, family and acquaintances which play a key role in personal well-being and the workplace a privileged space for social contact. When you get older, the time of the reform comes inexorably and with her gone the opportunities for social contact and support networks. Gradually, the realization of personal desires is inumada:

> "But the elderly no longer is required in Exchange. Now it's entirely free. Theoretically, at least, will have passed from the realm of necessity to the realm of freedom. But freedom is not in life, Sartre's philosophical nothing, the total disengagement. The former or quickly renews its schedule of commitments or quickly enters into an irreversible process of entropy "(Pinto, 2007: 75).

It is imperative for elder point energies for the healthy living of your leisure time. Grounded in practices of animation, the moments of idleness can become privileged time for establishing contacts and social support activities that influence the well-being of gerontes.

In shot, is to point out that the negative stereotypes that characterized the elderly a few decades ago are, in contemporary society, changing with great strides. Still, there is a clearance of pessimistic perspective of abandonment of the interests of life and advocates the importance of carrying out projects and activities in promoting the development of the elderly and their quality of life. Personal fulfilment and social articulates with the quantity and quality of autonomous activities in which everyone can be involved soon, with the quality of their leisure time.

4. Rebuilding the sense of old age through animation and entertainment

Once enclosed the place occupying the leisure concepts, animation and aging and made the necessary relationships in the context of conceptual map they belong to will engage in the following paragraphs, a reflection around the overlap and relations of complementarity that exists between the three components.

The population aging of current Western society rises, to the scientific community, as a land full of new challenges requiring the construction of new visions of intervention strategies based on the articulation of different knowledge.

If it is true that aging implies inexorably suffer losses of several orders (biological, psychological, social, etc.) it is also true that this is a phase of life in which the human being can continue to deepen your personal development process. It is known that the understanding is of old age is closely influenced by the values that permeate the social moment. Currently, avenge the values to combat obsolescence, lifelong learning, to live until his death. Significant vitality theme in the current context, ageing with quality implies a broad and fruitful experience of leisure times, these times that should have as basic pillar animation socio-cultural strategies for involving the active participation and social commitment. Already in the previous paragraphs was made a reflection around the duality leisure, entertainment and as the complementarity between these two concepts results in a firmer action.

The sociocultural animation is undoubtedly a social technology that gives life to years. Each time one lives until later, it is a fact, but as they are lived these years "supplemental"? Through a rigorous theoretical approach and of a praxis, the animation can transform the free time of the elderly in positive leisure time. The idleness that uses animation as a tool for driving strategies is central in senescence an opulent field of promotion of intellectual, psychological, biological architecture and of the elderly person. Having assumed a holist perspective of the elderly person, this complementarity of concepts and forms of Act enables the unwinding of a quality intervention to combat the decline, the age factor.

The value of the times of leisure and entertainment practices does not lie in activities that are proposed or in the amount of experiences that are experienced, but yes, in the meaning that these experiences are for each elderly person, either increasing chances of personal and social renewal, both contributing to the overcoming of borders constantly unveiling new possibilities.

An attempt was made in this exhibition show venues, enrichment and complementarity between the concepts of idleness, aging and working well with some subsidies for the continuation of studies in the area of senescence which may subsequently result in contributions to the realization of a praxis of excellence in this field. This explanation was also an inquisitive and reflective work that become a invitation for the dialogue to continue.

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