

**MODULE IV**

# We've got time



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"Sociocultural animation is a set of social practices aimed at stimulating the initiative, as well as the participation of communities in the process of their own development and in the global dynamics of the socio-political life in which they are integrated" (UNESCO, 2009).

## 1. - Working in Animation

*A program of Sociocultural Animation in the Third Age should have as its central objective the valorisation of the memory normally populated with stories, legends, songs, games, short stories...*

Today, sociocultural animation tends to be seen as a technique and a practice that takes into account the entertainment and the occupation of free time. However, it goes further and intends to work with others in a way that their role is active and different from all, and it is therefore important to have a reflection on the function of the animation and the reason for the activities that it develops. There needs to be a critical perspective on the part of the animator that allows him to go beyond what is often previously defined. This critical perspective is very important in that, in order to work with others, the animator must see them as capable and autonomous individuals, creating the conditions for them to feel well and valued. You should think about the people in concrete and the activities that can be developed with them, thus promoting a greater change and a reflection on what has been done. The sociocultural animator has a great diversity of functions, tasks and knowledge. In theory, all these knowledge and functions should be part of the professional animation, but its intervention also depends on the locations and groups with which it works, which justifies the tasks it can do. Thus, the characteristics of an animator can be an educator, a social agent or a relationship. Socio-cultural animation contributes significantly to adult education in a non-formal way, as there is flexibility of schedules, programs and locations so that it is easier to respond to the needs of all who want to participate. The animation should cover the most varied fields that form part of adult life, such as work, citizenship education, personal and social development training, health education and free time once that working in these areas helps to elevate the human being and to make him protagonist and bearer of full autonomy. Therefore, working in sociocultural animation is to intervene socially before a community and groups of people, so that they can develop together, having as main actors the communication, the interaction, the awareness of the importance of being together, the participation, both individual and collective. And, above all, recognition of the autonomy of the community in its own growth and development.

## 2.-To animate to better satisfy: the animation in the elderly



In analysing various authors they all mention that animation is the spirit of with an open mind and willingness to live and to take pleasure in the little things that life provides. Let us analyse in the following points the paradigms of animation, sociocultural animation and animation in the educational field, animation in institutions, especially those aimed at the elderly or the elderly.

The animation of the elderly begins when we respect the most elementary of their rights, such as the right to choose, privacy, integration and active participation in the details of their lives.

The quality of life of the elderly in an institution depends then on these factors, as well as on a decent, careful and efficient monitoring by the workers of the institutions that receive them. From the various studies carried out, we can verify that the quality of life (or lack thereof) in the institutionalized elderly depends to a great extent on the following factors:

- Have autonomy to carry out the activities of your day-to-day life;
- Maintain a familiar relationship and / or with the regular exterior;
- Have sufficient economic resources;
- Constantly carry out recreational and recreational activities;

### 2.1.- The paradigms of animation

The first question is to know what we mean by sociocultural animation. There is no clear definition of what can be understood by sociocultural animation. The concept and / or definition has varied over the years. We can define it as a medium, a set of specific (socio) pedagogical techniques and practices aimed at promoting communication and participation, exercised relationally between people or between a message and its recipients.

**That is,**

It can be understood as a communication system in which the animator is the communicator and / or mediator of that communication. For example, for Unesco it is a set of social practices designed to encourage community initiative and participation in the process of its own development and in the global dynamics of socio-political life in which it is integrated. For others the ASC would be a range of social techniques, based on a participatory pedagogy, in order to promote in the people an active participation, through voluntary activities and practices, developed within a particular group or community and manifested in different areas of the development of quality of life.

Other authors, in the educational or pedagogical perspective, focus on the educational and pedagogical aspect, defining it as non-formal teaching activities, in which the different actors (media, groups, institutions and associations of all kinds, have influence on social actors in order to change their view of reality, their habits and behaviours, or with the objective of completing the socio-educational activities of the various primary agents of socialization (family, school, community). Of diverse techniques, methodology and activities, which, when they are instruments to the service of certain objectives and types of subjects, allow to occupy the leisure or leisure time. In order to carry out these socio-cultural or socio-educational actions of animation, human, adequate financial resources, since it is not a simple sum of activities that seek a change in subjects and their context and occupy a temporary space, doing something (recreational, artistic, cultural, educational, etc.).

In fact, sociocultural animation is a relatively new form of social intervention. His chronology cannot be accurately stated. Historically it was thought that sociocultural animation had only emerged in this century. But in the old courts it was already done and it was understood as fun and not animation. There is a moment in history that education ceases to be confined to formal educational practices and values other dimensions, thus opening the way to new ways of thinking about education and to the emergence of new projects, such as the animation of the elderly.

Art is neither a privilege nor a luxury, it is a form of expression of ideas and feelings capable of making people acquire sensitivity and harmony and discover expressive capacities that they thought they did not have. Although it is difficult for us to specify the moment of its arrival and use in the social day-to-day, we are aware that it is associated with an increase in free time.

According to history, we know that primitive societies and leisure, or time when one did not work, was seen as a sacred time, of dedication to the gods. With the emergence of the Middle Ages arises religious time, lived in another way (monotheism). In our society leisure time has always existed, and has been updating or modernizing since the Industrial Revolution. In fact, ASC is a methodology of social and cultural intervention aimed at socioeconomic and cultural development and also a working tool for the quality of life:

*Its purpose is to promote a participatory attitude in the process of its own development, it means that there has to be an individual self-awareness capable of generating a responsibility towards oneself and others.*

Under the concept of socio-cultural animation, a wide variety of activities are carried out, which can be classified into five broad categories, each of which comprises, in turn, a wide variety of socio-educational and cultural actions, such as:

Formative animation: Which includes activities that favour the acquisition of knowledge and the critical use of reason;

Cultural diffusion animation: which encompasses activities that favour access to certain cultural assets;

Artistic (non-professional) animation: which encompasses activities that favour expression and constitutes a form of initiative, innovation and diversification of forms of expression;

Playful animation: it encompasses outdoor activities, which favour physical and sports activity;

Social animation: that includes activities that favour the associative life, the attention to group needs and the solution of collective problems.

We can divide the animation of the elderly in seven parts, however some facets cross between them:

1. Physical or motor animation
2. Cognitive animation
3. Animation through plastic expression
4. Animation through communication
5. Animation associated with personal and social development
6. Playful animation
7. Community animation



All these activities of sociocultural animation have direct relation with the work in the community. Aiming to offer, as an instrument, educational and recreational, innumerable avenues of admission to the universe of culture and knowledge, either through expressive manifestations natural or structured. So the sociocultural animation has an instrumental of enormous pedagogical nature, putting itself apt, as instrument, to intervene in the most different circumstances and social spheres.

In addition, it provides and aims to make the necessary changes in the realm of reality, sometimes acting as a cultural arbiter, with the goal of generating a better and more solidary society in which all individual rights are widely respected. The ASC has recently gained more visibility thanks to the development of several companies in the service business, mainly hotels that specialize in leisure tourism. Beyond this sector, however, several other business companies became aware of the lack of their workers in the sphere of leisure, recreation, and other forms of transmission of knowledge.

Some authors attribute two meanings to it: sociocultural animation seen as a community process, translated into social self-management and self-organization, by the people's own place; And as a socio-cultural management, articulating the processes of dynamization

and diffusion of cultural or artistic activities in a logic of social engineering, from the management and promotion of new urban spaces of proximity.

These two tendencies about socio-cultural animation, as we have just mentioned, have assumed difficult contours to delimit in a time of crisis of representation of the dynamics or social movements. In this moment (without pretensions of exhaustiveness), we can consider that, when we refer to the expression of sociocultural animation, it wants, at least, to mean three things:



- Social animation. This animation tends to be incorporated, in a transversal way, in the professional fields of social education or social work. In this context, animation is synonymous with community development. This type of social intervention is aimed at fostering empowerment in local communities, rehabilitating the power of the community as an actor of its social self-development.

- Educational animation. This animation (socio-educational), which is also cross-referenced in the functions of Social Education (or specialized education) and Social Work professionals (in the Anglo-Saxon sense), tends to be associated with the educational service provided within the community. Municipalities, libraries, museums, toy libraries, etc.). This type of socio-educational work aims to promote systems of pedagogical mediation between the technicians (mediators) and the users, in a perspective of quality public service and with the intention of promoting a civic culture of personal and social responsibility.

- Cultural animation. This animation tends to be based on two fundamental aspects: the cultural animation sector (artistic, sports, tourism, urban, virtual).

- Social engineering. In addition to street entertainers, entertainment events, shopping centres (etc.), other figures such as cultural managers, cultural operators or Spaces of proximity. This broad emerging sector seems to fit into the social and cultural policies that advocate the diffusion, management and dynamization of urban culture in a circularity perspective of cultural goods and (social) services accessible to the whole community.

## PHYSICAL OR MOTOR ANIMATION

It is the one where we want the elderly to make some kind of movement. Psychomotricity considers movement as an action relative to a subject, that is, an action that can only be understood in the neuro psychological structures that integrate, elaborate, regulate, control and execute. Psychomotricity aims essentially:

- Mobilize and reorganize mental functions
- Improve conscious behaviour and mental act

- Raise the sensations and perceptions to levels of awareness, symbolization and conceptualization of the action to the symbols, passing through the verbalization
- Maximize motor, affective-relational and cognitive potential
- Make the body an integrative synthesis of the personality

In this facet of the animation we provide the elderly with moments of relaxation and relaxation after performing small exercises guided by the Physiotherapist or the Professor of Physical Education.

### **COGNITIVE ANIMATION**

It represents a set of steps to facilitate access to a more active and more creative life, to improving relationships and communication with others, to which it is a part, encouraging the development of the individual's personality and autonomy. The cognitive animation develops small mental exercises in order to exercise memory, concentration, communication, among others more, always oriented by the Psychologist or the Techniques.

### **ANIMATION THROUGH PLASTIC EXPRESSION**

In this type of animation it is intended that the elderly work their artistic facet through the moulding, embroidery, painting, drawings, collage, cut-outs, etc., that has contact with various materials and various techniques. That can be expressed through art, providing moments of relaxation and fun. The plastic animation is both motor and cognitive, as we work the fine dexterity and mental agility.

### **ANIMATION THROUGH COMMUNICATION**

In this type of animation we want the elderly to communicate with others and this communication can be done by music, theatre, drama, dance, poetry, photography, etc. In expressive communication animation, the elderly transmit their feelings and emotions through voice, behaviour, posture and movement.

### **ANIMATION OF PERSONAL DEVELOPMENT**

Here we intend to develop the "I" of the elderly, their life experiences, their emotions and feelings. This animation stimulates self-knowledge, the interaction between the person and the group and the group dynamics. In this facet we develop group dynamics that work on various components, such as group integration, memorizing names and faces, we include in this animation the whole component of religion, spirituality and meditation.



## PLAYFUL ANIMATION

The animation, as its name indicates, is the animation that aims to amuse the people and the group, occupy the time, promote the conviviality and spread knowledge, arts and knowledge, and is mainly focused on the essence of animation: leisure, the entertainment and the joke. It includes the walks socializing, the exchanges, the games, the trips to the museums, the theatres, the parties, to watch television, etc.

## COMMUNITY ANIMATION

Community animation is one in which the elderly actively participate in the community as a valid, active and useful element. This animation is mainly intended for the self-sufficient elderly who still want and can have an active voice in the community where they live.

*Another issue is the values that the ASC promotes in its recipients.*

In fact, among the values that the animation intervention provides, we highlight: development of awareness and critical sense, which requires educating for responsible participation and stimulating the expression of feelings (solidarity, collaboration); Participation, giving prominence to the person; Social integration - adaptation; Pluralism in the broad sense (multiplicity of opinions and points of view); The sociocultural dynamization of people and communities (intergeneration); Innovation and cultural creation; Promotion of freedom; etc.

### 2.2. - Activity-specific objectives

- Increase the self-esteem of the elderly and spread a positive image of them;
- Strengthen cultural identities and intergenerational coexistence;
- Increase distraction periods;
- Promote socialization;
- To promote the exchange of experiences;
- Develop the physical and mental dexterity of the elderly;
- Involve the community in general, in the process of social integration of users;
- Promote healthy living habits;
- Contribute to the personal and social valuation of the elderly;
- Contribute to the cultural enrichment of the elderly;
- Prevent disorientation in time and space;



Therefore, there are several types / scopes of animation, depending on the type of animator, the different recipients, the different activities, the various territories and the objectives of the animation. We should therefore understand the ASC as an education activity in a non-formal context structured around three main axes:

- \* The educational centre, in which are inserted actions that are designed to achieve personal development, awareness, ideation and cognitive development.
- \* The second axis is formed by culture, with which it intends to develop individual and collective identities, individual creativity and artistic creation, as an expression of common identities.
- \* The third axis is formed by the structure of community life, that is, the development of networks of collectives that are based on the identification, participation and commitment to the members of the community or group that integrates the individual.

Thus, an ecological approach is needed that contributes to the improvement of the quality of life of the elderly, contributing equally to the promotion of active aging. In this way, we intend to adopt a more preventive rather than remedial approach, seeking to find the solutions that best meet the needs of each person, always taking into account the different aspects of their personalities. It is therefore important to create a climate of trust and emotional security with clients by supporting them and encouraging them to retain a positive image of themselves. On the other hand, we should encourage and encourage the elderly to maintain family and social relations, and in a particular way with the family, because they are essential supports for the well- Being psychological, social, and physical. Talking about the past is much more than remembering, it is experiencing the experiences twice, and in this sense the supports, family and social are a fertile field, allowing the elderly to experience positive emotions through reminiscence, which may be very useful in the future.

### **3.- Animation in the educational field**

The aim of animation for the elderly is to improve the integration of this specific collective in society, so that they can value themselves and express their opinions. In this way, group animation enables the elderly to enjoy and enjoy / enjoy the various socio-cultural and leisure-recreational presuppositions, developing behaviours, reflections and communicative dialogue (stimulating cognition), creating new attitudes and measures to fully enjoy the life.

Promoting the dynamics of (socio) educational animation, through practices (play, recreation, expression and communication), allows individuals to put themselves in the situation of others, reproducing situations and discovering new forms of relationship with

knowledge and of personality structure, taking into account the degree of involvement, the time of autonomy and shared responsibility.

In this sense, education for citizenship (active) should be a demanding and responsible task. The main objectives of the animation of the elderly are combined with the promotion of innovative presuppositions, new discoveries, reliving experiences and memories that value lifelong education. The various types of activities in the practice of animation for the elderly provide a more harmonious, dynamic, satisfactory life and a certain well-being (affective and relational), from their involvement and participation. That is, the adequate occupation of free time is increased to avoid that the leisure time is not passive, depersonalizing or depressive (frustrating).

According to these guidelines of animation provides an increase of self-esteem and self-confidence of the elderly. It is clear that in order to organize and develop an activity of animation for this group of elderly people, it is essential to know the target audience well in terms of their personal characteristics, values, skills, difficulties, personal tastes, culture, degrees of dependency, etc. (Informal contacts - context diagnosis).

In addition, it is pertinent to know the institution and its spaces where the animation activities are carried out, in all its aspects, both in terms of functioning, organization, material and financial and human resources, as well as the priorities and objectives of the institutional managers involved to the practice of animation. It is in this sense that for an animation to be effective and efficient, it is necessary to know the local community, studying culture, traditions and ways of life, as well as knowledge of other social and cultural institutions, equipment and organizations in order to promote intergenerational animation.

In other words, this animation involves the synchronized interaction of four pillars: the collective of the elderly (target audience); the animator; the institution and its caregivers and the local community. It is convenient to create a serene, relaxed and open environment to the experiences, in order to arouse the curiosity and the will in the elderly. In the more specific socio-educational animation, it is fundamental to choose activities that do not tire the elderly, giving importance to interests, motivations and mood, but never obliging or imposing.

Therefore, the animator, in his functions, fosters the enthusiasm and motivation of the elderly, developing the empathy with the purpose of understanding the elderly, even putting themselves in their place. It should be positive, demonstrate seriousness through positive comments in order to generate constructive attitudes on both sides. When it is important in the lives of the elderly, the animator must have a spirit of adaptation, organization of spaces, a range of activities / games and planning them in advance, in order to present them clearly, besides being an observer Attentive and mediating We are reminded that people of retirement or retirement age, at the age of 65, their fundamental

concern is the economic value of the allowance or pension, constituting this The centre of his daily attentions, relegating to the background other factors related to retired life and how to occupy this time of leisure. It is here that the role of the animator and of social and community institutions is important, by encouraging and promoting actions and interventions that can lead these people to participate actively in activities that delight them.

### **3.1. - Animation for the elderly / the elderly**

We know that aging reduces human beings' adaptive capacities, making them more and more sensitive to the environment, which, depending on the implicit restrictions on the functioning of the elderly, can become a facilitator or an obstacle to their lives. With the progressive decline of these capacities, mainly at the physical level, and also due to the impact of aging, the elderly will change their habits and daily routines, replacing them with occupations and activities that determine a lower level of activity. This is the scenario that occurs in day centres and residential homes. This decrease in activity, or even inactivity, can have serious consequences, such as reduced concentration, coordination and reaction capacity, which in turn lead to the emergence of personal self-devaluation, decreased self-esteem, increased apathy, demotivation, loneliness, social isolation and depression.

We need to be aware of the needs of the people we meet so that we can do the animation so that old age is shown to be beautiful and give a new meaning to old age, to make decisions about the lifestyle you want most. Sometimes all those institutions or entities serve as a meeting point, socializing, integration, social and cultural interaction. The independence of the individual in the accomplishment of the activities of daily life must be maintained, carrying out the diversified activities, taking care of its hygiene in favour of its autonomy and of a satisfactory image.

The animation of everyday life is to create conditions so that each elderly person can find meaning in life and, for this, he should be the focus of the activities, as a team, since each person is unique and, therefore, the animation has to give a response to all your expectations.

When the elderly, in the age group ranging from disabled, retired (aged 65 and over) to the fourth age, the animator and the promoting institution of the ASC should take into account the following aspects:

\* -To know well the elderly people or residents of the institution, that is, their capacities, desires, expectations, etc., besides promoting empathy, friendly exchange during activities, observing the individual way of each one, social relations in a group and proposing the completion of questionnaires or other instruments, to know their interests.

- \* To propose activities adapted to the needs of the elderly, so that they become more participative or active in carrying out the plan of activities and be open to other activities, without limitation of time or means.
- \* -Accept people as they are, generating an affective relationship that encourages participation and exchange of activities.
- \* -To establish a trusting environment, allowing the elderly to express themselves freely and to become aware of their value, enabling them to still be able to do something. That is, giving confidence and value the capabilities or potential of each one, the result of their experiences, proposing activities that create a good image of them.
- \* Eliminate the fears / fears of moving or reticence, respecting this impression in the elderly, but promoting mobility between them in the space of animation, ensuring the dangers of fall and the means of security, in addition to taking them to discover manifested interests. In this way, the practice of activities should promote autonomy and avoid prostration in the chair / sofa and / or isolation.
- \* - Change the customs in the institution, so that the elderly can adapt to the time of leisure, valuing their occupation and execution of tasks. For example, participating in gym activities or physical-motor activities and cultural and educational activities is a task of persistence and persuasion, in order to generate a habitual custom in the institution.
- \* -Divulge information through the institution's internal mechanisms or in the public spaces of the community with attractive advertisements that clearly explain the objectives of the initiative. The animator, together with the seniors, should plan, execute projects and adapted programs, in several areas taking into account the objectives mentioned above.

Activities should be linked to life experiences, labour traditions, and cultural heritage, as they lead the elderly to experience feelings of stability, affection and the creation of values of identity. It is always difficult to stimulate their participation in the proposed activities, due to the various limitations of their age, the very different health conditions, and the conditions of solitude and the ways of life they have adopted, from a certain point in time. Your life.

Accordingly, socio-cultural animation programs should be appropriate to each type of group with which the animator works, establishing some general objectives and implementation strategies, in order to enable these groups, personal fulfilment, understanding the environment and participation in community life.

Hence, it should be borne in mind that the animation of the elderly has the following objectives:

- Define a way of organizing among the different actors of animation to give dynamism to the Institution;

- To create a state of mind, climate, dynamics, in the Institution that allows each client and staff to associate in a global walk of animation;
- Focus on the needs, desires and problems experienced by each client;
- To encourage adherence to all freely-developed animation objectives;
- To stimulate the interest directed to other people with the intention of living in harmony accepting and respecting the values, beliefs, the environment and the experience of each one;
- To promote or revive tastes and desires, giving each one the opportunity to rediscover himself, to situate himself within the Institution, and to participate in the life of the group, favouring relations and promoting exchanges, creating a new art of living based on Relationship / interaction;
- To allow the elderly to reintegrate into society as active members, favouring contacts and exchanges with the Institution's exterior;
- To preserve to the maximum the autonomy of the clients as well as to maintain the relations within a playful animation.

These explanations are reflected in the animation of the elderly, since they were the ones who selected their contents and the activities they wanted to develop, their personal, social and cultural goals.

### **To animate is to promote coexistence**

