GCSE MARKING SCHEME

SUMMER 2023

HISTORY
COMPONENT 2: THEMATIC STUDY
2H. CHANGES IN ENTERTAINMENT AND LEISURE IN BRITAIN, c.500 TO THE PRESENT DAY
C100U80-1

© WJEC CBAC Ltd.

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

© WJEC CBAC Ltd.

COMPONENT 2: THEMATIC STUDY

2H. CHANGES IN ENTERTAINMENT AND LEISURE IN BRITAIN, C.500 TO THE PRESENT DAY

SUMMER 2023 MARK SCHEME

Instructions for examiners of GCSE History when applying the mark scheme

Positive marking

It should be remembered that learners are writing under examination conditions and credit should be given for what the learner writes, rather than adopting the approach of penalising him/her for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

GCSE History mark schemes are presented in a common format as shown below:

This section indicates the assessment objective(s) targeted in the question

Mark allocation:	*AO1(a)*	*AO2*	*AO3 (a)*	*AO4*
5	**5**			

Question: e.g. **Describe the sports played by ordinary people in the medieval period.** **[5]**

This is the question and its mark tariff.

Band descriptors and mark allocations

	AO1(a) 5 marks	
BAND 3	**Demonstrates detailed knowledge to fully describe the issue set within the appropriate historical context.**	**4-5**
BAND 2	**Demonstrates knowledge to partially describe the issue.**	**2-3**
BAND 1	**Demonstrates a weak, generalised description of the issue.**	**1**

Use 0 for incorrect or irrelevant answers.

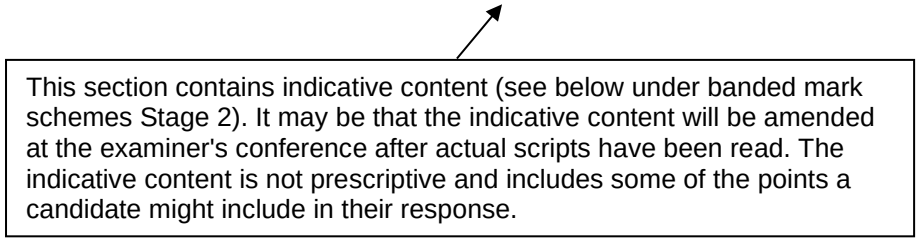
This section contains the band descriptors which explain the principles that must be applied when marking each question. The examiner must apply this when applying the marking scheme to the response. The descriptor for the band provides a description of the performance level for that band. The band descriptor is aligned with the Assessment Objective(s) targeted in the question.

© WJEC CBAC Ltd.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *in the medieval period there were many festivals and opportunities to enjoy sports*
- *social gatherings such as cattle markets and weddings offered an excuse for competitive games and contests with opportunities to bet on the outcome of the contest and revelry and drunkenness adding to the occasion;*
- *ordinary people enjoyed sports such as throwing balls, horseshoes and hammers, shinty (an early form of hockey);*
- *in particular, folk-football was especially popular. 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;*
- *running and jumping contests were very popular and women were allowed to compete in 'smock races' where the garment was the prize;*
- *swimming was popular as both a competitor and spectator sport;*
- *wrestling and grappling in individual and team events were popular;*
- *warriors honed their fighting skills by holding competitions using swords, spears and bows and arrows;*
- *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.*



© WJEC CBAC Ltd.

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band. Each band contains marks. Examiners should first read and annotate a learner's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied. This is done as a two-stage process.

Banded mark schemes Stage 1 – Deciding on the band

When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, examiners should look at the learner's answer and check whether it matches the descriptor for that band. Examiners should look at the descriptor for that band and see if it matches the qualities shown in the learner's answer. If the descriptor at the lowest band is satisfied, examiners should move up to the next band and repeat this process for each band until the descriptor matches the answer.

If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the learner's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Examiners should not seek to mark learners down as a result of small omissions in minor areas of an answer.

Banded mark schemes Stage 2 – Deciding on the mark

Once the band has been decided, examiners can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. Examiners will then receive examples of answers in each mark band that have been awarded a mark by the Principal Examiner. Examiners should mark the examples and compare their marks with those of the Principal Examiner.

When marking, examiners can use these examples to decide whether a learner's response is of a superior, inferior or comparable standard to the example. Examiners are reminded of the need to revisit the answer as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

Indicative content is also provided for banded mark schemes. Indicative content is not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a learner need not cover all of the points mentioned in the indicative content but must meet the requirements of the highest mark band.

Where a response is not creditworthy, that is contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

© WJEC CBAC Ltd.

Question 1

Mark allocation:	*AO1*	*AO2*	*AO3(a)*	*AO4*
4		2	2	

Question: **Use Sources A, B and C to identify <u>one</u> similarity and <u>one</u> difference in musical entertainment over time. [4]**

Band descriptors and mark allocations

	AO2 2 marks		**AO3(a) 2 marks**	
BAND 2	**Identifies clearly one similarity and one difference.**	**2**	**Uses the sources to identify both similarity and difference.**	**2**
BAND 1	**Identifies either one similarity or one difference.**	**1**	**Uses the sources to identify either similarity or difference**	**1**

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below.

Some of the issues to consider are:

Similarities – A, B and C show musicians playing stringed instruments
B and C show purpose-built theatres/auditoria
A and B show more formal performances
A and B show more formal audiences.

Differences – B shows a large orchestra whereas A and C show smaller ensembles
A shows a private performance for a king whereas B and C show public performances
B and C show large seated audiences whereas A is a more intimate performance
C shows an amplified performance.

© WJEC CBAC Ltd.

Question 2

Mark allocation:	*AO1 (b)*	*AO2*	*AO3 (a+b)*	*AO4*
6	**2**		**4**	

Question: **Which of the two sources is the more reliable to an historian studying cruelty as entertainment over time? [6]**

Band descriptors and mark allocations

	AO1(b) 2 marks		**AO3 (a+b) 4 marks**	
BAND 3			**Fully analyses and evaluates the reliability of both sources. There will be analysis of the content and authorship of both sources, producing a clear, well substantiated judgement set within the appropriate historical context.**	**3-4**
BAND 2	**Demonstrates detailed understanding of the key feature in the question.**	**2**	**Partial attempt to analyse and evaluate the reliability of both sources. There will be some consideration of the content and authorship of both sources with an attempt to reach a judgement set within the appropriate historical context.**	**2**
BAND 1	**Demonstrates some understanding of the key feature in the question.**	**1**	**Generalised answer which largely paraphrases the sources with little attempt at analysis and evaluation.**	**1**

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *Source D is reliable to a degree as it is from a letter by Robert Laneham describing entertainment for Elizabeth I at Kenilworth Castle in the summer of 1575. Bear baiting as a blood sport was a feature of Elizabethan society and a part of everyday life. It was enjoyed by audiences of all social classes including Queen Elizabeth;*
- *to assess the reliability of the authorship there should be reference to the viewpoint as being widely shared owing to the acceptance and popularity of blood sports at the time. Laneham as a member of royal court would be keen to make reference to the presence and enjoyment of Queen Elizabeth and, writing to a friend, may have embellished events to make his account more interesting;*
- *Source E is reliable to a degree as it is from evidence presented to the House of Commons supporting the abolition of bear baiting by Joseph Pease MP as part of the campaign to abolish bear baiting. The reference to the petitions would suggest wide support for the abolition of bear bating owing to the negative effect on spectators;*
- *to assess the reliability of the authorship there should be reference to his personally held view that sports such as bear baiting were abhorrent and that, as a Quaker, he would be driven by his devout faith to end such brutal sports. He is using the Commons as a platform to lobby parliament and so gain impetus for the campaign and uses emotive language to promote the stance of the RSPCA.*

There should be reference to the time and circumstances under which the sources were produced.

© WJEC CBAC Ltd.

Question 3

Mark allocation:	*AO1 (a)*	*AO2*	*AO3*	*AO4*
5	**5**			

Question: **Describe the sports played by ordinary people in the medieval period. [5]**

Band descriptors and mark allocations

	AO1(a) 5 marks	
BAND 3	**Demonstrates detailed knowledge to fully describe the issue set within the appropriate historical context.**	**4-5**
BAND 2	**Demonstrates knowledge to partially describe the issue.**	**2-3**
BAND 1	**Demonstrates limited knowledge to describe the issue.**	**1**

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *in the medieval period there were many festivals and opportunities to enjoy sports;*
- *social gatherings such as cattle markets and weddings offered an excuse for competitive games and contests with opportunities to bet on the outcome of the contest and revelry and drunkenness adding to the occasion;*
- *ordinary people enjoyed sports such as throwing balls, horseshoes and hammers and shinty (an early form of hockey);*
- *in particular, folk-football was especially popular. 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;*
- *running and jumping contests were very popular and women were allowed to compete in 'smock races' where the garment was the prize;*
- *swimming was popular as both a competitor and spectator sport;*
- *wrestling and grappling in individual and team events were popular;*
- *warriors honed their fighting skills by holding competitions using swords, spears and bows and arrows;*
- *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.*

© WJEC CBAC Ltd.

Question 4

Mark allocation:	*AO1 (a+b)*	*AO2*	*AO3*	*AO4*
9	**2**	**7**		

Question**:** **Explain why seaside holidays became popular in the 19th century. [9]**

Band descriptors and mark allocations

	AO1(a+b) 2 marks			**AO2 7 marks**	
			BAND 3	**Fully explains the issue with clear focus set within the appropriate historical context.**	**5-7**
BAND 2	**Demonstrates detailed knowledge and understanding of the key features in the question.**	**2**	**BAND 2**	**Partially explains the issue within the appropriate historical context.**	**3-4**
BAND 1	**Demonstrates some knowledge and understanding of the key features in the question.**	**1**	**BAND 1**	**Mostly descriptive response with limited explanation of the issue.**	**1-2**

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *at the beginning of the 19th 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;*
- *the growth of the railway system from the 1840s revolutionised travel making it much faster and available to ordinary people many of whom could now travel to the seaside for day trips or longer stays made easier by the "Penny per Mile" Act of 1844;*
- *of Britain's seaside resorts, Blackpool eclipsed all in terms of visitors and attractions and it was here that the concept of the traditional seaside holiday originated, becoming Britain's first working class resort;*
- *industrialisation meant that people ceased to enjoy the seasonal breaks from work associated with farming and most workers had Sundays off along with the religious holidays;*
- *Bank Holidays were introduced by an act of 1871 which designated four holidays in England and Wales;*
- *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 and 'wakes clubs' and 'going off' clubs were popular;*
- *increased spending power especially among young people allowed people to visit resorts;*
- *private and municipal investment in amenities and entertainment facilities saw the building of piers, promenades, variety theatres, shows and beach entertainment;*
- *affordable accommodation in the form of Bed and Breakfast guest houses.*

© WJEC CBAC Ltd.

Question 5

Mark allocation:	*AO1 (a+b)*	*AO2*	*AO3*	*AO4*	*SPaG*
20	**6**	**10**			**4**

Question: **Outline how popular entertainment in theatre, stage and screen developed from c.500 to the present day. [16+4]**

Band descriptors and mark allocations

	AO1(a+b) 6 marks		**AO2 10 marks**	
BAND 4	**Demonstrates very detailed knowledge and understanding of the key issue in the question.**	**5-6**	**Provides a fully detailed, logically structured and well organised narrative account. Demonstrates a secure chronological grasp and clear awareness of the process of change.**	**8-10**
BAND 3	**Demonstrates detailed knowledge and understanding of the key issue in the question.**	**3-4**	**Provides a detailed and structured narrative account. Demonstrates chronological grasp and awareness of the process of change.**	**5-7**
BAND 2	**Demonstrates some knowledge and understanding of the key issue in the question.**	**2**	**Provides a partial narrative account. Demonstrates some chronological grasp and some awareness of the process of change.**	**3-4**
BAND 1	**Generalised answer displaying basic knowledge and understanding of the key issue in the question.**	**1**	**Provides a basic narrative account. Demonstrates limited chronological grasp and limited awareness of the process of change.**	**1-2**

Use 0 for incorrect or irrelevant answers.

Indicative content

The process of change and continuity in popular entertainment in theatre, stage and screen over time will be explored through the creation of a balanced narrative covering the three historical eras in this theme.

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *the Saxons enjoyed listening to tales about the exploits of warriors and epic tales such as "Beowulf" and the "Battle of Maldon" characterised the period. The Vikings similarly had a rich oral tradition passed down by storytelling in the form of sagas which would be relayed by travelling bards or scops. The medieval period saw the development of mystery and miracle plays. Mystery plays depicted Biblical stories and were performed outside and produced and financed by guilds. Miracle plays told of the lives of saints and by the 13th century were performed at public festivals by actors on pageant wagons which were paraded through the streets. Later more permanent, fixed stages were used. Mummers plays were mime shows and performed as an early form of pantomime;*

© WJEC CBAC Ltd.

- *in the early modern era religious drama was suppressed during the Reformation as they were seen as a threat to Protestantism. Henry VIII and Elizabeth I enjoyed extravagant court entertainment and the late Tudor period saw an increase in the popularity of plays leading to the construction of theatres such as the Theatre (1576), the Swan (1595) and the Globe (1599). Plays were often vulgar and the behaviour of the audience matched the subject matter. During the Commonwealth theatrical activity was suspended by the Puritans but returned when the monarchy was restored under Charles II who was a keen patron of the theatre. Playhouses abounded in the 18th century and English drama flourished;*
- *the 18th century saw an increase in the number of taverns and coffee shops where performers would entertain customers. By the 19th century taverns had designated "song and supper" rooms where the behaviour of audiences was raucous. The first purpose built music hall, the Canterbury Hall, appeared in Lambeth in 1852 and could accommodate over 700 people and later 1500. They were aimed mainly at working class audiences and soon acquired a bawdy reputation featuring singers with risqué lyrics and speciality acts. Theatres by contrast were luxurious and patronised by the middle classes offering more sophisticated entertainment. Music hall attendance dipped by the 20th century as a result of the growing popularity of the cinema and later by the radio. By 1914 there were over 4,000 cinemas in Britain and cheap admission prices meant that people attended weekly. Cinema declined in the second half of the 20th century as a result of the popularity of television. By the late 20th century video games became hugely popular especially with younger people. The "home theatre" experience led to the production of VCR players, plasma TVs and personal computers with internet access.*

After awarding a band and a mark for the response, apply the performance descriptors for spelling, punctuation and the accurate use of grammar (SPaG) and specialist terms that follow.

In applying these performance descriptors:
- learners may only receive SPaG marks for responses that are in the context of the demands of the question; that is, where learners have made a genuine attempt to answer the question
- the allocation of SPaG marks should take into account the level of the qualification.

Band	Marks	Performance descriptions
High	4	• Learners spell and punctuate with consistent accuracy • Learners use rules of grammar with effective control of meaning overall • Learners use a wide range of specialist terms as appropriate
Intermediate	2-3	• Learners spell and punctuate with considerable accuracy • Learners use rules of grammar with general control of meaning overall • Learners use a good range of specialist terms as appropriate
Threshold	1	• Learners spell and punctuate with reasonable accuracy • Learners use rules of grammar with some control of meaning and any errors do not significantly hinder meaning overall • Learners use a limited range of specialist terms as appropriate
	0	• The learner writes nothing • The learner's response does not relate to the question • The learner's achievement in SPaG does not reach the threshold performance level, for example errors in spelling, punctuation and grammar severely hinder meaning

© WJEC CBAC Ltd.

Question 6 (a)

Mark allocation:	*AO1 (a)*	*AO2*	*AO3*	*AO4*
8	**8**			

Question: **Describe <u>two</u> facilities provided for campers at Butlin's, Skegness. [8]**

Band descriptors and mark allocations

	AO1(a) 8 marks	
BAND 3	**Offers detailed knowledge to fully describe two facilities of the historic site set within its appropriate historical context.**	**6-8**
BAND 2	**Offers some knowledge to describe two facilities of the historic site set within its historical context.**	**3-5**
BAND 1	**Offers a generalised description with limited knowledge of two facilities of the historic site.**	**1-2**

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Any two of the following aspects could be described:

- *living accommodation – from the outset Butlins was associated with chalet accommodation; the 600 built were uniform, basic and little more than a base for the holiday and a place to sleep; chalets were constructed in lines surrounded by neat flower borders, at the end of which were toilet and bathroom blocks; adverts for the chalets stated that there was running water – but it was cold, hot water was available from outside; the "Elizabethan style" chalets measured 10 feet by 10 feet; chalet lines are still used but have been enlarged and significantly upgraded to meet modern expectations; all chalets now have kitchenettes, bathroom facilities and central heating and resemble lodges with balconies and verandas set around lakes and landscaped gardens; various accommodation options cater for different tastes and budgets, ranging from Standard rooms and apartments to Silver, Gold, and Deluxe rooms and apartments for higher levels of luxury;*
- *Dining – feeding campers was always a priority; three meals a day were provided for upwards of 2,000 campers accommodated in two sittings in the large dining halls; meals were served by waiting staff and food was kept hot with the use of electrically heated containers called "Jacksons"; for campers wanting an evening drink, Butlin's offered a varied experience from more traditional, "Olde Worlde" pubs with names such as "The Pig and Whistle" to Cocktail Bars and Beachcomber Bars which appeared in the 1960s; as time went on, campers wanted more freedom and self-catering facilities were introduced from 1970; in more recent times guests are able take advantage of Premium Dining with a range of options along themed nights, including Tex-Mex, Italian, Indian and Chinese cuisine; more affordable meals are offered with traditional, seaside fish and chips in the Rock & Sole restaurant;*
- *entertainment:*
  - *dancing – during the 1950s and 1960s dancing increased in popularity and Butlin`s was quick to tap into the trend by providing three ballrooms in the camp; the Viennese Ballroom was the venue for old-time dancing, but when rock and roll arrived in the 1950s, another ballroom was added to cater for younger campers;*

© WJEC CBAC Ltd.

- *theatres – the Gaiety Theatre had its own resident revue company who took responsibility for all aspects of production; attractions included a Sunday Night Variety Show, Campers' Talent Show and the Redcoat Show; for more sophisticated tastes, the camp had a resident Repertory Company who performed plays; campers were also able to watch television in two cinema-type theatres, one offering programmes from the BBC while the other screened "commercial" programmes from ITV; feature films were shown every evening along with cartoon films for younger campers;*

- *swimming pool competitions – from the outset, one of the main attractions of the entertainment programme was the large outdoor swimming pool; competitive events included galas and diving contests along with tub and three-legged races; indoor swimming pools were introduced in the 1960s, and the inclusion of glass panels allowed campers to view swimmers; in the 1980s a new indoor swimming pool named the Funsplash and an outdoor fun pool were constructed;*
  a variety of competitions, activities and shows ran throughout the week; friendly rivalries were encouraged between the different dining rooms (known as houses) which resulted in various inter-house competitions, culminating in grand finals held at the end of each week;
- *outdoor pursuits – Butlins laid emphasis on the importance of communal activities and exercise as part of the all-inclusive package; present day adventurous activities include: climbing walls, high ropes and the "Leap of Faith", Go-Karting, archery, golf, horse riding and cycling;*
- *care of children – the care and treatment of children was central to the Butlin's experience and the camp provided a full nursery service for babies and infants up to two years of age; parents were able to enjoy evening entertainment with a chalet patrol which was later replaced by a baby-sitting service; the "Butlin's Beavers Club" catered for children aged six to eleven years and under the supervision of Redcoats they would meet at a specially constructed Beaver Lodge for meetings.*

© WJEC CBAC Ltd.

Question 6 (b)

Mark allocation:	*AO1*	*AO2*	*AO3*	*AO4*
12		**12**		

Question: **Explain why Butlin's, Skegness, is a good example of how a family holiday venue developed over time. [12]**

Band descriptors and mark allocations

	AO2 12 marks	
BAND 4	**Offers a sophisticated and reasoned explanation and analysis of the historic site and its relationship with historic events and developments. The answer fully addresses the position of the historic site in showing why Butlin`s Skegness is significant in illustrating development in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**10-12**
BAND 3	**Offers a reasoned explanation and analysis of the historic site in showing why Butlin`s Skegness is significant in illustrating developments in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**7-9**
BAND 2	**Offers some explanation and analysis of the historic site in showing why Butlin`s Skegness is significant in illustrating developments in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**4-6**
BAND 1	**Offers a generalised explanation and analysis of the historic site with limited reference in showing why Butlin`s Skegness is significant in illustrating developments in the entertainment and leisure industry in the 20th century.**	**1-3**

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *the Butlin's brand name was to define the family holiday experience, and in doing so it was to change the face of the British leisure industry;*
- *with the opening of his first camp in 1936, Butlin`s vision was summed up in his mission statement – "Our True Intent is all for Your Delight";*
- *the aim was to provide quality activities and entertainment to create the ultimate family experience;*
- *with the advent of paid holidays, Butlin realised that he could entice people away from the guesthouses by providing accommodation on a new site with all attractions "under one roof" offering visitors "a week's holiday for a week's pay";*
- *after the end of the war, a stay became more affordable and the concept of the "all-inclusive holiday" saw a huge increase in the number of holidaymakers throughout the 1950s and 1960s, leading to a programme of expansion along with improvements in the facilities with attractions, events and competitions tailored to all ages;*
- *the attraction of foreign package holidays continued to have a significant effect on the demand for holidays in the UK;*

© WJEC CBAC Ltd.

- *the ethos of Butlins did not change but the facilities and entertainment did in order to attract visitors;*
- *the care and treatment of children was central to the Butlin's experience and a key focus of their advertising drive and by the 1950s, all camps provided a full nursery service for babies while the "Butlin's Beavers Club" catered for children aged six to eleven years with activities supervised by Redcoats;*
- *the role of the Redcoats was central to the Butlin's experience and they were on hand to entertain and support visitors; the sale of Butlin Holidays Limited to the Rank Organisation in 1972 led to rebranding and updating in order to cater for changing trends in the holiday business and the new company pledged to drop its "Hi-de-Hi" image;*
- *to appeal to more discerning visitors and to meet modern expectations, chalets began to disappear in the 1970s in favour of self-catering apartments, caravans and eventually hotel resorts with new swimming complexes, spas and the offer of timeshares;*
- *Butlin's made a departure from its dining arrangements when it began offering self-catering facilities from 1970 and later began offering a range of options for dining, from self-catering through to full dining arrangements;*
- *in 1987, the resort benefited from a £14 million investment and renovation programme and the resort was renamed as "Funcoast World" and featured a new indoor swimming pool named the" Funsplash" and an outdoor fun pool;*
- *Skegness was re-launched as Holiday World and its popularity increased as a result of increased investment, and by the early 1990s numbers of visitors were on a par with the peak figures of the 1970s;*
- *improvement work in 1998 saw the construction of the Skyline Pavilion containing new entertainment facilities such as stages, bars, restaurants and shops;*
- *at the beginning of the 21st century the fashion for holidaying in the UK continued to decline and in 2000, the "Rank Holidays' Division" was sold to "Bourne Leisure Limited" and with further upgrading, by 2010, more and more families were choosing to take a few short breaks in the UK as opposed to a two-week holiday abroad;*
- *the provision of outdoor pursuits changed to reflect differing tastes with the introduction of more adventurous activities.*

© WJEC CBAC Ltd.