

## LEISURE STUDIES AND CULTURE

### Reflections on Creative Leisure from an Empirical Research Perspective\*

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**Abstract:** Leisure is a significant sector because of its economic importance and its impact on well-being or on current lifestyles. The enjoyment of culture, as a personal decision of the subject that experiences it, is also considered leisure; but neither culture as human production is all leisure, nor is leisure all culture. This article examines the encounter between both concepts from the idea of creative leisure and data obtained from empirical research. From a humanistic approach, one of the great exponents of the relationship between leisure and culture is creative leisure, which has become the current embodiment of the concept of leisure inherited from classical culture. The development of the subject is based on the analysis of the study on Cultural Activities in Spain 2010-11, as well as data relating to two specific researches, conducted at the Institute of Leisure Studies at the University of Deusto, Bilbao (Spain): one on the practices and experiences of leisure in the Autonomous Community of the Basque Country and the other focused on the Experience of Leisure in people who practice a consolidated leisure. From among the conclusions, we highlight the imbalance between the culture of reception and its creative aspect, which makes it necessary to differentiate between leisure practices associated with a broad vision of humanistic leisure and cultural practices whose meaning has been reduced to the consumption of so-called cultural industries. Still, it is evident that there is a wide range of confluence and, in both cases, it is possible to differentiate the two aspects, creation and re-creation, as different scopes of the same reality.

**Keywords:** Leisure; culture; creative leisure; cultural consumption; cultured leisure.

As we are at a point at which all we hear is either about the recession or a rise in unemployment, ‘Leisure and Culture’ may be considered part of another galaxy – however, it is especially important today. This is due to the fact that both Leisure Studies and Culture refer not only to relevant employment sectors, but also due to the way in which they represent experiences associated with happiness. Hence we can say that in today’s world, both Leisure and Culture have undeniable value and broaden our minds to hopeful horizons, full of possibilities. We will try to explain it on the following pages.

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## **Leisure Studies and Culture**

Leisure is a concept and a significant sector in our society, whether due to its economic importance, its place in our current lifestyles or our social and personal quality of life. Iratxe Arístegui and María Silvestre (2012), while examining the importance that Leisure has acquired in our society, from the results obtained in the “European Survey of Values’ conducted between 1999 and 2008, demonstrate that leisure came to represent an increasingly important sphere in the lives of citizens, in which it is “a value in itself, as work has lost part of its centrality” over the time period investigated. Comparing results from 1999 and 2008 shows the increase in the importance of leisure both in Europe, and, particularly, in Spain. Moreover, in the case of the Basque Country, it is the second most important value, after family and even before work.

Evidently, this survey should be contextualized in the present moment, whence work is a greater concern than leisure, particularly for those who do not have work; however it does not mean that Leisure has lost importance as a value which gives meaning to life. This appraisal is more relevant when we look to the future, because, as the survey demonstrates, “the new generations and, above all, those who have middle and higher education, regard Leisure as a bigger issue, possibly because they attribute different signification and definition to it” (Arístegui and Silvestre, 2012:291a).

This statement is indicative of the attribution of a new significance of Leisure which could turn out to be considerably more relevant than we previously thought. According to the current mentality of citizens in the 21st Century, Leisure is a dominant value, not least because it represents the time in which we relax after work, but also due to its new functions, regarding personal fulfilment, identify, and avoidance of certain circumstances. The discovery of this type of Leisure and its beneficial effects for people and communities is recent, and there are various multiples. We have seen concrete examples, associated with community development, which maintains relations with which we identify, in that we point out some possibilities for the relation between Leisure and Culture.

A few months ago, a publication (Mujer hoy:30.06.2012) featured the positive experience of the orchestra director, Inma Shara and the Help in Action project, related to music. His experience took place in Bolivia in the public school San José Patriarca, in the Bolivian province Chiquitos, where the majority of the 110 students at the centre do not have economic resources. The project donated over 60 instruments, in order for them to learn the language of music – due the scarcity of resources, without the donation, this would have been impossible. Thanks to the support which was received

by the NGO Ayuda en Acción, and various local organisations, the centre has undergone radical change. The headline stated: “music can change people’s destinies”.

In another case, on the 30th of November 2001, El diario montañés published a similar story, with a headline proclaiming “Brazil hears a miracle: 85 teenagers saved by music”. This referred to the ventures of conductor Eliseo Ferreira, the director of the Goiás Orchestra, and their 85 musicians. Shortly afterwards, on the 6th of February 2012, El País published an article based on a Doctoral Thesis undertaken in Valencia, which proved that “99% of students who receive a musical education display positive academic performances”.

Without dwelling on these experiences – which in themselves deserve a conference – we would like to draw attention to the fact that each one represents a reference to the new perceptions of leisure and culture. Culture, Arts, Sports and all other manifestations of Leisure bring new horizons for human development. These are leisure experiences of significant value, in terms of the positive results which they have yielded over time. Thus, this concept is that which we refer to as *Serious or Substantial Leisure*.

In terms of Culture, those observing the current reality suggested that development of what is termed the Cultural Industry is related to the development of the Leisure Industry. Leisure in itself generates a culture which creates networks and connections between those that experience it. Whether we like it or not, the reality is that it is a cultural activity in general, along with other diverse forms of Leisure. As W. Rybczynski (1991) stated, the new citizen must decide what to do and what not to do. This decision is dependent on a range of factors, including economics, time, culture, motivation, tiredness etc.

Culture, taken from where it provides the basis for the subject’s personal decision that they are immersed in it, can be seen as a system where Leisure is present, but Culture is not a human fact of leisure, and neither is leisure in every culture.

As has happened with many concepts and areas, Culture and Leisure have, over time, diluted their conceptual borders, in such a manner as to turn their relationship complex and difficult to objectively define. This is another important reason as to why Culture should be valued according to subjectivity – that is, from each experience. The new understanding of culture must integrate the secular values which are inherent in Tradition Culture with new values, which come from a new International Culture which is the current reality, due to new technology, as explained by J. Levy (1995: 79-93).

### ***The “Cultured” Lifestyle***

The modern organisation of social time and labour time allows for the development of a new type of citizen who is socially connected to different lifestyles, from regulating work time to create more freedom at the weekends, during holidays – when we restructure our life rhythm. José Ignacio Ruiz Olabuénaga (1992) studied leisure and our lifestyles in the metropolitan context of Bilbao, and drew attention to what he termed “the cultured citizens’ lifestyle”.

The characteristic trait of this subject is “being” in the world of Arte and breathing “the air of culture”. Its percentage incidence, in the early 1990s was small – between 5-10%; but it may be considered to have a greater social ripple effect, once its presence is taken into account regarding different types of cultural activities, such as theatre, concerts, operas and museums.

From this, we can modify the knowledge which we have regarding cultural practices. The most recent study focusing on Cultural Activities in Spain, 2010-2011, published by the Minister of Culture, showed that the Cultural Leisure had increased, as expected. The results indicated that the cultural activities most frequently engaged in were (on an annual basis): listening to music (84.4%), reading (58.7%), and going to the cinema (49.1%). The following most popular activities were visits to monuments (39.5%), going to concerts (25.9%). The study also found that visits to libraries, theatre, archaeological sites, art galleries and classical music concerts were also popular, with attendance rates of 20.5%, 19%, 13.9%, 13.6% and 7.7% respectively.

Those which were less frequented were ballet and dance (6.1%), opera (2.6%) and *zarzuela* (1.6%). With regard to other cultural activities, the most popular on an annual basis was photography (29.1%), painting or design (13.2%), writing (7.1%) whereas of musical activities, 8% play an instrument and 2.4% participate in a choir. Furthermore, 2.1% participate in drama and 3.9% in ballet or dance. These figures relate to the importance of cultural practice in our society, but on the other hand, in many cultural manifestations, the “cultured” citizen has a greater social presence than before.

Of those who visited museums, art galleries or exhibitions over the previous year, these can be described as Spanish citizens who enjoy a “cultured leisure” lifestyle. As previously affirmed, these citizens not only like certain cultural activities, but when possible, participate in other cultural activities.

A large part of theatre-goers, for example, also attend opera or concerts. Furthermore, many citizens in this group also buy books, videos and recordings related to their

lifestyle preferences. The table below displays the current situation according to the most recent study by the Ministry of Culture.

**Table 1: Indicators of inter-relational cultural participation (percentages)**

	Attended a museum (year)	Read (year)	Attended the theater (year)	Attended contemporary music concerts (month)	Attended the cinema (year)	Listen to music (month)
TOTAL	30,6	58,7	19,0	25,9	49,1	82,7
Those who attended museums, galleries and exhibitions	80,7	84,9	38,6	40,4	71,9	93,6
Those who read (quarter)	47,5		30,0	35,5	66,5	92,9
Those who attended arts performances	63,2	85,6	84,7	45,6	74,6	94,1
Those who attended concerts	50,2	80,1	36,2	85,6	71,4	96,0
Those who attended the cinema	46,4	77,8	29,9	38,2		94,1
Those who listened to music (month)	34,5	65,8	21,7	30,2	55,9	
Those who are using the computer (month)	44,0	78,1	27,5	37,4	69,8	94,4

Source: Division of Cultural Statistics, Spain's Ministry of Culture, 2011.

The knowledge of lifestyles in relation to leisure, contributes to our understanding of the process of cultural consumption, as lifestyle is not determined solely by economy – although it is also important. As has been observed, education is also a huge influence. Cultural activity is not just attendance at events, reading books or accessing cultural programmes provided by various means of communication. Culture, seen as leisure, is not an accessory but an experience, a vital human experience which becomes reality when coupled with art or cultural events.

### ***Creative Leisure***

From a humanistic perspective, the correlation between Leisure and Culture refers to Creative Leisure, which is itself inherited from Classical Culture, leisure which is related to training, reflection, culture and personal development.

Creative Leisure is interpreted as a specific manifestation of Leisure which is characterised by creative experiences, from a more global perspective, as creation and re-creation. It is related to a diversity of Cultural experiences, environments and resources. It is linked to Cultural Leisure, characterized by experiences which are instinctively concurrent, but is more complex and over time, much more fulfilling.

According to Csikzentmihalyi (2001), the development of psychological complexity considerably greater when leisure is in conjunction with creativity. Creative leisure comprises experiences which allow access to high levels of complexity. Each of us possesses a creative potential which we can develop and which will allow us even more satisfactory experiences. Thus, Csikzentmihalyi's findings also interpret creativity as "the ability to spontaneously change the way we think and we act in the world". This reality is compatible with leisure experiences, as "in a world of ideas, leisure allows us to temporarily disconnect from reality, allowing new possibilities which will later be transferred into a new reality" (Csikszentmihalyi, 2001:19-20).

Creative leisure is one of the five dimensions which comprise autotelic leisure, which is explained in detail in previous publications (Cuenca, 2000, 2004, 2010). This creative dimension, in common with other dimensions (games, festivities, environmental-ecological and solidarity), the freedom of action and education, autotelism, the perception of gratification related to action, are in fact more attitudes than actions in themselves. This correlates with the specific characteristics of Culture – conscious, reflective, global and open. This is related to self-actualisation, which is implicit in learning and training. Cultural and artistic reception, understood from this point of view, is seen as an active attitude, which is what allows creative dialogue with reality or, to quote Alfonso Lopez Quintás (1977), the creation of "meeting areas" that make dialogue, openness and creative enrichment possible.

### ***The Two Strands of Creative Leisure***

The creative dimension of leisure becomes reality following two complementary strands – creation and "re-creation". Creation is inventing something, or simply a gratifying creative experience. The creative experience is present in authors and actors. The other strand of creative leisure is "re-creation", which in this case, means to give a new life, to re-create from that which has already been created. López Quintás found that the enjoyment of re-creating comes from re-living the creative artistic process, but apart from the process, the leisure experience brings us the message of the work of art, and its personal and cultural significance.

Firstly, "re-creation" can be considered as having nothing to do with creativity; however, although the words and specific circumstances of those who "re-create" are always different, with each leisure experience, the potential for personal change can be regarded as a complex psychological experience. Thus, to "rebuild" a culture is only possible from its place of origin, as such, one should "imagine yourself radiating at its core, redo your basic experience and realize the fundamental insight that this

experience lit the spirit of the author” (López Quintás, 1977:23). From the dialogue between the people and cultural works, emerges an authentic meeting which provides a ray of light.

Based on concrete research, in terms of the creative strand, we referred to leisure practices, such as music, drama, singing, photography, dance, painting, crafts, writing, sewing and DIY. In relation to “re-creation”, we highlight leisure experiences motivated by reading, listening to music, visiting art exhibitions, or learning experiences such as using the internet.

The strands of creation and re-creation are essential in order to understand the inter-relationship between Leisure and Culture. Both bring us to the latter in different ways. Views from a social perspective are complementary and inter-dependent. It is not possible to speak of art without amateur artists, nor those who manifest some kind of interest in creating art and their creative references. The lack of amateurs or experts leads to a lack of an audience. The creative and re-creative strands of leisure cannot be considered distant from the intrinsic motivations of spectators or of actors, given that training, understood in the broadest term (not necessarily academic) constitutes an essential factor.

### **Some clarifications before continuing**

Up until now, we have looked at the conceptual and referential aspects of the theme. In order to continue, we wish to clarify our intention, and reflect on the theme based on the data from two empirical studies, which have evolved over the past few months, and which are the basis of the concept of Humanist Leisure.

Firstly, to clarify what is understood by Leisure, and specifically, by Humanist Leisure. The most concise form indicates that – if we move away from a solely economic and utilitarian perspective – our reflections are centered on the importance of leisure experiences for their own sake. To clarify, in general, we consider that Leisure is all that people do in their spare time, and simply because it’s what they like to do. In defining the generic vision of Leisure which we consider from its origins, however, we see that it is neither a time, nor an activity which constitutes leisure, rather a communal or personal action which is rooted in motivation and enthusiasm.

To further explore this point, we draw attention to that which we research regarding Leisure – though networks such as the Redes de Investigações Otium e Ociogune, and specifically, the Institute for Leisure Studies at the University of Deusto. That which we conceive to be ‘Humanist Leisure’ can be considered responsible for the development of

Western culture. This is due to the fact that the birth of philosophy and Greek-Roman sciences cannot be imagined without the existence of numerous groups of free citizens, who perceived themselves to be excluded from work and were able to devote themselves to theory and contemplation. This leisure shows us a great deal about their capacity to generate culture and development, due to their direct relationship with global values which are still relevant in today's world, amongst which we can highlight liberty, satisfaction and freedom, not to mention references to identity and justice.

These values, already present in Classic Leisure, are those which are still relevant today in Humanist Leisure, far from their ancient reality, but understood as that whereby Leisure defends human dignity (Cuenca: 2000, 2004,2005). Leisure which is recognised through its positive characteristic, which favours personal and community improvement, and which sustains the fundamental values previously described.

### **Empirical Support**

Regarding empirical support, we will refer to data from two investigations, namely *Prácticas y experiencias de ocio en la Comunidad Autónoma del País Vasco*, and *Experiencia de Ocio en personas que practican un ocio consolidado*.

To gather data regarding Leisure experiences and activities according to the concept of humanist leisure, 450 questionnaires were distributed to a representative population from the Autonomous Community of the Basque Countries, according to the 2001 census, published by the National Statistical Institute in 2004. To determine the *corpus* of the study, it was observed that the sample group was formed according to province, age and gender. The method to collect data was direct research, as it allowed a certain trust in the answers to all the fields that make up the instrument and if in doubt, allow immediate clarification.

It is not possible to detail all the factors and methodological details of the research, but taking into account the population object of study and the final sample size, it presented a sampling error of less than 4.7% and a confidence level of 95%. The sample was distributed considering the subject and discriminatory variables determined early in the process. The period of the investigative process happened between the years 2009 and 2011. The research regarding "People's Leisure Experience" (*Experiencia de Ocio en personas que practican un ocio consolidado*) was conducted using open questionnaires, distributed to 215 people who participate in substantial leisure (106 men and 109 women), of various ages (49% under 40 years of age, 51% over 40 years of age) from different working environments and backgrounds (19% with primary school



education, 52% with secondary, 15% with professional courses and 14% with higher education)<sup>2</sup>. The research took place in 2011.

The objective of this investigation was to contrast the opinions and previous studies with respect to the experiences of leisure according to the current reality especially associated with impressions of people with whom this research were performed previously. In this case it was not intended to demonstrate quantitatively significant aspects associated with the experience of leisure, but more real knowledge on the experiences of selected people from their leisure practices.

The sample group for the study were those who practice substantial leisure, understand as a habitual practice of a lasting form of leisure, at least over the last three years. No attempt the actual number of these practices, but took into account the difference between the sexes and ages. The goal of the research did not require a show socially significant but considered it important to see the different predilections among practitioners (aficionados).

In this exhibition we make reference to a research component that has more to do with the subject we treat here, the creative dimension of leisure. In this case the sample is reduced to 92 people practicing creative leisure (31.5% men and 68.5% women), of different ages (39% under 40 years of age and 61% over 40 years) with different work situations and varied levels of training (12% with primary education, 56.5% had secondary, 17.5% with professional courses and 12% with higher education). In relation to creative and re-creative variants, the study showed that 52% of the sample is considered practitioners of the first and of the second, 48%.

### **The experience of creative leisure according to empirical investigation**

Based on our reflections, we now display data from these studies with the purpose of analysing the realities of creative leisure and leisure, and then discuss some implications. Due to time constraints, we selected some significant aspects to the more specific questions of both investigations

#### ***Leisure Practices and Experience in the Basque Country Community***

We pause briefly to clarify the meaning of the creative dimension between Basque citizens. In an initial reflection on general practices, according to the data, we refer to a minority or very popular leisure activity. In the first case, the data indicates that such

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<sup>2</sup> From now on quoted as Inves. Experiencia de Ocio IEO-UD, 2011.

leisure practices are practiced by only slightly over 15% of Basque citizens. Furthermore, only 4% would select this leisure activity as a favourite. In a broader sense, however, so we can say that the creative leisure is practiced by a large number of people. The practices that stand out are those presented in the following table:

**Table 2: Practiced activities in the creative dimension**

	Total	Man	Woman	18 to 29 y.o.	30 to 44 y.o.	45 to 64 y.o.	65 or over
Watching movies in the cinema or at home	64,7%	67,0%	62,5%	77,9%	66,7%	64,4%	48,9%
Listening to music	53,3%	53,7%	53,0%	80,0%	63,6%	50,8%	16,0%
Watching cultural TV programmes (documentaries, debates...)	51,6%	54,6%	48,7%	37,9%	47,3%	62,9%	55,3%
Reading books that I like (short stories, novels...)	53,3%	45,0%	61,2%	46,3%	48,8%	65,9%	48,9%
DIY and crafts (bricolage, pottery...)	22,2%	18,3%	25,9%	11,6%	20,9%	24,2%	31,9%
Collecting something (stamps and other things...)	3,3%	5,0%	1,7%	4,2%	2,3%	3,0%	4,3%

Source: *Práticas de ócio no País Vasco, IEO-UD, 2011.*

The data indicates that, from these activities, the creative dimension of participation provides a high index. According to gender, three of the practices are more associated with males: watching movies (67%), watching cultural programmes (54.6%) and collecting something, even if that third option is less than the previous (5%). For women, it is clear that reading is predominant (61.2%), but we must also highlight the dominance of crafts (25.9%).

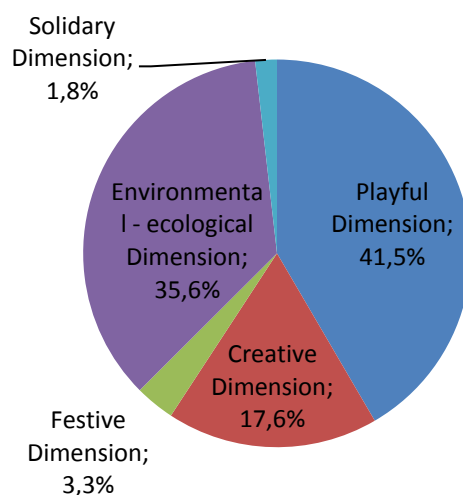
Regarding ages, we can indicate that there are two practices that decrease gradually with age, watching movies and listening to music. Possibly, if we consider the data that contributes to the study, the age at which it produces greater enjoyment and practice of creative leisure is between 45 and 64 years of age

Here we find the balance between the practical cultures of youth leisure activities and the maturity of other practices that have less importance among young people. I refer to the watching of cultural programs, reading books or other creativity such as DIY and crafts. The age between 30 and 44 years is therefore a transition between these states. For retirees, what we see is a shift away from juvenile leisure practices, except in the case of collecting. Interestingly, and although it is a practice with little significance, young people (4.2%) and retirees (4.3%) have shown to be most interested in collections.

Continuing with this broader vision of creative leisure, we now concentrate on leisure practices which are generally more satisfactory for the surveyed citizens, finding that

the position with a creative dimension, with respect to other dimensions of leisure, conforms to the following graphic.

**Graphic 1: Principal Activity in terms of leisure practices**

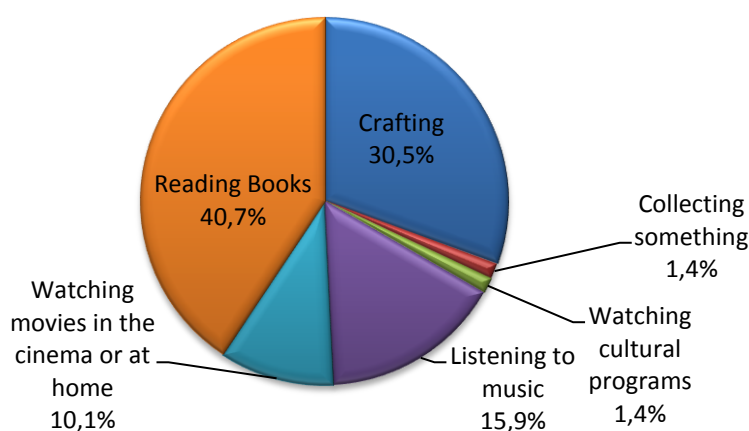


Source: Práticas de ocio no País Vaco, IEO-UD, 2011.

It may be noted that the dimensions in which the most preferred leisure experiences are located are the playful dimension (41.5% of the sample) and the environmental-ecological (35.6%), followed with the creative dimension (17.6% ) and festive and solidary dimensions, the latter two with particularly low percentages. From the point of view of gender, men predominantly opted for playful dimension, while among women the creative and environmental-ecological dimensions were most popular.

Regarding the Creative Dimension, general data about practices focuses on the following preferences.

**Graphic 2: Activities of the Creative Dimension**



Source: Práticas de ocio no País Vasco, IEO-UD, 2011.

The data indicates that reading books (40.7%) and crafting (30.5%) are the two most rewarding experiences. After these, those with significant percentages are listening to music (15.9) and watching movies in the cinema or at home (10.1%). Of less significance is watching cultural programs and collecting something. This overview complements when we say, as we stated before, that reading is more predominant in women than in men, as well as music and crafts, where the percentage is slightly higher. The men just stand out in the case of watching movies, which is exactly twice (14.8%) that indicated by women (7.1%).

Considering the ages, we can infer that the preference for music stands out among subjects between 30 and 44 years, followed by the young and the over-45s. The preferences for reading results are quite similar at all ages except in people between 30 and 44 years where the rate is lower. Other than this, it has high percentages in all ages, the collecting, as the most satisfying activity, only appears between the ages of 45 to 64 years, and then with very low percentages. (3.8%), the same happens in watching cultural TV programmes. Crafts are very satisfactory for those over 65 years. More than half of those who practice this activity are in this age group, thus we infer that individuals below this range exhibit progressive disinterest until the young where the percentage falls to zero.

### ***The Experience of Leisure in People who practice Consolidated Leisure***

The second study mentioned draws attention the fact that creative leisure in general tends to attract double the amount of women as men, and that the age of those selected increases as does the degree of training. These aspects can be considered significant.

In contrast to the Basque country research, we can observe that between groups of people whose preferred leisure activity is related to culture, there is a slightly higher percentage of women – 61.8% - to men (38.2%). Only 11.8% of those who choose preferred activities are younger than 30 years. 23.5% of those who choose this option are college students.

In order to investigate this data, we can observe the specific differences between the creative dimension and general experiences of leisure, and concentrate on two aspects. In the first, the perceived benefits for those who take leisure to be something serious, and then we compare these to the data analysed from other dimensions, in particular the creative dimension. Secondly, other practices and their influences.

## Benefits

We now focus on the perceived benefits. Two open and inter-related questions, whose responses were subsequently grouped into variables, help us. First, how those surveyed feel when they experience their leisure experience. Then back to the subject, but from the point of view of the completed action, asking them about what brings them to this experience. Both issues related but different, link the different dimensions, bringing enlightening results.

In general, it is said that the experience of leisure is based from an action which is very enjoyable. This statement can be proven in the data presented below, as it corresponds to the responses of the participants to the first research question to which we refer.

**Table 3: How do you usually feel when participating in your leisure experience?**

ITEM	PERCENTAGE
<b>Satisfaction</b>	65%
<b>Relaxation</b>	21%
<b>Fugacity of time</b>	2%
<b>Self-fulfilment</b>	4%
<b>Overcoming</b>	3%
<b>Liberation</b>	4%
<b>Others</b>	1%
<b>TOTAL</b>	<b>100%</b>

Source: Invest. Experiencia de Ocio IEO-UD, 2011

A summary of the responses to the question "how do you feel when you participate in your leisure experience" shows that satisfaction is awarded the highest percentage (65%), followed by sensations such as relaxation (21%), and a whole series of emotions of minor importance which differ according to the leisure dimensions analyzed in the study. Noting that the data refers to the creative dimension, we see three significant characteristics, with respect to information that appears in the table: the satisfaction decreases to 61%, increases relaxation (detachment from reality) by 29% and its practitioners are the ones who realize the fleeting nature of time.

These sensations correlate with the concept of Flow, developed by psychologist Mihályi Csikszentmihalyi (1975). A person enters flow when they are fully acquitted by an activity during which they lose track of time and experience tremendous sense of satisfaction. Thus, pleasure or satisfaction are confirmed as the main characteristics of leisure experiences, which in turn are related to personal development. In fact, the results obtained confirm the three dimensions of emotional experience-Pleasure-

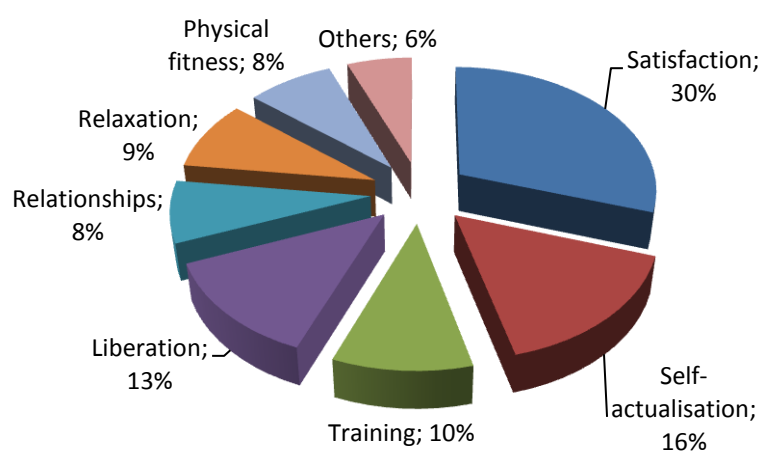
activation domain (PAD Scale) of Mehrabian and Russell (1974), applied to leisure contexts (Holbrook, Chestnut, Oliva and Greenleaf (1984), and games (Bearden and Netemeyer, 1999) or tourism contexts (Goytia, 2008b).

According to experiencing something that happens, it's not so much what we do, but what we experience, we can say that what matters most is not the action but the passion in the experiment. J. Larossa (2006:108) argues that "experience cannot be captured in the logic of action, but from the logic of passion, reflection on the subject himself as being passionate." This explains why a person does not have the same tastes (an aspect that directly affects the decisions of leisure), or react to external stimuli with the same emotional response in a certain moment, and in the same vein, why reactions to the same stimuli vary according to the context and when these occur. As Fericlga (2000:13) affirms, emotion – and in particular, feelings – are born of interpretations of situations, and not the situations themselves. This fact implies the existence of a relationship between emotions, cognition (memory in particular) and training.

Going towards the dimensions of leisure, in terms of the creative dimension, satisfaction is the greater in creative experiences (76%) than re-creative. On the contrary, albeit with less impact, relaxation is greater in re-creative activities (35%) than in creative (18%).

Turning to the second question, it is associated with the results understood as benefits for those who frequently participate in these leisure activities. Thus, the response to the query “in general, what are your personal gains from this experience?”

**Graphic 3: “In general, what are your personal gains from this experience?”**



Source: Invest. Experiencia de Ocio IEO-UD, 2011

The information presented in this graphic demonstrates an increase in the variables, drawing attention to the social relation and the physical form. However, the dominant sensation is still ‘satisfaction’, but this time it is shared with ‘self-actualisation’ and ‘liberation’. Satisfaction, self-actualisation and liberation are essential values in understanding leisure, and consequently, the values which emanate from the leisure practices which we study. This is increasingly confirmed through our research.

Further exploring this date from a creative dimension, the situation is the following.

**Table 4: What are your personal gains from this experience?**

<b>ÍTEM</b>	<b>Total</b>	<b>Creative Dimension</b>
<b>Satisfaction</b>	30%	27%
<b>Self-actualisation</b>	16%	24%
<b>Training</b>	10%	22%
<b>Liberation</b>	13%	12%
<b>Relationships</b>	8%	3%
<b>Relaxation</b>	9%	8%
<b>Physical fitness</b>	8%	---
<b>Others</b>	6%	4%
<b>TOTAL</b>	<b>100%</b>	

Source: Invest. Experiencia de Ocio IEO-UD, 2011

Here we highlight a slight decrease in satisfaction item that draws attention to the increased significance in the creative dimension of self-realization and training.

Uniting liberation, relaxation and relationships with self-actualization, we find that there would be four results of creative experience: Satisfaction, Self-actualization, Training and Liberation. Following this reasoning we might ask: is it true that training includes self-actualization? Here the order ranking varies, with self-actualization first, (45%), followed by satisfaction (27%) and release-relaxation (20%).

Further exploring the creative dimension brings new information. The variable creation produces a balance between satisfaction and self-actualisation, whereas the variable in re-creation is predominantly fulfilment (61%), although it is dependent on training, according to 38% of practitioners.

### **Starting Points and Influences**

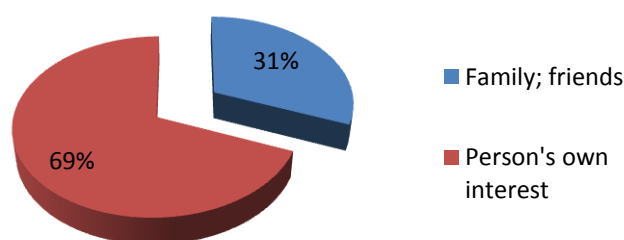
The research regarding Cultural Habits and Practices in Spain 2001-2011, noted that there is a direct correlation between training and practice of cultural leisure. This explains why the majority of consumers of Cultural Industry are people with University

backgrounds. However, this does not appear to justify the fact that people may have a serious leisure activity, thus a very important aspect is to understand how those interviewed may have a serious leisure experience. This has a lot to do with initiation and learning, as it is not possible to like what you do not know, but is also related to influences – that which influences someone to take an interest in something and to develop a hobby as it is something that they enjoy.

### Starting point

The next question is ‘how did you become interested in this hobby?’ which was formed to find out who or what influenced the person in their hobby. Some responses were very common and logical, relating to the particular person’s hobby. They tended towards “I always liked it”, or “since I was a child”.

**Graphic 4: How did you become interested in this hobby?**



Source: Invest. Experiencia de Ocio IEOS-UD, 2011

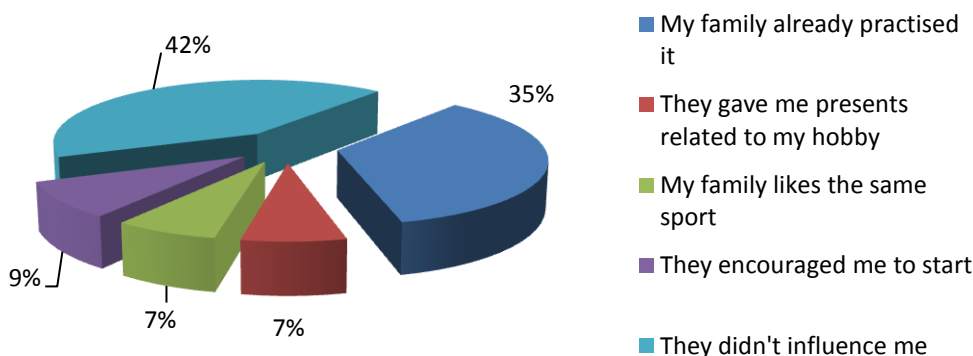
In this case, we can see the significance of family and close friends, even though the person’s own interest is dominant. This general vision intensifies if we consider the numbers according to the dimension of leisure in which we are interested. In the creative dimension the influence of family and close friends increases by 36%, this is not observed in other dimensions.

This new information affirms that family has a major influence on hobbies in the creative dimension. In the creative variable, it explains the answer “I was interested since I was a child.” In the re-creative variable, we find responses such as “when I was a girl, my mother used to read a lot. She bought me children’s books”. In these cases, the influence of school is not clear-cut.

To distinguish between school and home, the following question was posed:



**Graphic 5: Influence of family in leisure practice**



Source: Invest. Experiencia de Ocio IEOS-UD, 2011

Here, we may observe that the influence of the family is greater than previously considered.

**Table 5: Influence of family in leisure practice**

ÍTEM	Total	Creative Dimension
My family already practised it	35%	38%
They gave me presents related to my hobby	7%	15%
My family likes the same sport	7%	---
They encouraged me to start	9%	7%
They didn't influence me	42%	40%
<b>TOTAL</b>	<b>100%</b>	

Source: Invest. Experiencia de Ocio IEOS-UD, 2011

This new data symbolises the influence of the family, which is greatest in the creative dimension of leisure, whereas it is less of a variable in creative than in re-creative.

**Towards Some Conclusions**

From what has been presented, we can draw some conclusions which help us to profile the circumstances which are favourable in the meeting between Leisure and Culture, as was our intention.

It is firstly necessary to define the difference between leisure practice in the creative dimension, associated with an ample view of humanist leisure and cultural activities, which means a reduction in the consumption of cultural industries.

In the first case, we highlight the active implication of the subjects and in the second the orientation towards consumerism. Furthermore, it is evident that a wide range of confluences exist and, in both cases, it's possible to differentiate between the two possibilities, creation and re-creation, as different areas which relate to their own reality.

As can be seen through the statistical and general data, the creative dimension is no more practical or popular than between dimensions of leisure, which could be particularly significant for generations who are more cultured and thus represents interesting perspectives for the future. In general, it may be said that the belief of a relationships between creations (the act of creating) and self-expression is predominantly accepted culturally, as is clearly demonstrated by the statistical data.

The first reflection is based on humanist leisure, the warning about the scarcity of creative practices, due to a number of reasons. One is because experiences of creative leisure have major implications for subject and greater development of competencies, but also because these competencies which develop with practice enables the reception of a richer and more detailed understanding of cultural creations, thus increasing customer satisfaction.

The knowledge which we are developing through analyses of creative leisure experiences and the knowledge on a social level where leisure is practiced in a substantial way are equally interesting. The practitioners of this serious leisure give us a series of fundamental explanations which allow us to understand the importance of a deeper leisure experience. In the first case the analysis of audiences at cultural events demonstrates that education is a factor directly proportional to the development of this type of leisure. In fact, we saw that a University education is a relevant indicator of an audience who like culture.

The analysis of the practitioners (aficionados) of leisure allow us to confirm that creative leisure experiences are also directly related to education, but in this case, with regard to people with a middle education. The analyses about their perceptions permits us to argue that creative leisure, as a continuous experience, has three fundamental characteristics in its practice: it must be satisfying, it must be freedom from routine, but above all, it must promote self-actualisation, which is the sensation of being your 'best self', which allows a great understanding of the world, or others, and of your own self.

The creative leisure has a common substrate, satisfaction and relaxation, which have a certain proximity to other types of leisure and cultural enjoyment. But, at the same time, they have certain characteristics which make them especially valuable.

We highlighted the capacity for self-actualisation and education, according to the interviewed practitioners of creative leisure. Due to the responses, emotional benefits with a cognitive and social significance may be considered important. With regard to the matrixes which hold the variables, it appears logical that creation is identified as a personal and emotional act which promotes self-actualisation and liberation. Furthermore, re-creation gains a special value in terms of cognitive benefits.

It should be noted that, in the creative dimension, both short and long term results exist. In the first case, the practitioners highlight their satisfaction with the highest value; but in the long term the same people showed that the sensation of self-actualisation could have superior benefits. These aspects take into account the potential for personal and social development, the experiences and the need to stimulate cultural leisure, which is often more closely related to higher training and business, as from these first practices of creative leisure, they have been associated with the democratization of culture.

As observed through this paper, creative leisure tends to attract more women than men, older people than young. These statements are valid in terms of their reference to the general population. A final question remains. If the creative dimension of leisure is so vitally important - for its own sake, for its impact of cultural values, for personal and community development – what will we do to incentivise it? Although we believe that this paper has offered many possible solutions, we wish to suggest still more. The practice of creative leisure has two essential elements which are inter-related and have potential, although we do not believe that either is totally determinant. These are sensibility, quality and personal taste on one hand, and the education received on the other. Regarding the first aspect, we can say very little, only that education can result in the fulfilment of potential.

In terms of training, we observe an unethical situation. On one hand, there is a relation between audiences for culture and those with academic training. On the other hand, for those who take their leisure practice seriously, the role of the family is highlighted whereas academia is rare. We venture to propose some final possibilities which we will leave for now, until they have matured. It appears that, in effect, formal education is always concerned with cultural education, and this is successful. What is not clear is

whether this is concerned with an educational adjustment towards leisure – in this case, a taste for creative leisure.

In terms of leisure studies, as has been observed, it is an emotional, not a rational domain. Thus, we observe a rare occurrence in school, but on the contrary, plenty of incidences in family life. The family educates by example, through immersion in ambient and situations, and through non-explicit objectives which parents foster through their moral support, presence and prizes.

This is the key question. In reality, family represents an essential nucleus which promotes the meeting of leisure studies and culture. At present, society must learn from familiar experience new ways of reaching the potential of culture and transforming it, as has already happened in the classical world, in terms of satisfaction and personal development.

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