Changes in Entertainment and Leisure in Britain c500 to the present day

DEVELOPMENT OF SPORT

What have been the main developments in sport over time?

SPORTS FOR ORDINARY PEOPLE IN THE MEDIEVAL AND EARLY MODERN ERAS

Life for ordinary people in the medieval period was routine and monotonous and revolved around an agrarian calendar. People had to work hard from dawn until dusk just to survive. However when they were able to rest from their labours, there were many festivals and opportunities to enjoy sports and pastimes that came to reflect a rich medieval peasant folk culture. In the Viking and Saxon eras, many social gatherings such as cattle markets and weddings offered an excuse for competitive games and contests. There would be an opportunity to bet on the outcome of the contest and revelry and drunkenness added to the occasion. Commoners enjoyed sports such as throwing balls, horseshoes and hammers, shinty (an early form of hockey) and folk-football. Football was an unbounded, unregulated game that pitted bachelors against the married men of a village or sometimes one village against another. Scoring was a problem because there were sometimes no goal posts or even a ball and the main aim seemed to be to inflict pain and injury on the opponents. This violent sport, though banned by Henry VIII, survived in Britain until the late 19th century. Running and jumping contests were very popular and women were allowed to compete in ‘smock races’ where the garment was the prize. Warriors honed their fighting skills by holding competitions using swords, spears and bows and arrows. Archery contests were popular because according to the law men between the ages of 15 and 60 had to develop their skills. Sports that were enjoyed by the lower classes were to evolve into royally sanctioned games and contests where the nobility were able to showcase their skills.

TESTS OF STRENGTH, AGILITY AND ENDURANCE

Viking sagas make reference to lifting heavy boulders, running long distances carrying loads, rock climbing and a test of agility involved walking from one end of a warship by stepping from one oar to another as the ship was rowed. Swimming was popular as both a competitor and spectator sport and some of the heroes of the sagas were said to have competed in full armour. Wrestling and grappling in individual and team events were popular.

SPORTS FOR THE UPPER CLASSES - MEDIEVAL JOUSTS AND TOURNAMENTS

The nobility of the medieval and Renaissance periods staged tournaments with pomp, fanfare and a real sense of occasion. At the joust, mounted knights would attempt to unseat their opponents with blunted lances. Other events included the pas d'armes or passage of arms tournament where a knight would send out a proclamation that he would take on all challengers. The Melee was a team event of knights fighting on foot or horseback. Early tournaments witnessed injury and sometimes death but fatalities dropped as the tournament became more regulated. Such events allowed a knight to showcase his combative skills in the hope of gaining the patronage of a lord while impressing onlookers. They also provided knights with revenue as the winner was awarded a prize or purse of money. Tournaments were not only training grounds for knights but also great entertainment for the local people. By the Renaissance period tournaments had developed into elaborate displays of courtly life and pageantry and very much determined by social class and rank. More sedate sports enjoyed by the upper class were real tennis, golf and lawn billiards.

Source 1: A medieval joust

HUNTING IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

In medieval times hunting by common folk was largely in the pursuit of food whereas for the upper classes hunting on horseback became an exclusive sport. An Act of Parliament of 1485 made unauthorized hunting in private forests a crime punishable by death if committed at night or in disguise. By the 16th century hunting using specially bred and trained dogs became hugely popular. Hunting the stag or boar became not only a symbol of knighthood but an activity that marked out a gentleman. Noble women were especially fond of hunting and Elizabeth I loved to hunt. James I much preferred hunting to royal duties and enjoyed greyhound coursing.

REASONS FOR THE GROWTH OF SPECTATOR SPORT FROM THE LATE NINETEENTH CENTURY

By the end of the 19th century a new sporting culture emerged with 'folk' sport being replaced by 'modern' sport with written rules, permanent venues, precise times and run by governing bodies. Industrialization and urbanization expanded the opportunities for sport entrepreneurially which led to the rise of mass spectator sports. Football, rugby and horseracing became increasingly popular with the working classes. Increased leisure time as a result of the shortening of the working week, the introduction of Bank Holidays together with rises in income increased the opportunities to attend sporting events. The railway boom of the 19th century made travel easier with special trains being laid on for visiting supporters. Standardization of rules led to inter-regional and ultimately national competitions. League structures with the excitement and heartbreak of promotion and relegation ensured interest throughout the season and maximized attendance figures. Spectators at events began to be charged entrance fees and were hosted in purpose built stadiums. With few controls on admission fans poured into grounds and it is estimated that 250,000 people attended the 1923 FA Cup Final at Wembley Stadium. Sporting contests continued throughout both World Wars as a means of boosting morale and at the end of the Second World War there was a pent up demand for sporting attractions with attendances at an all-time high. In the latter part of the 20th century newspapers devoted more coverage to sport than any other topic again adding to the rise in spectator sport.

Source 2: FA Cup Final 1923

Mounted police trying to keep order at the 1923 FA Cup Final often referred to as "the White Horse Final". Bolton Wanderers beat West Ham United 2-0

THE GROWTH OF PROFESSIONALISM IN SPORT IN THE TWENTIETH CENTURY

Professionalism in sport is not a modern concept. Military prowess has always been rewarded. Warriors in ancient times, knights in the Middle Ages and routiers in the 17th century made a living with prize money or by gaining the patronage of rich nobles. In a less belligerent way athletic young men in 18th century England gained employment as estate workers on account of their cricketing skills and diminutive stable boys found themselves riding as jockeys in the high-stake gambling of landowners. In the second half of the 19th century national associations were formed which encouraged 'amateur' values and practices in opposition to 'professionalism' as a way of promoting mutual respect and sportsmanship. By the 20th century the demand for mass entertainment in Britain was to produce a highly successful system of professional spectator sport especially in football, rugby and cricket. The growth of socially mixed northern teams led to 'broken-time' payments where working men were compensated for having to miss work in order to play.
In 1895 the split between rugby union and rugby league came about because the Rugby Union, the game's organizers, refused demands from players to be paid for time lost at work. The issue widened when northern clubs suggested rule changes to make rugby more attractive to spectators who were switching to association football. Two codes emerged, rugby league played mostly by working class men in the industrial towns of the north of England and rugby union played in the south of England, Wales and Scotland. The split was eventually healed at the end of the 20th century when rugby union allowed professionalism. The Football Association sanctioned professionalism in 1885. The movement of players from club to club was

controlled and in 1901 a salary cap of £4 per week was imposed which had risen to £20 by the early 1960s.

On a global stage, the philosophy of the modern Olympic Games was always based on the ideal of sportsmen and women competing purely for enjoyment. As competition intensified, competitors found it increasingly more difficult to reach the standards demanded. One of the first moves to help them came with the Sports Aid Fund which collected sponsorship money from businesses, followed by National Lottery grants. Some amateur sportsmen and women got around the professional issue by having Trust Funds or receiving illegal payments and the issue of 'boot money' was contentious in rugby union.

Cricket tended to be played by the better off although many working class areas fielded teams. Paying top players was common but there was a distinction between amateur 'gentlemen players' and professionals. Tennis retained its amateur status until commercial pressures and rumours of illegal payments led to the sport becoming 'open' in 1968 meaning that there is no distinction made between amateur and professional. By the end of the 20th century sport had become big business with huge amounts of money being invested in order to create the sports product with all the economic spin offs.

THE INFLUENCE OF SPONSORSHIP AND THE MEDIA ON SPORT SINCE THE 1950s

SPONSORSHIP

Amateurism in sport gave way to professionalism because of commercial pressures and the influence of sponsorship escalated especially in the second half of the 20th century. Sponsorship can be described as a commercial deal where advertisers provide financial support for an individual, team or event in the hope of enhancing their brand recognition. It can take many forms such as branding on kits. In 1976 Kettering Town became the first British club to play with a sponsor's name printed on their shirts after signing a deal with local firm Kettering Tyres. Four days later, The Football Association ordered the club to remove the slogan, but the club changed the words on the shirts to 'Kettering T', claiming that the T stood for 'Town'. Nonetheless, the FA ordered the club to remove the words, which the club did under threat of a £1,000 fine. Other methods include merchandising of kits to create team loyalty, scarves and banners, adverts in programmes, hospitality suites and personal endorsements on kit and equipment.

In 1957 the brewers Whitbread sponsored the Ascot Gold Cup horse race for

£6 000 which triggered investment in virtually all sports. However in 1997 tobacco sponsorship was banned on health grounds but not on Formula One motor racing as it was argued that such a move would lead to the bankruptcy of tobacco companies. Mars and Flora sponsored the London Marathon (latterly Virgin Money) in order to promote their product on energy and health grounds. Sporting stars like the boxer Henry Cooper and the footballer Kevin Keegan advertised Brut aftershave in the 1970s and more recently Gary Lineker and Walkers Crisps.

MEDIA

After the Second World War most sporting reports would be found in newspapers. They would run sporting features with editorials and photographs and played an important role in increasing the popularity of sporting stars, teams and events. Some papers hired former sports stars to write columns and were often ghost written. Comics also popularised sport. Fictional stars became 'real' heroes such as Roy of the Rovers in the *Tiger* although sport did not feature very much in girls' comics with occasional references to hockey or lacrosse.

Very few people had televisions in the 1950s and they would tune into their radios for coverage and results. At first there was only limited sport shown on television as many sporting authorities feared that it would have a negative impact on match attendances. The BBC launched its *Grandstand* programme in 1958 and its *Final Score* which featured a teleprinter to relay scores. Match of the Day first appeared in 1964. ITV responded with its *World of Sport* in 1965 featuring football previews, horseracing, rugby union and wrestling together with lesser known sports such as hockey, netball and water-skiing.

In the 1960s coverage of the Olympics drew large audiences and in 1966 the World Cup Final between England and West Germany (England 4, W. Germany 2) at Wembley was watched on both channels by 32.6 million people. Wimbledon became a television event and rugby union increased in popularity with the screening of the *Five Nations Championship*.

Cricket embraced change and televised one-day matches alongside test matches. The arrival of colour television in the late 1960s catapulted snooker as an 'armchair sport' and saw many take it up as a recreational sport. The popularity of video recorders in the 1980s meant that games could be watched and stored. The 1990s witnessed a huge shake-up with the arrival of satellite television in the form of SkyB and pay-to-watch sports. Changes in technology have added to the excitement of games with the use of *Hawk-Eye* in tennis, video replays in cricket and rugby and

goal-line technology in football.

On a negative note, crowds especially at football matches became younger giving rise to a sub-culture of hooliganism and violence between rival supporters which gained much media coverage.

OPPORTUNITIES FOR PARTICIPATION AND RECREATION IN THE LATER TWENTIETH CENTURY

The 1970s experienced an explosion in the growth of the leisure industry. Sports such as golf, hockey, tennis and squash provided facilities through sports clubs while swimming and athletics became more dependent on publicly provided facilities. Basketball and badminton grew in popularity after the 1960s owing to the provision of over 800 sports clubs.

Government initiatives such as *Sports for All* in 1972 were set up to encourage more participation in sport. Concerns over obesity and lack of exercise led to an increase in private gyms and health clubs where people could fit in sessions alongside daily work routines. Walking, jogging and cycling were promoted as excellent ways of keeping fit. The *Ever Thought of Sport* initiative in 1985 targeted 13 to 24 year olds. Although schools provided physical education lessons, the number of matches played declined especially on Saturdays. The void was filled by local clubs in sports like football, rugby, cricket and hockey. Junior and mini sides at all ages emphasised the need to develop skills and enjoy sport.

1981 was International Year of the Disabled and highlighted the need to improve recreational facilities for people with disabilities. At the highest level of competition, the Paralympics has become one of the largest international sporting events by the early 21st century. Paralympians strive for equal treatment with non-disabled Olympic athletes, but there is a large funding gap between Olympic and Paralympic athletes.

Source 3: Paralympic Games

On the issue of inclusiveness however the equal opportunities agenda of the late 20th century has not really ended gender bias. Playing and watching sport remains far more popular amongst men and although participation in sport increased sharply for women during this time there is much variation from sport to sport. The status of women's football was enhanced in 2011 with the setting up of The Football Association Women's Super League where the winners and runners up qualify for the UEFA Women's Championship. On a global level, FIFA's Women's World Cup has been held every four years since 1991.

Sportsmen and sportswomen from Britain's ethnic minorities have made advances in nearly all major sports and by the end of the 20th century England's football and cricket teams have both had black captains.

HOLIDAYS AND TRAVEL

HOW HAVE HOLIDAY PATTERNS AND TRAVEL CHANGED OVER TIME?

Feast days and holy days in the medieval and early modern eras

Leisure activities in the medieval period had a religious basis. Every holy day (holiday) began with long and solemn religious ceremonies. Medieval celebrations revolved around feast days, pagan in origin and based on ancient agricultural festivals marking times of planting and harvest. Much of what is known from the Anglo- Saxon period comes from a book called *The Reckoning of Time* written by a monk called the Venerable Bede in 725 A.D. The greatest pagan festival was *Mother's Night* which was held on the winter solstice around December 25th and marked the beginning of the Anglo-Saxon year. In April a festival was dedicated to the goddess Eostre to celebrate spring and new life. September or *Holy Month*

celebrated the harvest while November or *Blood Month* was commemorated with animal sacrifice both as an offering to the pagan gods and as a source of food for the winter months. The grandest feast was celebrated during the dreariest time of the calendar year, from Christmas Eve to Twelfth Day (January 6th). This fortnight holiday saw the Lord of the Manor give presents of food, drink and clothing as bonuses for servants. People decorated their houses with holly and ivy together with large Yule logs which were brought inside and burned. *First Gifts* were exchanged on New Year's Day. *Plough Monday* occurred after Epiphany when villagers would compete in plough races to begin cultivation of the common land. Youths would go from house to house asking for money, food and drink and a refusal often resulted in the land in front of the door being ploughed up. Easter, as Christmas, was a time for exchanging gifts. The Lord would receive gifts of eggs from the villagers and he would provide a dinner in return. The villagers would decorate their homes with wild flowers in the hope of fertile and prosperous season.

The fortnight Christmas holiday continued into Tudor times when all work, apart from tending to the animals, stopped. Spinning which was a role for the women stopped and flowers were placed around spinning wheels. Villages took the opportunity to visit friends.

It is a commonly held misconception that Oliver Cromwell personally banned Christmas. The decision was reached by Puritans in parliament that there should be a clamp down on saints' days and holy days. Until then the Christmas period was a frivolous time of excess and lack of restraint. Christmas or Christ's Mass was an unwelcome survival of the Roman Catholic faith and had no biblical basis.
On a more charitable note the more affluent distributed boxes of money to servants and churches opened boxes for the needy the day after Christmas Day – hence Boxing Day.

In the medieval and early modern periods travel was usually in search of work or for religious reasons. A pilgrimage was a spiritual journey to a holy place or shrine as proof of devotion, to obtain supernatural help or as a penance for sin. People would visit places like Walsingham, Lindisfarne and Canterbury. Geoffrey Chaucer's Canterbury Tales written at the end of the 14th century provides vivid accounts of romance, jealousy and trickery of pilgrims on their journey to visit the tomb of Saint Thomas Becket. A typical pilgrimage abroad could take up to a year and guidebooks were produced offering travel tips for pilgrims and the sale of souvenirs and art objects helped spread artistic styles from country to country.

Source 4: Medieval pilgrims travelling to Canterbury

The closing of the monasteries by Henry VIII devastated the pilgrim industry. While the rich could afford to travel most poor people remained tied to their villages. Any journeys were to find work or, increasingly during the reign of Elizabeth I, to beg or steal.

THE DEVELOPMENT OF THE GRAND TOUR IN THE EIGHTEENTH CENTURY

Between 1660 and 1820 the Grand Tour was considered to be the best means of completing the education of a rich gentleman. After school and university and with a grounding in Greek and Latin together with an interest in art and architecture a Grand Tourist would leave England for the Continent and on to the towns and cities of the Renaissance and the sites of ancient Greek and Roman society. The Tour can be seen as a mobile finishing school and the precursor of the gap year/s. Tourists would travel under the supervision of a 'bear leader' who was usually a schoolmaster or aspiring academic whose role was to take charge of finances while attempting to keep the young men out of trouble. Many Tourists delighted in the cultural experiences and returned home with works of art and sculptures to furnish their homes. Others took the opportunity to seek out pleasures such as drinking, gambling and womanising. Guidebooks were produced and the modern tourist industry was born. The tradition of the Grand Tour remained popular until the advent of large-scale rail and sea travel from the mid-19th century.

THE GROWTH OF THE RAILWAYS AFTER THE 1840s AND THE IMPACT ON SEASIDE TOWNS

Before the coming of the railways stagecoaches operated between major towns and improvements in road building made travel quicker and more comfortable. In the 18th century the rich visited spa towns such as Bath, Malvern and Harrogate believing that "taking the waters" had healing powers. Such towns boomed giving rise to lodging houses, coffee houses and shops. Towards the end of the 18th century the rich began to spend more time at the seaside in the belief that bathing in seawater had medicinal benefits and resorts like Brighton and Eastbourne flourished. However, it was the growth of the railway system from the 1840s that revolutionized travel making it much faster and, importantly, becoming available to ordinary people. Many could now travel to the seaside for day trips or longer stays and the popularity of the seaside holiday was secured.

Travel times from London to UK destinations in the 1800s:

Journey	Date	Method	Time taken
London to Edinburgh	1836	Coach	43 hours
London to Edinburgh	1850	Train	12 hours
London to Bourne-mouth	1836	Coach	18 hours
London to Bourne-mouth	1870	Train	5 hours

The arrival of the railways led to the rapid growth of towns. The railway reached Bournemouth in 1870.

Population figures for Bournemouth in the 1800s:

Date	Population
1821	877
1831	1,104
1871	13,160
1881	18,725

Of all Britain's seaside resorts, Blackpool eclipsed all in terms of visitors and attractions. It was here that the concept of the traditional seaside holiday originated becoming Britain's, if not the world's first working class resort.

Some resorts emerged as almost suburbs of larger towns and cities. Southport, 20 miles north of Liverpool was connected by rail in 1848 and its population grew from 5,000 in 1851 to 48 000 by 1901. The 1911 census reveals that 55% of English people were visiting seaside resorts on day trips and 20% were taking longer holidays requiring accommodation. The holiday industry involved 1.25% of the working population and accounted for 1.5% of consumer spending. Never before had so many people been given the opportunity of a holiday by the sea.

GREATER HOLIDAY TIME

At present, the statutory minimum annual leave for full-time employers in the U.K. is 20 days together with 8 national holidays. Self-employed workers are not entitled to annual leave and members of the armed services and the emergency services do not have the right to statutory holidays.
Industrialisation meant that people ceased to enjoy the seasonal breaks from work associated with farming. Most workers had Sundays off along with the religious holidays of Good Friday and Christmas Day.
In the early 19th century the Bank of England observed 33 saints' days and religious festivals as holidays. By 1834 the number had been reduced to just four - May Day (May 1st), All Saints' Day (November 1st), Good Friday and Christmas Day.

THE BANK HOLIDAY ACT OF 1871

Bank Holidays were introduced by an act of 1871 which designated four holidays in England and Wales. Rather than 'public holidays' the term 'bank' was used because banks closed and no business could be done thereby giving the holiday more status. The bill to create bank holidays was introduced by Sir John Lubbock MP for Maidstone and an ex-banker. His aim was to ease the pressure on workers with an extra four days off - Easter Monday, the first Monday in August, Whit Monday and Boxing Day. Good Friday and Christmas day were already recognised as holidays.

A century after the 1871 Act, the Banking and Financial Dealings Act 1971 was passed. The majority of the current bank holidays were specified in the 1971 Act, however New Year's Day and May Day were not introduced throughout the whole of the UK until 1974 and 1978 respectively. The date of the August bank holiday was changed from the first Monday in August to the last Monday in August, and the Whitsun bank holiday (Whit Monday) was replaced by the Late Spring Bank Holiday, fixed as the last Monday in May. In 1978 the first Monday in May was designated a bank holiday.

HOLIDAY PAY

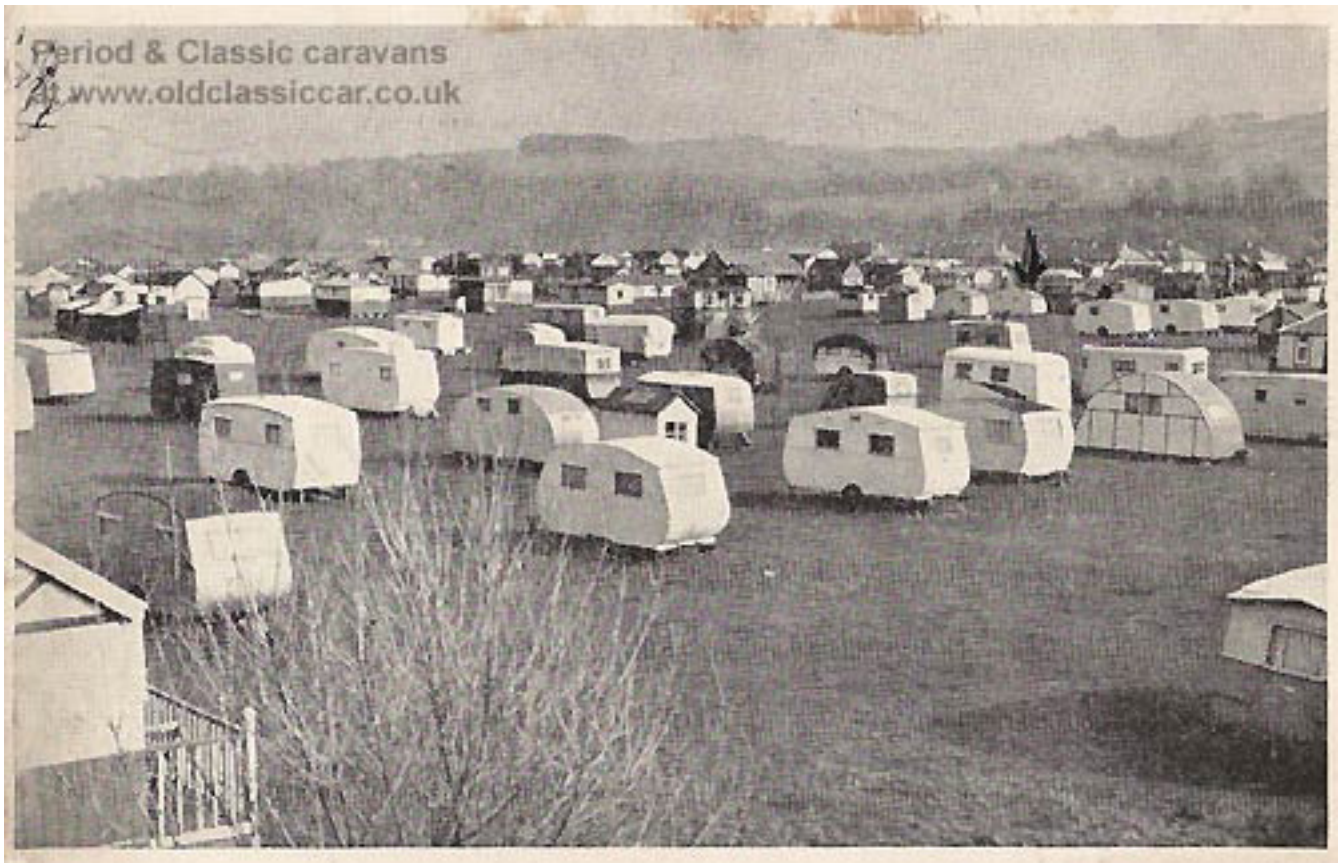
As real wages began to increase in the latter half of the 19th century, friendly societies and holiday clubs encouraged workers to save towards holidays. 'Wakes clubs' and 'Going Off' clubs were popular up until the mid-20th century. Originally religious celebrations, 'wakes weeks' developed into secular holidays and were particularly popular in the north of England. They began as unpaid holidays when factories, mills and collieries closed down for maintenance. In Lancashire each town would take a different week and so between June and September a summer season developed with a ready supply of holiday makers to places like Blackpool and Southport.

Additional paid leave was usually only granted to managers and supervisors in factories although some businesses began to grant workers holidays with pay after the First World War. The Trades Union Congress (TUC) began a campaign in 1911 for a paid holiday for all workers. In 1938 the *Holidays with Pay Act* gave workers a week's holiday with pay. By the 1950s many workers were receiving two weeks of paid holiday as a result of collective bargaining by the TUC. In 1998 the Labour Government implemented the EU *Working Time Regulations* which granted full time workers four weeks of paid leave.

NEW HOLIDAY OPPORTUNITIES IN THE MID TWENTIETH CENTURY

The years after the Second World War witnessed the start of the era of mass tourism as seaside resorts, boarding houses, holiday camps and caravan parks peaked. People flocked back to the beaches now cleared of landmines. It should be noted however that holidays were not yet a regular feature of family life. Many poorer people had to settle for day trips. They were often to the seaside but visits to places of historical interest, local beauty spots or fruit picking in the countryside provided a break from the routine of work.

As the country returned to peacetime manufacturing, the demand for motoring surged. Car ownership doubled to 1.8 million. By 1950 the figure had risen to 2.3 million and by 1960 to 5.5 million. The rise in car ownership led to the growth in popularity in caravanning, becoming a firm favourite for over 25% of the population. Touring caravans could literally 'hit the road' and pull into lay-bys without restriction. In the 1960s caravanning went up-market when parks introduced toilet and showering facilities along with clubhouses. The touring caravan industry went into decline in the 1970s when VAT was added to tourers and motorhomes and this, coupled with the oil crisis of 1973, saw sales slump.



Source 5 : A caravan site in the 1950s

HOLIDAY CAMPS

Camping became popular in the late 19th century and after the First World War 'pioneer camps' opened offering basic accommodation and a 'hands on' approach. Life under canvas increased in popularity in the inter-war period in line with the trend towards healthy outdoor living. Gradually tents became replaced with chalets and communal buildings for eating and entertainment and the holiday camp was born. The name that is most associated with holiday camps is Butlins. Billy Butlin opened his first camp in Skegness in 1936 and two years later with the passing of the *Holiday with Pay Act* he coined the phrase "A week's holiday for a week's pay" and "Holidays with pay, holidays with play". A week's holiday between June and September cost £2.12s and 6d for an adult (£133 today) and £1.6s and 3d for a child (£66.50p today). On offer were family chalets, shops, hairdressing studios, swimming pools, funfairs, entertainment shows, ballroom dancing, childcare services and a range of sporting activities. Campers were entertained by Redcoats who hosted a range of competitions from talent and beauty contests, Glamorous Grannies and Knobbly Knees. "Rain or Shine, it's always fine at Butlin's" was a

well-used slogan at the time. All of this was lampooned in the hit television comedy series Hi-de-Hi co-written by Jimmy Perry a former Redcoat in the 1940s. By the mid-1960s there were camps at nine locations including Minehead, Filey and Bognor Regis. Since opening, an estimated 70 million Britons have holidayed there and in 2015 1 million visitors earned the company revenue of £214 million. In 1936 it was about chalets and canteen dining. Today it's about high class hotels, spas, fine wines and celebrity chefs.

NATIONAL PARKS

In the 1930s groups of conservationists began lobbying the government to pass measures to allow access to the countryside. After the Second World War the new Labour Government as part of its post-war recovery plan prepared for national park legislation. In 1951 the Peak District became the first National Park followed by the Lake District, Snowdonia, Dartmoor, the Pembrokeshire Coast, the North York Moors, Yorkshire Dales, Exmoor, Northumberland and Brecon Beacons by the end of the 1950s and latterly by the South Downs, Broads and New Forest. The Parks promote rural tourism through activities such as hiking, pony-trekking and canoeing. It is estimated that 110 million people visit National Parks every year helping to boost the local economy.

HOLIDAY PATTERNS AFTER 1970
PACKAGE HOLIDAYS AND AIR TRAVEL

By the 1960s new holiday patterns began to challenge the traditional British family holiday. Air travel was becoming more affordable and holidays to the Mediterranean became popular. European trips had always been enjoyed by the more affluent but from the mid-1960s large stretches of southern Europe became geared towards mass tourism. Travel agents offered 'package deals' where the price included airfare and accommodation. Travelling at 550 miles an hour meant that some destinations could be reached in two hours. Motoring holidays and cruises became popular. Sir Freddie Laker drove down flight prices with his budget *Skytrain* which offered cheap flights to the USA. Laker Airways went bust in 1982 but it led the way for *Easyjet* and *Ryanair*.

THE IMPACT OF PACKAGE HOLIDAYS AND AIR TRAVEL ON BRITISH HOLIDAY RESORTS BY THE END OF THE TWENTIETH CENTURY

The British tourist industry had to adapt in order to survive in the face of competition from abroad. Some resorts like Blackpool remained popular while others like Skegness struggled to maintain visitor levels. Some resorts built huge leisure complexes with indoor beaches, slides, wave machines and tropical temperatures.

Thorpe Park in Surrey became the UK's first theme park in 1969 and many followed including Alton Towers in Staffordshire and Flamingoland in Yorkshire.
The countryside continued to attract large numbers of visitors as local authorities established country parks and nature trails. Upmarket holiday camps such as Center Parcs emerged offering indoor and outdoor activities in secluded woodlands.
As the tourist industry entered the 21st century holiday patterns continued to change yet, rather surprisingly, 75% of holidays taken by British people are still spent in Britain. Competition amongst travel operators and the ease of searching for deals on the Internet has led to many families taking more than one holiday a year.

A STUDY OF THE HISTORIC ENVIRONMENT - THE SEASIDE RESORT OF BLACKPOOL IN THE LATE 19TH AND 20TH CENTURIES

Source 6 : Blackpool Tower in the 1890s

- Reasons for the growth of Blackpool as a resort – the creation of the world's first working class seaside resort; the growth of the railway and transport links connecting the industrial towns of the north, the "Penny per Mile" Act 1844; the introduction of annual holidays, Bank Holidays, day trips for Sunday Schools

and Temperance Societies; increased spending power especially among young people.

- Entertainment and leisure activities in Blackpool in the 19th and 20th centuries – the creation of the "traditional" summer holiday; the attraction of sea bathing for medicinal and recreational reasons in the 19th century; private and municipal investment in amenities and entertainment facilities; the building of piers and promenades – North Pier (1863), Central Pier (1868), South Pier (1893) – Promenade (1870), New Promenade (1888), North Shore Promenade (1899), Great Promenade (1905); electric lighting introduced (1879), the Illuminations (1912) which extended the holiday season; electric tramways (1885); Raikes Hall Garden (1872), Winter Gardens (1878); the opening of the iconic Tower (1894); the development of the Pleasure Beach and the "Golden Mile"; pleasure palace, music halls, variety theatre shows and cinemas – Opera House (1889), Empress Ballroom (1897), Grand Theatre (1894), Tower Ballroom (1894), Empress Ballroom (1897), hotels e.g. Imperial Hotel (1867), guest houses, Bed and Breakfast lodging houses and the creation of the seaside landlady.

- The decline of Blackpool as a seaside resort in the second half of the 20th century – the decline of the traditional summer holiday, the perception of a tacky image; the building of the M55 motorway meaning visitors could return home rather than stay over; the building of the Butlin's (1955) and Pontin's (1961) camps hit the town's tourist trade; competition from low cost budget flights abroad, package holidays and self-catering holidays.

POPULAR ENTERTAINMENT (THEATRE, STAGE AND SCREEN)

HOW WAS SOCIETY AFFECTED BY DEVELOPMENTS IN THEATRE, STAGE AND SCREEN OVER TIME?

SAXON AND VIKING SAGAS

The Anglo-Saxons enjoyed gathering in the lord's great hall, to eat and drink, and to listen to songs and stories. They loved tales about brave warriors and their adventures.

Beowulf is the most famous tale and was composed by an unknown Anglo-Saxon poet around AD 700 though much of its material had been in circulation in oral narrative for many years. It is the longest epic poem in Old English, the language spoken in Anglo-Saxon England before the Norman Conquest. More than 3,000 lines long it relates the exploits of its eponymous hero, and his successive battles with a monster named Grendel and with Grendel's revengeful mother. The story still

captures the imagination and was made into an award winning film in 2007.

Another epic tale is *The Battle of Maldon* which is an account of the battle of AD 991 when the men of Essex trying to defend their land were defeated by a Viking raiding-party. It is embellished with many speeches attributed to the warriors and, with other details, is related in an Old English poem. A modern embroidery created for the millennium celebration in 1991 and, in part, depicting the battle, can be seen at the Maeldune Centre in Maldon.

The Vikings also had a rich oral tradition which was passed down by storytelling in the form of sagas. The word saga means 'what is told'. Story telling at feasts was a main form of entertainment and itinerant professional bards or 'scops' would recall and embellish traditional stories and sometimes create new ones.

MEDIEVAL MYSTERY PLAYS AND MUMMERS

Mystery and miracle plays represent some of the earliest formally developed plays in the medieval era. The mystery play first appeared at the beginning of the 13th century and was performed outdoors. Written in Latin verse they portrayed Biblical stories though in a medieval setting, often with comedic references. By the mid-14th century they were performed as a cycle and covered the entire Biblical story from Creation to Judgement and could last days. The plays were produced and financed in towns by tradesmen's guilds and were performed in the vernacular in order to bring the message of the Bible to ordinary people. Cycles of mystery plays from Chester, Coventry, York and Wakefield (known as the Townley Cycle) have survived.

Miracle plays tell the stories of the lives of the saints. They represent real or fictitious accounts of the life, miracles, or martyrdom of a saint and were developed during the 10th and 11th centuries to enhance calendar festivals. By the 13th century they had become divorced from church services and were performed at public festivals. Almost all surviving miracle plays portray the Virgin Mary. The Mary plays consistently involve her coming to the aid of all who call on her. For example, she saves a priest who has sold his soul to the devil, a woman falsely accused of murdering her own child, and a pregnant abbess. Typical of these is a play called St. John the Hairy. The title character seduces and murders a princess and after capture, he is proclaimed a saint by an infant. He confesses his crime, whereupon God and Mary appear and aid John in reviving the princess, which when done, the murderer saint is made a bishop.

The plays were usually performed on pageant wagons which had a stage sometimes with two levels which could be used with the space in front as another performance level. The wagons would proceed through the streets stopping at pre-arranged sites. The audience watch from the street or from houses. Plays were sometimes acted out on a set with a fixed stage.

Mummers plays can be defined as early pantomime and were based on the legend of St. George and the Dragon with the intention of portraying the struggle between good and evil. They were originally mime shows, hence the 'mum' meaning silent. Performers were male and known as guises. Dialogue was added later but with improvisation, the true meaning is now lost and modern performances are rather meaningless to audiences.

Mummers.
Bodleian Library MS. Bodl. 264, fol 21v.

Source 7 : A medieval mummers play.

All religious drama in England was suppressed during the Reformation. Mystery and miracle plays were banned by Henry VIII as they represented a threat to Protestantism and most were subsequently destroyed or lost. Henry's court was opulent and the king, always keen to impress foreign dignitaries employed musicians, jesters and small companies of actors.

Elizabeth I similarly enjoyed extravagant forms of entertainment and companies of performers moved from one royal residence to another to herald the arrival of the Royal Court. Licences were given to companies allowing rehearsal time and public performances as long as they had the patronage of a nobleman.

There were three different types of venue for Elizabethan plays:

- Inn-yards (later to be converted into Playhouses) where performances were held in private London Inns. They were inexpensive and had a capacity of up to 500.
- Open air amphitheatres with a capacity of between 1500 and 3000 where prices were determined by the comfort of the seat.
- Playhouses were small, private indoor halls where a more select audience paid an entrance fee.

The first theatre, appropriately named *Theatre*, was built in 1576 in Shoreditch outside the city walls because of hostility towards public performances. More open-air theatres were opened in London including the *Rose* (1587), the *Swan* (1595) and, more famously, the *Globe* (1599) in which Shakespeare had a stake.

Most theatres were circular surrounding an open courtyard where the audience would stand around three sides of the stage. Wealthy patrons would sit in comfort in roofed galleries and the nobility would watch the play from chairs placed on the stage. Plays were largely unregulated but Elizabeth, always mindful of her popularity, banned religious and political topics. However, plays were vulgar and the behaviour of the crowds often matched the subject matter. Crime rates increased after performances. The *Globe* doubled as a bear pit, a brothel and a gaming house. Various troupes of male actors (women never performed in plays so young boys took female roles) emerged under noble patronage and competition was fierce leading to storylines being copied and plays stolen. By 1595 over 15 000 people a week were attending plays being performed in London theatres. There was now a great need for new plays to be written and the most important playwright of the period was William Shakespeare.

The years between 1642 and 1660 saw very little theatrical activity in England as the Puritans worked to drive out “sinful” theatre. A law passed in 1642 suspended performances for five years. After the law expired, Oliver Cromwell’s government passed a law declaring that all actors were to be considered rogues. Many theatres were even dismantled. In1660 Charles II was restored as king which was a time

of renewal for the theatre. The flamboyant Charles II was a huge patron of theatre and helped breathe new life into English drama. Theatre continued to flourish in the 18th century as a popular pastime and many theatres were enlarged and new playhouses built in London and the provinces.

Source 8 : An Elizabethan theatre

MUSIC HALLS AND GLEE CLUBS OF THE VICTORIAN AGE

The Victorian music halls had their origins in the taverns and coffee houses of the 18th century where men would meet to eat, drink and to do business while performers sang songs encouraging the audience to join in. By the early 19th century many taverns had designated music rooms or 'song and supper' rooms. The popularity of Saturday night 'sing-alongs' led to performances being staged two to three times a week which went on until the early hours of the morning. The male audiences (women were not allowed in) were often unruly and were known to hurl abuse and objects at performers.

The first purpose built music hall appeared in Lambeth, London in 1852. *The*

Canterbury Hall could accommodate 700 people and after a re-build the capacity increased to 1500. This venture represented a new trend in entertainment as it was aimed at the working classes. In a world governed by strict class and gender lines the music halls had mass appeal. Women were encouraged to attend as it was thought that they would have a calming effect on the men. *Ladies' Thursdays* were introduced although some men, rather than take their wives, preferred to pay for the company of a woman. As a result the music halls soon acquired a bawdy reputation. By 1875 there were 375 music halls in Greater London and such was the demand for performers that it became common for women to perform. Songs from both men and women often had a 'nudge-nudge, wink-wink' theme which remained at the heart of the music hall. Speciality acts developed such as jugglers, contortionists, trapeze artistes, magicians, ventriloquists, sword swallowers and drag acts. Upwards of twenty acts would perform in shows lasting up to four hours with a chairman keeping control with a gavel. The stars though were the singers. Men like Albert Chevalier and George Roby were hugely popular but it was women who frequently topped the bill. Marie Lloyd became *The Queen of the Music Hall* and Vesta Tilley, a male impersonator became a big star.

Most large towns had several music halls and at least one theatre. Theatres by the end of the 19th century were quite luxurious and were patronised by middle class visitors. In contrast to the raunchy music halls, the theatres offered operettas and plays.

A more sophisticated form of entertainment was glee singing. It originated in the 17th century and Glee Clubs emerged in the 18th century. A glee club was a musical or choral group, historically made up of male voices but also of female or mixed voices performing short songs or glees. They remained popular up until the mid-19th century but were gradually superseded by choral societies.

THE IMPACT OF THE CINEMA IN THE 1920s AND 1930s

After the First World War the combined threat of cinema and radio saw a decline in music hall attendance but they did survive into the 1930s where new forms of cine-variety shows were performed. The one threat that the music halls would not survive was the advent of television.

Film began in the 1890s when motion picture cameras appeared and production companies were set up. The first public performance of film before a paying audience was at the Polytechnic in London in 1896. These films lasted less than a minute and had no sound but they were a huge novelty and were shown in music halls, travelling fairs, converted building and then purpose built cinemas. By 1914

there were over 4,000 cinemas or 'flea-pits' in Britain. There was little comfort and audiences were unruly. Films were black and white and silent and a pianist would interpret the action in order to create the mood. People flocked to the cinema to view exotic dramas featuring Rudolph Valentino and the slapstick comedy of Charlie Chaplin. Admission to the cinema was cheap and attracted many working class people and was dubbed the 'poor man's theatre'. Some observers at the time were concerned about the adverse effect the movies might have on people, especially the young. By the 1920s the cinema had become the most popular form of entertainment and as a result of investment new luxurious cinemas or 'dream palaces' were built. Advances in technology improved the quality of films and the piano was replaced by large organs with sound effects. When Al Jolson spoke the immortal words "wait a minute, wait a minute, you ain't heard nothing yet" in the *Jazz Singe*r in 1927 the 'talkies' had arrived. This was the first feature-length motion picture with synchronised dialogue sequences. The cinema continued to attract huge audiences with half the population of Britain attending at least once a week. The 1930s are regarded as the "Golden Age of Cinema" with stars such as Clark Gable, Greta Garbo, The Marx Brothers and Mickey Mouse. It was a way of escaping the hardships of the Depression in the 1930s and served as a morale booster during the Second World War.

By the 1960s television had replaced cinema as the main form of mass entertainment and many cinemas closed down or were converted into dancehalls and bingo halls.

Source 9 : The Marx Brothers in the 1930s

THE DEVELOPMENT OF THE TELEVISION AS ENTERTAINMENT FROM THE 1950s

At the beginning of the 1950s the television was very much a luxury item with only 350,000 homes owning one. By 1961 75% of homes had a set and by 1971 the figure had risen to 91%. In 1966 the price of a television was £70 at a time when the average income was £12 a week and so most people either bought them on hire purchase or rented them. There was only one channel in the early years – the BBC which transmitted mostly news items, current affairs and serious drama. There was coverage of major sporting and news events and over half the population of the country crammed into the houses of family and friends to follow the events of Queen Elizabeth II's coronation in 1953. Transmissions were tightly controlled with no more than two hours before 1 p.m. and nothing between 6 p.m. and 7 p.m. which was known as the 'toddlers' truce'. Young children were led to believe that there was 'no telly' after 6 p.m. as a way of getting them to bed (this ended in 1957). At weekends a maximum of 8 hours was allowed on Saturdays and 7 hours and 45 minutes on Sundays. Television went through a number of changes in the 1950s and 1960s. Independent Television (ITV) was set up with regional companies which partially explains the shift towards more 'popular' programmes. Quiz shows such as *Double Your Money* were very popular as was a soap opera called *Coronation Street* that appeared in 1960 and was scheduled to run for 13 pilot episodes.

Entertainment programmes like *Saturday Night at the London Palladium* and American imports such as I Love Lucy saw people desert the BBC and 'switch to the other side'. In 1964 the BBC introduced a second channel. Both the BBC and ITV televised the 1966 World Cup Final and 32.6 million people in Britain saw England beat West Germany 4-2 in what remains the most watched programme ever. During this time all programmes were in black and white until 1967 when colour arrived. By the end of the 1970s people watched an average of 16 hours per week in the summer and 20 hours during the winter. Channel 4 was aired in 1982 along with S4C in Wales with the aim of appealing to a wider audience. The choice of programmes was increased with the introduction of satellite broadcasting by Sky and BSB (later Sky BSB) and cable television further increased the number of channels on broadband cable.

DEVELOPMENTS IN ENTERTAINMENT TECHNOLOGY IN THE LATER TWENTIETH CENTURY

Video games hit the market in the late 1970s and games like *Pong* and *Space Invaders* became massively popular particularly with young people. Accessories like VCR players, DVDs and CD-ROMs and more sophisticated personal computers meant that people could watch films in their own homes and on their own timetable. The 'home theatre' experience led to manufacturers producing huge plasma TVs.

Home video consoles like *Play Station, Xbox* and *Wii* were hugely successful and not confined just to the younger generation.

Arguably the most important development has been the Internet and iPhones with multiple applications (apps) which allow people to access television programmes. Social networking and chat rooms have increased massively in popularity but there are concerns about cyber-bullying, grooming, invasion of privacy and identity theft.

Source 10 : The original Sony Play Station

POPULAR ENTERTAINMENT (SOUND AND MUSIC)

HOW HAVE MUSICAL TASTES AND DANCE PATTERNS CHANGED OVER TIME?

TRADITIONAL AND RELIGIOUS MUSIC OF THE MEDIEVAL ERA

Singing and making music were popular forms of entertainment in the medieval era and professional musicians or 'gleemen' would travel around performing for food and money. Music was popular amongst ordinary people as evidenced by the large number of bone whistles and recorders found by archaeologists. What we know about other instruments comes from illustrated manuscripts showing harps, lyres, horns, drums and bells. What the music sounded like is not clear as the way of writing musical notation is very different to modern methods. Some tunes were written down in the 11th century and may have sounded like earlier attempts. Most songs would have been religious and sung in a pure, simple style of chanting. Wandering minstrels would perform in towns and had little social status but were considered important because they passed on news. Folksongs would have been sung by people at work, mothers to their children and warriors marching to battle.

COURTLY ENTERTAINMENT IN THE MEDIEVAL AND TUDOR PERIODS

The Great Hall of a castle would have a platform where court minstrels would perform at banquets. Jesters or 'fools' were employed by the royal court and performances would include musical items but also clowning. Court jesters had status and were well rewarded. They entertained guests of royalty and nobility but an important role was to lift the mood of the king or patron in public but also in private. Henry VIII's jester Will Sommers was the king's fool but also had the king's ear and was free to offer his opinions. Few others would have dared say so. Entertainment at the court of Elizabeth I included music and dancing. The queen was a skilled dancer and musician and expected her courtiers to be proficient in those areas.

During the Renaissance period the ideal of the 'universal man' emerged. A cultured man was educated, knowledgeable and proficient in a wide range of fields including music. Kings and princes were judged by the number of vocalists and instrumentalists they had. Monarchs tried to outdo each other by instructing their composers to create new styles and musicians were sent to France and Italy to hone their talents.
Ballet and opera were born out of royal entertainments in 17th-century Italy and France. The stories were taken from classical mythology often drawing parallels between the ruler and mythological gods or heroes.

The first English musical drama or opera is generally regarded as William Davenant's *The Siege of Rhodes* (1656) which was a play set to music to get around the ban on spoken theatre. Davenant opened the Duke's Theatre where he presented adaptations of Shakespeare's plays with music. These were the forerunners of the semi-operas of Purcell. Henry Purcell (1659-1695) developed a peculiarly English form of opera, the half-sung and half-spoken semi-opera which became popular in the 1670s and lasted into the 18th century. His most famous opera, *Dido and Aeneas*, was written in 1689. His legacy was the uniquely English form of Baroque music.

THE DEVELOPMENT OF ORCHESTRAL AND CLASSICAL MUSIC IN THE EIGHTEENTH CENTURY

Baroque music bridged the gap between the music of the late medieval and Renaissance periods and the development of orchestral and classical music in the 18th century.

Up until the 16th century when musicians got together to play they used whatever instruments were to hand and composers did not write for a particular instrument. By the 17th century composers began to write specifically for string and wind sections marking the beginning of the orchestra. The repertoire of the orchestra began to grow with symphonies, concertos, overtures and choral works. Composers began to experiment with new ideas and chief among them was George Frideric Handel (1685-1759). Inspired by Purcell he produced many orchestral works and operas, most famously, *The Messiah* (1741). Works like this helped to shape the British taste for music for the next 200 years, while influencing a generation of classical composers including Haydn, Mozart and Beethoven.

The period saw the growth of choral societies performing publicly in elegant concert halls and the tradition remained well into the 20th century. The ballad opera developed as a form of stage event in an attempt to rival the Italian domination of the London operatic scene. The subject matter was satirical and sometimes risqué with one of the most popular being *The Beggar's Opera* (1728). Audiences became split –musicals for the middling classes and opera for the upper classes.

Source 11 : A performance of the Beggar's Opera in the 1730s

THE GROWTH OF CHOIRS IN THE NINETEENTH CENTURY

Amateur singing became very popular in the 19th century and a network of, usually male voice, choral societies sprang up across the country especially in industrial areas. The Halifax Choral Society founded in 1817 is believed to be the oldest continuous choir in existence. Major orchestras began performing with large choruses. The Hallé Choir was founded in Manchester in 1858 in the same year as the symphony orchestra.

Festivals became central to the British choral tradition. The Birmingham Festival ran every three years until the beginning of the 20th century. Mendelssohn wrote the oratorio *Elijah* in 1846 and Dvořák his *Requiem* in 1890. The Three Choirs Festival was formed in 1729 and rotates around the cathedral cities of Hereford, Gloucester and Worcester and has premiered works by Elgar, Holst and Ralph Vaughan Williams.

THE GROWTH OF BRASS BANDS IN THE NINETEENTH CENTURY

The industrial period witnessed an increase in the popularity of brass bands. The move from the countryside to the industrial towns was a culture shock as workers found themselves facing unfamiliar, poor conditions. Drinking became an escape from hardship which led to inefficiency in the workplace. Realising this, industrialists provided funds for works' bands. This created an affinity between the band, the workplace and the workers. The bands took pride in their uniforms and musicianship and performed in competitions and civic occasions. The Yarm Band had the honour of performing at the opening of the first railway between Stockton and Darlington in 1829. Communal pride led to competitions with the first taking place in 1845 with a prize of £12. By 1900 there were 2,000 amateur brass bands in Britain and prizes reached an impressive £100. Bands also played at local fetes, seaside resorts and in bandstands in public parks. By the end of the 19th century composers such as Holst and Elgar were producing works intended specifically for brass bands.

THE IMPACT OF RADIO AS ENTERTAINMENT AFTER THE 1920s

Radios appeared in homes in the 1920s and became affordable as a result of new mass-production techniques. The British Broadcasting Company was established in 1922 and was paid for by issuing radio licenses rather than from commercial advertising. A wide range of programmes were offered such as drama, classical music, sporting and news items. By the mid-1930s nearly 6 million homes had radios. As with cinema, the government used the radio to boost morale during

wartime playing songs such as Vera Lynn's *We'll Meet Again* (1939). Other stars like Gracie Fields and George Formby were hugely popular. In the decades after the war radio remained a popular form of entertainment and embraced new technology to re-invent itself. At a time when cinema attendance was declining, radio adapted to changing tastes and targeted specific audiences. The explosion of the pop industry increased the demand for radios especially with the younger generation. From the mid-1950s, they were portable and powered by longer lasting batteries. Radio broadcasting was also changing. Until the 1970s, the BBC had a monopoly over what was broadcast in Britain. Radio Luxembourg began broadcasting from mainland Europe in the 1920s and could be received in Britain. In the late 1950s and early 1960s it began featuring more modern music especially from the USA. In 1964 Radio Caroline started broadcasting from a ship just outside territorial waters and was soon followed by other 'pirate' stations until they were made illegal. The BBC responded by hiring many of the most popular disc jockeys (DJs) such as Tony Blackburn and John Peel on Radio 1 which began broadcasting in 1967. By the 1970s, *The Breakfast Show* was regularly attracting audiences of 20 million listeners. Annie Nightingale became the first female DJ in 1970 and remains the longest serving presenter.

Television companies responded to the demand for popular music programmes. In 1956 ITV introduced *Cool for Cats* and the BBC broadcast the *Six-Five Special* from 1959 to 1967 which was a magazine programme which included interviews and performances. The BBC added *Juke Box Jury* in 1959 on Saturday evenings where a panel of four celebrity judges give a 'hit' or 'miss' verdict on new releases. ITV hit back with *Oh Boy*, the first teenage, all-music show. By far the most enduring music programme was the BBC's *Top of the Pops* (1964 – 2006) which attracted audiences of 15 million. More serious rock music fans would tune in to *The Old Grey Whistle Test* on BBC 2 (1971-1988) where progressive music was featured.

Source 12 : Top of the Pops

TRENDS IN POPULAR MUSIC IN THE TWENTIETH CENTURY

JAZZ

Jazz music originated in America at the turn of the twentieth century and has been described as the biggest breakthrough in the history of music. Jazz reached Britain after the First World War and musicians were keen to copy the styles of American players. This exhilarating new form of music was based on conflicting rhythms, syncopation and above all, improvisation. In the 1930s most British jazz musicians made their living in dance bands but mostly limited to the London scene. Restaurants would encourage musicians to 'jam' for drinks. After the Second World War young musicians like Johnny Dankworth and Ronnie Scott began experimenting with 'modern jazz' which developed into Bebop with faster tempo as a contrast to swing-style jazz. The jazz scene was enriched by the arrival of black musicians from the Caribbean as part of mass immigration into Britain in the 1950s. In the 1960s and 1970s jazz-rock appeared which combined jazz improvisation with rock rhythms.

ROCK AND ROLL

A youth market began to take hold in the 1950s based on American music and performers. Skiffle blended folk, country and jazz music and can be said to be the fore-runner of rock and roll. Instruments used were banjos and guitars together with homemade items like tea-chest basses and improvised objects such as washboards. The main proponent in Britain was Lonnie Donegan whose version of *The Rock Island Line* (1955) signalled the start of the skiffle style. The 1950s music scene was dominated by American artistes such as Bill Haley and Buddy Holly though Britain had its own stars in Tommy Steele and Cliff Richard. When Elvis Presley exploded onto the pop scene in 1954 with *That's All Right Mama* and his first number 1 hit *Heartbreak Hotel* in 1956, music took on a new dimension. Rock and roll music had truly arrived. Elvis was an instant sensation with his unique singing style, provocative dance moods and moody good looks. He became a hit on radio, television and in films such as *Jailhouse Rock* (1957) with its brilliantly choreographed dance scene. Another huge American star of the time was the flamboyant Little Richard whose songs *Tutti Frutti* (1955) and *Good Golly Miss Molly* (1958) still resonate today.

Source 13 : Elvis Presley performing in the 1950s

POP MUSIC IN THE 1960s

In Britain a new pop music scene developed in London, Manchester and especially Liverpool. In 1961 there were around 350 groups in Liverpool as part of the *Mersey Beat*, one of which was to take the world by storm. The Beatles were destined to become the most commercially successful, critically acclaimed and influential pop band of all time. Their style was rooted in skiffle and rock and roll but they were to go on and experiment with many different musical styles such as pop ballads, psychedelia and hard rock with elements of classical music. Their first release *Love Me Do* in 1962 reached number 17 in the charts and in 1963 *Please, Please Me* went to number 1. "Beatlemania" gripped Britain and then the world and the release of *She Loves You* in 1963 achieved the fastest sales of any record at the time selling 750,000 in just under a month. A long stream of hit singles followed along with albums such as the iconic *Sgt. Pepper's Lonely Hearts Club Band* (1967) and *Abbey Road* (1969) recorded before the band split up in 1970. The Beatles wrote their own songs, brilliantly arranged by George Martin and set the scene for the classic beat combo of lead, rhythm and bass guitars with drums. The 1960s witnessed an explosion of bands such as the Rolling Stones, the Kinks, The Hollies and The Who. The Beatles were to sell more than a billion records, a figure equalled only by Elvis Presley.

Source 14 : The Beatles

Though the pop scene was dominated by males, there were influential female singers, four of whom – Cilla Black, Dusty Springfield, Lulu and Sandie Shaw – scored nearly 60 top 40 hits including 6 number ones between 1963 and the end of the decade.

American music continued to have a huge impact on the British music scene. The Beach Boys album *Pet Sounds* in 1966 is considered to be one of the first concept albums that advanced the field of popular music production and heralded the genre of psychedelic rock. Rolling Stone magazine voted it the second best album of all time behind *Sgt. Pepper's Lonely Hearts Club Band*. In the late 1960s psychedelic rock music experimented with new electronic sound and studio effects, extended guitar solos and complex song structures and time signatures. Leading exponents were Pink Floyd, Soft Machine and Cream.

Progressive rock developed in Britain from psychedelic rock. Bands rejected the pop single in favour of instrumentation which involved compositional techniques more associated with jazz or classical music in an attempt to give rock music the same degree of sophistication. Indeed, many "prog rock" bands recorded and performed with full orchestras. The short pop song was replaced by 20-40 minute musical suites with complex arrangements. Bands such as Jethro Tull, Yes and Emerson, Lake and Palmer were influential but the style was not to everyone's taste as to some it was "too far out".

CHANGES TO LISTENING TO MUSIC IN THE TWENTIETH CENTURY

LIVE PERFORMANCE

Old music theatres became venues where bands could perform live. After the First World War virtually every town and village had a hall where dancing could take place. During the Second World War visiting the local dance hall served to boost morale and American troops based in Britain brought over new dance styles. By the early 1950s there were almost 500 large venues mostly run by the Mecca and Locarno chains. At first they featured Big Bands and Swing Orchestras which attracted a more mature audience. Youngsters frequented nightclubs where audiences could listen to live bands and dance to records played by DJs in between performances. The Marquee Club opened on Oxford Street in London in 1958. Originally a jazz club it was to launch the careers of many top bands of the 1960s. The famous Cavern Club in Liverpool again began as a jazz venue and showcased the Beatles. As the band increased in popularity they began playing in larger venues across the country. The post-war baby boom gave them a larger audience of young, mainly female fans. Pandemonium usually broke out with girls screaming and fainting. They often overpowered the music which eventually led to the end of their live performances.

Large scale outdoor festivals appeared in the 1960s. In 1969 the Rolling Stones

played an outdoor concert in Hyde Park to an estimated audience of 250 000 fans. The Isle of Wight festival began in 1968 and by 1970 the audience was numbered at 600,000 with more than 50 bands including The Who and Jimi Hendrix. The first Glastonbury festival took place in 1970 and has become an annual event. The 1990s witnessed large scale events such as *T in the Park* in 1994, *The Big Chill Festival* in 1995 and the *V Festival* in 1996. In the "noughties" the *Download* festival in 2003 saw The Deftones, Marilyn Manson and Iron Maiden headline.

Source 15 : T in the Park festival

RECORD PLAYERS, TRANSISTOR RADIOS, DIGITAL MUSIC PLAYERS

Before 1950 people listened to music at home, playing records on large gramophone machines using heavy 78 rpm record until the 45 rpm 7 inch single was introduced. These new vinyl records were much cheaper and in 1955 some 4 million 7 inch singles were sold and by 1963 sales had increased to 61 million. The teenagers of the 1950s bought mostly singles but by the 1960s these young record-buyers wanted more than just a two-and-a-half minute pop song and album sales began to increase.

New designs of record players made listening to records more accessible. The Dansette, made in the UK from 1952 was smaller and lighter, with some models designed to be portable.

Source 16 : A Dansette record player from the late 1950s

The jukebox was a public record player containing hundreds of records that could be selected to be played and the first one appeared in Britain in 1938. By 1958 there were 13,000 in coffee bars and pubs in Britain.

The compact cassette, a small plastic box containing a reel of tape, appeared in 1963. The cassette tape's main advantage over records was that it could be bought with music already recorded onto it, but it could also be recorded on. Tapes quickly became available that could record two or three hours of music, and they were also smaller and more convenient than records. Sony introduced the Walkman in 1979, a small and portable cassette player that was listened to using small headphones and could be carried and used anywhere. The cassette continued to be a popular music format until the 1990s. In the twenty-first century digital music on the Internet could be downloaded onto MP3 players and with the use of iPod music can be listened to anywhere.

CHANGES IN DANCE

Medieval dance was determined by status and can be categorized into two forms – formal court dance such as the Quadrille which was a square dance brought over by the Normans and more rustic country dance enjoyed mostly by commoners. Many dances at the time were connected to the seasons. One was the Carole, a Yule-tide festivity which could be danced in a procession, chain or more usually in a circle around a tree. It was a simple dance with no choreography and the music was sung by the dancers themselves. It remained popular with the people for three centuries but not so with the church who regarded it as pagan. At Easter people would perform the Egg Dance where eggs would be spread out on the floor and dancers would move among them trying not to break any. Morris Dancing was associated with May Day as was dancing around the Maypole. Rustic dances such as jigs involved skipping, kicking and leaping.

During the Tudor period dances for the upper classes were imported from Europe, brought back by travellers. During the reign of Elizabeth I dancing masters produced detailed manuals with instructions for specific steps, stamps and other moves set to musical notation. Elizabeth herself loved to dance and records show that she often danced up to seven Galliards, a lively dance, each morning. Other dances included; the Paval, a procession of men and women with no body contact apart from touching fingers; the Almain, performed with keyboard and lute; the Volt, a dance that allowed dancers to embrace and the Gavotte which incorporated a kiss as part of the moves. The period saw the introduction of Ballet from Italy, danced usually by professionals. During the Commonwealth the Puritans banned most forms of dancing along with theatre as acts of frivolity and ungodliness.

In the 18th century dances ranged from small family gatherings to huge organized events, from “hoe downs” to royal court balls. The gap in social classes meant that balls for rich and poor were very different. Upper class balls involved etiquette and decorum danced with strict time measures whilst lower class balls were more basic and, at times, vulgar and danced for pleasure.

In the 19th century upper class balls had strict rules where dancers would be issued dance cards where requests would be made and dances listed. Dances like the Baroque Gavotte and the Quadrille remained popular but livelier dances appeared such as: the Cakewalk in 2/4 time characterized by high stepping; the Gallop, a fast line dance and the Polka, a very energetic dance that involved spinning in the arms of the dancers. The Waltz, was a more graceful dance and remained popular and

every formal ball would begin with and end with one.

By the end of the 19th century ballroom dancing had dropped in popularity and after centuries of innovations created by leaders in society, the new wave of popular music and associated dancing would come from across the Atlantic, and from the lower classes.

The vibrant rhythm called Ragtime was to change dance hugely. It arrived in Britain about the time of the First World War and this new syncopated music demanded more freedom of movement. Dancers would flap their arms, shake their shoulders and wriggle their backsides and such dances were given colourful names such as the Bunny Hug and the Turkey Trot. The embracing of dancers shocked many at the time. More exotic dances appeared such as the Tango, popularized in the 1921 film *The Four Men of the Apocalypse* starring Rudolph Valentino. The public became gripped by "Tango mania" and the dance was the forerunner of the Samba which was very popular in the inter-war period. As jazz music took a hold the Charleston and Black Bottom reached Britain in the mid-1920s. The fact that dance could now be viewed on screen and danced to at home to records meant that people could become more proficient. In the 1930s film musicals starring Fred Astaire and Ginger Rogers together with the influx of Latin rhythms and the introduction of Swing increased the popularity of public dancing.

Though this was a time of experimentation and innovation, there was a revival of traditional country dancing. Morris Dancing enjoyed a return in popularity and the Morris Ring was formed in 1934 and has about 200 troupes today.

During wartime the Jitterbug was introduced into Britain by American servicemen and was followed later by the Boogie Woogie. The release of the film *Rock Around the Clock* in 1956 created huge public interest, especially among teenagers and in terms of dance and music, a generation gap appeared. Youngsters frequented coffee bars and dancehalls and danced the Jive.

In the 1960s the most important dance was the American-born Twist which made solo dancing popular. There were no standardized steps and no holding onto partners just twisting to the music. The 1960s saw a flood of new dances such as the Mashed Potato, the Watusi and the Hand Jive. The "Mods" at the time did the Ska and the Shake while the "Rockers" thrashed about to rock music. The next decade saw *Saturday Night Fever* in 1977 with John Travolta and the rise of the discotheque along with dances like the Hustle and Salsa. Break dancing originated from hip hop and became a craze in the 1980s. Slamdancing or moshing was the favoured "dance" of punks in the 70s and 80s which involved bouncing around and

bumping into people. Exotic imports like the Lambada (1980s) and the Macarena (1990s) were popular and Gangnam Style sparked a global craze in 2012.

Source 17 : Dancing "Gangnam Style"

CHILDREN'S ENTERTAINMENT

HOW HAVE CHANGING PATTERNS IN ENTERTAINMENT AFFECTED THE LIVES OF CHILDREN OVER TIME?

THE NATURE OF CHILDREN'S GAMES AND TOYS IN THE MEDIEVAL ERA

In medieval times children would have spent much of their time working with parents in order to acquire the skills needed in later life. A child was answerable to the law at the age of 10 (later raised to 12) and so was considered an adult and it followed that most games and pastimes enjoyed by adults were popular with children. The games played would have been determined by class and gender. Peasant folk would have played games that required minimum equipment such as "knucklebones" a game similar to modern day "jacks". Rules were simple. A knuckle or piece of bone was placed on the back of the wrist and flipped into the air. Another would be snatched off the floor with the same hand and the first knuckle would be caught. The game would continue with two knuckles and so on. Wealthier people favoured chess.

Wealthy boys would play with items that reflected warfare such as bows, wooden

swords, riding sticks (a primitive hobby horse) and toy knights made by craftsmen and circulated among the gentry. Peasant boys would play with soldiers made from wood and bone. Wealthy girls played dress up and pretend games, adorning themselves with glass jewellery often staging mock weddings and courtly affairs. Peasant girls would make simple dolls with heads, hands and feet made of wood and bodies made of textiles.

Outdoor games for both boys and girls included spinning tops, hoops and stilts. Many "modern" games have their origins in much earlier times such as Hide and Seek and Tag, a game of chase and tag which were banned by Edward III in 1365 along with football as they often led to acts of violence.

A wooden plank balanced on a log became a see-saw, a scratched design on the ground became Hopscotch and a piece of cloth over the eyes of a player became Blind Man's Bluff. Babies and toddlers played with rattles that made noises. Richer babies would be given toys made from coral or precious metals often as christening gifts in the hope of preventing illness and as a way of warding off evil spirits.

THE NATURE OF CHILDREN'S GAMES AND TOYS IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

Life for many remained difficult in the early modern period. Children both rich and poor had to rely on their own imagination and creativity to entertain themselves. Throwing, jumping and running and hiding games were still popular but the need remained to develop skills that would be needed in later life. Archery would help wealthier boys become huntsman and soldiers and "quoits", played with rope and stones would develop aiming and throwing skills. Hoops remained popular but now with a gender bias where girls would toss them into the air, catch them and do tricks. Boys would run at speed pushing the hoops along. Arguably the most important function of playing games at the time was to socialize as most games required two or more participants and the need developed for fair play.

Bruegel's *Children's Games* painted in 1560 depicts amusements and recreations in detail and shows over 200 children ranging from toddlers to adolescents engaged in 80 or so games and activities though not always in the strict sense. A few play solitary games like blowing bubbles, doll making, hat making or playing music. Most play with others and with toys and can be seen on stilts, spinning hoops and tops, pulling ropes and twirling sticks. Three boys on a red fence are pretending to ride horses; others are leapfrogging and playing on a see-saw. A group are dressed up maybe staging a wedding. Some play gently like the two girls playing "knuckles" while others can be seen engaged in rougher activities such as "bum-bouncing", hair-pulling and disturbing bee-hives. One boy can be seen urinating which, although a natural function could become a contest with others.

Source 18 : Bruegel's painting of Children's Games, 1560

THE DEVELOPMENT OF GAMES AND TOYS IN VICTORIAN TIMES

In the 19th century the games played and toys used were still very much dependent on class and gender and seen as a means of educating children and providing the necessary skills for later life. Rich boys played with train sets, farm sets and castles with lead and later tin soldiers. The sons of the very wealthy would often be sent to private boarding schools where they would participate it team games such as rugby in order to build character. Rich girls played with dolls houses, tea sets and toy shops and expensive dolls that were displayed in glass cabinets rather than be played with. Girls would also be taught how to embroider and would produce richly decorated samplers often with Biblical verses. Those from very wealthy families would attend finishing schools which emphasized the accomplishments of music and drawing but above all, social etiquette.

The nurseries and playrooms of wealthy houses would contain a rocking horse which both boys and girls played on together with Noah's Arks and their contents and puppet theatres. "Dissected" or jigsaw puzzles and alphabet bricks were designed to develop thinking and imaginative play and Tiddlywinks for dexterity.

Poorer children had less time for play as they were sent out to work at an early age. Toys were usually handmade at home such as cloth-peg dolls and paper windmills. With the spread of industrialization, mass-produced and so cheaper tin toys were imported from Germany and the USA. The development of photography together with advances in printing techniques meant that a range of books and magazines especially aimed at children became popular. Victorian and Edwardian children produced scrap albums by sticking cut-out pictures into albums on screens. Poorer children spent more time playing outside in the streets or in the fields. Boys would play football kicking around a blown-up pig's bladder of rags stuffed with sawdust. Girls would play skipping games often to sung rhymes and both boys and girls played Hopscotch and with hoops and spinning tops. For those with a little more money items like pencils, beads and badges could be purchased from Penny Bazaars.

In the Victorian age people became fascinated by machines that made images move. One of the earliest examples was the Thaumatrope which was a small disc held on opposite sides by pieces of string. An image would be drawn on each side of the disc and when spun the image would become superimposed. A Zoestrope was a device that produced the illusion of moving images. It consisted of a drum containing a sequence of still images and when rotated it gave the impression of movement. A Kaleidoscope was a hand held tube which when stared at through one end towards the light and twisted produced a bright, psychedelic pattern. Magic lantern shows were also very popular.

THE POPULARITY OF BOYS AND GIRLS COMICS IN THE EARLY TWENTIETH CENTURY

In the early part of the twentieth century the publishers of comics identified a lucrative, juvenile market and by 1914 comics began targeting 8-12 year olds. *Rainbow* which ran from 1914 to 1956 is generally accepted to be the first comic paper aimed specifically at children. Two other popular comics were the *Magnet* (1908-1940) which featured the antics of the boys of Greyfriars School and its most famous character Billy Bunter and its companion comic paper *Gem* (1907-1939) set in St. Jims School. The 1930s was the heyday of comics and witnessed the appearance of *Crackers* (1929-1941), *The Dandy* (1937-2012) and *The Beano* (1938-present). The Beano introduced a new style of artistry which included speech and thought bubbles in some stories. These comics also introduced quite powerful gag humour with authority-hating Dennis the Menace and his side-kick dog Gnasher and Lord Snooty and his Pals which made digs at the class structure of the times. The Second World War was bad for comics because of the paper shortage but *The Dandy* and *The Beano* remained popular.

**Source 19 : A first edition copy of the Beano from 1938.
One sold at auction in 2004 for £12,100.**

After the war there was an increase in demand for more comics leading to the publication of Buster, *Topper and Beezer*. It was at this time that the comic annual appeared which became a Christmas stocking filler.

In the 1950s the influence of American culture extended into comics and some parents became alarmed at the dangers of horror stories. British publishers responded with *The Eagle* in 1950 with its front page hero Dan Dare, Pilot of the Future. Interestingly, in the foreword to the *Best of the Eagle Annuals* in 1977 there was a quote from Marcus Moore an Anglican vicar and founder of the Eagle. It stated that “The strip cartoon could be used to convey to the child the right kind of standards, values and attitudes, combined with the necessary amount of excitement and adventure”.

Comics have been largely a male dominated field but not exclusively though publications aimed specifically at girls seemed to lag behind. Papers for girls began in late Victorian times but were mostly wordy with few illustrations and produced to

instil the morals of the times. *The School Friend* began in 1919 and was aimed at middle and upper class girls. *Girl's Crystal* appeared in 1935 and by the 1950s it did resemble a comic. *The Eagle* published a sister comic for girls in 1951 with the rather unimaginative title *Girl.* New titles in the 1950s and 1960s were more akin to magazines and included *Bunty* (1958), *Judy* (1960), *Jackie* (1964) and *Mandy* (1967).

There were some girl characters in boys' cartoons but they followed a stereotype. Beryl the Peril in *The Dandy* was produced as a female equivalent of Dennis the Menace and Minnie the Minx in *The Beano* was billed as "the world's wildest tomboy".

By the mid-1960s the taste of British youth was changing. For many, TV had displaced reading and improvements in public libraries hastened the end of some comics.

THE GROWTH OF RADIO AND TELEVISION PROGRAMMES AIMED AT CHILDREN

Radio programmes aimed specifically at children were introduced by the BBC. A live Sunday afternoon broadcast and entitled *Children's' Hour* began in 1922 and led to daily programmes between 5 p.m. and 6 p.m. aimed at an audience of 5 year olds and under. *Listen with Mother* carried on from it and transmitted songs and stories and by the early 1950s it had an audience of 1 million listeners. Older children could tune into *Journey into Space* (1953-58) and follow the adventures of Jet Morgan and his crew and the programme was the last to attract an audience bigger than television. *Dick Barton, Secret Agent* (1946-51) became hugely popular and audiences peaked at 15 million.

Muffin the Mule made his television debut in 1946 with his human accomplice Annette Mills and it was thought that a non-speaking animated puppet would stimulate young minds. Muffin became an instant star and triggered a post-war industry in character merchandise with toys, books and games.

Watch with Mother appeared in 1953 and ran until 1980 and featured puppet characters like Bill and Ben the Flowerpot Men (1952) who lived at the bottom of a middle class suburban garden. *The Woodentops* (1955) portrayed a middle class family living on a farm and was intended to teach pre-school children about family life and values. The 1950s saw a drive to recruit dedicated staff that were fully aware of the need to instil a moral ethos into programmes. This brought some criticism by some who thought that the BBC was imposing its paternalistic, middle class values

on young children. 1957 saw the debut of the porcine figures Pinky and Perky who sang modern pop songs in high pitched, harmonic voices.

By the 1960s puppetry had become a little more sophisticated with the development of a technique known as "supermarionation" by Gerry Anderson who created programmes such as *Stingray, Fireball XL5* and *Thunderbirds*. This involved the use of control wires that took sent electronic signals to the heads of the puppets.
The arrival of ITV in 1955 brought competition in children's programmes especially when the toddlers' truce ended in 1957. The BBC hit back with *Crackerjack* (1955-84). The introduction of BBC 2 in 1964 and the introduction of colour television in 1967 led to an increase in broadcasting hours which drew children away from the cinema especially the once very popular Saturday morning matinees. The first programme shown on BBC 2 was *Playschool* which was a new style of programme for very young children. It was less formal and featured younger presenters and led the way in nursery learning. Similarly, *Jackanory* first screened in 1964 was a storytelling programme designed to stimulate reading.

By 1972 the BBC was transmitting 14 hours of children's' programmes a week. Magazine programmes have always been popular. *Blue Peter* (1955 to the present) led the way and has become the longest running children's' TV programme in the world, constantly reinventing itself to meet changes in trends yet still remains true to its core values. ITV's response was to introduce a bi-weekly magazine called *Magpie* (1968-80). The ITV launched the anarchic *TISWAS* (Today is Saturday Watch and Smile) which ran from 1974 to 1982. It was followed in 1976 by the BBC's *Swop Shop*.

Drama has been an important feature of television programming with adaptations of *The Railway Children* and *The Secret Garden* remaining popular.

In 1978 the BBC launched its ground breaking drama series *Grange Hill* which set in a secondary school and dealt with real and often controversial issues faced by young people. The growth of videos and DVDs, the use of the Internet and smart phones has changed the way young people view programmes. Children's' television can be watched around the clock with dedicated channels such as CITV, CBBC and CBeebies.

CENTURY

The first computer game is thought to be *Spacewar* which was produced in 1962 and ran on a PDP-1 computer the size of a large car and costing millions. The 1970s was the heyday of video arcade games and witnessed the commercial exploitation of games such as *Pong* (1972), *Space Invaders* (1977) with colour being introduced in 1978 and *Pac-Man* (1980). In the 1990s games played on home computers began to dominate entertainment technology and challenge the popularity of television. Whereas the early games were for more than one player, the market became dominated by games for single players, usually young males. Huge companies like Nintendo and Sega entered the market and games like *Super Mario Brothers* and *Sonic the Hedgehog* became instant successes. Nintendo introduced the Game Boy in 1989, the first hand held gaming system and later *Game Boy Colour* and *Pokémon* in 1998.

Sony's *PlayStation* (1994) and PS 2 (2000) and later PS 3 (2007) had much more memory and better graphics. As personal computers also became more powerful there was a rise in popularity of games like *Grand Theft Auto* (1997). Gaming remained a male preserve and games such as *Mortal Kombat* (1992) caused concern because of violence and offensive visuals.

Source 20 : PlayStation's Grand Theft Auto, 1997

In the twenty-first century a generation of players were accessing through consoles such as *PlayStation*, *Xbox* and *Wii.* With the rise of social networking sites on the Internet a new genre of games appeared where people have to collaborate with

friends e.g. *Farmville* (2009) which has over 80 million active players. The use of smart phones and apps has had a huge effect on mobile gaming.

Initially games were played by young males. Now the number of female players is close to the number of male players and the age of players ranges from 4 to 100.

THE DECLINE OF PLAYING OUTDOORS BY THE START OF THE TWENTY-FIRST CENTURY

Despite the popularity of the smartphone game *Pokémon* Go which requires the players to walk the streets searching for digital monsters to catch, watching TV and playing computer games are firm favourites with children. The Daily Mail in April 2013 reported that many children would rather stay indoors and complete homework than play outside.

Figures show that children growing up in the 1970s and 1980s enjoyed more than 2 hours of outside play each day and a further 9 hours at weekends. Today youngsters on average spend just an hour each weekday and less than 5 hours at the weekend. Some parents admit to their children spending just half an hour each day outside which is far less than prison inmates. In the same survey 43% of parents admitted that they rely on schools to ensure that their children spend time outdoors. The reasons given for the lack of outdoor play were the attraction of computers and games and increased pressure to complete homework but also the lack of green spaces and bad weather but above all, fears for children's' safety.

Psychologists argue that play is an essential part of a child's life, vital for enjoyment as well as for social, emotional, intellectual and physical development. This year (2016) the National Trust surveyed 1,000 parents with children aged 4 and 14. 80% thought it important that their children learned to use modern technology but 98% thought it important that their children had a connection with nature. The Trust has compiled a list of 50 things that a child must do before the age of 11 and three quarters. It suggests that a stick should be this year's must have toy. The musician and *Game of Thrones* star Raleigh Ritchie is backing the scheme and encouraging children to think of a stick as a sword or a witch's broom. Full circle?

WHY HAVE BLOOD SPORTS AND OTHER FORMS OF CRUELTY BEEN SEEN AS ENTERTAINMENT OVER TIME?

MEDIEVAL HUNTING AS SPORT

For the common folk hunting provided food and basic raw materials but for the upper classes hunting was sport. Social status determined therefore who hunted, where they hunted and the methods used. Forest Court records reveal however that all social classes hunted. The forests of England were owned by the reigning monarch and only he (or she) and their servants were allowed to hunt there. The granting of a royal licence permitted the nobility to hunt but commoners only had the right to hunt animals on the common land. Punishment for the nobility for breaking the Forest Laws was usually by fines. For commoners punishment ranged from hanging, castration, blinding or being sewn into a deerskin and hunted down by ferocious dogs.

Hunting took different forms in the Middle Ages. “At Force” hunting was a group activity usually for fit young men who would split into two teams and track and chase down the prey to near exhaustion- often a wild boar- and then complete the kill. When the animal could run no further it was said to be “at bay” and the dogs would be called off. The head of the hunt would make the kill with either sword or spear. The animal would then be carefully dissected in a ritualistic manner and then the dogs would be rewarded with the entrails of the animal mixed with blood and bread and eaten from the carcass. “Bow and Stable” hunting was less strenuous and would involve the use of the bow and conducted on horseback. Being less strenuous it was less prestigious and designed for older, less active or infirm men. The docile deer was the usual prey and sometimes a whole herd would be driven to an enclosed, predetermined place and killed with bow and arrow.

Records show that women did participate in the hunt and that fines were given to those who participated illegally. One, Matilda de Mortimer was fined in 1280 for “taking one buck and one doe” in Whittlewood in Northamptonshire. Another, Lady Aleysia was fined for “entering a forest with greyhounds and poaching deer”. Women were allowed to attend the hunt and contemporary manuscripts show them observing the kill.

The medieval church expressed no concern about the hunting and killing of animals taking the view that animals did not have souls and holding that God gave mankind absolute power over them (Genesis 1:26). Among early modern critics of hunting was Thomas More who was concerned about the cruelty of hunting and in his book *Utopia* (1516) which describes a fictitious country with an ideal society it was

abolished as “the vilest sort of butchery”. More was in the minority and his views found little support from the majority.

PUNISHMENTS AND PUBLIC EXECUTIONS AS FORMS OF ENTERTAINMENT

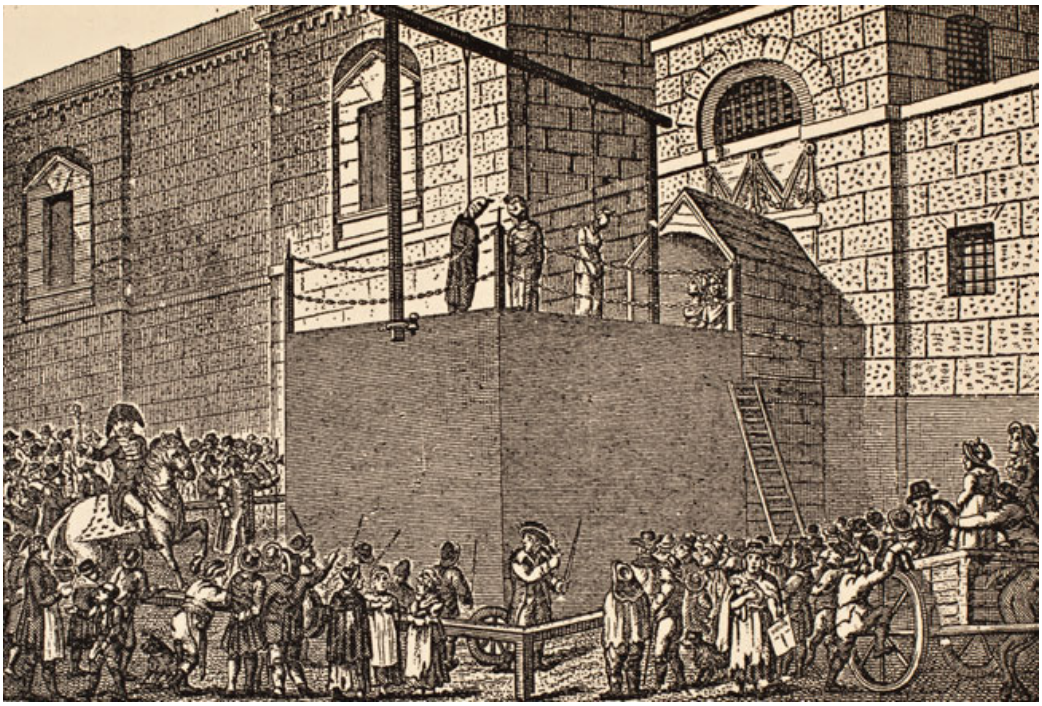
In the medieval period punishment was used as a means of:

- Retribution – to satisfy the public that the offender had been made to pay for the crime
- Restitution – that the victim or community was paid back for the crime
- Deterrence – as a means of stopping others from committing crime

Watching or participating in the punishment of criminals was an accepted and popular form of entertainment. The early modern period was marked by religious, political and social upheaval. The public burnings of Protestants during the reign of Mary Tudor, the whipping and branding of vagrants during the reign of Elizabeth and the hanging, drawing and quartering of traitors drew crowds of onlookers.

The number of offences carrying the death penalty increased from about 50 in 1650 to 160 in 1750 and to 288 in 1815. A great deal was made of hangings. Held in public and with thousands in attendance the intention was that they would serve as a deterrent. Crime rates did not fall and although more crimes carried the death sentence they were usually commuted to imprisonment or more likely transportation. When executions did take place they were rowdy and lawless occasions. Sites like Tyburn in London became infamous as a venue for public hangings. Thousands of commoners would gather to watch and the rich would spectate from carriages or rented rooms. Executions were part of the popular culture and a gallows humour developed with people referring to a “hanging fair”, “stretching” or “collar days”. Vendors set up carts and booths and did a roaring trade in food, drink and souvenirs. The hangman’s rope was sometimes cut up into pieces and sold to onlookers and the clothes of the dead were often auctioned off.

By the mid-19th century some were arguing that public hangings were barbaric and in 1868 they were banned and thereafter carried out in private. Writers like Charles Dickens and Thackeray wrote about hangings in Newgate Prison arguing that public executions were obscene and barbaric.



Source 21 : The gallows at Newgate Prison

BULL-BAITING AND COCKFIGHTING AS POPULAR ENTERTAINMENT IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

People in the early modern era had a taste for cruel and ferocious sport. By 1500 bull-baiting had progressed from a local form of entertainment to a national pastime. It was endorsed by Elizabeth I who often spent afternoons watching the spectacle. Almost every town and village had its own bull-ring ranging from a patch of ground with iron rings anchored into the surface to huge arenas. Trained dogs would be let loose on bulls tethered to a stake or iron rings with a rope about 15 feet in length. The dogs would be released one at a time and wagers would be placed. The bear would be baited for an hour and dogs would often be tossed into the air or gorged by the bull suffering injuries which just added to the spectacle.

> I was forced to accompany some friends to a Bear Garden…. it being a farmers' day for all these butchery sports or rather barbarous cruelties. One of the bulls tossed a dog full into the lap of a lady from considerable height as she sat in one of the boxes. I am most heartily weary of this rude and dirty pastime.

In 1822 a law passed to prevent the cruel treatment of cattle was the first example of legislation for animal welfare in the world. The Protection of Animals Act of 1835 made bull-baiting, bear and badger- baiting, hunting and cock-fighting illegal.

Source 22 : Bull baiting

By the time of Elizabeth I, cock-fighting was well established and for the next two centuries was Britain's premier sport. All classes of society participated and it was particularly favoured by the monarchy. Henry VIII had a cockpit built in the grounds of the palace of Whitehall and James I appointed a cock master to breed, train and fight cockerels. In a contest the birds would be matched by weight, their beaks filed down and their wings clipped. Sharpened metal spurs would be attached to their feet as tools of aggression. The contest could last from minutes to half an hour and usually ended in the death of one or sometimes both birds. The crowds were predominately male and there was much gambling with large purses being offered. The sport was banned during the time of Cromwell but appeared again during the Restoration period and continued well into the 19th century.

UNREGULATED BARE- KNUCKLE FIGHTING IN THE EIGHTEENTH AND NINETEENTH CENTURIES

Bare-knuckle fighting (later prize fighting) was a crude form of boxing. Groups of men would travel across the country attracting large crowds issuing challenges to locals to fight for a purse which was usually for the sum of one guinea. The

spectators would form a circle holding a rope – hence the term ring. If there was no take up from the locals then two of the group would put on an exhibition bout and a collection made. Biting, gouging, kicking and throwing or wrestling were not allowed nor was hitting below the waist. Striking an opponent when he was down was not permitted. Bouts continued until one fighter could no longer continue and could last for hours. There were no referees and the audience was expected to be the enforcers of fair play. One particular form of fighting was “Irish stand down” which did not involve opponents moving around in the ring but rather boxing “toe to toe”, throwing punches and taking punches.

The fighter Jem Mace is recorded as having the longest professional career. He fought for 35 years and was in his 60s when he retired. He fought his last exhibition bout in 1909 at the age of 79.

The sport was refined in 1743 when the fighter Jack Broughton created the first draft of organized rules after he unintentionally killed an opponent. Bouts were ended when a fighter was knocked down and could not return to the contest within 30 seconds. He also introduced “mufflers” which were the forerunners of boxing gloves for use in training and in exhibition bouts. The introduction of these rules led to a huge rise of interest in boxing and by the 1820s prize fighting was the most popular sport in the country.

Source 23 : Bare knuckle contest.

THE INTRODUCTION OF RULES AND REGULATIONS INTO SPORT FROM THE LATE NINETEENTH CENTURY

Sport has been played for thousands of years but standardized rules with governing bodies is relatively new. The first rules of golf were drawn up in 1744, horse racing was regulated in Britain with the formation of the Jockey Club in 1750 and the laws of cricket were drawn up in 1788.

There were strong demands in the Victorian era to introduce rules and regulations into the more dangerous sports of rugby and football in a move away from physicality and aggression to a more disciplined approach with an emphasis on fair play. Factory owners in industrial towns were concerned about the roughness of football especially when workers got injured and were unable to work. Similarly in rugby football there was a need to establish what was considered fair play and what aspects of the game were unacceptable. In 1845 pupils and masters at Rugby

School felt the need to write down the rules for the first time. Their version of the game allowed the handling of the ball but in 1849 the pupils of Eton School created an alternative which greatly restricted the use of hands. There was confusion when students took their different versions of the game to university and a need arose to develop a common set of rules. In 1863 Cambridge University drew up a code where the handling of the ball was outlawed. The rule was accepted and the Football Association came into being. The new game was not for all, favouring the Rugby School version; the Blackheath club withdrew and later established the Rugby Football Union in 1871.

Source 24 : Playing football, 19th century

Other sports became regulated. In 1866 the Amateur Athletic Club was formed, the Queensberry rules regulated boxing in 1867 and the Lawn Tennis Association was established in 1888.

Employers once keen to prevent workers from playing sport because of the risk of injury came to realize that healthy workers were better workers. The establishment of works teams were encouraged. Dial Square, formed by workers at the Royal Arsenal in Woolwich in 1886 became Arsenal F.C. and Newton Heath, formed by workers from the Lancaster and Yorkshire Railway Company went on to become Manchester United.

THE DEBATE OVER THE LEGALITY OF FOX HUNTING FROM THE 1960s

The earliest attempt to hunt a fox with hounds is thought to have taken place in Norfolk in 1524 when farmers began chasing down foxes as a means of pest control. Packs of hounds trained specifically to hunt foxes were developed in the late 17th century and the sport increased in popularity thereafter.

There have been different views about fox hunting and the debate intensified in the second half of the 20th century.

Arguments for fox hunting:

- Foxes are pests and hunting is a good way to control their numbers.
- Foxes kill indiscriminately and hunting them would protect lambs and chickens.
- Fox hunting is a natural way of conserving the countryside.
- The foxes are killed swiftly. Foxes can die in agony when traps are used and if poisoned can, in turn poison other animals.
- Fox hunting is a traditional sport and, if banned, would lead to the loss of many jobs and packs of hounds would have to be destroyed.
- Each year between 15 and 20 thousand foxes are killed by hunting. Upwards of 100 thousand are killed on the road.
- Nobody has the right to ban a sport; it is an issue of civil liberties.
- Foxes have a sporting chance of survival when hunted.

Arguments against fox hunting:

- Fox hunting is not pest control, it is a blood sport.
- Foxes kill rabbits which do damage to crops. It has been estimated that one fox can save a crop farmer £900 a year.
- Wildlife areas are damaged when the hunt rides through them.
- Foxes kill 3% of lambs when compared to 25% that die from starvation, exposure or illness.
- It is claimed that some hunts manipulate fox numbers to ensure that there are foxes to be hunted on the day.
- Fox hunting could be replaced by drag hunting which uses a scent laid by a human for the hounds to follow.
- The British countryside is not a natural construct. Foxes have no natural predator.
- Foxes are territorial animals and when one is killed another will take its place.

The debate on fox hunting led to a government enquiry in December 1999 which was chaired by Lord Burns. The Burns Inquiry stated that hunting with dogs "seriously compromises the welfare of foxes" but it did not categorically state whether it should be banned in the UK. The government introduced an "options bill" where both Houses of Parliament discussed whether the sport should be banned or be subject to licensed hunting or self- regulation.

The Hunting Act of November 2004 banned hunting with dogs in England and Wales and took effect from February 2005. That, however, did not end the controversy. Despite the ban hunts have seen an increase in membership and anti-hunting campaigners claim that hunts continue to flaunt the law. In their defence the hunts claim that they follow artificially laid trails.

Source 25 : A modern hunt

THE ROLE OF ANIMAL RIGHTS AND WELFARE GROUPS IN THE TWENTY-FIRST CENTURY

The League Against Cruel Sports is the leading anti-hunting campaign group and operates a network of wildlife sanctuaries. Other groups such as London Animal Action campaign on animal rights issues and supports hunt saboteurs and activists jailed for taking direct action. The Animal Liberation Front is a group of anonymous individuals and groups who carry out direct action by damaging the property of

companies that they argue abuse animals. People for the Ethical Treatment of Animals is the largest animal rights organization and has 800,000 members. Its focus is on the four areas where the largest numbers of animals suffer – factory farms, laboratories, the fur trade and the entertainment industry. Animal Aid campaigns peacefully against all forms of animal abuse by carrying out undercover investigations in order to raise awareness in the media. The Royal Society for the Prevention of Cruelty to Animals (RSPCA) is a registered charity with over 300 uniformed inspectors and over 140 animals who investigate complaints of cruelty, sometimes leading to the conviction of perpetrators of animal cruelty.

ACKNOWLEDGEMENTS

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