

**Chapter 1 : Looking at History: Leisure cultures**

*Feb 16, Â· Leisure activities can help with establishing a buffer between the home and the office, but do not help transition into a work-related mindset nor lower stress levels for the longer term. What.*

Part I No one will doubt that the legislator should direct his attention above all to the education of youth; for the neglect of education does harm to the constitution. The citizen should be molded to suit the form of government under which he lives. For each government has a peculiar character which originally formed and which continues to preserve it. The character of democracy creates democracy, and the character of oligarchy creates oligarchy; and always the better the character, the better the government. Again, for the exercise of any faculty or art a previous training and habituation are required; clearly therefore for the practice of virtue. And since the whole city has one end, it is manifest that education should be one and the same for all, and that it should be public, and not private- not as at present, when every one looks after his own children separately, and gives them separate instruction of the sort which he thinks best; the training in things which are of common interest should be the same for all. Neither must we suppose that any one of the citizens belongs to himself, for they all belong to the state, and are each of them a part of the state, and the care of each part is inseparable from the care of the whole. In this particular as in some others the Lacedaemonians are to be praised, for they take the greatest pains about their children, and make education the business of the state. Part II That education should be regulated by law and should be an affair of state is not to be denied, but what should be the character of this public education, and how young persons should be educated, are questions which remain to be considered. As things are, there is disagreement about the subjects. For mankind are by no means agreed about the things to be taught, whether we look to virtue or the best life. Neither is it clear whether education is more concerned with intellectual or with moral virtue. The existing practice is perplexing; no one knows on what principle we should proceed- should the useful in life, or should virtue, or should the higher knowledge, be the aim of our training; all three opinions have been entertained. Again, about the means there is no agreement; for different persons, starting with different ideas about the nature of virtue, naturally disagree about the practice of it. There can be no doubt that children should be taught those useful things which are really necessary, but not all useful things; for occupations are divided into liberal and illiberal; and to young children should be imparted only such kinds of knowledge as will be useful to them without vulgarizing them. And any occupation, art, or science, which makes the body or soul or mind of the freeman less fit for the practice or exercise of virtue, is vulgar; wherefore we call those arts vulgar which tend to deform the body, and likewise all paid employments, for they absorb and degrade the mind. There are also some liberal arts quite proper for a freeman to acquire, but only in a certain degree, and if he attend to them too closely, in order to attain perfection in them, the same evil effects will follow. The object also which a man sets before him makes a great difference; if he does or learns anything for his own sake or for the sake of his friends, or with a view to excellence the action will not appear illiberal; but if done for the sake of others, the very same action will be thought menial and servile. The received subjects of instruction, as I have already remarked, are partly of a liberal and partly of an illiberal character. Part III The customary branches of education are in number four; they are- 1 reading and writing, 2 gymnastic exercises, 3 music, to which is sometimes added 4 drawing. Of these, reading and writing and drawing are regarded as useful for the purposes of life in a variety of ways, and gymnastic exercises are thought to infuse courage. Both are required, but leisure is better than occupation and is its end; and therefore the question must be asked, what ought we to do when at leisure? Clearly we ought not to be amusing ourselves, for then amusement would be the end of life. But if this is inconceivable, and amusement is needed more amid serious occupations than at other times for he who is hard at work has need of relaxation, and amusement gives relaxation, whereas occupation is always accompanied with exertion and effort, we should introduce amusements only at suitable times, and they should be our medicines, for the emotion which they create in the soul is a relaxation, and from the pleasure we obtain rest. But leisure of itself gives pleasure and happiness and enjoyment of life, which are experienced, not by the busy man, but by those who have leisure. For he who is occupied has in view some end which he

has not attained; but happiness is an end, since all men deem it to be accompanied with pleasure and not with pain. This pleasure, however, is regarded differently by different persons, and varies according to the habit of individuals; the pleasure of the best man is the best, and springs from the noblest sources. It is clear then that there are branches of learning and education which we must study merely with a view to leisure spent in intellectual activity, and these are to be valued for their own sake; whereas those kinds of knowledge which are useful in business are to be deemed necessary, and exist for the sake of other things. And therefore our fathers admitted music into education, not on the ground either of its necessity or utility, for it is not necessary, nor indeed useful in the same manner as reading and writing, which are useful in money-making, in the management of a household, in the acquisition of knowledge and in political life, nor like drawing, useful for a more correct judgment of the works of artists, nor again like gymnastic, which gives health and strength; for neither of these is to be gained from music. There remains, then, the use of music for intellectual enjoyment in leisure; which is in fact evidently the reason of its introduction, this being one of the ways in which it is thought that a freeman should pass his leisure; as Homer says, "But he who alone should be called to the pleasant feast, " and afterwards he speaks of others whom he describes as inviting "The bard who would delight them all. It is evident, then, that there is a sort of education in which parents should train their sons, not as being useful or necessary, but because it is liberal or noble. Whether this is of one kind only, or of more than one, and if so, what they are, and how they are to be imparted, must hereafter be determined. Thus much we are now in a position to say, that the ancients witness to us; for their opinion may be gathered from the fact that music is one of the received and traditional branches of education. Further, it is clear that children should be instructed in some useful things- for example, in reading and writing- not only for their usefulness, but also because many other sorts of knowledge are acquired through them. With a like view they may be taught drawing, not to prevent their making mistakes in their own purchases, or in order that they may not be imposed upon in the buying or selling of articles, but perhaps rather because it makes them judges of the beauty of the human form. To be always seeking after the useful does not become free and exalted souls. Now it is clear that in education practice must be used before theory, and the body be trained before the mind; and therefore boys should be handed over to the trainer, who creates in them the proper habit of body, and to the wrestling-master, who teaches them their exercises. Part IV Of those states which in our own day seem to take the greatest care of children, some aim at producing in them an athletic habit, but they only injure their forms and stunt their growth. Although the Lacedaemonians have not fallen into this mistake, yet they brutalize their children by laborious exercises which they think will make them courageous. But in truth, as we have often repeated, education should not be exclusively, or principally, directed to this end. And even if we suppose the Lacedaemonians to be right in their end, they do not attain it. For among barbarians and among animals courage is found associated, not with the greatest ferocity, but with a gentle and lion like temper. There are many races who are ready enough to kill and eat men, such as the Achaeans and Heniochi, who both live about the Black Sea; and there are other mainland tribes, as bad or worse, who all live by plunder, but have no courage. It is notorious that the Lacedaemonians themselves, while they alone were assiduous in their laborious drill, were superior to others, but now they are beaten both in war and gymnastic exercises. For their ancient superiority did not depend on their mode of training their youth, but only on the circumstance that they trained them when their only rivals did not. Hence we may infer that what is noble, not what is brutal, should have the first place; no wolf or other wild animal will face a really noble danger; such dangers are for the brave man. And parents who devote their children to gymnastics while they neglect their necessary education, in reality vulgarize them; for they make them useful to the art of statesmanship in one quality only, and even in this the argument proves them to be inferior to others. We should judge the Lacedaemonians not from what they have been, but from what they are; for now they have rivals who compete with their education; formerly they had none. It is an admitted principle, that gymnastic exercises should be employed in education, and that for children they should be of a lighter kind, avoiding severe diet or painful toil, lest the growth of the body be impaired. The evil of excessive training in early years is strikingly proved by the example of the Olympic victors; for not more than two or three of them have gained a prize both as boys and as men; their early training and severe gymnastic exercises exhausted their constitutions. When boyhood is over, three years

should be spent in other studies; the period of life which follows may then be devoted to hard exercise and strict diet. Men ought not to labor at the same time with their minds and with their bodies; for the two kinds of labor are opposed to one another; the labor of the body impedes the mind, and the labor of the mind the body. Part V Concerning music there are some questions which we have already raised; these we may now resume and carry further; and our remarks will serve as a prelude to this or any other discussion of the subject. It is not easy to determine the nature of music, or why any one should have a knowledge of it. And for this end men also appoint music, and make use of all three alike- sleep, drinking, music- to which some add dancing. Or shall we argue that music conduces to virtue, on the ground that it can form our minds and habituate us to true pleasures as our bodies are made by gymnastic to be of a certain character? Or shall we say that it contributes to the enjoyment of leisure and mental cultivation, which is a third alternative? Now obviously youths are not to be instructed with a view to their amusement, for learning is no amusement, but is accompanied with pain. Neither is intellectual enjoyment suitable to boys of that age, for it is the end, and that which is imperfect cannot attain the perfect or end. But perhaps it may be said that boys learn music for the sake of the amusement which they will have when they are grown up. If so, why should they learn themselves, and not, like the Persian and Median kings, enjoy the pleasure and instruction which is derived from hearing others? If they must learn music, on the same principle they should learn cookery, which is absurd. And even granting that music may form the character, the objection still holds: Why cannot we attain true pleasure and form a correct judgment from hearing others, like the Lacedaemonians? Or again, if music should be used to promote cheerfulness and refined intellectual enjoyment, the objection still remains- why should we learn ourselves instead of enjoying the performances of others? We may illustrate what we are saying by our conception of the Gods; for in the poets Zeus does not himself sing or play on the lyre. Nay, we call professional performers vulgar; no freeman would play or sing unless he were intoxicated or in jest. But these matters may be left for the present. The first question is whether music is or is not to be a part of education. Of the three things mentioned in our discussion, which does it produce? Amusement is for the sake of relaxation, and relaxation is of necessity sweet, for it is the remedy of pain caused by toil; and intellectual enjoyment is universally acknowledged to contain an element not only of the noble but of the pleasant, for happiness is made up of both. All men agree that music is one of the pleasantest things, whether with or without songs; as Musaeus says: For innocent pleasures are not only in harmony with the perfect end of life, but they also provide relaxation. It sometimes happens that men make amusement the end, for the end probably contains some element of pleasure, though not any ordinary or lower pleasure; but they mistake the lower for the higher, and in seeking for the one find the other, since every pleasure has a likeness to the end of action. For the end is not eligible for the sake of any future good, nor do the pleasures which we have described exist for the sake of any future good but of the past, that is to say, they are the alleviation of past toils and pains. And we may infer this to be the reason why men seek happiness from these pleasures. But music is pursued, not only as an alleviation of past toil, but also as providing recreation. And who can say whether, having this use, it may not also have a nobler one? In addition to this common pleasure, felt and shared in by all for the pleasure given by music is natural, and therefore adapted to all ages and characters, may it not have also some influence over the character and the soul? It must have such an influence if characters are affected by it. And that they are so affected is proved in many ways, and not least by the power which the songs of Olympus exercise; for beyond question they inspire enthusiasm, and enthusiasm is an emotion of the ethical part of the soul. Besides, when men hear imitations, even apart from the rhythms and tunes themselves, their feelings move in sympathy. Since then music is a pleasure, and virtue consists in rejoicing and loving and hating aright, there is clearly nothing which we are so much concerned to acquire and to cultivate as the power of forming right judgments, and of taking delight in good dispositions and noble actions. Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these, and of the other qualities of character, which hardly fall short of the actual affections, as we know from our own experience, for in listening to such strains our souls undergo a change. The habit of feeling pleasure or pain at mere representations is not far removed from the same feeling about realities; for example, if any one delights in the sight of a statue for its beauty only, it necessarily follows that the sight of the original will be pleasant to him.

The objects of no other sense, such as taste or touch, have any resemblance to moral qualities; in visible objects there is only a little, for there are figures which are of a moral character, but only to a slight extent, and all do not participate in the feeling about them. Again, figures and colors are not imitations, but signs, of moral habits, indications which the body gives of states of feeling. The connection of them with morals is slight, but in so far as there is any, young men should be taught to look, not at the works of Pauson, but at those of Polygnotus, or any other painter or sculptor who expresses moral ideas. On the other hand, even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind, like the relaxed modes, another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm. The whole subject has been well treated by philosophical writers on this branch of education, and they confirm their arguments by facts. The same principles apply to rhythms; some have a character of rest, others of motion, and of these latter again, some have a more vulgar, others a nobler movement. Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young. The study is suited to the stage of youth, for young persons will not, if they can help, endure anything which is not sweetened by pleasure, and music has a natural sweetness. There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning. Part VI And now we have to determine the question which has been already raised, whether children should be themselves taught to sing and play or not. Clearly there is a considerable difference made in the character by the actual practice of the art. It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. Besides, children should have something to do, and the rattle of Archytas, which people give to their children in order to amuse them and prevent them from breaking anything in the house, was a capital invention, for a young thing cannot be quiet. The rattle is a toy suited to the infant mind, and education is a rattle or toy for children of a larger growth.

### Chapter 2 : The Park and Recreation Professional's Handbook: Definitions of Leisure, Play, and Recreation

*Such as music making, is composing music considered as a leisure activity or a work activity? For two main reasons, I'm predominantly convinced that it should be considered as a leisure activity. First, music is fun to do.*

Wednesday, 25 June Leisure cultures How did people spend their leisure time? Leisure time can be seen as free time, time in which the individual is relieved from the pressures of work and other obligations, the choice of how to spend leisure time can be seen as distinctly personal. However, some would argue that to some extent it is not a personal choice and so is not in any positive sense leisure, but merely adherence to social custom or obligation. Choice is constrained by material circumstances and by the availability of facilities, but within those constraints on this argument, there is nothing to stop the chimney sweep fox-hunting or the peer attending the music hall. It is the beauty of leisure that it enabled individuals to escape from the pressures that otherwise circumscribed their lives. This idealist approach to the study of leisure may recommend itself to philosophers, but to historians it has rarely seemed to accord with reality. Many have suggested that the key analytical tool for the study of leisure is the distinction between the rough and respectable. The implication of this distinction is that the respectable of all classes had more in common with each other than they did with the rough members of their own class. This distinction is, as we have already seen, is a simplistic one and may beg more questions than it answers. With some activities, of course, there is no difficulty but with many other activities, going to the theatre for example, there may be some disagreement about whether it is rough or respectable. The latter can best be approached through a culturalist analysis. Leisure activities did not float freely above the world of work and daily life; on the contrary, they were intimately related to and derived from that world. Boundaries of class, of gender, of age and of geography were therefore likely to be reproduced in leisure. Leisure activities may themselves have reinforced or shifted those boundaries and not merely passively reflected them. The issue, therefore, is not one of leisure per se but of different leisure cultures that were not hermetically sealed against each other but overlapped and influenced each other. Nor were any of these cultures ever static; they were constantly changing, both in themselves and in relation to other cultures. Leisure for the leisure class was not something carried on in private; its function, to establish status, demanded that it be seen both by fellow members of the class and by an envious or admiring excluded public. Since the function of that display was so fundamental to its social position, it is difficult to determine whether there was any separation of work and leisure within the class. Since by definition, though with some qualifications that will come later, they did not work in any sense in which the rest of the population would understand work, it followed that their duties and obligations in life lay in a highly ritualised leisure whose demands they often bemoaned. The leisure class existed at the level of the nation and of the provinces. At the national level it could be most readily observed in the London Season and until the 1850s this was as much a political as a social occasion. In the circumscribed political world of the nineteenth century the numbers involved were relatively small -- perhaps families compared to the 4, families who participated in the more purely social London Season of the late nineteenth century. It became less easy to identify a class whose members manifestly did not work; by contrast, public attention began to focus on the plutocracy whose male members worked, but so successfully that they could spend their fortunes in their leisure. The London Season formed one clearly demarcated phase in the annual life of the leisure class; the remainder of the year was centred on the country houses in a mixture of activities some of which were thoroughly exclusive while others entailed a carefully calculated patronage of more popular occasions. Shooting was the most exclusive of sports while foxhunting was, in ideology at least, open to peer and peasant. In the late nineteenth century, as in London Society, the plutocracy began to supplant the aristocracy as its leaders. From the mid-eighteenth century the London Season had its provincial counterparts. After such people living on income from capital tended to gravitate towards the spas and more select seaside resorts. They were disproportionately female and old. In contrast to the national leisure class, there was neither firm structure to their year nor any flamboyance in their leisure. They maintained their status by careful observance of the formalities that helped to distinguish them from those who had to work for a living. In the later nineteenth century a new category, the retired, began to fuse

with this older, modest, provincial leisure class, to form a substantial proportion of the population of the southern and coastal towns in which they congregated. Such people had little in common with the national leisure class, and it may be questioned whether they should be included within the leisure class at all. It was luxury and its overt enjoyment, not modest affluence, which characterised the leisure class in its higher reaches. One mark of that luxury was the role accorded to women. Within the leisure class it was always legitimate for a man to have certain duties that were scarcely distinguishable from work, like running an estate. Indeed by it became possible for them to be more obviously part of the world of work and most obviously in the City of London. Women, however, apart from duties as hostesses, had to be kept rigidly separate from any money-making activity. Other social classes might emulate or aspire to the luxury of the leisure class. Even as far down the social ladder as the upper working-class, it was a mark of status that a woman should have no employment; clearly, however, such women did not fall within the leisure class. What could not be prevented was the copying of the manners and dress of the leisure class by those without the means to sustain the life-style. An urban middle-class culture By contrast, urban middle-class culture, in its origins, was distinctively provincial. Up to about it was a culture that was more obviously urban than middle-class, expressing many of the values of the urban gentry, who themselves, may be considered as part of the leisure class and its aristocratic way of life. It was inherently social rather than intellectual per se. Its existence can be documented from figures of theatre building: The music festivals in the provinces are another indicator. In London it was not until the s that the patronage and market for classical music passed from the aristocracy to the upper middle-classes; the provinces can be said to have led the way. The new culture was visible too in the classical style of its architecture and in the design of squares and boulevards that were emphatically the territory of the aristocracy. For this culture was unashamedly exclusive. In the early decades of the nineteenth century the intellectual dimension of this urban culture became more pronounced. So also did its masculinity. Like-minded men turned typically to the club or society as a forum within which they pursued their interests. If this culture is projected forward into the second quarter of the nineteenth century, its leaders can be seen turning away from a provincial pursuit of high culture towards a direct concern with the social and political problems of their own towns: They became a culture anxious to influence the ways of life of the working-classes from their narrow but powerful middle-class bridgehead and were increasingly concerned with the supply of leisure to others than with the enjoyment of it themselves. The emergence of this male, intellectual, socially concerned and distinctly middle-class urban culture marked part of the wider challenge to the lack of seriousness and the frivolity of the urban gentry. The interlocking impact of evangelicalism, the French Revolution and British radicalism posed a threat to the essence of eighteenth century urban culture: The shock waves were to be felt far into the nineteenth century in two particular forms. First, particular activities, theatre-going for example, or novel reading or cards or even cricket, now had to be scrutinised to see if they served any purpose that God, rather than Society, would approve. Secondly, the sociability that had been so highly prized in the eighteenth century ceased to be a virtue. The attraction of a life lived in public within a defined and exclusive society gave way to an emphasis on domesticity. In the s and s the press and pulpit endlessly discussed the legitimacy of this or that activity and of leisure in general. The official view was that the purpose of leisure was to re-create a person for the more serious business of life, work. Recreation was only necessary for those who worked -- namely men and boys -- and was justified not for its own sake but for its ulterior purpose of re-creating men for work. Under this umbrella, however, more and more activities became legitimate and were doubtless enjoyed for their own sake. It was in physical activity, however, that the change was greatest. Sport conjured up images of an aristocratic style of life and gambling, or the corrupt seediness of pub-based prize fighting. Middle-class urban culture, especially the public schools, was able from to transform the nature and image of sport. As rules were drawn up and enforced, sport became increasingly an analogy for middle-class male life: The middle-classes not only imposed a new ideology on sport; they were also in the period up to the chief beneficiaries of the expansion of facilities. An eighteenth century urban pursuit of pleasure turned in the nineteenth century to an anxious scrutiny of the legitimacy of particular pursuits and to a corresponding emphasis on domesticity rather than sociability. Gradually there was a relaxation, but it occurred within the safe boundaries of school and suburb.

Indeed the most obvious and continuing thrust of the culture was towards social exclusivity. Within the wide middle-class boundary, lines to demarcate status were carefully drawn and upper and lower middle-classes would never meet in leisure. What they had in common was an attitude to leisure and a view of its social function: Artisan leisure culture Artisan leisure culture was based on a particular type of work and its rise and decline paralleled that of the artisans. In the first half of the nineteenth century it flourished, but as the artisans themselves became more absorbed into the structure of capitalist industry they began to lose the characteristic feature of their culture: Independence in the workplace was paralleled in the leisure culture where it took the form of a rejection of any patronage from above. Artisans made their own goods and also made their own culture. If the workplace was one factor leading to independence, masculinity and age were others; this was a leisure culture of adult males. Women were admitted rarely and then only on sufferance and the young apprentices, who had once had a culture of their own, were now firmly subordinated. Artisan leisure culture had a certain intellectuality and rationality. In Birmingham, artisans formed debating societies and clubs and attended the theatre. But it was not an expansive culture existing for itself and had no missionary zeal to spread its way of life more widely. By the heavy drinking artisan culture became isolated to certain trades and regions. A more respectable, even family-based, culture began to replace it. In Edinburgh, the clubs that artisans joined for horticulture, golf and bowling and their participation in the patriotic Volunteer Force, suggested a new conformity to the values and norms of middle-class society. These clubs, however, retained their own independence. Insofar as artisan culture became more respectable, it was a respectability generated from within the class and for the class, not one imposed from outside. Davidoff *The Best Circles: Society, Etiquette and the Season*, Meller *Leisure and the Changing City*, London, , page Money Experience and Identity:

Chapter 3 : New England Puritan culture and recreation - Wikipedia

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It spread as well to the United States, although that country had a reputation in Europe for providing much less leisure despite its wealth. Immigrants to the United States discovered they had to work harder than they did in Europe. Play-by-play sports coverage, especially of ice hockey, absorbed fans far more intensely than newspaper accounts the next day. Rural areas were especially influenced by sports coverage. It was increasingly organized. In the French industrial city of Lille , with a population of 80, in , the cabarets or taverns for the working class numbered , or one for every three houses. Lille counted 63 drinking and singing clubs, 37 clubs for card players, 23 for bowling, 13 for skittles, and 18 for archery. The churches likewise have their social organizations. Each club had a long roster of officers, and a busy schedule of banquets, festivals and competitions. In urban Britain, the nine-hour day was increasingly the norm; factory act limited the workweek to The movement toward an eight-hour day. Furthermore, system of routine annual vacations came into play, starting with white-collar workers and moving into the working-class. It provided scheduled entertainment of suitable length and convenient locales at inexpensive prices. These include sporting events, music halls, and popular theater. By football was no longer the preserve of the social elite, as it attracted large working-class audiences. Average gate was 5, in , rising to 23, in Sports by generated some three percent of the total gross national product in Britain. Professionalization of sports was the norm, although some new activities reached an upscale amateur audience, such as lawn tennis and golf. Women were now allowed in some sports, such as archery, tennis, badminton and gymnastics. There were class differences with upper-class clubs, and working-class and middle-class pubs. Participation in sports and all sorts of leisure activities increased for average English people, and their interest in spectator sports increased dramatically. Giant palaces were built for the huge audiences that wanted to see Hollywood films. In Liverpool 40 percent of the population attended one of the 69 cinemas once a week; 25 percent went twice. Traditionalists grumbled about the American cultural invasion, but the permanent impact was minor. They gave pride of place to such moral issues as sportsmanship and fair play. Soccer proved highly attractive to the urban working classes, which introduced the rowdy spectator to the sports world. In some sports, there was significant controversy in the fight for amateur purity especially in rugby and rowing. New games became popular almost overnight, including golf, lawn tennis, cycling and hockey. Women were much more likely to enter these sports than the old established ones. The aristocracy and landed gentry, with their ironclad control over land rights, dominated hunting, shooting, fishing and horse racing. Army units around the Empire had time on their hands, and encouraged the locals to learn cricket so they could have some entertaining competition. Most of the Empire embraced cricket, with the exception of Canada. A significant subset of leisure activities are hobbies which are undertaken for personal satisfaction, usually on a regular basis, and often result in satisfaction through skill development or recognised achievement, sometimes in the form of a product. The list of hobbies is ever changing as society changes. Serious leisure[ edit ] Substantial and fulfilling hobbies and pursuits are described by Stebbins [29] as serious leisure. The Serious Leisure Perspective is a way of viewing the wide range of leisure pursuits in three main categories: People undertaking serious leisure can be categorised as amateurs , volunteers or hobbyists. Their engagement is distinguished from casual leisure by a high level of perseverance, effort, knowledge and training required and durable benefits and the sense that one can create in effect a leisure career through such activity. The internet is providing increased support for amateurs and hobbyists to communicate, display and share products. Reading[ edit ] As literacy and leisure time expanded after , reading became a popular pastime. New additions to adult fiction doubled during the s, reaching new books a year by Libraries tripled their stock, and saw heavy demand for new fiction. The first titles included novels by Ernest Hemingway and Agatha Christie. Penguin aimed at an educated middle class "middlebrow" audience. It avoided the downscale image of American paperbacks. The line signaled cultural self-improvement and political education. The more polemical Penguin Specials, typically with a leftist

orientation for Labour readers, were widely distributed during World War II. The story line in magazines and cinema that most appealed to boys was the glamorous heroism of British soldiers fighting wars that were perceived as exciting and just. Project-based leisure[ edit ] "Project-based leisure is a short-term, moderately complicated, either one-shot or occasional, though infrequent, creative undertaking carried out in free time. During the Vietnam War soldiers waiting to go on patrol would sometimes spend their leisure time playing cards. Time available for leisure varies from one society to the next, although anthropologists have found that hunter-gatherers tend to have significantly more leisure time than people in more complex societies. They prefer to work rather than spend time socializing and engaging in other leisure activities. Men generally have more leisure time than women, due to both household and parenting responsibilities and increasing participation in the paid employment. In Europe and the United States , adult men usually have between one and nine hours more leisure time than women do each week. For example, leisure moments are part of work in rural areas, and the rural idyll is enacted by urban families on weekends, but both urban and rural families somehow romanticize rural contexts as ideal spaces for family making connection to nature, slower and more intimate space, notion of a caring social fabric, tranquillity, etc. Aging[ edit ] Leisure is important across the lifespan and can facilitate a sense of control and self-worth. Leisure engagement and relationships are commonly central to "successful" and satisfying aging.

**Chapter 4 : Holdings : Music, leisure or work? | York University Libraries**

*According to Geoffrey Godbey, "leisure is freedom from [the environment] to act from compelling love in ways which are personally pleasing, intuitively worthwhile and provide a basis for faith." (Godbey, ).*

Aristotle does so famously in his *Politics* which discusses the public and the practical life. The characteristics of this life are its business and urgency. It is a life in which deadlines demand decisive actions and emergencies call for urgent attention. The life of business and politics is driven by the unrelenting pressures of competition, survival and achievement. This life knows no leisure. The politician busily endeavours to organise the affairs of the polis. Urgent demands for response and action make it unlikely that real reflection enters into any of her decisions. Her mandate requires constant attention to her stakeholders whose interests are pushing her into closure and decision making. Her fate depends on her public standing and on overcoming her detractors. This requires constant attention, at times desperate vigilance. Responding to the pressures of the moment her decisions are likely to be flawed, her thoughts are likely to be confused and her actions are likely to be incoherent. The trader in the marketplace hurries from opportunity to opportunity. She must incessantly praise her wares, entice her customers or flog her products. Faced with a choice between truth and market- share, she will choose the latter and neglect the former. Any decline of activity and business, of achievement or attention implies in fact a decay of her mode of being. A trader cannot afford to slow her advance. A loss of urgency and business brings a loss of the invented self. The consequences are potentially catastrophic as the groundlessness of this fictional activity is exposed. The trader or politician who defines herself through her active and public life thus lives in constant demand to prove herself and in constant fear to lose herself. She is fundamentally unfree. She is addicted to publicity and gossip. What are the potential characteristics of his activity and art? Aristotle offers one general answer and three detailed possibilities which we must carefully consider: Music is in the first instance a self-sufficient activity and hence a reflection of human freedom and autonomy. It is an activity of leisure, an activity which calls on our capacity for reflection, for listening, for calmness and relaxation and for the acceptance of the present in its presence. Music does not primarily crave public success. It invites human participation. It leads an autonomous existence of creative possibility and freedom. Zeus does not sing and harp the poets himself. But professional musicians we speak of as vulgar people, and indeed we think it not manly to perform music, except when drunk or for fun. In fact it is an echo of his insistence in the *Nicomachean Ethics* that the superior life is the contemplative life, the *bios theoretikos*. The busy life among practical tasks and acquired things commits to results, to public achievement, to applause and acclaim. It delivers us into a form of slavery. It transforms us in extreme cases into barbarians, into hunters of media fame, into warriors for market dominance and into killers of time. But music rejects haste, urgency and business. It is itself temporal form and it grants us time. The rejection of urgency and business is by no means a rejection of all activity, though. Aristotle makes it quite clear that only an active life has the potential for happiness. However, the active life needs to be pursued within self-sufficient activity whose ends must not to be confused with spectacular achievements, accumulation of matter or public acclaim. It grounds the relationship between music and leisure. In other words they have their ends in themselves and not in the products of their making. This, however, means that music is not driven by an intention to make a product with attributes that exist outside the activity of production. Music is thus not driven at all. It is leasured "it lets itself- and those who make it- be. When considering music further, Aristotle identifies three possibilities through which we can identify the leisure of music: Firstly, music may be a form of relaxation *anapausis* which grants us relief from the relentlessness of the every-day. Secondly, music may be a form of education. After all, it influences our being, forms our character and sounds out our mood creating an attunement to the world. Their common theme, however, is the self-sufficient activity which identifies music as leasured. Education, relaxation and cultured entertainment all deny the pragmatic urgency of the every-day. Their excellence resides in themselves. They present us thus with the possibility of freedom. There is a danger that such reflections on music and leisure are perceived as removed, abstract and perhaps irrelevant. However, this is a superficial impression. In fact these thoughts have very real correlations in concrete life. Musicians

know that the aim of their performance cannot be "whatever the appearance- the attainment of acclaim and applause. Playing to the gallery will not enable them to be at their best. This attitude aims at potential and achieves the crucial convergence between possibility and actuality. Musical performance is thus concretely determined by leisure and by the capacity to conceive and work with leisured states of mind, body and spirit. This can be clearly seen when attending performances by highly accomplished virtuosi: Their artistry is a combination of intuition, timed intensity and insight within a self-sufficient discipline. Even the most difficult work becomes seemingly effortless in the hand of a master. The virtue of a virtuoso in fact lies in the capacity to distinguish between the heightened intensity of music and the urgent energies which qualify business and politics. Unlike the urgency of noise, the timing of virtuosity is natural and self-sufficient. Unlike the busy trader or fervent politician the musician does not react to deadlines, emergencies or critical situations. The strength of his connection with leisure always includes any concrete realities of playing. He remains self-sufficient in the present, directing this playing into the future. Music as leisure cannot be otherwise. It closes the gap between possibility and actuality.

**Chapter 5 : How technology changes leisure time | Teen Ink**

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Hurd and Denise M. Defining leisure, play, and recreation provides us as leisure professionals with a strong foundation for the programs, services, and facilities that we provide. While we might disagree on the standard definition of leisure, play, or recreation, we are all concerned with providing an experience for participants. Whether we work in the public, private nonprofit, or commercial sector, all three concepts are driving forces behind the experiences we provide.

**Definitions of Leisure** There is debate about how to define leisure. However, there is a general consensus that there are three primary ways in which to consider leisure:

**Leisure as Time** By this definition leisure is time free from obligations, work paid and unpaid, and tasks required for existing sleeping, eating. Leisure time is residual time. Some people argue it is the constructive use of free time. While many may view free time as all nonworking hours, only a small amount of time spent away from work is actually free from other obligations that are necessary for existence, such as sleeping and eating.

**Leisure as Activity** Leisure can also be viewed as activities that people engage in during their free time—activities that are not work oriented or that do not involve life maintenance tasks such as housecleaning or sleeping. Leisure as activity encompasses the activities that we engage in for reasons as varied as relaxation, competition, or growth and may include reading for pleasure, meditating, painting, and participating in sports. This definition gives no heed to how a person feels while doing the activity; it simply states that certain activities qualify as leisure because they take place during time away from work and are not engaged in for existence. However, as has been argued by many, it is extremely difficult to come up with a list of activities that everyone agrees represents leisure—to some an activity might be a leisure activity and to others it might not necessarily be a leisure activity. Therefore, with this definition the line between work and leisure is not clear in that what is leisure to some may be work to others and vice versa. Concepts such as perceived freedom, intrinsic motivation, perceived competence, and positive affect are critical to determining whether an experience is leisure or not leisure. Perceived freedom also involves the absence of external constraints to participation. The second requirement of leisure as state of mind, intrinsic motivation, means that the person is moved from within to participate. The person is not influenced by external factors e. Perceived competence is also critical to leisure defined as state of mind. Perceived competence refers to the skills people believe they possess and whether their skill levels are in line with the degree of challenge inherent in an experience. Perceived competence relates strongly to satisfaction, and for successful participation to occur, the skill-to-challenge ratio must be appropriate. Positive affect refers to enjoyment, and this enjoyment comes from a sense of choice. What may be a leisure experience for one person may not be for another; whether an experience is leisure depends on many factors. Enjoyment, motivation, and choice are three of the most important of these factors. Therefore, when different individuals engage in the same activity, their state of mind can differ drastically.

**Definition of Play** Unlike leisure, play has a more singular definition. Play is imaginative, intrinsically motivated, nonserious, freely chosen, and actively engaging. While most people see play as the domain of children, adults also play, although often their play is more entwined with rules and regulations, which calls into question how playful their play really is.

**Definition of Recreation** There is some consensus on the definition of recreation. Recreation is an activity that people engage in during their free time, that people enjoy, and that people recognize as having socially redeeming values. Unlike leisure, recreation has a connotation of being morally acceptable not just to the individual but also to society as a whole, and thus we program for those activities within that context. While recreation activities can take many forms, they must contribute to society in a way that society deems acceptable. This means that activities deemed socially acceptable for recreation can change over time. Examples of recreational activities are endless and include sports, music, games, travel, reading, arts and crafts, and dance. The specific activity performed is less important than the reason for performing the activity, which is the outcome. For most the overarching

desired outcome is recreation or restoration. Participants hope that their recreation pursuits can help them to balance their lives and refresh themselves from their work as well as other mandated activities such as housecleaning, child rearing, and so on. People also see recreation as a social instrument because of its contribution to society. That is, professionals have long used recreation programs and services to produce socially desirable outcomes, such as the wise use of free time, physical fitness, and positive youth development. The organized development of recreation programs to meet a variety of physical, psychological, and social needs has led to recreation playing a role as a social instrument for well-being and, in some cases, change. There are also for-profit agencies, such as fitness centers and spas, designed to provide positive outcomes. The above excerpt is from:

## Chapter 6 : Leisure - Wikipedia

*LEISURE OR WORK* 45 ical model is concerned with the analysis of a state of mind, not with people, activities, or life situations. His model examines the effects of perceived free-

Some of them might be fun to do while some might be not. Somehow, it depends on the way people think. Only one simple activity can be both considered as leisure or work activity depending on how different each of us define the work. Such as music making, is composing music considered as a leisure activity or a work activity? First, music is fun to do. A lot of people love listening to music. At the same time, some people might find composing music is entertaining as well. For those who are quite talented can possibly compose new songs without even putting much effort into it. Here is an example of those who are incredibly talented. That is why composing music is a leisure activity. Apart from the points have been mentioned above, although composing music is quite entertaining, it could be tiresome as well. For most professional songwriters, they have to take it very seriously. They have a must-to-compose idea in their mindsets. That is why composing music becomes a work activity to them. They mostly think about money and time. They would think about how much time they need to get one song done and how much money they will get later on. However, this should not be the way people write songs. If they compose music with this mindset, the quality of each song would not be so good either. For these logical reasons, I strongly believe that composing music should be considered as a leisure activity. Music does play an important part of our lives. It is quite enticing, and composing it even more fascinating. It is a very great way to relieve stress, to enjoy spare time, and to improve creativities. As a human being, we should know how to enjoy writing our own songs and to be more creative.

## Chapter 7 : Leisure Quotes ( quotes)

*This feature is not available right now. Please try again later.*

## Chapter 8 : Music and Leisure - Thinking About Music

*MA Music Leisure and Travel was renamed from MA Business & Leisure in to be the dedicated home of the Group's music, consumer and travel brands.*

## Chapter 9 : Mark Allen Group - MA Music Leisure & Travel

*Definitions of leisure, play, and recreation This is an excerpt from The Park and Recreation Professional's Handbook by Amy R. Hurd and Denise M. Anderson. Defining leisure, play, and recreation provides us as leisure professionals with a strong foundation for the programs, services, and facilities that we provide.*