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Musicology and cruisicology: formal musical performance on cruise ships 2003-2011

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Musicology and Cruisicology: 
Formal Musical Performance on Cruise Ships 
2003-2011 

David William Cashman 

Submitted in fulfilment of the requirements 
of the degree of Doctor of Philosophy.
Declaration

I certify that the work presented in this thesis is, to the best of my knowledge and belief, original, except as acknowledged in the text, and that the material has not been submitted, either in whole or in part, for a degree at this or any other university.

I acknowledge that I have read and understood the University’s rules, requirements, procedures and policy relating to my higher degree research award and to my thesis. I certify that I have complied with the rules, requirements procedures and policy of the University (as they may be from time to time).

David Cashman
Thursday 20 December 2012
Abstract

The burgeoning cruise ship industry staged live musical performances daily for the nearly 15 million tourists who undertook a cruise in 2010. These performances play important roles in the integrated cruise leisure product, such as controlling guest movement, encouraging consumption and portraying the cruise line as it wishes to be portrayed. Performances also provide reassurances of familiarity and safety regardless of the location of the cruise ship. Such performances contribute to the experience of a cruise ship thereby contributing to the enormous profitability of the industry. Cruise ships are an important source of musician employment. Newly-graduated musicians may undertake cruise ship employment for a year or two before returning to land with their performance skills honed. For others it is a lifelong career that takes them all over the world. Yet, this formal and commoditised entertainment form has attracted almost no academic attention. The documentation, manner and method of musical implementation aboard cruise ships forms the focus of this research.

Between February and June 2011 a survey of cruise ship musicians was undertaken. Subsequently a series of interviews was carried out with cruise musicians, agents, cruise line executives and other persons involved in the cruise industry. This raw data forms the basis of an analysis and musical ethnography of musical performances on cruise ships outlining the lifestyle of cruise ship musicians and the implementation of music within the entertainment product.

The implications of this research are not confined to sea-based tourism products. The experience economy is a ubiquitous aspect of tourism, and music is an integral part of that experience. However, most land-based tourism experiences leave music as a drawcard, as part of the experience, rather than incorporating it further into their tourism product encouraging the consumption of experience enhancements. Commoditised and formal live music is a powerful tool for tourism and forms a mutually beneficial symbiosis between the needs of musicians and the tourism industry.
List of Publications

During the course of this project, a number of public presentations have been made or accepted for presentation/publication that are based on the work presented in this thesis. They are listed here for reference.


David Cashman 2012

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Terminology

The currency symbol ‘$’ refers to United States dollars. ‘£’ refers to British pounds and ‘¥’ to Japanese yen. Other currencies are referred to by their ISO4217 currency code (eg. AUD for Australian dollars).

As is standard merchant maritime practice, an abbreviation indicating the ship’s mode of propulsion precedes the names of the various ships.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>SS</td>
<td>Steamship</td>
</tr>
<tr>
<td>TSS</td>
<td>Turbine Steamship or Twin Screw Steamship</td>
</tr>
<tr>
<td>MV</td>
<td>Motor Vessel</td>
</tr>
<tr>
<td>RMS</td>
<td>Royal Mail Ship</td>
</tr>
<tr>
<td>PS</td>
<td>Paddle Steamer</td>
</tr>
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</table>

Onboard location is given by deck (numbered on modern cruise ships from Deck 1 at the bottom of the ship, up to the highest deck) and by the locations ‘forward’ (towards the front), ‘amidships’ and ‘rear’. Most ships also refer to decks by name, such as ‘promenade deck’ or ‘lido deck’. An exception to both these rules was Cunard’s RMS Queen Elizabeth 2, which numbered decks from the top to the bottom, (deck 5 was the lowest deck available to passengers) and did not customarily refer to decks by name.

Standard statistical abbreviations are used.

- “X over bar” (\( \bar{X} \)) is used to describe a statistic return of average.
- R is used to indicate a range
- Sigma (\( \Sigma \)) indicates the sum of a set of responses.
- n indicates the number of responses. A superscript number refers to a particular response (e.g. \( n_{15} \) is the fifteenth response). Fifteen responses are notated as \( n=15 \).

Additionally, R and a number is used to refer to the anonymous respondents to the Musicians on Cruise Ships Survey. Thus, R22 is a particular respondent in the survey.
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Chapter One – Introduction

Cruise ships, says Micky Arison, are “Disneyworld for adults” (Showker 2004, 78). He should know. Arison is the CEO of Carnival Corporation, the largest passenger shipping group in the world. In point of fact, the comparison is quite apt. Disney theme parks and cruise ships are touristic enterprises that promote escape, fantasy and simulation. Both organisations stage their experiences so that it is difficult not to spend money, the bulk of which reverts to the parent company. Both are run by large corporations interested in making large profits. Importantly, both are total tourism experiences with signifiers using a range of senses designed to project corporately endorsed images.

A cruise vacation is a tourism experience. In our simulation-obsessed world, the floating theme parks that are modern cruise ships present a leisure product comprised of simulation, consumption and escape. In his case study of Royal Caribbean’s cruise ship *Voyager of the Seas*, Alistair Williams states:

*Voyager of the Seas* is a classic example of simulacrit and hyperreality, the loss of authenticity and the becoming real of what was previously a simulation, artefacts from a bygone era becoming part of the décor, with designers recycling them as sculpture and other art. Thematic elements, including photographs, ship’s compasses and navigational equipment are pinned to the wall. *Voyager of the Seas* has a theatre called La Scala, it also has an art collection valued at some $7.5 million and a shopping mall, the Royal Promenade, modelled on Burlington Arcade (2002, 195).

However, the experience of a cruise ship is more than mere interior design. From the waterslides and crowded pools on the lido deck of a Carnival megaliner to the sleek lines of a Renzo Piano-designed Princess vessel or a champagne cocktail party with the ship’s captain aboard Cunard’s RMS *Queen Mary 2*, the cruise industry packages and markets *experiences*, not services. The food, staff, costumes, alcohol, lido deck, spa, shipboard environment, geography, and entertainment is controlled and designed specifically to create the cruise experience promoted by popular cultural images and references. It is a relaxing and luxurious escape from reality where an ordinary person becomes a valued guest to be be waited on, provided with fine dining experiences, opulent surroundings and other luxuries while listening to a controlled and constructed musicscape. Through the use of multimodal signifiers such as visits to ‘authentic’ ports in the Caribbean, visits to the casino, formal nights, the uniforms of the crew and so forth, the cruise experience
represents several concepts including ‘class’, ‘fun’ and ‘exoticism’. Musical performance and entertainment, more than many other facets of the cruise experience, signify and support these concepts.

The Aims of this Research

This research investigates why and how music making is incorporated into the cruise tourism product. It includes a contextualised ethnographic study of music on cruise ships and investigates what music signifies on cruise ships, what its purpose is and how it is positioned within the cruise ship experience economy. Ethnomusicology investigates ‘music as culture’ (Merriam 1977, 202, 204) and in this sense, cruise ships constitute a corporately created culture constituted of citizens of many and diverse human cultures forced to interact, contained for months on end in a floating palace, but as second- or third-class citizens; travelling the world in the manner of the wealthy, yet financially dependent on continuing cruise ship employment. Musical performance in this culture occurs at different times, formal and informal, organised and extemporaneous, functional and non-functional, by the crew, for the crew and, above all, for the guests.

While other areas of cruise ship operations, management, destinations, guest demographic and other areas have previously been studied, this project comprises the first sustained research into entertainment on cruise ships. Many aspects of ship culture are unique, including the industrial relationships between musicians and onboard hierarchy, the close integration of the musical product into the ship entertainment product, the quotidian experience of onboard musicians, and the entertainment model. Despite a decades long history, the experience of cruise ship musicians has not been examined before, making this research new and unique. Further, it undertakes investigation into formal musical performance, corporately sponsored by the cruise line for touristic purposes, seeking to place music within the cruise tourism experience and understand the music-culture from which it springs. A snapshot of cruise musician culture as it exists between 2003 and 2011 is thus provided, which has not previously been available. The commodified tourist musical product of cruise ships, used to create signs of exoticism, social status and fun as well as guiding passengers around the ship, is
also analysed and contextualised within the tourist and musical industries. Given the
global context of cruise entertainment, research of this type is useful for popular music
studies (to further understand the commodification of music) as well as tourism studies.

This thesis is comprised of four main sections incorporating different research areas.
Chapter Two provides a literature survey outlining research related to music on cruise
ships including tourism studies, research into entertainment and tourism, the small
amount of relevant cruise ship literature that involves music, and relevant
ethnomusicological studies. Chapter Three profiles the cruise shipping industry and
musical performance on cruise ships as a tourism product. It also presents a case study
of a live musical performance on a particular cruise of the cruise ship MV Carnival
Paradise. Chapter Four comprises a musical ethnography of formal musical performance
on cruise ships. The contributions, performances and semiotic meaning of the five main
categories of cruise musicians are discussed within the culture of formal musical
performance on cruise ships. Chapter Five summarises and analyses the results of a
survey of cruise ship musicians. Onboard musicians discuss the cruise lifestyle, review
musical performances on cruise ships, provide a demographic of cruise ship musicians
and contribute their opinions on the future of musical performance on cruise ships.
Chapter Six forms the conclusion.

The Scope of this Research
The cruise industry is a mixture of stability and rapid change. Some cruise lines, such as
Holland America Line and Cunard Line, are more than 150 years old. Others may exist
for a few years, or a season. Thus all definitions discussed below may be considered as
applying to the cruise industry as of the date of the completion of this thesis.

What is a Cruise Ship?
A cruise ship, argues Icelandic tourism scholar Per Åke Nilsson, is defined as a passenger
vessel operating for pleasure purposes only (Nilsson 2009, 92). Cruise ships are not
involved in the transportation industry, like ferries or cargo ships. To guests, cruise
ships are more than a mode of transport; the voyage is a part of a holiday. Even this
definition has its problems. For example, a small privately chartered yacht fits Nilsson’s
definition, but can in no way be considered a cruise ship. For the purposes of this discussion, a cruise ship must:

1. Travel internationally.
2. Must not exclusively conduct private charters, but sail according to advertised sailing schedules.
3. Have the experience rather than transportation as the focus of the cruise.

The first distinction to be drawn, between a river or coastal vessel and a cruise ship, is one of location. There are many companies that offer services similar to cruise ships whose vessels may be larger than the smallest cruise ships. For example, Captain Cook Cruises in Australia advertises itself as ‘The Small Ship Cruise Line’. Their larger vessels accommodate up to 120 guests (PS Murray Princess and MV Reef Escape) and share many features with cruise ships, including the employment of musicians. However, these vessels do not sail internationally, thus Captain Cook Cruises does not, under the definition used by this thesis, fall into the category of a cruise line.

Another distinction is one of itinerary, contrasting that of a charter vessel and a cruise ship. There are many small vessels throughout the world, often in the yacht or small powerboat class, that are available for private charter with crew included. These vessels often sail internationally and focus on the touristic experience. For example, Lazy Winch Yachting offers two fifty-one foot yachts that sail in the Adriatic Sea (Lazy Winch 2010). However, they are available only on private charter and do not offer a regular sailing schedule. Thus, charter vessels are then similarly excluded from the cruise ships category.

The other main distinction is between a ferry and a cruise ship, a distinction of purpose. Some ferry services also operate cruise ships. Some ferries can be as large as a cruise ship. Such vessels maintain regular sailing schedules and commonly travel internationally. For example, the Irish Stena Line carries vehicles and passengers across the Irish Sea. Its vessel MV Stena Adventurer shares many features with cruise ships, including child- and teen-themed areas, lounges, onboard shopping and cabins. It carries 1,500 passengers and 500 cars between Dublin Port in Ireland and Holyhead in Wales, a

1 While cruise ships may be chartered as well, they predominantly maintain regular sailing itineraries.
voyage that takes three hours and fifteen minutes (Stena Line 2010). However, the primary aim of the *Stena Adventurer* is to provide transport between Ireland and the UK. This differs from the primary aim of cruise ships, which provide a touristic experience. Thus, companies that exclusively provide ferry services are excluded from the cruise ship category².

**What is a Cruise Line?**

For the purpose of this research, a cruise line is the business entity that operates a cruise ship. Cruise lines range in size from relatively small affairs, such as Heritage Expeditions or Swan-Hellenic with one or two ships, to large ones such as Carnival Cruise Lines and Royal Caribbean Cruises, both with more than twenty large ships. Cruise lines may range in age from a few years to being more than a hundred and fifty years old. Many were formed or amalgamated in the reorganisation of the cruise industry in the 1970s. Most cruise lines operate as a brand only, and are owned by another company or group, notably Royal Caribbean or Carnival Corporation. Many lines have been sold several times since being controlled by the original owners³.

**What is a Cruise Ship Musician?**

A cruise ship musician is a person who is employed aboard a cruise ship specifically to perform live music. This definition includes local musicians brought onto the ship to present a regionally-based ‘local show’. However, it excludes persons who may have participated in formal or informal music making, but who were not employed as musicians. For example, many crew sing and play guitar, however, they do not participate in formal musical performance. Other crew may participate in formal musical performance but are not employed as musicians⁴.

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² Note that this would have excluded the majority of passenger shipping until the development of the cruise industry in the 1970s. As a tourism product, such vessels shared more in common with modern ferry services than they do with modern cruise ships.

³ Cunard Line, for example, was sold by the Cunard family to Trafalgar House PLC in 1971. The Norwegian conglomerate, Kvaerner, took control in 1996, before selling the line to Carnival Corporation in 1998. Carnival Corporation has transferred control from Princess Cruise Lines to a Cunard Line/Seabourn group. Cunard Line UK, a member of Carnival Group, currently controls Cunard (The AJN Transport Britain Collection 2009).

⁴ For example, Tanya Melkonian, a Carnival hotel director from 1996 to 2007, was also a singer and participated in jazz performances designed for cruise ships guests. Melkonian, however, was not employed as a musician.
What is Formal Musical Performance?

Formal musical performance is controlled by the cruise line. For the purposes of this research, such performances must fulfil three criteria:

1. It must be created by cruise ship musicians.
2. The target audience must be guests of the cruise line.
3. The performance must occur in guest areas of the cruise ship. This excludes dockside performances by local musicians and performances as a part of a ship-booked tour by local musicians.

There are many opportunities for making music aboard a cruise ship. Some opportunities arise simply from a human need to create music. A barman may bring a guitar onboard to play in the corridor with friends. The showband pianist may practise in the lounge after hours. This research considers such performances as informal musical performance, and may occur anywhere onboard a ship. Informal musical performance may be presented in venues designated for performance organised by the cruise line, but performed by crew that are not cruise ship musicians (e.g., a crew talent show presented for guests) or not presented for guests (such as a scheduled jam session in the crew bar).

Privacy Statement

Some ship musicians surveyed for this thesis have requested anonymity within this project. Some of their comments may be seen as critical of the industry, and they feel these may jeopardise future employment were their names cited. Information collected from these performers has been de-identified. For example, a guest entertainer may be referred to as ‘Guest Entertainer Three’. Only where an informant has clearly indicated that they are happy to be identified is their real name used. The identities of pseudonymous musicians, while known to the author, will remain confidential in other respects.
Chapter Two – Literature Survey and Methodology

A considerable body of work exists on cruise ships, however only a small proportion is serious tourism or cultural study. Scholars have:

- Written significant amounts on the history of the important North Atlantic route (Bonsor 1960; Miller 1981; Brinnin 1986; Kludas 2000).
- Written on the development of the cruise industry (Dalkmann and Schoonderbeek 1998; Cartwright and Baird 1999; Douglas and Douglas 2001; Garin 2006; Harcourt 2006).
- Surveyed the state of the industry (Douglas and Douglas 2007; Dickinson and Vladimir 2008; CLIA 2009; Diedrich 2010; Mancini 2010).

Academic papers, however, are not as common as might be expected. Papathanassis and Beckman (2011) cite 145 journal articles specifically on cruise ship tourism, an unusually low number given the age (Quartermaine and Peter 2006, 37) and the growth rate (Wood 2000a, 347; Dickinson and Vladimir 2008, 117) of the cruise tourism industry. While arguing against a perceived paucity of theory and noting several concentration areas of research, Papathanassis and Beckman acknowledge fragmentation within the cruise research community. (2011, 166)

Furthermore, cruise lines are not particularly interested in advertising negative aspects of their industry (Wallace 1996, 34) Several publications have been highly critical of certain aspects of the industry such as:

- Sexual discrimination (Zhao 2001).
- Environmental pollution (Krenshaw 2009; Hall 2001).

Cruise lines, keen to avoid consequent negative publicity, may decline to take part in research that could be critical of them. Little of the existing negative research is on the entertainment practices of cruise ships, and none is musicological.
In order to examine music performed on cruise ships as a product for consumption by tourists, an understanding of tourism studies (especially touristic semiotics) is essential for contextualising this postmodern leisure product. To investigate and contextualise music within the cruise ship culture, an understanding of ethnomusicological theory is also required.

Tourism Studies

The area of tourism studies is a multi-disciplinary with many approaches to research. Some scholars use positivist, quantitative methods trying to come to terms with vague concepts associated with feeling, experience, and authenticity. Others use looser, qualitative methodologies that do not offer neat conclusions. Erik Cohen (1988a, 30) argues that the qualitative group, moving between philosophy, sociology, anthropology and tourism, have had greater impact. However, Riley and Love note that quantitative research provides a “crucial perspective that helps scholars understand phenomena in a different way from a positivist perspective alone” (2000, 168).

This section will cover the areas of tourism studies necessary to undertake this research. The research discusses the concept of the tourism experience before moving onto touristic semiotics and authenticity which examines how the tourism industry uses signs to communicate with tourists. This section summarises research into how entertainment works within tourism. Finally, the few relevant publications on the cruise industry are summarised.

The Tourism Experience

The cruise industry is not in the business of passenger shipping, nor in the service industry of hotels. It is in the business of staging experiences. Joseph Pine II and James H. Gilmore promote and discuss this concept in a Harvard Business Review article entitled ‘Welcome to the Experience Economy’ (1998) and followed up with a book, The Experience Economy (1999), which has recently been published in a second edition (2011). The tourism industry, particularly in Nordic countries, have adopted this model (Flagestad 2006; Oh, Fiore, and Jeoung 2007; Mehmetoglu and Engen 2011). Although Pine and Gilmore’s work re-articulates aspects of previous tourism and leisure studies
research, particularly the SERVQUAL model (Parasuraman, Zeithaml, and Berry 1985; 1988; 1991) and Bitner’s Servicescape model (1992), it does so in a particularly succinct and elegant manner. Other researchers (Grove and Fisk 1983; Grove, Fisk, and Bitner 1992) have used a dramaturgical model for the service industry, a concept that dates back to Goffman (1959). Interactions between customers and staff, customers and staff and staff have also been researched. (Grove and Fisk 1997; Prahalad and Ramaswamy 2004). Nonetheless, the concepts advocated by Pine and Gilmore span industries and may incorporate dining experiences, conventions and tourism enterprises (Mehmetoglu and Engen 2011).

Pre-cruise-industry passenger shipping and modern industrial shipping was and is a service economy, the predecessor to the experience economy. Such vessels took (and take) passengers and goods and delivered them to their destination with a minimum of fuss and inconvenience. Since the 1970s, however, cruising has become an experience. A pertinent simile is the taxi industry. Taxis are no-fuss public transportation service from a point of origin to a destination. In an episode of the 1970s television show, Taxi, Iggy, an unusually atrocious (but fun-loving) cab driver, decided to become the best taxi driver in the world. He served sandwiches and drinks, conducted tours of the city and even sang Frank Sinatra tunes. By engaging passengers in a way that turned an ordinary cab ride into a memorable event, Iggy created something else entirely—a distinct economic offering. The experience (italics theirs) of riding in his cab was more valuable to his customers than the services of being transported by the cab—and in the TV show, at least, Iggy’s customers happily responded by giving bigger tips. By asking to go around the block again, one patron even paid more for poorer service just to prolong his enjoyment. The service Iggy provided—taxi transportation—was simply the stage for the experience that he was selling. (Pine and Gilmore 1998, 98)

In a similar fashion to the fictitious Iggy, the experience of taking a cruise is more significant than being transported from one location to another. It is for this reason that cruise lines make the onboard experience more memorable than the tours and ports visited. The ‘entrance fee’ for a voyage to the Caribbean—the price of the cruise—when combined with onboard purchases may make the entire package more expensive than a flight and hotel stay in the Caribbean; however, tourists are willing to pay this to participate in the experience. This fundamentally changes the nature of the cruise ship industry—cruise ships are not in the transport business, but in the experience business. Cruise ships are not a mode of transport but more importantly, the container for an experience.
Experience economy theory states that there have been five stages in the progression of economic value:

- A **commodity** business which charges for undifferentiated products, often agrarian goods.
- A **goods** business which charges for distinctive tangible things, often manufactured goods.
- A **service** business which charges for activities performed on the behalf of the consumer.
- An **experience** business which charges for the feelings consumers receive by undertaking the experience.
- A **transformation** business which charges for the time consumers spend acquiring the benefits received.

Pine and Gilmore state that time is the currency of the experience and transformation economies (2011, iv). The ideal model for an experience is to charge for the time taken to undertake the experience, which results in a transformation business.

There are two axes for participation in the experience economy (Figure 1). The first is that of participation, defining how audiences affect the touristic performance. In *passive* participation, guests do not directly affect the performance, but *active* participation means that they do. The second axis, connection, discusses the connection of the guest to the performance. An *absorbed* guest is occupied by a touristic performance from a distance, but an *immersed* guest physically becomes a part of the touristic performance. Combining these axes results in the *realms* of an experience. An experience enjoyed:

- From a distance (absorbed connection) without being affected by guests (passive participation) is *entertainment*.
- From a distance (absorbed connection) but directly affected by guests (active participation) is *educational*.
- By being immersed (immersed connection) without being affected by guests (passive participation) is *aesthetic*.
- By being immersed (immersed connection) but directly affected by guests (active participation) is *escapist*. 
In the centre is the ‘sweet spot’, representing the richest of possible experiences. To attain the sweet spot, all aspects must be equally weighted and evident. Pine and Gilmore state that “to design a rich, compelling and engaging experience, you don’t want to incorporate only one realm” (2011, 59). All aspects must be considered in designing an experience. Moreover, Pine and Gilmore offer the advice outlined in Table 2 to experience economies.

**Table 2: Pine and Gilmore’s Advice for Designing Memorable Experiences (Pine and Gilmore 1998, 102–105)**

<table>
<thead>
<tr>
<th>Advice</th>
<th>Notes on implementation on Cruise Ships</th>
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<tr>
<td>Theme the experience</td>
<td>This advice is about knowing what to expect when entering an establishment or, in this case, stepping aboard a ship. Cruise ships are good at this. From the distinctive shapes of cruise ships(^5) to onboard characters such as ‘Funship Freddie’ on Carnival, anyone who has cruised knows what to expect on their cruise. This goes for musical performance as well. Regent ships between 2007 and 2010 with their “Regent Signature Orchestra” offered a big sound on a small ship. Carnival ships offer raucous carousing in the piano lounge, rock and roll in the mid-lounge and a wide variety of music elsewhere. Crystal ships are known for their strong but refined entertainment offering.</td>
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\(^5\) The distinctive V-shapes of the Carnival funnel, the big white “X” of Celebrity cruises, the traditional red-and-black of Cunard funnels, the mouse ears and double funnels of Disney Cruise ships and the like make spotting a ship by its outline an easy task.
Harmonise impressions with positive cues

“To create the desired impression, companies must introduce cues that affirm the nature of the experience to the guest. Each cue must support the theme, and none should be inconsistent with it” (Pine and Gilmore 1998, 103). The cues that Pine and Gilmore here discuss include musical semiotic signs that promote certain concepts the cruise lines wish promoted.

Eliminate negative cues

Any point that detracts from the cues must be eliminated. Music that is too loud or too soft for the desired musicscape, or that does not engage guests needs to be modified.

Mix in memorabilia

The cruise industry is very effective in implementing memorabilia. Not only is shipboard music that of the passengers’ youths, but music performed is a sign for the music of the bygone ‘glory days’ of passenger shipping. Signs such as costume (tuxedos and evening gowns), jazz performance and instruments signify these ‘glory days’. Additionally, souvenirs are available for purchase, including musical artefacts such as videos and recordings.

Engage all five senses

Shipboard musical performance is the prime manner in which the aural sense is engaged on the ship. Visual cues may be as or more important than aural. Other aspects of the ship experience engage smell and taste (dining) and touch (spa treatments).

Tourism is an obvious experience industry as it is centred on the transformative nature of the experience (Pine and Gilmore 2011, 37; Mehmetoglu and Engen 2011). Flagestad (2006) cites fifteen Danish experience industries that increased the number of jobs in 2003, including tourism, which increased by 20 per cent. Hosany and Witham (2009) have applied experience economy theory to cruise ship guests.

Tourism, Semiotics and Authenticity

Tourists, including cruise ship guests, are consumers of signs (Urry 1990; 2002; Berger 2011). These signs can be as innocuous as a lookout, a famous attraction, or a postcard. The tourism industry prepackages such signs for consumption by tourists. A road sign may point out a lookout. A map may show the best areas to get a photo of the Sydney Opera House. A tourist may show their friends a sign of the locations they have visited in the form of photographs, audio-visual recordings or souvenirs. Signs may affect any of the senses, and aural signs also contribute to the tourism experience. Many touristic signs involve mediatising existing constructs. The Sydney Harbour Bridge, for example, was built to connect North Sydney with the central city. As an aesthetically attractive and obvious man-made feature across one of the world’s most beautiful harbours, it has

6 The sounds of the massed pipes of the Edinburgh Tattoo, for example, is a sign of Scotland and Scottish culture.
become imbued with a meaning of Sydney and, by proxy, Australia. Cruise ships are, physically constructed with a corporate goal in mind, and signs are built into shipboard architecture. Performatively and culturally, they are continually constructed environments. Signs are therefore designed especially to transmit meanings decided, not by cultural osmosis, but by corporate design.

**Saussurean vs Peircean Semiology**

Deciphering and interpreting signs is a key activities of tourists. Urry notes:

> There is the seeing of particular signs, such as the typical English village, the typical American skyscraper, the typical German beer-garden, the typical French château, and so on. This mode of gazing shows how tourists are in a way semioticians, reading the landscape for signifiers of certain pre-established notions or signs derived from various discourses of travel and tourism. (1990, 12)

The two main schools of semiotics are associated with Ferdinand de Saussure and Charles S. Peirce. Studies of touristic semiotics, including the work of Culler (1981), Urry (1990), Frow (1991) Davis (2005) and Jaworski and Pritchard (2005), have applied Saussurean semiotics (Metro-Roland 2009, 271). This approach, deriving from the study of linguistics, proposed the division of the sign into a ‘signifier’ and a ‘signified’ (Figure 2). Saussure explains

> A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer’s psychological impression of a sound, as given to him by the impression of his senses. This sound pattern may be called a material element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. The other element is generally of a more abstract kind: the concept. (Saussure 1983, 67)

The relationship between these two concepts is necessarily an arbitrary one. For example, the concept of a cruise ship is signified by the English signifier ‘cruise ship’, in French by ‘bateau de croisière’, in Spanish by ‘barco de cruceros’, in German by ‘kreuzschiff’ and so on. Saussure’s work focuses primarily on the linguistic sign, privileging the spoken word (Chandler 2007, 16). Physical objects have little place in Saussure’s theory as it is designed to explain language and meaning. Yet many general touristic signs and cruise ships in particular are not linguistic signs, but visual images or, of particular interest to this research, aural images.
Exceptions to the Saussurean dominance include MacCannell’s work (1976), and performative authentication of tourism (Knudsen and Waade 2010a) which apply Peirce’s paradigms. Where Saussure uses a diadic sign model, Peirce’s is triadic. Peirce’s representamen is roughly analogous to Saussure’s signifier and the interpretant, to the signified. The object is the physical thing that is to become the representamen and not all aspects of the object are relevant. For example, a bandstand in a ship bar signifies a band. The object is the physical bandstand, but not all aspects are relevant. The number of chairs, or the colour of the band fronting does not affect the sign. Pierce himself never provided a graphical representatin of the sign, and the standard triangular diagram, reproduced in Figure 3, is called the Ogden-Richards Triangle (Ogden and Richards 1923, 9–12)\(^7\).

Roderick Munday, a student of Daniel Chandler gives a good description of how Peirce’s triadic sign works:

> The three elements that make up a sign function like a label on an opaque box that contains an object. At first, the mere fact that there is a box with a label on it suggests that it contains

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\(^7\) Semiotician Floyd Merrell argues for a tripodal model, arguing that the Ogden-Richards Triangle is a "mere set of three dyads [...] In contrast, [...] a tripod that includes the node ties all elements together by means of a focal point such that the relationship between and pair of elements depends upon the relationship of these elements to the third." (1997, 13)
something, and then when we read the label, we discover what that something is. The process of semiosis, or decoding the sign is as follows. The first thing that is noticed (the representamen) is the box and label; this prompts the realization that something is inside the box (the object). This realization, as well as the knowledge of what the box contains, is provided by the interpretant. 'Reading the label' is just a metaphor for the process of decoding the sign. The important point to be aware of here is that the object of the sign is always hidden. We cannot actually open the box and inspect it directly. The reason for this is simple: if the object could be known directly, there would be no need of a sign to represent it. We only know about the object from noticing the label and the box and then 'reading the label' and forming a mental image of the object in our mind. Therefore, the hidden object of a sign is only brought to realization through the interaction of the representamen, the object and the interpretant. (Chandler 2007, 31)

There are three modes of sign in Peircean semiotics (Peirce 1931-58, 1.291, 2.243) which involve differences in the “relationship between a representamen and its object or its interpretant” (Chandler 2007, 36).

- The symbol in which the representamen does not physically resemble the object or interpretant and the relationship is cultural and arbitrary. For example, a written notice of a performance in a shipboard daily program, is not a physical resemblance of the actual performance (representamen) but rather text to be read (object) signifying that such a performance is going to occur (interpretant).

- The icon in which the representamen physically resembles the object or interpretant. For example, the cover of a CD a guest entertainer singer is selling may have a picture of the guest entertainer. The picture resembling the guest entertainer (representamen) is printed on the cover of the CD (object) meaning that this CD contains music by the guest entertainer (interpretant). Icons, however, may be problematic in that they are always culturally interpreted. Applied linguist Guy Cook asks if the sign for a male toilet (see Figure 4) looks more like a man or a woman. “For a sign to be truly iconic, it would have to be transparent to someone who had never seen it before—and it seems unlikely that this is as much the case as is sometimes supposed. We see the resemblance when we already know the meaning” (1992, 75). Thus, an icon must always be culturally interpreted, overlapping with the symbol.

![Figure 4: The Sign for a Male Toilet](image)

- The index in which the representamen in physically or causally connected in some way to the object or interpretant. For example, passengers passing the ship theatre in the
afternoon may hear the sounds of the orchestra rehearsing the guest entertainer’s show for the evening. The sound of rehearsal (representamen) are physically related to a rehearsal (object) meaning that a performance of the guest entertainer show will take place that evening (interpretant).

These modes are not always discrete and overlap often occurs. Using a standard example, a photograph is an icon because it physically resembles the reality. It is also an index because there is a direct causal relationship between the image and the chemicals of the film, or the pixel sensors of a digital camera. It is also a symbol as the image is meaningless outside of a cultural system of recognition.

Authenticity

Signs collected by tourists are cultural, which necessitates consideration of how they represent culture, a process known as authentication. An object, such as the Sydney Opera House, imbued with notions of authentic Australian-ness (representamen) has an intended interpretant of ‘Australia’. Research into the creation, definition and nature of such authenticity has remained central to qualitative studies of tourism. Tourism anthropologist Edward Bruner (1989) asserted that touristic authenticity has four different meanings:

1. Authenticity means ‘historic verisimilitude’ of representation, when the image tries to look authentic.
2. Authenticity means genuine, historically accurate, and immaculate simulation.
3. Authenticity means the original, as opposed to a copy; in this sense, no reproduction could be authentic.
4. Authenticity means authority or power, which authorises, certifies, and legally validates authenticity.

The nature of touristic authenticity has fascinated tourism scholars since Daniel Boorstin’s work in the 1960s. Qualitative tourism studies have produced two theoretical approaches to authenticity: the objective and subjective. The earlier objective model, for which Boorstin in the 1960s and Dean MacCannell in the 1970s formed an uneasy alliance, placed the emphasis on the object of tourism. The artefact, performative or physical, is judged as authentic or not depending upon its relation to the culture in

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8 Peirce’s methods are far more complex than this basic introduction. A more involved discussion of Peircean semiotics may be found in Chandler (2007).
which it stands. In this model, any touristic representation of culture (or *staged authenticity*) is, by its nature, inauthentic. The later subjective model took inspiration from the work of European philosophers such as Eco and Baudrillard, shifting the emphasis from the object to the subject of the tourism experience: the tourist. It began with the work of John Urry in the 1990s and moved through that of Ning Wang and his existential authenticity in the 2000s. Recent work presented by the Scandinavian Research Network on Emotional Geography uses Peircean semiotics to reevaluate the process of touristic authentication.

**Object-Oriented Authenticity: The Modernist School**

A central concept of modernist tourism studies is that there is an objective truth or authenticity that tourists are seeking via their tourism while trying to escape from the drudgery of their day-to-day notionally inauthentic life. The authentic-inauthentic duality has loomed high over object-tourism studies. The positivist nature of these ideas is linked to earlier rather than later research.

In *The Image: A Guide to Pseudo-events in America* (1961), American historian and librarian, Daniel Boorstin addressed changes to media methodology. Boorstin described how Americans were living in an ‘age of contrivance’, where culture and advertising had raised the status of the image (the simulation or the reproduction) of an event to equal or higher status than the real event—a process of creating *pseudo-events*. These counterfeit events, scripted and staged, serve no purpose except for being reproduced through advertisements. While Boorstin’s work is a media criticism study, he mentions tourism specifically, contrasting the good (traveller) against the bad (tourist). He argued that Americans on holiday expect to have “a lifetime of adventures in two weeks” and that “the exotic and the familiar can be made to order” (1961, 80). All tourists, he argued “desire this deeper involvement with society and culture to some degree: it is a basic component of their motivation to travel” (1961, 10). Arthur Asa Berger (2011, 111) notes some the difference between Boorstin’s description of tourists and travellers (reproduced in Table 3).
Table 3: Differences between Boorstin’s Traveller and Tourist Categories

<table>
<thead>
<tr>
<th>Travellers</th>
<th>Tourists</th>
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<tbody>
<tr>
<td>Travail</td>
<td>Pleasure</td>
</tr>
<tr>
<td>Active</td>
<td>Passive spectator</td>
</tr>
<tr>
<td>Working at something</td>
<td>Sight-Seeing</td>
</tr>
<tr>
<td>Undertaking</td>
<td>Commodity</td>
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Subsequent tourism scholars, with their concepts of objective truth and modern pilgrimages censured Boorstin’s work. Literary scholar Jonathan Culler wrote:

> Boorstin and his like assume that what is reproduced, represented, written about, is inauthentic, while the rest is authentic: tourists pay to see tourist traps while the real thing is free as air. But ‘the real thing’ must be marked as real, as sightworthy; if it is not marked or differentiated, it is not a notable sight. (1988, 35).

Recent criticisms of Boorstin note his politically conservative and culturally elitist views—part of a tradition that deplores debasement of high culture by the popular (Sanes 1981; Berger 2011). While acknowledging the far-sighted concepts contained in this research, current literature also recognises that this work is also more than fifty years old, and the product of a different era.

In 1976, American sociologist Dean MacCannell published *The Tourist*. This book gave sociologists a tool to investigate tourism, asking why people travel and directly articulating the concept of authenticity. *The Tourist*, though dated in its theory and application, is still used as a point of departure for many works on tourism, partly because of the lack of other tourism models. American sociological studies of the 1960s focussed on alienation of modern life. Alienation at work and in family life, fragmentation of life, rationalism and bureaucratisation all formed part of the sociological discourse. Within this historical context, it is not surprising that MacCannell attempted to explain tourism almost as a deviant behaviour. He argued that people travel because the modern world is inauthentic and shallow, undertaking a pointless self-justifying search for the authentic and temporarily salving the modernist condition.

MacCannell argued that tourists are collectors of signs, and developed a semiotic system for tourism based on Peirce’s triadic semiotic models. The *object*, imbued with cultural meaning becomes a *representamen*, which is decoded as an *interpretant* by various means depending on the mode of the sign. A marker consists of any information about a
sight. It could be a map, a plaque, information found in travel books, or other things. Thus, the marker, the object imbued with information about the sight (thus becoming the representamen) signifies the tourist site (interpretant). For example, the site of Bonnie and Clyde’s final shoot out near Dexter, Iowa is given a marker. However, the real site is a patch of grass. The marker (information about the site) imbues the real site with meaning, sometimes actively obscuring the fact that there is actually nothing, as in this example, to see (1976, 114). MacCannell compares tourists to modern pilgrims engaging in modern ritual (1976, 43). Wang notes that this school must “insist on a museum-linked and objectivist conception of authenticity when pseudo-events or staged authenticity is referred to. Touristic search for authentic experiences is thus no more than an epistemological experience of toured objects which are found to be authentic” (1999, 353). This is certainly easier to achieve when dealing with tourist artefacts rather than tourist events.

Building on the work of Boorstin’s pseudo-event, MacCannell introduced the concept of the authentic-inauthentic model, that he called ‘back door’ and ‘front door’. Tourists want to see the reality (the back door, or the authentic), but the tourism industry presents them with a staged authenticity (the front door, or the inauthentic). These are not, he suggests, a duality, but rather a continuum with a “series of front regions decorated to appear as back, and back regions set up to accommodate outsiders” (1976, 105). However, the tourism industry controls everything in this social space of tourism, proffering what are apparently ‘authentic’ experiences, but which are, in fact, inauthentic representations. In MacCannell’s model, it is impossible for the tourist to have a real encounter with the authentic—to experience the backstage—within a tourist setting.

MacCannell’s work was credible, but it left tourism in the same state it found it: as a temporary paradise, an escape from a modernist purgatory. Understandably for the time, it was relentlessly modernist in its approach, assuming all the while that what the tourist really wanted was an authentic encounter, a justification for their own existence to see them through the long dreary modernist days at home. It is remarkable that MacCannell’s models are still being applied nearly forty years after they was first posed
(Lau 2011), but perhaps not surprising as they were first real tool sociologists had to come to grips with tourism.

Hyperreality

Two philosophical essays had marked implications for the study of touristic authenticity: *Travels in Hyperreality* by Umberto Eco from 1974 and “The Precession of Simulacra”, by French sociologist and philosopher, Jean Baudrillard, contained in his 1983 collection *Simulations and Simulacra*. Both would lay the groundwork for postmodern tourism theory—though that was not their intent.

The fundamental question of hyperreality theory concerns the way we interpret signs. How do we understand and interpret the world if the signifier intentionally signifies something apart from what has traditionally or culturally been signified? The major premise of hyperreality is that the *representamen* is replaced by a fiction rather than a reality or truth.

*Travels in Hyperreality* was written in 1975 by the Italian literary critic Umberto Eco following a visit to Disneyland. Disneyland, he posited, does not recreate a reality, but rather improves upon it. Thus, Main Street in Disneyland, supposedly a representation of the ‘main street’ of a small American town around 1900, is in fact an improvement while seeming to be a realistic representation. Main Street does not refer to an actual main street. The sign of this perfected Main Street refers to a *sign* of the reality; a *sign* of a sign. Further, Eco writes that the Main Street facades are presented to us as toy houses and invite us to enter them, but their interior is always a disguised supermarket, where tourists buy obsessively, believing they are still playing. Disneyland is an “allegory of the consumer society, a place of absolute iconism, and also as place of total passivity. Its visitors must agree to behave like robots” (Eco 1990, 48). The nature of reality is perverted and the sign replaced by a simulation. Eco refers to this as the ‘absolute fake’, extending the model to discussions of holography, advertising, Las Vegas and tourist attractions.

In *The Precession of Simulacra*, Baudrillard draws a distinction between *simulation* and *representation*. He quotes Émile Littré—“Whoever fakes an illness can simply stay in bed
and make everyone believe he is ill. Whoever simulates an illness produces in himself some of the symptoms” (Baudrillard 1994, 4). The creators of a simulacrum create a representation and try to force reality into their image. The simulacrum, rather than being a copy of the real, becomes real in itself; or rather, hyperreal. As Baudrillard sees it, the fundamental problem is what he calls the ‘principle of equivalence’ or the negation of the sign as value. Every reference, in this model of semiotics, is false. In contrasting the difference between representation and simulation, he notes that representation attempts to absorb simulation by interpreting it as a false representation. However, simulation envelops the whole system of representation itself as a simulacrum (1994, 6).

Baudrillard suggests that there are four stages in developing a postmodern simulated world:

1. Images reflect reality.
2. Images mask and pervert reality.
3. Images mask the absence of reality.
4. Images bear no relation to reality.

By stage four, the image has replaced the reality, and is more important than the reality. In a postmodern world, signs do not signify what they are traditionally supposed to signify. The signified has been replaced by something else by design. Simulations are, of course, part of life. Almost any computer game is a simulation. The ubiquitous boat drills which every passenger must undertake on a cruise ship are simulations which has the process and method of danger and flight into lifeboats, but with the security of the port area meters away.

Subject Oriented Authenticity: the Postmodern School

Subject oriented authenticity involves a fundamental shift in the method by which authenticity is derived. In object-oriented authenticity, authenticity derives from an inherent truth in the object. Thus, a touristic reproduction of a traditional choreo-musical performance cannot reflect an inherent truth about the culture from which it is drawn. A real and ‘authentic’ encounter with a culture would require a long stay and building a deep relationship with the locals, a possibility precluded by the very nature of
tourism—especially modern ‘fast’ tourism. Thus, any depiction of culture arranged for the sake of tourists is inherently inauthentic and a ‘staged authenticity’. Under this model, an authentic touristic experience is not possible.

The change in thinking about the nature of the signified instigated by Eco and Baudrillard, contributed to a new way of thinking about authenticity. If the tourism industry—indeed the modern world—could subvert the signified, making it connote whatever they wanted, how could tourists be MacCannellian modern pilgrims seeking an authentic that may not be there? Subject-oriented authenticity changed the paradigm. If a tourist has seen an authentic tourist artefact (performance or object), they have an authentic reaction to having experienced a touristic depiction of a culture. In a touristic experience, the requirements for subjective authenticity change to focus on the subject of the experience (the tourist) rather than the object.

In the 1990s, tourism studies began to examine the implications of the simulacrum when considering the semiotics of tourist sights. British tourism scholar John Urry’s The Tourist Gaze built upon Foucault’s work on panopticism (1977). Extending the metaphor of ordering human society through the implementation of the all-seeing eye and the primacy of the visual, Urry introduced to tourism the concept of the command and use of vision as a key method for the reconstruction of modernity. His work investigates the way tourists look at touristic objects, and how such objects are presented for their visual consumption. In doing so, Urry shifted the focus from that of modern tourism (emphasis on the viewed, or the signified) to the postmodern (emphasis on the viewer, or the signifier), enabling him to re-evaluate the processes of the tourism industry and what was happening at tourist sites.

In postmodern tourism, the touristic acquisition of signs is undertaken by taking photographs and purchasing souvenirs. Both are methods of transcribing reality. Postmodern tourists need to take (and be seen to take) photographs at tourist sites; both to be see-er and to be seen. Urry makes seven points about photography:

1. To photograph an object is to appropriate it as a power/knowledge relationship. Photography tames the object of the gaze, making it safe for consumption.
2. Photography seems to be a system for transcribing reality, or tiny slices of it. It is thought that the camera does not lie.

3. Photographs are an ‘actively signifying process’. With the use of lenses, selection of frame and so forth, photographs are subject to a method of beautifying and improving the reality.

4. The photograph passes itself off as a miniaturisation of reality, without revealing its constructed nature.

5. Photographers become amateur semioticians, knowing the image they wish to represent. For example, a thatched cottage with roses around it represents ‘ye jolly olde Englande’.

6. Photography democratises tourism, as everything, person, house, street scene, becomes an object for photo-tourism.

7. Photography gives the tourist method and shape. Tourists stop at a lookout to take photos, then move on (Urry 1990, 139–142).

Thus, while photography seems to be a method of transcribing reality and has the illusion of truth about it (point two), it actually creates and ‘improves’ reality, creating a simulacrum of a non-existent reality (points three and six), while not revealing itself to be simulation. Photographs taken by amateur semioticians (point five) are structured and guided by the tourism industry (point seven). In this process, Urry describes the very process of creating a hyperreality. He even mentions the “the simulated character of the contemporary cultural experience, so-called ‘hyper-reality’ ” (1990, 136) and that “this [touristic] world of sign and spectacle is one in which there is no real originality, only what Eco terms ‘travels in hyper-reality’ ” (1990, 85).

MacCannell’s modern tourist aimed to get away and experience new cultures as a salve for their everyday, fragmented life. In postmodern tourism, this becomes a relatively minor point. Australian tourism scholar, Adrian Franklin, notes that once this pleasure has quickly ebbed away, it produces a restlessness for two reasons. Firstly, that the process of taking photos is actually over quickly. The other part of tourist photography, of sorting and cataloguing photos, can be done on the road or at home. Secondly, this restlessness is a feature of modern consumption (2003, 267–268). Franklin cites three problems with the modern application of Urry’s work. He argues that gazing—the visual—is only one aspect of the tourist experience. Other recent work has focussed on the other senses. He talks of different types of tourist: the dancing/drunken tourist, the sexual tourist, the devotional/restful tourist and the interpellated tourist, each of who
have different needs and attachments to the tourism experience. The visual is not as essential to these tourists. However, tourists are now doing more than merely gazing. Many tourists are now seeking a personal growth experience or a transition. Such tourists, while not necessarily becoming MacCannellian modern tourists, do have an aura of the pilgrim about them. They may undertake rituals, such as tanning and the donning of ritualised clothing in the case of the sun-worshippers. Urry’s work, like MacCannell’s, separates tourism from the everyday. Tourism is something tourists travel to participate in and is separate from their normal lives. Yet increasingly the physical world is becoming touristified. There is barely a city that does not have touristic possibilities and if a place is not touristic, it may be near one that is. Our everyday has become infused with tourism (Franklin 2003, 269–70).

Chinese tourism scholar, Ning Wang, introduced the concept of existential authenticity in a 1999 article, “Rethinking Authenticity in Tourism Experience”, following it in 2000 with a book *Tourism and Modernity: A Sociological Analysis*. Wang proposed a different subject-related view of authenticity, *existential authenticity*. He divides previous views on authenticity into two philosophies: *objective authenticity* and *constructive authenticity*, both of which he refers to as object-related authenticity. *Objective authenticity* is derived from museum-esque concepts of authenticity of originals. Unless the originals are, in fact, completely authentic, the tourist will have an inauthentic experience, thus it is essential to maintain authenticity as objective. *Constructive authenticity* argues that objective authenticity is not, in fact, possible. Proponents, such as Cohen (1988b) and Bruner (1989) define authenticity as constructed “not because [objects] are inherently authentic but because they are constructed as such in terms of points of view, beliefs, perspectives, or power” (Wang 1999, 351). Wang sees such views as overly simplistic. Tourism, he argues is about a range of different meanings, not an objective truth. He divides authenticity in tourism into two modes: that of the *toured object* and that of the *experience*, both of which have different meanings to the tourist. Tourism, he argues, is an *existential* state activated by experiences. The authentic experience, thus, relates to feelings rather than some fixed and unmovable objective truth. The ideal of authenticity is either nostalgia or romanticism, as the touristic authentic experience is about a search for one’s authentic self.
Arthur Asa Berger compares the difference between modern tourism and postmodern (outlined in Table 4). Postmodern tourists fit Wang's model very well, being concerned more with superficialities and amusement; with the hyperrealities discussed. The trouble with existential authenticity is that it opens the floodgates, removing the division between inauthentic and authentic. How can we know what a brush with a culture is when any experience can be authentic? For many tourists, including many cruise ship tourists, it does not seem to matter. If tourists travel specifically not to experience a culture, as many cruise ship guests do, does authenticity have any relevance? Nonetheless, for the past decade, Wang's existential authenticity has become increasingly the primary tool for research.

Table 4: Modern Tourism vs. Postmodern Tourism (Berger 2011, 114)

<table>
<thead>
<tr>
<th>Modernity</th>
<th>Postmodernity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authenticity</td>
<td>Amusement</td>
</tr>
<tr>
<td>Natural</td>
<td>Artificial</td>
</tr>
<tr>
<td>Reality</td>
<td>Hyperreality</td>
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In 2010, the Scandinavian Research Network on Emotional Geography proposed a new concept of authenticity: that of performative authenticity (Knudsen and Waade 2010b). This was a reaction against the intangible and unresolvable nature of Wang's existential authenticity. Performative authenticity divides authenticity into three types based on Peirce's three 'modes of sign':

1. Symbolic Authenticity: derived from whether the tourist experience or artefact meets the tourist's pre-existing concepts and images of the destination. This is understood as a symbol, where the likeness between the object/representamen and interpretant is culturally derived.

2. Iconic Authenticity: authentication derived from whether the tourist experience or artefact resembles the original.

3. Indexical Authenticity: authentication derived when the tourist experience or artefact is thought to be the original. Like the index, there is a causal relationship between the representamen and the interpretant (Knudsen and Waade 2010a, 7).

Indexical authenticity is an alternative to both MacCannell's objective authenticity—which is not considered possible (Knudsen and Waade 2010a, 6)—and Wang's existential authenticity. Indexicality is not a quality inherent in objects but a possible
outcome of a relationship. Roland Bathes is cited as inspiration, pointing to the relation between documentary photography and its viewer as “sensuous and affective relation mediating between the viewers now and the referential having been-there.” (Knudsen and Waade 2010a, 7).

This view of authenticity is particularly suited to the study of musical performance in tourism as authenticity, for a number of reasons. Unlike objective tourism, an authentic touristic performance is achievable because authenticity is negotiated between the two participants of actors and audience (Gran 2010, 22). Unlike existential authenticity, authenticity is achievable as an outcome of that relationship. Postmodern tourists may be interested in superficialities and hyperrealities, but still want experiences even if those experiences are mediated.

**Conclusions**

Authenticity, notes Edelheim, is still a hotly debated topic (2007, 38). For the last fifty years, debate on the nature of the authentic object has dominated tourism theory, almost to the exclusion of other discussion. Tourism has moved from modernist concepts of the nature of the object, to postmodern discussions on the nature of the experience, and recently to the relationship between performers and audience. This research accepts the argument that musical performance is about a mediated relationship between the performer and the audience. The performance may even be a hyperreality, a simulation, and a fake. However if tourists draw their concepts of value (authenticity) from the relationship between performer and audience, then a touristic experience has been a successful and rewarding one. How that experience occurs in the mediated musical relationship of the constructed geographical and performative environment of the cruise ship is the subject of this thesis.

**Entertainment and Tourism**

Entertainment and tourism as a specific area of research has attracted a reasonable amount of research in the last ten years. Gibson and Connell’s *Music and Tourism: On the Road Again* is the first comprehensive study of the music’s role in tourism (2005, vii). This text details much information in marketing place as well as covering areas such as music tourism and nostalgia, music tourism and authenticity and music festivals. An
international conference on music and tourism was held in Liverpool in July 2012, and two publications on the subject are due in 2013. It seems that the discipline of music tourism is of increasing academic visibility.

In an increasingly spectacular and mediatised world, our everyday life incorporates tourism, both virtual and actual (Eco 1990; Urry 1990). British scholar Tim Edensor notes that a “growing social and economic importance of leisure and a blurring between work and leisure in post-Fordist economies further obscures the distinction between tourism and the everyday” (2001, 61). We have limited time for relaxation, and are increasingly demanding of the relaxation forms we choose (Wolf 1999; Loi 2008). For this reason, consumers tend to be choosy about the type of leisure activity in which they indulge. Vacations must be relaxing and indulgent. Wolf (1999) cites a survey in which 84.2 per cent of respondents selected ‘fun’ as the primary reason for choosing a vacation. Tourism advertisements emphasise how fun their product is. Carnival Cruise Lines proclaim itself the ‘fun ships’, and issues a ‘Bachelor’s [sic] of Fun’ from ‘CCL University’ to travel agents (Carnival Cruise Lines 2010a). Entertainment and music are incorporated into Carnival’s branding as well, contributing to the reason for consumers’ holiday choice. There are two manners in which music can be a reason for tourism:

1. Where the music is the primary factor for the choice of destination and mode of vacation.
2. Where the music is a contributing factor for the choice of destination and mode of vacation.

Most research has been done on the former. This can include festivals, concert tours and certain musical memorials such as Gracelands; vacations where, were it not for the music, the vacation would not exist. Study of the latter has been largely limited to considerations of British seaside holidays and studies of entertainment in casinos.

There exists a significant amount of writing on the ‘cultural tourist’, someone who travels primarily to attend musical events or venues. Enculturation through attending high-art events while travelling has been a significant reason for travel since the development of the ‘Grand Tour’ in the seventeenth century (Gibson and Connell 2005, 162). Certain places with a reputation for music have attracted much attention, such as Hawai’i in the late nineteenth and first half of the twentieth century (Connell and Gibson
Despite the paucity of research in music on passenger ships, studies have been carried out in related fields that shed light on the practice of making music on cruise ships. These are either studies of background music in touristic settings, and the smaller field of live music in touristic settings.

Background Music in Tourism

Despite the study of music and tourism currently being in its early stages, the performance of background music in the service environment has received some attention. Recorded background music, unlike live music, is controllable, quantifiable, cheap to provide and ubiquitous to the servicescape. However, getting the mix right can be difficult for hotel managers not versed in music, and the approach of many hotels is hit-and-miss dependent upon what music is available and the personal preferences of staff. Increasingly, hotel chains such as Hyatt, Omni, Hilton and Starwood are using music as an additional tool to shape their visitors’ service experience. W Hotels specifically employs a music manager (Hertan 2010, 3). Intercontinental Hotels recently developed a corporate strategy for background music played in their hotels (Jones 2009). The provision of background music in tourism service industries is beginning to be taken more seriously.

The term ‘musicscape’ has is used in ethnomusicological studies (Slobin 1992; Bakan 1998) and popular music studies (Valentine 1995; Silcott 1999) to describe the physical environment of a musical performance. However, Oakes (2000) uses the term as a relative of ‘servicescape’ (the landscape of service) to describe a service environment that contains music. The model is, he says, “a visual framework which synthesises current empirical research analysing the effects of manipulating the structural elements of music within a service environment” (2000, 539). His model of the service musicscape...
is based on Bitner’s 1992 model of the servicescape, which comprised five dimensions:

- Environmental dimensions (ambient conditions, space/function and signs, symbols and artefacts).
- Holistic Environment (the perceived servicescape).
- Moderators (employee and customer response moderators).
- Internal responses (cognitive, emotional and physiological responses of customers and employees).
- Behaviour (employee and customer approaches as well as social interaction between them).

Oakes’ musicscape model contains four dimensions: independent variables, valence moderators, internal responses and behavioural outcomes. By analysis and categorisation of recorded music in touristic service environments, Oakes hoped to understand and contextualise the role of music in the locations of tourism, particularly in hotels.

<table>
<thead>
<tr>
<th>Independent Variables</th>
<th>Valence Moderators</th>
<th>Internal Responses</th>
<th>Behavioural Outcomes</th>
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</thead>
<tbody>
<tr>
<td><strong>Compositional</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Demographic</td>
<td>Cognitive</td>
<td>Approach Behaviour</td>
</tr>
<tr>
<td>♩</td>
<td>Age</td>
<td>Expectations</td>
<td>Consumption Speed</td>
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<tr>
<td>♩</td>
<td>Gender</td>
<td>Perceived Duration</td>
<td>Stay Duration</td>
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<td>♩</td>
<td>Social Class</td>
<td></td>
<td>Purchase Behaviour</td>
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<tr>
<td>Harmony</td>
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<tr>
<td>♩</td>
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<tr>
<td>♩</td>
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<tr>
<td>Volume</td>
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<tr>
<td>♩</td>
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<tr>
<td>♩</td>
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<td></td>
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<tr>
<td><strong>Genre</strong></td>
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<td></td>
</tr>
<tr>
<td>Classical</td>
<td>Respondent</td>
<td>Emotional</td>
<td></td>
</tr>
<tr>
<td>♩</td>
<td>Familiarity</td>
<td>Elicited mood</td>
<td></td>
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<tr>
<td>Popular</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz</td>
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</table>

Independent variables in Oakes’ musicscape include compositional elements and choice of genre. Slower tempos seem to encourage consumption and faster ones discourage it (Milliman 1982; Milliman 1986; Herrington and Capella 1994). Major modes are preferred over minor or atonal music (Kellaris and Kent 1991), and Broekemier et al.
(2008) found that ‘happy’ music\(^9\) directly increases the impetus to consume. Smith and Curnow (1966) found that loud music decreased the time people spent shopping, whereas Herrington and Duncan (1996) found that volume did not affect shopping time. Kellaris and Rice (1993) found that women had a more adverse reaction to loud music than did men, whereas Guéguen et al. (2004) found that loud music significantly increased the amount of alcohol consumed in a bar by both men and women.

Genre is also an important element of a musicscape. When classical music is played, patrons in a restaurant are more likely to buy expensive wines due to the association of classical music with class and sophistication (Edwards and Gustafsson 2008, 24). Classical music as opposed to rock has been found to significantly increase total and food spend in a restaurant (North, Shilcock, and Hargreaves 2003). National musics also affect the dining experience. French music increases the purchases of French food and wine, German of German food and wine and Italian of not only Italian cuisine, but also Mexican (Edwards and Gustafsson 2008, 24). Holbrook and Schindler (1989) suggest that popular music bonding occurs at around age 24, causing long-term bonding with genres and individual pieces of music\(^{10}\). Such bonding must be considered in designing tourist musicscapes.

Recorded music, the intended performance mode of the musicscape model, is inherently more controllable than live music. Every aspect of music including tonality, length, instrumentation and repertoire can be controlled. While this model is used for the programming of recorded music, its application in live music performance, while problematic, is noteworthy where the music is a programmed part of the servicescape.

Live Music in Tourism

Live musical performance as a part of the tourism product has not received the same amount of research as recorded music, partly because few tourism scholars are also musicians or musicologists and the conceptual framework of musicology and musical

\(^9\) While other aspects of music, such as tempo, lyrics and instrumentation affect our perception of happy/sad in music, one of the most significant indexes for ‘happy’ in western music is a major tonality.

\(^{10}\) This has implications for nostalgia in branding and the consumer experience (Brown, Koznets, and Sherry Jr 2003).
performance do not come readily, and partly because live music not as controlled and organised and therefore as quantifiable as required by organised research into tourist music. This is not to say there has been no research into live music as a tourism product, and several studies exist that throw light onto entertainment and tourism. This is, however, an area that needs more research, particularly into entertainment as opposed to art in tourism.

Conceptual models for live performance in the service environment are rare (Kubacki 2008, 402). Minor et al. (2004) attempt to understand satisfaction with live musical performance in a service environment using the SERVQUAL model (Parasuraman, Zeithaml, and Berry 1988) which measures the success of a service interaction using five scales: tangibles, reliability, responsiveness, assurance and empathy as well as Bitner’s (1992) servicescape model. Using these models, they develop their own paradigm for measuring live musical performance satisfaction which included six service dimensions for live musical performance (Figure 5). All items were judged equally important. The work has been cited as an example of a marketing text (Montoro-Pons and Cuadrado-García 2011, 25), which it is not. It is, rather, an attempt to provide a live-music version of the recorded-music musicscape model.

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**Figure 5: Minor et al.’s (2004) Components of Satisfaction with Live Musical Performance**
Music marketing scholar, Krzysztof Kubacki (2008) wrote a pragmatic paper on live jazz’s contribution to the service experience, attempting to contextualise and understand the conflict between jazz musicians and venue owners. Using Minor et al.’s research as a starting point, he concluded that there are four reoccurring conflicts between musicians and venue owners: organisation of live performance, live performance itself, the requirements of audience and the impact of agents. Rather unfairly, he places the source of these conflicts squarely on the venue managers, who “might be aware of the importance of waiting staff and chefs to ensure the quality of their offering, but many of them appear to pay less attention to artists. They fail to realise that music is often the main reason why customers enter the venue” (2008, 407). He also acknowledges that musicians “may be inclined to see their live performance as an experience created by the product itself and not be able to engage actively with the marketing concept, often using their artistic integrity as a defence mechanism” (2008, 409).

Research in Touristic Live Music

While live musical performance on cruise ships has received minimal research attention, cruise ships are not the only tourism operators that use live music. Other comparative research on live music in theme parks, in British seaside resorts, in hotels and in gaming establishments exists. While music on cruise ships is a uniquely organised and implemented construct, other research contextualises this work.

Music’s role in hotels is to soothe and provide comfortable and familiar surroundings, one of the same roles as on cruise ships. Much music in hotels is recorded (Liu and Mao 2006; Jones 2009; Hertan 2010) owing to the governable nature of recorded music. Some large hotels host live performances, often comprising a soloist or small ensemble but such performances are increasingly rare. However, opportunities remain for musicians performing in five-star international hotels in Asia and the Middle East.

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11 At the time of writing, the Sydney Intercontinental Hotel hosts live music twice a week. Despite having a grand piano in the corner of the bar, most performers are guitar-based MIDI soloists, and the piano itself is rarely used.
Ng (2005) discusses the role of Filipino musicians in such hotels and asserts that Filipino musicians are performing ‘nostalgia without memory’ (2005, 275). The music performed by Filipino musicians is not Filipino, but American pop, a music of a different culture to their own. Thus, the music is designed to evoke a nostalgic response in the audience rather than manifesting the culture of the performers. Filipino musicians have a long history of solid musicianship and this has been used to create a branding for themselves as musical entertainers, while still retaining their own identity as Filipino. Significantly, Filipino musicians are also extensively used on cruise ships.

Music in British seaside towns has historically been produced in a similar manner to that on cruise ships in normal touring mode: not as the reason people tour, but as a part of an entertainment product. With a long history dating back to minstrels and pierrots performing on the beachfront in the mid-to-late-nineteenth century (Walvin 1978, 78), music is entrenched in the British seaside holiday experience. Similarly to cruise tourists, visitors to British seaside resorts do not base their choice of destination and resort on the range and type of entertainment available because they expect music to be provided (Hughes and Allen 2010; Bull and Hayler 2009; Hughes and Allen 1998). Neither is a particular performance or performer usually a key factor affecting holiday decisions. However, tourists believe live entertainment to be an important part of the holiday product (Hayler 2008; Bull and Hayler 2009)\(^\text{12}\). In contrast to studies in other areas the quality of entertainment is seen as less important at the British seaside. Hughes and Allen report

> It was the view of Sarah that holiday audience expectations were lower because so much holiday entertainment was free of charge and ‘if you watch something that’s pretty poor and cheesy you’d come away annoyed, whereas when you watch it on holiday you laugh it off almost...It’s about having fun, isn’t it, and I think entertainment on holiday represents that’ (2010, 78)\(^\text{13}\).

An exception in seaside entertainment is the adoption of high-end musicals. In Bournemouth, for example, visitors and tour groups arriving to see high-profile shows such as *Riverdance* (resident in the late 1990s), touring West-End musicals or well-known entertainers regularly book out hotels (Bull and Hayler 2009, 291). Management

\(^{12}\) Most cruise lines follow a similar model, with entertainment providing a part of the cruise product. Only Crystal Cruises advertises what performers are expected onboard during a particular cruise.

\(^{13}\) This is similar in attitude to much of the entertainment that has been provided on traditionally-minded cruise ships. Entertainment onboard cruise ships is of notoriously varying quality.
in the seaside resorts see entertainment as an important aspect of promotional activities. They see entertainment as part of the decision to choose a particular resort, either as a method of appealing to a younger tourist crowd, or to promote their town or resort as a ‘cultural destination’ (Bull and Hayler 2009). Research into seaside resorts suggests what while entertainment and music is not in itself a factor in choosing a holiday destination, it is part of the expected mix and its absence would certainly be noticed, but this entertainment need not be of the highest quality. Management appear to place a greater import on entertainment than do patrons. Such findings have parallels within the cruise ship industry.

Live music at theme parks has obvious links to live music on cruise ships. In both, music is central to the experience, is used to increase profits, and sends semiotic messages. A difference is the placement of music within the experience: the first modern theme park, Disneyland, originated from an animation company (albeit with a strong musical focus). Disneyland and many derivative theme parks concentrate on creating a living cartoon experience (Thomas 1994, 13). Music saturates the experience (Nooshin 2004, 243), but representations of Mickey, Donald and Goofy are even more central. Entertainment aboard cruise ships, however, originated from earlier musical entertainment aboard steamships and is completely central to the cruise entertainment product. Both are experience economies and if cruise ships are not yet quite as themed as Disneyland, they are well on their way.

Some research has been undertaken on musical representation of nationality in Disney theme parks. Nooshin (2004) discusses music on the ‘Small World’ ride concluding that music is co-opted to provide a smiling happy front to a model of the dominant western global system. Pachter (2009) describes how Japanese kumidaiko drumming is used to represent Japanese culture in Disneyland. The broadest discussion is that of Carson (2004) who undertakes an ethnographic study of music in Disneyland. He finds that three types of musical performance occur in Disneyland: piped music (which sets the aural theme for the different areas), live musical performances and prerecorded

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14 An exception is Dollywood, which originates in the country music of Dolly Parton (See Gibson and Connell 2005, 184–5).
15 With the exception of Disney Cruise Line vessels.
performances. Such music occurs for three purposes: to link the current experience with nostalgic recollections of past Disney experiences, to define the geographical concepts of ‘same’ and ‘other’ and to serve as an index for the Disney experience. Some music on cruise ships performs the same tasks.

Entertainment in gaming establishments is also implemented in a similar fashion to cruise ships. The pinnacle of gaming, the city of Las Vegas, is regularly cited with cruise ships and theme parks as examples of hyperreality. Loi (2008) cites four main reasons for the inclusion of music in gaming establishments. Firstly, the synergistic nature of gaming and entertainment allow both to thrive in the same venue: both are lucrative businesses and popular pastimes for large numbers of people. Entertainment, she says “helps create a better image and package for the gaming industry; in return, gaming revenue supports the huge capital needed for the continuous development of entertainment elements” (2008, 165). Tenner agrees, saying “entertainment is becoming the primary focus of Las Vegas. Tourism is based on entertainment now, not gaming […] It means the quality of our entertainment is improving […] most importantly, we are setting precedents for all types of entertainment” (1997, 5). Furthermore, casinos and gaming establishments are keen to diversify entertainment offerings. Entertainment also helps polish the image of what some consider a negative pastime. Entertainment can bring energy helping rejuvenate or regenerate gaming venues.

Conclusions
Tourist music is an enhancement of the experience being provided. The evidence presented by this and previous research suggests that tourism operators may wield live musical performance with great experiential and financial success; however, it must be controlled and implemented with thought and care. Equally, musicians while so employed, must consider their music as a tourism product and not as an art form.

Cruise Ship Literature
Cruise Ship Literature is disjointed, and often designed for popular consumption rather than academic discourse. Nevertheless, a body of cruise ship literature does exist. Almost none of this concerns cruise ship entertainment, instead focusing on other areas such as economic impact studies, marketing and branding, service operations and
management, human resource management and others. As cruise ship literature is somewhat disjointed, literature on work and industrial relations on cruise ships rare and literature specifically on cruise ship music nearly non-existent, the range of literature drawn on in this section is broader than would normally be expected in research at this level.

Travel Guides
Several guides to cruising exist, published by Fodors (Fodor’s 2011; 2010; Coffman 2009; 2005), Berlitz (Ward 2011; 2008) and other publishers, such as Your First Cruise (Chatfield 2008), The Unofficial Guide to Cruising (Showker 2010) and Cruise Vacations for Dummies (Sarna 2005). These publications, while often providing general information on entertainment onboard cruise ships, are fundamentally popular publications designed to sell cruise vacations and books. As a consequence, information on cruise ship entertainment contained in these books is commercially descriptive rather than objective.

Industry Publications
The Cruise Lines International Association (CLIA) regularly releases research and industry publications about the cruise industry. The annual Cruise Industry Source Book details facts about the industry, including profiles and news on member lines. CLIA also releases publications, mostly quantitative studies of cruise ship industry trends, including the annual Cruise Market Overview, 2009 Cruise Industry Economic Study and the 2008 Market Profile Study. These publications provide much-needed statistical data on the state and growth of the cruise industry, but their aim is financial and centred on promotion cruise tourism rather than critical and reflective.

Onboard Publications
Cruise ships produce daily on-board publications for their guests. These have different names on the various lines, including the Princess Patter, Carnival Capers, Cunard Line Daily Program and the Royal Caribbean Compass. These documents detail aspects of the cruise, including daily activities, port information, arrival/embarkation times and information on officers and crew. This is the primary communication between ship
hierarchy (significantly the entertainment department) and passengers. However, these documents are ephemeral publications and rarely kept afterwards.\textsuperscript{16} They do, however, provide essential data on the quotidian implementation of musical performance on cruise ships.

Crew Lifestyle

Lately, several popular publications and blogs have started to appear outlining the lifestyle of ship crew. Some are general in their subject area (Bruns 2008; Herring 2010; 2011), but one concerns the lifestyle of a cruise ship musician (Panta 2010). Another (Shearin 2011) focuses on the lifestyle of a cruise ship production singer. These are mostly narrative rather than discursive in nature.

Academic Literature

Tourism scholars Papathanassis and Beckmann discuss four themes in academic literature published between 1983 and 2009.

- **The Cruise Market**: the relationship between cruise operators and passengers.
- **The Cruise Society**: the interaction between cruise ship staff and passengers.
- **Cruises and Society**: the effects of the visits of cruise ships and their passengers on the port.
- **Cruise Administration**: how cruise operators manage their vessels and staff (2011, 164–5).

Figure 6 outlines the areas of research catalogued. While fascinating for cruise ships research in general, none of these are areas that shed light upon cruise ships and entertainment. Studies catalogued in Papathanassis and Beckmann’s research are often pragmatic rather than theoretical or analytical in their approach.

Conclusions

Examples of popular and scholarly cruise ship literature exist. Popular writing tends to be practical and focussed on the actual experience (onboard publications), advertising the cruise (travel guides) providing glimpses into the below-decks working of cruise ships (crew lifestyle) or providing insights into the industry (industry publications).

\textsuperscript{16} A notable exception are cruise ship enthusiasts who collect and occasionally publish these newsletters online.
Scholarly writing on the industry is fragmented and focussed on the economic, personnel and destination management aspects of cruise ships. Almost no literature exists on entertainment on cruise ship entertainment. The Cruise Research Society, which recently held its fourth international conference, may address some of these shortcomings, but cruise research is still far from a coherent and consistent area of research.

**Ethnomusicology**

As tourism studies draw from many disciplines, so too does the modern study of music. Ethnomusicologist Jeff Todd Titon defines music as comprising humanly organised sound within a culture (2009, 4). Over the past sixty years, the study of anthropology has come to play a large part in music studies and the combination of these two areas is referred to as ethnomusicology. If we posit that cruise ships enclose and construct a culture—albeit a strange and diverse one with citizens of many countries with music performed upon corporate demand—a study of musical performance onboard cruise
ships may reasonably undertake an ethnographic study to contextualise and understand this musical-culture.

Ethnomusicology has a long and involved tradition dating back to the late-nineteenth century and the study of comparative musicology. This area, including the work of scholars as as Béla Bartók, Ralph Vaughan Williams, Zoltán Kodály, Alan Lomax and Allan Meredith, commonly focussed on oral transmission of non-western musics. The earliest definition of comparative musicology is that of Guido Adler who, in 1885, cited its task as “the comparison of the various musical works—especially the folksongs—of the various peoples of the earth for ethnographical purposes and the classification of them, according their various forms” (Merriam 1977, 191). These early scholars initially preserved recordings of folk traditions by means of notation, then by Edison cylinder recorders and, later, by tape recorders.

As late as 1959, Berlin-trained Dutch gamalan scholar, Jaap Kunst (1959), wrote that comparative musicology should be confined to non-western musics, specifically excluding western art music and popular music, though he conceded that non-western influence on western music should be studied. Kunst also coined the phrase ‘Ethnomusicology’ which gained wide currency by the mid-1950s. In 1956, German-American scholar, Manfred Bukofze, better known for his seminal Music of the Baroque Era, defined such studies as “comparative musicology or ethno-musicology” (1956). Bukofze, Kunst and their fellow Berlin-trained “systematic musicologists” (such as Stumpf, von Hornbostel, Sachs, Kolinski and Wachsmann) provided training in this new field to American scholars.

In The Anthropology of Music, Allan Merriam defined ethnomusicology as the study of ‘music in culture’ (1964, 6), a view he had stated a few years before, (1960, 112) later revising this to the even more inclusive ‘music as culture” (1977, 202, 204) introducing anthropological models to ethnomusicology. Music was to be seen as inseparable from the day-to-day life of the culture from whence it sprang. Merriam constructed a theoretical framework proposing to consider music from three interlocking paradigms:

17 This term was included in the title of his book Musicologica: a Study of the Nature of Ethnomusicology, its Problems, Methods, and Representative Personalities. (Kunst 1950)
This approach immediately caused a stir in ethnomusicological circles. Some scholars (mostly American) embraced it. Mantle Hood refined this definition as “an approach [...] not only in terms of itself but also in terms of its cultural context” (1969, 298). The same year as * Anthropology of Music * appeared, Czech-born American scholar, Bruno Nettl, published * Theory and Method in Ethnomusicology* (1964). This book was part-general reference for ethnomusicology, but also provided practical tools for ethnomusicological analysis in chapters entitled ‘Field Work’, ‘Transcription’, ‘Description of Musical Compositions’ and ‘The Nature and Description of Style’.

With an approach centred on anthropology and culture, the methods and subjects of the Berlin comparativists now seemed remote. The last major comparativist study was Alan Lomax’s ‘Cantometrics’ project (1968), where he classified songs according to social and musico-structural features, proposing relations between songs from different cultures. This work was criticised because of its lack of participant observation and its positivist orientations. This left musicologists and musical anthropologists without common ground. Merriam despaired that ethnomusicologists “do not seem to have been able to create a true discipline of ethnomusicology, as opposed to a musicology of music and an anthropology of music living rather uneasily together under an artificial rubric” (Merriam 1975, 59). However, for many years, this situation remained the “most forceful and cogent statement of anthropological concerns in relation to music” (Rice 1987, 469).

From the 1970s ethnomusicology has maintained a staunchly anthropological approach. Functional areas of Merriam’s model have been criticised and others have been suggested (Rice 1987). Ethnomusicology, Merriam noted, became obsessed with music as a socio-cultural artefact and also music as feeling and emotion (1975, 64). The scope of ethnomusicology broadened to include music studies using Chomskian linguistics (Boilés 1967), urbanism (Nettl 1978; Benski 1988), gender (Koskoff 1989; Lange 1996; McClary 2002; Askew 2003) and class (Peña 1985; Turino 2000). Since Seeger’s study of the Suya of Northern Brazil (1987), studies in performance have become increasingly
common. A prevailing trend in current ethnomusicological study seems to be away from the previous interpretive models and toward ethnography of performance.

Methodology

This research focuses on the performers of cruise ship music (cruise ship musicians) and the industry that employs them rather than being audience-focused research. This approach has been adopted for several reasons. If one considers that the focus of the cruise vacation is on the ship itself, then cruise ship musicians become mediated ‘locals’, and the music-culture of the ship is an industrially constructed one. In this culture, guests are a significant presence and the focus of the performances, but they are usually temporary participants only, staying only for few days. To cruise musicians, they become largely faceless. While some guests may be supportive of musicians and may become friendly with them, even choosing future vacations depending on their presence\(^\text{18}\), musicians know that on turnaround day, a new group will embark who will have similar requests and requirements for musical performance. In this, cruise musicians reflect the attitude of Howard Becker’s commercial ‘deviant’ dance musicians from the late 1940s/early 1950s.

They’ve got a nice class of people out here too. Of course, they’re squares, I’m not trying to deny it. Sure they’re a bunch of fucking squares, but who the fuck pays the bills? They pay ‘em, so you gotta play what they want. I mean, what the shit, you can’t make a living if you don’t play for the squares. (Becker 1963, 92)

Because the research focuses on the culture of the music as well as the people producing it, this research implements an ethnographic approach using the methodology of Jeff Todd Titon (2009). Titon’s approach draws on the work of Alan Merriam (1964) that discusses ‘music as culture’ and utilises a fundamentally anthropological model. Titon proposes a music-cultural model centred upon musical performance. Music, he argues, is “meaningfully organised sounds that proceeds by rules” (2009, 16) noting that such rules involve music’s relationship with culture. At the centre of the model is music’s affect on the audience. Titon states “people mark performances, whether musical or otherwise, off from the flow of ordinary life” (2009, 15). Music has the capacity to affect people emotionally, and is performed on cruise ships largely for this reason. The next

\(^{18}\) This phenomenon is demonstrated by regular comments on newgroups and bulletin-boards dedicated to cruise vacations asking whether a certain performer is onboard a ship at a certain time.
circle involves performance, which is evaluated on how well that the music has affected people, whether by direct feedback from (in this case) passengers to staff, or by a ratings card completed at the end of the cruise. Third, the performance takes place in a community, in this case, the short-lived community of the cruise ship crew and passengers. Last, the music occurs in time and space, involving memory and history of performance.

Titon proposes four components of a musical culture (2009, 19) (see Table 6). This model forms the model for the musical ethnography undertaken in Chapter Four.

**Table 6: Titon’s Four Components of a Music-Culture**

<table>
<thead>
<tr>
<th>I. Ideas about Music</th>
<th></th>
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<tbody>
<tr>
<td>A. Music and the belief system</td>
<td></td>
</tr>
<tr>
<td>B. Aesthetics of music</td>
<td></td>
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<tr>
<td>C. Contexts of music</td>
<td></td>
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<tr>
<td>D. History of music</td>
<td></td>
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<tr>
<td>II. Social organisation of music</td>
<td></td>
</tr>
<tr>
<td>III. Repertories of music</td>
<td></td>
</tr>
<tr>
<td>A. Styles</td>
<td></td>
</tr>
<tr>
<td>B. Genres</td>
<td></td>
</tr>
<tr>
<td>C. Texts</td>
<td></td>
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<tr>
<td>D. Composition</td>
<td></td>
</tr>
<tr>
<td>E. Transmission</td>
<td></td>
</tr>
<tr>
<td>F. Movement</td>
<td></td>
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<tr>
<td>IV. Material culture of music</td>
<td></td>
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</tbody>
</table>
As will be noted in chapter three, the touristic entertainment of cruise ships revolves around musical performance, having grown out of earlier models which similarly used music. The touristic culture of cruise ships is fundamentally reflected by and contained within musical performance. This research investigates (cruise) music as (cruise) culture. This method of investigation permits cruise music to be illuminated, not merely as an isolated musical phenomenon, but a deeply contextualised cultural and touristic art form and commodified product.

The research used a multistage data collection method:

Stage 1. The researcher undertook cruise ship employment between 2004 and 2008. While this was from before the formal stage of this research, notes from this period form background information and ‘insider knowledge’ and contributed to the ethnography of cruise ship music.

Stage 2. A survey of cruise ship musicians was undertaken in the first half of 2011. The results from this survey are presented in chapter five, though statistics are present in other sections of the thesis as they shed light on various points discussed. A total of 94 respondents took part.

Stage 3. Following up from the survey, key informants were identified and personal interviews undertaken between October and December 2011. Some key informants, such as drummer Cade Kupiec, saxophonist Robert Fried and music specialist Brian Gilliland permitted publication of their names. Some preferred pseudonymity and have been identified as “Cruise Director One” or “Showband Musician Six”. Twenty-three interviews were undertaken in the course of this research. This information forms much of the ethnography (chapter four) and provides context for much of the thesis.

Additional information was sourced from cruise industry publications and websites, popular and general publications (such as newspapers and books of general interest)

The Site and Subjects
The site of this research is the public and private spaces of cruise ships. The physical definition of a cruise ship has been established on pages 3 to 5, but greater context is
needed than mere definition. Cruise ships are mobile physical and cultural enclaves travelling between stationary cultural enclaves (port areas) which disburses other mobile cultural enclaves (tour buses) for temporary and vicarious travel in order for guests to undertake mediated interaction with representations of the ‘foreign’ and ‘exotic’ cultures visited. Guests and crew may choose not to take advantage of tour buses, but the cruise ship still forms a westernised cultural refuge from visited locations.

The public spaces of a cruise ship are considered to be ‘open spaces’, as they are available to all who undertake a cruise holiday (and many crew including musicians)—though in other respects they are ‘closed’, as they are forbidden to anyone not taking a cruise, including local inhabitants of the areas visited and of the ‘home’ port of the cruise ship and many lower-ranking crew. For the purposes of this research, these public spaces are divided into:

- **Performance Spaces** in which cruise ship musicians undertake their work of creating commodified live musical entertainment for consumption by guests.

- **Permitted Spaces** where facilities designed for guest use are also shared by staff and officers, including cruise ship musicians. Depending on the ship and line, these may include restaurants and bars, gyms, spa areas, outside areas and public spaces within the ship. In some cases, in particular in gyms, bars and some restaurants, access is granted by either payment of a fee (eg. in spas and in speciality restaurants) or by consumption in the manner of guests (eg. bars)

- **Forbidden Spaces** where musicians are not permitted to attend including restaurants, guest cabins and technical areas of the ship (eg. the engine room or bridge).

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19 These spaces are also closed to many crew, who are not permitted in these areas if they are not working. This stipulation does not apply to cruise musicians except in special circumstances. These may include a ship charter or a declared outbreak of norovirus.

20 Restaurants that are permitted spaces at certain times may become forbidden spaces at others. For example, musicians may be permitted to dine in the buffet until 4pm, but forbidden between 4pm and 11pm. Musicians are not usually permitted to use the main dining room, though a few lines do permit musicians to ‘host’ tables of guests.

21 In the researcher’s experience, occasionally the ship’s bridge was the location for several weddings on board the Regent Mariner, for which he performed on a keyboard. In this case a forbidden space (the bridge) became a performance space.
• **Tours.** While the tours are specifically designed for guests, cruise ship musicians may choose to undertake tours for free as representatives of the cruise line. However, as these are outside the cruise ship, they fall outside this research.

In these open spaces, musicians are ‘on display’, and—on most cruise ships—must wear a company-provided uniform.

Other spaces on the ship are regarded as ‘closed’ spaces, accessible to only crew and forbidden to passengers. For the purposes of this research, these are divided into:

• **Communal Spaces,** where crew may go at any time, such as the crew-specific dining rooms and bars. Some of these are accessible only by certain members of the onboard hierarchy, such as the officers’ bar or officers’ dining room.

• **Private Spaces** (incorporating the cabin) that are private to the one or two resident musicians.

The boundaries between these areas are usually inviolate. However, an interviewed cruise director reports:

One of the guys, from the redneck bands we had—I won’t mention the band, won’t mention the guy, but I’m in the [crew] midnight mess and in walks one of the guys in his underwear. And he’s got a mullet down here, and he walks in in his underwear, and I said to him ‘What are you doing?!’ and he’s like (American Accent) ‘Oh, man I just came to get some food’. I said to him ‘This is not your kitchen!’ (Laughs) ‘But I just want some food’ ‘But you’re in your underwear! Go and put a shirt on!’ (Cruise Director One 2011)

Occasionally the boundaries between the passenger-only ‘forbidden’ space and the crew-only ‘closed’ space may be illicitly broken. A musician may visit a passenger cabin, or a passenger may visit a crew cabin for sexual purposes. The musicians may gather in a guest entertainer’s or liked shoreside official’s cabin for drinks or to gamble.

The subjects for this research are cruise ship musicians—a term defined on pages 5 and 6. These musicians may come from a range of ethnicities and cultures. Some are employed for their ability to effectively portray popular cultural aural and visual images of particular cultures—such as the caribbean band or the latin band. Others are employed for their ability to co-opt western music and portray this in a non-confronting and engaging manner despite their original cultural origin—such as Filipino rock bands,
classical ensembles and soloists. Others—comprising the showband—are mostly western in origin and are employed for their sightreading and (to a lesser extent) improvisational ability. They are employed for set periods of time usually ranging between four and eight months—though shorter and longer contracts are not unknown. During this period, cruise ship musicians are employed to create musical entertainment for guests in the manner in which the cruise ship wishes. Success in this creation, and in integration into the society of the cruise ship, is rewarded by further employment as well as social approbation by fellow-musicians. Failure in either criteria may jeopardise both future contracts and the musician’s social standing within the cruise ship culture.

Stage 1: The Experience of the Researcher

The researcher undertook nine contracts aboard six cruise lines between 2004 and 2008. Usually he was employed as showband pianist, though also served as freelance arranger, bandmaster and musical director (Table 7 lists the ships and cruise lines for which he worked). Although this research project was undertaken after he had left cruise ship employment, he had taken some notes, emailed friends and family and taken many photographs of his life at sea which were useful for this research. The contacts he made during this time also permitted themselves to be interviewed and provided him with more contacts, but also gave him the trust and respect of someone who had worked on cruise ships that would not have been available to an outsider.

<table>
<thead>
<tr>
<th>Year</th>
<th>Ship/Cruise Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>MV Carnival Ecstasy, Carnival Cruise Lines</td>
</tr>
<tr>
<td>2004-2005</td>
<td>RMS Queen Elizabeth 2, Cunard Line</td>
</tr>
<tr>
<td>2005</td>
<td>MV Crystal Harmony, Crystal Cruises</td>
</tr>
<tr>
<td>2005</td>
<td>MV Pacific Sun, P&amp;O Australia</td>
</tr>
<tr>
<td>2005-2006</td>
<td>RMS Queen Mary 2, Cunard Line</td>
</tr>
<tr>
<td>2006</td>
<td>RMS Queen Elizabeth 2, Cunard Line</td>
</tr>
<tr>
<td>2006-2007</td>
<td>MV Golden Princess, Princess Cruises</td>
</tr>
<tr>
<td>2007</td>
<td>MV Regent Navigator, Regent Seven Seas</td>
</tr>
<tr>
<td>2007-2008</td>
<td>MV Regent Mariner, Regent Seven Seas Cruises</td>
</tr>
</tbody>
</table>
These notes provide valuable background information to the ethnography and constitute insider information. The interviewees provided so much useful information that little direct information from the researcher was needed. When an experience or story from the researcher’s experience was particularly illuminating, collaborating sources were often available. However, where appropriate, the researcher’s experiences are used.

Stage 2: The Survey

The research utilised a standard model of survey design and implementation. (Bethlehem 2009, 2). The survey was in five sections:

- **Section 1: Preamble and participation question** ensured participants were informed about the survey, that they agreed to participate and were in the target group.
- **Section 2: General information.** This included questions on the instrument played, type of musician, cruise lines worked for and so forth.
- **Section 3: Questions related to day-to-day cruise ship life** concerned the musician experience of work, relaxation and general cruise ship life.
- **Section 4: Questions for specific groups of musicians.** These questions were specific to the various groups of musicians: showband, ensemble, soloist, guest entertainer, production singer.
- **Section 5: Questions for musicians who have left cruise ship employment** examined the process of transitioning back to land and the views of musicians no longer involved in the day-to-day life of ships.
- **Section 6: Identifying information.** This information was optional and 14 per cent of the survey chose not to offer any identifying information. The survey sought this information for the purpose of follow-up, notifying participants of the outcome of the research and selecting key respondents. This information is confidential and will not be released.

Figure 8 below displays the stages of the survey.

Several key points were designed into the survey and some are considered target variables. Of particular interest were demographics of cruise ship musicians, ship employment and lifestyle experience, work specific to the type of musician, and the future of cruise shipping as seen by the participants. The survey spread such questions throughout the survey, not asking them in a specific section.
Figure 8: Flowchart of the Survey

Section 1
Participatory Questions
Prerequisite to participation

Section 2
General Information
Completed by all musicians

Section 3
Day-to-day life on cruise ships
Completed by all musicians
Part A: Work
Part B: Relaxation
Part C: Overall Ship Life

Section 4a
Showband Musicians

Section 4b
Ensemble Musicians

Section 4c
Solosists

Section 4d
Guest Entertainers

Section 4d
Production Singers

Have you left Cruise Ship Employment?

Section 5
Completed by musicians who are no longer employed by cruise ships.

Section 6
Identifying Information

End
Data Collection
An internet survey was selected as the collection medium. Several channels promoted involvement in the survey including:

- word of mouth from the researcher’s contacts.
- active search for and contact with cruise ship musicians.
- informal advertisement on Facebook groups such as Dark Showband Musicians and Carnival Cruise Lines-Staff & Entertainers.
- an advertising campaign using Google Adwords.

After the survey closed, the researcher conducted interviews with key respondents. Key respondents were chosen to bring a range of viewpoints: some had been on cruise ships for many years whereas some had done only a single contract. All categories of musician and onboard hierarchy were covered and a range of genres was selected.

Difficulties with the Survey
There are several advantages and disadvantages to internet surveys (Lavrakas 2008, 355–359). Advantages include a low cost per respondent, advances in visual enhancements, electronic processing of the collected data and advanced methods of ensuring confidentiality. Disadvantages include lack of internet coverage and “significant differences in the way the sample is defined” (Lavrakas 2008, 358). The nature and implementation of the survey had several limitations, which the research attempted to negotiate. Some aspects, however, remained unresolvable and had to be incorporated into the research.

While the spread of the internet is wide, some potential respondents reported difficulties accessing the questionnaire. This was particularly the case for those currently employed aboard cruise ships where the internet is slow and expensive. Thus, in addition to the online survey, the website made available an offline version using Adobe Form Documents technology\(^{22}\). Five respondents took advantage of this facility.

The problem of ‘undercoverage’ manifests itself where the entire target population is not given the opportunity to participate. This is an acknowledged issue with this survey

\(^{22}\) The respondent downloaded a survey in pdf form, completed it and clicked ‘Submit’. This process created a small xfdt file which the respondent emailed to the researcher, who opened the file using the original form and entered the information into the main survey site.
where privacy issues and the turnover of musicians made comprehensive contact impossible\(^{23}\). For this reason, the time frame for the participation was large. The language of the survey was initially in English. However, as significant numbers of cruise ship musicians are Filipino or eastern European nationality, the survey was translated into Tagalog and Russian. However, no Filipinos responded to the survey and Eastern Europeans chose to respond in English. The lack of Filipino responses could explained by concern over cruise line retaliation toward those who undertook the survey. Stephanie Ng notes that foreign jobs as musicians are highly lucrative for Filipinos compared to jobs at home (Ng 2005, 276) and Filipino staff are highly protective of their employment. Despite assurances of anonymity undertaken by the research, this factor possibly discouraged Filipino musicians from participating in the survey.

One of the advantages of using online systems of collection is automated collation. The research analysed these spreadsheets and tabulated the results. In some cases, the survey produced clear and quantifiable answers as the result of closed or graded questions. When open questions produced a wider variety of responses, such answers were examined for trends and grouped by similarity. A few respondents did not complete the entire survey and are either counted in a ‘No response’ category, or excised from the counted responses and noted as such.

The size of the target population is difficult to estimate as the population includes musicians working on and retired from cruise ships over an eight-year period. Such calculations as population variance or mean, dependent on population total, will not, therefore, be included.

**Stage 3: Interviews**

Interviews were conducted with a range of cruise ship employees. The majority of these were face-to-face, but some were conducted via Skype or internet (these are marked with an asterisk in the below list of interviewees.

\(^{23}\) In particular, the researcher would like to acknowledge the assistance of Mr Tony Pearsall, Musician Scheduling Specialist for Celebrity Cruise Lines, who circulated information about the survey throughout the entire Celebrity fleet.
Table 8: Lists of Interviews

<table>
<thead>
<tr>
<th>Category</th>
<th>Name/Identifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cruise Ship Musicians</td>
<td>Lance Boos* (Saxophonist) Robert Fried (Saxophonist) Cade Kupiec (Drummer) Geoffrey Gartner (Cellist) Philip Pitcher (Saxophonist) Stephen Riddle (Bass player) Showband Musician Six (Pianist) Showband Musician Seven (Trombonist) Showband Musician Twelve* (Guitarist) Robert Woodward (Saxophonist)</td>
</tr>
<tr>
<td>Guest Entertainers</td>
<td>Guest Entertainer One Guest Entertainer Two Guest Entertainer Three* Guest Entertainer Four Guest Entertainer Five*</td>
</tr>
<tr>
<td>Cruise Director</td>
<td>Cruise Director One</td>
</tr>
<tr>
<td>Production Singers</td>
<td>Production Singer One Production Singer Two* Production Singer Three</td>
</tr>
<tr>
<td>Shoreside</td>
<td>Graham Gillies, Grayboy Entertainment Brian Gilliland, Princess Cruises Phil Miller, Royal Caribbean International Tony Pearsall, Celebrity Cruises Michael Suman, Suman Entertainment</td>
</tr>
</tbody>
</table>

The interviews marked with an asterisk (*) were conducted via Skype

These interviews were semi-formal and lasted between 30 and 90 minutes. A list of questions was prepared before each one varying depending on the role of the interviewee, but the subjects were encouraged to talk freely. The interview questions were informed by Titon’s (2009) methodology. The four areas listed in Table 6 (p42) were addressed in discussions with different musicians. For example, Figure 9 shows the list of questions that were prepared to interview a cruise ship musician. Component IB (aesthetics of music) is discussed in question 3. Component II (activities involving music) is covered by question 6. Components IIIA and IIIB are addressed in question 4. While it is not possible to cover the entirety of Titon’s model of music culture, different interviews addressed different aspects.
Settling In

- Reason for the interview
- Offer chance to review the interview transcript

Substantive phase

Remember:

- Pause before asking and give the interviewee space to answer
- Probes include:
  - Clarification
  - Can you give me an example
  - Repeat/reiterate back

Questions:

1. Tell me about yourself and how you came to be on cruise ships.
2. Tell me about your time on cruise ships.
   a) When/for whom did you work
3. In your opinion, what makes great cruise ship music?
4. What genres and styles of music are important to music on ships and why?
5. What physical objects are important to music-making on cruise ships?
6. What type of performances did you do on cruise ships?
   a) Where did you perform?
   b) What was the reason for these performances?
7. Where did the compositions.arrangements come from?
   a) Were they good?
8. Tell me a story about the ships that didn't happen to you personally.
   a) Where did you hear about it?
   b) Is it true?
9. Tell me about musicians and alcohol aboard cruise ships.
10. Tell me about the musicians’ relationship with the ship hierarchy
11. What do you think is the future of musical entertainment on Cruise Ships?
12. What advice would you have for someone about to join cruise ships as a musician?
13. What's your best/worst memory of the ships?
14. Do you have anything to add about being a musician on cruise ships?

Closing Phase

- Thanks for your time
- Acknowledge that something significant has occurred.

Figure 9: A list of questions prepared for an interview of a showband musicians

Each interview was subsequently recorded and transcribed. They were examined for trends and common discussion topics. Combined with some comments from the survey, this formed the basis of the ethnography of cruise ship musicians.
Additional Sources

In some cases, additional source material was required to flesh out both historical and ethnographic analysis. This was sourced from primary materials where possible. For example, in discussing the production show on page 215, it was important to discuss musical implementation in a production show. A production show familiar to the researcher—Motor City—was chosen and a recording sourced from a shipboard dancer. This formed the raw data with which to analyse the music and lyrics of this show.

In other cases, secondary material was used. For example, in the discussions of different cruise lines between pages 86 and 105, books, news reports and magazine articles were used to provide information on the various changes to these business entities.

Conclusions

Academic research into cruise ships and cruise ship entertainment is at an early stage. Cruise ship research may well suffer from fragmentary approaches and a lack of consistency and longevity of research but there is a range of information and viewpoints in related inquiries. Documented models in related servicescapes and musicscapes, with documented models can be used to illuminate comparative practices on cruise lines.

This thesis will draw on two areas in particular to contextualise and investigate music aboard cruise ships: that of musical ethnography and tourism studies, particularly performative authenticity and semiotics in tourism. Musical ethnography allows us to investigate the culture of musicians and musical performance aboard cruise ships, investigating the music and coming to grips with the musicians themselves. Tourism studies allow us to discuss why and for what purpose this music-culture, born of corporate necessity, exists. With conclusions arising from the implementation of these research models, it is possible to understand and contextualise the culture, the reason for and the implementation of live musical performance on cruise ships.
Chapter Three – The Cruise Industry and Music

Music has been an inextricable aspect of life at sea for hundreds of years (Wechsberg 1945; Harrison 1994; Woodfield 1995; Dobbs 2004; Turner 2011). It has functioned as a method of taking one’s mind off seasickness, of whiling away the long hours of a sea voyage, and as part of the organised social activities of the ship in the form of evening dancing or entertainment during dinner. The increasing importance of mass cruise tourism in the 1970s caused cruise ship musical performance to become differentiated from earlier practices, where music making was, at best, a diversion. The current model integrates musical performance into the cruise entertainment product and experience.

Images market tourism destinations. Photos of gritty urban streets, yellow taxis creeping down Broadway, and maybe a lone saxophonist wailing in Central Park advertise New York. The Corcovado, Ipenema beach, and the sights, sounds and smells of carnival represent Rio de Janeiro. Tahitian advertising uses images of warm ocean beaches, fruity, alcoholic beverages and the dusky Tahitian maiden plunking on a ukulele. Such signifiers of a destination are designed to be easily assimilated by and non-threatening to postmodern potential consumers of tourism. For this reason, travel programs, advertising campaigns and popular media create these images to generate a desire for consumption of such images, thus fuelling the tourism industry.

However, when a tourist arrives at a destination, sometimes the perfect, pre-packaged images do not match the tourism reality, which can be disappointing for the tourist. Cruise ships form a social, cultural, physical and above all, safe cocoon for tourists, bringing many hundreds, or thousands of wealthy visitors on tight schedules to exotic locations around the world. Guests expect cruise lines, tour companies and local governments to provide an authentic experience of the location as well as an authentic holiday experience.

Musical performance on modern cruise ships performs three roles. Most importantly and pragmatically, as a generator of income, musical performances encourage guests to

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24 One of the many reasons for the success of the cruise industry is that cruise ships manage such images so that the tourism experience matches the brochures—at least onboard and on the ship-booked tours.
stay and consume in areas of the ship that generate substantial onboard revenues. Musical performances act as multi-modal signifiers reassuring consumers on various aspects of the cruise experience. As signifiers of exoticism, musical performances provides assurances to guests that they are on a cruise to exotic locations. As signifiers for class, musical performances assures consumers that they are undertaking an activity previously reserved for high society, and now democratically open to all. As signifiers of the glory days of ocean liners, musical performances invite guests to experience the history of cruise shipping, joining their partner for a formal dance played by a big band in tuxedos playing the music as performed on the great ocean liners of the past. As signifiers for relaxation, performances assure guests that they are, in fact, on holiday and can therefore indulge in semiotically authorised relaxation activities. Musical performances are also central to the experience industry of the ship.

According to Garin, the guiding principle of the Carnival Cruise Lines, and by extension, the cruise industry, is “never give a passenger something they’re willing to pay for” (2006, 227). Cruise ships make money by application of simple principles, to which they adhere strictly across the various fleets. The formula includes:

- Sailing as close to full as possible. As Vogel (2009) demonstrates (see Figure 10), the cost of the fare covers only the basic running cost of the ship. Cruise ships, therefore, derive profits from onboard revenue streams. Given that the highest income streams of cruise ships include gambling, alcohol consumption and shore excursions, cruise lines can offer heavily discounted fares that barely cover costs.

- The supply of incentives to cruise including free food and, significantly to this research, free entertainment. This is the ‘experience’ of the cruise experience. The musicscape of the ship is a central feature of the experience.

- Using economies of scale and Fordist mass consumption and production principles, creating multitudes of small savings (Shaw and Williams 2004, 35; Garin 2006; Bruns 2008). Carnival Cruise Lines (and, by extension, Carnival Corporation) are particularly skilled at this.

- Using non-unionised, unskilled, and subdued labour from third world countries wherever possible (Klein 2002, 117–143; Garin 2006, 188–192). Such workers as paid as little as possible. Where possible, passenger tips provide the majority of salaries for
their employees. Where skilled labour is required (such as musicians) they are at best, controlled and monitored and, on some lines, actively intimidated.

- Treating the ship as the main destination, and the ports as secondary destinations. This encourages shipboard and not land-based consumption. When land-based consumption is unavoidable, control it through the provision of ship-booked tours. Tourism management scholar Adam Weaver calls this process “destinization” (2005, 166)

Mass-production principles are equally applied to musicians. Musicians are managed to provide as much music as they can at the least expense to the company. Table 9 shows the salary breakdown for a hypothetical mid-size cruise ship carrying 2,200 guests based on industry salaries in 2011. This ship employs a showband of eight (including the musical director), two soloists, a mid-lounge band of four, and a MIDI duo, two production singers and two guest entertainers per week. The salaries of these musicians comes to $0.96 per passenger per day. Compared to the daily food bill per passenger of $12 per day on megacruiser ships (Klein 2002, 15)—$26,400 per day on our hypothetical ship—this is an extremely reasonable cost.

In some positions, such as bar staff, waiters and housekeepers, Cruise lines pay a nominal monthly retainer and staff must earn bulk of their pay in tips. This practice allows cruise lines to trim such salaries from the cost of the cruise resulting in seemingly lower fares.

The research acknowledges that this figure does not include other costs associated with running the music department, such as the cost of flights, onboard food, maintenance of musical equipment, technical staff salaries, depreciation of onboard musical equipment, insurance and other costs.
### Table 9: Salaries and cost to consumers of musicians on a ‘typical’ cruise ship in 2011.

<table>
<thead>
<tr>
<th>Position</th>
<th>Number in a month</th>
<th>Base salary</th>
<th>Total Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Director</td>
<td>1</td>
<td>$3,000.00</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>Showband</td>
<td>7</td>
<td>$2,200.00</td>
<td>$15,400.00</td>
</tr>
<tr>
<td>Soloists</td>
<td>2</td>
<td>$2,500.00</td>
<td>$5,000.00</td>
</tr>
<tr>
<td>Ensembles</td>
<td>6</td>
<td>$2,200.00</td>
<td>$13,200.00</td>
</tr>
<tr>
<td>Production Singers</td>
<td>2</td>
<td>$3,000.00</td>
<td>$6,000.00</td>
</tr>
<tr>
<td>Guest Entertainers</td>
<td>8.69</td>
<td>$2,500.00</td>
<td>$21,728.57</td>
</tr>
</tbody>
</table>

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Monthly Cost</td>
<td></td>
<td>$64,328.57</td>
<td></td>
</tr>
<tr>
<td>Yearly Cost</td>
<td></td>
<td>$771,942.86</td>
<td></td>
</tr>
<tr>
<td>Daily cost</td>
<td></td>
<td>$2,114.91</td>
<td></td>
</tr>
<tr>
<td>Daily cost per passenger (@ 2,200 passengers)</td>
<td></td>
<td>$0.96</td>
<td></td>
</tr>
</tbody>
</table>

This chapter will survey the cruise shipping industry and music’s role within it. It begins with context, information and statistics on the industry itself and industry-wide practices involving the employment and utilisation of musicians before moving to the major shipping groups and individual shipping lines. An overview of how the different categories of shipping line use music is provided. A general summary of musicians, locations and musical performance on cruise ships precedes a profile musical performance on a ‘typical’ cruise ship—the mid-sized MV *Carnival Paradise*—which is then contrasted with a larger ship and a smaller.

Information on cruise lines for this chapter is gathered from printed and online sources including industry publications and reports, the general press, press releases from individual shipping companies and popular publications both periodical and monograph. The author’s observations while aboard cruise ships and from comments by musicians while undertaking the survey and key interviews form further data. This data on musical performance’s integration within the cruise ship tourist product provides valuable context for further research on music’s implementation on cruise ships.

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27 This figure refers to the number of contracts in a month. 8.86 guest entertainers allows two guest entertainers a month averaged over a full year (30.42 days in an average month)
A Brief History of Formal Music Performance and Passenger Shipping

While considerable amounts have been written on the history of shipping (eg. Newell 1966; Miller 1981; Brinnin 1986; Douglas and Douglas 1996; Garin 2006; Harcourt 2006; Quartermaine and Peter 2006), until now the history of music on passenger ships appears to have been overlooked, except for inclusion in footnotes and a few studies of the musicians aboard the Titanic. This section seeks to partially remedy this situation by providing a brief history of musicians and musical performance on cruise lines. The section is not designed to be comprehensive, but to introduce the relevant points of a history that remains largely unknown even to cruise musicians (see p168). Future research will expand upon this history.

From early times, ships carried musicians. According to legend, Jason included Orpheus amongst the adventurers seeking the Golden Fleece, not because he was a warrior, but because he could charm “unshiftable upland boulders and the flow of rivers with the sound of his music” (Apollonius Rhodius 1912 Book 1, Line 23-34). Captains in the age of exploration such as Columbus, Cortez, Drake, de Bougainville, Bligh and Cook, included specialist musicians in their company (Dobbs 2004). Music was used both as a way of occupying long sea days and as a diplomatic tool for impressing the indigenous peoples encountered on these journeys.

Early passenger shipping was undertaken on fast sailing packets. Such ships did not carry specialist musicians, though crew with musical ability were pressed into service in special circumstances such as the traditional “crossing of the equator” ceremony.28

These ships, fast sailing ships though they were, were still subject to the vagrancies of

28 The ‘Crossing of the Equator Ceremony’ is still performed aboard modern cruise ships, and the researcher has been involved on several occasions, though it is a very civilised version of the violent versions described by Bronner (2006). The ceremony involves the transition of “Polywogs” (passengers and crew who have not crossed the equator) becoming “shellbacks” (passengers and crew who have crossed the equator), by presentation to “King Neptune’s Court”. On the world cruise of the QE2 in 2004 the assistant cruise director dressed up as King Neptune, dancers and cruise staff became his consorts and court. Passengers and crew who agreed to participate were thrown into the pool one by one and covered with food left over from the midnight buffet. Traditionally, King Neptune has an orchestra and this ceremony is a method of tracking the presence of musicians on early ships. The North Wales Chronicle and General Advertiser records the presence of musicians in this ceremony on a sailing packet in 1828 (North Wales Chronicle and General Advertiser 1828) and James Bisset, Commodore of the Cunard Line recalled this ceremony on board the RMS Franconia in 1926 (Bisset 1959, 174-176).
the wind and weather. After the development of the steamship and the rise of coastal shipping in the early nineteenth century and the gradual development of reliable engines, Atlantic crossings were inevitable. The first steamship to cross the Atlantic was the SS *Sirius* 29, making the first westward crossing in just over 18 days in 1838 30. No clean lined cruise liner, *Sirius* was a combination of sailing packet and steamship with both mast and sails, and double paddles 31. Despite her triumphant arrival in New York, her second voyage, the eastern return to Britain, was not heavily booked.

*Figure 11: The SS Sirius (1837)*

*Sirius* also set one less well known historical precedent: she was the first steamer to carry specialist musicians aboard, albeit almost by accident. Faced with a low occupancy on her second voyage,

by the devices of someone already wise in the ways of public relations, were half of the New York Band of Music. When the publicity man had learned of their hankering to go to England, he offered them passage over in the *Sirius* for which they would pay him back by providing entertainment

29  The S.S. *British Queen*, named for Queen Victoria, had been intended to be the first, but she was delayed by the liquidation of the company originally contracted to build her steam engines.

30  By way of contrast, a crossing by sailing packet at the time took 40 days or more.

31  The Archimedes screw as a method of propulsion was first trialled by Edward Shorter in the United Kingdom in 1802, but it took many years to gain widespread popularity. The SS *Archimedes* (1839) is generally considered to be the first screw-driven steamship. Isambard Kingdom Brunel's famous SS *Great Britain* (1843) was also screw-driven. (Carlton 2012, 1–6)
for two voyages: one on the *Sirius*, one on the maiden voyage of the *British Queen* (Brinnin 1986, 69).

Even at this early date, the ability of music to entertain passengers on a series of boring sea days was recognised and valued. However this experiment was not repeated. Specialist musicians would have to wait another fifty years, however, before they became regular fixtures aboard steam ships.

In the nineteenth century, of course, many of the social class who travelled in the first class staterooms of steamships were to some extent musically adept. Ship architects and firms were quick to realise that, despite the size and nature of these early ships prohibiting the employment of specialist musicians, a piano did not take up room. If provided with a music-room passengers could amuse themselves. Thus, despite the austere conditions on early steamships, music rooms existed on vessels from the nineteenth century. These rooms, found in first-class areas, contained a piano or organ for performances by such passengers, particularly female passengers (Solie 2004) who may possess musical talents. While such performances certainly diverted the attentions of passengers, travel by sea was an austere affair and the ships were small and without the facilities to accommodate staff who were not directly involved in ship operations. The indulgence of hired professional musicians was neither required nor considered. Figure 12 shows a music room in the early-twentieth century.

Figure 12: Chief Officers in the Music Room of an Unnamed Ship. (Foster 1901, 636)
However, such performances in music rooms were not the only music aboard these early ships. Steerage passengers, often Europeans escaping to a better life in America, brought with them instruments to while away the long ocean voyages. They too used music as a means of passing time and entertainment aboard long ocean voyages. In 1898, H. Phelps Whitmarsh writing an account of a transatlantic voyage undertaken in steerage on an unnamed vessel, wrote:

Next morning at four o'clock we called at Queenstown [Ireland], where we took aboard the mails and some seventy more steerage passengers. The newcomers were principally fresh-looking Irish girls, who, in spite of the early hour, began to dance reels and to sing to the accompaniment of an accordion. This waked up the other musicians aboard, and before long we had a flute, a tin whistle, and the accordion in full swing. Each instrument had a separate audience, who jigged, sang, or listened, according to the will of the performer (Whitmarsh 1898, 535).

Increasing passenger demands for comfort onboard steamships in the late-nineteenth century caused a reconsideration of shipboard entertainment. Passengers could not always be relied upon or imposed upon to provide essential onboard musical performance. The popularisation of mechanical instruments and gramophones in the late nineteenth century coincided with a decline in the musical ability of amateur performers. Taylor questions whether this decline of ability was caused by the commodification of mechanical means of reproducing music, or whether the development and embrace of mechanical music was a reaction to poor standards of musical performance (2007). However, in 1889 the North German Lloyd service hired a band of brass players to perform concerts and accompany religious services on its transatlantic ships (Norddeutcher Lloyd Line 1889). The Czech-American cornettist, bandleader and early recording artist Bohimir Kryl made his way to America by playing cornet on one of these bands in 1889 (Schwartz 2000). Despite their talent, such musicians were not employed as specialists but also worked as second-class stewards. Their repertoire seems to have consisted of light classical music. Table 10 reproduces a program aboard the SS Friedrich Der Grosse from 1901.
Table 10: Music Program from SS Friedrich Der Grosse, 1901 (Norddeutcher Lloyd Bremen 1901, 4)

<table>
<thead>
<tr>
<th>Music Program</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>„THE INVINCIBLE EAGLE“ Marsch</td>
<td>Sousa</td>
</tr>
<tr>
<td>Overture: „MARTHA“</td>
<td>Flwtow</td>
</tr>
<tr>
<td>„PLUIE D’OR” Walzer</td>
<td>Waldteufel</td>
</tr>
<tr>
<td>Divertissament „LUCIA DI LAMMERMOR“</td>
<td>Donizetti</td>
</tr>
<tr>
<td>„MUSICALISCHE TÄUSCHUNGEN“ Potp.</td>
<td>Schreiner</td>
</tr>
<tr>
<td>„SCHÜTZENLIESL-POLKA“</td>
<td>Weiss</td>
</tr>
</tbody>
</table>

Other shipping companies followed Norddeutcher’s example. The Dutch Red Line started employing musicians on the same basis shortly afterwards (New York Times 1907, 1). On 14 April 1890, the Orient Steam Navigation Company’s well-known SS Cuzco (1871) arrived in Sydney. On her manifest were seven names described as “General Servant and Bandsman” under C. H. Nevill, “General Servant and Band Master”. Apparently the long trip to Sydney also required musical diversion. Other ships on this run continued to employ musicians.

Specialist musicians had to wait until 1903, when the French Line employed string players, often trios drawn from the Parisian salons, to serenade the first-class guests (New York Times 1907, 1). Maritime historians Robins and Innola claim that the Cunarder, SS Caronia, carried a small orchestra in 1905 (2003, para. 8). The SS Empress of Ireland is supposed to have carried a “five-piece string orchestra onboard to serenade the first class passengers during dinner time” in 1906 or 1907 (Ljungström 2008, para. 5). The New York Times (1907, 1) reported that the first British ship to carry professional musicians was the White Star SS Adriatic in 1907. These musicians played during dinner and for formal concerts aboard the ship. The earliest shipboard musicians earned income from passenger tips rather than a salary from the company (Turner 2011, 23). By the early 1910s, however, these musicians were drawing salaries of £6 10s. 0d. per month, “slightly higher than a police constable, but lower than a miner” (Turner 2011, 24). A photograph exists, in the Mission 21 archives in Switzerland, of a ship’s band in 1907 enroute from Cameroon, at the time a German colony (Schwartz 1907). Shown in Figure 13 below, this is the earliest image of musical performance aboard ships uncovered by this research.
By 1912, shipboard musicians had become institutionalised enough for an early agency, Black Brothers of Liverpool—former musicians themselves—to create a monopoly. Black Brothers provided musicians (at a cut-price rate) initially to White Star and then to all the shipping lines (Turner 2011, 17). Wages fell by 40 per cent and the lucrative uniform allowance cut. In March 1912, The British Amalgamated Musicians’ Union reacted by complaining directly to White Star’s chairman, J. Bruce Ismay, who responded by removing musicians from the ship’s articles, making them essentially employees of Black Brothers.34 This situation effectively ended after the Titanic sank in the wake of antipathy towards the Black Brothers. By October 1912, musicians were again on the ship’s articles. In 1919 Cunard moved their operations from Liverpool to Southampton, dealing the final blow to the Blacks’ supremacy, though the company was still in existence in 1934 Frederick Black drew up his will leaving his brother, Charlie, his

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34 This would result in problems for the families of the musicians who died while serving on the Titanic. On 1 November 1912 a judge declared that the musicians were not crewmembers of White Star Line meaning that they were not entitled to compensation. Their employers, Black Brothers were guilty of no negligence, so could not be sued.
share of the business. Turner asserts that it was wound up between 1939 and 1942 (2011, 204).

Shipboard ensembles became standardised around this time as a quintet (four string players and one pianist), although the maiden voyage of the ill-fated SS Titanic was so significant that White Star augmented their usual five-piece with a Parisian string trio, borrowing from French Line practice. The reduction in pay caused musicians to augment their income once again by requesting audience tips, to the annoyance of the passengers (The Man Who Goes Abroad 1914, SM10).

These early musicians performed light classics and popular airs, along with the occasional ragtime piece. A small leaflet from the period in the researcher’s personal library lists 341 songs available to be performed by musicians employed by White Star Line. Selections are mostly operetta and light classical music, but the last page declares available “All the latest British, French and American Successes. Foxtrot, Blues, Tango, Waltzes, Onesteps, Charlestons” (White Star Line 1921). The audience could call out a number and the musicians would be expected to be able to perform their selection. A ship’s program from Holland America Line equally shows the dominance of classical music on this trans-Atlantic line. (Holland America Line 1920). In the same manner as the 1940s ‘deviant’ dance musicians described by Becker (1963) this could cause irritation among the bandsmen. Reminiscing about Jock Hume, the young violinist who drowned in the SS Titanic disaster, Louis Cross, a bandsman on the SS Celtic told of Hume’s antipathy towards such passengers. “When he was bandmaster on the Carmania, he played a little joke on a woman passenger. She’d given us a lot of trouble pretending that she knew a lot about music. Once she asked us to play a particularly intricate classical piece. ‘Jock’ whispered instructions and at the close the woman came up and thanked him. But the piece we’d played was American ragtime played slowly—and the woman didn’t know the difference.” (New York Times 1912, 4).

The work, long and arduous, included the provision of refined music during dinner in the first-class dining rooms, accompanying religious services, evening balls and other onboard functions. However, the opportunity for regular work, travel and the opportunities to become better musicians outweighed these problems. In the 1920s,
“there was always an opening with the French Line for an experienced musician who could produce a certificate of good character from the police commissioner, pass the medical examination by the steamship line’s doctor, and, above all, come successfully through the audition” (Wechsberg 1945, 37).

Just before World War One, a shift appeared in the purpose of music on ships. Until 1911, music had been performed primarily as a diversion: as accompaniment for dining or church services, or as recitals. Such dancing as occurred happened on the open decks, not an ideal location, as the rolling of pre-stabiliser vessels coupled with increased movement at the height of the open deck made elegant dance difficult. Musicians were also limited to using portable instruments. The SS Olympic, sister ship to the Titanic was supposed to have carried a heated glass grand ballroom (New York Times 1910, 7) but this was not built. The first ballroom at sea was aboard the German SS Imperator (1913). This was a large hall, two decks high and located between the first and second funnels, providing a modicum of stability for dancing. This ornate space adorned with Gobelin tapestries was nearly the width of the ship and doubled as a theatre. (Marine Review 1913, 268; New York Times 1913, 1). Such performance venues enabled the introduction of regular and more easily performed ballroom dance, reflecting land-based practice of the time. This tradition still continues in some form on many cruise lines, particularly Cunard and Royal Caribbean (Cashman 2012).

At the start of World War One, these shipping lines continued crossing the Atlantic in the belief that such shipping was of no strategic value to the Axis powers. However, with the torpedoing of the Lusitania on 7 May 1915 and the loss of 1,195 lives (including the musicians), this view changed. Many of the great liners, including Mauretania, Olympic, Megantic, and Carmania were painted grey or with dazzle camouflage and entered military service for the duration. Many, including Carmania, Arabic, Cymric Franconia and Britannic were sunk and did not survive the war.

After World War One, European lines such as White Star, Cunard and Holland America continued to employ string players who performed light classical music. Increasing interest in jazz, however, encouraged American lines such as the American Lines

35 The midships is the most stable part of the ship.
Steamship Corporation, the Dollar Steamship Company and the United Fruit Steamship Corporation that provided pleasure cruises and travel in the Pacific and the Caribbean to employ jazz orchestras during high tourism season. These were often college orchestras spending their summer vacation travelling the world. The primary role of these musicians was to provide dance music.

The 1920s were the ‘golden age’ of transatlantic shipping. While the tide of immigrants declined after the introduction of the United States’ Immigration Act of 1924, the giant ships that ferried the rich and famous across the Atlantic remained the only method of transportation between Europe and the United States. The imposition of prohibition in the United States made possession and consumption of alcohol illegal, but no such strictures were in place once a ship was outside the ten mile limit. So-called ‘booze cruises’ took passengers outside the ten-mile limit to drink and dance often without visiting another port. Voyages from Florida to Cuba (with associated sampling of rum) were popular. A stationary unnamed ship even anchored off New York harbour for a time in 1924 under a UK Flag and using the monogrammed place settings of the old Norddeutcher steamship SS *Fredrich der Grosse* (1896). This was the only indication of the identity of this mysterious vessel. Small vessels ferried passengers to the anchored ship to drink and listen to the ‘negro jazz-orchestra’ from Alabama (Jarrell 1924, 1).

The 1920s also saw the rise of luxury passenger shipping in the Pacific, particularly with interest in the Hawaiian Islands. Matson Line sailed from Los Angeles to Auckland and on to Australia. In an early attempt at a themed cruise, the Los Angeles Shipping Company advertised a sailing of the SS *City of Los Angeles* in 1925:

In addition to the regular Ship’s Orchestra providing Dinner and Dance music, special arrangements have been made for daily shipboard concerts on this round trip to be rendered by the following 5 noted KHJ stars: Mary Newkirk Bower (Soprano), Mona Content (Pianist), Bernice Neale (Cello), Helen Meade Little (Flute), Caroline Le Fevre (Violin). Programs to be Arranged and Personally Supervised by John Daggett (“Uncle John”) (Los Angeles Steamship Company 1925, 4)

Half a world away from the stuffy atmosphere of the historic and grand ocean liners of the Atlantic, the music performed on these ships was jazz and popular dance. Admiral Lines in 1921 held dances on the glassed-in promenade decks “for which is furnished the co-operation of excellent [four-piece orchestras] well versed in the up-to-date
requirements of the American dance orchestra” (Admiral Lines 1921, p4, 6). Figure 14 below shows an advertisement for the Pacific Steamship Company proclaiming “Dance while you Travel”.

Additionally, as an early precursor to modern cruise ensembles portraying ‘exotism’, Pacific steamers regularly employed Hawaiian orchestras that were often broadcast on the radio. The Los Angeles Times reported

We have to hand it to the Hawaiian Orchestra from the steamship Calawaii who presented the noon and matinee broadcast music through the courtesy of the Los Angeles Steamship Company. These players spend half their time in Honolulu and they know the best Hawaiian melody. Scores of listeners-in telephoned in their appreciation of the string sections and requested their favorite numbers. The instrumentalists have picked up KHJ programs aboard ship on their sailings and have enjoyed radio entertainments so greatly that they volunteered to come to the studio to display their own musical wares. Each of the players is a picked soloist but it is in string
ensembles that they showed to best advantage. They favored with approximately two score numbers during the noon and matinee programs including such favorites as “At the Luau”, “Maui Waltz”, “Hilo March”, “Honolulu Tomboy” “Drowns Waters”, Hula Blues and “Honolulu March” (Markson 1923, 3).

Technology was more strongly embraced in passenger shipping in the Pacific than in the Atlantic. The rise of radio was more significant to shipping in the Pacific. Several experimental broadcasts were made by passenger ships, which were supplied with radio equipment that was not always in use. Sometimes these would be gramophones, but often the ships orchestra would perform for the benefit of radio listeners. In March 1927, the passenger liner SS Franconia made a series of broadcasts by the ships orchestra that was reported in the Melbourne weekly radio newspaper Listener In (1927). Later in the 1920s, the orchestras and Hawaiian bands of the American shipping lines would be broadcast from Los Angeles or San Francisco radio stations. Film, too, was adopted with

A concession to more sophisticated tastes in travel was made by the Admiral Oriental Line with the installation of motion picture facilities aboard its trans-Pacific liners, the first such installation being made by H. Amick & Co. of Seattle aboard the President McKinley. Music for the silent films was provided by the ships’ orchestras. (Newell 1966, 337)

If the Wall Street Crash of 1929 and the depression did not quite close the onboard party, it did place a damper on the spirits. Few could afford to travel and many ships were mothballed or sent to the scrap yard including Cunard’s RMS Mauretania, Carmania and Caronia and White Star’s RMS Olympic. In an effort to keep the shipyards open, the British Government required Cunard, part way through building the Queen Mary and White Star to amalgamate forming Cunard-White Star36. Although transatlantic shipping remained the only manner of crossing the Atlantic throughout most of the 1930s37, the decade was a difficult one for passenger shipping lines. With the outbreak of World War Two, many ships again entered wartime duty.

After 1945, transatlantic routes faced increased competition from airliners. As a result, these ships began to glamourise their image including larger orchestras and cabaret performers. In the 1970s and 1980s, Cunard’s Queen Elizabeth 2 had orchestras of up to

36 Although the new company changed its name back to “Cunard” in 1949 (following the purchase of White Star’s stock) the in-house training program for Cunard employees is still called “White Star Service”.

37 Except for Airship services between 1928 and 1937, some flights between Africa and South America and Pan American World Airways flights in flying boats after 1939.
twenty musicians in their ‘Double Down Room’ (the first-class theatre which late became the ‘Grand Theatre’), and a smaller orchestra in the ‘Queen’s Room’ (the second-class theatre, which ultimately became the ballroom). On longer-haul ships, such as Union-Castle Line (which steamed to South Africa) or P&O (which steamed to Australia), smaller ensembles and solo pianists continued the traditional role of supplying diversion to passengers on a long sea voyage (Harrison 1994). Eventually, with the advent of long-haul aircraft, such sea trade declined 38.

The rise of the modern cruise industry revolutionised passenger shipping, replacing long and expensive ocean voyages with short, inexpensive cruises on crowded ships. Carnival, Norwegian Cruise Lines and Royal Caribbean became and remain significant employers of musicians 39. Musicians and cruise ship entertainment are now firmly entrenched aboard cruise ships and provide an expected part of the cruise product.

38 Union-Castle Line ceased operations in 1977 and P&O ceased its Australian business with the end of the Assisted Passage Scheme in 1968.
39 The histories of these lines are covered between pages 90 and 104.
An Overview of the Cruise Industry

The cruise sector is one of the healthiest in the modern tourism industry. In 2011 cruise tourism is estimated to have been worth approximately $29.4 billion, a 9.5 per cent increase from 2010 (Wahlström 2012). The past thirty years has seen an increase in worldwide passenger numbers from 500,000 in 1970 (Dickinson and Vladimir 2008, 125) to 19.2 million passengers in 2011. Worldwide, the industry sustained a 7.7 per cent compound annual growth rate between 1990 and 2011 (Wahlström 2012) a rate double that of the rest of the tourism industry.

As Figure 16 shows, cruise ship passenger numbers have risen almost consistently between 1990 and 2008. From 2000 until 2008 alone, passenger numbers rose by more than 80 per cent. This is contrasted against a 34 percentage increase for international flight arrivals of the same period (UNWTO 2010, 7; See also Wood 2004, 133).

In 2009, some fourteen ships joined the Cruise Lines International Association fleet. Eleven of these were newly constructed vessels, (known as ‘newbuilds’) and Holland America Line redesigned three ships to accommodate more passengers. Five ships

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40 The total North American cruise market is estimated to be worth $15.5 billion. An additional $12.7 billion is taken from the rest of the world
across CLIA’s fleet were sold. These changes resulted in a net increase of 12,845 berths. In 2010 CLIA members added ten new ships (including Royal Caribbean’s 5,400 passenger MV *Allure of the Seas*) providing a further 23,352 new berths. Contracted ships completed between 2011 and 2012, provide a further 27,186 berths. This totals 43 new ships and 52,885 new berths in four years, a growth of 16 per cent (CLIA 2010).

Further adding to their profitability, cruise lines implement procedures to minimize wastage, but provide the surface appearance of plenty. Because cruise ships cannot access suppliers while at sea, management are expert at watching and accounting for consumables (Dickinson and Vladimir 2008, 58). Former cruise ship employee Brian Bruns (2008, loc. 5952–5957) recounts how production of toast on a ship is carefully monitored, outlining his methods of ensuring as little wastage during his employment as a toastmaster41 on a Carnival Cruise ship, yet providing as much apparently ‘free’ toast required by guests.

The current state of the cruise industry is extremely healthy. Historical trends and short-term future indicators (such as orders for cruise ships and expected increase in berths) indicate an optimistic outlook. The impact of the Costa Concordia disaster on 15 January 2012 has recently shaken the industry and caused some discounting of fares (Tuttle 2012). However, cruise shipping weathered storms like this before, such as the oil crisis of 1973 or the period after 11 September 2001, where anxiety over terrorist attacks on cruise ship threatened to decimate the industry. Howard Frank, Chief Operating Officer for Carnival Cruise Lines notes “While most of this attention [from the Costa Concordia Disaster] has been negative, and we are clearly seeing some setbacks in the short term, we have faced similar setbacks in the past, and in each case we have shown tremendous resiliency in bouncing back.” (Associated Press 2012) By June 2012, newspapers report that bookings are back to pre-disaster levels (Smith 2012). It is unlikely that one ship sinking, however dramatically portrayed in worldwide media, will greatly affect the industry’s long-term profitability.

41 This term here describes the head waiter in charge of making toast, rather than the more usual expression of a public speaker
David Cashman 2012

Music and the Industry
Music is an intrinsic and expected part of the cruise tourism product and is a feature on almost every cruise ship, large or small. Of the CLIA member lines listed in Table 12 (on page 83) every line (except EasyCruise) implements live musical performance in some form, even if it is only a cocktail pianist in a bar. Only the smallest and most specialist ships may forego some form of musical performance due to crew accommodation restrictions. Employment practices and salaries are fairly uniform across different lines. The same categories of musicians and similar musical performance types and roles appear regularly aboard cruise vessels. Such practices ensure that the musical product aboard ships stays similar across a large proportion of the cruise industry.

Homogenous musician employment practices have developed across the industry, especially in the areas of recruitment and salary. Shipping lines use one or more music specialists, also known as ‘fixers’, whose job it is to ensure all ships are fully staffed. While fixers rely on agencies to find musicians, many also travel and audition themselves. However, the requirements of keeping thousands of musicians onboard a ship for months, the inevitable turnover of musicians who may do one cruise and decide that employment aboard a cruise ship is not to their taste or get fired for some reason, is demanding. Carnival, Royal Caribbean, Celebrity and Princess have dozens of ships each one requiring thirty or more musicians. Even by this conservative estimate, Royal Caribbean has less than six hundred musicians at sea at any given time. Coordinating such a large number of musicians is often beyond the abilities and scope of fixers alone (Gilliland 2011; Pearsall 2011; Miller 2011). Thus, the cruise industry has come to rely on agencies, who may have hundreds of musicians on their books. Such arrangements are rarely exclusive, and a shipping company uses several agencies to fill an available position. The number of agencies regularly fluctuates. In 2005, Curran listed seven ship musician agencies (2005, 97–98). Two of these no longer represent musicians, one represents only ensembles, another no longer deals with cruise lines and two are no longer in existence.

42 Carnival Cruise Lines, for example, has one fixer, who looks after the non-showband musicians and one, who looks after the showbands
The largest and oldest cruise musicians’ agency is Montreal-based Proship Entertainment, which commenced operations in 1987, and supplies musicians, entertainers and technicians to many different cruise lines. The Miami-based Suman Entertainment Group commenced operations in 2005, when founder, Michael Suman left his job as fixer at Celebrity Cruise Lines (Suman Entertainment Group 2010). Suman supply all categories of musicians to the cruise industry including showbands, ensemble musicians and soloists, representing more than 225 musicians (Suman 2011). Oceanbound Entertainment Inc. run by Marco Kasel, a former showband drummer and musical director, is another Montreal-based agency. Oceanbound produces podcasts on aspects of ship life for potential cruise ship musicians. Robyn Wade Unlimited Entertainment, a fixture in Australian cruise relations for many years, books Australian musicians, mostly for Princess Cruises. Guest entertainers have their own agencies, including Elaine Avon Artiste Management and Barry Ball Artists.

Musicians’ salaries on cruise ships are relatively uniform. Salaries for a showband musician will start at between $1,800 and $2,000 per month and eventually move up to around $2,400.\textsuperscript{43} Between 2007 and 2008, Regent were paying sidemen\textsuperscript{44} as much as $3,600 per month, but reduced the salaries to the industry standard following the Apollo takeover. Holland America Line, well known for low musicians salaries, used to start showband musicians on $1,400 per month (Kupiec 2011), though this is reported to have recently increased to $1,820 (Hahn 2009, para. 1). Salaries for other musician categories depend on the cruise line. Cunard Line, for instance, pays piano entertainers around $3,500 and provides a single cabin, but this position on Princess Cruises attracts a fee of around $1,800 and a shared cabin. A guest entertainer may earn $2,000 or more per contract, which may last only a few days of the cruise\textsuperscript{45}. Such salaries have remained stable for many years while cruise lines have reduced musician privileges. Trumpeter, Stewart Kirwin, asserts that in 1999 his salary as bandmaster on the Sitmar Cruises TSS \textit{Fairstar} was $700 cash per week, with excellent conditions, such as single guest cabins,
guest privileges and no curfew. When asked to return to cruise ship work in 2009 for the same money and fewer privileges, he politely declined (Kirwin 2011).

The work given to musicians across the fleet is often similar as well. The same categories of entertainers exist on nearly every cruise ship. A small number of lines, however, may vary the standard lineup, depending on size, market and entertainment policy. For example, Disney does not use showbands, creating backing tracks for their production shows. Thomson Cruises does not use a showband because they are aiming at a budget market and have relatively small ships (Oliver 2006). Holland America Line have recently cut the numbers of their guest entertainers, creating instead mini-cabaret shows for their production singers.

When in regular cruising mode, music is a contributing incentive, rather than a primary incentive to cruise. However, in the case of musically themed cruises, music can be the main reason for choosing a cruise over other types of holidays. Themed cruises are fairly common and can include gay cruises, nude cruises, singles cruises and even ‘cougar’ cruises where older women and younger men attempt to partner off for sexual liaison. Some book only a few cabins, and others take over the entire ship. Many of these cruises are musically themed, the most common being the jazz cruise and the rock cruise. According to music promoter Anita Berry, jazz cruises began on the Norwegian Cruise Line ship SS Norway in the 1980s (2011, para. 1). Originally taking over part of the ship only, some jazz cruises are now full-ship charters where ‘name’ musicians perform and the regular shipboard musicians are either disembarked or work for the duration of the cruise on a reduced schedule. Rock cruises are related, but attract a different demographic. Closer to rock festivals than conventional cruises, these events cater to rock music fans loyal to a particular genre or band. They offer exposure to big-name as well as up-and-coming acts, providing artists with a medium with which to attract new fans and for fans to discover new artists. Such cruises can be long-lived and extremely lucrative. The annual Rock Boat, first organised in 2001 by the members of Florida-based alternative rock band Sister Hazel, undertook its eleventh (and sold-out) cruise in

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46 These are: showband musicians, ensemble musicians, soloists, guest entertainers and production singers.

47 See Table 11 for a list of musically themed cruises in 2011.
January 2011 featuring twenty-seven artists (The Rock Boat, Sixthman 2011). The 2005 event, aboard the MV *Carnival Imagination*, cost $900,000 in charter fees and US$300,000 in publicity. Sales of the 2,500 tickets priced between $499 and $750 produced a six-figure profit (Barbieri 2004, 14). Other genres are starting to make

### Table 11: Themed Cruises Principally Involving Musical Performance in 2011

<table>
<thead>
<tr>
<th>Name of Cruise</th>
<th>Promoter</th>
<th>Line</th>
<th>Date in 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jazz Cruises</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Straight-Ahead Jazz Cruise</td>
<td>Jazz Cruises</td>
<td>Holland America Line</td>
<td>30 Jan–6 Feb</td>
</tr>
<tr>
<td>Smooth Jazz Cruise</td>
<td>Jazz Cruises</td>
<td>Holland America Line</td>
<td>16–29 Jan</td>
</tr>
<tr>
<td>The Supercruise</td>
<td>Capital Jazz</td>
<td>Carnival</td>
<td>23–30 Oct</td>
</tr>
<tr>
<td>Rockapella</td>
<td>Rockapella</td>
<td>Carnival</td>
<td>23–30 Jan</td>
</tr>
<tr>
<td>Dave Koz and Friends</td>
<td>Dave Koz</td>
<td>RCI</td>
<td>26 Aug–2 Sep</td>
</tr>
<tr>
<td><strong>Rock Cruises</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elvis At Sea</td>
<td>Unknown</td>
<td>NCL</td>
<td>17–21 Apr</td>
</tr>
<tr>
<td>Bret Michaels: Rock Your World Super Cruise</td>
<td>Shoreline Charters</td>
<td>Carnival</td>
<td>10–14 Nov</td>
</tr>
<tr>
<td>Annual Gothic Cruise and Masquerade Ball</td>
<td>All Genre Travel</td>
<td>NCL</td>
<td>8–15 Oct</td>
</tr>
<tr>
<td>VH1 Best Cruise Ever</td>
<td>VH1/ Sixthman</td>
<td>Carnival</td>
<td>28 Apr–2 May</td>
</tr>
<tr>
<td>311 Caribbean Cruise</td>
<td>Sixthman</td>
<td>Carnival</td>
<td>3–7 Mar</td>
</tr>
<tr>
<td>2011 Tribute to the King Cruise</td>
<td>The Legends Cruises</td>
<td>Carnival</td>
<td>9–14 May</td>
</tr>
<tr>
<td>New Kids on the Block Cruise</td>
<td>New Kids on the Block</td>
<td>Carnival</td>
<td>5–9 Jan</td>
</tr>
<tr>
<td>70000 Tons of Metal</td>
<td>Ultimate Music Cruises</td>
<td>RCI</td>
<td>24–28 Jan</td>
</tr>
<tr>
<td>Barenaked Ladies: Ships and Dip 4</td>
<td>Sixthman</td>
<td>NCL</td>
<td>6–11 Feb</td>
</tr>
<tr>
<td>Kid Rock Cruise</td>
<td>Sixthman</td>
<td>Carnival</td>
<td>29 Apr–2 May</td>
</tr>
<tr>
<td>Cayamo 2011: a Journey Through Song</td>
<td>Sixthman</td>
<td>NCL</td>
<td>13–19 Feb</td>
</tr>
<tr>
<td>Simple Man Cruise</td>
<td>Sixthman</td>
<td>Carnival</td>
<td>20–24 Jan</td>
</tr>
<tr>
<td>Rock the Boat</td>
<td>Craig Radcliffe</td>
<td>RCI</td>
<td>6–12 Jan</td>
</tr>
<tr>
<td>The Rock Boat XI</td>
<td>Sixthman</td>
<td>Carnival</td>
<td>6–10 Nov</td>
</tr>
<tr>
<td><strong>Country Cruises</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cruisin’ Country</td>
<td>Craig Radcliffe</td>
<td>RCI</td>
<td>27 Oct</td>
</tr>
</tbody>
</table>
appearances, such as country music for the Australian *Cruisin’ Country* and the American annual Bluegrass Cruise, now promoting its second event. Despite comprising a most unusual form of musical geography, the shipboard music festival has not attracted serious academic attention. Articles have been limited to newspapers (Howard 2008; McDowell 2000), general magazines (Selley 2008) or industry publications (Barbieri 2004; McDonough 1992). This is a fertile area for further research.

The simple and predictable entertainment practices adopted by the cruise industry fulfil the needs of passengers to be entertained and the needs of the industry to have an efficient and inexpensive musical product. The employment of ‘fixers’ and agencies, of similar categories of comparably reimbursed musicians and similar reasons for performance result in a largely similar product aboard most cruise ships. While Royal Caribbean’s *Oasis*- and *Freedom*-class ships and Norwegian Cruise Line’s *Norwegian Epic* have added new entertainment components, the majority of the product remains the same.

**Shipping Requirements for Musicians**

A cruise ship is managed in several ways. A member of the merchant navy, a cruise ship is a quasi-military environment, with a chain of command from the captain down. It is also a three-caste society with officers at the top, low-skilled workers called ‘crew’ at the bottom and specialist workers called ‘staff’ in between. Furthermore, there are certain legal and regulatory requirements by which crew must abide when aboard ship. By signing the ship’s articles, musicians are required to function within these orderings.

A cursory knowledge of the infamous 1981 Carnival Cruise Lines mutiny and the line’s reaction is important to understanding shipping lines’ attitude to their staff. At this time, Carnival’s three ships were primarily crewed by Jamaican and Honduran crew members living in appalling conditions. According to various accounts, upon the firing of an employee or another delay in processing pay, some crew members seized the *Mardi Gras* and *Tropicale*, disembarked the passengers and officers, and refused to allow representatives of the cruise line onboard. A misspelled sign proclaiming “come onboard and learn the trout”\(^{48}\) [sic] was prominently displayed to helicopter news crews. A three-
day standoff ensued during which time the crews' demands declined from improved living conditions to requests for back pay and repatriation. On the third day, Carnival CEO, Micky Arrison, sent hired paramilitary forces aboard to remove the crew members and had them deported and replaced\textsuperscript{49}. Shipping lines concerned about a repeat of this incident, mandate a 15 per cent limit for a particular nationality aboard a cruise ship (Garin 2006, 196)\textsuperscript{50}. Garin asserts that a variety of intimidatory and ‘downselling’\textsuperscript{51} techniques are now used when hiring new crew members (2006, 192–195).

There are three departments on a cruise ship: Ship Operations, Hotel Operations and Engineering (also known as Nautical, Hotel and Technical). All come under the direction of the captain, but have their own department heads, sub-department heads, and so forth. In its house rules, Holland America Line advises:

> All Shipboard Personnel are under the command of the Captain. All Shipboard Personnel must follow all orders given by the Captain. Officers on duty act on behalf of the Captain and therefore all orders given by the Officers on duty are to be followed. All matters concerning order and discipline of Shipboard Personnel and guests will be investigated on behalf of the Captain by the Security Officer. Violations of the Code of Conduct, House Rules and/or Marine Directives may result in dismissal (Holland America Line 2009, 2).

The ship operations department oversees the sea-going operations of the ship and comes under the direct control of the staff captain. Deck hands and seamen are in this department. The engineering department maintains the machinery of the ship, and is run by the chief engineer. This department includes the ship engineers, computer technicians, electricians and other technical crew. The largest of the three, the hotel operations department is run by the hotel director and looks after guests and their needs. This department includes the waiters, bar staff, spa staff, chefs, pursers, excursion staff, shop staff, photographers and room stewards. The cruise director, directly answerable to the hotel director, runs the entertainment department. The music

\textsuperscript{49} A fuller account of the incident can be found in Garin 2006, 112-121.

\textsuperscript{50} This is difficult to maintain considering the dominance of Filipino crew members aboard cruise ships.

\textsuperscript{51} This term describes a practice officially condemned by the industry. A prospective crewmember is put through a lengthy and demanding interview procedure where thousands of crew members are interviewed. They are finally approved for a good job paying a certain amount aboard a crew line and told to wait for a position. After months, they are told that the good job has not materialised, and they are now offered another lower paying job. The candidate takes the job because if they do not, their application will be cancelled.
department, run by the musical director is one of several departments in the entertainment department.\textsuperscript{52} These divisions are shown in Figure 17.

Further to onboard departments, there are three general ranks aboard a cruise ship: officers, staff and crew. The different groups have different ‘privileges’. Privileges dictate many aspects of day-to-day working life onboard a cruise ship including type and size of cabin to which the worker is assigned, the areas the worker can eat or drink and the type and amount of contact with guests.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{hierarchy.png}
\caption{The Hierarchy of a Cruise Ship (Emphasising the Entertainment Department and Musicians)}
\end{figure}

Cruise ship officers, the highest rank, are seafarers who through their specialist ability are given control of a number of crew members. Officers are not usually employed directly by the cruise line, but rather through a ship management company. Unlike other crew members, officers are strongly unionised, have reasonable privileges and are well paid. Cruise shipping uses traditional merchant navy ranks involving a number of ‘stripes’ displayed on the officer’s shoulder epaulette of their uniform. A captain (or master) is usually a four-stripe officer\textsuperscript{53}. The three chiefs—staff captain, chief engineer and hotel director—are usually three-and-a-half stripe officers. Their subordinates, the

\begin{itemize}
\item Others workers include dancers, art auctioneers, onboard lecturers and cruise staff.
\item The commodore of the line—an increasingly rare title—may have five stripes.
\end{itemize}
staff chief engineer, the chief purser, the food and beverage manager, and the cruise director, are usually three-stripe officers. Cruise lines generally favour a particular nationality as their officers. For example, Carnival and Costa employ Italian officers, Celebrity employs Greek officers, Cunard employs British officers and Holland America employs Dutch officers.

Officers have more privileges than other cruise ship personnel. Except for half-stripe officers such as cadets or assistant maître d’s, officers can usually expect to be assigned their own cabin, which is larger than those of staff and crew members. They may host guest tables in the restaurant, eat or drink when and where they like, and may order room service. Officers eat in the officer’s mess, which has better quality food than the staff or crew mess. They also have a designated officers’ bar.

Staff are seafarers whose specialist training grants them greater privileges than crew members but, because these skills fall outside the normal operations of the ship, ranks them below the officers. Staff include musicians and entertainers, photographers, shop attendants (or ‘shoppies’) and spa attendants (or ‘steiners’). Staff have varying privileges according to their position and the line for which they work. On most lines, staff may drink with the passengers, and be in passenger areas until curfew. They may eat in the staff mess, and drink in the crew bar. Staff are usually expected to share a cabin with a staff member of the same shipboard position and gender. Senior staff (e.g. band leaders, production singers, line captains, spa managers, photo shop managers, etc.) are often provided with a single cabin. Some staff, including showband musicians, with long service may be provided with their own cabin, a luxury rarely passed down to musicians other than the showband. The officers’ bar is supposedly forbidden to staff, however in many cases, female staff members are tacitly encouraged to use the officer’s bar.

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54 The Musical Director is usually a low rating officer. Some lines (such as Cunard Line in 2004, or on the Union-Castle ships after 1969 (Harrison 1994, chap.21)), have designated musicians as one-stripe officers, but that designation is very rare and contrary to the concept of staff.

55 The term ‘steiners’ refers to Steiner Leisure Ltd., the largest supplies of spa staff to the cruise lines.

56 Cruise ships usually have a curfew when off-duty crew members are required to be out of passenger areas. This is often 1am.
bar by the predominantly male officers. Sometimes, this privilege is extended to male staff members, including musicians\textsuperscript{57}.

Crew form the majority of seafaring staff. They include the deck crew, room stewards and stewardesses, engineers, bar staff, and waiters. Crew members are usually drawn from third world countries and are often paid low wages. Up to four crew share one cabin. Crew may not be in the passenger areas unless working. They are only permitted to eat and drink in the crew mess and the crew bar. Due to the institutionalised racism\textsuperscript{58} associated with rationalisation of employment practices, seafarers who would otherwise be considered staff may be considered crew members if from certain East Asian countries, such as the Philippines or Indonesia.

All seafarers require some formal documents before joining the ship, including a valid passport, C1/D visa, medical examination certificate and Seaman’s Book. Cruise lines require a valid passport to work onboard a cruise ship. United States shipping law also requires all non-American and non-Canadian seafarers to hold a C1/D (Seaman’s) American Visa. In 2012, this visa costs $160, lasts for five years and is obtained upon application to an American Embassy or Consulate when accompanied by a letter of employment from a cruise line.

Cruise lines require crew to undertake a medical examination prior to employment. Specific requirements vary but many lines include tests for hepatitis and HIV as well as general requirements for shipping, such as hearing and sight tests. In western countries, this is becoming an increasingly onerous financial burden, as cruise lines do not always recompense the cost of tests which may run to $500 or more. With some lines now requiring a new medical before every contract, it is becoming unprofitable for musicians to undertake occasional short contracts. Showband musician, Robert Fried says:

\begin{quote}
The fee for the medical required [in 2008] would have cost me nearly $1,000 in Chicago. Eventually that got whittled down to around $650. Add in the additional costs of ‘travel visas’ that
\end{quote}

\textsuperscript{57} The Queen Elizabeth 2 also had a separate bar called the “Fo’c’sle”, which was considered a club. Any officer or staff member could drink there provided that they paid $50 joining fee, which lasted their (or more significantly, the ship’s) lifetime. A crewmember with ten year’s service could also join. This was probably the most popular bar on the ship, as it allowed the officers to mingle with the female staff members, and kept the officer’s bar as an area where they could relax with fellow officers. Additionally, the QE2 had a bar called “Beachcombers”, which was a gay bar.

\textsuperscript{58} See Garin 2006, 195–198 for a discussion of institutionalised racism aboard cruise ships.
countries such as Brazil and China demand and it was going to cost me nearly $1,500 of my own money before ever setting foot on a ship. It was indeed one of the last nails in the proverbial coffin that forced me off the ships (2011).

Some nations, notably Brazil, require all visiting seafarers to hold a ‘seaman’s book’. This document, which looks like a passport, must be provided by the ship’s Flag of Convenience (FOC) country\(^{59}\). This document lists the training and experience of the holder and is a necessary document for seafarers for who work outside a limited number of countries. The line usually, but not invariably, refunds this cost.

When joining a ship, seafarers, including musicians must sign the ship’s articles, a legal document that outlines the terms by which seafarers serve on a vessel. By signing the ships articles, seafarers indicate that they agree to abide by admiralty law and the decisions made by the captain. Different lines, and sometimes different ships within a line have different articles. Guest entertainers do not sign these articles, as cruise lines consider them passengers.

After the sinking of RMS *Titanic* in 1912, seafaring nations including Germany, Belgium, Denmark, Spain, the United States, France, the UK, Italy, Norway, Holland, Russia and Sweden, adopted an international maritime treaty called SOLAS (Safety of Life at Sea). This treaty prescribed, among other things, that the number of lifeboats and life-saving devices carried aboard ships be sufficient for the rescue of all crew and passengers (International Conference for the Safety of Life at Sea 1914). The 1974 revision prescribes the number and type of boat drills required. SOLAS requires passenger ships to undertake weekly lifeboat drills in which all crew (including musicians) participate (Bureau of Maritime Affairs, Republic of Liberia 1974, sec. 1.0). Cruise ships conduct full boat drill at the start of the cruise to familiarise passengers with safety requirements\(^{60}\). On ships conducting cruises of less than a week, this fulfils the SOLAS Requirement, but

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\(^{59}\) The Flag of Convenience is a system whereby ships operating in international waters may be registered in one of several countries for a nominal fee rather than the home country of the shipping line. As the ship sails under the sovereignty of the FOC country, this permits questionable employment practices and lower salaries aboard such vessels. This procedures is outlined in greater detail in Garin 2006, 182–207. For a discussion of its implementation, see Fink 2011, pp178-186.

\(^{60}\) One of the contributing factors to passenger deaths during the 2012 Costa Concordia disaster was the lack of a lifeboat drill before sailing. Less than a month after the disaster, the Cruise Lines International Association adopted a new policy requiring boat drills to be held before the ship departs port (CLIA 2012b).
on cruises of longer durations, it is necessary to conduct crew life boat drills that do not include passengers. Additionally, to ensure enough staff are aboard in case of fire, ships are required to implement ‘In-Port Manning’ (IPM) which requires rostered crew members (including musicians) to stay onboard for the day.

The Structure of the Cruise Industry

The cruise industry is organised on several levels. The industry is represented to governments and media organisations by an industry organisation, the Cruise Lines International Organisation (CLIA). As an industry, the largest legal and economic entities are cruise ship corporations. These can be single-line corporations, such as MSC Cruises, or can multi-line corporations such as Carnival Corporation & PLC and Royal Caribbean Cruises Ltd. Such corporations own several lines which can be organised into divisions or run on their own under the umbrella corporation. Cruise lines belong to several categories depending on the cost and marketing demographic. The main three are inexpensive contemporary cruise lines such as Carnival Cruise Lines and Royal Caribbean International, more expensive premium cruise lines such as Princess Cruises or Holland America, and very expensive luxury cruise lines such as Crystal Cruises and Regent Seven Seas Cruises. Most lines in 2011 are owned by a corporation, but may have a long history prior to their current ownership.

The Cruise Lines International Association

CLIA represents twenty-six cruise and riverboat lines (Table 12) and 16,000 travel agencies predominantly based in North America. The association was formed in 1975 and merged with the International Council of Cruise Lines in 2006. Its official motto is “One Industry, One Voice”. CLIA engages in:

- Travel agent training
- Research and marketing communications promoting cruise vacations

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61 Cunard Line, for example was founded in 1839 by Samuel Cunard and is now owned by Carnival Corporation and is administered by the Carnival UK Group which also administers P&O Cruises. Cunard, though, maintains its own head office and operating procedures. Cruise lines directly control one or more cruise ships. Carnival Cruise Line (as opposed to Carnival Corporation) controls twenty-three ships and Royal Caribbean International controls twenty-two. Some ships, such as those of Carnival Cruise Lines, may stay on a particular cruise itinerary for many years. Others, such as those of Regent Seven Seas, vary their itinerary every cruise.
• Cruise industry policy and regulatory development
• Fostering dialogue between cruise lines, cruise industry suppliers, shipyards and ports (CLIA 2010, 5)

Table 12: List of CLIA Members (CLIA 2012a)

<table>
<thead>
<tr>
<th>Cruise Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAWATERWAYS</td>
</tr>
<tr>
<td>American Cruise Lines</td>
</tr>
<tr>
<td>Avalon Waterways</td>
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<tr>
<td>Azamara Club Cruises</td>
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<tr>
<td>Carnival Cruise Lines</td>
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<td>Celebrity Cruises</td>
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<td>Cunard Line</td>
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<tr>
<td>Disney Cruise Line</td>
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<tr>
<td>Holland America Line</td>
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<tr>
<td>Louis Cruise Lines</td>
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<tr>
<td>Hurtigruten</td>
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<tr>
<td>MSC Cruises</td>
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<td>Norwegian Cruise Line</td>
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<tr>
<td>Oceania Cruises</td>
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<tr>
<td>Paul Gauguin Cruises</td>
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<tr>
<td>Pearl Seas Cruises</td>
</tr>
<tr>
<td>Princess Cruises</td>
</tr>
<tr>
<td>Regent Seven Seas Cruises</td>
</tr>
<tr>
<td>Royal Caribbean International</td>
</tr>
<tr>
<td>Seabourn Cruise Line</td>
</tr>
<tr>
<td>SeaDream Yacht Club</td>
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<tr>
<td>Silversea Cruises</td>
</tr>
<tr>
<td>Uniworld Boutique River Cruise Collection</td>
</tr>
<tr>
<td>Windstar Cruises</td>
</tr>
</tbody>
</table>

**Cruise Ship Corporations**

The largest corporate cruise groups are Carnival Corporation & PLC, Royal Caribbean Cruises Ltd., Genting Group, Apollo Management and MSC Cruises. Together, these groups control nearly two-thirds of the shipping and generate 88.1% of the industry's profits (Wahlstrom 2012).

**Carnival Corporation & PLC** is the largest owner and operator of cruise ships in the world. It operates ninety-seven cruise vessels—nearly 40 per cent of the global market\(^6\) under nine brands including AIDA Cruises, Carnival Cruise Lines, Costa Cruises, Cunard Line, Holland America Line, Iberocruceros, Ocean Village P&O, P&O Australia, Princess Cruises, and Seabourn Cruise Line. Carnival also has ten new ships on order (Carnival Corporation 2010). Wahlstrom (2012) estimates an annual revenue share for Carnival Corporation of 49.2 per cent of the global cruise market.

The corporation is broken down into three divisions by region. Carnival Corporation directly controls Carnival Cruise Lines, Holland America Line, Princess Cruises and

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\(^6\) per centages of the cruise market are calculated by number of ships.
Seabourn Cruise Line. The Italian-based Costa Cruises Group controls Costa Cruises, AIDA Cruises and Ibero Cruises. Carnival UK controls P&O Cruises, P&O Australia, Carnival Line and Ocean Village.63


**Royal Caribbean Cruises Ltd.** is the second-largest corporation involved in cruise shipping operating Royal Caribbean International, Celebrity Cruises, Pullmantur, Azamara Club Cruises, CDF Croisieres and a 50 per cent share of TUI Cruises. (Royal Caribbean Cruises Ltd 2009). This involves running thirty-eight ships directly, and 50 per cent of TUI Cruises’ single ship, or nearly 16 per cent of the world’s cruise shipping. In 2010, Walhstrom (2012) estimates Royal Caribbean’s global share of the cruise ship market to be 23.7 per cent. Royal Caribbean Cruises Limited was founded after a failed 1988 Carnival Cruise Lines takeover bid (Turconi 2011, 21) to differentiate the company from the cruise line. The corporation acquired Celebrity Cruise Lines in 1997 for $1.3 billion (McDowell 1997, D16).

In 2001, following a slump in tourism after the September 11 terrorist attacks, a merger was announced between Royal Caribbean and P&O Princess that would have created the largest cruise line in the world (Regan 2001, 1). However Carnival also bid and, after a tense two year tussle, Princess shareholders decided to merge with Carnival instead (Garin 2006, 298–335). After this merger, Royal Caribbean concentrated on developing the *Freedom*-class cruise ship, the first of which, *MV Freedom of the Seas* was delivered in June 2006 and became the largest ship in the world. In 2006, Royal Caribbean acquired Madrid-based Pullmantur SA, a line which cruises in Spain and South America with

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63 Carnival Australia represents P&O Cruises, Cunard Line, Princess Cruises, Costa Cruises, Holland America and Seabourn in Australia (Carnival Australia 2012).
Spanish-speaking guests (Wall Street Journal 2006, C11). In 2007 two new brands were launched: Azamara Cruises positioned in the premium market, (FinancialWire 2007, 1) and the French Croisières de France (Wall Street Journal 2007, B3). Currently, Royal Caribbean International has four ships on order and operates the largest cruise ships in the world, the two 225,282 GRT Oasis-class vessels accommodating up to 5,400 guests (Royal Caribbean Cruises Ltd 2010).

The **Genting Group** is a large Malaysian corporation controlling hospitality and property investment companies throughout south-east Asia. It launched Star Cruises in 1993 which has become the largest Asian-based cruise line. Genting also acquired Norwegian Cruise Line in January 2000, which it operated as a wholly controlled subsidiary of Star Cruises until 2008 (Norwegian Cruise Line 2010a, 1). Genting’s division, Genting Hong Kong directly operates the four ships of Star Cruises, and jointly operates Norwegian Cruise Line’s eleven ships. These fifteen ships give Genting a 5.35 per cent share in the global cruise market (Wahlstrom 2012).

**Apollo Management L.P.** is a relatively new arrival in passenger shipping. This private equity investment firm has been buying into the cruise shipping industry since April 2007 when it formed a $850 million “strategic partnership” with Oceania Cruises, assuming Oceania’s debt and acquiring a controlling interest in the company (Oceania Cruises 2007). In December of the same year, Apollo acquired Regent Seven Seas Cruises from Carlson Holdings for $1 billion (Apollo Management L. P. 2007), placing both lines under its own corporation, Prestige Cruise Holdings (Travel Trade Gazette 2007, 5). A month later, Apollo acquired a 50 per cent interest in Norwegian Cruise Line, investing $1 billion and placing two of its senior officers on the board of directors (Norwegian Cruise Line 2008). Apollo controls the four Oceania ships the three Regent ships, and has an interest in Norwegian’s eleven ships, giving it total or part-control of seventeen ships, or 4.15 per cent of the market (Wahlstrom 2012).

Swiss-based **MSC Crociere** is the largest single-line cruise company, and the fourth biggest cruise line outright with eleven ships and taking an estimated 5.8 per cent of the 2011 global profits (Wahlstrom 2012). MSC carried 1.2 million passengers in 2010.
employed 12,000 staff and has a €5.5 billion capital investment in its ships (MSC Crociere 2009).

The remaining 13.1 per cent of the cruise industry consists small independent luxury lines (such as Silversea and Crystal), small European lines (such as Louis, Fred. Olsen and Thomson) and various other types of shipping companies.

**Cruise Lines**

The size and ever-changing nature of the cruise industry causes difficulty in ascertaining the number of cruise lines worldwide. The 1990s saw an industry-wide consolidation as many lines went bankrupt, or were acquired by other lines. 2001 saw one of the smallest industry growths on record\(^{65}\) caused, in part, by the September 11 attacks. This downturn further bankrupted several lines (Travel Trade Gazette 2002, 14) including Classic American Voyages (which controlled the only U.S. flagged cruise ship, the SS Independence (Kesteloot 2002, 41)) and Renaissance Cruises (Levere 2001, 6). There are consequently many mothballed cruise ships awaiting purchase, charter, or the scrapyard. Compounding the cataloguing difficulties, some lines are set up for a single season on chartered ships.

There is also uncertainty whether some lines are cruise lines, ferry services, riverboat lines, or some other entity. The list of CLIA members\(^{66}\), includes four riverboat lines (AMAWATERWAYS, American Cruise Lines, Avalon Waterways and Uniworld Boutique River Cruise Collection), and two coastal cruise lines (Pearl Sea Cruises and Paul Gauguin Cruises). Neither move internationally, and therefore fall outside this study. Hurtigruten is in a rather unique position, falling half-way between cruise line and ferry service. Its small ships usually also have spaces for cars, and usually vessels travel only in Norway. However, its vessels do travel in Northern Europe and Antarctica. Ultimately though, by its own admission, it rarely has live music or entertainment on its ships (Hurtigruten USA 2011, para. 12), so it is not considered in this study. Table 13 below provides a list of tourism operators this research considers cruise lines active in 2011.

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\(^{65}\) See Table 12 on page 83.

\(^{66}\) See Table 12 on page 83.
### Table 13: Worldwide Cruise Lines as of the end of 2011

<table>
<thead>
<tr>
<th>Line</th>
<th>Ships</th>
<th>Founded</th>
<th>Owned by</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIDA Cruises</td>
<td>7</td>
<td>1960</td>
<td></td>
</tr>
<tr>
<td>Carnival Cruise Lines</td>
<td>23</td>
<td>1972</td>
<td></td>
</tr>
<tr>
<td>Costa Cruises</td>
<td>15</td>
<td>1924</td>
<td></td>
</tr>
<tr>
<td>Cunard Line</td>
<td>3</td>
<td>1840</td>
<td></td>
</tr>
<tr>
<td>Holland America Line</td>
<td>14</td>
<td>1873</td>
<td>Carnival Corporation</td>
</tr>
<tr>
<td>P&amp;O</td>
<td>7</td>
<td>1822</td>
<td></td>
</tr>
<tr>
<td>P&amp;O Australia</td>
<td>4</td>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>Princess Cruises</td>
<td>16</td>
<td>1966</td>
<td></td>
</tr>
<tr>
<td>Seabourn Cruise Line</td>
<td>5</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Azamara Club Cruises</td>
<td>2</td>
<td>2007</td>
<td></td>
</tr>
<tr>
<td>Celebrity Cruises</td>
<td>11</td>
<td>1988</td>
<td>Royal Caribbean Cruises Ltd.</td>
</tr>
<tr>
<td>Royal Caribbean Cruises</td>
<td>23</td>
<td>1968</td>
<td>Royal Caribbean Cruises Ltd.</td>
</tr>
<tr>
<td>Pullmantur</td>
<td>5</td>
<td>1990</td>
<td></td>
</tr>
<tr>
<td>Star Cruises</td>
<td>4</td>
<td>1993</td>
<td>Genting Group</td>
</tr>
<tr>
<td>Norwegian Cruise Line</td>
<td>11</td>
<td>1966</td>
<td>Genting Group/Apollo Management</td>
</tr>
<tr>
<td>Oceania Cruises</td>
<td>3</td>
<td>2002</td>
<td>Apollo Management</td>
</tr>
<tr>
<td>Regent Seven Seas Cruises</td>
<td>3</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>MSC Crociere</td>
<td>11</td>
<td>1990</td>
<td>Mediterranean Shipping Company S. A.</td>
</tr>
<tr>
<td>Louis Cruise Lines</td>
<td>8</td>
<td>1980</td>
<td>Louis Group</td>
</tr>
<tr>
<td>Silversea Cruises</td>
<td>6</td>
<td>1994</td>
<td>Lefebvre Family</td>
</tr>
<tr>
<td>Classic International Cruises</td>
<td>5</td>
<td>1985</td>
<td>World Cruises Agency</td>
</tr>
<tr>
<td>Compagnie Du Ponant</td>
<td>5</td>
<td>1988</td>
<td>CMA CGM</td>
</tr>
<tr>
<td>Lindblad Expeditions</td>
<td>5</td>
<td>1979</td>
<td>Lindblad Expeditions &amp; National Geographic</td>
</tr>
<tr>
<td>Thomson Cruises</td>
<td>5</td>
<td>1973</td>
<td>TUI UK</td>
</tr>
<tr>
<td>Fred. Olsen Cruise Lines</td>
<td>4</td>
<td>1848</td>
<td>Bonheur and Ganger Rolf</td>
</tr>
<tr>
<td>Hapag-Lloyd Cruises</td>
<td>4</td>
<td>1982</td>
<td>Hapag-Lloyd</td>
</tr>
<tr>
<td>Star Clippers</td>
<td>3</td>
<td>1991</td>
<td>Star Clippers Ltd</td>
</tr>
<tr>
<td>Windstar Cruises</td>
<td>3</td>
<td>1984</td>
<td>Ambassadors International</td>
</tr>
<tr>
<td>Cruise and Maritime Voyages</td>
<td>2</td>
<td>2010</td>
<td>South Quay Travel &amp; Leisure Ltd</td>
</tr>
<tr>
<td>Crystal Cruise Lines</td>
<td>2</td>
<td>1988</td>
<td>Nippon Yusen</td>
</tr>
<tr>
<td>Disney Cruise Line</td>
<td>2</td>
<td>1998</td>
<td>The Walt Disney Company</td>
</tr>
<tr>
<td>Happy Cruises/Quail Travel</td>
<td>2</td>
<td>2009</td>
<td>Quail Travel Group</td>
</tr>
<tr>
<td>Kristina Cruises</td>
<td>2</td>
<td>1985</td>
<td>Kristina Cruises</td>
</tr>
<tr>
<td>Saga Cruises</td>
<td>2</td>
<td>1996</td>
<td>Saga Group</td>
</tr>
<tr>
<td>Sea Cloud Cruises</td>
<td>2</td>
<td>1979</td>
<td>Sea Cloud Cruises GmbH (SCC)</td>
</tr>
</tbody>
</table>
Cruise Line Categories

Cruise lines may be categorised in many ways. Condé Nast divides them into ‘Mega-ship’, ‘Large Ship’ and ‘Small Ship’ (concierge.com 2009). Fodor classifies them as ‘Mainstream Lines’, ‘Premium Lines’ and ‘Luxury Lines’ (Coffman 2005). However, such publications are interested in ranking the industry and selling to predominantly American consumers. For the purposes of this research, cruise lines are classified as:

- Small budget lines.
- Megacruiser lines.
- Premium lines.
- Luxury lines.
- Specialty lines.

Of these categories, the main consideration will be given to the megacruiser lines, premium lines and luxury lines as neither small budget lines nor speciality lines use live music to the same extent. Table 14 summarises the differences between the different categories of cruise line.

Small Budget Cruise Lines

Expensive cruise lines with old ships are all but unknown in the U.S. market. However, a small number of relatively expensive lines using some of the oldest ships at sea offer cruises to the UK and European markets to areas such as the Baltic, the Canary Islands and other European areas. Such lines, including Thomson Cruises, Louis Cruise Lines and Fred Olsen Cruise Lines, offer an old-fashioned and somewhat spartan cruise product.
Cruises on these lines are significantly more expensive than comparable cruises on the megacruiser or premium lines in the Mediterranean. Such megacruiser lines have significant purchasing power, more passengers in larger ships and the power of major international corporations behind them. Small European lines, by contrast have to purchase their consumables in Europe and in smaller quantities for smaller, older and less economical ships.

Rather than owning cruise ships, these small European lines often charter ships for a period from a single season to many years using a system known as a *bareboat charter*, painting the new company’s logo on the funnel for each new charter. For example, Louis Cruises owns ten cruise ships including the MV *Thomson Spirit* and MV *Thomson Destiny*, both of which are chartered to Thomson Cruises. Four of the five ships of Classic International Cruises are charters from companies such as Constellation Cruise Holdings in Portugal, and Waybell Cruises in Panama. In a bareboat charter, the chartered company (Louis for example) provides the ship but the chartering company (Thomson)

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**Table 14: Comparison of the Different Cruise Line Categories**

<table>
<thead>
<tr>
<th></th>
<th>Small European Lines</th>
<th>Megacruiser</th>
<th>Premium</th>
<th>Luxury</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost of Cruise (USD/day)</strong></td>
<td>$216.72; $145.43–$313.75</td>
<td>$73.04; $66.50–$86.65</td>
<td>$183.01; $93.33–$279.88</td>
<td>$716.75; $528.21–$990.22</td>
</tr>
<tr>
<td><strong>Number of ships in fleet</strong></td>
<td>4.75 (4–5)</td>
<td>16.25 (10–23)</td>
<td>8.7 (3–16)</td>
<td>4.25 (2–6)</td>
</tr>
<tr>
<td><strong>Age of Ships (years)</strong></td>
<td>37 (18–63)</td>
<td>9.5 (0–21)</td>
<td>9.4 (0–23)</td>
<td>12 (0–23)</td>
</tr>
<tr>
<td><strong>Average Size of Ships (GRT)</strong></td>
<td>24,885 (5,888–54,763)</td>
<td>101,140 (2,842–225,282)</td>
<td>82,732 (24,391–148,628)</td>
<td>29,275 (6,072–68,870)</td>
</tr>
<tr>
<td><strong>Average Size of Ships (Passenger capacity)</strong></td>
<td>1,009 (340–1,778)</td>
<td>2,757 (96–5,400)</td>
<td>2,114 (694–4,000)</td>
<td>469 (132–1,070)</td>
</tr>
<tr>
<td><strong>Average Passenger Space (GRT/Passenger)</strong></td>
<td>24.4 (14.9–36.4)</td>
<td>36.3 (126.3–44.7)</td>
<td>40.2 (29.2–48.6)</td>
<td>60.99 (46.0–74.0)</td>
</tr>
<tr>
<td><strong>Principal cruising regions</strong></td>
<td>Europe, Australia</td>
<td>Caribbean, Alaska</td>
<td>Worldwide</td>
<td>Worldwide, including unusual regions</td>
</tr>
</tbody>
</table>

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67 These figures are taken an average of three cruises chosen at random from each line. The data for these figures are contained in Appendix 2 (pp.323–326)

68 The terms of a bareboat charter is outlined in Harwood 2006, 10–11.
provides the crew, register the ship in a Flag of Convenience country, and may rename and rebrand the ships, which are often older small transatlantic or cruise ships. The newest ship of Classic International Cruises, for example, is the MV *Arion* constructed in 1965, and the oldest is the MV *Athena* constructed in 1948. While these ships may be cheaper to charter or purchase, the use of older vessels may cause environmental standards compliance problems. Small European cruise lines use limited numbers of musicians. They do not always use showbands, but may have cocktail pianists and small ensembles onboard (Oliver 2009; Patton 2009).

**Megacruiser lines**

This category is also known in the industry as ‘contemporary’ cruising. Megacruiser lines operate large numbers of big, new ships at cheap (in some cases very cheap) rates. Carnival Cruise Lines and Royal Caribbean International operate twenty-two ships each and dominate the megacruiser market. Except for Royal Caribbean’s newest ships, both lines offer cheap and essentially similar cruising experiences with comparable prices. The average surveyed cost per day for these two lines is $68.89 for Carnival and $66.50 for Royal Caribbean. The two lines offer nearly identical products with similar runs and

![Figure 18: Daily Cost of Ticket on Megacruiser Cruise Ships](image-url)
facilities on their ships. Passengers receive access to all public areas and entertainment. Drinks and tips are not included. Their vessels are known as 'party ships' and have similar ports of call and entertainment. They concentrate on profitable runs from U.S. ports, predominantly to the Caribbean, though both lines have cruises to Europe, Canada and Hawaii. Royal Caribbean also runs to South America. Ensembles onboard are very similar. Both have showbands, party bands, DJs, and cocktail pianists. Musicians' schedules are often analogous, as demonstrated in Table 15, which compares the showband schedule for four-day cruises for the two lines.

Table 15: Comparison of Carnival and Royal Caribbean Showband Entertainment Schedules on Four-Day Cruises.

<table>
<thead>
<tr>
<th>Day</th>
<th>Carnival MV Ecstasy 2004</th>
<th>Royal Caribbean MV Sovereign of the Seas 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>7.45pm Welcome Aboard show 9.45pm Jazz set on the Promenade</td>
<td>7.45pm Welcome Aboard show 10.30pm Big Band set</td>
</tr>
<tr>
<td>Tue</td>
<td>7.30/8.30pm Captain's Cocktails 9.45/10.45pm Production Show Dream Voyage</td>
<td>7.45pm Captain’s Cocktails 9.45/10.45pm Production Show Dancin’ Thru the Movies</td>
</tr>
<tr>
<td>Wed</td>
<td>Usually off. Sometimes 11.30pm guest entertainer set</td>
<td>Guest entertainer sets</td>
</tr>
<tr>
<td>Thur</td>
<td>7.30/9.30pm Production Show Opa Opa!</td>
<td>7/9pm Production Show Flashback 11pm Jazz set at Bolero’s Bar</td>
</tr>
</tbody>
</table>

**Norwegian Cruise Line** was, in many ways, the first modern cruise line. In 1966, Kloster Rederi A/S, run by Norwegian industrialist Knut Kloster, controlled the MV Sunward, a technologically innovative and stylish ferry designed for the UK-Gibraltar run. However, in the same year the UK limited the amount of cash Britons could take abroad to a maximum of 50 pounds sterling per person and the Anglo-European ferry business declined sharply causing financial difficulties and low occupancy aboard the Sunward. Israeli businessman, Ted Arison had recently been booking cruises from Miami for the ill-fated M.S. Nili. Thus, Kloster (with a ship and no passengers) and Arison

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69 Although the Sunward became a cruise ship, it was designed as a ferry capable of transporting vehicles between the U.K. and Gibraltar.

70 The UK Foreign Travel Allowance (1966-69) was imposed as one part of an attempt to limit the balance of payments deficit.

71 When passengers turned up to board for the Nili’s maiden voyage, she had been impounded for non-payment of repair bills and (as it turned out) sailing without insurance.
(with passengers and no ship) joined forces to form Norwegian Caribbean Line (Jordan 1996, 29–31). In 1966, Sunward sailed from Miami with three-day cruises priced at $59 per cruise, fares as revolutionary as its fittings, with innovations such as air conditioning and a private bath for every cabin\(^72\). Norwegian Cruise Line became so successful that the line quickly introduced three new ships, MV Starward (1968), MV Skyward (1969) and MV Southward (1971). By 1971, however, the partnership between Kloster and Arison dissolved resulting in a series of acrimonious legal cases finally resolved in 1974 (Cudahy 2001, 98)\(^73\). Norwegian Cruise Line ultimately remained under Kloster and Arison founded Carnival Cruise Lines.

During the 1970s and 1980s, Norwegian developed into a trendsetting and innovative company. In 1979, against traditional wisdom that the most profitable Caribbean cruise ships were those in the 20,000 GRT range, Kloster bought the retired 70,000 GRT SS France, gave her an $80 million refit, and pressed her into service making her the largest cruise ship in the world. In 1980, Norwegian Cruise Line started an industry trend when they became the first cruise line to buy their own Caribbean island in the Bahamas, Great Stirrup Cay, the northernmost island in the Berry Islands group, from the Belcher Oil Company of Miami (Cudahy 2001, 98). The concept of a beach party on an unknown island became immediately popular with guests (Mullikan 1982, 41). However, during the 1980s, other companies took even greater innovative strides. Carnival planned and built the slightly larger 70,367 GRT Fantasy-class in the late 1980s and other companies secured leases on private islands. In the 1980s and early 1990s, Norwegian performed poorly nearly entering insolvency (Cudahy 2001, 116). During the early 1990s, Norwegian Cruise Line leased cruise ships from other lines, regaining some of its original stability. Norwegian finally announced two new ships, MV Dreamward and MV Windward which were delivered in 1993. In 2000, the company was acquired by the Malaysian-based Genting Group (Sakran 2000).

The modern Norwegian Cruise Line markets ‘Freestyle Cruising,’ a cruise experience product originally targeting the dining experience allowing guests to dine when and

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\(^72\) Tourism journalist Allan Jordan asserts that MV Sunward was responsible for developing Miami as the most important cruise port in the world (1996, 31).

\(^73\) This dispute is chronicled in Garin 2006, pp.38-70.
where they liked. This program did not impact greatly upon entertainment, which was a fairly typical product. A showband of six or seven instruments was used for one or two out of three production shows. Showband musicians played for guest entertainers or in the lounge for dancing. Other performers included a rock band and cocktail pianists (Boos 2011). At the end of 2007, with the acquisition of 50 per cent of Norwegian Cruise Line by Apollo Management, Norwegian Cruise Line announced a program called ‘Freestyle 2.0’, which announced that entertainment would be “taken upscale” (Norwegian Cruise Line 2007). The MV *Norwegian Jade*, the testing ground for this program, implemented innovations such as:

- Allowing scheduling of ‘until whenever’ for bars.\(^{74}\)
- An attempt to have showbands perform all production shows live.\(^{75}\)
- Expanding the opportunities for guests to hear live music by hiring more performers.
- ‘Unexpected Songs’ in the lounges, where production singers would perform unannounced sets with the pianist, giving the impression of an impromptu set.
- Scheduling different production shows on the same night, allowing guests more freedom to choose their preferred entertainment.\(^{76}\)

Boos argues that that “Freestyle 2.0 was really a way for them to squeeze more hours out of the musicians in order to boost bar revenue”. However, he concedes that “Freestyle 2.0 was definitely an attempt to try some innovative things in cruise ship entertainment. Most of them didn’t really catch on, and [...] quite a few heads rolled in Miami” (Boos 2011). The result of Freestyle 2.0 was the development of the MV *Norwegian Epic*, a ship specially designed for Freestyle 2.0.

Before the takeover by Apollo, Norwegian Cruise Line had ordered two huge ships of 140,000 GRT with the option for a third. Following Apollo’s 2007 acquisition, Norwegian Cruise Line cancelled the second (Cruise Business Review 2008). The single resulting ship became the MV *Norwegian Epic* (2010). Theatres in this ship are smaller and performance venues more numerous to allow efficient implementation of Freestyle 2.0. The *Epic* hosts new style production shows entitled *Legends in Concert*, more akin to

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\(^{74}\) Key informant, Lance Boos, notes that this “essentially allowed sadistic managers to keep an act on all night if the bar was making money.”

\(^{75}\) This failed due to inconsistencies in the musical standard of musicians.

\(^{76}\) This presented logistical problems for the technical staff who had to reset the stage for each performance.
tribute shows than traditional production shows. Norwegian Cruise Lines describes this product as:

a live musical celebration featuring the world’s greatest celebrity tribute artists such as Elvis Presley, Marilyn Monroe, Tom Jones, Tina Turner, Madonna, Garth Brooks, Rod Stewart, Cher, Barry White, Tim McGraw and Shania Twain, among many others. Legends in Concert on Norwegian Epic will feature three celebrity tribute performers taking the stage in the Epic Theater for six 45-minute shows over three days during a seven-day cruise. In addition, a cabaret-style show will be performed on three additional nights in the Manhattan Room, the ship’s New York-inspired supper club, providing an unprecedented dining and entertainment experience on Norwegian Epic. The celebrity performers will change every four months, keeping the show fresh and exciting. (Norwegian Cruise Line 2009, para. 4)

By 2010, the lineup of ‘Legends in Concert’ had changed to Britney Spears, Rod Stewart and Michael Jackson (Norwegian Cruise Line 2010b) and, by 2011, Witney Houston, Elton John and Shakira (Norwegian Cruise Line 2011). Other entertainment on Epic includes a Blue Man troupe (with its own custom venue), a five-piece jazz band, a four-piece blues band, a string trio, a vocal duo, three solo pianists and a solo guitarist, and a cabaret venue for guest entertainers (Pitcher 2011). The theatre holds only 500 guests (small for such a large ship) and guests book to see which show they like. Most of the ships in the fleet, however, continue to offer a fairly standard cruise ship entertainment product (Boos 2011). Norwegian has ordered two new vessels: the Norwegian Breakaway (2013) and Norwegian Getaway (2014) at 144,017 GRT each (Reimer 2010, J6).

Ted Arison, who had co-founded Norwegian Cruise Line in 1966, launched Carnival Cruise Lines in 1972. Arison purchased the former Canadian Pacific Steamship Company’s transatlantic liner RMS Empress of Canada, and renamed her TSS Mardi Gras (Garin 2006). During the 1973 oil crisis, the notoriously fuel-inefficient Mardi Gras was obliged through the price of fuel, to run slowly between its different ports of call instituting necessary days at sea. To fill in these days, Arison filled the ship with diversions, such as belly-flop and hairy chest competitions and the industry’s first onboard casinos and promoted his ships as ‘the fun ships’. This was a change from the traditional more refined ocean cruise experience and attracted a younger clientele, often first-time cruisers. Keeping guests onboard the ships rather than freeing them in port caused onboard revenue from bar sales and gambling to increase dramatically (Turconi

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77 The Mardi Gras was a modified trans-Atlantic liner, built for speed rather than fuel efficiency. Running her slowly preserved her expensive fuel reserves.
2011, 8). With low fares, informal dress codes and short cruise lengths, passengers flocked to Carnival (Wayne 1988, A1). When the oil crisis ended, and Carnival added a second ship, the TSS *Carnivale*, (1995), this format was retained. The practice of sea days, thus keeping passengers onboard as much as possible while providing entertainment to boost on-board revenue revolutionised and saved a moribund industry (Roberts 1998).

In 1979, Ted Arison retired and his son, Micky, became President and CEO of Carnival Cruise Lines. In 1982, Carnival ordered the first newbuild of the industry for many years, the TSS *Tropicale*. This started a decade-long trend of building new ships, including the successful *Fantasy*-class vessels.

**Royal Caribbean International**, was founded in 1969 as a new venture between Wilhelmsen & Co, a Norwegian shipping company, and I. M. Skaugen, a family-run shipping company with headquarters in Oslo, but a subsidiary in Miami (Turconi 2011, 21). Its first ship, the MV *Song of Norway* entered service in late 1970 followed by the MV *Nordic Prince* (1971), MV *Sun Viking* (1972) and MV *Song of America* (1982). During the 1970s and 1980s, ships were redesigned to accommodate more guests. This movement saw the construction of the MV *Sovereign of the Seas* (1988), the largest ship in the world at the time at 73,192 GRT and carrying 2,852 passengers. MV *Voyager of the Seas*, launched in late 1999, was even larger at 137,382 GRT. With RCI’s focus on cutting-edge leisure technology, *Voyager* contained many entertainment innovations including a nine-hold miniature golf course, ice-skating rink, full-size basketball courts in-line skating track and rock climbing wall at the back of the ship’s funnel (Kwortnik 2008, 289). The 158,000 GRT *Freedom of the Seas* (2006) included a wave pool for surfing, cantilevered hot tubs suspended 100 feet above the sea and a boxing ring (Kwortnik 2008, 290). In 2009, RCI launched the first of their two *Oasis*-class vessels, *Oasis of the Seas*.78

Royal Caribbean owns **Celebrity Cruise Lines** which caters to a slightly different clientele. Whereas Royal Caribbean competes directly Carnival’s ‘party ships’, guests regard Celebrity vessels as quieter and more sophisticated (Cortney 2006). Its cruises

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78 These ships are discussed below.
are slightly more expensive, and its nine ships, the smallest number of any in the megacruiser category, each carry a number of passengers comparable to other lines. Celebrity ships maintain a standard cruise entertainment product, carrying twenty-five to thirty musicians per ship, spreading them among the main categories of cruise ship musician. Headline entertainment in the theatre consists of guest entertainers, variety shows (Celebrity Solstice 2009, 3), and production shows (Celebrity Equinox 2009, 3). Locations for music performance also include theatres, bars, the foyer, the jazz venue ‘Michael’s Club’, poolside, and in the dance venue (Celebrity Solstice 2009, 4).

Celebrity’s ancestor is Chandris Lines, a shipping company founded in Greece during World War One. Originally carrying freight between the Greek islands, Chandris expanded into passenger shipping in 1959 when it purchased MV Bloemfontein Castle from Union-Castle Line, renaming her MV Patris (Cudahy 2001, 143). By the mid-1970s, Chandris Line operated fourteen ocean liners making it the largest passenger-shipping operator in the world (Cudahy 2001, 144). In the 1980s, realising that passenger shipping was nearing its demise, Chandris started to redeploy its fleet as pleasure cruisers. Recognising an upgrade of its cruise product was required, Chandris launched

Table 16: Musicians by Cruise Line (Megacruiser category)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td>7-piece orchestra</td>
<td>9-piece orchestra</td>
<td>7-piece orchestra</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>4 horns</td>
<td>5 horns</td>
<td>4 horns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 rhythm</td>
<td>4 rhythm</td>
<td>3 rhythm</td>
<td></td>
</tr>
<tr>
<td>Party Band</td>
<td>4-piece party band</td>
<td>4-piece party band</td>
<td>6-piece party band</td>
<td>None</td>
</tr>
<tr>
<td>Other Ensembles</td>
<td>4-piece Caribbean band</td>
<td>Jazz quartet</td>
<td>Jazz trio</td>
<td>4-piece blues band</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classical quartet</td>
<td>String quartet</td>
<td>5-piece jazz band</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Latin trio</td>
<td>4-voice acapella ensemble</td>
<td>MIDI Duo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Caribbean trio</td>
<td></td>
<td>String trio</td>
</tr>
<tr>
<td>Soloists</td>
<td>2×solo pianists</td>
<td>2×solo pianists</td>
<td>1×solo guitarist</td>
<td>3×solo pianists</td>
</tr>
<tr>
<td></td>
<td>1×guitarist</td>
<td>1×piano vocalist</td>
<td>1×solo pianist</td>
<td>1×solo guitarist</td>
</tr>
<tr>
<td></td>
<td>1×piano vocalist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Singers</td>
<td>3×solo pianists</td>
<td>1×solo pianist</td>
<td>1×solo pianist</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1×guitarist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1×piano vocalist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>22 musicians</td>
<td>34 musicians</td>
<td>30 musicians</td>
<td>21 musicians</td>
</tr>
</tbody>
</table>

79 The X on the funnel of Celebrity ships is actually the Greek letter chi, the first letter of Chandris.
Celebrity Cruise Lines in 1989 with the newbuild MV *Horizon* (Cruise Travel 1989, 40). In 1997, Royal Caribbean Cruises bought Celebrity Cruises from Chandris for $515 million (Blackmon 1997, B7). The two lines continue to run as separate companies with their different head offices and entertainment products.

**Oasis and Allure of the Seas**

These two ships are in a different class to the other Royal Caribbean International vessels and offer a substantially different tourism product. With prices averaging around $200 per day, these ships are financially in the premium lines category rather than the megacruiser and have a greater variety of entertainment options. The main theatres on these vessels seat 1,380 and house a cut-down version of a Broadway musical (currently *Hairspray* on *Oasis* and *Chicago* on *Allure*). Passengers need to book to see performances that are repeated several times on the cruise. Other innovations include solar panels that feed into the ship’s electricity grid (Dougherty 2010, 38), the concept of themed ‘neighbourhoods’, the first living park on a ship, a nine-story zip line (Pediatrics Week 2009, 25), and the first aquatheatre at sea, located at the stern of the ship (Travel Trade Gazette 2008, 3).

**Premium lines**

Premium lines are significantly more expensive than the megacruiser lines. They offer quieter cruises catering to a more upmarket clientele. Such lines visit more unusual destinations than the megacruiser lines. However as ships are still large, very unusual destinations may not have facilities to deal with such vessels.

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81 A zip line, also known as a flying fox, consists of a pulley suspended on a cable and mounted on an incline. It uses gravity to propel a passenger from one location to another. They may be for entertainment purposes or for negotiating difficult terrain in remote areas. Children’s playgrounds may have small and low versions.

82 An aquatheatre is a performance venue which mounts high-diving performances.
Azamara Cruises was founded in 2007 as a subsidiary of Celebrity Cruises (in turn owned by Royal Caribbean), but was relaunched in 2010 as a brand in its own right. The product is similar to a scaled-down version of Celebrity, a traditional cruise ship product. Musicians are now booked through Royal Caribbean rather than Celebrity (Pearson 2011). The cost per day of an Azamara cruise ($185.50) is significantly more expensive than Celebrity ($86.65).

Costa Cruises has aspects in common with both megacruiiser and the small European lines. Like the megacruiiser lines, Costa is cheaper than the small European lines and has large, new and a great number of vessels. However, like the European lines, it is headquartered in and cruises mostly in Europe. Because of the varying languages spoken by its patrons, Costa relies less on guest entertainers and more on production shows. Entertainment onboard Costa is described as “more music and dancing and less comedy” (Garrison 2010).

Cunard Line is another old shipping company, tracing its origins back to Samuel Cunard’s British and North American Royal Mail Steam-Packet Company founded in 1839. Cunard merged with White Star Line in 1934, and is now a subsidiary of Carnival Corporation. Entertainment forms a central part of the Cunard tourism product. The
flagship, the RMS *Queen Mary 2* employs a nine-piece showband in the 1079-seat Royal Court Theatre. Cunard Line has a long history of formal dance, and all ships carry a second large ensemble, the eight-piece Queen’s Room Orchestra, which plays in the Queen’s Room ballroom. Cunard Line production shows are designed by Belinda King Entertainment, and feature four production singers and eight dancers. Additionally, a jazz trio plays in the Golden Lion Pub, a string quartet performs in the atrium, soloists perform around the ship and a Carribean band enlivens the pool deck.

**Disney Cruise Line** was founded in 1995. Costumed Disney characters had appeared on the now-defunct Premier Cruise Line between 1985 and 1993. When this relationship ended, The Walt Disney Company ordered two new boats from Fincantieri, an Italian shipyard. These ships would be different to anything previously built. Designed specifically to accommodate families, these ships had no casino but focussed on creating a Disneyland experience at sea. The MV *Disney Magic* commenced operations in 1998 and the MV *Disney Wonder* in 1999, both 83,000 GRT. These were joined by the 128,000 GRT MV *Disney Dream* in 2011 and MV *Disney Fantasy* in 2012. The Disney cruise entertainment product is different to much of the industry. There is no showband and production shows (based on Disney movies) are entirely tracked. However, Disney does employ ensembles and piano/vocalists. Karaoke and recorded dance music is also scheduled. Like the theme parks, Disney Cruises implements comparatively a much stronger theming aesthetic than the rest of the industry.

**Princess Cruise Lines** was founded by Canadian Stanley McDonald when he chartered Canadian Pacific’s SS *Princess Patricia* (1949) for a Mexican Riviera season. However 'Princess Pat' as she was known, proved unworkable as she had no air-conditioning, so Princess ended her charter early in favour of the purpose-built cruise ship MV *Italia*, which was marketed as the 'Princess Italia' (starting Princess' naming tradition of beginning every ship name with 'Princess'). In the early years, Princess continued to charter ships for its cruises. In 1974, the Peninsular & Oriental Steam Navigation Company (P&O), the largest line in the world at the time, acquired Princess, and transferred their MV *Spirit of London* (1972) as the MV *Sea Princess*. She was quickly joined by the MV *Pacific Princess* (1971) and MV *Island Princess* (1972), both of which
featured in television’s *The Love Boat* (1977-1986). Other ships followed, such as the MV *Sea Princess* (1966), the first purpose-built Princess ship MV *Royal Princess* (1984), MV *Dawn Princess* (1957) and MV *Fair Princess* (1956), both former Cunarders. P&O Princess acquired Sitmar Line in 1988, and subsequently operated in Australia as P&O-Sitmar, operating the famous MV *Fairstar* until 1997. In 2000, P&O demerged its passenger line from its freight operations, operating it as Princess Cruises until 2003 when it was bought by Carnival. The modern Princess Cruises has a strong entertainment product with large showbands and several ensembles, soloists and production shows per ship.

**Holland America Line** was founded in 1873 as *Nederlandsch-Amerikaansche Stoomvaart Maatschappij* (Netherlands-America Steamship Company) successfully running trans-Atlantic passenger shipping until 1970. In the early 70s, the company transitioned to the burgeoning field of pleasure cruising and did well for a time, but by the mid-eighties, the company was in debt. In 1989, Holland America Line was bought by Carnival Cruise Lines for $635 million plus the assumption of $350 million in Holland America Line debt (Turconi 2011, 10), the first of many such acquisitions. Holland America Line regularly attempts new and interesting entertainment products under entertainment director, Bill Prince, with mixed results. In 2001, for example, Holland America Line altered the ‘traditional’ showband lineup to the ‘modern’ lineup including saxophone, five rhythm and a singer. Recently, Holland America Line has attempted writing production shows for their production singers, thereby eliminating the need for singer guest entertainers.

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83 A detailed account of its history is given in Dalkmann and Schoonderbeek’s *One Hundred and Twenty-Five Years of Holland America Line: A Company History* (1998).

84 This is discussed in chapter five.
David Cashman 2012

Table 17: Musicians by Cruise Line (Premium Lines)

<table>
<thead>
<tr>
<th>Category</th>
<th>Azamara Azamara Quest 2010</th>
<th>Cunard Line Queen Mary 2 2008</th>
<th>Holland America Line Maasdam 2005</th>
<th>Princess Cruises Sun Princess 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td>7-piece</td>
<td>9-piece</td>
<td>6-piece</td>
<td>7-piece</td>
</tr>
<tr>
<td></td>
<td>4 horns</td>
<td>5 horns (2 trumpets)</td>
<td>1 horn (tnsx)</td>
<td>4 horns</td>
</tr>
<tr>
<td></td>
<td>3 rhythm</td>
<td>4 rhythm</td>
<td>5 rhythm</td>
<td>3 rhythm</td>
</tr>
<tr>
<td>Party Band</td>
<td>MIDI duo</td>
<td>-</td>
<td>4-piece</td>
<td>4-piece</td>
</tr>
<tr>
<td>Other Ensembles</td>
<td>None</td>
<td>8-piece formal dance band</td>
<td>5-piece Caribbean band</td>
<td>String trio</td>
</tr>
<tr>
<td></td>
<td>(Queen's Room Orchestra)</td>
<td>4 horns</td>
<td>String quartet</td>
<td>5-piece Caribbean band</td>
</tr>
<tr>
<td></td>
<td>4 horns</td>
<td>3 rhythm</td>
<td>Mexican Trio</td>
<td>String quartet</td>
</tr>
<tr>
<td></td>
<td>singer</td>
<td></td>
<td>Jazz trio</td>
<td>Jazz trio</td>
</tr>
<tr>
<td></td>
<td>5-piece Caribbean band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jazz Trio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>String quartet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>String quartet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soloists</td>
<td>1×Piano vocalist</td>
<td>2×Cocktail pianists</td>
<td>2×Cocktail pianists</td>
<td>2×Cocktail pianists</td>
</tr>
<tr>
<td></td>
<td>1×Harpist</td>
<td>1×Piano vocalist</td>
<td>1×Harpist</td>
<td>1×Roaming Guitarist</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1×Harpist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Singers</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>15 musicians</td>
<td>37 musicians</td>
<td>33 musicians</td>
<td>24 musicians</td>
</tr>
</tbody>
</table>

Luxury Cruise Lines

Luxury Cruise Lines offer an expensive high-end product to wealthy clientele. Sailing on these ships is comparable in cost to chartering the most expensive private yachts so the cruise product on these ships emphasises luxury, exotic travel and individual attention. With such small ships, these lines can travel to less-travelled destinations such as Kotor in Montenegro, La Coruña in Spain, Dakar in Senegal or Chan May in Vietnam.

Luxury lines, with smaller vessels, commonly employ less musicians. This is sometimes because of the small size of the ships, and a decreased emphasis on having rambunctious entertainment available at all hours of the cruise. Despite this, Crystal Cruises regularly wins reader's choice entertainment awards from publications such as Conde Nast and Travel+Leisure (The Cruise Web, Inc. 2011, para. 1).

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85 Seabourn cruises average $990.22 per day. The International Yacht Charter Group cites a cost of €36000 ($912.85 per person per day) to charter an eight-berth 4Five yacht with crew for a week in the Mediterranean (International Yacht Charter Group 2010).
Crystal Cruises Ltd. is owned by the Japanese NYK Line, which also owns the Japanese-resident MV Asuka II (Plowman 2007, 51). NYK Line, (Nippon Yusen Kaisha means ‘Japanese Mail Steamship Company’) traces its ancestry back to the 1885 merger between shipping companies, Yubin Kisen Mitsubishi Kaisha and Kyodo Unyu Kaisha. From 1896, NYK began running passenger services (Nippon Yusen Kaisha 2004, 2) and in little than a century, has become one of the world’s largest shipping lines with paid-in capital of ¥144 billion ($1.7 billion) (Nippon Yusen Kaisha 2011, para. 6).

The MV Crystal Harmony, built in 1990, was the first ship of the new wholly owned subsidiary Crystal Cruises (Nippon Yusen Kaisha 2004, 6). The Harmony was joined by Symphony (1995) and Serenity (2003). Harmony herself was renamed Asuka II in 2006 and now sails directly for NYK Lines (Stern 2009, 309). Crystal regularly scores highly in reader surveys of high-end ships and its entertainment product is particularly highly regarded by guests.

The origin of Regent Seven Seas Cruises is somewhat obscure, as it was launched through a series of marketing deals. The first mention of the cruise line that would become Regent was of Radisson Seven Seas Cruises, launched as a luxury cruise line by Radisson International Hotels and owned by the Carlson Group. Their futuristic-looking
cruise ship MV *Radisson Diamond* undertook its maiden voyage in 1992 (Snow 1992, 20). In 2006, fearing being tarred with the brush of its namesake mid-rated hotels, the line changed its name to Regent Seven Seas Cruises, named for the luxury Regent hotel chain, to which Carlson had acquired the naming rights. In 2007, under the leadership of Director of Entertainment, Lyn Farmer, Regent replaced its small orchestras and MIDI duos, and hired large nine-piece orchestras who could also perform as small ensembles. They attracted excellent players by paying significantly more than competing lines and installed newly-designed production shows produced by PGT productions. With the sale of Regent to Apollo Management in 2008, this new entertainment package was gradually phased out, the last large orchestra being disbanded in 2010.

**Seabourn Cruise Line** was founded in 1987 by Norwegian Industrialist Atle Brynestad, who aimed to create the most elegant cruise product in the world (Stern 2009, 140). Adopting a philosophy of ‘more ship for less people’ (Hemphill 1989, 33), Brynestad built the MV *Seabourn Pride* in 1988 and the MV *Seabourn Spirit* in 1989. A third identical vessel was acquired by Royal Viking Line and named *Royal Viking Queen*. Transferred to Royal Cruise Line following the liquidation of Royal Viking in 1994, she was finally acquired by Seabourn in 1995 and renamed the *Seabourn Legend* (Stern 2009, 139–140). In 1992, with Seabourn struggling, Carnival Corporation acquired a 25 per cent stake in Seabourn (Lloyd's Ship Manager 1992, 14) then a 50 per cent controlling majority in 1995 with Brynestad staying as a minority shareholder (Peisley 1996, 30). In 1998, Carnival acquired the remainder of the line for $500 million and merged it with Cunard (Frye 1998, 40). In 2004, Carnival Corporation demerged Seabourn from Cunard Line allowing the line its independence. The line launched three new ships between 2009 and 2011: the MV *Seabourn Odyssey* (2009), the MV *Seabourn Sojourn* (2010) and MV *Seabourn Quest* (2011) (Showker 2010, 424). In 2011, Carnival reorganised Seabourn to be under the umbrella of Holland America Line (Holland America Line 2011). Entertainment on Seabourn vessels is limited by size as the show lounges are small. A four-piece showband performs in the theatre with guest

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86 The *Radisson Diamond* was a SWATH (Small Waterplane Area Twin Hull), a design which looks similar to a catamaran, but adds stability rather than speed (Snow 1993).
entertainers. The cruise director and assistant cruise director both have cabaret shows. A MIDI duo or pianist plays in the lounge.

**Silversea Cruises** is owned by Francesco Lefebvre, a member of the wealthy Roman Lefebvre family with extensive property and industrial interests. The family used to own Sitmar Cruises before its sale to Princess Cruises, and many senior executives were taken from Sitmar (Sandilands 1997, 42). Silversea vessels are run by V. Group, a Monaco-based ship management company. Launched in 1994 with the newbuilds MV *Silver Cloud* and MV *Silver Wind*, the line was conceived as an extreme luxury brand with small ships and highly trained staff. With six ships, it is the largest of the luxury category lines. Silversea has traditionally used Eastern European musicians, but from 2011, this changed to Filipino musicians with mixed musical results (Guest Entertainer One 20

### Table 18: Musicians by Cruise Line (Luxury Lines)

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Orchestra</strong></td>
<td><strong>6-piece</strong></td>
<td><strong>9-piece</strong></td>
<td><strong>4-piece</strong></td>
<td><strong>4-piece</strong></td>
</tr>
<tr>
<td></td>
<td>3 horns</td>
<td>4 horns</td>
<td>1 sx</td>
<td>4 rhythm</td>
</tr>
<tr>
<td></td>
<td>3 rhythm (no gtr)</td>
<td>5 rhythm (pno+keys)</td>
<td>3 rhythm</td>
<td></td>
</tr>
<tr>
<td><strong>Party Band</strong></td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td><strong>Other Ensembles</strong></td>
<td>Classical Trio</td>
<td>None</td>
<td>MIDI Duo</td>
<td>None</td>
</tr>
<tr>
<td><strong>Soloists</strong></td>
<td>1×Piano Vocalist</td>
<td>1×Piano Vocalist</td>
<td>None</td>
<td>1×Piano Vocalist</td>
</tr>
<tr>
<td></td>
<td>1×Pianist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Production Singers</strong></td>
<td>3</td>
<td>4</td>
<td>Cruise Director and Assistant Cruise Director act as Production Singers</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>14 musicians</td>
<td>14 musicians</td>
<td>6 musicians</td>
<td>7 musicians</td>
</tr>
</tbody>
</table>

### Specialty Lines

Speciality lines offer cruises on very small ships for high prices and rarely include onboard musicians. For example, Australian-based **Aurora Expeditions** travels to Antarctica[^87], the European Arctic, the Australian Kimberley Coast, Papua New Guinea and the ‘Baltic run’ between St Petersburg and Scandinavia. Prices range from $8,340 ($695 per day) for a twelve-day Antarctic cruise. Their **Polar Pioneer**, which cruises

[^87]: Aurora departs from both Australia and South America.
mostly in the northern hemisphere, is a mere 2,140\text{GRT} and carries fifty-four guests. Her onboard bar/library/lounge has no piano. Georgian-flagged MV \textit{Galapagos Legend}, offers tours of the Galapagos Islands. The ship does offer live entertainment in a piano lounge to its 100 guests (Inti Travel and Tours Inc. 2011, para. 4) however, this is the exception to the rule. \textit{Galapagos Legend} cruises cost $3,090 for eight-days. Passengers must first fly to the islands. As relatively minor players in the musical world of cruise ships, this research will not discuss speciality lines.

\textbf{Cruise Line Awards}

\textit{Condé Nast Traveller} is the travel magazine of Condé Nast publications. Founded in 1956 as a list of organisations that would accept American Express and relaunched in 1987 under its current name, it specialises in luxury and business travel. From 1988, \textit{Condé Nast Traveller} has run an annual ‘Readers’ Choice Awards’ including top cities, islands, hotels and so forth. Among the transportation awards are the cruise ship categories polled by “a select group of readers” (concierge.com 2009). Readers base their ratings on Activities/Facilities, Cabins, Crew/Service, Design/Layout, Food/Dining, Itineraries/Schedule and Shore Excursions. Award recipients often use these accolades in their advertising.

\textbf{Table 19: 2009 Condé Nast Travellers’ Readers’ Choice Awards (Cruise Ship Categories)}

<table>
<thead>
<tr>
<th>Mega-ship category</th>
<th>Large Ship Category</th>
<th>Small Ship Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Disney</td>
<td>2. Regent Seven Seas Cruises</td>
<td>2. Yachts of Seabourn</td>
</tr>
<tr>
<td>4. Princess</td>
<td>4. Oceania Cruises</td>
<td></td>
</tr>
</tbody>
</table>

\textbf{Models of Musical Performance on Cruise Ships}

Analysis of live performance within a service environment suffers from a paucity of analytical models. Two, however, are worthwhile adapting for discussion of live musical performance on cruise ships. The first, Steve Oakes’ (2000) musicscape model discusses recorded music within a service environment, but makes some interesting points that can be adapted to live musical performance. The second, by Minor et al., discusses the
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satisfaction of audiences with live musical performance within a service environment. While cruise ship venues have several unique considerations, this model raises some interesting points.

Live Music on Cruise Ships as Musicscape

Oakes’ (2000) musicscape model is designed to understand and implement recorded music, which is inherently more controlled than live music. Management’s implementation of a recorded music program can control the tonality, length of performance, instrumentation and other key musical factors. Live touristic musical performance, however, is negotiated between musicians and tourism operators. Musicians are interested primarily in music usually without an understanding of (or often interest in) the tourism product. Tourism operators, by contrast, are interested in the product rather than the music. This lack of common ground may result in poorly implemented live musical performance in the tourism industry.

It should be noted that research in this area, including the musicscape model, is designed for background music. While some implications are relevant across musical performance genres, it should be noted that some apply in live music only in venues where the musical performance is secondary to the experience, not primary.

Oakes’ model (outlined on page 29) uses four dimensions and each dimension has one or two aspects. The first dimension, ‘independent variables’ have two aspects: compositional and genre. Genre is controlled by tourism operators and will depend upon the perceived demographic and intended image. A cruise ship may employ a jazz band for the mid-lounge bar, a classical string trio for the atrium and a rock band for the aft lounge. Performances may cross genres such as when a jazz band plays a Burt Bacharach pop song, however, essential signifiers for the genre remain constant. By contrast, performers control the ‘compositional’ aspects of tempo, harmony and volume. In Oakes’ model must be considered alongside the intent of the venue and demographic. For example, fast and loud music may discourage consumption in a

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88 For example, instruments, timbre and performance models.

89 Tonality (which Oakes calls ‘harmony’) may be of importance to hotel background music, but in live performance, an entire evening of major songs or minor songs can result in a boring sameness about the evening’s performance. In practice, tonalities are varied during an entire evening’s performance.
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shipboard jazz bar. However, in a rock venue, which demands exciting and loud music, soft performance may very well discourage consumption. In a shipboard jazz bar, ambiance is more important than the music. However, in the shipboard disco or rock venue, people go to dance, and the music is more important.

Oakes divides valence moderators into two areas: demographic and familiarity. Tourism operators and musicians consider demographics when planning genre and playing music. Familiarity of repertoire is a complex concept, and Oakes is not sure if it is better to be familiar with the repertoire or to be unfamiliar with the repertoire, but familiar with the genre.

Consumers within a service environment may show a preference for familiar music which they have heard before. Alternatively, they may be attracted to previously unheard compositions in service environments which play a style of music representative of the organisation's cultural background, eg. restaurants playing ethnic music clearly associated with their cultural origins. (Oakes 2000, 545)

Oakes’ ‘Internal Responses’ are divided into cognitive responses and emotional responses. Cognition refers to the expectations of guests about the musicscape. Thus, classical music may require soft lighting compared to hard and intense lighting associated with top-forty music. He notes

A live performer playing classical/jazz music on a grand piano may well create different customer expectations regarding service standards within a restaurant compared to the use of pre-recorded popular music (eg. by covertly communicating the promise of a service high in sophistication). (Oakes 2000, 546)

Time spent listening to music can be pleasant, and may change a listener's temporal perception. This is one of the key points of consumption in music. A guest may go to the bar for one drink before going to bed, get caught up in the music and order another drink and so end up consuming more than they had originally intended. This emotional response is significant. Music that causes a positive reaction in the listener music is likely to extend a guest’s stay in a service environment. Thus, musicians must perform, and the tourism operator must choose their genre, appropriately for the demographic.

The desired behaviour for guests in a touristic musicscape is stay and modify (increase) purchase behaviour. Music associated with high social class and expensive concerts, such as jazz and classical music, can influence the purchase of more expensive brands. Loud and fast music can influence per-minute spends up or down depending on the
venue. Appropriate foreground music can encourage guests to stay and consume in a venue for a longer period of time.

**Live Music on Cruise Ships using Minor et al.’s Components of Satisfaction with Live Musical Performance.**

An article by Minor et al. (2004) seeks to understand what makes live music successful in a service setting. Starting out with an a priori five-factor model (adapted from Parasuraman et al.’s (1988) SERVQUAL service quality framework) including musicians, musical sound, stage appearance, facilities and audience interaction, after testing, they argue that “the musician construct was incorrectly conceptualised as consisting of both visual and performance aspects, while data suggested that these were separate constructs”. Their final model, has the factors of Musical Ability, Musician Appearance, Musical Sound, Stage Appearance, Facilities and Audience Interaction.”

Minor et al. divide these areas into “factors reflect[ing] attitudes towards the sound of the group and individual performers—sound musical ability, musician’s appearance and audience [and] other factors reflect[ing] elements of the servicescape—facilities and stage” (p15). Minor et al. collected 233 responses to a survey asking respondents to answer questions on a recently attended musical performance. By not asking about specific performances, they are able to present data from a range of genres. Minor et al. categorise individual factors with individual relative importances into group factors, shown in Table 20. These factors compared with cruise ship musical performance.

**Table 20: Minor et al.’s Categories of Live Musical Performance Satisfaction**

<table>
<thead>
<tr>
<th>Factor</th>
<th>Model</th>
<th>Mean Ranking</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Ability</td>
<td>Musical Ability</td>
<td>1.55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musician’s Creativity</td>
<td>1.68</td>
<td></td>
</tr>
<tr>
<td>Musician Appearance</td>
<td>Musician’s Movements</td>
<td>2.35</td>
<td>2.41</td>
</tr>
<tr>
<td></td>
<td>Musician’s Physical Appearance</td>
<td>2.40</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musician’s Clothing</td>
<td>2.47</td>
<td></td>
</tr>
<tr>
<td>Musical Sound</td>
<td>Sound Quality</td>
<td>1.11</td>
<td>1.22</td>
</tr>
<tr>
<td></td>
<td>Sound Volume</td>
<td>1.32</td>
<td></td>
</tr>
<tr>
<td>Stage Appearance</td>
<td>Background Lighting</td>
<td>2.12</td>
<td>2.28</td>
</tr>
<tr>
<td></td>
<td>Background Decorations</td>
<td>2.65</td>
<td></td>
</tr>
</tbody>
</table>
Significantly, Minor et al. also found that musician appearance had the highest relative importance of any of the factors. Stage appearance was second, indicating a high impact for visual elements of musical performance. Certainly from a cruise music perspective, the divisions of the ‘musicians’ category into visual and performative aspects is justified. Aboard cruise ships, the appearance of musicians and musical spaces often seems more important than the actual music. Musical ability, by contrast, was fifth on Minor et al.’s relative importance index. On cruise ships, showband musicians may be required to mime to backing tracks and it is more important for a string quartet to look like a string quartet than play actual concert repertoire. A performance on a grand piano in opulent surroundings carries more weight than would an upright piano in the corner of a bar. Both officials in the head office of cruise lines and Cruise Director One cite audience interaction as significant to cruise ship musical performance. In Minor et al.’s work, it is the most significant of the musical aspects. Song familiarity, a cited requirement for onboard music, is of correspondingly high import. Musical ability and sound quality is not as important to visitors to a performance as other aspects, to the assured chagrin of musicians and sound technicians.

Minor et al.’s work supports many of the findings of this research. In particular, musician appearance is more important in touristic musical performance than actual musical ability and performance aspects.
A Cruise Ship Profile: The MV *Carnival Paradise*

As an introduction to cruise ships and to provide context for implementing musical performance on ships, it is worthwhile profiling music on a typical ship. The selected ship, the MV *Carnival Paradise*, is a mid-sized vessel of Carnival Cruise Lines which is a member of the megacruiser cruise line category.

*Carnival Paradise* is the eighth and last of Carnival’s successful *Fantasy*-class ships built between 1990 and 1998\(^9\). *Fantasy*-class vessels each accommodate just over 2,000 passengers and possess a nearly identical layout, and internal design aesthetic incorporating lots of colour and neon lighting (Cudahy 2001, 50–51). Most of the early *Fantasy*-class vessels are driven by electric motors powered by diesel generators rather than a direct drive from internal engines. The then-newly designed Azipod propulsion system powers the *Elation* and *Paradise*, the last two vessels of the class. This system houses the entire electrical motor driving the propellers outside the hull. Azipods allow the ship to turn in any direction (Cudahy 2001, 52–54).

Noting that 75 per cent of their passengers were non-smokers (Goetz 1998, B1), Carnival initially designated *Paradise* as the world’s first non-smoking ship. Carnival warned passengers if they smoked onboard, they would face a $250 fine and be disembarked in the next port (Goetz 1998, B1). In the first eight months of service,

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\(^9\) Eight ships of both the *Fantasy*-class and Costa/Carnival’s *Spirit*-class have been built. Only Holland-America’s Vista-class has been more successful with eleven vessels constructed.
Carnival fined and disembarked fourteen guests (Cudahy 2001, 54), however, smokers avoided the vessel and the ship lost passenger revenue of up to $16 million a year (Dickinson and Vladimir 2008, 36). In 2004, Carnival lifted the smoking ban upon her reposition to Los Angeles (Turner 2004, 2). In November 2011, Paradise left the Long Beach-Ensenada run, a route she has plied since 2004 (Weinlein 2004, 28), and moved to Tampa providing four and five day cruises of the Western Caribbean. The Long Beach run was taken over by the MV Carnival Inspiration (Carnival Cruise Lines 2010b).

The various rooms on Carnival Paradise are named for historical steamships. Passengers watch production shows in the Normandie Lounge, gamble in the Majestic Casino, sip cocktails in the Queen Mary Lounge, dine in the Paris Restaurant, enjoy a cigar (now that the ship permits smoking) in the Rotterdam Cigar Lounge and dance in the Rex Dance Club. The decor reflects this, with the Normandie Lounge decorated in an Art Deco style with chandeliers and cherry-wood tones (Cruz 1999, 22). Joe Farcus, who designed all the Fantasy-class vessels, said “I did not want to simply recreate interiors from old liners; I want to reflect their glamour” (Cruz 1999, 21).

In 2007, Carnival announced a refit of the aging Fantasy fleet. This program, advertised as ‘Evolutions of Fun’ extensively renovated the pool areas (housing the new ‘Carnival WaterWorks’), remodelled the shipboard interiors, and rebuilt the spa area (Showker 2010, 159–161). While originally announced as applying to the entire fleet (Carnival Cruise Lines 2007), at the time of writing, neither the Paradise nor the Elation have been scheduled for a refit.

**Carnival Paradise’s Cruise Between 3 and 5 April 2009**

The profiled cruise occurred between 3 and 5 April, 2009. This cruise is a short regular cruise in which Carnival specialises and is typical of the industry. It is the three-day weekend version of the three/four day cruising pattern of Carnival’s run out of Long Beach. This cruise was selected because it is a typical product designed for mass

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91 The cheaper weekday version includes a stop in Catalina Island on day two, pushing the Ensenada stop to day three.
consumption by a large shipping line\textsuperscript{92}. All pages of the \textit{Carnival Capers}, which supplied the data, were available. Therefore, it is a useful cruise to investigate.

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Port</th>
<th>Time in Port</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 3 April</td>
<td>Embarkation</td>
<td>Long Beach, California, USA</td>
<td>Departure at 5.30pm</td>
</tr>
<tr>
<td>Saturday 4 April</td>
<td>2</td>
<td>Ensenada, Baja California, Mexico</td>
<td>Arrival at 9am</td>
</tr>
<tr>
<td>Sunday 5 April</td>
<td>3</td>
<td>Day at sea</td>
<td>All aboard at 5.30pm</td>
</tr>
<tr>
<td>Monday 6 April</td>
<td>Disembark</td>
<td>Long Beach, California, USA</td>
<td>Departure at 6pm</td>
</tr>
</tbody>
</table>

The Musicscape of the MV Carnival Paradise

The musicscape of the 60½ hour cruise under examination comprises 110 hours of musical entertainment. On the embarkation day, thirty-five hours of entertainment started around lunchtime and climaxed between 10pm and midnight. The midday start is to accommodate guests who may arrive early. On Day Two, the Ensenada port day, thirty-four hours of musical entertainment starts at 4pm when guests have returned to the ship, maintaining a concentrated rate throughout the night. During the morning and afternoon, guests will be ashore in Ensenada or on tours. Music starts when most of the passengers have returned. On Day Three, the sea day, the greatest amount of musical performance, 40½ hours, occurs throughout the day, starting at 11am and continuing until 2 am. This is the day the ship would have made most of its money, as guests have nowhere to go and nothing to spend money on except ship-related services.

The Paradise is a megaliner cruise ship, which customarily contains higher hours of entertainment compared to other cruise ships. Accordingly, the daily sum of performance hours is significantly higher on this cruise than the average. An examination of the type and time of 1,601 cruise performances finds that the embarkation day on average consists of twenty-six hours of performance compared with thirty-five on the \textit{Paradise}. A port day normally schedules twenty hours of performance,\textsuperscript{92}

\textsuperscript{92} The onboard passenger bulletin, \textit{Carnival Capers} (reproduced in Appendix 1 on page 317) supplies data for the profile.
as opposed to $34\frac{1}{2}$. An average day at sea contains twenty-six hours of performance compared with $40\frac{1}{2}$ on the *Paradise*.

*Performance Venues on the MV Carnival Paradise*

As usual aboard a cruise ship, two categories of musical performance venue exist: those where people go specifically for the musical performance, and those where the musical performance is of secondary importance to other activities occurring within the venue. Table 22 outlines the performances given on the *Paradise* during the cruise in question, the times of which are graphically represented in Figure 22 on page 115. Most musical performance occurs after 6pm on each day. There is an earlier spike on Day One due to performances occurring in the atrium while guests are boarding. On Day Three, performance starts and finishes earlier due, in the former case, to onboard management’s desire to have the guests engaged with the music and consuming on a sea day and in the latter, to the certainty that guests will be tired and wanting to retire early on the last night of the cruise.

*Venues where musical performance is primary*

There are three venues where musical performance is the primary reason to attend: the America Piano Bar, the Normandie Lounge (main theatre) and the Queen Mary Lounge.

Carnival ships have a piano bar where the piano vocalist performs. On *Fantasy*-class vessels, the piano bar is located on the Atlantic deck, one deck above the atrium. A bar encloses the piano allowing patrons to sit and chat with the pianist. The piano bar on *Paradise*, the **America Piano Bar** was named for the old United States Lines’ SS *America*. Joe Farcus, who designed the interiors of all *Fantasy*-class ships, stated “I used the SS America as a source of inspiration for the design of this room because to me, the sing-along piano bar is such an American tradition” (Carnival Cruise Lines 1998). Farcus decorated this space in flashy red, white, and blue neon.

The America Piano Bar is one of the most heavily used venues on the *Paradise*. It is designed and laid out as a performance venue, and is difficult to adapt for other events except small ones such as a golf clinic on day two. The main performer is the piano.

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93 This examination was undertaken by Cashman and Hayward as part of an associated research project.
vocalist, who has a regular five hour singalong from 9pm. The ship serves high tea here at 3pm on day three and it is the standard venue for small onboard weddings.

The **Normandie Theatre** is located forward on decks eight and nine and holds 1,300 guests. It is the largest public space on the ship and serves many functions, including bingo, debarkation talks, dance classes and port lectures. As a musical venue, it is home
to the Paradise Orchestra, who perform the two production shows, the welcome aboard show and the captain’s cocktail party. All are high-profile performances that furnish the focus of the evening’s entertainment.

There are two onboard dance venues. The **Leonardo Lounge** is the live music dance club and holds 109 patrons. Resident band Music Boardwalk, play popular (rock) dance music here three or four hours each evening. The **Rex Disco**, holding 230—more than twice the Leonardo Lounge—is home to resident DJ Sandeep, who provides recorded dance music from 9pm until an unspecified ‘late’. The **Queen Mary Lounge**, seating 541, is the smaller aft show lounge. No musicians perform here, though it is the venue for the ship’s karaoke program. It generates a respectable eight hours of musical performance.

**Venues where musical performance is secondary**

This is the more common form of musical entertainment aboard the ship. Rather than demanding attention, music functions as an environmental aspect of the venue experience.
The **Grand Atrium** is the first location guests see as they arrive onboard and musicians are scheduled here from the early afternoon during embarkation day. On other days, it is the focal point of shipboard administration, and a space through which all guests must travel when moving between aft and forward on decks seven to ten. The atrium consists of a void over seven decks up to the top deck, giving a sense of space. There is also a bar, a small stage and a grand piano in the middle of the atrium between the two administrative centres and significant amounts of music is scheduled here.

The **United States Casino Bar** is the most heavily used performance venue on the ship, with 23½ hours of performance here in a 60½ hour cruise. This is hardly a coincidence given that a cruise ship can earn a significant amount of their revenue from gambling. Gambling, including blackjack, Texas hold-em poker and roulette, holds such a central position in the tourism product on ships that onboard management shorten other forms
of entertainment because it takes guests away from more lucrative shipboard diversions. David Stanley, vice-president for onboard revenue for Royal Caribbean stated “The single largest profit centre on our ships and most ships is gaming, closely followed by our bar operation” (Becker 2006, 17). It is significant that on Carnival Cruise Lines, the casino presents more music than any other venue.\(^{94}\)

The lido deck is located on the top deck of the ship\(^{95}\). Dominated by the large, distinctive Carnival funnel, it is the location of the pools and jacuzzis (or, as they are named on Carnival, ‘whirlpools’), the all-day grill, deck chairs, a bar and 9¼ hours of music. Most

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\(^{94}\) This is only the case on Carnival. Other cruise lines do not perform in the Casino.

\(^{95}\) The word ‘lido’ come from the italian word *litorale*, meaning ‘coastline’. The term was made famous by the reputation of the Venice Lido and came to be used for a city’s beach. In the 1920s, “lido” was adopted by European pleasure parks to describe the site of the open-air swimming pool (Worpole 2000, 113). On cruise ships, the lido deck is the location of the pool, usually the uppermost deck of the ship.
Music occurs here on the first day (when guests are boarding the ship) and the last day (the sea day). Performances on both these days are by the Caribbean band, contributing to the holiday and island atmosphere of lido deck—though the ship is nowhere near the Caribbean. Music is a touristic aural environment to various water-related recreations, sun-baking, and consuming food and beverages.

The two other venues aboard the ship are used rarely as venues of musical performance. The Rotterdam Cigar Lounge is home to a 3½ hour set by one of the pianists in the evening of day two, and the Ilé de France Cafe, a major thoroughfare on the ship, is the location of a 2½ hour midday set by the other pianist on day three.

Musicians Onboard the Carnival Paradise in April 2009.

In April 2009, Paradise employed musicians in the following categories:

- Showband (The Paradise Orchestra)
- Ensembles
  - Caribbean band (Island Fever)
  - Dance band (Musical Boardwalk)
- Soloists
  - Piano vocalist (Jordan Heppner)
  - Solo pianist (Jerry Seelix)
  - Solo pianist (Peter)
  - Guitarist (Alfonsus Gollu)
- Production singers

The musical director of the ship for this cruise is trombonist, Patrick Blodgett, who plays in the showband. Although Carnival regularly employ guest entertainers, none are scheduled for this cruise.

**Showband: The Paradise Orchestra**

The showband is usually called The Paradise Orchestra, though Carnival Capers once referred to it as the Paradise Showband. In the profiled cruise, the Paradise Orchestra’s

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96 These categories and their implications will be discussed in detail in chapter five but a sketch is provided here.

97 Certainly ‘showband’ is more accurate than ‘orchestra’ as, in 2009, the ensemble includes trumpet, two saxes, trombone, piano, guitar, bass and drums, forming a very small orchestra. ‘Orchestra’ is a common euphemism for the showband attempting to signify a larger and more important ensemble than actually exists.
main responsibilities include a welcome aboard show on the first night, performing for
the captain’s cocktail party, production shows and a jazz performance. Without musical
guest entertainers, the rehearsal requirements for the showband is eliminated, reducing
the role of showband to performances only. Like many showbands, its usual
performance venue is the main theatre.

Production shows on Carnival are usually ‘flesh-and-feathers’ Vegas-style shows, which
use three production singers, eight dancers and the showband. On Fantasy-class ships,
the orchestra pit is stage right of the main stage and designed to be large enough to
accommodate an orchestra of up to ten musicians98. During the profiled cruise, the two
production shows were Shout! (a popular music production show) and Here’s Hollywood
(a production show themed around movie musicals). The captain's cocktail party is a
free event hosted by the ship’s captain for guests. Guests can have their photo taken with
the captain, enjoy cocktails and dance to formal dance music played by the showband.
This event is specifically designed to portray an idealised image of the glamourous
heritage of passenger shipping.

Many musicians attracted to employment in the showband are jazz musicians.
Consequently, cruise ships regularly schedule jazz performances. The Paradise
Orchestra plays a jazz set on day three of the cruise. This makes a very long day for the

Table 23: Paradise Orchestra’s Performance Schedule, Carnival Paradise, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>10.15-11.15pm</td>
<td>Welcome aboard show</td>
<td>Normandie Lounge</td>
</tr>
<tr>
<td>Day 2</td>
<td>7.15-8pm</td>
<td>Captain’s cocktail</td>
<td>Atlantic Deck Forward (Normandie Lounge)</td>
</tr>
<tr>
<td></td>
<td>8.30-9.30pm</td>
<td>Production show: Here’s Hollywood</td>
<td>Normandie Lounge</td>
</tr>
<tr>
<td></td>
<td>10.30-11.30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>7-8pm</td>
<td>Production show: Shout!</td>
<td>Normandie Lounge</td>
</tr>
<tr>
<td></td>
<td>8.45-9.45pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.15-5.45pm</td>
<td>Jazz concert</td>
<td>U.S. Casino Bar</td>
</tr>
<tr>
<td></td>
<td>9.45pm-1.30am</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The pit uses a keyboard rather than a piano both for the enhanced sounds available from a keyboard
and because it takes up much less space in the pit. This is a common practice, though rarely some
ships, such as Crystal ships, Regent ships between 2007 and 2010, and Cunard’s retired QE2
use/a grand piano. A piano is often available on stage for guest entertainer shows because of the
appearance.
showband musicians on the final day of the cruise, with only two breaks between 4.45pm and 1.30am.

Ensembles

Apart from the showband, there are two ensembles onboard: the Caribbean band *Island Fever*, and the Filipino dance band *Musical Boardwalk*. *Island Fever* has worked for Carnival since 2008 (Carnival Cruise Lines 2008) and perform popular versions of reggae and calypso music. This ensemble undertakes comparatively long days, the longest being the sea day. They perform in venues that contain passing traffic such as poolside on the lido deck and midships on the promenade deck (see Table 24)

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>12.30-4.30pm</td>
<td>Calypso Music</td>
<td>Lido</td>
</tr>
<tr>
<td></td>
<td>6.00-7.30pm</td>
<td></td>
<td>U. S. Bar</td>
</tr>
<tr>
<td>Day 2</td>
<td>5.00-7.00pm</td>
<td>Promenade</td>
<td>Promenade</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calypso Party</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>11.00am-12.00pm</td>
<td>Calypso Music</td>
<td>Lido</td>
</tr>
<tr>
<td></td>
<td>1.30-3.00pm</td>
<td></td>
<td>Grand Atrium</td>
</tr>
<tr>
<td></td>
<td>3.15-5.00pm</td>
<td></td>
<td>Lido</td>
</tr>
<tr>
<td></td>
<td>6.30-9.30pm</td>
<td></td>
<td>Grand Atrium</td>
</tr>
</tbody>
</table>

*Musical Boardwalk* is a Filipino dance band that performed on the *Carnival Paradise* for the cruise under discussion. This ensemble has worked for Carnival since at least 2007 (skeeter1602 2009) and was on the *Carnival Freedom* in early 2010 (Jake&Amanda 2010, para. 13). Its instrumentation consists of guitar, bass, drums and keyboard and all performers sing. *Musical Boardwalk’s* job is to provide popular music for guests to dance to. With many guests on the ship in their forties or older, the repertoire required draws from the classic rock tradition of the 1960s and 1970s. Carnival Capers referred to this as ‘Oldie’s Party Music’ (presumably referring to the age of the repertoire and not the guests). *Musical Boardwalk* performs every night until 1am in the Leonardo Lounge located amidships on the promenade deck. Additionally, it performs once on lido deck in the United States Casino Bar.
Table 25: Musical Boardwalk’s Performance Schedule, *Carnival Paradise*, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>9pm-1am</td>
<td>‘Oldies Party Music’</td>
<td>Leonardo Lounge</td>
</tr>
<tr>
<td>Day 2</td>
<td>5-6pm</td>
<td>‘Oldies Party Music’</td>
<td>Lido Deck</td>
</tr>
<tr>
<td>Day 2</td>
<td>9pm-1am</td>
<td>‘Oldies Party Music’</td>
<td>Leonardo Lounge</td>
</tr>
<tr>
<td>Day 3</td>
<td>3-4pm</td>
<td>‘Oldies Party Music’</td>
<td>U. S. Casino Bar</td>
</tr>
<tr>
<td>Day 3</td>
<td>10pm-1am</td>
<td>‘Oldies Party Music’</td>
<td>Leonardo Lounge</td>
</tr>
</tbody>
</table>

Soloists

Of the four soloists onboard the ship, three, pianists Jerry Seelix, a pianist known only as ‘Peter’ and guitarist Alfonsus Gollu are employed to provide background music. These musicians are commonly placed in bars around the ship enticing guests to take a seat and relax, and consume alcoholic beverages thus contributing to the bar profits. With the *Paradise* having three performers and twelve bars or lounges (Carnival Cruise Lines 2009, 2), these musicians tend to move around a lot rather than having a ‘home’ venue like other performers. Their performance schedules reflect this range of performance venues. These soloists provide unobtrusive background music, rarely interacting with guests, or receiving applause. They must merge into the musicscape of the ship.

Table 26: Jerry Seelix’s Performance Schedule, *Carnival Paradise*, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>6-9pm</td>
<td>‘Live Music with Jerry’</td>
<td>Grand Atrium</td>
</tr>
<tr>
<td>Day 2</td>
<td>4-5pm</td>
<td>‘Live Music with Jerry’</td>
<td>U. S. Casino Bar</td>
</tr>
<tr>
<td>Day 2</td>
<td>5.30-9pm</td>
<td>‘Live Music with Jerry’</td>
<td>Rotterdam Bar</td>
</tr>
<tr>
<td>Day 3</td>
<td>No performance Scheduled</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 27: ‘Peter’s’ Performance Schedule, *Carnival Paradise*, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>12-4.30pm</td>
<td>‘Welcome Aboard Music with Peter’</td>
<td>Grand Atrium</td>
</tr>
<tr>
<td>Day 2</td>
<td>5pm-9pm</td>
<td>‘Piano Music with Peter’</td>
<td>Grand Atrium</td>
</tr>
<tr>
<td>Day 3</td>
<td>11.30am-2pm</td>
<td>‘Piano Music with Peter’</td>
<td>Cafe on Promenade</td>
</tr>
<tr>
<td>Day 3</td>
<td>3-4pm</td>
<td>‘Piano Music with Peter—Tea Time’</td>
<td>America Piano Bar</td>
</tr>
<tr>
<td>Day 3</td>
<td>4.30-6.30pm</td>
<td>‘Piano Music with Peter’</td>
<td>Grand Atrium</td>
</tr>
</tbody>
</table>
Alfonsus Gollu\textsuperscript{99} is an Indonesian guitar entertainer who performs a variety of styles with backing tracks. He performed on the \textit{Paradise} from December 2008 until June 2009. In his first month, onboard management awarded him the Star Employee of the Month award\textsuperscript{100}(Gollu 2009a). Gollu performs a similar role to the Seelix and ‘Peter’, performing mostly in the United States bar. He too provides background music, though, unlike the pianists, plays with MIDI backing tracks. Carnival Capers advertise his performances as ‘Smooth Sounds with Alfonsus’.

![Figure 25: Alfonsus Gollu Performing in the Atrium of the Carnival Paradise](image)

Table 28: Alfonsus Gollu’s Performance Schedule, Carnival Paradise, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>7.30pm-12.00am</td>
<td>‘Smooth Sounds with Alfonsus.’</td>
<td>U. S. Casino Bar</td>
</tr>
<tr>
<td>Day 2</td>
<td>7.00pm-12.00am</td>
<td>‘Smooth Sounds with Alfonsus.’</td>
<td>U. S. Casino Bar</td>
</tr>
<tr>
<td>Day 3</td>
<td>1.30-3.30pm</td>
<td>‘Smooth Sounds with Alfonsus.’</td>
<td>Lido</td>
</tr>
<tr>
<td></td>
<td>6.45-9.00pm</td>
<td></td>
<td>U. S. Casino Bar</td>
</tr>
</tbody>
</table>

Jordan Heppner, the piano vocalist onboard Carnival vessels is a different kind of soloist. Unlike the others, he performs in a venue where people go expressly to hear music.

\textsuperscript{99} Figure 25 on page 122 shows him performing in the Grand Atrium.

\textsuperscript{100} Carnival’s “Star Employee of the Month” is a recognition program for onboard employees. Winners receive $100 and a meal in a passenger dining room with the Captain.
Carnival employs Heppner to interact with guests, take requests and encourage patrons to sing with him. His repertory includes a wide range of popular songs from many traditions. Piano vocalists on Carnival often print a song list from which guests may request songs. Heppner performs in the America Piano Bar every night from 9pm until 2am.

Table 29: Jordan Heppner’s Performance Schedule, Carnival Paradise, 3-5 April 2009

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>9.00pm-2.00am</td>
<td>‘Adult Sing-A-Long with Jordan’</td>
<td>America Piano Bar</td>
</tr>
<tr>
<td>Day 2</td>
<td>9.00pm-2.00am</td>
<td>‘Adult Sing-A-Long with Jordan’</td>
<td>America Piano Bar</td>
</tr>
<tr>
<td>Day 3</td>
<td>9.00pm-2.00am</td>
<td>‘Adult Sing-A-Long with Jordan’</td>
<td>America Piano Bar</td>
</tr>
</tbody>
</table>

Production Singers

There are three production singers aboard the Carnival Paradise—Christy, Lee Anne and Christopher—who perform the production shows with the resident dancers. While the dancers have extra duties, such as working in bingo sessions and attending the library desk, singers have no such duties (Cruise Director One 2011). They perform four times per cruise in the production shows.

Other Music

Two other venues aboard the Carnival Paradise host musical performances. The Rex Disco, an adults-only venue located midships on the promenade deck, is open from 9pm until late and is run by DJ Sandeep. The Karaoke Host, Al ‘Alvincible’ Marcellin, runs karaoke in the rear Queen Mary Lounge. While both venues provide music, as recorded music, it falls outside the scope of this research.

Differences in the Musicscapes of Larger and Smaller Ships

Although larger ships have more musicians to go around and more venues requiring performance, the categories of musician and jobs are near identical. RMS Queen Mary 2 is the fourth-largest ship in the world at 151,000 GRT and is the flagship of the Cunard Line. Former musical director, Patrick O’Neil reports that Queen Mary 2 maintains a showband, Caribbean band and soloists, like the Paradise. However, a ballroom dance

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101 Carnival Capers does not list the surnames of production singers.
band, the Queen’s Room Orchestra, replaces the rock band reflecting the older and more upmarket clientele.

### Table 30: Musicians on Cunard Line Line’s RMS Queen Mary 2

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Size of Ensemble</th>
<th>Performs in</th>
<th>Duties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showband</td>
<td>Royal Court Orchestra</td>
<td>9 musicians</td>
<td>Royal Court Theatre</td>
<td>Accompany and Rehearse Guest entertainers, perform for production shows, general fill-in musical duties</td>
</tr>
<tr>
<td>Ensembles</td>
<td>Queen's Room Orchestra</td>
<td>7 musicians + singer</td>
<td>Queen’s Room</td>
<td>Perform strict tempo ballroom dance music</td>
</tr>
<tr>
<td></td>
<td>Caribbean Band</td>
<td>Usually 5 musicians</td>
<td>Lido deck</td>
<td>Perform Caribbean music</td>
</tr>
<tr>
<td></td>
<td>Jazz Trio</td>
<td>3 musicians</td>
<td>Golden Lion Pub</td>
<td>Perform jazz standards</td>
</tr>
<tr>
<td></td>
<td>String Quartet</td>
<td>4 musicians</td>
<td>Atrium</td>
<td>Perform classical music</td>
</tr>
<tr>
<td>Soloists</td>
<td>2×Cocktail Pianists</td>
<td>Varied locations</td>
<td>Create background ambiance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1×Piano Vocalist</td>
<td>Varied locations</td>
<td>Engage with audience, but more laid back than Paradise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1×Harpist</td>
<td>Varied locations, often Atrium</td>
<td>Perform classical harp repertoire</td>
<td></td>
</tr>
<tr>
<td>Production Singers</td>
<td>4×Production Singers</td>
<td>Royal Court Theatre</td>
<td>Perform in production shows</td>
<td></td>
</tr>
</tbody>
</table>

Smaller ships employ fewer musicians than larger ships, but require the same work. Consequently such ships either offer less entertainment, or use musicians from the orchestra to cover extra performances. For example, Crystal Cruises vessels carry only a showband of six, a piano soloist, a piano vocalist and two production singers. Members of the showband perform jazz concerts, or (rarely) solo or duo performances. Smaller ships with limited accommodation rely more on the showband than on larger ships, where musicians can be more specialised.

**Conclusions**

Music is an integral element of the cruise ship entertainment product, entrenched in both the quotidian activities of the cruise ship and in industry practices. Since the start of the modern cruise industry in the 1970s and the consequent provision of onboard
musical entertainment, guests have come to expect musical performance onboard cruise ships. Musical performance forms a regular and central part the cruise experience.
Chapter Four – The Music-Culture of Cruise Ships

In their influential text *Culture: A Critical Review of Concepts and Definitions*, American anthropologists Alfred Kroeber and Clyde Kluckhohn defined culture as consisting of:

> patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (ie. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action. (1952, 357)

Deriving their theories from such concepts, modern cultural studies discuss ‘groups’ rather than ethnicities. Stuart Hall, a leading figure in British cultural studies talks of “lived practices” or “practical ideologies which enable a society, group or class to experience, define, interpret and make sense of its conditions of existence” (1982, 8).

Such a definition can also be applied to groups of people who are placed on cruise ships for extended periods. Despite the fact that they may come from different parts of the world, and speak different languages, they are a group with ‘lived practices’ allowing them to make sense of their ‘conditions of existence’.

In practice, such groups aboard cruise ships do often form along linguistic lines. People with common languages often spend relaxation time together, sometimes congregating so closely that they are sometimes referred to as shipboard ‘mafias’, such as the Filipino ‘mafia’, the Italian ‘mafia’, or the Russian ‘mafia’. This term does not usually refer to formally organised groups, but rather to the tendency of speakers of the same language and/or of the same ethnic origin, to look after each other and, where possible, assist each other. On cruise ships, there are groups of individuals that are bound together by ethnicity, custom, and/or common background. Because of this bond, they look out for each other whenever possible. For instance, a person in the galley might make sure that a casino worker who is part of the group always has food, even if the galley is closed. Or a person in the gift shop might make sure that there is always an extra good price for his or her ‘friends’. These groups are collectively known onboard as ‘mafias’. (Stowers 2008, 63)

Unsubstantiated reports circulate of darker activities, such as drug smuggling or prostitution carried out by these ‘mafias’. Evidence of drug smuggling onboard cruise ships does exist (Garin 2006), but this research has uncovered no evidence for such activities being undertaken by the onboard ‘mafias’. Reports of such are probably an association with the word ‘mafia’.
Bruns (2008) cites the benefits of belonging to a mafia, such as a Filipino, in charge of a section of the ship, giving the most important jobs to Filipinos. He notes "I, too, began to rely on the Filipino mafia. They were my favourites to work with at all times. I rarely, if ever, saw a Filipino who was not smiling and joking, even when doing the most menial or difficult of tasks" (111). He also tells of being assisted by the Romanian mafia because he was dating a Romanian (138-9).

Participants

Participants of cruise ship music-culture include musicians, the onboard hierarchy and cruise ship guests. The music-culture of the five categories of musicians\textsuperscript{103} overlap in some respects, particularly in social organisation and material culture. While they may claim to have different ideas about music, this research finds essential similarity between their concepts of musical performance. The following description involves the various participants and general aspects of their music-culture, such as varying employment practices, privileges, living accommodations and performances.

Cruise ship musicians are analogous to Howard Becker’s 1963 descriptions of ‘deviant’ dance band musicians, in particular the subgroup of ‘commercial’ musicians. Becker notes that “culture arises essentially in response to a problem faced in common by a group of people, insofar as they are able to interact and communicate with one another effectively” (Becker 1963, 81). Certainly cruise ship musicians are drawn together tightly because of the ‘deviant’ behaviour in seeking a non-traditional employment and lifestyle. Becker’s description of the problems faced by these musicians resonates with that of cruise ship musicians.

The most distressing problem in the career of the average musicians [...] is the necessity of choosing between conventional success and his artistic standards. In order to achieve success he finds it necessary to ‘go commercial’ that is, to play in accord with the wishes of the nonmusicians for whom he works; in doing so he sacrifices the respect of other musicians and thus, in most cases, his self respect. If he remains true to his standards, he is usually doomed to failure in the larger society. (Becker 1963, 83)

Like these commercial musicians, cruise ship musicians, desirous a reasonable standard of living but not wanting to give up playing, are forced onto ships (to ‘go commercial’) due to the lack of land-based employment opportunities.

\textsuperscript{103} Showband musicians, ensemble musicians, soloists, guest entertainers and production singers.
One other manner in which cruise ship musicians have parallels with Becker’s descriptions of the distinction into ‘musician’ and ‘square’, is the euphemism cruise ship musicians (and some other crew) use for guests, who are sometimes described as ‘cones’. There are several rationales for the name, but the most consistent is that when one is walking quickly along one of the ship corridors and is confronted by several slow-moving guests, one has to dodge them in the manner of a car dodging traffic cones. Other qualities associated with cones are lack of adventurousness (displayed by their lack of ‘getting out in port’, as opposed to musicians), the amounts of food they eat and their lack of regard for high quality performances.

**Showbands**

Showbands are formed from singularly-contracted musicians employed for their sightreading and musical ability. They may be horn players, rhythm section or singers. Horn players are performers on brass or woodwind instruments including trumpeters, saxophonists or trombonists. Trumpeters and saxophonists will be expected to ‘double’, that is, play more than one instrument; trumpeters on the larger and more mellow flugelhorn, and saxophonists on flute and clarinet. The rhythm section includes drums, guitar, bass, keyboards/piano and percussion. Some showbands also include a singer.

Showband musicians perform two roles on cruise ships. Their primary job involves accompanying production shows and guest entertainers. However, showband musicians are also flexible enough to provide musical ‘fill-in’ jobs around the ship. Production shows, traditionally the main role of showband musicians, have been a part of the entertainment product of cruise shipping since the late 1970s. As technology has improved, several lines reduced the role of the showband in the production show either using ‘sweeteners’ to fill in the gaps in smaller showbands or eliminating showbands entirely from production shows and using recorded backing tracks. Neither the MV *Norwegian Epic* nor the P&O Australia ships (Gillies 2011) use a showband in their production shows. Of respondents who are showband musicians, 9 per cent reported performing production shows ‘irregularly’, ‘occasionally’ or ‘never’ although 71 per cent

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104 Saxophonists are not expected to be as competent on their doubles as they are on saxophone
reported three or more production shows onboard their ship. Some musicians report having to mime to production shows, reducing their role from specialist performers to instrument holders.

The second part of a showband musician's job involves temporarily adopting the role of an ensemble member or soloist. Cruise ships employ showband musicians for their flexibility. Showband musicians can sightread music and improvise with equal proficiency.\(^{105}\) Able to partake in a variety of performances, showband musicians perform in a greater number of shipboard venues than other categories of cruise ship musician. As illustrated in Table 31, showband musicians perform in more venues than any other category of ship musician.

**Table 31: Numbers of Performance Locations Nominated by Categories of Respondents in the Survey (n=94)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showband</td>
<td>2.85</td>
</tr>
<tr>
<td>Ensemble</td>
<td>2.00</td>
</tr>
<tr>
<td>Soloist</td>
<td>1.67</td>
</tr>
<tr>
<td>Guest Entertainer(^{106})</td>
<td>1.33</td>
</tr>
<tr>
<td>Production Singer</td>
<td>1.00</td>
</tr>
</tbody>
</table>

Sampled showband musicians regularly perform in the show lounge. Roughly two-thirds also perform in a secondary show lounge or ballroom. Just over half perform in bars and just under half, poolside on the lido deck. A small number of showband musicians perform in other locations including restaurants or the atrium.

There are two types of showband on cruise ships: the traditional and the modern, varying by lineup and implementation. The **traditional** showband is a cut-down version of a swing era big band and is suited to traditional Broadway theatrical productions, soul/rock performances requiring horns, swing performance and formal dance. In the 1980s, a cruise ship showband could have twelve or more players, but by 2011, the

\(^{105}\) In practice, there is variability in showband musicians' abilities.

\(^{106}\) Guest entertainers and production singers usually perform only in the main show lounge.
nine-piece Royal Court Orchestra\textsuperscript{107} on Cunard vessels were the largest in the industry. Once every cruise, this showband will combine with the Queen’s Room dance band to make a thirteen-piece conglomerate showband\textsuperscript{108}. This is the exception, however, and not the norm. In 2010, Princess cut one of the saxophone positions and now employs a seven-piece showband\textsuperscript{109}. Crystal has employed a six-piece\textsuperscript{110} showband for many years. However, in 2011 the traditional showband is still the dominant model in the cruise industry.

The alternate model, the \textbf{modern} showband, originated aboard the Holland America Line. In 2001, Holland America eliminated the trumpet and trombone from their traditional-style showband and retained a single saxophone. A second keyboard and percussionist augmented the rhythm section, and a full-time singer was added\textsuperscript{111}. This resulted in a band which had limited ability to perform traditional cruise ship swing-style music, but could more easily perform rock and small-ensemble jazz. The lack of a horn section allowed the ensemble to perform without arrangements if required.

\begin{itemize}
\item \textsuperscript{107} Two trumpets, two saxes, trombone, piano/keyboard, guitar, bass and drums.
\item \textsuperscript{108} Three trumpets, four saxes, two trombones and four rhythm
\item \textsuperscript{109} Trumpet, saxophone, trombone, piano/keyboard, guitar, bass, and drums.
\item \textsuperscript{110} Trumpet, saxophone, trombone, piano/keyboard, bass, and drums.
\item \textsuperscript{111} This six-to-eight-piece ensemble has as many players as the bands they replaced.
\end{itemize}
Carnival Cruise Lines implemented a similar lineup in 2009 on smaller ships of the Carnival fleet and is expected to introduce this form of showband across its fleet in 2012 (Suman 2011).

Showband musicians attract similar privileges to soloists and ensemble musicians. They may expect to share a cabin and eat in the staff mess, though often have access to some passenger bars and dining venues. They may visit passenger areas when in uniform. In the evening, they are required to wear a suit, tuxedo or evening dress depending upon gender. Contracts for showband musicians usually last for four to eight months, though shorter contracts are not unknown.

Two types of auditions for showband musicians are undertaken: personal and remote. The former necessitates a representative of the agency or cruise line visiting a city and personally conducting auditions. In the latter, interviews are conducted via internet telephony services, such as Skype, or by telephone. Showband musician, Cade Kupiek describes his remote audition by Proship as

odd. I felt like they didn’t really get a sense of me as a player at all in the audition […] I got a video recorder; they would call me on the phone and they had FedExed me the music and what I had to do was literally open the FedEx envelope on the camera while I was on the phone with them so they could verify that it was actually happening in real time because obviously the video was going to be sent afterwards. And then I opened up and then we went through the charts, they said, ‘Okay, this chart, that’s like a Las Vegas review style and then there’s a chart that’s swing style’ and I had to demonstrate a few minutes of each style and sight-read it, but they really didn’t get a sense of my playing [because it was] recorded in my basement. I had to play quietly because I didn’t want to distort the microphone. So I felt like it was a very poor representation of my playing but nonetheless it was good enough to give them. (2011)

Such practices, however, are now established in the industry due to their cost-effectiveness and their ability to widen the net of prospective showband musicians.

**Ensemble Musicians**

Shipboard ensembles are usually hired as a group\textsuperscript{112} to perform classical music, jazz, rock and usually consist of between two and four players, though ensembles of eight are not unknown. Ensembles comprise rock bands, Caribbean bands, formal dance bands, jazz bands and classical ensembles and usually perform in venues where music is secondary, such as the lido deck and bars. However, some ensembles perform in venues

\begin{footnotesize}
\footnotesub{112} Some lines may hire musicians individually in some circumstances. Examples include The “Neptunes” dance/jazz ensembles on Holland America Line and the Queens Room Orchestra on Cunard Line.
\end{footnotesize}
where musical performance is primary, such as the rock band. These ensembles do not have a high degree of interaction with guests, as they often perform in venues with a stage which forms a barrier to interaction. However, they may interact with audience members between sets.

Ensembles audition by sending videos of their performances to an agent or the cruise line. If employed, they can expect slightly longer contracts than showband musicians (often six-to-eight months) and attract similar privileges to the showband. They usually provide their own repertoire and instruments. An important distinction between soloists/showband musicians and ensemble musicians is that the firing of an ensemble member for any reason results in the entire ensemble being flown home at their expense.

Performance schedules of ensembles can range from very light to very demanding. On average, ensembles perform longer hours compared to the showband and similar or slightly longer than soloists. However, they do no or little rehearsal, so the hours balance out. Some musicians have light performance schedules. Other musicians describe

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113 The band leader may be given a single cabin and a slightly higher salary.
four hour performance days. R41 describes the gruelling performance schedule of a jazz ensemble:

One day off every two weeks (hopefully); three to four sets late evening in the ‘jazz lounge’; often a set in the bar outside main dining room before each of the two dinner seatings, which added up to 5–6 sets per day. This is do-able for a show/dance band or an orchestra musician but very difficult for jazz performers who are improvising the whole time. The string bass is a very physical instrument and most players need more than one or two days off per month to maintain physical health.

Ensembles usually source repertoire before joining the ship. Ensemble jazz musicians tend to use the jazz canon as defined by the various ‘fakebooks’ (R10, R41). The music of string quartets is supplied by the leader (R16), who sources “the full gamut of the string quartet repertoire up to about 1890” (R53). The rock band source their repertoire from ‘classic rock radio’ (R91) learning repertoire by combining leadsheet reading and listening to originals. In some cases, the company supplies charts.

Sampled ensembles did not report rehearsing on a daily basis, but consider the performance to be a rehearsal. Ensemble musicians perform in an average of two venues on a ship (less than showband musicians) most commonly in bars or dance venues and rarely in the main show lounge. Only 29 per cent of ensemble musicians performed on lido deck, but this low figure can be attributed to the lack of response from ensemble musicians working in Caribbean bands, for whom this is the normal performance venue.

R10 notes that a jazz ensemble must not ‘swing’. In this context, this is musician’s slang for “to perform well, with style and sophistication” as well as referring to the concept of swung rhythms. Ensembles must play music that is not too loud or excessively

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114 R38, of the acapella ensemble describes the smallest number of performance hours of the sample as. they contractually perform four sets of twenty minutes per day, with two days off per week. R53, of the string quartet, describes a normal performance schedule of one set per day, and a formal concert once a cruise

115 R12 of the formal dance ensemble, R16 of the string quartet, R91 of the top 40 dance band

116 See pages 206-209 for a discussion of jazz repertoire.

117 R35 of the HALcats and R12 of the formal dance band

118 Analysis of the data suggests that some ensemble musicians may have confused the two categories. “Secondary show lounge/Ballroom” and “Bar”. For example, the Leonardo Lounge on the M.V. Carnival Paradise is a dance venue, which may be considered a bar.

119 These include R35 (a member of the HALcats, who identified himself as an ensemble musician rather than showband), R38 (a member of the Celebrity onboard acapella ensemble) and R41 (a member of the jazz ensemble who performed in the welcome aboard show)
sophisticated. In the same manner that production shows are designed to be accessible, jazz performances must not alienate the audience by performing inaccessible music. The performance must be in the background, pleasant but not making demands of the listeners.

Ensemble musicians have different opinions on their purpose on cruise ships. Some focus on traditional concepts such as ‘entertainment’ (R16, R35, R38). Others describe the pragmatic outcomes of the work, such as ‘dancing’ (R10, R12) or to provide music (R41, R53). R91 defined the *raison d’être* for his ensemble as “increasing alcohol sales”.

**Soloists**

Cruise lines hire soloists, including cocktail pianists, piano or guitar vocalists, and harpists, as self-contained musical units. They may perform without accompaniment or with backing tracks and may or may not be expected to sing. Soloists are accorded higher privileges by some lines, such as Cunard (who provide them with single cabins) and Crystal (who accord them passenger status), while other lines grant them the same privileges as other musicians, requiring them to share cabins. They are auditioned in a similar manner to ensemble musicians. While their contracts are usually the same length with other shipboard musicians, some soloists, particularly on lines which provide individual accommodation, may undertake cruise ship employment for many years, leaving the ship only rarely.

Soloists are employed to interact with the audience. This can be in the form of the piano entertainers encouraging people to sing along, a guitarist entertainer playing classic rock songs in the atrium bar, or by a cocktail pianist taking requests. Some perform without recorded accompaniment while others rely on this to musically fill out their performance. The difference between these types of soloists is the performance venue. Some soloists perform in venues where music is of primary importance such as the piano bar of Carnival ships. In others, such as Michael's Jazz Club on the Norwegian Cruise Line ships, musical performance creates background ambiance. In these venues, a soloist’s role is to enhance the guest experience often adding ‘class’ to the venue. Such soloists play instruments, often harp or piano, that are large and beautiful instruments which dominate the space. These musicians perform accessible music that does not
impede conversation. Rarely soloists may also perform in the secondary theatre or poolside, though these are unusual performance locations for soloists.

Performance times range from two fifty-minute classical sets in the case of pianist R32 to over five hours of performance in the case of R25. Most soloists perform three or four forty-five-minute sets. Repertoire ranges between classical, jazz, cabaret, and popular music. Of the sample of seven, two soloists perform with backing tracks.

**Guest Entertainers**

Guest entertainers, sometimes referred to as ‘fly-on acts’, perform a cabaret show in the main lounge usually accompanied by the showband. They may be musicians (singers and instrumentalists), or non-musical acts (such as comedians, jugglers or magicians). Many incorporate both aspects into their act, such as a comedian who sings or a singer who tells jokes. Guest entertainer singers come from a variety of backgrounds and often use the term ‘cabaret’ to describe what they do. Guest entertainer instrumentalists perform on many instruments. The most popular is piano, but there are guest entertainers that play trumpet, harmonica, violin, oboe, cello, flute, guitar, ukulele and several multi-instrumentalists. Instrumentalists often rely on feats of virtuosity to dazzle
their audience. Some, lacking flashy technique, rely on patter and jokes to engage their audience.

While Gillies asserts guest entertainers are now bringing their own backing tracks on P&O Australia (Gillies 2011), respondents are unanimous in preferring showbands. In the survey, R31 proclaims in capital letters “I ONLY USE LIVE BANDS, I PROMOTE LIVE BANDS. TRACKS ARE FOR AMATEURS”. R18 responded “Showband. Hands down. There is a freedom in the organized chaos that is lost with tracked shows. The audiences miss out on half of the experience when it’s pre-recorded.” R22, while stating that she preferred to work with an orchestra, noted:

> it is tempting [to consider tracks] because you know what your tracks are going to do and they will always be great. While I have worked with some wonderful bands and I love the energy of a talented live band, there have been times where I have just prayed we would make to the end without anyone bleeding.

Guest entertainers customarily work across several lines with different showband lineups which cause problems when playing from arranged music. Guest entertainers use various strategies to address this issue:

- R18 has two sets of charts. One is written for three or four horns, and the other is written for one horn.
- R22 and R28 use the same arrangements for different lineups. R28 notes that occasionally showbands have to be creative and work with her to achieve the desired result.
- R31 is an arranger-orchestrator, so it is a relatively simple matter for him to rearrange parts.
- R4 works only with the rhythm section regardless of the lineup available.

Three guest entertainers have used shipboard musicians as arrangers with varied results:

- R18 notes the experience was “always positive. [I] usually end up with really well written and well hashed out charts. At the time, [the experience was] HORRIBLE! The band member that you didn’t ask to do the arrangement is bitter and has snarky comments throughout the rehearsal.”
- R22 writes that using shipboard arrangers is “generally a good experience. Sometimes the arrangements weren’t great. I tend to find that bands bitch about other arrangers fairly consistently. I try to make sure all of mine are clear and easy to read.”

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120 In this, they may be compared to the novelty piano movement of the 1920s/1930s.
• R58 notes that he has “used four different shipboard musicians as arrangers. Three out of four were positive experiences. One was not, due to lack of attention to detail.”

The privileges enjoyed by guest entertainers are among the highest aboard the ship. They dine with the guests, avoiding the crew mess. They may drink in the guest bars. They are assigned a stateroom, as opposed to a tiny shared crew cabin. They can go where they like when they like. They may earn between $4,000 and $18,000 per month (depending on the cruise line and negotiation) for only a few days’ work (New World Cruise Ship Employment Agency 2010, para. 2).

Contracts for guest entertainers take five forms:

• The guest entertainer’s contract may be for only a few days, involving part of a cruise, which is the most lucrative option for the guest entertainer. They will be flown on and flown off part-way through a cruise and may then continue to another ship.

• The contract may involve the entire cruise, which is the easiest option for the line, as the entertainer is embarked and disembarked with the guests.

• The contract may last from halfway through a cruise to the next halfway point, the best financial option for cruise lines as they get performances on two cruises for the same fee.

• Guest entertainers may be regularly booked on a short run. A guest entertainer working on alternating three and four day cruises (a common cruising schedule for Carnival and RCI) may join a ship for the Monday-Friday run, then be on land on the weekend or vice-versa.

• Guest entertainers may be retained on a cruise ship for several months. This is the least liked and least lucrative option for guest entertainers. While they enjoy similar privileges to guests, contracts such as these result in many of the same issues as other cruise ship musicians. This is, however, a profitable alternative for cruise lines, who may build special single cabins near the musician quarters to house guest entertainers.

While many of the lines use the same performers, different lines may choose their acts to support a corporate philosophy. For example, Crystal Cruises, a line lauded by passengers for the high calibre of its guest entertainers does not use risqué comedians. According to Vice-President of Entertainment, Bret Bullock, this is due to the perceived demographics of the line (Wright and Wright 2010, para. 4). Other lines, such as Carnival, specifically schedule late night comedy shows with risqué humour.

121 Some guest entertainers prefer the crew bar late at night. Though on some ships this is forbidden, a blind eye is often turned to this behaviour.

122 For example, on Princess’ Grand-class ships, guest entertainers are accommodated in larger cabins with a porthole (and natural light) in the crew area at the front of the ship.
Production Singers

Production singers are employed to feature in the onboard production shows. They are usually singers who can dance rather than dancers who can sing, as the movements they have to do are simple compared to those of the dancers. They are usually attractive, young, and presentable on stage.

Production singers may be auditioned directly by the line or by an external production company. Crystal, for example, auditions its own production singers and produces its own production shows. Cunard, by contrast, contracts Belinda King Entertainment to source production singers and produce their shows. Once employed by the company, production singers, like dancers, have a rehearsal period on land before joining the ship. To minimise the necessary rehearsal times, contracts for production singers and dancers are longer than those of musicians, usually eight months and up. Production singers have better onboard privileges than other musicians including single cabins, and dining in passenger areas. On most ships, they have limited duties, performing once or twice a cruise.

Onboard Hierarchy

The onboard hierarchy for musicians directly consists of the musical director and the cruise director. The musical director is directly responsible for the efficient and appropriate implementation of the musical product. This involves two sets of responsibilities: musical and administrative (Kasel 2010). The musical director is responsible for conducting, rehearsing and leading the showband. They need to liaise with the line captain and guest entertainers to ensure effective implementation of the

123 Once the singers and dancers are aboard, they need to be able to perform the production shows immediately, as the shows need to be performed every cruise. Also for this reason, cast are brought out together and leave together.

124 On Carnival, dancers work extra hours as social staff, assisting with activities and bingo. On other ships, dancers may work in the library and undertake various other small amounts of work around the ship. Singers do not undertake this work.

125 This position may be known variously as 'bandmaster' (Crystal) and the 'music manager' (Princess). Note that on other lines, including Celebrity and Cunard, the term 'bandmaster' refers to the person in charge of running one of the bands.

126 On Holland America ships, the events manager undertakes a similar role to the cruise director.

127 The Line Captain is a dancer who is responsible for running the production shows. As most of their contact is with the cast or, in a limited manner, the musical director, they will not be discussed separately.
production and cabaret shows. When not performing, the musical director often spends their evenings walking around the ship ensuring that the music is running smoothly. Administration, however, is often the larger part of the job. The scheduling of musicians must take into account sailing times, locations, probable movement of guests around the ship, strengths and weaknesses of each performer, the preferences of the cruise director, and other variables. Musical directors are also personnel managers, who must ensure musicians are abiding by company regulations and performing to adequate standards. Musicians not at the requisite level of ability cannot be allowed to affect the rest of the musicians onboard and must be managed or fired. If a musician resigns or is fired, the musical director must work with head office to find a replacement. They must mediate in disputes and deal with unsociable or substance-affected behaviour.

Musical directors are usually promoted from any instrumental chair within the showband. Some lines have an assistant musical director position, and others may trial prospective musical directors by placing them in the role for a few weeks while the regular musical director is on leave (Gilliland 2011; Pearsall 2011). Cruise lines consider them officers and they attract the privileges of that rank, dining in the officers’ mess or in guest areas, drinking in the officers’ bar and being assigned a single cabin.

The **cruise director** is a senior officer responsible for the efficient implementation of the entertainment product of the cruise ship as dictated by the corporate policy of the cruise line. This is a very lucrative and sought-after position. The cruise director is the ‘face’ of the cruise ship and cruise line, interacting with guests, running shows and generally being seen around the ship. They must also deal with administering the entertainment department, which includes the musicians, the cast, general cruise staff, dance instructors, guest entertainers, art auctioneers and destination and special interest lecturers. Cruise Director One notes that while some of the most effective cruise directors come from an entertainment background, they may be drawn from any shipboard position (2011). A cruise director has spent time in their original position on ships, then spent time as cruise staff and assistant cruise director before their final promotion. A cruise director will not commonly undertake ‘contracts’ as other staff, but is assigned to a ship for a length of time, negotiating leave with head office. In smaller
fleets, some may be attached to a ship for several years, though larger fleets will move cruise directors around. Cruise directors have the highest privileges in the entertainment department, living in a large cabin and able to dine and drink almost anywhere onboard. Some are given an open account to drink with guests.

**Other Personnel Involved with Cruise Ship Music**

When a musician retires from active shipboard employment, they may join head office as a music specialist. These staff ensure that ships are fully staffed with appropriate musicians at all times and may involve hiring new musicians, conducting auditions and managing onboard staff. Tony Pearsall, music specialist from Celebrity Cruise Lines says his job involves ensuring

> ships are supplied with the right kind of music that they need, groups, solo musicians [...] so I use agents, I hire directly, I do audition trips and I do some auditions. And I get people sent to me recommended by other people or just direct calls in, so it's a variety of ways. But basically I'm responsible for filling all the different positions onboard with what they need appropriate to the itinerary and the guest demographic (2011).

When Brian Gilliland of Princess Cruises started in head office,

> the job was hiring all musicians, recruiting and hiring and scheduling all musicians for the entire fleet. We then added a coordinator's position so my responsibility became house bands, music managers and our outside recruiting program. I had big designs on developing an outside recruiting programme, modelled much after what I knew about the Disney theme parks recruiting programs in the universities and those kinds of things. So that became my primary area of responsibility [...] we now have three of us working in music services [...] but I still maintain oversight of recruiting for house bands, music managers and other bands and other musicians. I'm still the primary outside recruiting guy for all areas. But my areas of responsibility with respect to scheduling and regular correspondence and to the extent that I am involved in training of music managers and those things (2011).

As music specialists are also responsible for promoting staff to musical director, they may be the focus of resentment among musicians with long employment histories, who have not been promoted to bandmaster.

Agencies are used by shipping companies to source musicians for work on cruise ships. Michael Suman of the Suman Entertainment Group says his role consists of being “the ethical middleman between musicians looking for work and clients looking for good musicians and basically seeing both sides of the equation affecting this but also, you know, a desire for a fair remuneration by the musician.” (Suman 2011) Suman was a cruise ship trumpeter himself with sixteen contracts’ experience. He also worked in the
head office and feels the combination of these two positions gives him a unique insight into the requirements of both musicians and shipping lines.

Ideas about Music

Formal musical performance on cruise ships occurs at the behest of the cruise line. Most musicians are direct employees of the cruise line, signed to the ship’s articles, and create music as directed by the onboard representatives: the cruise director and the musical director. If a showband is asked to do a Dixie set, it must provide something that sounds something like a Dixie set to guests. If a soloist is asked to perform a cocktail set with a guest entertainer, they must somehow make it work. Ideas about music are, therefore, somewhat pragmatic. Within the limitations of cruise ships, musicians aim to provide the highest possible standard of music, not necessarily because of their regard for the cruise line, but because they are driven for personal, professional and social reasons. Key Informant Six says “Look, I get the same money if I suck or if I’m great. Some cats are happy with sucking. I’m not.” Many years of obsessive practice and often a university degree are required to reach the demanding standard required to work on a cruise ship. Strong peer group pressure encourages shipboard musicians to a high standard of musicianship and performance. Musicians tend to be obsessive and driven about their music. Those who are not are unlikely to be successful aboard cruise ships.

Aesthetics of Music

Considerations of cruise ship music is less about what is aesthetically accomplished than about what achieves the aims of shipboard music and makes money for the line. Music is judged as good or bad by a few criteria including profit, musical interactivity, accessibility, the physical appearance of performers and the excitement or ‘fun’ generated. Its success is measured by three means: guest comment cards, bar revenue and formal reports by the onboard hierarchy.

The development of the ‘iTunes culture’ over the past decade has significantly affected the implementation of tourist music. Tourists now bring iPhones, iPads and other

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128 ‘Dixieland’ jazz, or ‘trad jazz’ is a mid-twentieth century musical form developed in London, supposedly reflecting the early forms of jazz which appeared between 1900 and 1920 in New Orleans and New York. For a greater discussion of this, see Goodey 1968.
portable mp3 devices on holidays, often carrying their entire musical collection with them. Any song is available at the touch of a button causing a fundamental shift in touristic musical performance. Cruise Director One notes that ten years ago, if you’ve got Music Manila playing ‘Brown Eyed Girl’, the guests would love it, and would get up and dance, because they wouldn’t hear ‘Brown Eyed Girl’ all the time, or if they did, they’d have to go and get out their CDs and stick it their CD player at home, or they’d have to sit through their album entitled The Fifty Greatest So-and-So Songs of All Time. So then you went on a cruise ship, and it was all entertainment—oh great, great, dancing, yeah, fun fun fun, ‘Brown Eyed Girl’, wasn’t that wonderful? All I do now is go ‘Brown Eyed Girl’, Click! and I’ve got it (2011).

Musical performance in tourist locations in the post-iTunes era must incorporate more than simply accurate and musical performance of songs. Live music for touristic purposes must include musical interactivity. Musicians must value-add to their music. This is a hard thing to do for some ensembles, such as the cruise ship showband, where the line controls musical performance. A traditional showband can play only from arrangements, watching the music carefully and cannot make eye contact with the audience, or physically move around the room. Some showband musicians may find any deviation from this behaviour demeaning, practicing, as they do, ennobling and loftier concepts of art music and jazz. Other ensembles are able to interact with an audience. Brian Gilliland of Princess Cruises talks of ‘impactful’ bands:

Our goal is not just to have a band on a stage. Our goal with everything that we’re doing is to bring in bands that satisfy a pretty common desire amongst the majority of our passengers, that they bring something compelling to the bandstand, [...] it’s a combination of the quality of the music they play, their sound, personality on the stage, their look is important, let’s face it, you know, that’s just part and parcel to being on stage in front of an audience, [...] Whatever we do, we try to vet it as being deliverable [...] and being impactful in some way and that’s an intangible, that’s kind of hard to put your finger on it, it varies with different groups and with different personalities of bands (2011).

Cruise Director One provides an example of such an interactive band. At one stage an American funk band was sent to his ship.

They were amazing. Absolutely phenomenal. This was an eight-day cruise, and after about two hours into their first set on the first night, the lounge was packed. Then every single night about half an hour before they played, their lounge was packed. All the way through until the end of the night, when their lounge was still packed (2011).

The key to this band’s success was its interaction with the audience. As part of their act, they would leave the stage, moving into the audience space to dance and play directly to
them. As a result, the bar revenues in their venue were extremely high, which reflected well on the cruise director, the hotel director and the ship. However, the funk band didn’t abide by any rules. They slept with guests. They drank far too much. [...] Every challenge that [their employment] threw up was instantly fixed with Filipinos. We could pay them less. They never slept with guests. They never drank. They played exactly the right music stylistically —yes, we’re playing a little bit of Elvis, a little bit of Beatles, did they have people waiting in their lounge? No. Were people buying drinks? No. (2011)

Another key aspect of cruise ship music is accessibility. There is enough material to appeal to as wide an audience as possible (Gilliland 2011). If a tourist visiting a land-based venue does not like the music, they may leave to go down the street to find another more congenial musical performance. While the venue has lost the revenue associated with that guest, they also do not need to cater for everybody and can create a niche venue (such as a jazz bar or a country-and-western bar) that people will specifically visit for the music. Aboard cruise ships if the passenger does not like the music performed and goes next door, the cruise ship has retained the revenue. The passenger, however, must find a congenial musical performance. If there is no music to the liking of the guest on the ship, they can go back to their cabin and listen to the music they do like on their iPod. Thus, in order to keep guests out and consuming, it is important that the music appeal to as wide an audience as possible. Head office must consider the different demographic of their particular cruise line (and in some cases, different ships) when programming the variety of cruise ship music.

Musicians must also provide an entertaining performance, which is a greater consideration than a musical performance. Guest entertainers, for example, are regularly of a significantly lower musical ability than the musicians accompanying them. However, they know how to be personable on stage, chat with the audience, include them in performance and create the right ambiance. Appropriately entertaining performances are a significant aesthetic goal for nearly all musicians on a cruise ship, with the possible exception of the showband, who are employed more for their musical ability. Musicality, a traditional measurement of aesthetics in music, is less important on ships, Minor et al. noted that how music sounds is less important in a service environment than how it looks (2004, 14). While musicians are often extremely diligent and

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130 This point causes showbands to be much more vulnerable to elimination than ensembles or soloists.
passionate about their playing, many feel that this attention to musicality is wasted and all ships require are bodies rather than talented musicians. A somewhat harsh saying on ships is that so-and-so is a great ‘saxophone holder’ or ‘saxophone owner’, meaning that they are employed to own or hold a saxophone rather than having ability on it. While poor musicality will decrease a musician’s standing among other musicians on the cruise ship, it may be ignored or simply not perceived by an audience. For example, the researcher observed a cruise ship guitarist perform the bridge of “Girl from Ipenema” by Antônio Carlos Jobim in an atrium set, as noted in Figure 30. This is a well-known latin jazz song, with Jobim’s trademark harmonic complexity (outlined in Figure 29). The guitarist’s performance, which repeated bars eleven to twelve several times (each time a semitone higher)\(^{131}\), destroyed Jobim’s carefully crafted and subtle harmony as well as the formal structure of the bridge. Further, the piece modulated into the new key of A major. Despite this extremely unmusical performance, none of the guests were seen to react. In later questioning, the guitarist did not seem to be aware of his error.

Bars 11-12...

(bb11-12 are a minor repetition of bb9-10 with a resolution to \(\text{Gb}_7\) rather than \(\text{Eb}_7\). This provides a chromatically altered secondary dominant leading to the ii7. This allows the repetition of the phrase transposed up by a semitone in bb13-14

Repeated a semitone higher

The difference between bb11-12 and bb13-14 is in the last crotchet beat containing a rising diatonic melodic line which leads into...

Figure 29: Original Bridge of “Girl from Ipenema” by Antônio Carlos Jobim

\(^{131}\) The number of times is estimated in Figure 30. There may have been more, but there were certainly not less.
Poorly performed or organised music elicits little reaction among cruise ship guests. Many are in a party mood on cruise ships, and are likely to be distracted and forgiving of poor performance. Some may be unaccustomed to live performance. As noted, some music on cruise ships is designed to be in the background rather than the focus of attention. The fact that guests do not necessarily distinguish between poorly performed and well performed music is a source of frustration and depression to musicians who take their art seriously, and is a contributor to musicians becoming ‘dark’.

132 The atrium set performed by the guitarist concerned was certainly one of these performances.
Monitoring the Standard of Cruise Ship Music

Poor musical performances may generate few complaints, however, when musical performances of whatever standard do produce guest complaints, cruise lines demonstrate little patience. Musicians—including the musical director—also have low tolerance for poor musical performance. A cruise line joke is that this is not an ‘earn as you learn’ school, but a professional engagement. Musicians must demonstrate a professional musical and entertainment performance standard. Systems monitor how music is perceived by guests, by the musicians’ immediate superiors and whether music is contributing to bar revenue.

The most obvious system to monitor the success of cruise ship music is the ratings program. At the end of cruises, comment cards which elicit guest reactions to various aspects of the cruise experience are distributed and collated. Depending on the line, comment cards may be more or less detailed, but usually all guest entertainers and production shows are included. Other musicians, such as the showband, soloists and ensembles, may be included separately but are usually included in the rating for ‘entertainment’. This data is sent to head office at the end of every cruise, which uses it to keep track of how ships are performing in certain areas. Entertainment ratings are often summarised for onboard entertainment staff after each cruise. Guest entertainers and, to a lesser extent, soloists are particularly vulnerable to poor ratings. Some lines maintain a very uncompromising stance to ratings, refusing to re-employ a guest entertainer who gets below a certain cut-off mark. Others use it as a more general guide, expressing concern over an act whose ratings repeatedly drop below a certain level, and seeking more information from the cruise director.

Bar revenues are the most direct indicator of the success of a band in cruise ship terms; that is, how much money they are making. For example, the bar revenues of the funk band described above by Cruise Director One were enormous compared to their replacement. The hotel director monitors bar revenues, which is also reported to head office after every cruise. If a particular bar is outstandingly high or low compared to a calculated average, both senior onboard staff and home office seek an explanation.

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133 The ratings system was reputedly developed by Bret Bullock, currently Vice President of Entertainment on Crystal Cruise Lines when he was working for Celebrity.
common reason for such deviation may be the performance of musicians who either draw audiences or keep them away.

Head office also use data from the cruise director’s end-of-cruise report. Except for rare visits from shoreside, the report of the cruise director is the most direct link head office have with onboard entertainment, and they hold it in high regard. If, for example a cruise director reports that a particular entertainer should not be re-hired, they are unlikely to receive future contracts, even if the reasons are unfair. While some performers complain that the cruise director has too much power and, sometimes, too little knowledge of entertainment, they are directly responsible for the successes and failures of the entertainment department. This report is how a cruise director controls the entertainment of the ship.

The musician’s appraisal form is completed at the end of the contract by the music director. Showband musicians, ensemble musicians and soloists are appraised on the standard of the musician (usually rated and in several categories), any positive or negative comments about the contract and the musician and comments by the musician themselves. This form is sent to head office and retained on file and consulted to inform future employment offers. Figure 31 below provides a de-identified example of a musician appraisal form.

It is the responsibility of head office to ensure that acts brought onboard provide accessible music for the particular demographic of the cruise line, while being musical and entertaining enough to maintain guests’ interest. However, onboard management must ensure that music is scheduled in appropriate venues at correct times. Performers must maintain entertainingly musical performances that ensure high ratings on the comment cards. They must also ensure that their particular venue has high bar revenue. Poor results in any of these areas indicate music that does not meet the requirements of the cruise ship and/or line. The ratings system provides a snapshot of how musicians are regarded by the audience. Bar revenues indicate whether music is creating money for the cruise line. The musician’s appraisal form and cruise director’s end-of-cruise report indicate how musicians are regarded by their superiors. Such practices ensure
that music on cruise ships is aesthetically pleasing to cruise ship guests and fulfills the requirements of onboard management and the cruise line.
Contexts of Music

Music can take place in nearly any public area aboard a cruise ship. However, musical performance occurs most frequently in locations formalised for public performance of music. Such locations are designated by a stage area, often a piano, and an area where consumption can be undertaken.

Performance Space

“The spacial layout and functionality aspects [of performance venues] are of high importance for the service encounter due to the purposeful nature of the service encounter” notes Minor et al. (2004, 10). The functionality of a performance space directly affects patron’s enjoyment of a musical performance. Minor et al. (2004, 10) argue that four aspects are important to the design of a performance venue.

1. Seating facilities
2. View of the performance
3. Venue size
4. Parking

While the last does not apply to cruise ships, the first three certainly do. Theatres and performance spaces on cruise ships are designed with care and consideration for points one and three. Seats in theatres are usually comfortable and venue sizes appropriate to traffic and audience sizes. However, other factors must be taken into account in designing and performing in cruise ship venues. Due to the ever-present possibility of violent movement on cruise ships, chairs in theatres are usually immobile unable to be moved at a passenger’s whim. A sudden list of the ship cannot be permitted to scatter chairs from a safety and a venue management viewpoint. The physical structure of the ship must also be considered in designing spaces. Large internal spaces without support weaken the physical structure of the ship. Thus, in theatres, large support columns must run from the ceiling to the floor supporting the weight of the upper decks. Such columns can create sightline issues. Large venues must be carefully designed to allow the areas behind these columns to be free of seats.

In modern cruise ship entertainment practice, other elements must be taken into account. Cruise lines design their entertainment to be inclusive and powerful. Cruise
Director One notes that minimal distance between guest and musician is important. The guests, he says must be “up close and personal with the drum kit” (Cruise Director One 2011). Venues are designed with little space between the performer and the audience. For this reason, modern cruise ship venues are usually thrust rather than proscenium arch stages that are wider than they are long. This also provides a close view of the performer for much of the audience. Table 32 tabulates the four basic layouts for performance venue aboard cruise ships.
<table>
<thead>
<tr>
<th>Layout One: Traditional Layout</th>
<th>Layout Two: Formal Dance Layout</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stage</strong></td>
<td><strong>Stage</strong></td>
</tr>
<tr>
<td><strong>Bar</strong></td>
<td><strong>Dance Floor</strong></td>
</tr>
</tbody>
</table>

- Audience distant from performers
- Low interactivity
- Formal presentation
- Modelled after traditional land-based theatres
- Narrowly directionally focussed performances (light blue arrows)
- Examples on cruise ships:
  - Main Theatre
  - Secondary Theatre

- Audience as performers
- Hence broad focus and inclusivity
- High interactivity
- Formal presentation
- Modelled after traditional dance halls
- Examples on cruise ships:
  - Queen’s Room on Cunard Ships
  - Neptune Lounge on Holland America Line ships
### Layout Three: Modern Layout

- **Dance Floor**
- **Stage**
- **Bar**

### Layout Four: High Traffic Layout

- **Stage**
- **Guest Traffic**
- **Bar**

#### Variants

- **Variant A (Performance Venue)**
  - Has a dance floor.
  - Usually a simple thrust stage with no wings.
  - Informal (interactive) performance

- **Variant B (Modern Theatre)**
  - Has no dance floor.
  - Thrust stage rather than proscenium.
  - Usually large (500-1000+ seats)
  - Formal (less interactive) performance

- **Variant C (Piano Bar)**
  - May or may not have a formal dance area.
  - Guests may sit very close to the piano.
  - Informal (highly interactive) performance.

#### Examples on Cruise Ships:

- Modern main theatres (*Variant A*)
- mid-lounge Bar on Carnival ships (*Variant B*)
- Golden Lion Pub on Cunard Line ships (*Variant B*)
- Piano bars (*Variant C*)

#### Variants

- **Variant A (Promenade Deck)**
  - Performers may pass between the bar and the performers.
  - Audience may sit with their back to musicians

- **Variant B (Atrium)**
  - Musician performs on a raised stage behind the bar.
  - Audience must look across the bar to watch the performance

#### Audience multimodal role

- As active listeners (if they stop at the bar)
- As passive listeners (if they keep going)

#### Low interactivity

#### Informal presentation

#### Examples on Cruise Ships

- Promenade Deck (*Variant A*)
- Atrium (*Variant B*)
Layout one, the ‘traditional layout’ is an old-fashioned design rarely seen in modern vessels. Used for formal theatrical presentations, it has a stage, usually a traditional proscenium arch. This type of venue is not often used due to the lack of possible interactivity, the narrow focus of the performers, and the distance from the stage to the back of the venue. When a musical guest entertainer is performing, the orchestra may be brought forward, or be placed towards the back of the stage for a production show or non-musical guest entertainer. An example of this type of stage was the Grand Lounge on the now-retired RMS Queen Elizabeth 2 (Figure 32).

Figure 32: The Grand Lounge on the Cunard Line RMS Queen Elizabeth 2.

Layout two, the ‘formal dance layout’ is commonly used for formal dance venues such as the Queen’s Room on Cunard Line vessels (Figure 33) and Neptune’s Lounge on Holland America Line vessels. When dancing is occurring, the focus of performance is from the ensemble to the dancers, and from there to the audience. The physical focus of performance (as noted by the grey arrows) is thus very broad. Music is secondary to the dance performances, and many ships carry dance instructors to encourage participation.
When dancing is not occurring, this is similar to layout three, variant B with a large dance floor.

Layout three, the ‘modern layout’ is the most common layout on modern cruise ships and has at its heart as broad a physical focus as possible. The stage is placed on the long end of an oblong-shaped room, so the performance may focus on as wide a number of people as possible. Additionally, there is less distance from the back row to the stage. Variant one is a standard ensemble or soloist room on cruise ships. Performance is informal and designed to be interactive. There is usually, though not invariably, a dance floor in such venues. Variant B is a modern theatre where production shows and guest entertainer performances occur (Figure 34). Such performances are less formal, though still with as wide a focus as possible. Such theatres usually span the width of the ship.
Variant C is a purpose-built piano bar, such as those on Carnival. Guests may sit at the piano and interact with the performer, or may sit at tables to enjoy the music. Such a layout lacks a directional focus from the performer’s point of view with some audience seating located behind the performer. Guests, however, are strongly focused on the performer with gazes from many different directions converging on the centre of the stage.

The fourth layout, the ‘high traffic layout’ is designed to keep guests moving rather than attract them to a specific performance. Some guests may sit at the bar to enjoy the music, but this is not the main purpose of the performance. Such venues are set in high-traffic areas such as the atrium or on promenade deck. In variant A, often on the promenade deck, there is no real focus for the performance, except across to the bar where patrons must pass between the audience and performers. Variant B is a common design for the atrium. Performers play on a raised stage behind or to the side of the bar. Bar staff are often between the audience and performers, emphasising the importance of consumption in these performances.
Performances in the Main Theatre

Entertainment revolves around evening performances in the main theatre such as production shows (discussed later), guest entertainer cabarets and local shows. On most ships, there are two performances per night, usually at around 8.30pm and 10.30pm (to work around the 7pm and 9pm dinner seatings). Fewer musical performances are scheduled when main theatre performances are running as this is one of the key tools cruise ships use to keep guests out at night.

Guest Entertainer Shows

Guest entertainer shows (sometimes called ‘cabaret shows’) are the primary performance context for guest entertainers who are backed by the showband. These performances, which rely on the guest entertainer’s ability to ‘entertain’, are, like the production shows, the centrepiece of the evening’s entertainment. Unlike production shows, guest entertainer cabarets usually involve afternoon rehearsals with the showband. Musical acts will use the band to accompany their performance for the entire show. Non-musical acts may limit showband usage to a playon/playoff, or some comic stings and fills at significant points of the show. However, if a showband is available, the guest entertainer will usually use them in some manner.

Despite their focus on musical performance, many musical guest entertainers use ‘patter’, to enhance the sense of ‘fun’ and make the music more accessible. Guest Entertainer Three says

> It’s not just about the musical choices. As one cruise ship booker once said, “it’s not the musical numbers that matter, it’s what they say in between” [...] The patter can make or break an act. Most entertainers out there are talented at their particular skill (whatever that may be) but if they have an annoying stage presence or come across as patronising or arrogant (or they’re nervous when they’re speaking!), the audience have no time for them (2011).

Some guest entertainers rely on stories about their career to increase their standing with the audience. The researcher has observed a British act, for example, telling of her encounter with Prince Phillip, which particularly increases her stature among British audiences. Another guest entertainer tells of being in New York performing in Cats as Grisabella, and forgetting the words to ‘Memory’. This has the joint function of
reminding audiences that she was significant enough to play the lead in a Broadway musical, but also makes her accessible by admitting an amusing mistake.

The process of preparing a guest entertainer cabaret varies according to the particular guest entertainer, but the same basic pattern remains. A day or two before the show, the bandmaster will contact the guest entertainer, and get the charts to look through. Any particularly difficult charts are distributed to musicians accordingly. The bandmaster will schedule a rehearsal at some time during the day of the performance, usually about 4pm\textsuperscript{134}. This will usually happen on the main stage of the theatre, which will be closed for the duration of the rehearsal. The band will rehearse the repertoire in the show order. In the case of a clearly notated show, and a strong band, this may take no longer than an hour, or less if the guest entertainer is satisfied with ‘topping and tailing’\textsuperscript{135}. In the case of poorly written or overly pencilled charts, or a nervous or demanding guest entertainer, it may take two hours or more. Showband musicians tend to respect acts who have short rehearsals and may scorn acts who rehearse for more than an hour. Sight reading and performing a show after a single rehearsal is fatiguing for musicians, and a long rehearsal results in a tired band at performance. Violinist, Ian Cooper, for example, is known and liked among cruise ship musicians, not only for his considerable prowess on his instrument, but because, with a showband he trusts, he will ‘top and tail’ in rehearsal.

After the rehearsal, the musicians eat and wait for showtime. They will be in place ten minutes before curtain time. The cruise director will introduce the show after which the guest entertainer performs. At the end of the show, the cruise director returns to thank and praise the performer. If the ship has two shows per night, the band will then break, and return later to do the show again, usually finishing at around 11 or 11.30pm to retire to the crew bar. Occasionally, the guest entertainer may attend to buy a round of drinks.

\textsuperscript{134} This allows a few hours to rehearse if necessary, but allows musicians the ability to get off the ship and spend some time in port.

\textsuperscript{135} This term refers to play rehearsing the start and end of the song only and trusting that the rest of the show will run well.
Guest entertainers are usually required to have at least one forty-five minute show and two twenty-minute half-shows. The structure of forty-five minute cabarets is often similar. Guest entertainers will start with a flashy opening number to demonstrate their talent from the start. This will be followed by some dialogue designed to cement the performers as worthy of the audience’s attention, often relating experiences or shows that the entertainer has done. After this, the guest entertainer performs a number of works known to the audience. Perhaps a single work will be more obscure, but it must remain accessible. Witty dialogue intersperses each performance. The penultimate number will often be slower and more emotional designed to create intimacy with the audience. The final work will be flashy and usually the best known of the whole performance. Twenty-minute cabarets are similar, but with fewer musical numbers.

Guest entertainers are encouraged to keep the duration of their shows under forty-five minutes. If the shows are any shorter than this guests complain and the cruise director may not be back in time to close the show. If it is any longer, then the guests will be kept out of the onboard revenue generating venues.

**Local Shows**

Local shows on cruise ships involve a choreo-musical performance demonstrating westernised, non-threatening and easily assimilated images of a local culture through which the ship may be passing (Cashman 2011). This may occur if the ship is in an unusual port such as Tahiti, Sydney, Mumbai or Dubai. If the ship is spending two or more nights in a port, the local show may take the place of the evening production or guest entertainer show. Such performances, while relatively rare, typically occur on premium and luxury lines while on unusual runs.

**Bars and Lounges**

The majority of musical performance on cruise ships occurs in bars. Two types of performance occur here: those that demand the attention of guests, and those that are designed to create an ambiance. Bars and lounges tend to be Layout Three (Variant A or

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136 The half shows are used on variety nights, performances which may include more than one guest entertainer and other performers from around the ship, such as the cruise director or assistant cruise director, the soloists, production singers and others.
allowing audience members to situate themselves as close to the band as they want, perhaps even dancing, but still be able to undertake conversation. Such performances are usually secondary to the primary activities of drinking, relaxing and conversing.

The physical placement of the piano and the direction of performance in such venues is different to other performances due to the requirements for such performances to be accessible (see Table 33).

Table 33: Direction of Performer

<table>
<thead>
<tr>
<th>On the concert stage</th>
<th>With an upright piano</th>
<th>In a cruise ship bar</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Diagram" /></td>
<td><img src="image" alt="Diagram" /></td>
<td><img src="image" alt="Diagram" /></td>
</tr>
</tbody>
</table>

On a concert stage or in the main theatre of a cruise ship a performer will sit facing stage left as this allows the lid of the piano to open towards the audience. However, the performer is then looking across the audience. Pianos in passenger areas of cruise ships are invariably grand pianos, not only because they look more impressive, but because an upright piano obliges the performer to have their back to the audience. In cruise ship bars performers usually face the audience across the length of the piano. While this prohibits the lid from opening, or opens it in the acoustically wrong direction, the physical distance between the performer and audience does not usually require the

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137 See Table 32 on page 151.
extra volume of an open lid. When this is required, the piano will be amplified as necessary. Figure 36 below shows how physically close the audience is to the performer in the piano bar on the MV Carnival Splendour.

Figure 35: The Piano Bar on the MV Carnival Splendour

Many performances in bars require undemanding music that is accessible and not too demanding of guests’ attention which remains in the background. Key informant Steve Riddle says

I suppose, on Holland America, I’m slightly toning it down, I’m not playing as I would do in the jazz trio because it’s not a jazz gig. [...] You can’t let rip. You’ve got to keep it respectable and polite. The average cruise ship passenger is not a hardened jazz fan [...] if you’re playing in a jazz venue on land, people are coming to hear jazz. If you’ve booked on as a passenger on a cruise ship, you’ve not booked to go hear jazz unless it’s a jazz cruise. You’re doing a lot of things. [Music is] incidental.

These soft and undemanding musical performances create an ambiance of class, sophistication and ‘special-ness’. Not many bars on land have live musicians, performing on grand pianos and harps. At the same time, the music must not detract from revenue-generating activities such as the consumption of alcohol. Cruise Director One mentions the volume battles between guests, wanting soft music that doesn’t interfere with their conversation and musicians who, used to a more formalised audience-performer relationship, may increase the volume to gain attention.
The most effective and profitable musical performance on cruise ships requires that musicians are engaging and entertaining. Cruise Director One tells of how the horn-based funk band, would

dance with everyone, they just broke the fourth wall. When they played their sax they were walking through the crowds. The crowds were like ... it was like a rock concert. It was just like ... they were playing jazz funk which about is that the right kind of demographic, I mean for the ships, but is it? [...] but I think they could have been playing classical music and they still would have had that crowd, because whatever they give is them, their personalities. Piano bars back before karaoke kicked off, [...] in the early 2000s I witnessed some amazing people who would have the place packed. And on a formal night everyone would finish the shows and go to the piano bar. That was the place to go. So I witnessed lots and lots of people in the piano bar.

Instead of music acting as a general inducement to stay out on the ship consuming, such performances directly pull guests to certain venues. Such performances generate extremely high bar revenues. Performers interact with the audience directly, encouraging them to stay and consume. It is acceptable in these performances to have high, demanding volumes compared to other sets around the ship. These are less common performances on premium and luxury lines, but popular on megacruiser ships, which must generate high bar revenues to make a profit and attract a demographic which may expect louder and more rambunctious music.

Lido Deck

Performances on the lido deck occur during the day, most commonly on sea days beside the pool rather than in a bar. 138 A standard lido deck performance uses a Caribbean band. By performing music associated with island culture, such performances seek to create an ambiance of relaxation, good times and exoticism. This is reinforced by the location (near the water in the swimming pool) by being outdoors in the sun and by being offered rum-based fruity beverages by casually dressed waiters. If a ship does not carry a Caribbean band, other performers may be pressed into service on lido deck. For example, the showband may provide a general jazz performances or a Dixie set. However, as such performances are not closely related to popular images of island culture, they do not create the same ambiance.

138 The open deck is notoriously bad for instruments. Salt water spray rusts wiring and destroys keyboards, cymbals and drums. This is one reason performers do not enjoy lido sets.
Formal Dance Venues

Formal dance venues are different due to the requirements of ballroom dance. Audience members become the performers and musicians are relegated to providing accompaniment, the music acting in a subservient, but important role. Ballroom dancing is strongly associated with cruise ships in popular culture and many dancers undertake such cruises because of this association.

In 2001, full formal ballroom dance programs with dedicated orchestras, venues and dance instructors were undertaken by several cruise lines (Donahue 2001). By 2011, only Cunard continues this tradition with Royal Caribbean, Norwegian Cruise Lines and Holland-America Line undertaking smaller programs (Cashman 2012). Such lines attract dancers keen for one of the last opportunities to dance on a large floor to a live band on a cruise ship. Other lines make a gesture in this direction and provide a few ballroom dance opportunities each cruise. However, such lines recognise that few guests have detailed knowledge of ballroom dance and little desire to undertake such formal dance.

Restaurants

Although music may be associated with dining in land-based restaurants, musical performances occasionally takes place in restaurants on cruise ships. Food is included in

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139 This is a similar model as karaoke performance on cruise ships.

140 Examples of this include images of dancing on cruise ships in films such as *An Affair To Remember* (1957), *Ghost Ship* (2002), *The Poseidon Adventure* (2005) and on television in *The Love Boat* (1977-1986).
the cost of the cruise. There is no point, from the cruise lines’ perspective, in encouraging people to stay in the dining room, as it will provide no extra income\textsuperscript{141}. However, if they finish their dining experience quickly and go to a bar where music is being performed, revenue and profit increases. Several cruise lines now have speciality restaurants which incur an extra fee and music performance is incorporated into these venues.

**Recordings of Cruise Ship Musicians**

Recordings of music on cruise ships are made by guest entertainers, soloists and ensembles. These recordings are made available for sale to cruise ship guests and form a small but constant income stream for onboard musicians.

The most common type of recordings are by guest entertainers, who often use the proceeds of such sales for onboard purchases, especially of alcohol and refer to it as ‘beer money’. The guest entertainer may sell them at a table at the rear of the theatre after the show, relying on a guest impulse purchase. Some shipping lines, however, forbid direct sales, and require guest entertainers to sell CDs through their onboard giftshop, taking a commission of up to 25 per cent. The recordings are made one of three ways: they may be recorded on land using land-based musicians, aboard ships using shipboard musicians or using sampled instruments. Of the three, the first is most expensive, but guest entertainers may perceive that they achieve a superior product. The last is cheapest, but the sound quality may not be as good. Shipboard musicians offer a middle road. Shipboard musicians are usually paid much less for recording a guest entertainer’s CD than session musicians on land. However, the quality may not be as good due to the combination of varying ability among shipboard musicians and shipboard sound systems that are designed for live entertainment rather than recording. Occasionally, a guest entertainer has taken a recording from the live feed of one of their performances, mastered it and released it for sale without the knowledge of or recompensing musicians, an act that does not endear such guest entertainers to the musicians. Key informant, Robert Fried asserts that

\textsuperscript{141} The exception to this are speciality restaurants which attract onboard revenue and may have live musical entertainment.
Soloists and ensembles may also offer recordings for sale, though these are usually prepared on land prior to joining the ship and do not necessarily require musicians other than the soloist or ensembles. Recordings featuring showbands tend to be informal and for the personal amusement or archive of performers\[142\].

Production and sale of these recordings often cross into the boundaries of illegal activities and copyright infringement. Regularly cruise musicians do not pay required licensing fees to collection societies for performance of copyrighted materials. Enforcement is difficult though, as these recordings are offered for sale in international waters and are subject to the laws of the FOC country. However, before recordings can be taken onboard a ship, they must first be imported into a country. Without payment of import duties, such importation may be illegal and some musicians have reported the seizure of their CDs.

Once recorded and offered for sale, recordings are usually distributed in the form of CDs and videos as DVDs. Guest entertainers show few signs of adopting online distribution models due to the cost of onboard internet. Experience has also shown that once audience members have departed, they will rarely purchase recordings. These video and audio recordings may also be used to promote the artists. Agencies customarily require artists to create and upload video recordings to online video services such as youtube before they consider representation (Suman 2011).

Shipboard Music as an Influence on Shipboard Revenue

Once onboard a ship, it is possible for guests to spend no money. They can reverse their tips at the end of a cruise, ensure they attend only onboard functions that provide free beverages, find their own way around visited ports rather than purchasing ship-purchased tours, and avoid the experience enhancements of spa treatments and

142 Several formally released recordings exist such as *The Roger James Cruise Ship Orchestra* held in the researcher's library (James 1984) and *Bryan Goes to Sea* (Bryan Smith and his Orchestra 1984).
gambling. As cruise ships earn their profits from the experience enhancements that generate onboard revenue (Vogel 2011), it is important that guests consume onboard. Thus, while musical performance is included in the experience, it is used to guide guests to areas of high consumption and to stay there and consume, generating the essential profits for cruise shipping lines. Once at these locations, music encourages guests to stay and consume. This is substantially different to the function of music in Disneyland and many other experience economies, where guests are guided to sites of consumption more strongly by geography and design.

Live musical performance is exciting. A talented band performing on a stage performing music that people love and engaging the audience in a powerful and memorable manner has greater impact than recorded music. Further, the sound of music travels a distance, and can act as a drawcard, aurally promising excitement and fun. Onboard push marketing in the form of regular announcements by cruise directors and the daily program tells audiences where events are happening. Music acts as pull-marketing drawing guests to the location. Cruise Director One, in an interview, recounted a rather blatant story about music as pull-marketing:

There’s another fantastic cruise director for who I worked for a year. We were talking about another fly-on act, who was bitching and moaning about doing his show. And the three of us got together. The fly-on act was moaning, and [the cruise director] turned to the flyon act and asked “You do know why you’re here?” and the fly-on act replied “No”, and the cruise director says “The reason you’re here to do this show is so that I can sell bingo cards before. And that’s it.” The fly-on act was very put out by that (2011).

Controlling the Movement of Guests: The Case of the Atrium

Evenings are accorded greater import on ships as a period where guests are on the ship and consuming. If ships are going to make money, this is where they are going to make it. For this reason, it is important that the motion of guests is guided to locations where they can consume, rather than going back to their cabins. The atrium can be considered belonging to the fourth category of layouts, as it is in a high traffic area, although passengers are not moving between the performance and bar as they would on the promenade deck. In modern ships, the atrium is an empty space nearly the height of the ship. To move from the front to the back of the ship or vice versa, passengers must pass

143 An exception is the related experiences of hotels and resorts may use music in this manner.
through the aural space of the atrium unless they are on the lower decks. It is often used, therefore, for soloists or ensembles such as the classical ensemble. However, when the audience emerges from the evening show, the atrium becomes extremely important to the ship.

For example the Carnival Paradise’s atrium is located on Empress deck 7. The gangways are located on this deck and performance in the atrium during embarkation is important for obvious reasons. On this deck, there is little to pique the interest, being entirely passenger cabins. Above this and forward though, is the Normandie Theatre on Atlantic Deck 8 and Promenade Deck 9. Assuming the cruise director is scheduling appropriately, guests emerge from the show on, for argument’s sake, Atlantic Deck, walk past the Fun Shops (where they may linger to buy a Carnival ‘Ports of Call’ mug), and emerge into the atrium. There, they will see a lively performance taking place below them, will hear music from the piano lounge across the atrium. They will almost certainly consider staying up and having a few drinks and perhaps placing a few bets at the casino or dancing in the disco (with associated consumption of beverages) before retiring for the night. So they move up to promenade deck and the various bars and the casino on this
deck. If they actually move to the Atrium bar, they are a step closer to bed so the music must be lively. Cruise Director One noted

Did we want musicians in the lobby at 9.45 [after the second production show] with a thousand people walking past them playing *When I Fall in Love*? Or, did we want them creating an atmosphere which kept people staying out, so an upbeat fun song [...] We wanted upbeat, fun music so that when people were walking around, they wanted to stop.

Thus, it is important that musical performance at such venues is exciting to ensure guests do stay up and interesting enough to retain them in the location.

**Musical Cross-Promotion**

Shipboard music is cleverly used to control movement around the ship and encourage consumption. It is promoted in daily programs, regular shipboard announcements and noticeboards around the ship. However, music can also be used to cross-market concepts and experience enhancements around the ship. A recent example of this is cross-marketing of the culture of Louisiana onboard some Princess ships to promote an onboard premium restaurant.

A recent development of cruise ships is the promotion of the new premium restaurant model. Dining is traditionally included in the cruise ship experience. The mid-2000s, saw the rise of a new model, where guests would pay extra for the experience enhancement of a meal in a luxury restaurant. The food in these restaurants was supposedly better and often served by European rather than Filipino wait staff. The *Queen Mary 2*, launched in 2004, included a restaurant designed by and named for American restaurateur Todd English. In the mid-2000s, Princess Cruises introduced a premium steakhouse. Dining in the speciality restaurant may be promoted by the use of music. The premium restaurant aboard the *Norwegian Epic* stages a nightly formal-dance performance by the showband, recalling the early days of shipping where the orchestra performed for the first-class passengers. However, in a clever piece of onboard push-marketing, Princess cruises uses music to promote their speciality restaurant, the Bayou Café onboard the *Coral Princess* and *Island Princess*, which serves Louisiana-inspired Cajun food. Brian Gilliland of Princess Cruises explains:

*We’ve rolled out a new production show called *On the Bayou*, and the connection, the synergy between taking the production show and then the ability to utilize and frankly promote that restaurant and that venue which also has live music in it every night was obvious. Our recruiting
efforts particularly over the last eight to ten months has been to hire guys from that region who, you know, we had to hire a good show basis to also play saxophone so we can do a second line thing. We've been able to hire a clarinettist from New Orleans who used to play with the Dukes of Dixie. These kinds of people nail the shows but then they can also do the second line thing, taking passengers out of the room and up to the Bayou and put on a compelling Dixie set, you know, and entertain passengers that way.

The performance of music aboard these ships which contains popular signifiers for southern culture, is not, itself, a profit-generating experience enhancement. However, it promotes consumption of the restaurant food which is a profit-generating experience enhancement.

Musicians’ Perceptions and Knowledge of the History of Musical Performance aboard Cruise Ships

Musicians onboard cruise ships are generally unaware of the history of cruise ship musical performance. Musicians who worked on famous ships, such as the SS Canberra or the TSS Mardi Gras may tell stories about them, and even stories about people who worked on earlier ships, but musicians do not have a strong concept of the history of what they are undertaking. For example, while employed the researcher was told that onboard the RMS Queen Elizabeth 2, musicians used to eat in guest dining rooms. Until research uncovered this practice going back until as early as the late 1920s (Wechsberg 1945, 3), and continuing in the 1970s (Harrison 1994) there was no context for this idea except as a privilege taken away at an unknown date. This lack of historical knowledge among cruise ship musicians is partly explained by the lack of formal histories of musical performance on cruise ships.

The Semiotics of Cruise Ship Music

In discussing semiotics, this research adopts a Peircean approach in analysing signs aboard cruise ships. Such signs (comprising, for this research, visual and aural signs) are used in three manners aboard cruise ships. Firstly, image is used to create the desire to cruise by the mediatised advertising images contained in marketing campaigns. Secondly, signs are used while onboard to project certain concepts that cruise lines wish promoted. Thirdly, signs are used as memory once the cruise vacation is over, both to encourage repeat custom and to promote word-of-mouth advertising.
Musical performance is imbued with cultural and semiotic meaning. One of the guiding principles of ethnomusicology is that music is meaningless outside of human culture and should be studied within and as that culture. Within western culture, classical music has connotations of eliteness or intelligentsia. Country music, on the other hand, transmits notions of down-home earthiness and honesty. Music becomes a semiotic sign, often a Peircean symbol. Thus, classical music stands as a symbol for classical music, not entirely by any physical representation of class (icon) nor by a causal relationship between classical music and class (index). Primarily classical music transmits such meanings because of the comparative importance accorded it by western society compared with popular music or folk music and is therefore to be associated with intellectual and significant people. In discussing popular conceptions of this dichotomy, Lawrence Kramer says “music outside [the classical] sphere can either be enjoyed or disdained as a ‘lower’ pleasure, appropriate for emotional or erotic stimulation, but not for aesthetic contemplation” (1995, 62).

In order for music to be used commercially and touristically, it must be commodified, a necessary process for the creation of financial value from music. Music onboard cruise ships is controlled and used to project certain cultural constructs cruise lines wish to communicate to guests including ‘classiness’, ‘exoticism’, ‘fun’ and ‘heritage’. Such music is used in the three stages cited by Tynan and McKechnie (2009) as the process of marketing and experience (see Figure 38). In the initial pre-experience music is used in imagining and planning. During the direct customer experience, it is part of the sensory, emotional, recreational and informational aspects of the cruise experience. It may even contribute to novelty or concepts of utopia. Finally in the post-experience, it becomes a part of nostalgia, fantasising and evangelising.

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144 The Peircean symbol is a sign that, like music acting in this mode, is culturally-based.

145 As always, there is some overlap between the various Peircean modes of sign, and it could be argued that classical music is an index of high social class because it is produced for and marketed to people of high income. However, this is a result of classical music as a symbol of high social class and not innate to classical music itself.
Real or Fake?: Packaging Musical Signs for Consumption by Cruise Tourists

There are two models of developing tourist attractions. In the first, tourists are drawn to distinctive existing specific attractions, which are used in advertising campaigns, in the experience and in memorabilia to be taken home. So Paris draws tourists by advertising images, tours, and souvenirs of the Eiffel tower, the Louvre, by quintessentially Gallic café culture and sights. Such structures and cultures usually predate the development of mass tourism and exist for reasons external to tourism. The Sydney Harbour Bridge, for example, so essential to marketing Sydney was conceived to connect the northern suburbs of Sydney with the city without the need to rely heavily on ferry services. Yet images of it act as semiotic icons of Sydney in nearly every travel brochure.

Another model creates an environment which conforms to touristic expectations. Thus, Las Vegas can touristically recreate Venice by implementing touristic signifiers for Venice. In such hyperreal environments, signs do not stand for an actual location in the way the black gondala represents Venice. The gondola in Las Vegas refers to the gondolas of Venice, which actually represent Venice. Such representations are manifestations of what Eco (1991) refers to as ‘unlimited semiosis’, where an
*intepretant* becomes another *representamen*, essentially becoming a sign pointing to another sign.

Adjacent to the cruise terminal in Ocho Rios is ‘Island Village’, a representation of a Jamaican community. In reality, however, this is not a community where people live, but a camouflaged shopping experience specifically designed for cruise tourists. Among the cheesy t-shirts, rastacaps (with dreadlocks attached) and souvenirs containing images of Bob Marley is a local franchise of ‘Jimmy Buffet’s Margaritaville’, where consumers can purchase a real ‘Cheeseburger in Paradise’. Ocho Rios’ Island Village, already discussed, is a patently and flagrantly false construct. Like Disneyland (Eco 1990), it is a disguised shopping mall constructed to separate cruise tourists from their money. Apart from touristic souvenirs, the only brush with Jamaican culture is in the upbeat rhythms of the four-man reggae band giving a free show near the entrance: dancing in front of them is a young woman dressed up like Aunt Jemima, a fake Carmen Miranda fruit basket on her head and, beneath her dress, great big pads to simulate a plantation ‘mammy’s’ enormous rear end and bosom. As the passengers shuffle appreciatively past the twenty-first century minstrel show, none hears the dreadlocked singer’s words. “Oh God,” he sings as he they pass, heads bopping in time to the song, “Look what they’re doing to my soul ... Oh God! Oh God! Oh God! Look how they take control...” (Garin 2006, 279)

Such performances are represented as ‘authentically Jamaican’ by virtue of their being performed in a tourist location with popular cultural references to local culture. Yet they are patently not authentic. The young woman is wearing padding to conform to a popular cultural representation of Jamaican women. Such images, as the singer’s words reinforce, are controlled and coded to be interpreted as ‘authentically’ Jamaican, but they are, in fact, a staged authenticity, far from concepts of Jamaican identity. The whole is sanitised and safe, contained in the guarded and fenced off area of the cruise terminal, a space to which locals cannot usually gain access. The reality is past the gate where beggars sit and assertive young men attempt to persuade unaccompanied passengers and crew to go on unlicensed ‘guided tours’ before demanding money. This disguised village is a *representamen* of the real island culture.

In cruise ship ports, many land-based attractions have developed into fake and sanitised representations of culture for the benefit of cruise ships guests. Often such attractions stage commodified musical performances representing local cultures for the benefit of tourists. Thus a tour to the Alhambra from Malaga can have Spanish flamenco music
played while guests dine. Cruise ship tourists visiting Ensenada in Mexico can listen to small mariachi ensembles ply their trade from bar to bar until late at night.

Many of these attractions have developed because of cruise line manipulation. In the 1980s, negotiation with tour operators moved from (highly lucrative) negotiations with individual cruise directors to direct negotiation between large tour operators and cruise line corporate head office. Small local tour operators were forced out, and only local tour operators with the means to travel to the US to negotiate directly with cruise lines were able to do so (Garin 2006, 282–3). Cruise lines are able to choose between operators who provide safe and non-threatening tours, and very lucrative arrangements exist between cruise lines and local tourism operators. Cruise lines are thus able to mould the local experience into a staged authenticity.

Much of what a cruise tourist sees off the ship, and everything they see on the ship, is an artificial environment created for consumption by westerners. Such tourist images are not signs for relevant cultures, but rather signs for signs. The clean bamboo huts of Island Village do not exist anywhere in Jamaica, but are representamens for popular cultural images of the islands, themselves representamens for the actual culture of the islands.

Musical Images in Advertising

Tourism involves the process of the consumption of images, nurtured and cultivated by media (Berger 2011; Urry 1990). Image is central to increasing desire to undertake tourism (Williams 2006), to define and add meaning to the destination itself (Tresidder 2011, 59). Such signifiers of a destination are easily assimilated and non-threatening, and are generated by travel programs, advertising campaigns and popular media. They are specifically designed to generate a desire to consume such images, encouraging consumers to take vacations to exotic locations, thus helping to fuel the tourism industry. Huge amounts of money are spent each year on advertising.

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146 According to Cruise Market Watch (2011), in 2011, Carnival tops the cruise industry advertising budget with a total of $66.4 million. Two other cruise lines are above $50 million with Norwegian Cruise Lines having a budget of $56.3 million and Royal Caribbean allowing $53.5 million.
Recorded and well recognised music is used in this way to entice consumers to undertake a cruise. It does this by projecting relevant aural images. Music used in cruise commercials is drawn from a wide range of genres such as rock music (e.g. Queen’s *You Make Me Live* or Iggy Pop’s *Lust for Life*), jazz or classical or generic library music. A Carnival advertisement from 2005\(^{147}\) (Carnival Cruise Lines 2005) shows, in order, a quick flyover of a Conquest-class cruise ship followed by an attractive couple jogging on the top deck jogging track, hugging on the same track, working out in the gym (with the woman appreciatively feeling the man’s biceps), the man on a flying fox in a tropical jungle, the woman videoing him while so doing, another view of the Conquest-class, the couple in evening dress being poured a drink, standing on the open deck in front of a sunset, laughing at dinner, and the woman being pulled to the dance floor (Figure 39).

The image pulls back to a montage of hundreds of images of activities on Carnival cruise ships being replaced by the image of the Conquest-class lit up at night. A voiceover announces “At any one moment, there are million ways to have fun. Carnival. The Fun Ships”. The image is then replaced by the couple dancing on the dance floor.

\(^{147}\) At the time of writing, this advertisement may be viewed at [http://www.youtube.com/watch?v=000WowaKda4](http://www.youtube.com/watch?v=000WowaKda4)
The music played over this advertisement is a big band version of the first verse\textsuperscript{148} of ‘Beyond the Sea’ made famous by Bobby Darin, not only the sort of song one would expect to hear on a cruise ship with a traditional showband, but with particularly appropriate lyrics (reproduced in Table 34). The aural sign of the performance of a song made famous by Bobby Darin is, firstly an icon of the type of music played on ships. While the orchestra is larger in the recording than that on a cruise ship, such music is performed on cruise ships, and is often included in the shipboard collection of arrangements. The music also acts as an icon of Bobby Darin, and the type of music performed by him, in that it sounds similar, using the same chordal structure, melody and a singing style similar to Darin’s\textsuperscript{149}. This recording, however is a representamen for the music of his swinging stage. In a linked semiosis, this music acts as an icon for jazz-influenced popular music of the 1950s in that it sounds like music of this era, using swung quavers, jazz voicings in the saxophone arrangements, a walking bass and instruments used by such performances\textsuperscript{150}. Such music, in turn, is a symbol for high social American class by its popular association with music performed in Las Vegas in the 1950s and 1960s by performers such as Frank Sinatra, Dean Martin and Bobby Darin. High social class is an important theme aboard cruise ships, and this linked semiosis encourages the image of cruise ships as classy institutions, despite the reality of the cheap fares, small cabins and average dining experience.

**Table 34: Lyrics to ‘Beyond the Sea’ as Performed in the Carnival Cruise Lines Television Advertisement.**

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Somewhere, Beyond the Sea</td>
<td></td>
</tr>
<tr>
<td>Somewhere, waiting for me</td>
<td></td>
</tr>
<tr>
<td>My lover stands on golden sands</td>
<td></td>
</tr>
<tr>
<td>And watches the ships that go sailing</td>
<td></td>
</tr>
<tr>
<td>Go sailing</td>
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\textsuperscript{148} The lyrics are of the first verse, but the music is actually that of the last verse, which provides the authentic cadence required to complete the song.

\textsuperscript{149} Bobby Darin (1936-1973) was an extremely versatile popular lounge singer in the 1950s and 1960s, who performed a range of popular music such as the jazz-influenced music of the Rat Pack (eg. ‘Mack the Knife’ and ‘Beyond the Sea’), pop-rock (eg. ‘Dream Lover’ and ‘Splish Splash’), country (eg. ‘You’re the Reason I’m Living’ and ‘Eighteen Yellow Roses’) and, later in his life, folk music.

\textsuperscript{150} This music, like the music of other lounge singers of the 1950s and 1960s, while not jazz, is jazz-influenced, and uses a large band similar to the swing bands of the 1930s and early 1940s. However, it does not include the essential symbol of jazz: the improvised solo. It is, therefore, more linked to the popular music of the 1950s and 1960s.
The sung lyrics are also a symbol for the cruise ship experience. As with most spoken words, such enculturated sounds are an arbitrary and cultural relationship with actual concepts. Words associated with ocean life (see Table 34) are used, such as “sea”, “golden sands”, “ships” and “sailing”. The excerpt also contains references to romance (“lover” and “waiting for me”) and potential/unknown (“somewhere”) and yearning (a desire to be “somewhere beyond”). Thus, the lyrics of the song reflect the romance of a cruise vacation.

Visual aspects of the advertisement are not, as discussed, always related to music. At no stage in this advertisement are the musicians playing the music seen. Indeed, apart from the hand of a bar staff member providing a beverage, cruise ship employees are not visible\(^{151}\). The focus of the advertisement is on the couple and their interaction having fun in this exotic and beautiful location. The sole sign associated with music is the dancing at the end. The man pulls the woman onto the dance floor. She is reluctant but laughing. The last shot is of the two of them dancing. The clothing of the two is formal and modern, the man wearing a dark three-piece suit with long tie and the woman wearing a black, low-cut, halter neck evening gown. Such clothing is a symbol of formality and high status, yet the couple are laughing and having fun. The juxtaposition of such incongruous elements indicates that, while cruise ships are a place of high class, they are also a place of fun (another theme associated with music on cruise ships). The dance floor is nearly deserted, with one other couple visible. While such a deserted area is something that almost never occurs on modern cruise ships (especially on a crowded Carnival vessel), it further emphasises that guests are special.

Music in this advertisement is used as signifiers of the proffered experience, emphasising the classy nature of shipboard vacations while using a song that references the sea. In this way, desire to cruise is created and the experience is simultaneously demonstrated. Visual and aural expectations are set up which for the onboard experience must replicate.

\(^{151}\) This on-screen absence is similar to the cruise ship’s ‘on-stage absence’ of staff, where beds magically remake themselves and exotic food is created by unseen hands.
Musical Images Onboard Cruise Ships

Music is a primarily aural art that has a visual element. For example, a reggae band playing on the lido deck communicates concepts aurally by the music they play, both textual (the lyrics) and contextual (the music). However, such a band also wears clothing that represents general ‘island-ness’, such as loud Hawaiian shirts and rastacaps. They may use instruments associated with the Caribbean (such as steel pans) as well as instruments associated with popular music, such as electric guitars, bass, drums and keyboards. The performers are invariably Afro-Caribbean. There are, thus, two main manners in which shipboard musical performance can be imbued with meaning: the visual and the aural. While a natural reaction is to think of the aural element as being of primary import (as music is an aural art form), on cruise ships, the visual is as or more important than the aural.

There are several concepts that cruise lines project using music including:

- The cruise ship as a ‘fun’ place, full of excitement.
- The cruise ship as a place of high social status.
- The cruise ship as an ‘exotic’ place which travels to ‘exotic’ places.
- The heritage and nostalgia of passenger shipping.

Different cruise lines place different emphases on these. For example, Cunard Line, portrays itself as a classy and sophisticated cruise line with a rich heritage, advertising their ships as ‘The Most Famous Ocean Liners in the World’. Yet, Cunard Line vessels sail with a Caribbean band providing signs for ‘holiday’ and ‘fun’. By contrast, Carnival vessels advertise themselves as ‘The Fun Ships’, yet often carry a classical ensemble, a sign of class and sophistication.

Branding Aboard the Cruise Ship through the Use of Music

Branding is an important aspect of cruise tourism. By developing brand recognition and loyalty, cruise lines distinguish themselves to different consumers. Different lines encourage different brandings. Cunard develops its heritage as its main brand (Hudson 2011) and Carnival pushes entertainment as its branding focus (Kwortnik 2006).

Regular cruisers do not strongly identify with logo branding. In a 2005 study, Marti found generally poor recognition of graphic cruise line logos. The single exception was
Norwegian Cruise Lines, which have the letters ‘NCL’ incorporated into their logo (Marti 2005).

Music is peripherally used for branding:

- Between 2007 and 2010, Regent Cruise Lines used its large ‘Regent Signature Orchestras’ as a significant selling point in its revised entertainment program. The program was wound down by the acquisition of Regent by the Apollo Group.
- Until the early 2000s, Princess Cruise Lines ships used the theme from the 1970s television show *The Love Boat* as the playon\textsuperscript{152} and underscore\textsuperscript{153} for the *Welcome Aboard* shows. *The Love Boat* was set aboard a Princess Ship, the *Pacific Princess*. The performance of the (iconic) theme song is a representamen for the show, itself a representamen for Princess Cruises. Though performance of the *Love Boat* theme was banned by Princess head office in 2004 as ‘cheesy’ and dated, unofficially, this practice continued into the mid and late part of the decade.
- Many orchestras use stand fronts on their music stands. If this occurs, the logo of the shipping line or the name of the ship is customarily placed on the front.

**Multi-modal Signifiers**

Multi-modal signifiers of musical performance onboard cruise ships can be divided into three types: musical/aural signifiers, visual signifiers and shipboard geographical\textsuperscript{154} signifiers. They work to create the aforementioned four *representamens*.

*Musicians that provide ‘Class’/‘Special-ness’*

The portrayal of high social status is an important concept is important to cruise lines. Class is related to the heritage of passenger shipping and important to the image of the cruise industry itself. Cruise vacations are but one option for tourists and the classiness of cruise vacations is a strong selling point.

There are many ways in which class is signified to cruise ship guests. White-gloved serving staff welcome guests aboard on some lines. Everyone wears a uniform, officers in white with gold braid, bar and wait staff in company-issued tuxedos and uniforms. Public spaces are luxurious, well-appointed and served by attentive staff. Musicians and formal musical performance are also used as signs for high social class. Such musicians

\textsuperscript{152} The music played at the start of a show to get the host onstage.

\textsuperscript{153} The music played quietly underneath the speech of the host of a show.

\textsuperscript{154} In this sense, ‘geography’ refers to shipboard geography, the location of the performance on the ship.
may dress in clothes that signify high status, such as tuxedos on formal nights, and dark
dress suits on informal nights. They may play music that signifies higher status, such as
big-band or small-ensemble jazz, classical music or west-end shows.

Musical signifiers involve the performance of musical repertories associated with high
social status. The most obvious high-class music is classical music. The sounds of
classical music including the timbres of classical music, the bel canto singer, stringed
instruments played in a quartet, of harp or piano, are more important than the actual
repertory played. The image of classical music rather than actual classical music, acts as
a sign for popular cultural images of classical music. In a second semiosis, such popular
images act as a socially and culturally-imbued sign for actual classical music. Such music,
performed in expensive and well appointed concert halls, is associated with elite and
intellectual imagery. In this manner, classical music performed on cruise ships is an icon
of high social status (as it resembles classical music in some manners), as well as an
index (as there is a direct link between the two) and a symbol (as popular cultural
knowledge is needed to decipher the meaning). In the same manner, the nomenclature
of showbands, often referred to as orchestras (e.g. ‘The Paradise Orchestra’ onboard the
MV Carnival Paradise) is a sign for high social class. Such ensembles are not an
orchestra, but may be as small as five musicians155. This nomenclature improves upon
the reality and becomes an index as well as an icon. By naming a small ensemble an
‘orchestra’, a encultured link to the orchestras of popular classical music is established.
Both have common instruments and therefore, the link is a direct and causal one (index);
but both may play similar music and may visually look similar in tuxedos or pit blacks156
(icon). The intended interpretant is that the orchestra is like a classical orchestra. In a
second semiosis, such orchestras (object) are an index for high social status.
Performances by such orchestras are marketed to and attended by members of high
social class. Classical orchestras may wear similar clothing, so shipboard ensembles are
thus associated with high social class.

155 Cruise Ships are not alone in such pretensions. Many large swing bands in the 1930s were known as
‘orchestras’, eg. The Glen Miller Orchestra or Benny Goodman and his Orchestra.
156 ‘Pit blacks’ are the term given to black clothing worn by musicians on stage. The colour is intended to
draw attention away from the individual performers and onto the act.
Some guest entertainers perform the music of a particular artist, in the same way a ‘tribute’ show performs such music\textsuperscript{157}. Guest entertainers may dress, dance, speak and perform like the original performer. The music of such themed shows (the aural \textit{object}) uses the music associated with a particular famous performer, making such performances an \textit{icon} for the original performer. They are therefore portrayed as being like the signified performer. While not necessarily of high social class in themselves, celebrities wield considerable wealth and power, given greater significance and presence than the rest of society (Marshall 1997). Members of high social class also wield such power.

As a significant and often large aspects of shipboard geography, performance venues may also supply signs for high social status. The showband, guest entertainers and production staff work in the main theatre. This venue is specifically designed to look like land-based theatres with a curtain, a designated performance area, often a thrust stage, raked seating, and what appears to be opulent fittings. The theatre is an \textit{icon} of high-class and extravagantly appointed theatres on land. The design of the theatre shares the fittings of the land-based theatre and is therefore like the land-based theatre. A second semiosis involved in the theatre is the \textit{index} that expensive and high-class performances occur in such opulent theatres. The land-based theatre houses expensive and opulent performances and is high social class and wealthy patrons go to such performances as they are expensive. The logical leap from this double semiosis is that because theatres on ships are \textit{like} the theatres on land, and as patrons of high social class go to such theatres, the theatres on the ships are signs of high-class. Performers of musical theatre repertory (guest entertainers, production shows or soloists performing songs from the ‘great American songbook’) also uses this semiosis in that music theatre on ships is \textit{like} music theatre on land, which is expensive and performed to patrons of high social status.

Jazz and supper clubs are regular establishments on cruise ships. Cunard’s Golden Lion Pub, Celebrity’s Michael’s Club, and locations on other ships are all host regular musical performances by specialist jazz bands and the showband. Smaller and more informal than the grandiose theatres, the names invite intimacy. Patrons are apparently on a first-name basis with the owner of Michael’s Club. The Golden Lion Pub, while referencing the

\textsuperscript{157} Such as Elton John or Nat ‘King’ Cole shows, or the tribute shows on the \textit{Norwegian Epic}.
golden lion of Cunard’s logo, also sounds like the local just around the corner. Inside these venues, a grand piano dominates the stage. However, this is not a classical venue, but a jazz one as there is also a drum kit and perhaps upright bass on its side. These are visual semiotic symbols for jazz.

As a tourism product, jazz is a signifier for class in the same manner and for the same reasons as classical music. For this reason, jazz on cruise ships tends to be less experimental than jazz on land and more akin to the work of Michael Bublé and Harry Connick Jr. As a signifier of jazz rather than actual jazz, basic popular cultural references to jazz are more important. These can include visual aspects (the physical instruments, high-status costumes like suits, tuxedos and evening dresses) and aural aspects (swung quavers, the percussive sound of an upright bass, the interaction between the drums and bass). If a performed piece is known, this familiarity aids creation of a positive musicscape in Oakes’ (2000) model.

The semioses of the aural (repertories and instruments) and visual (instruments, aspects of shipboard geography and clothing) signs project to guests that the holiday they are undertaking, regardless of the actual cost of the fare, is a classy and expensive one. In fact, the opulent surroundings is often in sharp contrast to the social class of passengers aboard (particularly aboard the megacruiser cruise lines), causing crew to sometimes refer to ships as “floating trailer parks.” It is important to cruise lines to emphasise that passengers are getting a good deal here, to encourage repeat business. Cabins are small and cramped because the line wants passengers out enjoying (and consuming in) the ‘elegant’ surroundings of the public spaces.

*Musicians that provide ‘Exoticism’*

Exoticism involves representation of a culture different from one’s own (Célestin 1996, 2) and “the borrowing or use of music materials that evoke distant locales or alien frames of reference” (Bellman 1998a, ix). It can occur as musical ‘borrowing’ of elements of non-familiar cultures by composers, or in performance as ‘spectacle’. Borrowing exotic elements can occur in western art music (such as Handel’s eastern dramas (Locke 2009, 87–100) and Mozart’s *Rondo alla Turka* (Locke 2009, 123–126)) as well as in popular music (such as the influences of Indian music in the music of the British
invasion (Bellman 1998b) and modern constructs of “world music” (Taylor 1997)). Exoticism as spectacle has long existed, such as performances by far-eastern musicians at the 1889 Paris World Fair (including Debussy’s famous encounter with Gamelan music) (Fauser 2005) and modern ‘ethnic’ shows produced for consumption by visiting tourists.

Cruise ships sail to different and distant places associated with ‘the exotic’. Because travel to exotic locations is a significant marketing tool of cruise tourism, it is important to cruise lines that cultural signs signify this concept onboard as well as on land. However cruise lines control and codify such signs for western consumption—a concept that is referred to as ‘staged authenticity’. Four methods are used for this: the local show, the use of ‘ethnic’ shipboard musicians and the ‘round-the-world’ show and the inclusion of referential music in normal performance modes.

The local show is a performance by local musicians who are brought onto the ship during port-time. Such a show is promoted as a ‘realistic’ depiction of local culture. Local styles and genres are used, though these may be westernised with popular-cultural references for guest consumption (Cashman 2011). It is not important that text be intelligible to audiences and, unlike ‘Airport Art’, the inclusion of English lyrics—unless travelling through an English-speaking culture—may detract from the veneer of authenticity. While such shows may occur in various parts of the world and use music of many different cultures, they have a single significant feature: the performance repertories, genres and styles, while not completely unfamiliar to the audiences, are designed to fulfil preconceptions and manifest popular portrayals of a culture. This unfamiliarity acts as a sign for the exotic. The performances are in a mode unknown to the audience. Because they performances are unknown, the cultures they represent are also unknown, and therefore exotic.

Caribbean bands, as we have seen, are common on many ships, even when such ships are not actually in the Caribbean. Their lineup often includes steel drums (pans), an instrument associated with the music of Trinidad and Tobago, or the guitars, bass and drums of reggae. Performers usually wear Hawaiian aloha shirts rather than more

158 This term, used by dance scholar Adrienne Kaeppler (1973) describes cultural choreo-musical representations that are simplified for touristic consumption, often by tourists in airports.
traditional Caribbean guayabera shirts, because of their popular-culture links to island culture, relaxation and good times. Visual sign-objects (aloha shirts, steel-pan, dark-skinned performers, rastacaps and dreadlocks) and aural sign-objects (calypso and reggae music and the sound of steel pans) of island-ness are imbued with popular-cultural meaning—representamens of island culture. The intended interpretant is one of a relaxed exoticism, like that of island culture in popular perception. The performance of this music coupled with the combination of guests lounging in deck chairs on lido deck, the idle time to sit in the sun and indulge in fruity and alcoholic drinks-of-the-day, is a clear reference to island culture.

The third example, the ‘round the world’ production show is not often found on modern cruise ships, being considered somewhat old-fashioned. In such a show, snippets of popular cultural references to certain countries and ethnicities are performed by the onboard cast accompanied by the showband. Thus, a cancan or accordion music may represent France, bazouki versions of ‘Zorba the Greek’ and foustanella costumes may represent Greece. Sydney-based Grayboy Entertainment produced a production show called G’day G’day for P&O Australia using popular cultural references for Australia and Australian culture complete with convicts, kangaroos, surfers and an appearance by a Dame Edna Everage impersonator (Figure 40). For this reason, popular cultural references are used. These shows are not intended to be a representation of ‘authentic’ culture, which is left to Caribbean bands and local shows.

A fourth, less frequent reference to exoticism is the performance of music which references destinations by the showband or formal dance band. For example, the night before arrival in Istanbul, a showband may play “Istanbul (Not Constantinople)”, or before Sydney, the formal dance band may play a quickstep version of “Waltzing Matilda”. Such songs are symbols of the national culture the cruise ship will soon visit and are understood within the terms of western culture.

These four musical modes of semiosis acting together underscore that the passenger is travelling to an exotic port aboard a cruise ship, a promise made in cruise tourism advertising. Further the Caribbean band emphasises that such travel has an island feel—
possibly a Caribbean island feel—with overtones of relaxation and sun-and-surf culture. Because such references are commodified, westernised, and safe, they are not confronting for tourists.

Musicians that provide ‘Fun’

Holidays are associated with fun. Cruise ships, in particular the megacruiser and premium class ships provide this through a variety of signifiers, but particularly through music and dance. Ships specifically employ musicians to create ‘fun’. Such musicians may dress in less formal clothes, even loud Hawaiian shirts and music that is associated with fun and the letting-down of one’s hair, such as popular (rock) dance music.

The obvious choice for fun music is that of the popular music ensembles who often perform in the mid-lounge bar usually located amidships on promenade deck, a very high-profile location with much passing traffic. As noted, they perform music that the demographic listened to in their early 20s, the era of golden rock up to the 1980s. This music is an index of fun. The musical performance is the music that was performed when the audience was young and having fun signifying that they should have fun now.

As well as providing this sign, popular music derived genres surrounds guests wherever they go on the ship. From ambient music played in the hallway to jazz, music theatre and
rock played in venues it surrounds them in the same way the steel of the ship does. As the ship forms a physical cocoon from the dangers and confronting cultures through which tourists may travel, popular musical genres form a familiar aural cultural environment, reassuring guests that they are safe and secure in familiar western surroundings.

Musicians that provide ‘Heritage’

As noted between pages 58 and 70, passenger shipping has a long history. Popular culture has referenced this in films such as *Titanic* (1997) and *A Night To Remember* (1958) and the television series *Love Boat* (1977-1986). Popular images of nights spent gazing at a silvery trail to a full moon, dancing to a swing band, of romance and adventure in a new port are used by the cruise industry to sell cruise vacations. Part of the onboard experience encourages consideration of the heritage of cruise shipping. Many ships have maritime memorabilia, real and fake, displayed around the ship. Cunard Line in particular has displays and maritime objects displayed as in a museum (with associated museum-esque authenticity), encouraging guests to consider themselves as members of a long line of passengers who have enjoyed the comforts and luxury of a Cunard ocean voyage.

Music, too offers touristic heritage images. Consider the images provided in Table 35 below; the differences between the cruise ship (image c) and mediatised (image b) images are superficially minor. All musicians pictured wear tuxedos and play in jazz bands which include horns. Possibly even the repertoire is similar. Superficially (the main attraction for post-tourists) the bands are the same. The visual and aural signs of the band on the cruise ship (image c) references popular media images of showbands on passenger ships (image b). These, in term reference the reality (image a). Such musicians are used—with less museumesque authenticity than the displays of memorabilia, but perhaps with more performative authenticity—to give guests a performance which is like that which would have occurred on ocean liners of the past. The intended sign is that that music has a long tradition of musical performance on cruise ships and guests are experiencing that tradition first-hand.

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159 The cruise ship as cocoon is not an unfamiliar metaphor, and has been used by Vogel (2004) and Mastin (2010).
Table 35: Historical, Popular and Contemporary Images of Musicians on Passenger Ships

<table>
<thead>
<tr>
<th>Image Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Orchestra on SS Conte di Savoia (1934).</td>
</tr>
<tr>
<td>b. Still from An Affair to Remember.</td>
</tr>
<tr>
<td>c. A modern Cruise Ship Showband.</td>
</tr>
</tbody>
</table>
Musical Images in Memory of the Cruise Vacation

Live musical performance is, by definition, an ephemeral art. Once the performance is over, it ceases to exist. The rise of recording technology in the late-nineteenth century gave rise to a new performance mode: that of recorded performance. In the early twenty-first century, a wide variety of recording devices, such as video cameras, still cameras and mobile phones with recording capability, are available at low cost. Guests regularly bring such devices onboard, recording aspects of their voyage to both relive these experiences and document their journeys. By such imaging, reality is seemingly transcribed, travel is given shape (Urry 1990, 139–140), and the tourist’s journey is authenticated. Idealised representations a geographical location whether photographic (Frow 1991) or recreated (Lawrie Van de Ven 2010) are used to create nostalgia both for the location and for journeys undertaken. In the commoditised tourism product, these take the form of tourist images and souvenirs. Musical images and souvenirs are both offered by cruise lines and by onboard musicians and take the form of videos and photos of musicians (offered by the line or taken during the cruise by guests) and retail recordings.

As previously noted, many guest entertainers and soloists offer CDs and DVDs for sale. The physical object of the CD/DVD, with images of the entertainer as well as musical images of the entertainer performing are purchased as a reminder of the voyage and a way of reliving the performance and, by proxy, the ship experience. Videographers onboard cruise ships take videos aboard cruise ships which are available for purchase at the end of the cruise. Some of sequences are pre-shot for the season, such as tourist sights that guests may see on the tours or in the ports, but shots around the ship are of guests undertaking touristic activities about the ships. These shots personalise the video for the guests and make it a memorable souvenir of ‘their’ cruise. Images of musical performances, as significant touristic aspects of the cruise ship experience customarily form part of this video as well. Shots of the production shows and bands and soloists around the ship are included. This video forms part of the ‘nostalgia’ of the cruise encouraging repeat cruising activity.
Conclusions

Music does not directly encourage revenue generation, but controls movement, encourages consumption and signifies concepts the cruise lines wish to portray. Music must therefore adhere to certain aesthetic preconceptions. Music must engage audiences and attract them to shipboard locations of high consumption. Different cruise lines implement this differently. Megacruiser lines with their low ticket price and therefore greater reliance on onboard revenue, must make this music boisterous and lively, turning the ship experience into a large alcohol-fueled party. Premium lines, with higher ticket prices can afford for music to be slightly more laid-back and tasteful. This aesthetic is even more pronounced in the small luxury lines ships with smaller orchestras and higher ticket prices.

Ship venues are carefully designed and located to implement this music. Often located close to high-traffic areas on ships, they allow music to spill out, inviting guests in to enjoy the show. This is particularly the case with the atrium, which must draw guests onward after the evening show. Venues are luxurious and attractive. Many are enclosed spaces, though venues exist that are open spaces designated for performance by only the existence of a stage, a venue for consumption and often a grand piano.

Cruise lines have very set ideas about the implementation of music, developed over many years of performance experience. Some of these ideas bear reconsideration or revision, and some lines, such as Royal Caribbean, Norwegian Cruise Lines and Carnival Cruise Lines have been recently examining their ideas on musical performance. Much of the cruise product, however, remains the same, as other lines wait to consider the impact of these innovations.

Social Organisation of Musical Performance

There are two sides to the social organisation of music on cruise ships. Cruise ship music-culture is presented to cruise ship guests as fun, relaxing, organised and harmonious. However, beneath this public presentation exists the day-to-day life of cruise ship musicians, a very different story. Musicians like other staff and crew are accommodated in cramped quarters, employed under the labour laws of the FOC.
country and subject to the whim of the cruise director and captain, some beneficent and some tyrannical. This is a society where alcohol and sex are available and encouraged, where musicians must fight for rehearsal space. Amidst this mayhem, musicians must deal with other and with guests as professional musicians employed to make music. While this can be challenging, it is usually carried out with few problems.

**The Public Presentation of Cruise Ship Music-Culture**

The public face of cruise ship culture, as many areas of the service industry, is purposely designed to provide the impression of harmony. All crew members are instructed to smile and be formal in their guest interactions. Cruise directors make cheesy jokes about how the ship is like a mini-United Nations and that “the real U.N. could learn a thing or two from us”. In the face of long and exhausting hours and cramped living conditions for much of the crew, these comments tend to grate on crew. Similarly, the culture of musicians on cruise ships centres on providing the best experience to guests. Personal feelings cannot get in the way of a public performance.

Musicians are public figures on cruise ships. Guests see them giving formal performances in high-status touristic space, on stages and in areas designed to be the focus of people’s attention. Many passengers accord them esteem given to those on stage, talking about performances, choosing their night’s entertainment and even choosing cruises based upon who is performing. Consequently it is important to cruise lines that musicians present a positive corporate image. In common with all staff, musicians go through training in corporate presentation. Different lines call this training by various names including Cunard’s *White Star Service*, Princess’ C.R.U.I.S.E customer service training program “with its credo of Courtesy, Respect, Unfailing in Service Excellence”(Princess Cruises 2011, para. 9) or Regent’s ‘The Tao of Regent’ (Glab 2007, para. 15). Musicians tend to resent such courses as a waste of time and yet more training required of them, however it is training cruise lines insist upon.

**The Significance of Time Aboard Cruise Ships**

The hours of the day while at sea and different days in the cruise are accorded special significance. Nights are accorded greater significance than days, and days at sea are of more import than days in port. To clearly establish the hours of entertainment, 1,601
cruise performances were surveyed from one hundred and one cruising days. These performances were tabulated by type.

Nearly every night on a cruise vacation is spent aboard the ship while days may be spent in port. Guests cannot spend money anywhere but the ship and consequently, this is the time that cruise ships maximise their profits. Due to this importance, the night uniform for musicians is more formal. Different nights on the ships may be designated as ‘formal’ and ‘informal’ nights, though individual lines may give different titles\textsuperscript{160}. On formal nights, guests are encouraged and musicians are required to wear a tuxedo, suit or evening dress depending upon gender. On informal nights, guests wear less formal attire and musicians may wear a suit with a long tie. It is very rare for a port day to be a formal night. These requirements may be seen as costumes which are donned to make events, including musical performance, seem more formal and high-class.

In line with this relative importance, most music is performed in the evenings. The examination of the above mentioned cruise ship performances reveals that 83.5 per cent of shipboard musical performances happen after 6pm and 62.2 per cent happen after 9pm. As can be seen in Figure 41 below, performance hours rise rapidly after 7pm climaxing between 10pm and 12am.

The different types of day aboard cruise ships result in different attendances and reception depending on what activities the guests undertook. On a turnaround day, guests are excited to join the ship and will be very responsive to musical performance. Sea days often result in happy guests and a positive reception to performances. Port days vary depending on the port. In some locations, such as Gibraltar or Sydney where the ship is likely to dock, and the attractions are close to the port, guests may be tired, but will be generally amenable to performances. Other ports, where the ship is required to tender, such as Puerto Montt or Acapulco, passengers are more likely to be tired or possibly seasick in the case of a rough sea for the tiny tenders. Worst of all are ports, such as Livorno (for Pisa and Florence) or Civitavecchia (for Rome) where the attractions may be an hour or two from the port, and tours or independent travel

\textsuperscript{160} Some lines, such as Regent, have dispensed with the distinction altogether. Other lines, such as Cunard go to the extreme of denying guests entry to the dining room on formal nights unless wearing a suit or tuxedo.
involve long journeys. Guests are likely to be tired and grumpy after such a long day, and are unlikely to attend musical performances\(^{161}\). Overnights are unpredictable because many guests may be out in the port and extremely rare due to their cost to the line. Only only two of the one hundred and one days surveyed were overnights.

The actual hours performed do not change greatly for these days. Turnaround days have the more hours of performance due to performances while guests are embarking in the morning and afternoon, the hours of performance declining at about 4pm for the mandatory lifeboat drill. As expected, sea days have more hours of performance following just above the average most of the day. Port days and overnights have nearly identical average hours of performance. Port days have less hours of performance later in the evening, as guests may go to bed early on these days. Overnights vary considerably from the norm, with the highest number of performances between 11 and 12pm, a time when many guests would be returning to the ship.

\(^{161}\) This is particularly problematic for guest entertainers as those guests that do may be in a less than receptive mood resulting in low attendance and low ratings.
Table 36: Probable Guest Reactions and Hours of Performance on Different Nights

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Probable Guest Reaction to Performance</th>
<th>Average Hours of Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turnaround</td>
<td>The first day of the cruise. Sailaway in the late afternoon</td>
<td>Guests are excited at having arrived and are keen to partake in the entertainment options.</td>
<td>26:09</td>
</tr>
<tr>
<td>Sea Days</td>
<td>A day spent entirely at sea, with passengers enjoying the various luxuries</td>
<td>Passengers are less likely to be tired, and more likely to go to a performance in a good frame of mind. For guest entertainers, this may result in recommendations to head office by the cruise director and better ratings.</td>
<td>24:56</td>
</tr>
<tr>
<td>Port days</td>
<td>A day spent in a port. Some passengers will stay on the ship, but many will go on ship tours. The ship will usually sail at around 5pm.</td>
<td>Passengers may be tired from the day out (especially if passengers are older) and less receptive to entertainment. Some may not go to the show at all, or may fall even asleep in the theatre.</td>
<td>19:59</td>
</tr>
<tr>
<td>Overnights</td>
<td>One of two or more days spent in a port. The ship does not sail at all that night.</td>
<td>As late sails, except that some passengers may stay out later. No performance may be scheduled on these nights.</td>
<td>19:52</td>
</tr>
</tbody>
</table>

The times of day and different days at sea vary in their musical application. Some days (days at sea, turnaround days) are more significant and evenings are more important than daytime. These periods usually coincide with the ship being at sea when guests have no alternative but to consume onboard. Music is more likely to be scheduled for such times to encourage consumption of experience enhancements.

**Cruise Ship Music-Culture as it Exists among crew members**

The partnering of free-market economies and globalisation increasingly permits temporary or permanent migration for the purposes of employment (Standing 1999). A study by Clemens et al. (2008) demonstrates that foreign workers may earn up to four times as much by living in the United States, a phenomenon they call ‘place premium’. Highly skilled workers may receive compensation such as high salaries, relocation fees and other incentives to work overseas. However, low skilled workers without such
bargaining powers, may be employed in substandard conditions for comparatively lower wages. Such ‘labour flexibilization’ and vague and inconsistently applied labour regulations (Chin 2008, 6) makes labour more flexible than capital. Profits for, in this case, cruise lines, are maximised at the expense of the salaries and rights of workers and strict labour laws are set aside. (Chin 2008, 3).

Cruise ships are more than extensions of the sovereignty of the FOC country; they are effectively their own autonomous floating countries. Technically, according to the FOC model, ships are subject to the laws of the FOC country. However, many of these countries have little interest in such matters and rent their sovereignty out only as a financial boost to their internal economies. In practice, cruise ships and their captains are often answerable to no-one\(^\text{162}\). Passengers or crew with a grievance may find law suits difficult to bring in the country of embarkation. In such quasi-city-states, desired workers are ones who either keep the ship running, directly bringing in revenue for their owners or managing those who do. Low status and subsequent low pay is offered to those whose skills are less important, such as dishwashers, room stewards and seamen. Ross Kline (2002, 123–125) and Kristoffer Garin (2006, 195–198) talk of the ‘colour’ bar, whereby people with white skin are given higher-paid and more important positions than people with dark skin. In the author’s experience, a Filipino stage technician onboard Cunard’s RMS Queen Mary 2 was paid less for doing the same job as a white technician. Cruise ships are not a ‘mini-United Nations’, with all countries equal, but a feudal state with workers at the bottom beholden to those above them.

Musicians fall half way through this hierarchy. In many cases, musicians come from western countries and are predominantly white, with the exception of African-American musicians, musicians in the Caribbean band and Filipino musicians. Further, the process of making music is highly specialised and to do it well requires many years of training. Opportunities for professional music making are becoming fewer as Broadway orchestras shrink and live music is replaced worldwide by recorded music that can be

\(^{162}\) Francesco Schettino, the former captain of the MV Costa Concordia is in an unusual situation. The FOC country of the Concordia was Italy. Schettino is Italian and the disaster happened in Italian waters. Further, his actions may contravene the Italian Penal Code and Code of Navigation. If the Concordia’s FOC had other than Italy, he may not now be facing criminal proceedings.
created using a digital audio workstation, some reasonable samples and technical rather than musical ability. Essentially, more musicians are looking for fewer opportunities for professional music making. Further, tertiary music education has shifted from elite to mass education (Moran and Myringer 1999, 58), further adding to the pool of musicians looking for work. Such musicians are passionate about making music and are willing to undertake certain hardships for the opportunity. Cruise lines, therefore, accord musicians a status and salary below their most significant employees, but above the low-skilled workers.

Musician Relationships

While relationships between musicians are similar in many respects to relationships with and between other crew members some aspects of inter-musician interaction is quite different. Working with other musicians can be very intimate. Jazz drummer Max Roach said “Jazz is a very democratic musical form. It comes out of a communal experience. We take our respective instruments and collectively create a thing of beauty” (Roach 1987, 15). Such collectivity draws musicians together and deepens relationships. A jazz trio must know what each other are going to do if improvisation is going to succeed. A string quartet must be able to play as an ensemble. Showband members must be able to trust each other’s playing or a ‘train wreck’ may occur. The shared experience of being a musician and going through the shared experience of shipboard life, as well as having time to spend together, encourage the development of close relationships. Showband drummer Cade Kupiec says

The best memory of the ships are of a handful of friends that were very likeminded, but also came from different walks of life, came from different parts of the world. I was able to experience ideas, things that I had never considered before, share things in common, what we didn’t like about the gig, what we loved about being musicians, what we loved about travelling and doing it in such a fun environment where friendships get forward fast and so strong. You don’t get that on land, and that’s a very unique experience with ships [...], you’re actually meeting people that you’re going to be friends with the rest of your life. I was lucky to have a core group of guys who were extremely talented musicians and were so intelligent, so worldly, so non-judgemental, and I was able to forge such great relationships that I don’t even have with anybody on land, you know, it’s a very unique opportunity to do that. [I was] able to make music with people that I consider to be my best friends, you know. And to have the opportunity to go up on a bandstand, make music with them, sometimes it wasn’t always fun, but we could always look at each other and know we were going through it together. That camaraderie is an awesome part of the ships (2011).

163 This is musicians’ jargon for a mistake made by a single player that expands with a knock-on effect across the band causing a loss of communication and musical momentum. The ensemble comes to an embarrassing stop.
Some relationships are less positive. A weaker player may be looked down on for his or her lack of ability. A guest entertainer may be dismissive of showband musicians. However respondents and key informants cited generally close and positive relationships between musicians of equal ability.

The Shipboard Social Hierarchy among Musicians

Some musicians fall foul of the shipboard musicians’ social hierarchy. The place of a musician in this pecking order is established by two considerations: by musical ability and by the perceived social skills of the musician. This musical and social hierarchy occurring across all musicians on a ship. Kupiec, says

“There is a pecking order in so far as talented musicians quickly recognise and generally gravitate towards other talented musicians. [This] social hierarchy establishes itself in a tangible sense in the social networks these musicians make. For example, usually only the better players make friends and hang out in port and around the ship together. (2011)

Musical ability is the primary factor in establishing a musician’s place in the social hierarchy, and musicians are completely unforgiving in this regard. A bad shipboard musician will never be more than tolerated by strong players. Even the musical director, nominally the director of the showband is not immune to this social hierarchy. Musical directors with poor musicality may be even more despised than sidemen, as their musicianship is out of proportion to the power that they wield. Showband musician Robert Fried says

“Certainly talent creates a professional as well as social structure, and musical leadership tends to be established as a result. Unfortunately, that leadership and mutual understanding only exists when individual ego and/or imposed leadership from those less talented but in positions of power are laid aside for the good of the group. WE know who is good and can lead or follow as the situation demands, unless it is undermined by the fuckheads described above. WE make music despite said fuckheads. (2011)

The secondary consideration, social skill, is also of importance. A musician who is a strong player, but has a social flaw will not reach the upper levels of the social hierarchy. These social flaws can include being unusually sensitive, being an unusually enthusiastic drinker or taker of recreational drugs, or the heinous crime of ‘cutting someone else’s grass’, as in making sexual advances on someone in whom a fellow musician has expressed an interest. Musicians who are poor musicians, but socially adept may win a certain amount of tolerance. They may hang out, sit at a table, may even go out in a port,
but they are certainly not in the social ‘in crowd’. They may even acquire the ultimate shipboard musical-putdown: that of being ‘pussy musicians’. Socially flawed musicians who are poor players are universally despised among shipboard musicians, and will find their shipboard existence a lonely, embarrassing and miserable time. Musicians are unforgiving in the extreme, and they will usually barely talk to people in this category.

This social hierarchy manifests the professional pride that shipboard musicians take in their art. Musicians at the top of the social hierarchy are there because of their technical and artistic ability, to which shipboard musicians aspire. A low social status is manifest in social ostracism, snide asides on the bandstand, lack of invitations to ‘hang’ in ports or attend pre-show drinks and so forth. A social circle allows musicians cope with the stresses of shipboard life, and to be ostracised is to have a very lonely four-month contract.

This social hierarchy is most manifest in the showband, which is most open to weak and flawed musicians. Most shipboard musicians are self-contained. Ensembles and production singers join and depart as a group. Soloists do not rely on anyone else. However, showbands rely on musicians they often do not know and who are of notoriously varying ability. The process of a known musician leaving a ship is a fearsome one for showband musicians, particularly when the showband is mostly or entirely full of strong players, and goes through several stages. Initially, the musical director will be advised of the replacement musician’s name by head office. They will ask their band, then, often, their other musician friends on ships or who have been on ships for information. If they are a known musician, the showband will react with dread, enthusiasm or indifference depending on the musician. If no information is forthcoming, it is determined that the musician concerned is an unknown quantity and showband musicians react with uncertainty and apprehension, intensifying the departure of their known musician if they are a respected musician. If the departing musician is a poor player, the showband will reacting with a laissez-faire ‘it couldn’t get any worse’ attitude.

164 ‘The hang’ is a term used especially among showband musicians to describe informal gatherings with people who one finds pleasant company who share mutual admiration and respect.
When the known musician leaves, they are farewelled and the new musician comes onboard. They are met by the musical director and given into the care of their room mate, who shows them around the ship. In a ‘sink or swim’ approach, the new musician is required to perform hours after joining and often jetlagged. This is usually a ‘welcome aboard’ show. This may incorporate known songs faked, playons and playoffs for the cruise director, rehearsed works for guest entertainers, a bumper or more. Either way, showband musicians will be on the lookout for strengths and weaknesses. If the musician acquits themselves adequately, they are temporarily accorded a higher order on the social hierarchy. If they founder, they are accorded the lower status, a position from which they are unlikely to rise. Starting at post-show drinks in the bar, the new musician is assessed on their social skills. Over the first week or so, if they prove themselves to be socially adept and their musicality is strong, they will be given high status. If they show themselves to be socially flawed, they will find themselves assigned to a lower category.

For musicians high in the power structure, who are strong players with social ability, their contract will be enjoyable surrounded by friends they retain for many years. For musicians low on the social chain, the contract will be lonely, confusing and uncomfortable. Few return to a second contract.

**Showband Musicians and Guest Entertainers**

The showband’s relationship with guest entertainers is one of the most complex on the ships. They work closely and need each other. Without the orchestra, entertainers are limited to working with backing tracks. Without guest entertainers, the orchestra are limited to providing backing for production shows, and would quickly be eliminated from the ship. Yet there is sometimes a mutual antipathy as well. Guest entertainers receive large salaries, have shorter contracts and many more privileges than showband musicians, sometimes without the essential musical talent that defines and socially ranks showband musicians. Showband musicians can be perceived as jealous, negative and complaining by guest entertainers. There is some truth to both of these perceptions.

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165 This means performing a song without an arrangement.
Some guest entertainers have enough talent to establish a certain respect among the musicians. Some are so good to establish themselves as clearly beyond the realm of the showband. These performers are lauded for several virtues: short rehearsals, superior charts, acceptable responses from the audiences, sometimes not even using the showband giving them the rare privilege of a night off. In some cases, when an act may not be as entertaining as other acts, showband musicians may still support them if they are perceived as good musicians and respectful of the talents of the band. Showband musician Philip Pitcher reports that he told a respected guest entertainer: “You absolutely deserve what you get. I just wish the discrepancy in our pays and privileges wasn’t as huge” (2011). Other guest entertainers are despised among the showband musicians as weak musicians with bad charts, who are perceived as using the showband to make themselves look good. Showband musician, Robert Woodward, said:

The feelings of the showband vary quite dramatically towards the entertainers. This depends a great deal on the quality and attitude of both parties. Although I can recall perhaps a dozen entertainers whose shows were of high quality, many were not and there is a certain amount of resentment in playing for people who seem to have a lower skill set than the band who earn significantly more than you. One such example to me was performing the show of a saxophone player of considerably lower standard than myself. (2011)

How the guest entertainer treats the showband offstage is also essential to their perception. Showband musicians may perceive simple onstage laudations as self-serving for a guest entertainer, as it pleases the audience to see the great maestro respecting the orchestra. However, a weak or unmusical guest entertainer who buys the band a round of drinks after the show to show their appreciation may get a certain grudging respect. Showband musician Robert Fried says:

Ahhh, the great leveler—alcohol. It eases the pain of a bad show and makes some performers less pathetic, in so much as they at least reveal their humanity and understanding of talent and professionalism. (2011)

When a guest entertainers is less than pleasant in their dealings with the band they create a certain antipathy among the musicians. This hostility can manifest itself in various ways. A musician may simply playing the chart as written (known as ‘phoning in’ a performance) rather than ‘stepping up to the plate’ and playing to the best of one’s ability. They may have a few drinks before the main show rather than waiting until
afterwards. They may not smile on stage. Showband musician, Robert Woodward asserts that:

the great guest entertainers ... tended more to galvanise the band both on and off the stage, socialising and endearing themselves to the musicians so they wished to perform to their best for these entertainers, who had become their friends. Some entertainers had significant egos and, in line with most musicians, this is a defence mechanism for their own flaws. In the same way that when I have met Phil Woods, Branford Marsalis, Bob Mintzer etc. they have been not been bitchy only encouraging. If you make the top you are rarely bitter. The 'bitter and egotistical' kind of guest entertainer is, however, more common on the whole and the better ones more of a rarity. The behaviour of the band also normally reflects on how they feel about the entertainer, you are less likely to have a few beers before the gig if the entertainer is both of quality and also challenging. (2011)

One guest entertainer in particular, asked Robert Fried to write some charts for him in 2005. According to Fried, the payment offered was a case of beer (which would cost twenty-four dollars as opposed to the standard price of $150 per arrangement). When Fried declined, the guest entertainer grew hostile and said "Well, it's getting late. You know, I think I'll have a sleep in tomorrow morning. Enjoy your boat drill, boys", crudely rubbing his higher status in the musicians' faces. For many years after that, whenever this particular entertainer played with musicians who knew the story, there was a certain sullenness about the band (Fried 2011).

Guest Entertainers on the Showband

The job of guest entertainer is not an easy one. Guest entertainers need to be entertaining enough to win the approval of an audience and talented enough to garner the respect of showbands. Their schedules, flying from ship to ship, can be exhausting. Their employment is not continuous, which may make it harder to put money aside, but they are always expected to be available to fly off to another contract. They also have to deal with showbands who can be petty and of variable quality. Guest entertainers vary considerably in their attitude towards the showband.

Many realise how important the showband is to their performance and will treat them with respect. If they want the showband to be on their side, it is important to inspire the band. Drinks bought afterwards may gain points with a showband but, as Guest Entertainer Three notes:
The simplest way a guest entertainer can ‘get off on the right foot’ when working with the orchestra is to present proper materials and be prepared. It is less likely to galvanise the band if you do not know your own cabaret. (2011)

Some showbands, according to guest entertainers, are extremely talented and professional. Sometimes others are not, so it is important to have contingency plans. Guest Entertainer Three says:

A great piano accompanist is vital to me and ideally a great band—but I’ve been known to do my show with just piano if the band can’t get it together. Many of my numbers are piano only anyway. But of course, you can’t beat the big sound of a full horn section (as long as they’re together and in tune!) (2011)

Guest entertainers have several professional requirements of showband musicians. Surveyed guest entertainers sample nominated professionalism and lack of negative attitudes as important aspects for good showbands. Musicians need to have good music reading skills and must be musically adaptable and able to cover a variety of styles. They should not bring disagreements, negativity or complaints to the bandstand. R22 notes that language barriers are counterproductive. Guest entertainers find a showband with only one or two people who do not have these essential skills very frustrating to work with.

Guest Entertainers’ relationships with each other

Guest entertainers are, to a greater or lesser extent, in competition with each other. Despite this, sampled guest entertainers cited general harmony between acts. R18 notes “I am constantly surprised by the openness of the guest entertainers with each other. We are happy to see each other, go out in port together, share major moments of the year together. I find that guest ents are incredibly supportive of each other.” Some, however, note a degree of competitiveness between acts. Guest Entertainer Two said:

“Harmonious? Well, on the face of it maybe—but there’s a lot of competition out there and a lot of two-facedness! However, I don’t think anyone would deliberately go out to make another act look like shit” (2011)

Guest Entertainer Four agreed:

There is a lot of competition from the point of view that is a limited number of gigs and a surplus of performers. I have not personally experienced or witnessed any attempts by a performer to undermine or sabotage another […] The challenge is to be able to interact in a mature and adult fashion while fulfilling one’s contractual duties. If there are personal issues, that is a completely different aspect to the performance side of things. (2011)
However, most acts are friendly and sociable with each other, partly because of the shared difficulties and experiences. They will often share drinks after the show, or will socialise in each others’ cabins. However, not all acts will be as social. Guest Entertainer Three cites three reasons acts may not mix with other acts.

1. **Acts who perceive themselves to be superior**: “who believe they’re way better than others who don’t lower themselves to mix with other acts—choosing instead to concentrate on schmoozing with the guests—to encourage them to firstly come to the show and cheer them on/give a standing ovation and secondly to give rave reviews at the end of the cruise.”

2. **Acts who are insecure**: “Those who go around the guests after their main show and request that the guests write to or call the cruise director and beg for them to come back on stage for the variety show—yes, this is done all the time, and it sucks! Mainly by very insecure acts.”

3. **Acts who run a business on the side**: “Those who are ‘strictly business’ and never leave their room, instead opting to work rather than socialise or network at all. Some acts actually run another business while they’re on a ship—I’ve known website designers, audio visual/movie producers, t-shirt designers and photographers among others.”

Guest entertainers do tend to go to each others’ shows out of interest, to show legitimate support, or occasionally, to steal ideas. One of the biggest fears guest entertainers have of each other is of material being stolen, including songs, routines, and lines. Guest Entertainer Two says “Many acts have earned a reputation for stealing other acts’ lines and ideas and you start to learn very quickly who these acts are. And you become wary of them.” Despite this, most of the jokes are old ones taken from somewhere, most of the songs are covers rather than originals, and yet guest entertainers are fearful of their act being ‘stolen’.

**The Cruise Director and Guest Entertainer**

The cruise director is the most important person on the ship to a guest entertainer, and a strong relationship with them is important. Every cruise director’s agenda and musical tastes differ, and a guest entertainer cannot be universally appreciated. Some acts may not be to the tastes of the cruise director. Some cruise directors have a vague or actual background in entertainment themselves and may consider themselves (or may be) a
font of information on entertainment. Some perform or aspire to perform their own cabaret shows.\textsuperscript{166}

The survey sample asserted that their relationship with the cruise director is significant, but usually good. R22 notes that a cruise director can ‘make or break’ the guest entertainer at their whim. They can sabotage a guest entertainer by providing negative feedback to head office, or ensure repeat business by singing their praises. They can encourage guests to go to see a guest entertainer they like as they walk around the ship or, by silence or actively negative remarks, discourage attendance. They can, should they choose, skew the figures of the rating system.

On the surface and in public, the relationship between the guest entertainer and the cruise director is positive, with the cruise director lauding the guest entertainer in the introduction to their show and the guest entertainer warmly praising the virtues of the cruise director. As with many aspects of cruise ship entertainment, it is not the reality of the relationship that matters, but the illusion of having a good relationship. Yet afterwards, and to their friends on the ships, both the cruise director and guest entertainer may complain of boring acts, ‘wanna-be’ cruise directors, lack of talent or vengeful and petty cruise directors. Guest Entertainer Three says

\begin{quote}
It’s such a fake relationship as the guest ent. can never know what’s really going on in the CD’s head. Sometimes they can be as nice as pie to your face but then you hear that they’ve well and truly stabbed you in the back later. Equally, you can find that the CD seems to despise you and then you find out later that they’ve given you a rave review. You just have to get on with it, do your best and be pleasant and accommodating.
\end{quote}

This bickering can occasionally boil over into the public arena and can turn nasty, particularly as cruise directors hold much of the power. In one case, a cruise director banned a new guest entertainer from a line Because, she asserts, she refused to allow the cruise director to copy her arrangements. On at least two occasions, a line has informed a guest entertainer that they were too fat to work aboard their ships. Cruise directors may punish or sabotage acts they dislike by scheduling their show on a day with a difficult audience, or reward those they like by scheduling them on a sea day. Showband musician Philip Pitcher asserts “if the cruise director hates the guest entertainer, in the

\textsuperscript{166} Barry Hopkins, a cruise director on formerly on Regent and now on Seven Seas, had his own Frank Sinatra show. On Seabourn, all cruise directors and assistant cruise directors are required to have their own show.
Med run, he'll put you on in Civitavecchia or Livorno where the tours are very long and passengers are too tired to come to the shows” (2011). Given that the return business of the guest entertainer is governed almost entirely by the ratings system and the recommendation of the cruise director, it is important to the guest entertainer that the show is placed on a day where the maximum number of audience members enjoy the show, are responsive to the act and attend in overwhelming numbers.

The gender roles of guest entertainers are a factor in the relationship between guest entertainers and cruise directors. The majority of cruise directors are male, though guest entertainers are generally split evenly between male and female. Guest Entertainer Three (a female guest entertainer) asserts that cruise ships are also a bit of an ‘old boys club’ and a lot of CDs tend to favour male acts—one of the reasons for this being that it’s the female guests who complete the comment cards at the end of the cruise and generally female guests prefer male acts. So generally male acts equal higher ratings. Regardless of how a female act goes down with an audience it’s a known fact that male acts get better actual ratings. Female guests are allowed to swoon over male entertainers but their husbands/partners are not allowed to do the same for female acts!

Production Singers as Guest Entertainers

Many production singers aspire to becoming guest entertainers. Thus, while employed as production singers, these musicians may have a show arranged, showcase it with the orchestra and it may become a regular part of the cruise entertainment lineup. However, performance of such shows does not always receive recompense. Production Singer One acknowledges that the process of moving from production singer to guest entertainer is difficult, and that the line “will not hire me purely as a travelling Cabaret Guest Ent. They only keep me in production shows as my main contract. So I do the cabaret for my own love of it and to sell my CDs” (2011).

Production singers, such as Production Singer One, who spend reasonably large amounts of money having arrangements done and working on their patter may be given a gig in the main show lounge accompanied by the orchestra. However, they are rarely offered money for doing so, and even more rarely would they be employed as a formal guest entertainer with the associated privileges. For a long time it seemed that there was an unwritten policy in place implying that if a production singer had worked for a
particular line, they had to move to a different line if they were going to work as a guest entertainer.

In the latter part of the decade, some lines including Regent, Holland America and Norwegian Cruise Lines began to write shows for their own production singers. This had the benefit of reducing the costs associated with bringing a guest entertainer onboard, and freed up another guest cabin onboard that would have gone to the guest entertainer. In 2008, as a part of Regent Cruises developed a show in consultation with PGT Productions, entitled *Red Hot Mama*. It was to be performed in the smaller of the two lounges, by one of the production singers, and a cut-down orchestra of reed (clarinet/sax), piano, bass, drums and guitar. However, it received consistently low ratings. Head of Entertainment for Regent at the time Lyn Farmer said:

> I wanted to hire singers who could also each offer a cabaret show of some sort ... I found the idea [of Red Hot Mama] overly scripted and so stylised [...] no one could actually pull it off because it reduced the individuality of the performer. I think that gave the audiences a sense of phoniness that was reflected in the ratings—it was just too stagey and hokey and not at all believable.

Guest Entertainer Three asserted

> I believe that some of my material was nicked by a certain cruise line. I was doing four comedy numbers in my main show—and two years later the cruise line introduced a ‘cabaret style’ four hander show for their production singers—and lo and behold the exact same four comedy numbers (very similar arrangements) were put into that show. Bit of a coincidence!! I think all the cruise lines videotape the acts’ shows and take what they want—after seeing what works and goes down well.

In 2008, some singers were told that they will not be re-employed by the lines that they’ve worked with for years because of this practice. Since then, however, this position has apparently been reversed.

**Conclusions**

Cruise ship music culture as presented to guests is about organised fun. Musical performance provides structure for a day, with afternoon performances on lido deck encouraging them to attend this part of the ship, and evening performances emphasising the importance of the bars and dance venues. Performances are thus scheduled according to the day (sea, port or turnaround) and sometimes what port is visited. The public presentation of the society of cruise ship musicians is, however, different to the actual one. Guests must accept the illusion that all musicians work together with no
pressure or disagreement. In reality, cruise ships create a high-pressure work environment with few opportunities for release.

With the exception of guest entertainers and the musical director, nominally all musicians are on the same level. It is left to them to create a social hierarchy and they do so through a common and quantifiable scale: their professional abilities. The secondary requirement, their social skill, is more open to individual interpretation, but is important. A musician who is an adept player, but who attempts to ‘cut someone else’s grass’ will be relegated to a lower social status.

One of the problems of the higher hierarchical status of guest entertainers and musical directors occurs when they are not of high musical talent themselves. A particular Princess band leader of many years’ standing is a talented saxophonist and attracted little criticism despite his social idiosyncrasies. However, a drummer on a different line was of lesser musical ability and was actively disliked by his musicians. Despite this dislike, musicians rarely directly sabotage musical directors or guest entertainers for professional reasons. They may play the arrangements as written, but placing none of their own personality and flair into the performance, resulting in a lacklustre show.

Shipboard musician society is difficult, pressured and fractured. It is brought into existence by corporate necessity rather than by natural means. Participants are members of different ethnic cultures. Despite this, it usually functions and complete breakdowns of the society are rare.\(^{167}\)

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\(^{167}\) Showband Musician Seven outlines two instances of when cruise musical society broke down: “There was an MD out here that was hardly worth calling a musician; just a nice guy. There have been a lot of guys out here that push to become an MD for job security. Once you’re music director you can’t be fired for sucking. He was one of them. He was trying to run a band with little musical knowledge to back himself up. Eventually the band threatened to walk off en masse if he wasn’t removed. He left voluntarily and hasn’t really been heard from since. Also, there was basically a coup on a recent inaugural ship. The MD was going though some personal issues and was taking it out on his band. He was very abusive toward them. This is not uncommon out here. The problem was that this was an inaugural band...musicians who were competent and unwilling to take it. By the time the ship made the crossing from Europe to the States the band had already agreed who among them would replace him and made all necessary arrangements with shipboard management and the office. All of this with the MD being clueless as to what was transpiring. Upon arrival in NYC he was signed off and encouraged to retire. We all refer to what happened to him as fired/retired, just as the some guys get ‘trans-fired’ (transferred to a less challenging ship)” (2012).
Repertories of Music
Six genres are commonly performed on cruise ships: jazz, classical, cabaret and musical theatre, rock/popular music, formal dance music, musical performance containing popular references associated with a specific cultural group, which is labelled ‘ethnic music’. In addition, country music is occasionally performed aboard cruise ships. Each genre has different repertoire and implementation by different ensembles.

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<th>Table 37: Genres Performed by the Five Types of Shipboard Musician</th>
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<td><strong>Category</strong></td>
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<td>Jazz</td>
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<td>Formal Dance</td>
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Cruise ships include these genres for different reasons. Classical music, jazz and musical theatre are all associated with high social status. Classical music is the original high-art musical form and Lopes argues that jazz has become a high-art musical form (2004, 5–8). Mendelsohn describes the music of Stephen Sondheim as representing ‘high art’ in musical theatre (2009, 367) and even if other musical theatre is not always considered so, the cost of tickets on Broadway or the west end prevent regular access to other than the high socio-economic demographics. Popular musics such as rock or country are designed to be accessible to a wide audience. All these genres share one point: the music must be accessible. A string quartet could not play, for example, Schoenberg’s String Quartet No. 3. The repertoire must consist of light classical-styled music.

Jazz

Jazz caters for the touristic and popular culture image of the jazz band at sea as well as providing high-class popular cultural signifiers. Jazz is performed by two groups onboard cruise ship: the showband and a dedicated jazz trio. Because jazz is a popular music genre available for formal tertiary study which emphasises both reading and improvisatory ability, many showband musicians have a jazz background. The showband, available on most ships, is often used to perform small-ensemble jazz in addition to their other duties. Jazz musicians commonly make better showband musicians, compared to those specialising in classical music, rock or other genres, as

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168 ‘Ethnic’ music is discussed in Chapter 6, as its inclusion on cruise ships centres around portrayals of ‘exoticism’.
they have a wider knowledge of styles, which is required for production and cabaret shows. The inclusion of a classical musician in the showband may cause concern among other musicians as, despite the ability of classical musicians to read well, they are perceived as unable to ‘swing’\textsuperscript{169} or ‘fake’ in different styles\textsuperscript{170}.

A dedicated jazz trio may also be used by larger ships, the lineup of which is variable. The most standard is the piano or guitar trio, which consists of piano or guitar, bass and drums and manifests if a pianist, guitarist, drummer or bass player is the band leader. If, however, the band leader is a horn player, the trio will either lack a harmonic instrument, resulting in a bare sound, or will lack a drummer, resulting in a much quieter and laid-back jazz sound. This group will often have a dedicated lounge in which to perform.

Rarely, a larger jazz ensemble will join for a few cruises, however this practice is uncommon. For example, the Seth Carper Big Band, an ensemble of twelve musicians, regularly played on Regent Cruise Lines between 2007 and 2009. It was brought on when a ship was sailing half-full, such as in a repositioning cruise or trans-Pacific when cabins to accommodate a large band were available and guests needed to be attracted.

Shipboard jazz performance tends to be conservative rather than innovative and may include traditional swing works from the 1930s and 1940s popularly associated with jazz, such as \textit{Satin Doll}, \textit{Don’t Get Around Much Any More} and \textit{Take the A Train}. Guests attending a performance are comfortable with such jazz standards. Musicians, however, often prefer to perform 1950s and 1960s bebop or 1970s jazz-rock, which is of more interest to them. Such jazz-influenced performances conflict with the desires of the audience for listenable tunes that stay in the background. Songs that merge rock or funk beats, with strong melody (such as \textit{Sidewinder} and \textit{Cantaloupe Island}) are performed as a compromise. Similarly, tunes that have a strong melody and musically interesting chord progressions (such as Miles Davis’ and Bill Evans’ \textit{Blue in Green}) may be used.

\textsuperscript{169} To play stylishly and rhythmically.

\textsuperscript{170} To perform adequately in a wide variety of styles, despite such styles being outside of the musician’s area of expertise. For example, a jazz pianist may ‘fake’ country music, playing Floyd Kramer-like licks and a two feel. A dedicated country music aficionado may tell the difference, but to most consumers, the broad strokes of popular signifiers will suffice.
Many of these pieces are contained in the jazz canon, the collection of music that forms the core of works popularly accepted as jazz. This canon is derived from two sources: from the academy, from ‘Real Books’ and from musicians’ collections of mp3s. As demonstrated, 77 per cent of the sampled shipboard musicians have some form of tertiary education. Gabbard (1995) notes how jazz gained a foothold in the form of university jazz bands in the years leading up to the 1960s, and how some universities developed jazz programs from the 1960s onwards. He cites Wexman’s view that the development of canons is essential to the political prestige of groups and sub-groups in the academy. Thus, university-educated shipboard musicians will be familiar with many songs that were taught at tertiary schools of music.

The development of the ‘Real Books’ of the 1960s also developed the jazz canon. The term ‘Real Book’ customarily refers to the first volume of an illegal collection of jazz leadsheets supposedly created in the 1970s by students at Berklee College of Music (O’Donnell 2011). Although originally disseminated by laborious photocopying and binding, many musicians now have this, and many other collections, on CD or hard drive in pdf format. Musicians on cruise ships often consult or print selections from these collections in preparation for a jazz gig. Some performers will bring a computer or an iPad set up on a music stand with which to view these charts, despite the dangers of placing expensive equipment on a pivoting music stand.

Shipboard musicians tend to have large collections of encoded music files. Sometimes these are legitimately purchased, but some shipboard musicians illegally acquire large mp3 collections. These collections may be purchased in countries which have lower copyright infringement policing171, may be shared between musicians or may be downloaded from file sharing websites. Listening to such recordings, and transcribing lead sheets can also form a source of repertoire for jazz ensembles.

Onboard jazz performances rarely use compositions by the musicians themselves, as this does not permit the guests to recognise the tune. However, there is no specific rule against this and a newly composed tune may rarely be included in a set. Similarly if a

171 Russia is a favourite location for this. Musicians doing the Scandinavian run to St Petersburg may purchase dvds of mp3s on the street which will contain twenty or thirty CDs and jogs of a performer performing. Some Asian countries also produce these DVDs.
showband member is working on his or her arranging skills, new arrangements may be trialled in performance.

Singers are not usually incorporated into jazz performances, though a respected production singer may join for a few songs. These are likely to be swing rather than harder ‘jazz’ performances, in deference to the music theatre rather than jazz backgrounds of many production singers.

**Classical**

Western art music, popularly called ‘classical music’ is not performed on every cruise ship, as it is enjoyed by a smaller proportion of consumers. The string quartet, among the most recognisable small ensembles associated with classical music, is not always used, partly due to the additional costs incurred by the cruise line in employing

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172 The arranging of music is the adaptation of a composition for a particular group of voices or instruments.

173 For example, UNESCO’s *World Culture Report* notes that in 1998, classical music accounted for less than 5 per cent of music sales in the United States (2000, 310). Martel notes that 12 per cent of Americans had attended a single classical concert in 2002 (2006, 505).
David Cashman 2012

one or two more players, and of the difficulty of assigning cabin space. A trio or a piano
duo\textsuperscript{174} is a cheaper alternative.

The style of music is drawn from the popular classical canon for that instrument with an
emphasis on ‘popular classics’. A harp may perform Pachabel’s Canon, or a pianist may
perform Chopin’s Op 9/2 Nocturne or the first movement of Beethoven’s Piano Sonata
No. 14 in C\# minor ‘The Moonlight’. However, the illusion of performing classical music is
more important and acceptable than the reality. It is more acceptable to play short
arrangements of popular music than actual music from the western art music tradition.
A string quartet, for example, may legitimately perform an arranged showcase of the
music of John Williams or of Australian TV show themes. The classical nature of the
performance comes from the visual image of performers in tuxedos and evening gowns
playing these beautiful instruments popularly associated with classical music. Shipboard
cellist Geoffrey Gartner, talks of performing the first movement of the Beethoven String
Quartet Op. 18/1 on a Seabourn cruise as the quartet wanted a change from playing
popular classics, which he terms “gigshit”. During the twenty-minute performance,
guests started talking and making expressions of boredom and the performance resulted
in the ensemble’s worst ratings. The cruise director instructed them not to perform it
again (Gartner 2011). Gartner says “We had to contractually host tables in tuxedos.
Talking to people was more important than the actual performance. We were there as a
cultural presence”(2011).

Two sub-genres of classical music are used: arrangements of popular music and
standard concert repertoire with music of the Classical period (1750-1830\text{CE}) and to a
lesser extent, Baroque period (1600-1750\text{CE}) dominating. Standard concert repertoire
may be played from the original music, however it is more common to use arrangements
of this repertoire. Sometimes unusual ensembles, such as guitar, violin and accordion,
may be used for which little material is available. Alternatively, a standard ensemble or
instrument may wish to do a larger piece, for example a string quartet performing
Beethoven’s Fifth Symphony (originally scored for full classical orchestra), or a harpist
performing the Pachabel Canon (originally scored for three violins and basso continuo).

\textsuperscript{174} This refers to a pianist and another instrument, not two pianos.
Such music is always arranged, and performed in the style of classical music, with emphasis placed on performance of the exact notes, and little or no improvisation.

The soloist or leader of the ensemble traditionally brings physical sheet music to the ship. As much music is now available as pdf files, a computer may be used. Standard concert repertoire may be purchased from music stores or downloaded from services such as the International Music Score Library Project (imslp.org). Arrangements may be traded between different ensembles or purchased relatively cheaply from online stores such as Dots4Strings.

![String Quartet Performing Aboard Celebrity's MV Solstice](image)

**Cabaret/Music Theatre**

Cabaret or music theatre repertoire is performed across all categories of cruise ship. Many cruise ship production company personnel, whether in-house or contracted, have a music theatre background and this is a natural environment for them. While production shows may be themed to musical theatre, cocktail pianists, piano vocalists and production singers (when performing cabarets) often perform from ‘The Great American Songbook’, a hypothetical construct of the greatest American songs of the first half of the twentieth century. Such songs are often for films or musicals by composers
such as Jerome Kern, Irving Berlin, George Gershwin, Richard Rodgers, Cole Porter, and Harold Arlen. To be included in this songbook, music must be designed for popular consumption and be uniquely American, but using the harmonic and melodic structures of European music (Wilder 1990). This music is related to and includes songs written for music theatre, but is capable of being performed discretely and outside the narrative associated with music theatre. It is also defined by the date of composition, being confined to music written before 1950, whereas musical theatre is being written today.

These performances do not form part of a narrative, as in their original performances, but act as signs of musical theatre performance in general. Within musical-theatre-themed production shows, truncated and out-of-context musical theatre ‘showstoppers’ in shipboard production shows function as signifiers for the original shows rather than as components of a coherent show and by association, as signifiers for ‘Broadway’ or ‘The West End’\(^{175}\). Further, cocktail performances of the ‘Great American Songbook’, act as signs for both class and sophistication, and the era in which such music was written. The largest amount of passenger traffic, glittering and fashionable socialites and millionaire tycoons, crossed the Atlantic in large ships before 1950, which is the time period referenced by the ‘Great American Songbook’.

**Ballroom Dance Music**

Music to accompany the social and choreographic practice of ballroom dance forms a significant musical repertory provided by showbands and dance bands. This music is arranged and performed to accompany ballroom dancing, images of which are strongly associated with pre-war passenger shipping.

Cruise ships collect large numbers of arrangements to permit ballroom dancing. One such collection of dance music, called the ‘Princess Dance Book’, contains 155 arrangements covering the ten dance styles of international ballroom and Latin standard. This collection is used across the Princess fleet, though near identical books are used on other lines. The largest number of arrangements are foxtrots and quicksteps, drawn from the music of the big-band era. The next largest category are the Latin-based, *rhumbas* and *cha-cha-chas*. This repertoire incorporates the music of the Brazilian

\(^{175}\) Increasingly the reality is becoming as much a construct as the fake version created in cruise ships. Broadway itself is now reliant on tourists for two-thirds of its income (Kenrick 2010, 378).
bossanova movement such as ‘Gentle Rain’ and music of other traditions which have been modified, such as a rhumba version of ‘You and the Night and the Music’, or a cha-cha-cha ‘Give me the simple life.’ These four genres (foxtrot, quickstep, rhumba and cha-cha-cha) represent the majority of dances performed on ships. Though there are, by comparison, smaller numbers of arrangements of standard waltzes and tangos, such dances are still performed nightly on cruise ships. The lack of repertoire means that the small number of arrangements are recycled more often, or that tunes without specific arrangements will be ‘lugged’\textsuperscript{176}. Faster dances such as sambas, jives and Viennese waltzes are used rarely. The other ‘standard’ dance, the paso-doble is performed rarely either in social dancing or on cruise ships.

Ballroom repertoire is commonly drawn from popular music of the swing era (c.1920-1945), though examples drawn from earlier or more recent music are not necessarily excluded, as long as they can be danced to. The earliest work in the Princess Book is the Viennese waltz of Johann Strauss Jr’s ‘Tales from the Vienna Woods’ written in 1868. Most of the melodies are from the first half of the twentieth century. The median composition year for the Princess Collection is 1944. The most recent is the foxtrot ‘Arthur’s Theme’ from 1981\textsuperscript{177}. A few arrangers account for most of the songs in the books of the various lines. Dave Wolpe, a Florida-based arranger, contributed more than half the charts. Other significant arrangers include the well-known session saxophonist Dan Higgins, Bop trumpeter Rusty Dedrick and jazz arranger and composer Tom Kubis. A firm named ‘London Arrangements’, now defunct and not related to the backing track creator, wrote many of the medleys. Despite the extreme similarities between the books on various shipping lines, Dave Wolpe insists that each line bought his arrangements fairly, without collusion between the lines, though the charts used by the shipping lines are now not available on his website.

Jazz improvisation is not conducive to ballroom dance, which relies on predictable music rather than the unpredictability of improvisation. In the heyday of ballroom dance in the

\textsuperscript{176} Lugging a tune means an arrangement is improvised by the band

\textsuperscript{177} Many modern songs lend themselves to ballroom dance such as Daniel Powter’s “Bad Day” (2005) as a foxtrot, Shaggy’s “Hey Sexy Lady” (2002) as a tango or Bela Fleck’s “The Sinister Minister” (1997) as a cha-cha and are used on land-based dancing. However, none have made it into the formal books of the cruise ship. Partly this is because dancers are often older and may not appreciate more modern songs. Further, buying new quality arrangements represents an investment for cruise ships.
1920s and 1930s, dancers preferred ‘sweet’ bands led by band leaders such as Paul Whiteman, Guy Lombardo or Les Brown which did not improvise, compared to the ‘hot’ swing bands of William ‘Count’ Basie or Edward ‘Duke’ Ellington. A small number of well-used melodies in the Princess Book avoid improvisation altogether by linking together several melodies in a similar dance style thus permitting no opportunity for improvisation. These are named by the type of dance, such as “Tango Medley #1” or “Rhumba Medley #3” rather than the name of the tunes being provided. The key of each melody modulates when moving to the next melody, usually by chromatic inflection of the seventh chordal degree of the tonic chord which becomes the dominant seventh of the next key. Many of them also allow an exit point at the end of each melody, allowing the bandmaster to alter the length of the entire medley with little notice. However, dancers will complain far more about a short song than a long one, so this feature is little-used. Most arrangements, though, encourage improvisation, and guests resign themselves to such tradeoffs for the advantage of dancing to a live band. An evening’s program of formal dance on cruise ships will proceed in hour-long sets of twelve to fifteen dances. Mid-speed and slow dances alternate with one or two truly fast dances, such as a Viennese waltz or a salsa per evening, an acknowledgement of the age of many of the guests. Latin and standard dances also alternate. Most arrangements in the Princess book are without lyrics. However, on some ships, such as those of Cunard Line, a singer is in attendance in the ballroom. They must provide their own arrangements written for the four-horn lineup of the Queen’s Room.

**Popular Music**

Popular music is specifically designed to be popular and produce revenue for the music industry (Garofalo 2008; Covach 2009). Generations have grown up hearing rock music on the radio, watching performances on television shows like *MTV* and *Countdown* and, importantly, consuming it in the form of records, CDs and mp3s. As Dick Clark, the host of *American Bandstand*, said popular music is ‘the soundtrack to our lives’ (Considine 2005, D9). Rock music is the music most familiar to contemporary westerners, including cruise ship guests. Unlike classical music, jazz and musical theatre, popular music is performed onboard cruise ships to envelop guests in a comfortable and familiar aural environment. Even if the ship is in an unfamiliar part of the world, the music of Van
Morrison, the Beatles, Motown acts and other popular music performers act as signifiers of safety and familiarity. Popular music in the form of rock is performed on cruise ships by live musicians in lounges (such as a mid-lounge Filipino rock band, a guitar entertainer or a piano vocalist), as recorded music in the disco, performed until late by a DJ, or in a popular music production show.

Live rock on ships is nearly always ‘safe’ rock. Recent and more confronting genres are rarely performed. Ensembles perform golden age rock from the 1950s, Brill Building popular music from the early 1960s, British rock from the 1960s, and classic rock from the 1970s and 1980s. Some later music may make it into the repertoire, however, more confronting music such as hip-hop or grunge is not usually performed. An examination of the songlist of cruiseship guitarist-entertainer Alfonsus Gollu (Gollu 2009b) reveals the dominance of Billy Joel, Elvis and The Beatles. Alicia Keys and Red Hot Chilli Peppers have a few songs. Mark Ronson’s and Amy Winehouse’s retro version of “Valerie” is also included. A single Nirvana song, “Come As You Are”, is listed. Similarly to jazz, newly composed songs, while not specifically prohibited, are rarely performed due to their lack of familiarity. This older and well-known repertoire is chosen to encourage feelings of security and familiarity among the older clientele who may feel confronted or unfamiliar with more modern and less familiar repertoire.

Popular music on ships is designed to encourage dancing. It is located in venues with a dance floor and performed late in the evening, a time associated with dance. Alcohol is served in such venues, which reduces inhibitions and encourages dance.

**Repertoire in Production Shows**

Decisions about the repertoires of onboard musicians are made by the company. If a line believes their audience prefers jazz to classical music, the line will employ a jazz trio over a string quartet. However, individual musicians implement these repertories, for example, choosing the music and style. Production shows use similar musical repertories to those used in other performances. However, the implementation is directly and tightly controlled by the cruise line. Production shows, however, share many similarities across different repertories.
Production shows are staged choreo-musical cruise entertainment products provided as the highlight to an evening’s entertainment on cruise ships. They use high-energy singing and dancing (by the cast) and music (by the showband). As a single production show is performed twice each night\(^{178}\), production shows need to be of wide appeal and devoid of anything offensive to guests. The latter is dealt with by careful implementation and a general lack of dialogue in shows. The former is dealt with by careful matching of production shows themes to the guest demographic.

A general theme dictates the type of show. As consumers have similar expectations across cruise lines, production shows tend to fall into similar categories across different lines including many of the established cruise ship musical repertories. These categories include: carnival\(^{179}\), ‘classical’, ‘country’, dance, jazz, film music, musical theatre, popular music and ‘world music’. These themes are often marketing terms for music, such as ‘classical’, ‘country music’ and ‘world music’. The numbers of production shows in each category nominated by the survey sample is graphed in Figure 44.

\(\text{Figure 44: Production Show by Category (Nominated by Sample)}\)

\(^{178}\) The logistics of striking and resetting a production show each night make the performance of different production shows unfeasible.

\(^{179}\) This refers to an actual carnival rather than the cruise line.
The most common production show genre nominated by the sample is popular music. Popular music is the music most often experienced by guests, so it is natural that it should form the largest number of production shows. Sub-genres of the popular music production show include:

- A **general** show, incorporating mainstream popular music from a wide range of historical periods and/or genres.
  - An example of cross-historical period is Princess Cruises’ *Moments to Remember*, which R79 describes as “Just going through big numbers from several decades.”
  - An example of cross-genre is Carnival’s *Nightclub Express*, which R46 describes as “A collection of tunes that made each decade popular in nightclubs. Many different styles: soul, funk, swing, latin, jazz ballad, big band.”

- A **themed** production show with a specific theme uniting the music, such as Princess Cruises’ *Piano Man*, with the unifying theme of piano-based rock and roll.

- An **historical** production show involving music from a specific historical period, such as Norwegian Cruise Line’s *Shout!* R73 describes this as “A five-female revue of 1960s British female pop singers. Lots of Petula Clark and Dusty Springfield.” A popular example of this is a **Motown** show. (Figure 45 shows Princess Cruises’ *British Invasion*, which showcases music from 1960s British rock bands.)

The tendency for popular music performed on cruise ships to be non-confronting rock is also reflected in the repertoire choices of popular music production shows. Songs included in production shows tend to be older rock songs rather than contemporary.

The second-most frequently cited categories of production shows are those dedicated to film music, musical theatre, jazz and dance. While not necessarily of as broad appeal as popular music, these three are significant popular culture genres.
Cruise ships schedule jazz performance regularly. The traditional showband lineup is a cut-down swing band, so the ensemble lends itself well to the genre, and may be featured in the performance. As well, many ships have a specialist jazz ensemble aboard. Showband musicians, however, are unforgiving of these shows because of their passion for jazz. R76 reviews a Regent jazz production show as “watered-down, historically unrepresentative, poorly-chosen songs meant to represent a ‘history’ of jazz, with stupendously poorly written arrangements and unimaginative costumes.” However other performances are stronger. R74 cites a Royal Caribbean jazz production show as “one of the best and most challenging shows I ever played.”

Many cast members and producers of shipboard production shows come from a musical theatre background. Music theatre is thus, a natural choice for production show theme. Such production shows present music from many musicals without any sense of narrative. They include songs from shows written during the heyday of the Broadway musical such as Oklahoma! and My Fair Lady, music from shows in the musical theatre revival during the 1960s to the 1980s such as Sondheim’s A Little Night Music and Cabaret, as well as more modern fare, such as excerpts from Wicked and Rent.
shows are generally well-regarded by musicians, who equate them with playing ‘pit gigs’[^180]. A similar production show genre is that which presents music from films. This may take music from many films (the more common form) or from one particular theme (such as Cunard’s *Zing Went the Strings*, which uses Judy Garland’s music).

Dance shows feature the cast and sometimes the ballroom instructors. They draw from a wide variety of genres including ballroom (*Regent’s Ballroom Bravo*) more modern dance forms (*Carnival’s Dancing in the Street*) and latin dance (*NCL’s Que Noche*). Such shows focus attention on the cast’s dancers, rather than the singers.

Less important are niche market performances including country and western, classical and world music shows. These are rarer because of their more limited appeal and rather than being universal in the industry, appear on certain cruise lines only. For example, Cunard perceives its audience as more educated and discerning, so performs *Rock at the Opera*, a classical production show. However, Cunard still includes popular cultural references in the form of rock music. As well as music such as Queen’s *Bohemian Rhapsody* (a rock song that contains classical references), *Rock at the Opera* contains classical music (such as Puccini’s ‘*Il Cannone Del Porto*’ popularly known as the ‘Flower Duet’) which has been given a popular music arrangement. Carnival, perceiving its audience enjoys country music, has produced two country shows, *8 More Seconds* and *XTreme Country*.

In a time frame of forty-five to sixty minutes, a production show needs to present a musical representation of the theme. Necessarily, this involves a sampling of a large number of songs from the genre. P&O UK’s production manager Michael Bee says his production shows “are very punchy, very bright, very fast moving.” Audiences weaned on television programs such as *The X Factor* and *Strictly Come Dancing* are “used to seeing shortened numbers, medleys, and a lot of visual stimulation” (Quinn 2011, 22). Production shows stage three different types of song performance: performing the song in its entirety, performing versions of songs edited to aid dancing, and performing medleys of several songs. The latter two categories are more common than the first as they allow a show to get through many more songs. Table 38 lists the songs performed

[^180]: A ‘pit gig’ in this context is a performance for a professional musical theatre production. It takes its name from the orchestra ‘pit’.
in Princess’ *Motor City*. Examples of medley include #2 (including music by Motown acts The Four Tops and Smokey Robinson and the Miracles), #5 (including mostly music of the Supremes) and #7 (including music by Stevie Wonder). The version of ‘Superstition’ is edited to allow performance under ultra violet light with dancers and puppets painted in fluorescent paint.

The inclusion and performance of two songs from *Motor City* shed light on implementation of cruise ship production shows. Firstly, production shows are not designed to be music history lectures, and may be bent to what is popular and familiar to guests. The version of ‘You Can’t Hurry Love’, though initially released by The Supremes in 1966 (thus eligible for inclusion in a Motown show), was also recorded by Phil Collins in 1982. The latter version is better known among the general public, so the performance of this song, in a show dedicated to Motown, is sung by a male singer, referencing the later non-Motown version. Secondly, the last song of a production show must be a fast and positive one. It must leave audiences excited and wanting to stay away from their cabin and drink, gamble and consume. The last song in *Motor City* is a cover of Ike and Tina Turner’s 1971 version of the Creedence Clearwater Revival song ‘Proud Mary’, despite the fact that Ike and Tina Turner are not associated with the Motown label. Motown repertoire, however is highly controlled, packaged and produced by Berry Gordy for a white 1960s–1970s audience rather than specifically a black audience (Posner 2005, 64–65). Even songs like Martha Reeves and the Vandella’s ‘Heatwave’ do not match the unrestrained exuberance of the Turners’ ‘Proud Mary’. In order to encourage post-show consumption, producers of *Motor City* decided to use this ebullient non-Motown song as the final number of their Motown-based production show.

Entertainment value is far more important than concepts of veracity of music in production shows. The traditional shipboard production show cannot be considered ‘real in either traditional objective models (Allan Moore’s ‘first person authenticity’), nor in subjective authenticity models (Moore’s ‘third person authenticity) (2002). In the

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181 This song was released on Liberty Records.
182 Motown coach Abraham Silver called this process “milking down” so the music of Motown records was “acceptable to whites” (Posner 2005, 65).
Table 38: Order of songs in Princess’ Production Show Motor City

<table>
<thead>
<tr>
<th>Order</th>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>‘Get Ready’</td>
<td>The Temptations</td>
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<tr>
<td>2.</td>
<td>‘Reach Out I'll Be There’</td>
<td>The Four Tops</td>
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<tr>
<td></td>
<td>‘Sugar Pie Honey Bunch’</td>
<td>The Four Tops</td>
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<td></td>
<td>‘Tears of a Clown’</td>
<td>Smokey Robinson and the Miracles</td>
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<tr>
<td>3.</td>
<td>‘Reach Out I'll Be There’</td>
<td>The Four Tops</td>
</tr>
<tr>
<td>4.</td>
<td>‘ABC’</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>5.</td>
<td>‘Ain’t No Mountain High Enough’</td>
<td>Diana Ross and the Supremes</td>
</tr>
<tr>
<td></td>
<td>‘Keep Me Hanging On’</td>
<td>The Supremes</td>
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<tr>
<td></td>
<td>‘Stop! In The Name of Love’</td>
<td>The Supremes</td>
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<tr>
<td></td>
<td>‘Back in my Arms’</td>
<td>The Supremes</td>
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<tr>
<td></td>
<td>‘A Lover's Concerto’</td>
<td>The Supremes</td>
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<td></td>
<td>‘Baby Love’</td>
<td>The Supremes</td>
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<td></td>
<td>‘I Hear a Symphony’–‘Where Did Our Love Go’</td>
<td>The Supremes</td>
</tr>
<tr>
<td></td>
<td>‘Ain’t No Mountain High Enough’ (Reprise)</td>
<td>The Supremes</td>
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<tr>
<td>6.</td>
<td>‘You Can’t Hurry Love’</td>
<td>The Supremes</td>
</tr>
<tr>
<td>7.</td>
<td>‘I Wish’ (Band feature)</td>
<td>Stevie Wonder</td>
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<tr>
<td></td>
<td>‘For Once In My Life’</td>
<td>Stevie Wonder</td>
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<tr>
<td></td>
<td>‘Signed Sealed Delivered I’m Yours’</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>8.</td>
<td>‘Isn’t She Lovely’</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>10.</td>
<td>‘Superstition’</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>11.</td>
<td>‘Proud Mary’</td>
<td>Ike and Tina Turner version</td>
</tr>
</tbody>
</table>

former case, the performers are patently not the musicians they are purporting to be. In the case of Motor City, many of the performers are white rather than African-American, in contrast to the original performers. Figure 46 shows a complicated set of dance puppets used to recreate the synchronised dancing of the Jackson Five. The puppets emulate whatever the central dancer does. The construction of these puppets is remarkable, but they are not by any means ‘real’.
Neither is cruise music ‘third-person’, or subjectively authentic. This authenticity, Moore states “is validated by the individual” (2002, 215) and cruise guests are also aware that this music is not ‘real’, nor intended to be so. Neither the Filipino band performing Queen songs in the midlounge bar, nor the guest entertainer doing the Nat Cole show is ‘real’ either. However, in line with both Berger’s (2011) descriptions of post-modern tourists, and Knudsen and Waade’s (2010a) concepts of touristic ‘performative’ authenticity, guests do not seem to mind and enjoy the very fabrication as a game of sorts.

Sometimes, however, the lines of reality and fabrication are blurred. In several shows musicians are not actually performing, but are there for the illusion of performance. R27 notes

I remember there was a BIG piano solo kind of gospel thing in the middle [of a production show.] The female production singer would flirt with me during the song (acting of course). The MD always just told me to turn the volume down pretend to play and let the click track just make it happen. I must have faked it really well one night because many guests stopped and greeted me the next day on lido deck and in port at Nassau about how great my solo was. It only happened after that one performance [...] I just smiled and thanked them but thought it was a bit strange.
The illusion that the performer was playing had become reality for the audience.

As noted, from 2011 NCL is implementing a new set of modern ‘production shows’ that are more akin to tribute shows than traditionally ‘themed’ production shows. Closer attention is paid to ensuring the act sounds and looks like the singer they are emulating, the arrangements are closer, and the uncontrolled element of the varying talent of the showband is eliminated. The results appear to be variable depending upon who is playing the star; ‘Chester and Brewster’ reported that “we had Rod Stewart, Madonna & Elvis. Rod was quite good, but looked uncomfortable on stage, Madonna was awful & Elvis was pretty good but just far too young!” (2012) while ‘twoshawns’ noted “Does that mean I would skip the show? Actually no, I enjoyed it and it is on par with typical cruise ship entertainment, but don’t go in expecting the same caliber as the group in Vegas.” (2011)

In performance, production shows do not use spoken dialogue beyond shouted and often extemporised exhortations for the audience to enjoy themselves, which increases the excitement of the show. The primary text of the songs are the lyrics. However, as almost all songs included in production shows are cut in some way, the narrative of the text is distorted and incomplete. Table 39 shows the lyrics of the fifth medley of Motor City.

<table>
<thead>
<tr>
<th>Song</th>
<th>Lyrics</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Ain't No Mountain High Enough' – Diana Ross and the Supremes</td>
<td>Ain't no mountain high enough &lt;br&gt;Ain't no valley low enough &lt;br&gt;Ain't no river wide enough &lt;br&gt;To keep me from you &lt;br&gt;Ain't no mountain high enough &lt;br&gt;Ain't no valley low enough (say it again) &lt;br&gt;Ain't no river wide enough &lt;br&gt;To keep me from you &lt;br&gt;Ain't no mountain high enough &lt;br&gt;Nothing can keep me, keep me from you (repeat)</td>
<td>Final chorus only, missing all verses</td>
</tr>
<tr>
<td>'Keep Me Hanging On' – The Supremes</td>
<td>Set me free, why don’t cha babe &lt;br&gt;Get out my life, why don’t cha babe &lt;br&gt;'Cause you don't really love me &lt;br&gt;You just keep me hangin' on &lt;br&gt;You don't really need me</td>
<td>Chorus</td>
</tr>
<tr>
<td><strong>Song</strong></td>
<td><strong>Lyrics</strong></td>
<td><strong>Comments</strong></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>‘Stop! In The Name of Love’ – The Supremes</td>
<td>But you keep me hangin’ on</td>
<td></td>
</tr>
<tr>
<td>‘Back in My Arms’ – The Supremes</td>
<td>Stop! In the name of love Before you break my heart Stop! In the name of love Before you break my heart (Think it over) After I’ve been good to you? (Think it over) After I’ve been sweet to you?</td>
<td>First chorus only combined with the last two lines of the first verse</td>
</tr>
<tr>
<td>‘A Lover’s Concerto’ – The Supremes</td>
<td>I lost him once through friends’ advice But it’s not gonna happen twice ‘Cause all advice ever gotten me Was many long and sleepless nights Ooh! But now he's back in my arms again Right by my side I got him back in my arms again So satisfied</td>
<td>Verse 2 and Chorus</td>
</tr>
<tr>
<td>‘Come and See About Me’ – The Supremes</td>
<td>How gentle is the rain That falls softly on the meadow Birds high up on the trees Serenade the clouds with their melodies You’ll hold me in your arms And say once again you love me And if your love is true Everything will be just as wonderful</td>
<td>Verse 1 and 4 (Note that this song does not contain a chorus in the conventional sense)</td>
</tr>
<tr>
<td>‘Baby Love’ – The Supremes</td>
<td>Keep on crying baby for you I’m gonna keep sighin’ baby for you So come on hurry Come on and see about me (Come see about me) See about you baby</td>
<td>Chorus</td>
</tr>
<tr>
<td>‘I Hear a Symphony’ – The Supremes</td>
<td>Ooh baby love, my baby love I need you, oh how I need you But all you do is treat me bad Break my heart and leave me sad Tell me, what did I do wrong To make you stay away so long Ooh baby love, my baby love I need you, oh how I need you Don’t throw our love away</td>
<td>Verse 1 and one line from Verse 2 (Don’t throw our love away)</td>
</tr>
<tr>
<td></td>
<td>Whenever you’re near I hear a symphony A tender melody Pulling me closer Closer to your arms Then suddenly, I hear a symphony Ooh, your lips are touching mine A feeling so divine</td>
<td>Verse 2 and most of Verse 3</td>
</tr>
</tbody>
</table>
Popular song performance in production shows in tends to use choruses rather than verses, as may be observed in the above examples. The chorus is the most memorable and identifiable part of a song because it repeats several times in the original recordings and customarily contains the hook and title of the work. It does not, however usually contain the narrative, but instead comments on the narrative. The verse of ‘Ain’t No Mountain High Enough’, for example, describes a lover, physically distant from the singer. The singer has “set [him] free”, but whenever he needs her, she will be available. The medley, however, performs only the chorus containing the assertion that there ain’t no mountain high enough, a valley low enough, or a river wide enough to keep her from loving him. Thus, the narratives of the song in contained in this medley is missing and all that is left is the comment on the missing narrative. This distortion of the narrative and meaning of the song is not, however, missed by guests. They know the songs, and what is important is the reference to the song. The song in a production show is not the song itself, but a sign of the song. It is of little import that the four black singers of The Four Tops are represented by one white singer and three white dancers, the latter miming to backing tracks, or that large parts of the song are missing.

Production shows soothe guests and place them in a familiar aural and visual environment onboard the cruise ship, as opposed to their actual environment, in a foreign country. They do not, therefore use new compositions and arrangements of existing popular musical compositions are the principle musical form of this genre. Such arrangements are created by the production company at the behest of the production company and range in quality from excellent to very poor indeed. It is essential that such arrangements are created cheaply and quickly. Notation programs such as Sibelius or
Finale are invariably used and existing charts or MIDI files downloaded from the internet often provide the basis for charts. Arrangements are usually basic but correct. Best practice of layout is not always followed, and charts may have awkward page turns and rarely use the standard four- or eight-bars-per-system rule. If mistakes are made, they are often arranging errors (such as a note out of range, an incorrect note in a chord or a chord misidentified) or notational errors (such as missing tempo markings, slash notation or chord notations) though such errors are quickly resolved by talented (if disgruntled) musicians. In the case of badly written charts, successive musicians may annotate the music to ensure their performance is successful. These notations may or may not be useful to subsequent performers and poor charts may be successively written over several times. Some musicians who may not be adequate readers may write the letter names of the individual notes next to the noteheads, to the disgust of subsequent performers.

Production shows are generally ephemeral. They are expensive to produce and rehearse and must have a life-span of three to five years (Pearsall 2011) before being taken out of circulation as repeat cruises will not want to see them again. However, a few, such as Princess’ Piano Man or Motor City have such a strong audience reaction that they may continue to be rotated for many years. The movement of production shows are controlled by the company. If a ship is on a run for a long time, the production show, and sometimes the entire cast, may be rotated between ships if the company is a multi-ship one. For example, What a Swell Party, featuring music from the 1920s and created in 2006 (Entertainment Design Corporation 2006) was on the Emerald Princess in 2007 and by 2011 was on the Crown Princess. Smaller companies do not have this facility and must produce new production shows every few years. Even if written by an external production company, a show will not move between different cruise lines, though companies may have similar shows, such as Princess’ Motor City and Regent’s Motown Gold.

The production show is changing. The inclusion of ‘sweetener’ tracks in production shows on Carnival vessels has long allowed the line to excise members of the showband entirely and many lines are producing production shows that do not use the showband.
While Norwegian Cruise Line maintains traditional production shows on most of its fleet, the flagship, *Norwegian Epic*, produces *Legends in Concert*, which do not use the showband. On 5 October 2011 Carnival announced the *Funship 2.0 Enhancements* including 30 minute production shows (Carnival Cruise Lines 2011). On the other hand, Royal Caribbean is producing Broadway musicals on its high-end vessels with large showbands.

**Repertoire in Guest Entertainer Shows**

The repertoire of guest entertainer cabarets involves two aspects: patter (the text spoken to introduce songs and make audiences laugh) and music. Music should be familiar and entertaining. Songs are chosen for one of the following reasons.

- To showcase the talents of the performers. A pianist may choose an overly technical performance, such as Liberace’s ‘Bumble Boogie’ to showcase their technical ability. A singer may sing a complex song far too fast to demonstrate their talent.
- To form a bond with the audience. The relationship between the performer and audience is important, and the performer must be liked. Thus, singing a song with which the audience is familiar and likes will assist that relationship.
- To affirm the audience’s recognition of them as artists of note. A singer may sing songs from the shows they have performed on Broadway or in the west end.

Guest Entertainer Three says

> My goal is very simply (on a cruise ship) to keep them interested, involved and awake! My rule of thumb generally is to do a mixture of songs they know and comedy songs. Maybe occasionally you can throw in an unknown number but only if it’s extraordinary and there’s an interesting story behind it. I think we all use ‘the tricks’ too—picking songs with big and long notes at the end and also patter songs sung at ridiculously fast tempos (2011).

Whenever a performer needs a new song, they need an arrangement. There are several sources for arrangements for guest entertainers including stock library charts and specialist charts written by shipboard or land-based arrangers. Stock arrangements are available from various companies around the world. Some of these are adequate, but many are poor arranging or copying or both. Moreover, as general charts they will be arranged close to the original form, rather than catering to the guest entertainer’s specific needs necessitating inked instructions and adaptation of the scores. These
arrangements have the advantage of being relatively cheap\textsuperscript{183}. However, relatively few guest entertainers use these as they tie the entertainer down to using the charts as they are without reference to the requirements of the show.

Another source of charts are the musicians on the cruise ships. Musicians tend to have a lot of relaxation time on the ships, and some fill in the sea days with arranging for themselves or for payment. Some of these arrangers are very good, methodical in their approach and professional in their output. Others less so, garnering the musicians a bad reputation among guest entertainers. Showband Musician Three asserts

\begin{quote}
I have recently had to play charts written by a musician from a ship's band who claims to be an arranger and orchestrator (who shall remain nameless because you would recognise the name!) and they were not necessarily well written—a lot of wrong chords, incoherent musical ideas...and sometimes just plain wrong! So I suppose there are a lot of cowboys our there! (2011)
\end{quote}

Many poorer arrangers use Sibelius and Finale as composition/arranging tools rather than as typesetting tools, playing the charts back until they sound good to them rather than approaching them from traditional arranging techniques.

Costs of charts bought from shipboard musicians range from as low as $150 per chart up to $400 or more. While significantly more expensive than the bulk-bought arrangements, the good specialist arrangements created by shipboard musicians can be tailored to the exact requirements of the guest entertainers. Guest entertainers get to choose the exact repertoire they want in the form they want with pauses for jokes and patter, with hits in the right stops and so forth. Some guest entertainers choose to have their arrangements done on land by senior land-based arrangers, such as Tommy Tycho in Australia and Iain Finkle or John Hinchey in the US. This is a much more expensive route with some arrangers reportedly charging up to $1,500 for a single arrangement. However, the standard is more consistent than those done by shipboard arrangers, as the senior land-based arrangers have developed reputations over many years, and are expert in creating an arrangement based on the requirements of the act.

An obvious manner for guest entertainers to develop their repertoire is to write them themselves. However, most guest entertainers are not arrangers, with the result that

\textsuperscript{183} Showband Musician Three notes “A guest entertainer once asked me to do a chart for her. When I quoted my usual fee of $300, she claimed to have never paid more than $30 for an arrangement”. (2011)
many of the arrangements by the entertainers are poor in quality, often no more than MIDI files quickly imported into Finale or Sibelius missing double bar lines, rehearsal markings or even chords. Some guest entertainers have chosen to approach things differently. Guest Entertainer Four, for example, undertook arranging classes at Berklee College of Music’s online program, eventually acquiring their Master’s Certificate in Arranging. He says

My experience so far is that the musicians are grateful for what I have been writing since they actually have to read and play and are enjoying the musicality of it. I try to make the page layouts as clear as possible, with attention to page turns and all of that. No negative comments so far. I also am a member of MAGA and had to submit scores correctly laid out as part of the membership test. So I must have at least a basic handle on what is required. (2011)

Regardless in what fashion a performer acquires their arrangement they will need at least a show and a half of songs and usually more. This means at least eighteen arrangements, a significant investment no matter which source of arrangements is used.

The Material Culture of Music

Physical objects on cruise ship used for musical purposes are divided into objects directly used in the process of and in response to musical performance (designated musical objects) and those used indirectly (non-musical objects). The ship provides some objects. Others cruise lines require the musicians to provide as part of their employment.

Musical instruments are required for musical performance on cruise ships. Depending on the size, musicians may be required to bring their own instruments. Horn players, guitarists and electric bass players are required to bring their own instruments. Some bass players are required to bring an upright bass as well. British ensemble musician, Stephen Riddle brings an upright bass on when embarking in Southampton, but carries an electric bass guitar or an electric upright when embarking from a foreign country (2011). Drummers may bring their own cymbals as ship-provided cymbals are usually very poor quality. They may also bring their own drum pedals. Showband drummer and musical director, Cade Kupiec says shipboard drum kits are usually in rough shape. [...] it seemed like there was a lack of budget or willingness from Princess to invest money in old ships, but I found the newer ships and the larger ships, the equipment was

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actually in high order, very, very good. And it makes a world of difference when you're playing a set of drums that sounds good. On Regent I found that, for the amount of the money that the clientele spends to be on a cruise, the investment and equipment was very poor and investment in people that understood how to support musicians [...] was very poor. And that makes a huge difference. (2011)

Company-supplied instruments are of variable quality. Drums which are stored on the lido deck, even though they are locked away, are quickly destroyed by constant exposure to salt and sea spray. Most modern ships are equipped with Kawai or Yamaha mid-size grands in passenger areas including piano bars, the atrium, possibly on the promenade and usually on the stage of the main show lounge and secondary show lounge. Yamaha and Kawai grands are generally excellent pianos but, as with all pianos, vary in quality from instrument to instrument. Pianos are maintained in turnaround ports at the request of the musical director, though in some parts of the world it can be hard to find good piano tuners and pianos may have to wait a long time between tunings. The constant motion of the ship, rocking and engine vibrations, causes shipboard pianos to go out of tune more quickly than land-based pianos. Static pianos are held in place by piano chucks that are screwed into the floor of the piano. Stage pianos that must be moved are held in place only by the friction of the locked wheels of the piano trolley.\footnote{The researcher had the experience of playing a guest entertainer's show when the ship hit an unexpected wave with the result that the piano started rolling towards the audience. He managed to hold the piano until the technical staff ran onstage to assist.}

Keyboards are supplied by the shipping line and are often of the Roland RD700 series, allowing good piano sounds while also allowing strings and brass patches when required. Grand pianos are placed for their visual properties as much or more than their musical properties. The image of a pianist in a tuxedo playing a beautiful, shiny, black piano is an important image for cruise ships.

Showbands, formal dance bands and classical ensembles all use \textbf{physically notated music} on cruise ships. Such may be provided provided by the cruise line or by the leader of the ensemble. In the former case, cruise ship charts are usually stored in a central location, such as backstage in large black folders. The production show charts are always in order, allowing the musicians to quickly turn to the next chart. Dance-set charts are usually maintained in alphabetical order and are ‘pulled’, (or physically ordered so as to allow uninterrupted accessibility to the correct order of arrangements for performance)
before playing, a process which may take fifteen minutes. After the performance, these are carefully replaced in the folder in the correct order. Failure to do so will cause the charts to become disordered with a consequent increase in time required to pull the charts. If a chart is lost or disfigured or overly pencilled to the point of unintelligibility, head office sends a pdf to the bandmaster who must print and prepare the chart in the ‘concertina’ fold, which allows quick and easy page turns. For most performers such a folding causes charts to be no more than 2-3 pages in length. However, bass players are playing all the time, and, unlike drummers, cannot shrink the size of their score so 8 bars can fit on a system. Similarly, pianists deal with grand staves rather than a single stave. The results for both these players are unwieldy, multi-page scores. For a pianist with a long score rack on the top of the piano, this is more easily resolved than for bass players, who often require two stands and sconces.

The performance space required on the bandstand varies from player to player. Pianists, drummers and keyboardists, obviously, need the most space with their large instruments. Bass players, guitarists and trumpeters have a relatively small ‘footprint’. Trombonists need space in front to allow for the slide and saxophonists need both space in front to hold their instruments, and space to the side to place their doubles.

**Onboard sound and lighting equipment** are important to cruise ship musicians who wish to be heard over the guest conversation. Even relatively small venues, such as Carnival’s piano lounge will have a built-in entertainment system. Performance spaces must also be designed not to affect the ship’s buoyancy. Dickinson and Vladimir write “You can’t necessarily just put lights and speakers where they logically ought to go; if you do, it may affect the stability of the ship” (2008, 54). Regulations for ships are substantially different for land-based performance venues, and require additional planning and practices\(^\text{186}\). Land-based equipment is often unsuitable to shipboard installation due to constant vibration as well as varying gravity due to movement of the ship, which may be three times that of land-based installations (Lindauer 2002, 26). Lifting motors need to be bigger and more robust. Technical crew need to be very careful when rigging and attach themselves at all times (Lampert-Gréaux 2003, 22).

\(^{186}\) Lindauer (2002, 28) notes that several different bodies, including the ship’s insurers (usually Lloyds of London or Italy’s RIMA) and the US Coast Guard are involved in regulation of shipboard safety.
Spares are a problem. David Gargenti, project manager for Sharff Weisberg, who installed the audio and lighting rigs on Holland America’s MV Zuiderdam says “In preparing to do the installation, you have to think of everything. There’s no Radio Shack around the corner to get spare parts” (Lampert-Gréaux 2003, 21). Alan Edwards, principal audio designer at San Diego’s Nautilus Entertainment (2004, 8) notes that turnover of technical crew every four months and consequent inconsistent job performance staff can cause planning problems. Lastly, greater power consumption for lighting rigs and sound systems means more cabling, which significantly add to a ship’s mass and reduce her speed. All such considerations must be taken into account in the design of onboard lighting and sound.

Conclusions

The music-culture of cruise ships is created by five groups of musicians performing different musical repertories for different reasons. In some cases, repertories define certain groups such as classical ensembles and soloists who perform only classical music. In other cases, groups of musicians may play varying styles, such as showbands playing many different repertories or different soloists specialising in certain musical repertoire. The various repertories are included onboard for distinct reasons. Classical music, jazz or musical theatre repertories create the image of high social class. Ethnic music is included to supply images of exoticism. Popular music is used to reassure guests that they are safe and in familiar surroundings.

Musical performance on cruise ships is implemented in the corporatised and efficient fashion to be expected of cruise ships. Waste is minimised. Staff are housed and managed efficiently. Guests are given the impression of multitudes of entertainment, which can sometimes be overwhelming for guests who may want a place to sit and relax without constant musical performance.

Shipboard music-culture is unique. Musicians are employed from various countries with their own musical traditions. They are brought together in an artificial, corporately created culture, and receive financial recompense to remain so for months at a time. Meanwhile, the cruise ship is nominally an extension of the sovereignty of the FOC
country though practically run as a dictatorship. In this culture, musicians are required to make music—at a corporation’s bidding—to encourage visitors to this culture to spend their money to keep the corporation solvent. While similar music-cultures exist in other tourism markets, nowhere else is a corporate-created music-culture this large or extreme.
Chapter Five – A Survey of Musicians on Cruise Ships

For the purposes of this dissertation, an online survey of cruise ship musicians was conducted between February and June of 2011. This survey asked musicians about the nature, process and implementation of musical performance aboard cruise ships, and the lifestyle and pressures of the job. The survey did not target a specific group of shipboard musicians, but limited participation to those who identified themselves as professional musicians working aboard cruise ships between 2003 and 2011. The survey attracted a sample of ninety-four shipboard musicians in all categories.

Results

The survey sought data in the following general categories:

- **Demographics of cruise ship musicians** including information on the sample itself.
- **Method and implementation of musical performance on cruise ships** especially data on the work of a cruise ship musician.
- **The cruise ship experience** especially data on aspects of the cruise lifestyle.
- Perceptions of the **future of musical performance** on cruise ships.
- **Musicians who have retired from cruise ship employment** investigating what happens when musicians leave the industry.

Demographics of Sampled Cruise Ship Musicians

The research categorises musicians as showband musicians, soloists, guest entertainers, ensemble musicians and production singers. The proportions of respondents in each category is displayed in Figure 47.

Many cruise ship musicians consider the showband to be a more significant shipboard musical position. Some respondents listed various ensembles in which they had performed, but primarily identified themselves as showband musicians. A similar situation occurs with production singers. A production singer’s contract lasts up to eight

187 The Human Research Ethics Committee at Southern Cross University approved this research, assigning an approval number of ECN-11-030

188 See page 194 for a discussion of the musician social hierarchy aboard cruise ships.
months and, while attracting better privileges than other musicians, these privileges are not as high as those of guest entertainers who usually attract guest privileges. Of the six respondents identifying themselves as guest entertainers, three (R18, R22 and R28) also identified themselves as production singers. The only respondent who identified primarily as a production singer (R86) also acknowledged that he had written a guest entertainer show.

**Gender**

Showbands and ensembles, the two largest groups in the sample evince a strong male gender bias (Figure 48). The smaller number of soloists and guest entertainers have more equal gender ratios. Because of this disproportion in the numbers of showband and ensemble musicians, the sample as a whole has a strong male trend. This appears to be a seafaring rather than a musical trend. Maritime transport scholars Glen and McConville find that the seafaring profession attracts vastly more males than females. Their survey sampled 1,929 male officers across various categories of shipping.

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189 R7 (Top 40 Dance Band and Jazz Ensemble), R30 (Top 40 Dance Band), R80 (Classical Ensemble) all fall into this category. For the purposes of the general survey, these musicians will not be considered showband musicians, but their responses are included in the section discussing showband musicians.
compared with eight females (2001, 220). Cruise ship musicians contain a higher proportion of females compared to other seafaring positions.

![Figure 48: Male-to-Female Ratio among Sample and Categories](image)

**Age**

Cruise ship musicians are predominantly youthful, though a wide range of ages are present (Figure 49). The median range in the sample is 31-35, though the mode\(^{190}\) of the sample was 26-30. As the age range increases, the number of shipboard musicians in each range decreases, but remains significant up to the 60+ age bracket.

![Age Distribution](image)

Relatively few musicians were in the 18-25 age bracket. A possible explanation is that musicians tend to be tertiary-educated. Students emerging from a four-year bachelor’s degree, are twenty-two years old. They may spend a few years attempting a land-based career after leaving university before joining cruise ships. If they work for few years as a shipboard musician, they leave the 18-25 age bracket and enter the 25-30 group. Key informant Cade Kupiec, for example, joined ships after a few years working in musical

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\(^{190}\) The mode is the most common result.
theatre in New York. Showband Musician Six, however, joined cruise ships at twenty-two, six months after finishing university remaining there until he was twenty-seven.

Nationality/Residence
The most constant identified nationality is American (46 per cent) followed by Australian and British (14 per cent each) and Canadian (5 per cent). These four nationalities account for 79 per cent of the sample. R26 and R27 note a perceived necessity to have native English speakers aboard cruise ships for safety purposes, accounting for the relatively high proportion of musicians from English-speaking countries. Despite relatively high numbers of Filipino and Eastern European musicians aboard cruise ships, these nationalities were not reflected in the survey. Seventeen musicians identify a country of residence different to their nationality including Canadians living in the United States (two respondents), Americans living in Canada (two respondents) and Britons living in the United States (two respondents).

Education
A common complaint of cruise ship musicians is the contemptuous manner in which the ship hierarchy treats them, despite their perception of being better educated than many
of their crewmates, including the officers. When asked to describe the worst aspects of the ship lifestyle respondents R51 and R76 responded:

R51: Being made to feel like an uneducated worker by other departments. Most of the other crew have no idea what kind of hard work and sacrifice it takes to be a professional musician.

R76: A TOTAL lack of respect for the years of preparation and expertise required for a musician to do their job. I would honestly say that musicians are some of the best-educated and most experienced workers in their field of ANYONE onboard a ship. And they are treated like drunken louts who do nothing but cause trouble!

The research found a high level of formal education among cruise ship musicians. 57 per cent of musicians had some undergraduate experience and a further 23 per cent had undertaken graduate study (Figure 50).

Table 40 compares the percentage of cruise ship musicians with tertiary qualifications with three of the main national sources for cruise ship musicians: Australia, Canada and the United States. Sampled cruise musicians are found to have roughly three times the number of graduates as the general populace of these countries. However three caveats must be highlighted:
• Musicians working on cruise ships tend to be younger than the general populace. Younger people tend to have greater reason and ability to undertake tertiary study. The Australian Bureau of Statistics notes “Educational attainment profiles [...] vary by age, with the rise in the level of educational attainment among people aged 25–64 years over the past decade being mainly due to a growing number of younger Australians gaining Bachelor or higher degrees” (2007, “Sex and Age”). While there are several musicians working aboard ships in the 51-60 age bracket, this is are unusual. The majority are significantly younger.

• Musical performance, particularly in jazz and classical fields, requires and expects tertiary study. The very ability to sightread music requires many years of study and practice within and outside the academy. Among the younger demographic, musicians learn these abilities at university and not on the bandstand, as may have happened in earlier decades.

• It is possible that tertiary-educated musicians would be more likely to see the benefits in contributing to doctoral research on cruise ship musicians than those without university education. The nature of the study may thus have attracted musicians with tertiary qualifications, skewing these particular findings.

Table 40: Cruise Ship Musicians with Completed Tertiary Qualifications compared with the general populace in the United States, Australia and Canada.

<table>
<thead>
<tr>
<th>Demographic</th>
<th>per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cruise Ship Musicians</td>
<td>77%</td>
</tr>
<tr>
<td>United States (U.S. Census Bureau 2009)</td>
<td>27%</td>
</tr>
<tr>
<td>Australia (Australian Bureau of Statistics 2007)</td>
<td>24%</td>
</tr>
<tr>
<td>Canada (Statistics Canada 2010, sec. National Picture)</td>
<td>21%</td>
</tr>
</tbody>
</table>

Comparable qualification levels among other crew members are not known. Modern qualifications such as the Bachelor of Applied Science in Maritime Operations or Marine Engineering increase employment chances among certain seafaring positions, but are not required to gain the professional certification (Kogan Page Ltd 2002, 153; Department for Transport 2010, 8; Maritime and Coastguard Agency 2000).

Employers

Figure 51 below graphs respondents who nominated a particular cruise line as their employer. A respondent often has more than one employer during a shipping career.
The top four employers nominated by the sample are Princess Cruises, Carnival Cruise Lines, Cunard Line and Celebrity Cruises. Princess, Carnival and Celebrity have large fleets with sizable numbers of musicians on each ship. Cunard, despite having only two or three ships,\textsuperscript{191} has two ensembles that may be regarded as showbands: the nine-piece Royal Court Orchestra and the eight-piece Queen’s Room Orchestra. The next largest nominated employer is Regent Seven Seas Cruises, reflecting the larger numbers of musicians aboard ships between 2007 and 2010. Holland America Line, the next largest employer has small showbands of five or six musicians that also double as ensemble musicians on large numbers of ships. The position of Royal Caribbean appears to be an anomaly and this line should be comparable to Carnival. Norwegian Cruise Line uses standard bands on most of its relatively small numbers of ships.\textsuperscript{192} Crystal Cruises has only two ships\textsuperscript{193} and uses only six-piece showbands and two cocktail pianists onboard. Seabourn, also, has small numbers of ships and traditionally used four-piece showbands.\textsuperscript{194} Other lines have comparatively smaller numbers of ships and some, such as Fred. Olsen Cruise Lines and Disney Cruise Line use limited number of musicians.

Prior to Cruise Ship Employment

Prior to employment aboard cruise ships, respondents were generally working as performers (47 per cent), music teachers (19 per cent) or undertaking tertiary study (18 per cent). For many respondents, cruise ship employment fills a niche between tertiary music studies and professional employment. For others it acts as an escape from difficult employment conditions or personal issues on land.

Duration of Cruise Ship Employment

Sampled musicians spent an average of 5.3 calendar years working aboard cruise ships. During this time, they worked for an average of 2.5 shipping companies. While most

\textsuperscript{191} For the majority of the period under question, Cunard had two ships: the R.M.S. Queen Elizabeth II (launched in 1969) and the RMS Queen Mary 2 (launched in 2004). In 2007, these ships were joined by the RMS Queen Victoria. In 2008 the QE2 was retired. In 2010, the RMS Queen Elizabeth was launched.

\textsuperscript{192} The Norwegian Epic uses no showband, but has other musicians.

\textsuperscript{193} The Crystal Harmony was transferred to sister line NHK Cruises in 2005 to become the Asuka II.

\textsuperscript{194} Photos onboard the newer ships (MV Seabourn Odyssey, Seabourn Sojourn and Seabourn Quest) show a larger ensemble.
respondents spent longer than a single calendar year working on cruise ships, eight completed only a single contract before returning to land.\textsuperscript{195}

Most employment was consecutive. Some, however, cited non-consecutive employment. R65, for example, listed Celebrity cruises between 2000-2001 and again for a single year in either 2004 or 2005, then Seabourn in 2006. R57 reported that he had worked for “Disney 1998-1999, Carnival 2004-2005, P\&O (UK) 2008, Cunard 2008–Present”. Consecutive years of employment, the norm for respondents, reflects the difficulty of retiring once cruise ship employment is undertaken.\textsuperscript{196} Professional music is an occupation that requires the ability and time to network and musicians on cruise ships remove themselves from their networks for several years. When they return to land-

\textsuperscript{195} Musicians who have completed more than a single contract are more likely to be invested in the job, and in having their views heard by this research. This may have skewed this figure into a slightly higher figure.

\textsuperscript{196} In answering a later question on leaving cruise ship employment, R21, responded “I left, cold turkey, without returning. My first year back on land was not easy though.”
based life, these networks can be difficult to rebuild. David Hahn, owner of MusicianWages.com advised that “it’s going to take a while to get contacts again on land. And right now things are pretty touch and go with the recession. But there’s no easy way to do it, you just gotta do it. Chain yourself to something sturdy so you don’t go back out” (Hahn 2010, para. 2).

The group still employed on ships (31 per cent of the sample) had a longer average career (6.8 calendar years) than those who had retired (4.6 calendar years). This statistic is skewed due to the presence of musicians known as ‘lifers’, who have been working for several years with no intention of leaving ships in the immediate future. This group includes R9 (seven years working on cruise ships), R12 (twenty-six years), R14 (seventeen years), R18 (nine years), R49 (seven years), R57 (eight years) and R58 (nine years). Because the ‘lifers’ are still employed (with longer careers), the average career for musicians still working aboard ships is longer.

Positions of Employment on Cruise Ships
Among instrumental musicians, 76 per cent of respondents identified themselves as showband musicians, with 13 per cent identifying themselves as ensemble musicians and 11 per cent as soloists. This is a higher percentage of showband musicians compared to the percentages aboard actual ships (Figure 53 below).

This disproportion does not necessarily indicate an undue weighting among the sample. The large number of showband musicians indicate a preference by musicians to identify themselves as showband musicians rather than other categories. R11 and R17, for example, considered themselves showband musicians despite also having worked as soloists. R34 worked in the ballroom dance band and jazz ensemble. R76 worked in the rock band, the ballroom dance band and the jazz ensemble. These musicians, however identified themselves as showband musicians.

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197 As opposed to guest entertainers or production singers.
198 The formal dance band (The Queen’s Room Orchestra) and the showband (The Royal Court Orchestra) are combined in the QM2 data due to their similarities.
199 A similar trend is observed among musicians who have worked as production singers and guest entertainers, who prefer to identify themselves as guest entertainers.
Other positions of Employment

In addition to nominating a principal position of employment aboard cruise ships, respondents were also asked to nominate other positions in which they have worked. Working in several positions over a career is common practice. A shipboard musician employed as a showband pianist on one contract, could be employed as a soloist on the next. A musical director may also consider himself or herself a showband musician or a bandmaster. Table 41 below shows the career nominated by surveyed musicians. The sample undertook an average number of exactly two positions during their shipboard career.
Musical Performance Aboard Cruise Ships

Cruise ships musicians implement music at the behest of the company and the onboard representatives, the cruise director and the musical director. These officers schedule performances and rehearsals and are responsible for the smooth operation of music aboard the ship. The cruise line head office monitors musicians’ performance using the end-of-cruise ratings submitted by guests. The following section will assess the work undertaken by shipboard musicians, investigating how musicians regard musical performance on cruise ships. Individual work described by musicians of different categories is discussed and comparisons between different lines are drawn. It investigates the workload of musicians divided into formal performance, formal rehearsal and personal practice.
Organisation of Shipboard Musicians

Shipboard musicians are defined in a number of different ways. Categorisation by social organisation is most common and obvious. This classifies musicians by their social and employment groupings and results in the five standard categories of cruise ship musician: showband, guest entertainer, soloist, ensemble musician and production singer. An alternative method for categorisation involves classification by the job undertaken on cruise ships. Some musicians are employed for their interactivity in venues where music is the focus. Others are employed to be in the background only rarely interacting with guests. This classification clarifies the reason for certain positions on cruise ships.

Categories by Social Organisation

Social organisation refers to how “a group of people divides, arranges or ranks itself” (Titon 2009, 9). Musicians on cruise ships divide themselves (and are divided by corporate decree) into five social groups. These categories dictate with whom the performer works and lives, as cruise ship hierarchy house performers with others in the same category. Because of this, the same categories also influence with whom musicians eat, drink and socialise.

The formal groupings of cruise ship musicians are created, defined and sustained by three considerations:

- The musician’s **purpose** (what their job is on the ship).
- The musician’s **grouping** (whether they work alone or with others).
- The musician’s **control** (whether their musical performance is directly controlled by the musician or by someone else).

<table>
<thead>
<tr>
<th>Category</th>
<th>Purpose</th>
<th>Grouping</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showband Musician</td>
<td>Accompaniment of guest entertainers and production singers</td>
<td>Ensemble</td>
<td>Cruise Line/Guest Entertainer</td>
</tr>
<tr>
<td>Ensemble Musician</td>
<td>Entertain and encourage guests to stay out and consume</td>
<td>Solo</td>
<td>Self</td>
</tr>
<tr>
<td>Soloists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guest Entertainers</td>
<td>Provide focus of evening entertainment, encouraging guests to stay out and consume</td>
<td>Ensemble</td>
<td>Cruise Line</td>
</tr>
<tr>
<td>Production Singer</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cruise Ship musicians have three primary purposes, all of which must be undertaken if onboard entertainment is to function optimally. Guest entertainers and production singers perform the main evening show in the theatre which gives a focus to an evening’s entertainment, keeping guests out. The showband have a related but distinct purpose providing musical accompaniment for such performances. Once guests are out for the evening, ensemble musicians, soloists (and, sometimes, the showband) encourage them to stay out by providing enjoyable and interactive entertainment.

Showband musicians, ensemble musicians and production singers perform in groups, which become the basic social unit for socialising, accommodation and dining. Showband musicians, for example, interact with ensemble musicians and soloists, but these other musicians are not part of their own social group. By contrast, soloists perform on their own, and guest entertainers, while performing with the orchestra, are quite distinct from them. Soloists are sometimes accommodated in their own cabins and guest entertainers are invariably housed in single rooms. Guest entertainers dine with guests, never in the crew mess, whereas soloists join the other musicians to eat. While soloists and guest entertainers interact with other musicians on the ship, they often seek their fellows’ company, guest entertainers socialising with other guest entertainers and soloists seeking out other soloists.

Ensemble musicians and soloists are in control of their repertoire, set lists and performance methods. While this must conform to a corporate preconception of the music required by the demographic to ensure continued employment, the actual implementation is left to musicians. The same is true of guest entertainers who create and implement their own show, which must please the guests and cruise director to ensure rehire. Production singers, on the other hand, perform music entirely created and controlled by cruise lines. Dances, musical repertoire and the ordering of the production show is set up months or years before and must remain the same as casts arrive on and depart the ship. Similarly, showband musicians are not in control of their own repertoire; when performing with the production shows, similarly to production singers, their music is controlled by the cruise line and when accompanying a guest entertainer, they must play the music to the satisfaction of the guest entertainer. The
intersection of these considerations produce shipboard musician formal groupings. These groups are essential to forming the social and labour identity of onboard musicians.

**Categories by Implementation**

An alternative method to classify shipboard musicians is by the implementation of their performance. This method yields a different perspective on implementation of cruise ship music by groups. This system groups cruise ship musicians by the purpose of their performances, and by their interactivity with guests.

There are two axes to consider when classifying musicians by their performances: the amount of interactivity between musician and audience, and whether the music is designed to be of primary importance or of secondary importance. Interactivity is a key technique used to engage and entertain guests. Some musicians encourage interactivity while in performance, such as piano entertainers and interactive ensembles. Some musicians, such as production singers, showband musicians and guest entertainers discourage interaction. The other dimension is associated with the type of venue. Formal musical performance in some venues is of primary importance and guests go to hear the music. On others, music is secondary to other activities. The interaction of these two considerations is graphically represented in Figure 54.

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200 See pages 141-149 for a discussion of this.
Musicians that are physically and interactively near the audience in a venue where musical performance is primary actively engage with and encourage guests to join in the performance. These performers get up and engage the audiences, such as piano vocalists, karaoke host and some forms of interactive ensemble. Such musicians are becoming increasingly important as cruise ship management desire to employ interactive performers. Musicians that are physically and interactively near the audience in a venue where musical performance is secondary provide an aural background to other activities, such as dining, drinking or relaxing. Such performances are referred to onboard as providing ‘musical wallpaper’ and can involve instrumental soloists, MIDI duos and soloists, and some ensembles including the string quartet and jazz ensemble. While these guests interact with these musicians (to a lesser extent than the previous category), they do not specifically attend to listen to them perform.

Figure 54: The Roles of Musicians aboard Cruise Ships
Musicians that are physically and interactively far from the audience in a venue where musical performance is primary formally entertain guests. This usually happens in a theatre, where guests sit down to watch a formal performance. Examples include guest entertainers, production singers, the showband and (sometimes) the classical ensemble. Musicians that are physically and interactively far from the audience in a venue where musical performance is secondary exist to entertain guests in a less formal manner. Venues where these musicians perform tend to emulate live performance venues on land, such as jazz clubs or small rock venues.

Shipboard Performances
Shipboard performances specifically investigated in the survey included production shows and guest entertainer cabarets, which are controlled by persons other than the musicians—the guest entertainer in the case of the cabarets, and the shipping line in the case of the production shows. Other performances, (eg. cocktail sets, ballroom dance sets, rock performances etc.), controlled by the musicians themselves are discussed elsewhere. While they may be required to perform to a theme (especially overtly in holiday seasons), in these performances musicians choose the repertoire, order and performance models. Even when repertoire is provided by the cruise line (as in a ballroom dance set), the order is chosen by the band leader and musicians may contribute to the repertoire—should they choose—by writing their own arrangements.

Production Shows
The survey asked the showband musicians to rate production shows by ‘Overall Show’, ‘Charts’ and ‘Musicality of Show’. A ranking between 1 and 5 was given, 1 being ‘Awful’, and 5 being ‘Amazing’. These figures represent the average rating by both cruise line and overall and ascertain musicians’ views on the production shows of particular lines.

Surveyed musicians regard the overall quality of production shows as variable between lines (Figure 55). The best production shows are those produced by Princess and Celebrity. Cunard and Royal Caribbean International also produce production shows positively regarded by musicians. All these lines use large and live bands. Carnival, Holland America Line and Regent produce production shows that are considered sub-
Carnival is known to over-use ‘sweeteners’ in its production shows. Holland America Line uses ‘Modern’ showbands incapable of performing traditional production shows without sweeteners. The Regent product was rushed into production in 2007 with (according to the sample) some sub-standard shows produced quickly by PGT Entertainment. If the entertainment product had moved beyond a two-year lifespan, it is probable that these ratings would have improved. Norwegian Cruise Line production shows are regarded by musicians as the worst among the surveyed lines, more than a full point below their closest competitor.

Musicians also regard the quality of the musical charts for production shows as variable (see Figure 56). Well written and arranged charts are a sign of musical professionalism and musicians are unforgiving of poor quality arrangements or notation. The sample nominated Royal Caribbean International as having the best charts followed by Cunard, both lines which use live bands. Despite Regent’s poor rating in the production shows, the charts were relatively well-regarded. Princess’s charts were also positively regarded. Holland America and Carnival rated poorly. Celebrity, despite having live bands, ranked as poorly as Carnival for its charts The worst production show charts were aboard Norwegian Cruise Lines.
The musicality of a production involves its musical coherence, structure and concept (see Figure 57). Musicians regard the musicality of Cunard’s and Regent’s production shows particularly positively. Princess’s and Royal Caribbean’s production shows also garnered positive ratings from musicians. These lines have/had large ensembles and shows are regarded as a highlight. Carnival and Celebrity are regarded negatively, but the word musicality is considered to be aboard Holland America and Norwegian Cruise Lines

Musicians regard production shows aboard Princess, Royal Caribbean and Cunard as generally musical, with good charts and a high overall quality. Regent shows between 2007 and 2009 were regarded as musical with good charts, but with lower overall quality due to the rush to implement production in 2007. Celebrity shows are of sound overall quality, but musicians questioned the manner in which they were written and conceived. R34, for example, of a musical theatre production show commented “overall it presented modern broadway material well in my opinion, but it seemed to be put together in a haphazard way”.

Figure 56: Deviation from Average Musician Rating for Production Show’s Charts (By Line)
Musicians considered Norwegian Cruise Lines production shows as substandard in all three categories. Table 43 below lists their comments on NCL production shows, both positive and negative.

Significantly, two low rating cruise lines are changing their product. In late 2011, Carnival announced the redesign of its revues moving to a thirty-minute format instead of its current sixty-minute show. In the summer season of 2012, shows to be premiered include ‘Latin Nights’, ‘Motor City’ (different to the Princess production show of the same name), ‘The Brits’ and ‘Divas’. (Carnival Cruise Lines 2011). Musicians have expressed concerns about their role in the redesigned shows (Tetrault 2011). Norwegian Cruise Lines is in the process of redesigning their product to introduce the tribute shows required by Freestyle Cruising 2.0 and already on the M.V. *Norwegian Epic.*

Figure 57: Deviation from Average Musician Rating for Production Show’s Musicality (By Line)
Table 43: Musicians’ Comments on Norwegian Cruise Lines Production Shows

**Negative Comments about NCL’s Production Shows**

- It was supposed to be about music and dance from all over the world. The show was tracked and I only played a 16 bar rock tenor solo part. (R44 on *World Beat*)
- Thrown together with no sense of continuity. It was like a casserole made of leftovers from the previous week, some of which had been in the fridge too long and should have been thrown out around Thursday. I’m just glad I didn’t have to play it. (R45 on *Night of Enchantment*)
- An “American Idol” type show in which four performers sing a variety of 60s/70s pop and rock tunes (heavy on Motown material) and the audience votes by applause for a winner. A lot of great songs, but terrible arrangements of them. (R73 on *Showdown*)
- There’s an old saying: “You can’t polish a turd.” We did anyway, and with enough elbow grease we were able to ignore the charts, go with our instincts, and really make that thing shine. (R45 on *Showdown*)
- Cheesy show that tied songs together using colors. The Pink Panther, Yellow Submarine, etc. All the music was tracked and the show band really didn’t add anything. (R44 on *Colors*)
- Everything was tracked even the solos. The band only took away from the shows. The parts were written for a full big band at times and we only had three horns. It just didn’t work. The best thing about any of the shows on this contract were the girls’ outfits. (R44 on an NCL show with a forgotten title)
- Bad Rock and Roll review Show. (R6 on *Band on the Run*)

**Neutral Comments about NCL’s Production Shows**

- Latin dance extravaganza. (R63 on *Que Noche*)
- Imagine Shrek but with more fairy tales and a constant medley of pop songs. (R59 on *Once Upon A Time*)

**Positive Comments about NCL’s Production Shows**

- Decent enough show and a real audience pleaser. The all-girl production showcased 60s British rock. This came off particularly well when our home port was Southampton. (R45 on *Shout!*)
- A five-female revue of 1960s British female pop singers. Lots of Petula Clark and Dusty Springfield material. Each singer had some characterisation, which was advanced with comedic bit between the songs. Apparently this was adapted from a West End production. (R73 on *Shout!*)
- A heavily trimmed version of the popular Lieber and Stoller revue. Of course we couldn’t play the whole show, but most of the highlights were intact, and the band played live with no track. That’s a rarity on ships. (R73 on *Smokey Joe’s Cafe*)

**Guest Entertainer Cabarets**

The survey asked showband musicians what made a good and bad guest entertainer. When interpreting these results, it is important to note that showband musicians are often jealous of guest entertainers. Some guest entertainers, while being good entertainers, may not be particularly good musicians and this is a source of frustration and disappointment to the showband.
The survey asked musicians about the three aspects that make a great guest entertainer. Each musician’s first nominated aspect was assigned a value of 3, the second assigned a value of 2 and the third assigned a value of 1. These were added together to create a Calculated Relative Importance (C.R.I.) These are graphed in Figure 58 below.

Figure 58: Showband Musicians on Aspects that Make a Great Guest Entertainer?

The two aspects most highly regarded guest entertainer qualities from the showband’s perspective are quality arrangements and talent. Musicians consider poor arrangements to indicate lack of professionalism and consideration. More importantly, poorly notated and unclear arrangements actively impede musicians’ performance and unnecessarily increase rehearsal time (see Figure 59 below). Some musicians go as far as complaining about charts in a rehearsal. R18, a guest entertainer, pleads

Please, please, please stop complaining about the arrangement. Complain later. Suggest someone new to me. But in rehearsal I don’t have time for your diatribe about how you could have done it better with your hands tied behind your back. It’s not like the arrangers send us the charts to review on spec before we pay for it. We pay for it and are stuck with it. No returns. And if I need that song to bridge a gap in the show, you are stuck with the [name redacted] chart. If it’s wrong and you know it’s wrong, fix it.

201 This is the name of a particularly poor, but well-known shipboard arranger.
Equally, guest entertainers with professional charts are likely to be lauded by showband musicians, who will put more energy and enthusiasm into their show. This results in a more energetic and better performance that would otherwise be attainable.

Figure 59: An Example of a Poor Quality Arrangement Resulting in Extensively Pencilling.

Guest entertainers are usually more personable and entertaining on stage that showband musicians. However, some guest entertainers do not have the same level of musical ability. R76 notes that he has difficulty with some guest entertainers’ unwillingness to invest financially in getting the best show material i.e. good, well-written musical arrangements, professional sound equipment, etc. Having a shiny new suit or a sparkly dress does NOT cover up the lack of quality in the remainder of one’s show or performance. Hey, here’s an idea… take some vocal lessons, learn to PLAY your instrument, study the best comedians and learn from them before you bring your crap-ass little dog and pony show out here to my ship where you’ve spent more money on your freaking wig and make-up than you have on your charts! This ain’t supposed to be amateur hour and you’re wasting my time making you look better than you really are!!

While R76 may exaggerate to make a point, his complaints represent sources of real frustration to showband musicians. Musical ability is more important than entertainment to showband musicians who are more likely to highly regard a
musically talented guest entertainer rather than one who is merely a good entertainer. Thus, category two (‘talented’, which describes general competence in performance) and category four (‘musical’, which describes specific musical ability) are highly regarded by musicians. The rating of category six, ‘showmanship’, is an acknowledgement that general entertaining ability, while not as highly regarded as musical ability, is acknowledged to be important.

Respect for the band carries considerable weight. While musicians acknowledge that most guest entertainers are professional, positive and a good ‘hang’, a small number have been reported as being exceptionally dismissive and rude to musicians. These guest entertainers cause enormous amounts of resentment. Table 44 outlines comments of sampled musicians on the necessity of respect from Guest Entertainers.

Table 44: Comments on the Necessity of Respect for Showband Musicians by Guest Entertainers

- R11: RESPECT [is paramount]- expressing genuine admiration and camaraderie with the musicians.
- R37: Respect for the band: both in a quick dress rehearsal and rapport with musicians
- R65: Hang with the band after the performances to build trust and appreciation. Buying the band a round of drinks is always classy, and makes the band work harder the next time. Always announce the band and at least the band leader by name during EVERY show.
- R45: Rapport. If he’s [sic] not even courteous enough to introduce himself or ask your name when he’s handing out music or wanting to change something you’re doing, the band will read that vibe, and won’t give everything they would backing up someone they actually liked.
- R71: Respect for those who work with them, and for their own situation, even if they consider it beneath them or only as a temporary way to greater things.

The same general categories are important to showband musicians when asked to consider what makes a poor guest entertainer and the same variety of views are evident. Significant negative aspects (CRI>10) are the reverse of the positive categories including attitude towards the musicians, poor musicality and talent and poorly-written arrangements.
Musicians’ Workloads

Musicians’ workloads seem low by comparison with other crew who often work very long hours (Bruns 2008). Performing music, however, is fatiguing and highly specialised work requiring large amounts of concentration. The ‘punishment’ for poor performance is unofficial censure by one’s fellows, and repeated offences can result in dismissal. Respondents were asked to nominate their working hours within the categories of performance, individual practice and ensemble rehearsal on the three types of day aboard cruise ship (sea days, port days and turnaround days).

A sea day is a day during the cruise when the ship is at sea rather than in a port. These days generate considerable profit for the shipping line as passengers consume aboard the ship rather than in port. Due to the demand for onboard diversion, musical performances are scheduled earlier, longer and more frequently than on other days. This schedule often affects soloists and ensemble musicians more than showband musicians.

While workloads on sea days are higher, there is still a lot of time when musicians do not work. R9, for example, listed the following daily schedule.

<table>
<thead>
<tr>
<th>Time</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-1pm</td>
<td>Rehearsal with cast or guest entertainer</td>
</tr>
<tr>
<td>2-4pm</td>
<td>Deck Sets</td>
</tr>
<tr>
<td>8-9pm</td>
<td>Show</td>
</tr>
<tr>
<td>10-11pm</td>
<td>Show</td>
</tr>
</tbody>
</table>

If musicians in the open spaces of the ship, they are required to wear a uniform and consequently feel ‘on display’. Many prefer to stay in the closed spaces where the main daytime options are in the crew mess and one’s cabin. Some musicians perform in the afternoon on sea days, but many do not work until night and must fill their days. R45 notes “There’s potential to be productive [on sea days]; there’s also potential to be incredibly, incredibly lazy. Respondents listed activities used to fill in their sea day including working out in the gym, practicing, arranging or reading. Many reported
emailing. Some activities were associated with the onboard ship experience such as watching the scenery in some beautiful parts of the world and socialising; others, such as watching movies, napping and drinking, were less productive.

A port day is a day in port during the cruise. Such visits gratify musicians’ desire for travel. Musicians classify ports in several ways. One obvious classification is into ‘dock’ and ‘tender’ port. If the ship is berthed in a dock, musicians can get off the ship early. If it is a tender port, where shallow water depth precludes the ship from docking, the ship’s lifeboats are used as tenders and musicians must wait until most passengers have disembarked (usually by 11am) before they can disembark themselves.

Musicians also divide ports into ‘regular’ and ‘exotic’ ports. An ‘exotic’ port, in a location not regularly visited by cruise ships (such as the Mediterranean, South America or the Pacific) encourages musicians to sightsee singly or in a group. Some musicians volunteer to accompany guest tours. ‘Regular’ ports include frequently visited destinations in regular cruising areas such as the Caribbean or in Alaska for American-based ships, or the Canary Islands, Gibraltar or Malagar for European-based ships. More

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202 R15 states that “The extent of tourism would depend on the port. A major city that I hadn't been to before would be a busy day of sightseeing. If it was a port that I had been to many times it would be more relaxing activities like going for lunch.”
pedestrian activities, such as internet use, socialising with other musicians, and drinking and dining\textsuperscript{203} are undertaken in these ports. Towns with regular cruise ship visits often have bars specifically favoured by crew, such as the No-Name Bar in Cozumel or the Boatyard in Barbados. Such bars cater specifically for crew and sometimes do not permit other visitors.

The \textbf{turnaround} day is the last day of one cruise, and the start of the next. For many crew it is the busiest day of the cruising cycle, as one group of passengers has to be disembarked, the ship cleaned in a matter of hours, and the next group embarked and entertained until sailaway. For musicians, this is often similar to a port day in a known port with more easily accessed facilities such as shopping and internet. The greatest number of musicians reported working one hour on port days, two to four hours on sea days and one to two hours on turnaround days. Ten musicians reported working more than five hours on sea days. These figures do not vary greatly between showband musicians and soloists/ensemble musicians. The latter tend to work longer hours on sea days, and shorter on turnaround.

\textbf{Performance}

The greatest amount of formal performance occurs on sea days, when the need to entertain guests is greatest. Cruise directors assign the brunt of this workload to soloists and ensembles, who are self-sufficient in their repertoire and can perform for longer periods. Of soloists and ensemble musicians, 71 per cent perform three or more hours on a sea day, and 18 per cent performed more than five. Showbands are flexible musicians capable of performing small-ensemble jazz and other genres. Thus, on a sea day, 56 per cent of showband musicians also perform more than three hours, and 10 per cent more than five, including their cabaret and production shows duties.

Sea days rank above port days in the hierarchy of ship performance nights (see page 191) Cruise directors, desiring positive ratings for the ship, schedule the cruise line sponsored production shows for days at sea. The solitary production singer in the

\textsuperscript{203} Some respondents contrasted the ‘real’ food of the port (which they paid for themselves) with the food of the ship.
sample reports a two-hour workload on sea days only. Guest entertainers reported work on both sea days and port days.

Port days involve performance in the evening, when guests have returned to the ship. Less formal performance occurs during the port day, but performances may run later, as a port day is commonly followed by a sea day. Most showband musicians (64 per cent) report only the two hours of formal performance associated with the evening cabaret show. However, 28 per cent work beyond this. Most soloists and ensembles work three to four hours (65 per cent) and none report working beyond this on a port day. Half the guest entertainers report work on a port day, although this is not an ideal showtime.

On turnaround days, performances are scheduled from the early afternoon on during the lengthy embarkation process, and involve soloists and ensemble musicians. For showband musicians, the turnaround day involves the ‘Welcome Aboard’ show in place of the usual evening cabaret or production show.

Rehearsal
Performance is not the only official duty of musicians aboard ships. Rehearsals are also scheduled for showbands, guest entertainers and production singers. Leaders of shipboard ensembles may also require formal rehearsal, though this is not officially required and relies on finding performance space. Soloists, performing on their own, do not differentiate between personal practice and rehearsal.

On sea days, public areas of the ship are almost always in use and there are few areas available for performance. Showband musicians are involved in scheduled rehearsal in the main theatre, though the times for this are strictly limited. Ensemble musicians do not specifically need to rehearse, having developed their material prior to joining the ship, but some like to include new material, or develop their show for professional pride. Finding places to rehearse is another matter. On a sea day, most public spaces are in use in the morning and afternoon. The ensemble performs in the evenings and high-level sounds are discouraged late at night. Musicians usually go ashore on port days and rehearsals are rarely scheduled. Half of the sampled ensemble musicians use turnaround days for rehearsals. With no bars open on the ship in the morning (and the spaces thus
available for rehearsal) and the afternoon available for port time in a regular port, turnaround days are excellent time for ensembles ensemble musicians to rehearse.

Showband musicians customarily rehearse only guest entertainers. These are, ideally, short and intense rehearsals starting at 4 or 5pm. Most showband musicians report little or no rehearsal port days (91 per cent) or on sea days (85 per cent) where the rehearsal will start close to the departure time, allowing musicians as much time in port as possible. Turnaround day rehearsals, which also last around an hour (reported by 90 per cent of the sample) usually involve a run through of aspects of the welcome aboard show, and perhaps a small section of a guest entertainer’s performance.

Personal Practise

Slightly more than a third of musicians report undertaking cruise ship employment specifically to work on their technical facility (page 265), which means undertaking regular personal practise to stay ‘ahead of the game’. However, shipboard musicians are hard-pressed to find rehearsal spaces, for the same reasons that ensembles find it hard to find space to rehearse. Eleven musicians (12 per cent of the sample) report doing no practise at all during their cruise ship employment.

Of respondents, 73 per cent undertake practise on a sea day, which is most likely to last for a single hour. Most musicians undertake cruise ship employment to see the world and the port day is their opportunity for this, resulting in little practise on port days. Turnaround days, often in ports with good facilities such as internet access, are seen as days to take care of personal business and stay in touch with family. This is opposed to the trend in ensemble rehearsal. 67 per cent of the sample report zero personal practise on turnaround days.

The level of difficulty finding personal practise space varied with the instrument. R9 (a pianist) points out:

Horn players would go outside, or waaaay below. Guitar players used headphones. Keyboard players would try to borrow a keyboard from the stage guys and use head phones. Drummers used practise pads. Piano players were SCREWED.

Musicians that reported the most difficulty finding practise spaces those who played were trumpet, drums and voice. It is hard to practise voice quietly. Trumpeters rarely
enjoy performing with practise mutes, which cause backpressure problems. Similarly, many drummers dislike practice pads as they do not recreate the feel of a real drum. Bass, reeds, piano and trombone reported middling difficulty. Electric bass (though not upright bass) can be practised in the musician’s cabin. Reeds and trombone are not as loud as trumpet, and found practise spaces in utility areas or backstage. Pianists either practised after hours in closed passenger areas or on digital pianos in the musician’s cabin. Guitarists found no problem locating practise areas as electric practise rigs permit practise in the cabin. The ‘other’ category consisted of violin, cello, and harp, all of which are acoustic instruments.

![Figure 61: Reported Difficulties Finding Practice Space (by instrument)](image)

Conclusions

Musicians are regarded by many onboard and head office hierarchy as lazy and demanding. Contrasted with the rest of the crew, many of whom regularly work eighteen-hour days, the five-hour days of musicians often seem easy by comparison. Musicians are nearly the only group on the ship who can get off in all ports and have reasonable privileges. However, it takes many years of practice to get to the point of being able to undertake a cruise ship musician contract. No other crew train for decades before even stepping foot on a cruise ship. Further, it is not possible for musicians to work eighteen-hour days which would cause so much music on ships that guests would
not be able to get away and find quiet space. Moreover, a five-hour day of playing piano and constantly being on show is very tiring. Any more would result in tired and unentertaining musicians the following day. Unentertaining musicians cannot perform their professional role of entertaining, interacting and keeping guests in locations of high consumption. In reality, musicians work an appropriate amount to the requirements of the industry.

**The Lifestyle of a Cruise Ship Musician**

The lifestyle of a cruise ship employee revolves around three considerations: work, onboard relaxation and port time. Some employees onboard, such as waiters, bar staff and spa staff, spend more time working than relaxing or getting ashore compared to musicians. This section discusses this lifestyle. It surveys what musicians do to fill their days, how they see their work and leisure time aboard ships, their satisfaction with the cruise ship lifestyle and why they undertake cruise ship employment.

**Satisfaction with Cruise Experience**

The survey asks respondents to rate their satisfaction with the cruise ship experience overall out of five (Figure 62). The result is generally positive. 85 per cent rate the experience as four or three out of five. Small numbers rate it as one, two or five out of...
five. The average rating is 3.57. This response varied between categories of musicians (Figure 63). Showband musicians on average rated the ship experience nearly exactly on average ($\bar{X}+0.01$). Ensemble musicians ($\bar{X}-0.57$), the solitary production singer ($\bar{X}-0.57$) and guest entertainers ($\bar{X}-0.37$) rated the experience lower than average. A high average rating by soloists ($\bar{X}+0.81$) countered this negative trend.

![Figure 63: Average Overall Musician Satisfaction Rating (by Respondent Category)](image)

The survey also asked musicians to nominate their satisfaction with individual cruise lines. These results were more negative; considering the experience of working on cruise ships allows respondents to generalise about their career, but considering individual lines brought to mind specific antagonisms and problems.

Figure 64 shows the average responses for lines where seven or more musicians responded. Excluded lines ($n<7$) included new lines without a significant track record (Azamara), non-English speaking lines (AIDA Cruises, Costa, Star Cruises, Viking Line) and lines that did employ many musicians (Disney Cruise Line, Fred. Olsen Cruise Line, P&O Australia, Thomson).
Interestingly, both extremes were lines in the luxury class. Seabourn cruises, the most expensive line surveyed also had the highest rating, more than half a point above the average mark. Crystal Cruises, the second most expensive line with a reputation among passengers for a high standard of entertainment (Wright and Wright 2010), scored lowest, a full half point below the average rating. Other highly-rated lines included Regent Seven Seas Cruises and Princess. Other lower-rated lines rated included P&O UK and Silver Seas Cruises.

The Cruise Experience

Musicians work on cruise ships for different reasons. Some cruise for adventure, to make music or to run away from land-based problems. Burger (2004) discusses “repetitive compulsion” as the reason some guests take many cruises. This Freudian notion posits that there are two ways in which we can relive the past: through memories and through actions. Berger argues:

Repetition compulsion generally involves the need to repeat certain experiences as a means of trying to deal with certain traumas, generally experienced in childhood […] On the conscious level, people take cruises to repeat pleasurable experiences of previous cruises. But the conscious decision to take cruises may be connected with the unconscious desire, or perhaps even the need to take them (2004, 59–60).
Many of Berger’s conclusions are thought-provoking from a guest perspective. However, musicians, too, can become habitual cruisers. In an article on circus performers, psychologist Carlin Flora asserts

Maybe madness simply trumps reason for restless types who are stifled by conventional jobs. Some of them told me that when they were away from the circus and suddenly smelled diesel fumes or burnt tires, they would desperately miss it and want to join up again.” (2009, 10)

Musicians have a compulsion to make music, particularly what they regard as ‘good’ music. As regular musical employment on land becomes harder to find, cruise ships are increasingly seen as an easy and convenient opportunity to perform music to a high standard with professional fellows.

While completing the question on why they undertook cruise ship employment, respondents were given five reasons from which to select and an “other” category (thus allowing open-ended responses). The five given reasons were selected after informal discussions with cruise ship musicians during the survey planning stage. The open-ended “other” category elicited a variety of responses. These fell into the following categories:

- Career opportunities (4 respondents)
The vast majority of sampled musicians (80 per cent) respond that the ships met their employment expectations. A minority (4 per cent) respond that expectations were not met. The rest said that they were partially met.\textsuperscript{204}

**Best and Worst Aspects of Cruise Ship Life**

The survey asked musicians to name the three best and worst aspects of cruise ship life. The survey provided no prepared answers, but left the question open. Using the same system as that outlined on page 254, a Calculated Relative Importance (CRI) was generated for each category of response.

Musicians are fairly consistent in their identification of positive aspects (Figure 66). 96.6 per cent of responses fall into one of eight categories with only six responses outside these categories. The worst aspects of the cruise ship experience (Figure 67)

\textsuperscript{204} Several musicians (R18, R39, R45 and R83) took the opportunity to point out that for Americans, the salary was not “tax-free” as it was for non-American crew. This was also pointed out in Q1.4 by R11, R22, R35, R37, R46, R52, R65, R68 and R79.
drew a much more varied response. 82.3 per cent of responses fall into 15 categories, a comparatively broader range of responses. The “other” category, incorporating classifications with a CRI of less than 8, was actually the most significant grouping. Clearly, musicians are more divided on what they consider to be negative aspects of the lifestyle aboard cruise ships.

The above information is across the cruise shipping industry. However, individual cruise lines have strengths and weaknesses. Assessing individual cruise lines for their positives and negatives required several steps. Two questions seek comments on positive and negative aspects of individual cruise lines: where respondents gave reasons why they had rated a cruise line lowly and where respondents nominated their what was their favourite contract and why. Appendix Three (page 327) orders these responses into positive and negative responses by cruise line. Thus, R4 responded positively to Regent’s onboard management, and R36, R62 and R76 responded negatively. Comments with less than three responses were excluded. From this, we can draw conclusions about the features of individual cruise lines important to musicians. When comparing such
data between lines, it is important to note that individual shipboard experience can vary within a line and is more dependent upon the musical director, the cruise director, the hotel director and the captain\textsuperscript{205} than the edicts of head office. A multi-ship line may have varying musician experience aboard different ships. For example, four musicians praise Princess Cruise Lines for effective onboard management, however, three others censure them for having ineffective onboard management.

**Shipboard Experience**

Travel and the perception of being paid to be a tourist is obviously a strong incentive to accept employment on cruise ships and the sample cites constant travel as both a positive and negative aspect. Travel has by far the highest CRI of the best aspects of cruise ship life. 66 respondents (70.2 per cent) cited travel as the primary reason for undertaking cruise ship employment. Travel features regularly in musicians’ discussion of the ship experience.

R71’s comment in Table 46 reflects musicians’s attitude towards itineraries. Musicians tend to favour cruise lines with perceived good itineraries such as Regent, Princess, Celebrity and Cunard which travel to unusual ports and vary their cruising patterns. Bad itineraries include repeat visits to ports that are standard within the cruising industry such as Cozumel, Ocho Rios or the ‘mystery islands’ owned or leased by cruise lines. Musicians make both positive and negative comments on Cunard dependent upon whether they are in normal cruising mode (positive) or transatlantic\textsuperscript{206} (negative).

\textsuperscript{205} Holland America Line also adds the Events Director who schedules and organises events aboard the ship.

\textsuperscript{206} Transatlantic crossings are regularly undertaken by Cunard Line only. They involve regular voyages from Southampton to New York, which Cunard must undertake to retain its R.M.S. (‘Royal Mail Ship’) prefixes. These involve time changes nearly every day and five sea days in a row. When a musician has in port manning, this can mean eleven sea days. For this reason, these are not seen as desirable contracts.
Table 46: Musicians’ Comments on Travel on Cruise Ships

- R14: “The ability to travel all over the world is fantastic. I see some musicians who basically ‘sleep’ through a contract. This is an opportunity of a lifetime to see the world and get paid for it.”

- R25: “I got to see places I don’t think I would have ever seen because I’m too cheap to spend a grand to go somewhere. I went skydiving in Honolulu, saw glaciers in Alaska, and got cheap massages in Mexico on the beach with great guacamole! Best of all, I got PAID to do it!!”

- R45: “I’ve seen places I could never have dreamed of. How many of your friends have a favorite pizza place in Naples, or a regular hookah bar in Istanbul?”

- R50: “The places you have access to while working on the ship are in the hundreds. Traveling on your own dime and seeing the same places would cost you a boatload of cash.”

- R71: “Travel, and seeing the world. Though a cliché, it is really the best reason to work ships, and musicians do have among the most opportunity to see the ports as compared to the more hard-working and lesser-paid positions. I usually accept or decline contracts based largely around the itinerary, because a boring or repetitive itinerary can make the time seem very long. Some companies, such as a Regent, have a greater variety of destinations than others who mostly specialize in Alaskan, Mexican or Caribbean seasons.”

Paradoxically, travel forms the best and worst aspect of the cruise ship experience, gaining the highest CRI for the worst aspects of ship life. While musicians positively regard seeing the world, they acknowledge that being away from family and friends for long periods of time is hard. Internet is expensive on ships, and normal means of communication, such as mobile phones, are not available. Musicians cannot attend significant family events, births, deaths and marriages. R79 mentions how his “last contract with Carnival was the toughest as I had to deal with the loss of my grandmother. I was in Europe on a startup, and just couldn’t leave to go back home.” This distance is distressing, not only for musicians, but for many cruise line employees (Bruns 2008).

Cruise tourism is fast tourism\(^{207}\) resulting in short port stays. R38, R46, R48 and R62 noted that, while the travel is a positive aspect of cruise ship employment, the brief visit means that a musicians doesn’t “really get to experience a country and a culture. You get a glimpse at the tourist part of that country, the bit they put on show for the American tourists” (R62). R78 also notes that some lines (in their example, Carnival Cruise Lines) travel to limited ports compared to others. R71 notes that a repetitive itinerary with

\(^{207}\) As opposed to slow tourism.
many sea days, or visiting common tourist destinations may make a contract seem very long. R6 noted that he left cruise employment when he “didn’t want to travel any more”.

The formal and institutionalised nature of the experience, however, grates on musicians and dealing with the onboard hierarchy is regarded as the second-worst aspect of the gig. ‘Attitude towards musicians’, ‘poorly designed and implemented regulations’ and ‘boat drills/in-port manning etc.’ also registered highly. With many musicians being unused to a strict hierarchy, and the officers intolerant of musicians who they often regard as lazy and disrespectful, the relationship between officers and musicians is often strained. In explaining this attitude, R76 writes

A cruise ship is a very closed, wildly abnormal, and often cruel environment that can and does bring out the most vulgar, perverted, and callous behavior in our fellow human beings. It is an environment that is not effectively overseen by any worker’s rights or labor organizations, ripe to abuse of all kinds, and often times those in positions of leadership and power use intimidation and threat to control others. No regular crew member (ie. those that are not officers or department heads) is safe from being fired at ANY time, for ANY reason. There is no protection for the poor and powerless, most of them from various third world countries where their country's political and economical realities force them to work on a ship because it sadly better than ‘home’. And who has control over these oftentimes desperate workers trying so hard to improve their lives? Little Napoleons and schoolyard bullies end up here, those who would never be given authority over others on land, who thrive on their own self-created hegemonies... and may God have mercy on those who stand in their way, knowingly or unknowingly. Most musicians are highly educated and able to leave should we choose. Musicians, quite simply, will not accept this ridiculous and childish behavior and we fight back, we point out how ludicrous and unacceptable this attempted intimidation is and become branded as troublemakers as a result. [...] The longer they are forced to stay in this degrading and restricted environment, the more likely they are to turn to the few things made readily available to provide some chance of releasing their pent-up anger and frustrations—alcohol and tobacco.

Musicians are not the only ones to complain about both onboard and head office management. Cruise Director One says that one of the worst aspects of cruise ships is

Bad management. Bad fucking shit management. Bad, bad, bad! There was a crew mission statement, and I remember getting it on the [ship] and it said [...] ‘crew will show respect for each other’, something along those lines. But there was absolutely none. [...] If you didn’t have stripes and you weren’t Italian, you were no good. [Carnival CEO] Bob Dickinson and senior management used to come on and there’d be an open forum. When he read [this a policy of mutual respect between crew], I questioned him on it. I asked ‘How are you going to do that? How are you going to get this respect?’ And he said ‘Well, this is just a mission statement.’ And I said ‘No, I know it is, but if it’s a statement, then you must put things in place to get this happening, surely?’ He couldn’t answer the question.

As noted, the most important matter to the cruise line head office is that the ship is profitable (Garin 2006). The day-to-day running of the ship is left to the captain and the ship’s officers. Directly, musicians are responsible to the musical director and cruise
director, who may run their department as they see fit. R2 asserts that this attitude caused his worst contract. He states that the: “musical director was [a] complete idiot openly making stupid suggestions and running a band with no rules, flaunting that he had no-one to report to.” R3 states that “If you don’t rock the boat you’ll go far, even if you’re incompetent at what you do.” R29 states that he did not appreciate “being treated like a rat by senior officers. The sample cites Royal Caribbean and Princess as having the best onboard management. Holland America is cited as having variable onboard management. Other cruise lines considered to have poor onboard management include Crystal and Celebrity, which is particularly renowned for the attitude of its Greek officers and Israeli security guards.

This conflict is partly the result of musicians’ antipathy to many rules and privileges. While head office nominally sets the levels of privileges and sets many of the rules, in practice onboard management either choose to enforce these rules or ignore them. Seabourn and Princess are noted as having the best and fairest rules and privileges and Silversea, Norwegian Cruise Lines and Crystal as having the worst.

Musicians’ accommodation is usually shared. R11 states that he dislikes “having to survive extended tours living in what feels like a box and on top of it having to co-habitat [sic] with another person.” According to other musicians, the size of accommodation is not the issue, but rather sharing a living space. When musicians are given the same (or smaller) cabins, but without a room mate, such as the noted experience with Seabourn, the experience is much more positive. Musician accommodations on the Norwegian Epic and new Holland America ships involve a very small single cabin (half the size of a normal cabin) and a shared bathroom between two cabins (Suman 2011). Musicians praise accommodations aboard Seabourn and, to a lesser extent, in Princess and Celebrity, but complain about accommodations on Seabourn, Cunard, Carnival and Celebrity.

Marginally behind salary as the best aspects of the cruise ship lifestyle is the camaraderie of fellows, which is specifically missed by 32 per cent of retiring cruise ship musicians. R20, reminiscing about the best contract he had, said that the “Regent Seven

208 The apparent discrepancy in the Seabourn accommodations throws light on the others. In some modes of cruising, Seabourn provides musicians with small single cabins.
Seas Mariner [...] was where I met my soon to be wife [and] where I reunited with my best friends I ever worked with on ships.” Musicians that perform regularly together form a very intimate bond. Couple that with the difficulties of cruise ship employment (such as living in close quarters or dealing with perceived contempt from onboard hierarchy) and you have a recipe for a very close relationship indeed. Production Singer

Three notes

I always liken working on ships to being in a family. You don’t get to choose your brothers and sisters. You can’t walk away from them because they are family, but you must find some way to live together and work together. There is also that indelible thread that ties you together, your love for what you do. (2011)

Musicians cite separation from family as the worst aspect of the cruise ship experience and fellow musicians can act as a substitute for family. However, deep relationships between musicians are also ephemeral. Even if two musicians are onboard a ship for an entire contract, the friendship will last at most four to six months. Shipping lines rarely intentionally reunite musicians. Fellow musicians are regarded as highly musical by two-thirds of respondents. Cunard, Princess, Regent and Holland America are seen as employing highly talented musicians. Musicality is regarded as variable on Royal Caribbean and Celebrity. Silversea and Crystal are reported to employ generally poor musicians.

Poor quality food is the fourth-worst aspect of cruise ship life. Musicians are often given privileges to dine in certain guest areas in the morning and at lunchtime, but are rarely permitted to dine in guests areas in the evening. At least one meal a day is consequently taken in the crew or staff mess. Only one respondent had anything positive to say about the food (R61 on Celebrity). Food was seen as worst on Norwegian Cruise Lines and Regent.

The cruise ship lifestyle is a seductive one. All musicians have to do onboard is make music. They don’t have to pay bills, find rent, or deal with the stresses of everyday life. Their bedding is changed (daily for an extra dollar or two per week), vices like drinking and smoking are cheap and they’re they regularly visit different ports. There are opportunities for sex and/or romance. All that is required is that they perform the art that they love. This lifestyle is so beguiling that musicians may stay onboard for many
years. However, few musicians see it as the entire reason they undertake cruise ship employment.

**Performance**

The performance opportunity is the second most cited reason musicians undertake cruise ship employment. Musicians’ need to perform is tied in with their view of themselves as professional musicians, and they will put up with all manner of obstacles and problems to satisfy their creative imperative. This hardship may be that involved with regular touring, the relative poverty of being a land-based professional musician, or the constant travel and difficulties associated with cruise ship performance. Economically sustainable land-based performance opportunities are becoming rarer. The stresses of everyday life, and perhaps a family to support cause many musicians give up on the idea of creating a career based entirely on performance and become teachers or enter other professions. Some may give up music entirely. Cruise ships, however, offer a reasonable salary, board and the opportunity to make music at a professional level seven nights a week. This is extremely enticing to musicians with few land-based ties, while those with families and commitments often envy musicians at sea. Music regard the musical performance product as well implemented on Princess and Royal Caribbean, and as poorly-implemented on Crystal, Carnival and Holland America.

Musicians regard the ability to perform every day in a positive light (see Table 47). R50 and R73 cite daily performance as leading to improvement in musical ability; as a means unto an end. Other musicians (particularly R91) regard everyday performance as the end in itself. The need to work on one’s ‘chops’ is a significant reason for undertaking cruise ship employment and instrumental prowess is one of the methods musicians employ to ensure high status on the musicians’ social hierarchy. The expectation of cruise ships as an employment that allowed improvement in one’s musical technique holds disappointments for musicians. While respondents acknowledged that cruise ships allowed an improvement in one’s musical abilities, several musicians were surprised by the difficulty in finding space for practise. One

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209 This is musicians’ jargon for general ability and technique. R51 R74 acknowledged that employment on cruise ships allowed improvement in this.

210 R37, R46, R48, R53, R63 and R65.
respondent, R2, expressed regret at having not spent more time on technique. Ability to find space to practise is also a significant disappointment to cruise ship musicians.

**Table 47: Musician Comments on Performing Every Day**

- **R14**: As a Showband Musician you have quite a variety of music to play. Each night is a different show. I prefer 14-day cruises for the variety of Guest entertainers.

- **R25**: I got to do what I loved for a living. I made great money performing, and I learned so much from the experience. [...] It helped show me that that was what I needed to be doing!

- **R50**: Music. It's not the jazz gig that everybody wants to play, but it's music, and it's every day. That's an extremely rare thing in the music business. As a showband musician, you get exposed to situations that force you to grow as a musician. You learn to deal with egos, musicians of varying abilities, and everything else because you're in an environment that dictates that if you don’t deal with it, you're going to be miserable. Some players end up miserable on ships, and it’s usually because they see music as art and nothing else. If you’ve played cocktails or wedding gigs on land, you know that it’s not always art. Sometimes it is a job, and ships are a job where you get paid to play music.

- **R73**: Musicianship. Performing every day and being called upon to play a variety of styles, as well as working with some tremendously skilled and experienced musicians dramatically improved my own musicianship and skills over the years. It wasn't always artistically fulfilling, but it was always great practical experience.

- **R91**: Getting paid to perform virtually every day is a practically impossible on land which makes ship work undeniably favorable in that respect.

R37 asserts that musical performance on his last contract “was not always rewarding”, but acknowledges an improvement upon a change in bandmaster. R45 stated that the music could be a “drag”, citing playing along with prerecorded production show music, but also acknowledged “with the right band and the right entertainer, [it] could be an absolute blast.” R59 complains that the music itself was more poorly written than he had expected. R71 notes that the showband position could also mean playing outside the theatre, which he had not expected or desired. R7 criticises the lack of preparation and interest on the part of his fellow musicians. Details of what the position itself entails appears to be the least-understood area prior to undertaking cruise ship employment and consequently, the area with the greatest disappointment.
Respondents cite fellow musicians’ musicality as an important consideration. Because cruise lines tend to pay around the same salary, musicians choose lines for which to work for other reasons, including itinerary, availability, contract date and knowledge of the line\textsuperscript{211}. Positives and negatives about musicality, while seen as important by musicians is subject to the unpredictability of who the company can employ and, therefore, is much more spread across lines. The top three lines as far as reported quality of musicians are Cunard, Holland America, and Celebrity. The worst lines are Silver Seas Cruises, Norwegian Cruise Lines, and Royal Caribbean.

The sample do not cite the development of music arranging ability as a significant expectation. While few musicians are passionate about arranging, those few are keen to develop their abilities. Cruise ships provide a rare opportunity to write for large ensembles with horns, which occurs irregularly on land. Further, ready access to both guest entertainers and cruise ship lines provide a market for the sale of custom musical arrangements. The most common instrument for shipboard arrangers are reeds\textsuperscript{212} (R6, R52, R76 and R83) with one each for piano (R1), voice (R38), electric bass (R73) and trombone (R84). Thus, while accounting for a mere 8 per cent of respondents, arrangers are significant additions to the cruise ship musician ranks. No musicians reported disappointment at lack of this facility during cruise ship employment, perhaps partly because it is easily fulfilled, but also because a cruise musician’s job is about performance rather than arranging.

\textit{Salary}

Musicians would not undertake cruise ship employment without recompense. Salary is the third most cited reason for undertaking cruise ship employment attracting slightly fewer responses than travel. Remuneration is of a level respondents expected before accepting employment aboard cruise ships. A regular income without land-based responsibilities such as rent and food bills is regarded as a positive aspect. The sample regard the level of remuneration as generally good (R22, R77, R81, R90) or adequate (R17, R64, R66). R48 states that while he thought $2000 per month a reasonable wage

\textsuperscript{211} Significantly, when Regent paid significantly higher salaries in 2007-2009, they gathered together some of the finest musicians at sea.

\textsuperscript{212} Reeds are the collective term for the performer who, on cruise ships, plays primarily saxophone, but also doubles on flute and clarinet.
when leaving college, he now believes it to be a low salary for a skilled position. R47 states that the cruise lines “should pay much more, if they want to keep good pro musicians on ships.” However, no respondent stated that the remuneration was below expectations. Musicians acknowledge that a steady income as a performing musician is rare. R45 notes the positive value of a steady income (for a while at least). A good, steady gig is hard to come by on land. Free food and money in your pocket can’t be beat when you’re coming off a steady diet of ramen, rice, and beans.

R41 lists “steady pay” as the only benefit of working on cruise ships. While many musicians merely respond ‘money’ or ‘getting paid’ as a benefit of cruise ship employment, possibly uncomfortable with sounding mercenary, salary is clearly an important feature of the cruise lifestyle. In a related point, the performance opportunity of playing on cruise ships is also listed highly. The most important feature of cruise life for R83 is “playing a lot for reasonable money. Important to R78 is “getting paid to play music, despite it not being the music you want to play. For R68 it is the opportunity to “consistently perform and improve [one’s] skills” that is important.

Unexpected aspects of the remuneration package are limited to the variable exchange rate between the United States and Australian dollar (R24, R62) and the inability to save amidst shipboard and inter-contract expenses. R69 states

The saving money aspect is definitely possible, but not an easy one. First of all, money actually does go while on the ship. This is all choice, but with all the bullshit, it is quite easy to leave a contract without much savings. Also, doing contract after contract means taking a break and having a plan in between contracts. Sometimes this is a few weeks, sometimes a few months. Savings can go very fast on land, in between contracts, especially having to pay the day-to-day living expenses that we did not have to pay while on the ship.

Some musicians have other salary requirements for undertaking cruise ship employment. One respondent joined ships to pay off significant debts incurred after a messy divorce. Rumours circulate of some musicians undertaking cruise ship employment due to problems with national taxation agencies. In both these cases, the ability to earn a regular salary while leaving, in the first case, a personally difficult situation and, in the latter, a legally difficult situation, is obviously significant in the decision to accept cruise ship employment.
While musicians are generally aware of the salary before undertaking a cruise ship contract, presumably from notification by their agents, in hindsight the salary is sometimes perceived as low for the skill set. The variable exchange rate can be a disincentive for non-American musicians to undertake cruise ship employment. The hidden costs involved onboard cruise ships and in taking repeated contracts can affect the ability to save. Regent and Princess were regarded as the best lines for salary and Holland America the worst, with a third of musicians employed by HAL complaining of the salary.

**Dark Cruise Ship Musicians**

After a long time at sea away from loved ones and confined in a cabin playing music one does not necessarily enjoy, ship musicians often become ‘dark’\(^{213}\). This is an industry term for feelings of general negativity, helplessness in the face of perceived harassment by onboard management and home office, and depression in the face of mediocre musical performance standards. It is manifested in a darkly humorous manner. One Facebook page for showband musicians is called ‘Dark Showband Musicians’, where participants regularly exhort each other to ‘bring on the dark’. Some musicians wear their ‘darkness’ as a badge of pride. It signifies that a musician has been on cruise ships long enough to become dark and is unafraid of consequent harassment by either onboard management or home office. This attitude can encourage other musicians to also develop negative attitudes towards their employment.

R45 explains dark cruise ship musicians as the result of disappointment in musicians’ employment:

> “How do you make a musician miserable? Give him a gig.” Too many of us believe in some mythical, perfect gig out there that simply doesn’t exist, and consequently we get dark about whatever job we’re currently on. Normally we’d walk away from the gig at the end of the night, get up the next morning, and go on to the next thing; but on the ship you do it day after day after day. There is no home to go to; you live there. You constantly put up with the petty rules and regulations of a wannabe navy that has little (other than the corporate office) to keep it in check. It’s a dictatorship, and what the officers say goes. Combine that with the sheer boredom and monotony that occurs when you don’t go out of your way to mix it up, and things get dark fast.

\(^{213}\) Although the term is most often applied to showband musicians, any musician working on the ships has the potential to become ‘dark’.
Many respondents attempt to deal with unpleasant onboard situations by means other than becoming dark. Some rely on their their religious beliefs. Some create an aural work and personal environment not associated with cruise ships through the use of personal computers, iPods and headphones. Many describe using one’s social circle to inure one to the onboard situation. R20 says that he “absorbed [himself] in inspiring music in my off hours to remind me why I play.” Many describe using the gym.

Despite the humorous attitude of dark cruise ship musicians, these musicians cause problems for themselves and for others while onboard cruise ships. Musicians have good privileges, drink and dine in passenger areas, and go ashore in most ports. Other crew work longer comparative hours and perceive dark cruise ship musicians as lazy, unhelpful and angry. This has consequently become a general perception by many crew for all musicians on cruise ships.

Substance Abuse among Cruise Ship Musicians.
Widespread availability of alcohol for crew and particularly musicians aboard passenger ships has been a common practice for a long time. Wechsberg mentions that mentions aboard the SS La Bourdonnais in 1928, musicians were provided with two bottles of wine each over dinner, which only one musician ever finished (Wechsberg 1945, 3). Today, substance abuse aboard ships is widespread, taking three forms: alcohol, tobacco and illegal drugs.

Alcohol consumption appears regularly when cruise musicians describe how they deal with a demanding onboard environment. R27 says “I do think that those who are more ‘dark’ drink more.” Cruise ships tacitly encourage the overconsumption of alcohol as a way of dealing with the pressures of the cruise ship lifestyle. In the documentary “SHIPS”, a woman who appears to be either a trainer or human resources staff, says

[When you arrive onboard] you have two options: either you have fun, or you don’t have fun. Go for the first option. Have fun! Enjoy what you do! Be proud of your job. At the end of the day, hang out with your friends. Have fun! Drink! If you don’t want to drink, don’t drink. But if you want to drink, drink crazy! (Eldib 2011)

Staff and officers can drink in public areas and in the crew bar. Prices are very cheap ranging from $0.75 to $1 for a can of beer or a shot of spirits in the crew bar. In public areas, musicians receive a staff discount of as much as 50 per cent. On Regent, where
beverages are included in the guest ticket price, all drinks for staff were $4 in passenger areas. Musicians, however, being encouraged to socialise with guests, received a $100 per month drinking allowance to be used in passenger areas. A crew member in Eldib’s documentary cites a musician requesting eight shots of hard liquor in a single glass, drinking it and not appearing to be drunk (Eldib 2011). Ensemble musician Steve Riddle says

> It’s sort of mad to me. They have this policy, say, ‘Oh no, you’re allowed to drink but you’ve got to be responsible. Yes, we’re going to throw a party for you and we’re going to have free booze and you can drink as much as you want but you better make sure that you only drink enough.’ [...] They turn a blind eye to it, unless you sort of really make an arse of yourself basically. (Riddle 2011)

The result of this availability and encouragement of the consumption of cheap alcohol on cruise ships is high consumption. Formal research has not been undertaken, but current and former crew tell many stories of alcoholic crew. Hahn says

> While the lax rules on international ships sound like more fun, the dark side is that they also tend to attract more alcoholics. I thought that I knew what an alcoholic was when I left college, but when I met a few on ships, I realized that I had never met one before. Guys that shake and sweat without it, or buy a few beers before they leave the bar to drink when they wake up...those are alcoholics. And I met a few musicians that met that criteria while I was on an international ship. Playing with alcoholics can be a frustrating thing, as they tend to lack consistency and don’t play as well without their fix. (Hahn 2008, para. 10)

In Eldib’s documentary, a young female crewmember who appears to be in her early twenties says “It’s ridiculous to say it, but I wouldn’t do ships if I couldn’t drink. [...], there’s no way I’m going back to my four-berth cabin to read a book, and then it’s lights out. [...] I couldn’t do it. I’m not proud to say it, but I’m [an alcoholic] on ships. It’s a fact. I kind of am. I need it.”(Eldib 2011)

Officially, any crew member must maintain blood-alcohol content of under 0.05 per cent at all times, considered necessary for efficient handling of the ship in case of an emergency. All shipping lines may run alcohol tests among any of the crew members. However, this is rarely enforced, and may be used to get rid of people or make a point. Showband Musician Two notes that “if they tested and fired everyone coming out of the crew bar drunk when it closed, they wouldn’t have enough people left to run the ship.”

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214 R62 notes that the captain fired him three days before he was due to leave the ship after observing him drinking in the bar. The method of firing was an alcohol test.
you’re supposed to have [no more than] a certain level of alcohol in your blood. But, to be honest with you, it doesn’t matter.” (Eldib 2011)

Of the sample, 83 per cent agree that alcohol abuse is prevalent among cruise ship musicians. Musicians who deny that alcohol is a problem often temper their answers by comparisons with other crew members (R9, R26, R47, R61) or land-based consumers (R4, R17). Reasons for alcohol abuse fall into four main categories (Figure 68). The highest and third-highest reason cited for alcohol abuse on ships is boredom (41 per cent) and free time (30 per cent). A further 14 per cent cite the boring and repetitive nature of the gig itself. As previously noted, life aboard cruise ships involves a great deal of free time and boredom on the part of musicians, who fill it in any way they can and many choose to fill it with drinking. Availability of alcohol (the second highest category at 38 per cent), is part of, not only the nature of ship employment, but the nature of musical employment. Another 18 per cent state that musicians have a predilection for alcohol. Alcohol as a coping mechanism for the stresses and anxieties of ship life drew nearly a quarter of respondent. Alcohol as a social tool drew 9 per cent of respondents. Machismo drew 4 per cent. Three per cent stated it was used as a tool to deal with the adrenaline rush of performance.

The response of onboard management can be variable depending on how useful the performer is. Cruise Director One recounts

I’d just become cruise director. I was working with a captain who I’d known for a few years, great guy. There was a singer on the ship who was great, had been with the company about ten years longer than I had and [...] was a notorious drinker—notorious. I sat there in a captain’s meetings one day and the captain said to me, [...] “You need to tell him to stop drinking.” I said, “No.” And he said, “You need to tell him to stop drinking.” I said, “No, he’s an adult. He can do exactly as he pleases. He knows the rules and if he wants to break the rules, he can break the rules. He just knows the consequences and he’ll go home; and it’s your decision, Captain, whether you want to enforce the rules and get rid of him or because you like the guy you just let it go.” And he was like, “Oh, okay, okay. Well, we’ll see.” [...] The rules are there and if [musicians] want to drink to excess you can drink and the sad side of it is, I did it constantly. No, that’s not the sad side because I had fun doing it.

Tobacco abuse is not directly covered by the survey, but smoking is prevalent on cruise ships. A packet of cigarettes in 2007 cost $1.50 onboard ships, and few smokers find reasons not to smoke. This does not appear to affect musicians more than other crew members, and may affect them less. Princess designates part of the crew bar as non-
smoking. On the Grand class ships, this is the smaller section on the port side where the actual bar is located. In 2006, a turf war erupted between musicians onboard MV *Golden Princess* (who insisted on the no-smoking to be observed in this area, as several of their number were non-smokers) and other crew (who insisted on smoking in the area). Onboard management refused to become involved and the situation escalated to the point of near-violent confrontations and threats from both sides, which was only resolved when the musicians’ contracts ended.

While the research does not directly investigate illegal drugs usage aboard cruise ships, evidence suggests that this does occur. Regular drugs tests are undertaken, particularly when at certain ports in South America or the Eastern Mediterranean. Being fired for drug use rarely has an enormous impact upon musicians, as cruise lines do not communicate such matters to rival cruise lines, or often even between cruise lines owned by the same corporation. One musician, known to the researcher, was fired from one shipping line after testing positive to cocaine and was placed by his agency on a rival shipping line. Another was flown home from Argentina while still high on cocaine and, again, was placed on a different shipping line. The original shipping line eventually re-hired this musician.
Sex Onboard Cruise Ships

Opportunities for sexual encounters and romance are frequently available aboard cruise ships and can be a strong incentive to undertake shipboard employment. Many crew are young, single and with few ties on land. The constant turnover of crew provides a flow of possible sexual partners. Key Informant Six says:

There’s so much opportunity for getting laid on ships. Musicians work so closely with dancers, who are always hot. Officers hate that. (Laughs) They always think they should get first dibs. There’s always crew coming and going, so there’s always someone new coming on, and nearly everyone’s single because it’s hard to keep a land relationship going when you’re on a ship. There’s a saying that the best pick-up line on ships is that it’s your last cruise before you sign off. There are no consequences and you’re more-or-less certain of fucking someone. Actually, there are no consequences a lot of the time. I once walked in on the guitarist banging one of the steiners backstage while his girlfriend was a floor below in the crew bar. The fucked thing is guys waaay outnumber girls, but that doesn’t seem to bother musicians. For some, like the dancers who seem to have more gay guys, it’s a positive fuckfest. (2011)

The opportunity for sexual encounters on cruise ships is so available that many crew members may become at least serial monogamists or possibly sexual predators. A female crewmember stated:

It feels like guys have this mentality that you don’t know their past and their histories, so they can sweep you off your feet if they so choose... you know... ‘you’re the only one for me!’ But you damn well know that as soon as you get off that boat, there’s going to be someone else who is the ‘only one for them’ for that contract. It’s the fine print, you know? (Eldib 2011)

Single cabins are a significant sexual advantage for crew. However, musicians generally share cabins, limiting sexual opportunities. Arrangements between room mates may be made such as a previously determined signal that one is with a sexual partner (for example, a tie or a hat will be left over a door handle) or a room mate designating a time during which one musician has the exclusive use of the room.

There are three sexual outcomes for such encounters. One is a sexual encounter between crew members, which happens regularly. This may occur once or several times over the entire contract and is not considered monogamous. Sometimes such encounters are not even particularly romantic. One musician described a sexual encounter as “Up on promenade deck, on deck 7, when you have the ocean right there, and we were just

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215 Sex is not cited at a level that shows up on the list of reasons for joining ships. Participants may not wish to reveal sex as a motivation for joining cruise ships. Some musicians (R2, R35 and R60) met their wives on cruise ships and may be uncomfortable discussing previous sexual encounters. Citations of sex as a positive aspect of the cruise experience include: R39 “Getting laid”, R81 “The women”, R88 “Lots of Girls”, R 83 “Women”, R38 “The Women”.

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kissing right there, and I just took it out, and threw it in” (Eldib 2011). The next outcome is a shipboard relationship or romance. These may develop out of a sexual encounter, or a friendship established on ships may become sexual. Most cruise lines will permit crew that are in a relationship to share a cabin. Such relationships are purportedly monogamous, though with some, like the guitarist mentioned above, monogamy is a mutable concept. Such relationships usually last the duration of the contract only, with participants moving on to other ships and with other prospective sexual encounters. While cruise lines may attempt to keep couples on the same ship, in reality this can be difficult particularly if they work in different departments with different contract lengths and end dates. Sometimes, though, two crew members who have had an onboard relationship may decide to try and make it work past a single contract. If working for a cruise line with a small number of ships, such as Cunard, Crystal or Disney, it is easier to be returned to the same ship than with a multi-ship line such as Carnival, RCI, Princess or Celebrity, and couples may do several contracts together before leaving for land. Once on land, the usual visa and residency issues may need to be resolved. Life on land is very different to life aboard a cruise ship, and some relationships that worked well at sea falter on land.

Working in the entertainment department, musicians work closely with other musicians, dancers, singers, cruise staff and technical staff, and sexual relationships may occur with these groups. Musicians dine and may socialise with other staff including spa staff, photographers, croupiers and youth staff. Some may develop relationships with officers, though this is rarer as officers, like musicians, tend to be male and heterosexual. Musicians rarely develop sexual relationships with crew as they tend to move in different social circles, come from different cultures and crew are often housed in four-berth cabins making sexual liaison difficult.

In certain locations of the world, particularly the Caribbean and South America, musicians may avail themselves of the services available in brothels. More than other staff members, musicians are able to get off in port for the day making sexual encounters with prostitutes a viable alternative to onboard sexual encounters, and some older musicians make this a regular practice. The prostitutes can be remarkably
accommodating. One musician after a visit to a brothel, discovered he had no cash on him and, as Brazilian banks do not often work with overseas cash cards, no way of getting any. The prostitute was not overly concerned, and told him that he could pay her when he was due back in port in three weeks. Three weeks later, the musician returned and paid her the owed money and again availed himself of her services.

Cruise ships can be large, dehumanising and overworked communities. Upon joining a ship, one is thrown into a large metal moving hotel with up to a thousand other strangers with whom one will spend up to the next six months. Most lines recognise the stresses and provide many opportunities for social activity outside work hours, including throwing crew parties and providing alcohol at low prices. Sex in these circumstances can simply be about comforting two lonely people far from home and caught in a large tourist machine. Cruise ship hierarchies even tacitly encourage this, making condoms available twenty-four hours a day, and moving cabins to accommodate onboard relationships.

Ships may encourage consensual sexual encounters between crew, but sexual encounters between passengers and crew are officially forbidden. Crew are not supposed to be in guest cabins at any time. The danger of cultural misunderstandings or misperceptions with consequent legal issues for cruise lines is too great. That said, some crew do undertake illicit sexual encounters with passengers. According to a musician who worked for Carnival Cruise Line and Royal Caribbean Cruise Line, “sex between crew and passengers happens all the time. Every cruise, every day. Crew go into passenger cabins and guests go into crew cabins. Both seek it out, passenger and crew” (Klein 2002, 64). Such liaisons have been occurring for so long to have become nearly institutionalised. In the 1970s,

passing through a crew hallway with the Mardi Gras’ second-in-command at the time, a senior Carnival executive noticed a young female passenger slipping out of an officer’s cabin, obviously after a rendezvous. Even in those swinging days, this was a serious breach of company policy [...] ‘You see,’ the executive said, pleased, ‘She’ll be back again.’(Garin 2006, 103)

Key Informant Six says:

Lots of lady passengers come on the ship that are mature-age and single. Maybe they’ve just divorced hubby and they’ve taken a cruise on the payout. You’re not supposed to hook up with passengers, but a lot of guys do. A buddy of mine used to have a thing running with the security.
They'd knock on the door and say "Mr John, Mr John, we're coming back in ten minutes" just to give him time to get out and back to his cabin. (2011)

Sexual Abuse Among Cruise Ship Musicians

There are many more females than males crew aboard cruise ships, and the party atmosphere, and prevalence of younger crew encourage consensual sexual activity. However, there is evidence for sexual abuse among cruise ship musicians. In addition a diverse cultural population, and the institutionalised hierarchy of cruise ships provides ironclad and largely untouchable authority by superiors toward their workers. When at sea, the captain is the absolute authority over everyone onboard. The popular saying 'Absolute power corrupting absolutely' extends, in the assertions of some musicians, to sexual abuse. Kline reports

[A 54-year old shop assistant] claims that she was forced to engage in sex with the captain, for fear that if she refused, she would lose her job. She characterised the cruise ship as a more blatant sexually promiscuous environment than any she had ever seen, and said that “the officers and captain think they can take liberty with anyone. It's quite amazing. Nobody wants to complain because they would lose their job.” (2002, 127)

Comments made by several cruise ship musicians mention unwanted sexual advances. Guest Entertainer Three says

I hear the casting couch is still alive and well and thriving on cruise ships. I've only had one experience where it was made quite clear that I'd do much better if I were to provide a 'happy ending' to the evening. I played innocent and avoided the situation but I got a DNR as a result - and that was after getting a standing ovation (from the audience!). I should point out that this was one of my very first contracts. CDs tend to take advantage of 'newbies' and their greenness! I've heard from a number of female acts that they've also experienced this. (2011)

R59 also alludes to sexual abuse on cruise ships in her responses mentioning that her musical director “acted incredibly inappropriately” when drunk, and that he “harassed” her. Showband Musician Twelve writes “I was not re-hired after five contracts with a company because my last band leader reported to head office that I wasn't good enough. This came after I rejected his advances twice in the bar. Seems I needed to sleep with my boss to be re-hired! Went to another line and earned $100 more per week!” (2012) Key Informant Six asserts that an older cruise director was known for being attracted to younger gay Filipino staff. His modus operandi involves causing them trouble with their

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216 A DNR is a “Do Not Rehire”, a strong recommendation from a cruise director to head office that the act was unacceptable in some way.
supervisor, summoning them to his cabin for a late night ‘meeting’ after which the problem either resolved itself, or they were fired (2011).

Details of sexual abuse of passengers are kept very quiet by cruise lines. Cruise lines must abide by the laws of their FOC country, which makes law suits difficult to bring, especially for citizens of foreign countries. Charles Harris, a former Chief of Security for Carnival Cruise Lines said “You don’t notify the FBI You don’t notify anybody. You start giving the victims bribes, upgrading their cabins, giving them champagne and trying to ease them off the ship until the legal department can take over. Even when I knew there was a crime, I was supposed to go in there and do everything in the world to get Carnival to look innocent” (Frantz 1998, 1). During a rape case, Royal Caribbean said in court papers that it was “not responsible for a crew member’s actions outside his official duties.” (Frantz 1998, 1) However, in a recent case where two male passengers are accused of raping a fifteen-year-old female passenger, Royal Caribbean’s staff offered the girl “a variety of assistance, including medical care and counselling” (Daily Mail 2012).

The Perceived Future of the Musicians on Cruise Ships

Changes to showband musician numbers between 2003 and 2011 tend to reduce, rather than increase or maintain numbers. Musicians consequently feel under threat, and note this several times in their responses to the survey. Examples of reduction of musician numbers include the loss of the baritone saxophone chair in the RMS *Queen Elizabeth 2* Grand Lounge Orchestra in 2005/6. A baritone player was not hired for the (then new) RMS *Queen Mary 2* Royal Court Orchestra. In June 2009, Princess Cruises, which had previously employed seven-piece showbands across its fleet, cut one of the saxophone chairs, leaving a seven-piece showband. Graham Gillies of Grayboy Entertainment says

> The P&O ships now only have a three-piece band. Even a lot of the guest ents coming on are bringing their own backing tracks. [...] We launched the Pacific Dawn in 2007, with a band on that ship, and they were playing the Motor Cities and the Princess shows we used, and there’s no band there any more. [...] P&O] gradually just decreased the size. They didn’t get rid of the seven-piece altogether, but they took the horns out and just left the bare essentials. (Gillies 2011)

However, the most significant event occurred on Carnival Cruise Line. Under CEO Bob Dickinson, Carnival had employed 10-piece showbands on its large ships (adding second trumpet and baritone saxophone to the standard lineup) and 7-to-8-piece on its smaller
in common knowledge that [Cahill] would like to get rid of the showbands. He asked the office staff about taking the production shows off the Carnival Dream while it was still being built, and has plans in motion to convert the main show lounge on the Destiny to cabins during her next dry dock. His background is in casinos, and he is all about numbers. His two favorite numbers are revenue and hours worked. So when looking at musicians, he sees people who can’t really work above 30-35 hours a week with no revenue directly attached to them taking up bed space that he thinks should be given to concessions or other ‘revenue generating’ crew members. I think, in his mind, the bar staff is responsible for the revenue, and not the entertainment. He doesn’t see the value of entertainment, and sees musicians as lazy people who don’t want to work and don’t generate revenue. Some of that, I must admit, could be attributed to too many inexperienced musical directors and cruise directors who don’t know how to effectively schedule entertainment.

In 2010, Carnival cut showband numbers on the larger ships to seven- or eight-piece, and to a five-piece plus singer (the same lineup as affiliated line Holland America Line) aboard the smaller ships. The traditional books of arrangements have been discarded in favour of books designed for Holland America. In 2012, this format is scheduled to be rolled out across the fleet. Other fleets also vary their showband because of corporate policy. In 2009, Regent Seven Seas Cruises, under Head of Entertainment Lyn Farmer, against the flow, increased the size of the orchestras on their vessels from a quartet to a nine-piece orchestra (4 horns, 5 rhythm with a second keyboard). After the Apollo takeover in 2008, this program was gradually dismantled with orchestras being replaced by eastern-European musicians.

The survey approaches the issue of declining musician numbers in two ways: firstly examining past trends, then asking musicians what they perceived as the future for musicians on cruise ships. In this scenario, it is the showband that is most under direct risk, and formed the focus of the questions. Showband musicians were asked if, to their knowledge musicians had declined in numbers between 2003 and 2011. The majority (68 per cent) agreed that shipping lines had eliminated musicians during this period. A minority (9 per cent) stated that in their experience musicians had not been eliminated from ships. R14 stated that during this period, Celebrity had augmented their showband, introducing the guitar position. R62 answered that Celebrity had maintained the same number.

At one point I was about to join the [Celebrity] Galaxy when the position was suddenly no longer available. They had dropped a sax chair. This is probably the first instrument to go in showband since you can’t get rid of a rhythm section player and there are usually two saxes. They reversed
that decision and I so I did the gig. There was a lot of fear at this time about the decline of the
showband. That was in 2001.

An examination of musician numbers aboard ships over time appears to bear out this fear. Figure 69 charts the numbers of showband musicians and number of horn players between 2005 and 2011. Numbers of showband musicians extrapolated from the survey declined every year from 2005 to 2011 with the significant exception of 2007-2008 when the average number of musicians in showbands rose by 40 per cent. In this year, Regent Seven Seas Cruises created their 9-piece showbands.

The numbers of horn players have generally kept apace of the overall showband size (particularly with the large rise in 2007-2008 and the steady decline between 2009 and 2011). In these years, it seems that cruise lines were eliminating horn players. When asked what positions have been eliminated, 80 per cent of nominated reductions were horn players.

The survey asked showband musicians whether they believed that there would be showband musicians on cruise ships in five, ten and twenty years’ time. As graphed in Figure 70, most surveyed musicians believe showbands will exist on cruise ships in five years, moving to about even odds in 2021. By 2031, the majority of musicians believe that cruise lines will have eliminated showbands aboard cruise ships.

**Why Do Showbands Exist?**

If showbands are so apparently replaceable, why to do they exist? The survey posed this question to the two groups most involved, guest entertainers and showband musicians.

Showband musicians cite customer demand as important for retaining showbands. R27 says “Guests continue to write on their satisfaction survey that they enjoy the band so ships continue to employ them. If the guests begin to say they hate it (or just say nothing at all) they will be cut. It comes down to what the guests want.” R6 further notes that “[Holland America Line] actually tried cutting the showband on the Maasdam in 2001.

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217 These figures were calculated by asking musicians to list the number of musicians in the showband on their last contract.

218 This figure may be skewed by the number of experienced showband musicians attracted by the higher salaries offered by Regent. Musicians with several years’ experience may be more invested in research on cruise ships.
and it was a disaster. The entertainment and guest satisfaction ratings dropped dramatically so the showband was reinstated.” R43 says

I think guests genuinely do appreciate the novelty of a live band. The ship is a different environment from someone’s home life. At home, they might have to drive to a club, drop a cover charge for two people and pay a two drink minimum to see live music. On the ship the just walk a couple minutes and can see it for free (and want to take full advantage of what they paid for). Live musicians integrate very well into the cruise experience, and on a vacation where someone might only see landmarks behind the glass of a tour bus, eat ‘gourmet’ food that isn’t actually gourmet, and sleep in what I call a ‘self-contained, plastic disneyland environment’, I believe guests appreciate living, breathing musicians of a high quality.

Celebrity music specialist Tony Pearsall agrees that music exists on cruise ships because passengers

have come to expect certain live music. And they want to dance, certainly they want to dance. Of course there are DJs but they like the live bands, […] just to be entertained. If in the past when we’ve cut something here or there, the guests don’t like it, you know, then they let us know or if you know, but the guest comments are pretty [definitive]. They reflect [what] people want. So it’s just to be entertained and they want to dance and party. (2011)

Based on the statistically supported fears of musicians, it is probable that cruise lines, their collective eye on the bottom dollar will, at some stage in the future, consider the
possibility of cutting the showbands. However, if cruise guests complain when musicians are cut, it is likely that cruise lines will reinstate them as has occurred in the past.

**Musicians who have Retired from Employment Aboard Cruise Ships**

Musicians that had retired from cruise ship life accounted for 69 per cent of the sample, reflecting the high turnover of musicians aboard cruise ships. These numbers are similar across the categories of showband musician (71 per cent) and soloist (73 per cent). More ensemble musicians than the total average had retired (88 per cent). Significantly fewer guest entertainers had retired from cruise ship employment (33 per cent).

The sample cited several reasons for retiring from cruise ships, but 94 per cent are in one of five categories. The largest reason for leaving ships, cited by 55 per cent of retired respondents was the desire to return to land-based life. The ship lifestyle, entiting as it is, eventually palls. Musicians become dark, tired of the rules and regulations imposed by officers, and decide to return to land-based life. A further 20 per cent simply do not desire to continue ship-based employment for any number of reasons, and return to land. One in ten would return to ships, but have had no offers from shipping lines, and 9 per cent accomplished what they needed to do on ships, and returned to land after this. Nearly two-thirds of retired musicians assert that they will not return to ship-based employment, 13 per cent say they may return, 16 per cent say they would return for the right gig and 10 per cent would return if offered a contract.
After leaving cruise ships, many musicians continue to perform (54 per cent), but also need to make the money required to live on land. The most obvious job for performers is to teach their instrument (37.5 per cent). Some prefer a more secure lifestyle and take day jobs not associated with musical performance (28.5 per cent) or go back to school to retool for land-based life (15 per cent).

Despite having had varied experiences on cruise ships, most retired cruise ship musicians missed some aspects of cruise ship life. Four from the sample of 64 retired musicians missed nothing about cruise ships. Many missed travel, the laid-back cruise ship lifestyle and the friends they made onboard. Smaller numbers missed the regular salary, regular performance opportunities, sexual opportunities and practise time.

Of retired cruise ship musicians, 70 per cent could possibly be enticed back to ship-based employment with the right incentives, but the others said they would not return to cruise ship employment or would return only as a last resort. Of this 70 per cent, 30 per cent said they would return for an increased salary, 31 per cent would return for better privileges, 18 per cent would return to do short contracts, 16 per cent if their land-based life changed significantly and 15 per cent said they would return upon receiving a good shipboard offer.

Conclusions

Cruise ship musicians are predominantly male, young and well-educated. They are positive about some aspects of the industry including travel, the ability to play every day, and the contribution of the gig to their professional development. While acknowledging that some lines are better than others, musicians perceive onboard management as imposing or ignoring rules and regulations on a whim and as particularly oppressing musicians. They consider the standard of musical performance to be variable depending on both the standard of their fellow-performers. Salary is a strong reason for undertaking cruise ship employment and, while as expected, is considered low for the skills set required to be a musician. Alcohol and tobacco abuse is prevalent among cruise ship musicians because of the stresses of the job and availability of cheap alcohol and cigarettes. Some cruise ships allow gambling in the crew bar. A
significant proportion of musicians who have been on ships for a while tend to become ‘dark’ and some wear this appellation proudly.

Musicians are concerned about the future of live musical performance aboard cruise ships. Current trends indicate that showbands are getting numerically smaller. Most musicians believe that showbands will not exist in the future, being replaced by recorded accompanying tracks. Experiments aboard Regent (from 2007 to 2009) and currently with Holland America Line also seem to place the widespread availability of guest entertainer contracts in danger. Soloists, ensemble musicians and production singers are not seen to be under threat.

The high degree of turnover within the cruise industry causes the sample to consist mostly of musicians who have retired from the cruise ship industry. Musicians leave ships for a limited number of reasons, mostly to do with the ship lifestyle.

Musicians on cruise ships have both common ground and some differences dependent upon their purpose. Two considerations dictate this: accessibility of performer and whether music guests go specifically to hear the musical performance, or for other reasons. Musicians experience the lifestyle similarly regardless of their position and may have similar anxieties and coping mechanisms. However, dependent upon position, they may have different purposes, venues, modes of operation, reasons for being, and future prospects.
Chapter Six – Conclusion

In the early days of shipping, except for the contents of the onboard library, musical performance provided the only company-supplied onboard entertainment. By 2011, it has become one player among a cavalcade of entertainment options. Cruise ship tourists may choose from such standard ship-based diversions as bingo, formal gambling in the casino, ‘enhancement’ lectures on diverse topics, destination lectures on the various ports of call, dancing classes, chess tournaments, shuffleboard, trivia competitions, ice carving demonstrations, hairy chest competitions and many others depending upon the ship and the cruise director. Guests pamper themselves in the spa, choose from a wide range of dining venues or make use of the onboard television channels. Some ships and lines also offer specialised entertainment. Cunard’s RMS Queen Mary 2 has an onboard planetarium. Royal Caribbean’s ships have rock-climbing walls, some have Flowrider surfing water rides, and their Oasis-class vessels, have a high-diving theatre on the back decks. New and dry docked ships constantly construct new and better diversions and entertainment designed to entice passengers onboard.

Despite its decline from a central position to one offering among many entertainments, music is still a central component of the cruise ship tourism product. The ‘Carnival Capers’ daily program reprinted in Appendix One divides onboard entertainment into ‘music and dancing’ and ‘activities galore’: basically, music, then everything else. As noted in chapter three, a typical three-day Carnival cruise provides 110 hours of music, more than the actual duration of the cruise. A music department may contain dozens of musicians.

The Cruise Industry as an Experience Industry

Entertainment forms a significant aspect of the cruise ship experience product. Using Pine and Gilmore’s model (1998; 2011) (reproduced in Figure 71 for reference), music can be seen to both contribute to the ‘sweet spot’ of the ship, as well as having a sweet spot of its own. Musical performance can be entertaining, encouraging passive, rather than active participation. In this way, observing a rock band performing in a shipboard lounge while having a drink with friends is passive and absorbed. Watching a production
show, however, is *aesthetic*: passive but immersed. Guests are immersed in the experience, but, because there are psychological and physical barriers to interaction, do not interact with the performance. Participating in shipboard karaoke or singing at the singalong piano lounge is *escapist*, with guests immersed in the performance and encouraged to actively participate. Watching a local show or enrichment lecture on music is *educational* in that guests are interacting, occasionally talking with the performers or asking questions of the lecturer, but are absorbed in watching rather than interacting. In this way, the sweet spot is maintained for shipboard musical performance.

Music also contributes to the shipboard sweet spot in several manners. By creating a passive and immersed experience, live musical performance is a principle manner in which the cruise product creates entertainment. By creating an active and absorbed experience, music encourages guests to dance in an escapist manner. These two polar opposites are the most important manner in which music adds to the cruise ship experience.
Pine and Gilmore also talk of the importance of ‘involving all five senses’ (2011, 82) when creating an experience. Live (and recorded) musical performance is the principal manner of engaging the tourist ear. Additionally, by creating spectacle, music engages the tourist eye. Pine and Gilmore also talk of the importance of memorabilia to the cruise product (2011, 79), an aspect music contributes to by its repertoire and visual images associated with passenger shipping’s past. Music also contributes to the theming of an experience (2011, 67). By performing music that themes a ship as an exotic island getaway, a classy and heritage-laden experience, or a glamourous Vegas-like night of entertainment, music is used to control and guide the cruise experience to allow the guests a memorable tourism experience and to create large profits for the company.

Pine and Gilmore’s model of the experience economy describes an industry where immersion in an experience can result in higher costs being charged than for similar services provided by a service economy. To contextualise this in a cruise tourism setting, consider that to get from Sydney to London, for example, may cost AUD2,000 or more by an economy seat in an airplane and take 22 hours. To do the same journey on Cunard’s Queen Victoria, however, will cost AUD11,287 and will take nine weeks (Cunard Line 2011). Guests are paying in both increased time and financial cost, to participate in the experience. Live musical performance plays a significant role in the creation and sustenance of this experience.

**Cruise Ship Music Compared with Other Tourism Industries**

Cruise ships are a prime example of the tourism experience economy, but they are only one version of it. It is worthwhile contextualising musical performance within the industry by comparing such performances to cruise industry’s closest financial and experience rivals. Cruise ships provide accommodation in and travel to a variety of exotic locations. Their closest financial competitors are, therefore, hotels and resorts. Further, cruise ships are a quintessential experience economy. A comparable experience economy is the theme park, and musical performance here is compared to the cruise ship musical product. As cruise ships no longer fall into the transport industry, comparisons to other sectors of the transport sector will not be considered.
Cruise Lines Versus Theme Parks

Theme parks, in particular Disneyland, are often cited as pinnacles of the tourism industry. Research on touristic authenticity cites them (MacCannell 1976; Urry 1990) as does research on hyperreality and tourism (Eco 1990). Simon Hudson refers to Disneyland as “the heart of the entertainment business” (2008, 68). Since the opening of Disneyland in Anaheim, California in July 1955, such parks have sought to provide an experience while charging for admission. They do it well, with the thirty large and a host of smaller parks generating US$15 billion from 150 million visitors in 2009 in North America and an estimated $25 billion worldwide. (Vogel 2010, 509–510).

Milman (2001, 141) finds that 38.5 per cent of theme parks have stage shows, but does not mention whether these have live music. Informal evidence suggests that many large theme parks do have live musical performance. Certainly the various Disneylands are known as employers of live musicians. Charles Carson (2004) finds that music in Disneyland performs three functions:

1. Music links current Disney experiences to romanticised past experience via nostalgia
2. Music defines the boundaries which separate ‘same’ from ‘other’ in terms of both geography and identity
3. Music serves as an index for the ‘Disney experience’ in general, an experience built upon both nostalgia and identity.

However, music in theme parks provides greater and more pragmatic services than Carson concludes, serving as an integral component of the experience and attracting guests to certain points of the park at certain times. More limited in scope to the current discussion on cruise ship music, Carson’s paper nevertheless provides some interesting parallels.

In many ways, cruise ships are very similar to theme parks. Both exhibit remarkable levels of control over their product and form the primary venue for tourism. Both are enclosed spaces where all revenue is remitted to the parent company. Cruise ships have the advantage of being governed by the flexible employment practices of the flag country, giving them a financial edge, but theme parks, having existed for longer, have
more streamlined operations and recruitment. By virtue of being land-based, theme park employees go home to their own lifestyle at the end of the day, however, they also have rent and bills associated with land-based employment. Theme parks include live musical performance for similar reasons to cruise ships. Disneyland, for example, has the enormous resources of The Walt Disney Company to develop its experience.

### Table 48: Cruise Ships vs. Theme Parks

<table>
<thead>
<tr>
<th>Category</th>
<th>Cruise Ships</th>
<th>Theme Parks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industry</td>
<td>Experience</td>
<td>Experience</td>
</tr>
<tr>
<td>Entertainment</td>
<td>Multiple types and frequent</td>
<td>Multiple types and frequent</td>
</tr>
<tr>
<td>Music</td>
<td>Many genres and performances</td>
<td>Many genres and performances</td>
</tr>
<tr>
<td>Employment practices</td>
<td>Flexible, governed by flag countries</td>
<td>Inflexible, governed by home countries</td>
</tr>
<tr>
<td>Tourism space</td>
<td>Ship: Controlled by cruise line</td>
<td>Theme park: Controlled by management</td>
</tr>
<tr>
<td>Advertising</td>
<td>Controlled by marketing section of cruise line</td>
<td>Controlled by marketing section of company</td>
</tr>
<tr>
<td>Tourist images</td>
<td>Controlled by cruise line to match advertising images</td>
<td>Controlled by management to match advertising images</td>
</tr>
<tr>
<td>Travel</td>
<td>Often provided in cruise package</td>
<td>Sometimes available on same website as travel</td>
</tr>
</tbody>
</table>

A significant and telling difference between theme parks and cruise ships is that, despite the slick organisation of the former, theme parks do show signs of slowing economic growth in North America. Harold Vogel (2010, 518) postulates that North America is saturated with such parks and that future growth will mainly be in Asia. The cruise industry by comparison shows few signs of slowing economic growth.

### Cruise Lines Versus Hotels

A popular cultural image associated with the hotel bar is of cocktail pianist sitting in the bar tinkling light background jazz. The author spent many years working in hotel bars as

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219 Brian Gilliland (2011) of Princess Cruises cites Disneyland as a model of recruitment he wishes to implement.
a soloist or member of a small band. While such opportunities are declining in the west, middle-eastern and Asian hotels continue to advertise for soloists and bands. However, the amount of musical employment does not compare to that provided by cruise ships.

According to Michael Suman, managing director of Suman Entertainment

A cruise ship is a floating giant hotel. If you go to any hotel in Sydney or Miami or Los Angeles you’ll be lucky to find one musician on staff. There may be a piano player. [...] Cruise ships have realised that if you give the guest something extra they’ll pick a cruise vacation versus a land locked hotel vacation. And maybe the hotels on land better wake up, that maybe there is some intrinsic value to live music. (2011)

Suman is talking about the difference between ‘experience’ and ‘service’ economies. Despite the age of the experience economy model, it has yet to make inroads into many areas of tourism. Many hotels see still themselves as members of the service industry, and guests, therefore, get what they pay for with few enhancements. A hotel might supply a pool or a bar. Perhaps, as Suman notes, they might supply a pianist. This difference in perception is partly because of a fundamental difference between the location of a hotel and a cruise ship. Cruise ships are enclosed spaces. Once at sea, the only place to go on a cruise ship is to another part of the ship. All experience enhancements and expenditure must occur on the ship. The cruise line, therefore, has to provide multiple venues and music types to cater for the different tastes of guests. Hotels, by contrast, are open spaces. Anyone may make use of a hotel bar, not just hotel guests. Further, if hotel guests do not like the music provided by hotel management, they may leave the venue in search of other music more to their taste. On a ship, the primary destination is the ship itself, and the actual ports visited are the secondary destination. The situation for hotels is reversed. Further, employment practices are inflexible for hotels, governed by the destination in which they are located. Shipboard employment practices are governed by the flag country, and are extremely flexible.

Table 49: Cruise Ships vs. Hotels

<table>
<thead>
<tr>
<th>Category</th>
<th>Cruise Ships</th>
<th>Hotels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industry</td>
<td>Experience</td>
<td>Service</td>
</tr>
<tr>
<td>Entertainment</td>
<td>Multiple types and frequent</td>
<td>Little or none in hotel</td>
</tr>
<tr>
<td>Music</td>
<td>Many genres and performances</td>
<td>Little or none in hotel</td>
</tr>
<tr>
<td>Employment practices</td>
<td>Flexible, governed by flag countries</td>
<td>Inflexible, governed by home countries</td>
</tr>
</tbody>
</table>
**Musicology and Cruisicology: Formal Musical Performance on Cruise Ships 2003-2011**

David Cashman 2012

<table>
<thead>
<tr>
<th>Category</th>
<th>Cruise Ships</th>
<th>Hotels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupancy</td>
<td>95% (^{214})</td>
<td>59% (^{220})</td>
</tr>
<tr>
<td>Destination</td>
<td>Primary: Ship, Secondary: Ports visited</td>
<td>Primary: Location, Secondary: Hotel</td>
</tr>
<tr>
<td>Tourism space</td>
<td>Ship: Controlled by cruise line</td>
<td>Destination: Uncontrolled by hotel management</td>
</tr>
<tr>
<td>Advertising</td>
<td>Controlled by marketing section of cruise line</td>
<td>Provided by governmental bodies</td>
</tr>
<tr>
<td>Tourist images</td>
<td>Controlled by cruise line to match advertising images</td>
<td>Reliant on cooperation of governments and local tourism operators</td>
</tr>
<tr>
<td>Travel</td>
<td>Often provided in cruise package</td>
<td>Sometimes available on same website as travel</td>
</tr>
</tbody>
</table>
| Revenue Sources                   | 1. **Experience Enhancements**
   - Guests cannot leave ship on sea days
     a. Gambling
     b. Consumption of Alcohol
     c. Tours
   2. **‘Entrance Fee’**
      Minimal in many cases
|                                   | 1. **‘Entrance Fee’**
   - Cost of Hotel room
|                                   | 2. **Consumption**
   - a. Alcohol/Food sales
   - Guests are able to leave and go elsewhere if food/entertainment is not to their liking
   - b. Provision of pay video services |
| Pricing                           | From very cheap (<$60 per day) to very expensive (> $1000) | From very cheap (<$60 per day) to very expensive (> $1000) |

**The Cruise Ship Experience and Music’s Place in it**

The cruise ship experience economy functions similarly to many other experience economies with a few key (and lucrative) alterations. Potential guests pay an entrance fee to become actual guests. This allows them access a physically (in the case of cruise ships, geographically) partitioned and controlled space in which the experience occurs (Figure 72). After the payment of the entrance fee, access to the experience itself incurs no additional cost. In the case of cruise ships, this includes access to the private areas of the ship (cabins) and public areas of the ship (restaurants, bars, gym, atrium, etc.) The experience also includes travel to exotic ports, at which guests can leave the ship, should they choose, and undertake a tourist experience. Atypically for experience economies, normal dining, which accounts for most dining on the ship, is included in the experience.

\(^{220}\) These figures are from Toh et al., 2005.
Enhancement lectures, including port lectures, are included in the experience. Finally and significantly, shipboard entertainment, including musical entertainment, is included in the experience.

As with many touristic experience economies such as theme parks and hotels, the experience may be enhanced by paid further experiences. This constitutes the highly lucrative shipboard direct revenue stream, which constitutes the profit margin of the cruise industry. Such experience enhancements provide the revenue streams of gambling, alcohol\(^{221}\), ship-organised tours, treatments in the onboard ship spa and the purchase of photographs taken by onboard photographers. Increasingly, there is a movement onboard ships to charge for ‘premium’ restaurants, attracting onboard financial revenue from one of the traditional aspects of the shipboard experience\(^{222}\). Live

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\(^{221}\) On some premium lines, such as Regent and Silverseas, alcohol is included in the experience as, with the exception of certain expensive beverages, it is free once aboard.

\(^{222}\) A third area of the experience that does not relate to musical performance, is the formal institutionalisation of tipping for service. Tips have been a part of American life for many years, and many land-based service economies such as restaurants include a ‘service fee’ in the final bill. Cruise ships go one step further and automatically add a per-diem tip to the final bill at disembarkation. Such tips pay the salaries of certain crew members including housekeepers and waiters, who otherwise receive a base monthly salary of only a few hundred dollars. This shipboard practice, while based on standard land-based procedures, allows cruise ships to offer apparently cheaper fares while still paying their staff.
musical performance encourages consumption of alcohol and premium restaurants and, to a lesser extent, gambling (on Carnival ships) and tours.

Musical entertainment forms part of the experience rather than enhancing the experience. As such, the inclusion of music acts as enticement to cruise. Once aboard, however, it acts as incentive to partake in ‘experience enhancements’. As previously demonstrated by the shipboard musicscape, music encourages duration and speed of consumption as well as purchase behaviour.

**Shipboard Music as ‘Authentic’ Performance**

There is a long history of discussion of the nature of authenticity in tourism studies. By the yardsticks of earlier models—such as Boorstin’s (1961) and MacCannell’s (1973)—cruise holidays and the entertainment provided provide a shallow and largely meaningless diversion from what they would see as a shallow and largely meaningless postmodern world. Cohen asserts that authenticity is of differing importance to different market segments (1988b). Tourists, according to Cohen, have become less concerned with the absolute authenticity of the original, preferring to negotiate their own meaning. In what he refers to as ‘emergent authenticity’ (1988b) he acknowledged two settings and two tourist perceptions resulting in one of four states of authenticity (see Table 50)

<table>
<thead>
<tr>
<th>Setting</th>
<th>Authentic</th>
<th>Staged</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Perception</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Authentic</td>
<td>The setting is authentic and the tourists recognise the authenticity as such.</td>
<td>The setting is staged, but the tourists believe it to be authentic.</td>
</tr>
<tr>
<td>Staged</td>
<td>The setting is real, but the tourists are suspicious of its authenticity and therefore believe it to be staged.</td>
<td>The setting is staged and the tourists recognise the authenticity.</td>
</tr>
</tbody>
</table>

Dean MacCannell’s terms ‘front stage’ and ‘back stage’ are very seductive in dealing with concepts of entertainment touristic authenticity. As Olsen says, this dichotomy represents “a ‘fall from grace’. It presupposes a previous stage where ‘social
authenticity’ and ‘natural sociality’ had the hegemony over rationality, differentiation and distance in social relationships” (2002, 166). Knudsen and Waade note the performance orientation of such terminology and suggest that their term, ‘performative authenticity’ “is not so much about the performance and the plays as such, but rather that the performative as a theoretical concept in which presentational realism and reflectivity is related to one another” (Knudsen and Waade 2010a, 10). Touristically, the society and culture of a cruise ship crew is brought into existence by the cruise ship. It is presented by formal performance, often by musicians. It is also presented in informal interactions between various crew members and guests.

Aboard cruise ships, performances are staged, and passengers realise they are staged. Cruise lines and guests know that most performances are not authentic, nor even trying to be. The production show, for all the included showgirls, lavish scenery and eight-piece showband (with a larger ensemble projected over the sound system, thanks to the conveniences of ‘sweetener’ tracks), is not a Vegas show—nor is it intended to be so. Such shows are always referred to as ‘Vegas-style’. The guest entertainer is not the A-list performer that the required hyperbole in the daily program indicates. They are generally entertaining and often capable (sometimes remarkably so), but cruise ship staff and guests realise that they are not superstars. They exist mainly as signifiers for such entertainments. Paul Emmanuel’s shipboard Nat ‘King’ Cole show, for example, is not (obviously) an actual show by Cole, who passed away in 1965. Instead, Emmanuel tells stories of Cole’s life, closely imitates Cole’s speech patterns and singing voice and performs arrangements based on those of Cole. However, nobody is under the illusion that they are experiencing a performance by Cole himself. In the same way as ‘Main Street USA’ in Disneyland is a signifier of the actual main streets of American towns, signifiers themselves for small-town America and the cultural values thereof (Eco 1990), Emmanuel’s show is a signifier for the media and historical image of Nat Cole, the singer, itself a mediatised image for Nat Cole, the person.

The label ‘authentic’ creates value in tourism (Taylor 2001), used to sell everything from objects (souvenirs, clothing, fabrics) to experiences (festivals, rituals and cruises). However, the boundaries between staged authenticity and what is perceived as
objective authenticity are blurred (Fjellman 1992), both to produce an authentic experience and to allow commodification. Culture subjected to the authentication necessary to its promotion as a tourism product inevitably undergoes commodification. A price is set upon cultural objects and experiences, not necessarily previously for sale. Thus, cultural objects or experiences become marketable tourism products (Xie and Wall 2008). Three types of local show use popular cultural references to depict the choreo-musical cultures through which the guests are passing: the dockside performance, the onboard local show and locally themed production shows (Cashman 2011). These are touted by cruise lines as ‘authentic’ introductions to local shows, but remain highly mediatised and objectively inaccurate representations of the traditional cultures through which the ship is moving.

Ning Wang (1999; 2000) and the Scandinavian Research Network on Emotional Geography (Knudsen and Waade 2010b) argue that authenticity is not absolute, but negotiated between performers and audience. Cohen (1995) and Berger (2004; 2011) both argue that authenticity is not as important to what Berger calls the ‘postmodern tourist’. Cruise ship guests are happy to watch a performance knowing that it is a mediatised and false representation, as long as it is entertaining. According to Showband Musician Six, a performer of many years’ experience, even the mediatised and entertainment-ised performances of the local show are among the least-attended performances on cruise ships.

Probably the best description of the way cruise tourists seek authenticity is given by Urry (2002) who argues for a post-tourist, characterised by three features:

- They do not have to leave home to see cultural objects. A potential cruise ship tourist interested in the culture of Barbados can gain arguably as good an understanding from searching Wikipedia and Youtube as watching a local show. Therefore, the requirement to attend an actual performance by Barbadians to learn of the culture is not as important, nor is greater weight attached to it.

- Post-tourists are aware of themselves as part of the ‘game’ of simulation of touristic performance. They enjoy and interact with the various images, signs and distortion of reality. They realise that much musical performance aboard cruise ships is fake, and enjoy it.
Post-tourists are aware that they are tourists, and realise that they cannot realistically come to terms with a culture in a short period. Thus, they may enjoy the colour and spectacle of a local choreo-musical performances aboard cruise ships, or a performance as part of a tour; however, as part of a cruise, they will not usually attempt to delve too deeply into a culture.

Morgan says “People see the world as real and fake, authentic or inauthentic, but twenty first century global cruise passengers want cruise experiences that offer satisfaction, personalised memorable events and authenticity” (Morgan 2009, 49). This is a formula that can be applied directly to cruise tourists.

The cruise ship tourism product is an example of an experience industry where guests purchase an admission ticket—in this case the cruise fare—and gain access to an experience. Once onboard, they can choose to purchase experience enhancements in the form of substantive enhancements (alcohol, tobacco, photographs) or service enhancements (gambling, shoreside tours, dining in speciality restaurants). These enhancements are referred to by cruise lines as ‘onboard revenue’ and account for most of the large profits made by cruise companies.

Music, like much of the entertainment product of cruise ships, is a core component of the experience. The consumption of shipboard music does not incur additional cost to the passenger and, once the cruise is paid for, may be enjoyed without further payment. It is so central to onboard entertainment that onboard daily bulletins divide entertainment into music-related entertainments and everything else. As part of the experience, the known availability of music on cruise lines, as well as its inclusion in mediatised aural and visual images of cruise ship advertising, acts as a drawcard encouraging people to attend the cruise. Once guests are aboard the ship, music acts as a method of controlling the movement of passengers around the ship, encouraging them to congregate in locations of the ship that offer experience enhancements such as bars (alcohol and tobacco consumption) and casinos (gambling) and ship-booked tours, which may also include music. In these venues, music also acts as semiotic signifiers projecting the concepts of class, holiday and fun, exoticism, and the heritage of passenger shipping. Music also acts as a minor component of the branding of some lines and as nostalgia for the experience, encouraging guests to repeat the cruise experience. Live musical
performance, along with food consumption can acts as ‘authentic’ performance, introducing guests to local culture. Examples of this include the ‘local show’, both shipboard and dockside, the inclusion of shipboard Caribbean bands when in the Caribbean and inclusion of local performances as a component of ship-sponsored tours. All of this adds value to the cruise and encourages repeat custom.

Musical performance on cruise ships has developed since the birth of the modern cruise industry in the early 1970s. Starting as the central aspect of the entertainment product, music has remained a core component, but one among many diversions offered aboard modern cruise ships. More than much of the tourism market, cruise ships are prime examples of the experience economy. Along with other sectors offering an experience such as theme parks and themed restaurants such as the Hard Rock Café and theatre restaurants, cruise ships offer music as an integral component of the experience, while co-opting other aspects of music for corporate purposes, such as projecting desired semiotic concepts and encouraging and controlling guest consumption and movement.

The Semiotics of Cruise Ship Musical Performance

Tourism has been academically regarded consistently and correctly as a process of collecting signs. Tourism is physically the process of travelling to different locations with different cultures and through such signs tourists understand and make sense of the culture. However, without an understanding of the culture, tourists may not be able to interpret these signs. Thus, in order to make sense of these foreign signs on holiday, the tourism industry commodified and packaged these signs for easy assimilation. The locals in colourful national costume and the llama with a straw hat that the researcher encountered in Puerto Montt in Chile were not wearing their regular street wear (including the llama), but for cruise tourists, visiting for a day and on their way to the buses that would take them on tour, they represented and were a commodified and packaged sign for Chile.

In the past, touristic signs have been academically examined as primarily visual signs. Urry’s work, based on Foucault’s, stressed the primacy of the visual in tourism. On holiday, tourists do interpret what they see, reading a streetsign and taking photos of a lookout, a location, or a resident. It is because of this focus on vision that cruise
production shows focus on the spectacular as well as musical performance. However, Pine and Gilmore note correctly that other factors enter into our tourist semiology: the five senses need to be stimulated. The modern industry is developing taste tourism (as tourists travel to dine (Hall and Sharples 2003)), and touch tourism (as tourists tour to spas and resorts to relax and be pampered). While smell tourism is not (as far as this researcher knows) the object of specifically marketed tours, Dunn and Jacobsen assert

For a tourist destination to succeed there has to be the aromatic equivalent of a flâneur or voyeur — maybe a dégustateur or flaireur, a connoisseur who, like a wine taster savouring a bouquet, can discover and nose-talgically possess aromas before they evaporate. Only the olfactory tourist, it would seem, can coterminously experience the past and the present in their full sensory richness. (2003, 20)

This research has focussed on aural tourism. Cruise ships form movable cocoons of western culture which travel to ‘exotic’ locations. The music performed onboard incorporates familiar aural signs of western culture, involving music strongly associated with the west, originating in Europe (western art music) and America (popular music and jazz). By performing these musical genres, the ship is aurally suffused with familiar aural cultural objects.

Urry focuses on the process of the collection of signs by photographic means (1990, 139–142). In the twenty-first century, much collection of tourist signs is not still but in video format enabled by increasingly cheap video cameras, or by the video capabilities of mobile phones. This process incorporates sound recording, permitting guests to record the performances they desire to collect. While much of the music on the ship is purposefully similar to the music of the western homes of the majority of cruise ship guests, they may enjoy highly commodified representations of the local culture through which they are travelling through local shows, musical performances on tours, or westernised representations of ‘ethnic’ music-cultures. The audio as well as the images of these performances can be collected by cruise guests while other onboard music is enjoyed in the moment, but not collected, being similar to music from home. Guests may also purchase recordings of ensembles or guest entertainer performances as a memory of the cruise itself.

223 Caribbean and latin music or performances of western music associated with a particular place.
As well as indicating safety (through performances of western music) and exoticism (through ‘ethnic’ music performed onboard), cruise ships perform music that increases the status of the cruise vacation. By referencing popular images of the music performed in first-class shipping of the 1920s to 1950s in the jazz and ballroom dance music performed onboard, cruise ships not only present their product as classy—a label which increases the prestige of cruising—but also demonstrate the heritage of cruise tourism. These performances, presented by tuxedo-wearing musicians on large and grand instruments (such as a piano, or a shiny trumpet or saxophone) also reference aural and visual images of modern class and sophistication.

These semiotic representations are a key function of music onboard cruise ships. Cruise vacations portrayed as classy, safe and exotic are more likely to encourage return patronage and brand loyalty as well as impressing first-time cruise tourists. With return guests representing more than 60 percent of the cruise market (CLIA 2011), these signs are of key importance in the cruise vacation.

Cruise Music as Cruise Culture

The music-culture of cruise ships has many features of interest. As a society constituted of temporary residents, members of different ethnicities and citizens of different nations, it can be seen as a conglomerate culture with participants interacting in manners necessary to create a functioning society, yet socialising dominantly with members of their own culture. Walking down the hallways of the lower decks, an observer may hear the music of various cultures in various languages as homesick workers recreate a small slice of life at home.

The four components of a music culture in Titon’s (2009) methodology (outlined in Table 6 on page 42) have been discussed in chapter four. The industrial music performance on cruise ships, like other music-cultures, is comprised of affective experience, contained within performance, contained within community, contained within memory/history. In the same way as Merriam has argued that music is culture, cruise music creates, sustains and reflects cruise culture.
One musician known to the researcher joined the RMS Queen Elizabeth II in the mid-1980s and was still resident on the ship in 2008\textsuperscript{224}. In the researcher’s experience, this musician and other long-serving performers contributed to a different sense of history on this ship compared with other vessels. This collective memory had nothing to do with the corporately constructed ‘history of Cunard’, with physical artefacts scattered around the ship, but was the result of stories told over late-night drinks about the freak wave that crumpled a three-inch steel door and forced it fifty feet into the ship in 1995, or the problems the management had in converting the ‘Double Down Room’ into the ‘Grand Lounge’ and explanations of why it still didn’t work as a venue. These stories, told by people who were there at the time, gave rise to a sense of heritage about music on the ship.

Other ships, however, rarely have musicians who are resident for this period of time, in part because they have not existed as long as the QE2\textsuperscript{225}. The vast majority of musicians work onboard a particular ship for a period of months rather than years. The history and memory of cruise ship music suffers from this lack of residency among practitioners resulting in a lack of deep knowledge of the history of the ship or its culture. Even among musicians who may work for several years among various ships or lines, the knowledge of the history of musicians aboard cruise ships is often limited to popular cultural images in films. This lack of historical perspectives contributes to a certain timelessness among music created on cruise ships. Descriptions of musical performance on cruise ships in 2011 differ little from the researcher’s experience in 2004, or from descriptions in 1986 by the QE2’s long-serving musician. Stories from the 1920s by Wechsberg (1945) or earlier musicians such as the Titanic’s Jock Hume still resonate. The repertoire from earlier times may have changed, but the fundamental nature of the job has not greatly changed.

This lack of memory or history is partly caused by the transient community onboard cruise ships. The shipboard music culture is comprised of musicians, audience and associated staff such as dancers, technical staff and onboard hierarchy. This research has focussed on musicians as guests join the ship culture only temporarily and associated

\textsuperscript{224} As of the time of writing, he is still working for Cunard.

\textsuperscript{225} The QE2 was also in continual service for more than 40 years
staff are not as deeply involved in the music. Musicians, it has been noted, are typically well-educated, young and talented. They come from many cultures, often (but not invariably) the west (particularly the United States, Canada, Australia and Britain), the Phillipines and Eastern Europe. Those from the west tend to be intolerant of the paramilitary environment of the cruise ship and challenge authority. Over a long period of employment, this intolerance has the capacity to make them depressed and angry resulting in ‘dark’ cruise ship musicians. The social structure of cruise ships is maintained by technical and musical ability and also social competence. Deep camaraderie between musicians is established quickly by shared experience, perceived antipathy toward cruise ship musicians and the natural attraction between musicians who play together often.

These musicians are brought aboard cruise ships to create corporately-instituted performances. Traditionally (and currently) many of these performances are ‘musical wallpaper’ performances where music’s role is to create a pleasing ambiance and encourage guests to attend and stay in the performance spaces of the ships consuming and generating profits. Musicians perform and it is up to guests whether or not they engage with the music. Increasingly though musicians are required to be interactive both in a corporate sense (such as promotion of a given geographical location or consumption options aboard ships—as outlined earlier by Gilliland (2011)) or in a musical sense, engaging with guests, forcing their attention and requiring a performance dialogue. In these performances, the role of music is primary and the attention of the audience is demanded for a the duration of the performance.

These performances comprise the effective experience of the music-culture. This manifests in two ways: in the experience of the music on guests and the experience of music on musicians. In the former, guests pay for their time onboard, usually several days and the music contributes to an essential transformation, giving them time to relax and be pampered, to be out of contact with the stress of every day life and to sit and listen to live musical performances in a special location. Music can act in various aurally stimulating manners: signifying sun-and-sea relaxation on the lido deck; displaying the class inherent in a cruise vacation in jazz, classical or cocktail performances; to excite
and uplift the energetic production shows in the showlounge, or providing recorded or live dance music in discos, community dance spaces and in evening dances on lido deck; and, importantly, to contribute aurally and performatively to a memorable vacation experience.

Musical performance also affects musicians. Despite the existence of ‘dark’ showband musicians, and many problems faced, the majority of cruise ship musicians enjoy their time on board and speak with fondness of their time on board. Much of this fondness is about the performance opportunities available onboard cruise ships that are not available on land. There is, in the researcher’s experience, a real joy in performing with a group of talented musicians. The level of talent among the best showband musicians is extremely high, and the (admittedly rare) demanding cruise ship performances, despite the problems of cruise ship life, have comprised some of the best performance experiences of his musical career. These are the moments for which many cruise ship musicians accept employment aboard cruise ships.

Future Research Opportunities
This research project has documented a hidden aspect of a very visible tourism sector. However, there are several areas of research that can be developed, especially in the fields of work aboard ships, popular music and music and tourism.

Cruise tourism, within the academic boundaries of tourism studies, is an emerging field within a barely emerged field. While researchers have addressed work and tourism before, this is the first project which has addressed the dual areas of work and life onboard. However, musicians are only one group onboard cruise ships, and each group has its own culture. Research can be conducted into the ethnic cultures (such as Filipino culture) on cruise ships, or on certain jobs such as waiters or pursers. A few popular books such as Brian Brun’s Cruise Confidential (2008), Dan Shearin’s Confessions of a Neurotic Cruise Ship Singer (2011) and Manny Panta’s Travels of a Cruise Ship Musician (2010) provide personal (and often self-published) descriptions of life aboard, but these are not rigorous academic studies and are often narrative in structure. The field is open
for more research discussing cultures of working on cruise ships which would provide a hands-on view of a highly intense and commercial market.

Popular Music is, by its very nature, commodified. As music specifically designed and written to be popular, a dollar value is built into the core and purpose of the music and little additional work is required to commodify it (as opposed to western art music and folk music). Cruise ships form a study of how this commodified music is used to attract and retain the interest of guests, encouraging them to stay in certain areas of the ship. It also commodifies music that is not as inherently commodified (western art music and traditional ethnic musics) to perform similar tasks. In some ways, pub culture in Australia and hotels and restaurants around the world use a less-sophisticated model of this, while theme parks such as Disneyland apply equally sophisticated though distinct models. While some research has been undertaken in live music (Carson 2004; Kubacki 2008; Pachter 2009) the scope is available for more research on commodification of live music.

The first international scholarly conference on the subject of music and tourism was held in Liverpool in 2012, and will be the subject of a collection of essays in 2013, but the relationship between music and tourism remains relatively under-researched. The relatively large amount of work on vision in tourism (Urry 1990; Franklin 2001; Gillespie 2006; Larsen and Urry 2011; Stylianou-Lambert 2011) has resulted in an occularcentrism in tourism studies. With Pine and Gilmore arguing that an experience must involve the five senses (Pine and Gilmore 2011, 88–92), embracing the experience economy model in tourism necessitates a re-evaluation of the role of other senses. Music is an obvious touristic aural stimulation and deserves further investigation.

The Future of Musical Performance on Cruise Ships

Live musical performance on steamships. However, steamships incorporated a service industry, moving passengers in as much comfort as possible from one place to another. When the fledgeling cruise industry started in the 1970s, originally caught somewhere between a service and an experience industry, musical performance continued to be a part of the vacation product because it had been so in previous entertainment models on
passenger shipping. In 2011, with the cruise industry completely offering an experience, bordering on a transformation industry, music remains at the core of the cruise leisure product. This is an integrated musical product, which occurs nowhere else to this degree in the tourism industry. The rest of the industry have not studied nor implemented musical performance as strongly, and a reasonable starting point for the investigation of music and tourism would be the study of cruise ship music.

However, even the cruise industry has plenty of room for improvement. Due to the lack of reflective practice by either the industry or the academy, there is a certain haphazard approach to musical performance on cruise ships. Successful cruise ship music can reflect a particularly musical cruise director or effective musical director, unusually strong musicians or good guest entertainers. Contrasted with the hotel industry’s recent research into integrated recorded lobby music (Jones 2009; Hertan 2010; Liu Zhongyan and Mao Xiangxiu 2006), the approach of the cruise industry has been notoriously hit-and-miss, dependent upon onboard personnel rather than a standardised and thoughtful approach. This is, perhaps, understandable as this implementation has made enormous profits for the industry. With an ‘if it ain’t broke, don’t fix it’ approach, the cruise industry has been satisfied to let music run its course, maintaining musician salaries at around $500 per week, and letting onboard personnel organise the music.

There are signs that this mentality is changing. Norwegian Cruise Line, traditionally a forward-thinking and thoughtful line, is changing its musical offering with the implementation of ‘Freestyle 2.0’ aboard the Norwegian Epic and ordering the similarly designed new Norwegian Breakaway and Norwegian Getaway. While Freestyle 2.0 does not use a showband in the traditional sense, it includes a great deal of live music in the form of soloists and ensembles. Royal Caribbean International, also known for innovation, has implemented these are expensive productions of Broadway hit musicals with large bands and casts. While not a new idea, this implementation appears to have an extremely positive response. Princess is using innovative cross-marketing techniques, theming onboard musical offerings in such a way as to promote other experience enhancements. These lines are integrating and expanding the cruise ship
musical product so that it enhances other onboard products and ultimately makes larger profits for the line.

Carnival Cruise Line is moving in the opposite direction and reducing the live musical offering in their Funship 2.0 program. Attempting to rationalise the music and reduce the number of musicians who need to be paid and accommodated, Carnival has reduced the size of the showband and the diversity of the music offered onboard their ships. Following NCL’s lead, they are in the process of eliminating live music from their production shows\(^{226}\). Carnival is extremely good at making multitudes of small savings add up to large profits and, unless considered from the experience economy model, music is not directly profitable. Carnival’s approach, without the rationales for cruise music argued in this thesis, is perhaps understandable.

The cruise industry is at a crossroads in its musical product. Most cruise lines continue to offer the traditional product, not yet opting for a thoughtful but risky redesign of the musical offering, nor a rationalised reduction of musician numbers. Perhaps they are waiting to see which approach will produce greater profitability. However, in the face of increasing demands for greater profits and/or lower running costs, live musical performance, sitting centrally in the cruise leisure product, is an obvious candidate for either expansion or contraction. The days of random experimentation, of changes that last for a season or for a few years, and of leaving the implementation of cruise ship music to onboard personnel are reaching their end. The future place of music within the integrated cruise ship leisure product needs careful consideration and long-term planning.

While cruise ship music has changed since the dawn of the modern industry in the early 1970s, the period from 2003 until 2011 shows signs of having been the last era of the traditional cruise product. As such, this research serves as a benchmark and a touchstone for the industry; as a snapshot of what musical performance is like in the early 21st century. It also offers a new way of considering the contribution of musical performance on cruise ships and within the tourism industry. Music does not directly generate income, but rather is part of the reason that income is generated. Guests do not

\(^{226}\) Photos of the recent Carnival Breeze refit shows no space for a showband in the theatre (Heald 2012).
cruise for the music\textsuperscript{227}, but music guides and attracts guests to locations of high consumption, and keeps them there consuming. It is an aural confirmation of safety and ‘western-ness’ in foreign regions. It generates signifiers that the industry needs to project.

A cruise is a special vacation. Once aboard, few demands are made of the guest while many choices are offered. They may be pampered in the spa, sit by the pool, sip a cocktail, attend a destination lecture or partake in many other activities. Often music forms the aural backdrop to these activities. If the industry does not consider the cruise ‘experience’, a cruise vacation becomes no more than a stay at the huge floating hotels described by industry detractors. Music is integrated into the heart of that experience in a manner unlike other (often less profitable) industry sectors. If the industry wishes to maintain the special nature of what makes a cruise an experience, it needs to stop and consider before it makes necessary changes to its musical product.

The cruise industry is a remarkable performer. In the face of disaster and success over forty years it has managed to maintain profitability. It remains one of the most highly successful experience-based tourism operators in the world. Live musical performance is a big part of that success. Musical performance has existed on cruise ships since the early days of mass passenger shipping, and the relationship between musicians and cruise ships continues to be a highly successful and organised one. In the last few years, cruise industry turnover has remained between $25 and 30 billion with growth coming from non-American markets. The next few years will reveal whether this is the financial limit of the industry, or if still further berths under construction are waiting to be filled with yet more guests clamouring to watch production shows and dance the \textit{Macarena} on lido deck.

If cruise lines truly wish to get the best out of their musical employees, stem the large turnover of musicians and encourage musicians to invest in the experience, a fundamental change needs to occur. Live musical performance directly contributes to the profitability of cruise lines, but implementation is left to the discretion of onboard managers with little interference from head office. The results is an extremely variable

\textsuperscript{227} Except for attendance at the increasingly popular themed cruises.
cruise ship musical offering with enormous differences between individual ships in a company. Musicians are treated poorly by one cruise director or musical director and well by another. There are certainly difficult and tortured souls who find their way onto a cruise ship as a musician, but tarring all musicians with the same brush does not endear cruise lines to musician. Consistency in the treatment of musicians will lead to a lower turnover of shipboard personnel, a situation that can only lead to a better product. By taking a stronger role in onboard entertainment, head office can more strongly theme their cruise product.

The cruise shipping industry gets so much right. It was an experience-based tourism product before the experience was recognised as a tourism model. It maintains high profitability and offers its cruises at reasonable prices targeted at specific demographics. It takes tourists, some of them elderly and/or of limited mobility, to parts of the world they would never have the opportunity to visit. To musicians, it offers a carefree way to earn a living for a few years at a reasonable salary while they hone their skills, and they are generally positive about the experience. As in any industry there are negative aspects, such as highly questionable employment practices, environmental impact, institutionalised racism, sexual abuse and variable and sometimes tyrannical onboard management. The industry needs to consider how to approach these ethical questions as they taint the industry and cause much negative press. However, as an industry, cruise shipping does what it does very well: it makes large profits. Live musical performance directly contributes to these profits, maintains a central role in the cruise tourism experience, and shows every sign of continuing to do so.
Appendices

Appendix 1 – Carnival Capers, MV Carnival Paradise, 3-5 April 2009
Encore Evening and After Show

ATTENTION ALL LOT PLAYERS

DESSERTS

ROKEBY PARK

Parinia

PARK WEST ART AUCTIONS

PARKING GUIDANCE: External Entrances

LONG BEACH: Friday 4th April, 2009

Full Table & Bar

FULLY Licensed with over 100000 visitors

Main Show

Music and Dancing

Tickets

Cruisicology

Today At A Glance

WEDDING WELCOME

Table Booking

Delicately Embossed with Swarovski Crystals

Raffle Draw at 10:00pm

Please be Present to Win

OFFICIAL HOSPITALITY PROVIDERS

PARKING

Sheffield

EIGHTY SHIRTS & PERSONALISED GIFTS

EAST WIND MILLENIUM

IT'S OFFICIAL, WE ARE NUMBER ONE

FRIDAY 4 APRIL 2009

OFFICIAL ENTRANCE:

MICROSOFT WORD DOCUMENT

OFFICIAL ON SITE CAR PARKING

OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL EVENT FAVOURS

OFFICIAL PHOTOGRAPHY AND VIDEOGRAPHY

OFFICIAL PROGRAMME

OFFICIAL SPONSORSHIP

OFFICIAL GIFT VOUCHERS

OFFICIAL DANCE FLOOR: ENERGISE

OFFICIAL CASH CARDS: Entertainment

OFFICIAL BAR:

OFFICIAL SECURITY:

OFFICIAL BAR PROPOSITION:

OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL ENTRANCE:

OFFICIAL CASH CARDS: Entertainment

OFFICIAL BOTTLED LIQUOR:

OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL ENTRANCE:

OFFICIAL BAR:

OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL CASH CARDS: Entertainment

OFFICIAL BAR:

OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL CASH CARDS: Entertainment

OFFICIAL BAR:

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OFFICIAL CATERING: Buffet Meals and Snacks

OFFICIAL CASH CARDS: Entertainment

OFFICIAL BAR:

David Cashman 2012

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Appendix 2 – Survey of Different Categories of Cruise Ship

### Table 51: Megacruiser Cruise Lines

<table>
<thead>
<tr>
<th>Name</th>
<th>Ships</th>
<th>Average age of ships</th>
<th>Survey Cruise</th>
<th>Cost of cruise</th>
<th>Average cost per day ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnival Cruise Lines</td>
<td>22</td>
<td>10.2</td>
<td>MV Carnival Imagination Caribbean $209.00 4 $52.25</td>
<td></td>
<td>$68.89</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Carnival Sensation Caribbean $239.00 3 $79.67</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Carnival Paradise Mexican Riviera $299.00 4 $74.75</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royal Caribbean Cruises</td>
<td>21</td>
<td>9.2</td>
<td>MV Majesty of the Seas Caribbean $202.00 4 $50.50</td>
<td></td>
<td>$66.50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Grandeur of the Seas Caribbean $358.00 5 $71.60</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Radiance of the Seas Caribbean $387.00 5 $77.40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celebrity Cruises</td>
<td>9</td>
<td>7</td>
<td>MV Celebrity Summit Canada/ New England $1,149.00 14 $82.07</td>
<td></td>
<td>$86.65</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Celebrity Solstice Western Caribbean $499.00 7 $71.29</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Celebrity Equinox Eastern Med. $1,599.00 15 $106.60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norwegian Cruise Line</td>
<td>11</td>
<td>6.36</td>
<td>MV Norwegian Epic Eastern Caribbean $549.00 7 $78.43</td>
<td></td>
<td>$70.12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Norwegian Sun Western Caribbean $849.00 14 $60.64</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Norwegian Jade Med. $499.00 7 $71.29</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Average Cost Per Day $73.04

### Table 52: GRT per Passenger (Megacruiser Category)

<table>
<thead>
<tr>
<th>Line</th>
<th>Ship</th>
<th>Launched</th>
<th>GRT</th>
<th>Passenger Capacity</th>
<th>GRT/Passenger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnival Cruise Lines</td>
<td>Carnival Paradise</td>
<td>1998</td>
<td>70,367</td>
<td>2,052</td>
<td>34.3</td>
</tr>
<tr>
<td>Royal Caribbean International</td>
<td>Explorer of the Seas</td>
<td>2006</td>
<td>137,308</td>
<td>3,114</td>
<td>44.1</td>
</tr>
<tr>
<td>Celebrity Cruises</td>
<td>Celebrity Infinity</td>
<td>2007</td>
<td>91,000</td>
<td>1,950</td>
<td>46.7</td>
</tr>
<tr>
<td>Norwegian Cruise Line</td>
<td>Norwegian Epic</td>
<td>2010</td>
<td>153,000</td>
<td>4,228</td>
<td>36.2</td>
</tr>
</tbody>
</table>
### Table 53: Premium Cruise Lines

<table>
<thead>
<tr>
<th>Line</th>
<th>Ships</th>
<th>Average age of ship</th>
<th>Survey Cruise</th>
<th>Cost of cruise</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ship</td>
<td>Location</td>
</tr>
<tr>
<td>Amazara Club Cruises</td>
<td>2</td>
<td>4</td>
<td>MV Azamara Journey</td>
<td>Caribbean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Azamara Quest</td>
<td>Mediterranean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Azamara Journey</td>
<td>Transatlantic</td>
</tr>
<tr>
<td>Costa Cruises</td>
<td>15</td>
<td>9.1</td>
<td>MV Costa Romantica</td>
<td>Asia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Costa Fortuna</td>
<td>Eastern Mediteranean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Costa Atlantica</td>
<td>Canada/New England</td>
</tr>
<tr>
<td>Cunard Line</td>
<td>3</td>
<td>3</td>
<td>RMS Queen Mary 2</td>
<td>Transatlantic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>RMS Queen Elizabeth</td>
<td>Mediterranean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>RMS Queen Victoria</td>
<td>Mediterranean</td>
</tr>
<tr>
<td>Disney Cruise Line</td>
<td>2</td>
<td>11.5</td>
<td>MV Disney Magic</td>
<td>Caribbean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Disney Magic</td>
<td>Caribbean</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Disney Wonder</td>
<td>Caribbean</td>
</tr>
<tr>
<td>Holland America Line</td>
<td>15</td>
<td>10.4</td>
<td>MV Veendam</td>
<td>Bermuda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Amsterdam</td>
<td>Asia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Eurodam</td>
<td>Canada/New England</td>
</tr>
<tr>
<td>Princess Cruises</td>
<td>17</td>
<td>8.2</td>
<td>MV Diamond Princess</td>
<td>Asia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Royal Princess</td>
<td>Pacific</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MV Crown Princess</td>
<td>Caribbean</td>
</tr>
</tbody>
</table>

**Average Cost Per Day**: 183.01
### Table 54: GRT per Passenger (Premium Lines)

<table>
<thead>
<tr>
<th>Line</th>
<th>Ship</th>
<th>Launched</th>
<th>GRT</th>
<th>Passenger Capacity</th>
<th>GRT/Passenger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costa</td>
<td><em>Magica</em></td>
<td>2004</td>
<td>105,000</td>
<td>2,720</td>
<td>38.6</td>
</tr>
<tr>
<td>Disney Cruise Line</td>
<td><em>Dream</em></td>
<td>2011</td>
<td>128,000</td>
<td>4,000</td>
<td>32.0</td>
</tr>
<tr>
<td>Cunard Line</td>
<td><em>Queen Victoria</em></td>
<td>2007</td>
<td>90,000</td>
<td>2,014</td>
<td>44.7</td>
</tr>
<tr>
<td>Azamara</td>
<td><em>Journey</em></td>
<td>2000</td>
<td>30,277</td>
<td>694</td>
<td>43.6</td>
</tr>
<tr>
<td>Holland America Line</td>
<td><em>Noordam</em></td>
<td>2006</td>
<td>83318</td>
<td>1918</td>
<td>43.4</td>
</tr>
</tbody>
</table>

### Table 55: Luxury Cruise Lines

<table>
<thead>
<tr>
<th>Name</th>
<th>Ships</th>
<th>Average age of ship</th>
<th>Survey Cruise</th>
<th>Cost of cruise</th>
<th>Average Cost Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crystal Cruises</td>
<td>2</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MV Crystal Serenity</td>
<td></td>
<td>Mediterranean</td>
<td>10160.00</td>
<td>11</td>
<td>923.64</td>
</tr>
<tr>
<td>MV Crystal Symphony</td>
<td></td>
<td>Mexican Riviera</td>
<td>4330.00</td>
<td>7</td>
<td>618.57</td>
</tr>
<tr>
<td>MV Crystal Symphony</td>
<td></td>
<td>Panama Canal</td>
<td>9860.00</td>
<td>19</td>
<td>518.95</td>
</tr>
<tr>
<td>Regent Seven Seas Cruises</td>
<td>3</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MV Seven Seas Mariner</td>
<td></td>
<td>World Cruise Segment</td>
<td>7999.00</td>
<td>12</td>
<td>666.58</td>
</tr>
<tr>
<td>MV Seven Seas Voyager</td>
<td></td>
<td>Transatlantic</td>
<td>6945.00</td>
<td>15</td>
<td>463.00</td>
</tr>
<tr>
<td>MV Seven Seas Navigator</td>
<td></td>
<td>Pacific</td>
<td>12825.00</td>
<td>15</td>
<td>855.00</td>
</tr>
<tr>
<td>Seabourn</td>
<td>5</td>
<td>12.4</td>
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<td></td>
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<tr>
<td>MV Seabourn Odyssey</td>
<td></td>
<td>Mediterranean</td>
<td>7 900.00</td>
<td>7</td>
<td>1128.57</td>
</tr>
<tr>
<td>MV Seabourn Pride</td>
<td></td>
<td>Mediterranean</td>
<td>14220.00</td>
<td>16</td>
<td>888.75</td>
</tr>
<tr>
<td>MV Seabourn Spirit</td>
<td></td>
<td>Mediterranean_Asia</td>
<td>57200.00</td>
<td>60</td>
<td>953.33</td>
</tr>
<tr>
<td>Silversea Cruises</td>
<td>6</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MV Silver Cloud</td>
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<td>Transatlantic</td>
<td>5243.00</td>
<td>15</td>
<td>349.53</td>
</tr>
<tr>
<td>MV Silver Spirit</td>
<td></td>
<td>Caribbean</td>
<td>3873.00</td>
<td>7</td>
<td>553.29</td>
</tr>
<tr>
<td>MV Silver Shadow</td>
<td></td>
<td>Asia</td>
<td>6818.00</td>
<td>10</td>
<td>681.80</td>
</tr>
<tr>
<td><strong>Average Cost Per Day</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>716.75</strong></td>
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</tbody>
</table>
### Table 56: Sample Costs of chartering a yacht with crew (2011 season)

<table>
<thead>
<tr>
<th>Company</th>
<th>Website</th>
<th>Location</th>
<th>Vessel (Berths)</th>
<th>Cost per day</th>
<th>Cost per person ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Yacht Charter Group</td>
<td><a href="http://www.internationallyachtchartergroup.com/">http://www.internationallyachtchartergroup.com/</a></td>
<td>Med.</td>
<td>4Five (8)</td>
<td>€36000 per charter</td>
<td>$912.85</td>
</tr>
<tr>
<td>Exotic Yacht Charter</td>
<td><a href="http://www.findexotic-com/">http://www.findexotic-com/</a></td>
<td>Caribbean</td>
<td>72' ItalVersil Super Phantom Yacht (8)</td>
<td>$4500 per day</td>
<td>$562.50</td>
</tr>
<tr>
<td>Gulf Charters Thailand</td>
<td><a href="http://www.gulfchartersthailand.com/">http://www.gulfchartersthailand.com/</a></td>
<td>Thailand</td>
<td>Beneteau 46.1 (6)</td>
<td>€3329 per week</td>
<td>$114.20</td>
</tr>
</tbody>
</table>

### Table 57: GRT per Passenger (Luxury Lines)

<table>
<thead>
<tr>
<th>Line</th>
<th>Ship</th>
<th>Launched</th>
<th>GRT</th>
<th>Passenger Capacity</th>
<th>GRT/Passenger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crystal Cruises</td>
<td><em>Serenity</em></td>
<td>2003</td>
<td>68,870</td>
<td>1,070</td>
<td>64.4</td>
</tr>
<tr>
<td>Regent Seven Seas Cruises</td>
<td><em>Mariner</em></td>
<td>2001</td>
<td>48,075</td>
<td>700</td>
<td>68.7</td>
</tr>
<tr>
<td>Seabourn Cruise Line</td>
<td><em>Odyssey</em></td>
<td>2009</td>
<td>32,000</td>
<td>450</td>
<td>71.1</td>
</tr>
<tr>
<td>Silversea</td>
<td><em>Silver Cloud</em></td>
<td>2001</td>
<td>28,258</td>
<td>382</td>
<td>74.0</td>
</tr>
</tbody>
</table>
## Appendix 3 – Musicians Comments on Individual Cruise Lines

<table>
<thead>
<tr>
<th>Perception</th>
<th>n_r</th>
<th>Significantly above average (+0.34 to +0.51)</th>
<th>Marginally above average (+0.06 to +0.3)</th>
<th>Marginally below average (-0.04 to -0.27)</th>
<th>Significantly below average (-0.27+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onboard Management (n=47)</td>
<td>+ 12</td>
<td>4, 23, 71, 49, 40, 9, 66, 67, 78, 81, 94</td>
<td>13, 21, 49, 71, 84, 84, 40, 56, 46, 59, 2, 8, 20, 34, 35, 71, 66, 67, 6, 27, 78, 81, 19, 63, 73, 11, 36, 39, 43, 51</td>
<td>3, 84</td>
<td></td>
</tr>
<tr>
<td>Itineraries (n=37)</td>
<td>+ 28</td>
<td>65, 4, 17, 20, 22, 23, 36, 56, 71, 21, 84, 57, 3, 51, 57, 50, 60, 67, 78, 46, 47, 73</td>
<td>7, 18, 21, 71, 89, 3, 51, 57, 60, 67, 78, 46, 47, 73</td>
<td>14, 34, 39, 43</td>
<td>13</td>
</tr>
<tr>
<td>Musicality of Fellows (n=31)</td>
<td>+ 21</td>
<td>4, 5, 33, 45, 48, 49, 51, 84, 6, 88, 9, 60, 67, 78, 46, 47, 73, 39, 43, 50</td>
<td>7, 18, 21, 71, 89, 3, 51, 57, 60, 67, 78, 46, 47, 73</td>
<td>14, 36, 43, 50</td>
<td></td>
</tr>
<tr>
<td>Camaraderie of Fellows (n=31)</td>
<td>+ 17</td>
<td>19, 20, 5, 21, 26, 28, 3, 48, 84, 36, 60, 67, 82, 93, 71, 90, 39</td>
<td>21, 40, 45, 59, 20, 60, 25, 93, 45, 77</td>
<td>14, 36, 43, 50</td>
<td></td>
</tr>
<tr>
<td>Implementation of Musical Product (n=22)</td>
<td>+ 6</td>
<td>7, 18, 49, 36, 58, 77</td>
<td>35, 67, 71, 6, 25, 78, 89, 77, 37, 58, 12, 26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rules and Privileges (n=21)</td>
<td>+ 7</td>
<td>19, 63, 11, 16, 45, 77</td>
<td>26, 67, 19, 63, 66, 77, 36, 23, 88, 5, 26, 51</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Food (n=13)</td>
<td>+ 1</td>
<td></td>
<td></td>
<td>61</td>
<td>61</td>
</tr>
<tr>
<td>Salary (n=11)</td>
<td>+ 6</td>
<td>17, 21, 11, 22, 85</td>
<td>2, 20, 69, 71</td>
<td>19, 63, 73, 41, 23</td>
<td></td>
</tr>
<tr>
<td>Crew Welfare (n=11)</td>
<td>+ 5</td>
<td>19, 63, 29, 85, 23</td>
<td>67, 90</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Accommodation (n=7)</td>
<td>+ 3</td>
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<td>93</td>
<td>41</td>
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</tr>
<tr>
<td>Shoreside Management (n=6)</td>
<td>+ 0</td>
<td></td>
<td></td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Degree of Corporatisation (n=5)</td>
<td>+ 0</td>
<td></td>
<td></td>
<td>13</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Respondents</th>
<th>5</th>
<th>9</th>
<th>19</th>
<th>11</th>
<th>9</th>
<th>12</th>
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<th>9</th>
<th>13</th>
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<th>4</th>
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</thead>
<tbody>
<tr>
<td>Onboard Management (n=47)</td>
<td>+</td>
<td>12</td>
<td>7</td>
<td>36, 62, 76</td>
<td>2, 20, 22, 23, 36, 56</td>
<td>13, 21, 49, 71, 84, 84</td>
<td>40, 56</td>
<td>46, 59</td>
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<td>6, 27, 78, 81</td>
<td>81, 94</td>
<td>3, 84</td>
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<tr>
<td>Itineraries (n=37)</td>
<td>+</td>
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<td>65</td>
<td>4, 17, 20, 22, 23, 36, 56</td>
<td>71, 21, 84, 57</td>
<td>3, 51, 57</td>
<td>60, 67</td>
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<td>73</td>
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<tr>
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<td>+</td>
<td>21</td>
<td>4</td>
<td>5, 33, 45, 48, 49, 51, 84, 6, 88</td>
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<tr>
<td>Camaraderie of Fellows (n=31)</td>
<td>+</td>
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<td>71, 90, 39</td>
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<tr>
<td>Implementation of Musical Product (n=22)</td>
<td>+</td>
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<td>7, 18, 49</td>
<td>36</td>
<td>58</td>
<td>77</td>
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<tr>
<td>Rules and Privileges (n=21)</td>
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<td>11, 16, 45</td>
<td>77</td>
<td>37, 58, 12, 26</td>
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<td></td>
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</tr>
<tr>
<td>Food (n=13)</td>
<td>+</td>
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<td></td>
<td></td>
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<td>61</td>
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<tr>
<td>Salary (n=11)</td>
<td>+</td>
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<td>85</td>
<td>2, 20, 69, 71</td>
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<td>Crew Welfare (n=11)</td>
<td>+</td>
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