

Reviewer Comments on “Music and (Touristic) Meaning on Cruise Ships”

Point	Reviewer Comment	Author Comment	Response
	<p>The article “Music and (Touristic) Meaning on Cruise Ships: The Musicscape of the MV Carnival Paradise as a Semiotic Tourism Product” explores through detailed analysis – including such specific elements as repertoire choice, performance, setting etc. – how the musicscape of the cruise contributes to the ship’s functioning as a compact holiday space – a safe cultural cocoon. It thereby offers valuable contribution to the currently popular area of music and tourism research.</p>		<p>The author thanks the reviewer for their kind comments</p>
1a	<p>It could be helpful to reflect on the problems associated with creating a theoretical/conceptual boundary between the “tourist” and the “post-tourist”. After all, the concept of the tourist gaze itself directs our attention to the constructed nature of the culture represented, as well as the power relations involved in the local – tourist – culture relationship; which leads us to the question of whether the “post-tourist” scenario merely points to the constructed nature of the tourist experience anyway.</p>	<p>Author Agrees</p>	<p>Author’s Response:</p> <p>The article will benefit from greater clarity and exploration of the distinction between post-tourism and cultural tourism, and this is undertaken below.</p> <p>The reviewer makes a good point regarding the tourist gaze constructing culture. This is the crux of the authenticity debate, which has raged in tourism studies (and, to a lesser extent, in musicology). Taking a McCannellian viewpoint, all culture for consumption by tourists is fabricated, and there is no difference between heritage tourism and fabricated post-tourism; however taking more recent conceptual frameworks such as that of Knudsen and Waade, touristic authenticity is negotiated. In this model, there <i>is</i> a significant difference between music that is designed to be consumed by tourists who understand that it is fake and a game, and music with which cultural tourists engage.</p>

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			<p>Revisions:</p> <p>The division into cultural and post-tourist is not a discrete one, but involves a spectrum of negotiation and engagement with ‘authentic’ culture. Cultural tourism, according to tourism scholar Greg Richards involves:</p> <p style="padding-left: 40px;">Not just the consumption of the cultural products of the past, but also of contemporary culture or the ‘way of life’ of a people or region. Cultural tourism can therefore be seen as covering both ‘heritage tourism’ (related to artefacts of the past) and ‘arts tourism’ (related to contemporary cultural production). (2001, 7)</p> <p>Cultural tourists are defined by a search for encounters with ‘authentic’ local cultures and their associated performative and concrete artefacts. However, this search is often a quixotic task given both the timeframe for tourism and commercial nature of the relationships between ‘tourist’ and ‘local’. Thus tourism operators construct touristic experiences that replicate and are a facsimile of culture for presentation to the tourist in lieu of an ‘authentic’ experience. This does not necessarily mean that such encounters are inauthentic; Erik Cohen (1995) and Ning Wang (1999; 2000) have argued convincingly that such ‘contrived’ attractions in post-tourism need not be considered necessarily ‘inauthentic’, but rather fall outside the somewhat limited authentic/inauthentic paradigm. Waade and Knudsen (2010), using a Peircean semiotic approach, argue that authenticity is constructed through signs that actively involve both the creator of the sign (the tourism operator) and the interpretant of the sign (the tourist). Authenticity is therefore a mutable concept negotiated between the operator and tourist.</p> <p>Post-tourists, including cruise ship tourists, rarely bother with such issues; theirs is not the search for authenticity and culture, but rather a flight to the luxury of a floating resort. Cruise ships offer a hyperreal and experiential cocoon where the tourist may partake in ‘exotic’ and fabricated representations of culture should they wish, or may luxuriate in a fabricated geography where the fantasy of social status and escape is portrayed for their pleasure. For this reason, cruise ships are ‘deterritorialised’ (Wood 2004), – purposely sanitised of anything apart from any representations of</p>

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			<p>the destinations, instead portraying an ambiguous and general western culture. Sign systems on ships rely on cruise ship guests being post-tourists; more than a cursory examination at any given shipboard attraction reveals its inherent fabrication, existing only to project meaning assigned by the cruise ship. This game of interpreting the intended meaning from shipboard signs adds to the enjoyment of a cruise for guests.</p> <p>That is not to suggest that there are not elements of fabrication in cultural tourism, nor engagement with a negotiated ‘authentic’ culture within post-tourism. McCannell’s (1977) framework of authenticity posit that representations of culture for tourism are always fabricated and any authentic encounter by tourists – including cultural tourists – is impossible. Some cruise tourists desire a mediated encounter with what is promoted by the cruise line as ‘local culture’, which cruise ships respond to by organising local tours and choreo-musical representations of local culture called ‘local shows’.Such performances and tours are negotiated and constructed, but the desire to encounter ‘the exotic’ even within such post-tourists is still evident enough for cruise lines to acknowledge and accommodate. (pp3-4)</p>
1b	<p>Also, when the author speaks of the commodification of “local culture”, this seems to imply the existence of an original, authentic local culture – again, without an acknowledgement of the fact that these “local cultures”, along with their implied “original meaning”(!), are always already constructed. Such language can be considered essentialising, Romanticising, and obscuring the gaze (and therefore power relationships). Again, it is clear from the discussion of the difference between “cultural tourists” and “post-tourists” that the author is aware and reflective of the authenticity discourse, yet the wording at times suggests otherwise.</p>	Author Agrees	<p>Author’s Response:</p> <p>More careful rewording around concepts of ‘local culture’ have been undertaken.</p> <p>Revisions:</p> <ul style="list-style-type: none"> • Tourism, in particular particularly cultural tourism, requires the commodification and representation of ‘local culture’... (p1) • Observers uninvolved in the cruise experience may feel this performance is a corruption of the original intent of the music and of the music-culture of Jamaica, and its implementation a commentary on the commodification of culture for the benefit of unfettered cruise tourism. (p2) • Cultural tourists are defined by a search for encounters with ‘authentic local cultures’ and their associated performative and concrete artefacts (p3)

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			<ul style="list-style-type: none"> • Some cruise tourists desire a mediated encounter with what is promoted by the cruise line as ‘local culture’, which cruise ships respond to by organising local tours and choreo-musical representations of local culture called ‘local shows’. Such performances and tours are negotiated and constructed, but the desire to encounter ‘the exotic’ even within such post-tourists is still evident enough for cruise lines to acknowledge and accommodate. (p4) • These become mini-cocoons ferrying tourists on sightseeing tours, but not necessarily engaging guests with culture. (p5) • Therefore, the cruise ship needs to manifest relatively few regional identifiers of culture. An ensemble made up of local musicians may perform during a ship-sponsored tour, or may play at the dockside. Occasionally a ‘local show’ may perform in place of the evening show if a ship is docked late at a particularly exotic port, but such performances tend to be the exception rather than the rule (p10) • Cruise ships, as a post-tourism product, do not specifically attempt to represent and manifest ‘local culture’, but... (p13)
1c	<p>Similar essentialising is present in connection with a music analysis example: “The meaning of the song cannot help but be distorted almost beyond recognition” – this clearly assumes the existence some kind of original or essential meaning independent of context and interpretation (a “readerly text” in Barthesian terms) – a highly problematic analytical standpoint.</p>	Author agrees	<p>Revisions:</p> <p>However, this performance is patently not the original song and an audience member trying to understand the music-culture referenced in the performance will encounter difficulty. The performance of ‘Rock Around the Clock!’ exists outside a naturally-occurring western culture, but in a constructed geography and corporately-imposed culture. It is performed by a showband and singers accompanied by dancers rather than by a western-swing influenced fifties rock band. The poor old clock never gets around to striking more than three or four. The actual structure of the song and the narrative is abbreviated. It is so mangled as to no longer reference an existing popular music-culture, but instead constructs a fabrication.</p>
1d	<p>Also, according to the text, the “post-tourist” is interested in “superficiality and the surfaces”. The problem with this statement is that we do not seem to</p>	Author agrees	<p>Revisions:</p> <p>For these are not typically modern tourists with a deep-seated need to engage with the cultures visited, but post-tourists interested in superficiality</p>

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	<p>know/understand what their experience is. There is no exploration here of the reception side at all – which is not a problem in itself (see point 6), yet perhaps the fact should be explicitly acknowledged.</p>		<p>and surfaces (Berger 2011), and these desires are inherently displayed by the cultural offerings of the cruise vacation experience. (p4)</p>
2a	<p>Perhaps even more importantly, I am not entirely convinced that the tourist framework is actually the most adequate here – it probably is, nevertheless, could this be further explained, reinforced and justified? Is being on board the ship really “tourism” in any sense, just because the ship is moving, and it takes people to places where they then can act as tourists? Is it not rather just an entertainment space; a “playground” similar to city entertainment quarters and other nightlife spaces, hotels, and festivals – a leisure space? Do the observations not also apply to mainstream, (upper-?)middle-class urban entertainment in general? (“The consumption of such fabricated culture is nowhere more evident than in the cruise sector”. – but why is this so? The reason remains unclear.) As an example, the cited repertoires of “easy rock and roll” correspond to regular (off-sea) venues attracting similar mainstream audiences. They correspond to a mainstream Western classic pop-rock entertainment repertoire – so it is also not certain whether it is special enough to connote “a safe place”.</p>	See comments.	<p>Author’s Response</p> <p>The reviewer raises an interesting point. I maintain that the cruise ship experience <i>is</i> tourism. Increasingly in the past two decades, tourism scholars have ascribed to the idea that tourism is everywhere. Goldner and Ritchie (2012: 4) argue</p> <p style="padding-left: 40px;">Tourism is a composite of activities, services, and industries that deliver a travel experience: transportation, accommodations, eating and drinking establishments, shops, entertainment, activity facilities, and other hospitality services available for individuals or groups that are traveling away from home. It encompasses all providers of visitor and visitor-related services. Tourism is the entire world industry of travel, hotels, transportation, and all other components, including promotion, that serve the needs and wants of travelers. Finally, tourism is the sum total of tourist expenditures within the borders of a nation or a political subdivision or a transportation-centered economic area of contiguous states or nations. This economic concept also considers the income multiplier of these tourist expenditures.</p> <p>John Urry says “People are much of the time ‘tourists’ whether they like it or not. (1990: 82). Tourism and encounters with tourism products are ubiquitous in the modern world.</p> <p>The reviewer’s point that post-tourism is not a ‘traditional tourism product’ is taken. But arguing that cruise ships are not tourism because they do not engage local cultures and manufacture an entertainment space or playground is arguing the same for Disneyland, Las Vegas, and indeed many touristic experiences.</p> <p>The following changes have been made to clarify the points addressed</p>

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			<p>by the reviewer.</p> <p>Revisions:</p> <ul style="list-style-type: none"> • The consumption of such fabricated culture is particularly evident than in the cruise sector. In his discussion... (p2) • Such experiential cocoons mirror similar touristic ‘experiences’. Other post-tourism experiences, such as Disneyland, Club Med, and Las Vegas, separate themselves from the environment in which they are positioned, constructing instead a space within which tourists may interact with a fabricated environment. So the family encounters Donald Duck and Mickey Mouse in Disneyland, float down a constructed Venice in Vegas, or catch a ride on the fabricated surf of a Flowrider onboard a cruise ship. While tourists may also encounter Anaheim in their trip to Disneyland Resort, or Caribbean music on a cruise, the emphasis is on the construction. (p5)
2b	<p>The author writes: “cruise ships, as a post-tourism product, do not represent local culture” – yet indeed why would they, when they inhabit the sea, the ultimate in-between space, perceived to be independent of countries, of nations? Why is it supposed to “represent” a particular place/locality or culture? This point affects the main thesis of the article and therefore ought to be carefully considered/addressed.</p>	<p>Author disagrees</p>	<p>Author’s Response:</p> <p>I recently wrote a paper on how cruise ships actively reject their aquatic environment (published in <i>Shima</i>), turning attention either inward (to the ship) or towards the islands typically visited. While cruise ships do indeed inhabit the sea, and it is within the aquatic environment that the ships make much of their money, short cruises that only do days at sea are rare. (They were actually popular during prohibition when they would take party-goers out of US waters.) However, cruise lines base their drawing power on the exotic destinations. In a recent study (Hung and Petrick 2011), the dominant reason people undertook a cruise was to do something that impressed others. Lower, but still on the scale was having an exotic holiday and experiencing other cultures. The cruise ship is supposed to ‘represent’ a particular place or culture because it advertises them as a core offering. However, the onboard reality is quite different. It is this difference that</p>

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			is the subject of this paper.
2c	At the same time, the analysis reveals that one particular “locality”/“culture” is indeed represented/reconstructed during the cruise, namely the culture/heritage of cruising itself, in the form of “classy performances”. This point seems to be among the most interesting findings – not in the least because it makes the class aspect visible and audible –, and therefore could be highlighted even more.	Author agrees	<p>Author’s Response:</p> <p>Indeed it is a fascinating area of study; however there are only so many points one can make in an individual paper, and this falls outside the main thrust of this current discussion. The discussion of the referencing of onboard culture is discussed in a page and a half (of fourteen pages of text). I believe that this is appropriate for this particular aspect.</p>
3	Perhaps the reason why “musicscape” is analysed separately should also be justified – in terms of why the author conceptually focuses on sound – and within that, live (?) music –, but not other sense-scapes. The separation seems somewhat artificial, since the touristic experience involves the combination all of the senses – which is more than the sum of its elements. The analysis includes references to interior, dress code (visual) or gastronomy (taste), which points to the significance of these other senses in the representation of the particular culture.	Author does not agree.	<p>Author’s Response:</p> <p>Since the 1990s, tourism studies focussed on the visual (due to the insightful <i>The Tourist Gaze</i> by John Urry), almost to the exclusion of anything else. Indeed, the 'smellscapes' of tourism as well as other senses is starting to be analysed. (I've considered writing a paper on the food of cruise ships.) Certainly, the consideration of sensory tourism is a big part of cruise ships; however, to consider more than one sense would cause a blow-out in the size and coverage of the article. And it is, after all, for a popular <i>music</i> journal.</p> <p>The paragraph below has been modified to emphasise this.</p> <p style="padding-left: 40px;">Tourism studies has suffered from a certain ocularcentrism partly because of the popularity of John Urry’s concept of the ‘tourist gaze’ (1990), which conceptualises the role of sight in the tourism process. Recent research has begun to challenge this centrality arguing for the role of other senses in tourism (Markwell 2001; Dann and Jacobsen 2003; Hall and Sharples 2003; Pan and Ryan 2009; Tynan and McKechnie 2009). Pine and Gilmore cite the need to engage all five senses (Pine and Gilmore 2011: 88–92), a concept with which cruise vacations engage most readily. As well as engaging the other senses – taste and smell, for example, by dining, touch by spa treatments, vision by the spectacle of scenery and of entertainment – cruise</p>

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			<p>ships use sound to create the ‘musicscape’ of the ship. Onboard performances engage the tourist ear during the cruise contributing to the creation of a successful and memorable tourism experience. Other senses also contribute towards the success of the cruise. Such sensory memories remain in the tourist’s memory allowing them to indulge in nostalgia (for the cruise), fantasising (about new cruises) and evangelising (to their friends on behalf of the cruise experience) (Tynan and McKechnie 2009, 509). (p5)</p>
4	<p>In connection with the point above: it is not clear whether there is any other music in addition to live music, as the analysis focuses on live performance or such forms as karaoke and partly live music. What about recorded music – is there any music in cafés, restaurants, gyms, in spaces other than performance spaces/specifically music bars? How does this, if at all, contribute to the tourist experience, and/or the representation of the “safe cocoon”?</p>	<p>Author agrees... but...</p>	<p>Indeed there is other (recorded) music performed on cruise ships. However, there is plenty of literature covering recorded music in the service arena. The author draws attention to the following passage from the article:</p> <p style="padding-left: 40px;">Within the cruise industry, the musicscape is largely comprised of live music, in contrast to the practice of the much of the tourism industry which has a propensity to use recorded music (Milliman 1986; Liu Zhongyan and Mao Xiangxiu 2006; Jones 2009; Hertan 2010) (p3).</p> <p>However, to ensure that the paper is comprehensive, the following section has been added.</p> <p style="padding-left: 40px;">While recorded music is utilised on cruise ships (on onboard videos available for purchase, as low-level accompaniment for dining, as aural ‘filling’ between sets in bars), such music is not designed to be interactive and, with the exception of the recorded dance music in the disco, such uses fall outside this paper.</p>
5	<p>The article does not convince me of the necessity of using Peircean semiotics – more precisely, categorising units of the analysis of music, performance, setting etc. as icons, indices and symbols. The use of these concepts simply does not have sufficient depth here to provide a valuable addition/extra insight to the analysis.</p>		<p>Author’s Response:</p> <p>This has been the hardest comment to which to respond. Peircean theory is at the heart of my consideration of the sign system of cruise ships, but it’s difficult, I admit, to bring anything like a depth of analysis to a short paper.</p>

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			Thus, while I've retained the general comments on p4, I've removed the specific classifications throughout the paper.
6a	Interaction and participation – through dancing or karaoke singing – is discussed in the article to an extent – yet we do not get to understand how this relates to the nature of the musicscapes, the tourist experience, or other issues such as class. Exploring the audience side in other words could also prove fruitful. Obviously this did not form part of the fieldwork, yet the article could still reflect on the potential value of extending this research.	Author Agrees	<p>Revisions:</p> <p>Onboard musical performances are specifically designed to be interactive. In a recent interview, Brian Gilliland, music specialist for Princess cruises said:</p> <p style="padding-left: 40px;">[Princess Cruises'] goal is not just to have a band on a stage, our goal with everything that we're doing right now is to bring in bands that, though they satisfy a pretty common desire amongst the majority of our passengers, that they bring something compelling to the bandstand, there's something about a group, it's a combination of the quality of the music they play, their sound, but personality on the stage, their look is important [...] Whatever we do, we try to vet it as being deliverable and [...] 'impactful' in some way (Gilliland, Interview, Los Angeles 4 November 2011)</p> <p>Performances where the performance lines between guests and staff make good business sense to cruise lines. Karaoke singers not only become “a star for three minutes”, but “simultaneously evokes musical technologies, personal experiences and collective memories which go far beyond microphones and pre- recorded accompaniments” (Mitsui and Hosokawa 1998: i). Guests join the collective musical experience of a piano bar. They respond to music by dancing to live or recorded music. In this fashion, the western and secure environment of the ship is reinforced in a not-so-subtle fashion, the encapsulated playground engaged with, and profits generated.</p>
6b	A point closely related to this is the problematic use of the notion of “decoding” (presumably referring to Stuart Hall) – since the article makes no attempt to explore the audience side of the signification process.	Author agrees	<p>Author's Response:</p> <p>The section the reviewer mentions is:</p> <p style="padding-left: 40px;">Similarly, the process of undertaking tourism involves the encoding (on the tourism provider's part) and the decoding (on the tourist's part) of a series of signs among which are the aural and visual.</p> <p>To circumvent this problem, this passage has been revised as</p>

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			Similarly, the process of undertaking tourism involves the production (on the tourism provider's part) and the consumption (on the tourist's part) of a series of signs among which are the aural and visual.
7a	Overall, I miss a comparison with other places, spaces and practices of middle-/ upper-class live entertainment music that would help to contextualise the research. For instance, musicals such as Shout! are ubiquitous worldwide in theatres, so what indeed is special about them in a cruise context? The musical analysis is thorough and contributes to our nuanced understanding of live entertainment music spaces (city nightlife, festivals and so forth – these could all be considered “cultural cocoons”, primarily signified and created through music) and practices – but again, this could be extended to globalised, translocal entertainment culture in general – this is perhaps what cruise musicscape is mostly representative of.	Author Agrees	Author's Response: The author thanks the reviewer and agrees that such comparisons are interesting. While they do fall outside the current discussion, they will form the focus of a future study.
7b	As a second type of comparison, the author could also reflect on other, specifically music themed cruises, such as the Goth cruise (also subject of a 2009 documentary).	Author Agrees	Author's Response: In point of fact, the author is currently working on a paper on cruise ship festivals.
8	The expression “tourist bubble” is attributed to Reiner Jaakson, but it actually appears earlier (it looks too good and generic to have a “father”). I would advise to conceptualise this expression more accurately, also with reference to existing literature. A starting point could be to check these texts (although it is not necessarily to cite them in particular): Jacobsen, J.K.S. (2003) “The Tourist Bubble and the	Author Agrees	Author's Response: This comment has started a train of thought for another paper, on whether the model of a cruise ship is of a bubble, a cocoon or an enclave (all three have been considered). Hmmm. Anyway, while Jaakson's model is slightly different from traditional tourist bubble models (considering the presence of a third ‘bubble’ ie that of the cruise ship as well as the tourist bubble and residents’

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	<p>Europeanisation of Holiday Travel". <i>Journal of Tourism and Cultural Change</i> 1(1): 71-87.</p> <p>Newman, Harvey K. (2002) "Race and the Tourist Bubble in Downtown Atlanta". <i>Urban Affairs Review</i> 37.</p> <p>Judd, Dennis R. (1999) "Constructing the Tourist Bubble", in S.S. Fainstein and D.R. Judd, eds., <i>The Tourist City</i>, New Haven, CT: Yale University Press.</p>		<p>bubble), the paper has been rewritten as below:</p> <p>In contrast to much of the tourism industry, the cruise ship itself—a combination of hotel, transport, recreation facilities and consumption opportunities—is marketed as the destination. The guests that leave the ship are likely to stick to the few streets of the port area, an area Jaakson (2004) calls the 'tourist bubble'. The 'tourist bubble' is a common concept in tourism studies (eg Judd 1999; Newman 2002; Jacobson 2003; Donlon, Donlon, and Agrusa 2010; Friedman, Bustad, and Andrews 2012), with its origins in Barthes' essay "The Eiffel Tower" (1997). It is typically used to distinguish between the city area for locals and for tourists, however in this case, it is an extension of the mobile cocoon (or bubble) of the cruise ship. Therefore, the cruise ship needs to manifest relatively few regional identifiers of culture (leaving this task to the land-based 'bubble'). An ensemble made up of local musicians may perform during a ship-sponsored tour, or may play at the dockside. Occasionally a 'local show' may perform in place of the evening show if a ship is docked late at a particularly exotic port, but such performances tend to be the exception rather than the rule (Cashman 2011).</p>

Further suggestions have also been addressed.`