

CHAPTER I INTRODUCTION:

1.1 Introduction:

A two-page ad for Cadillac cars in the April 2003 issue of the *Condé Nast Traveler* proclaimed “The soul is legendary, everything else is destined to be Cadillac XLR, CTS, & SRX The lineage continues.” A four-page ad in the same magazine juxtaposed models in evening gowns with mundane household and office scenes and asked “Can you wait? QM2...Will you be on the grandest ship ever built?” The word “Legend” evokes images of great deeds, great achievements, overcoming challenges, breaking barriers, possessing fantastic characteristics, and surpassing the ordinary. The Oxford American dictionary of current English (Abate, 1999) defines legend as “a traditional story sometimes popularly regarded as historical but unauthenticated, such stories collectively, a popular but unfounded belief, or colloquially, a subject of such beliefs (became a legend in his own lifetime).” Webster’s new world dictionary and thesaurus, second edition (Agnes, 2002), has a similar definition, “Story or body of stories handed down for generations and popularly believed to have a historical basis, a notable person or the stories told about his or her exploits.” It defines legendary as “of based on, or presented in legends; famous or remarkable.” The Thesaurus equates legend with “folktale, saga, fable” and legendary with “fabulous, mythical, fanciful, imaginative, storied.” Similarly, the Encyclopaedia Britannica (Legend, 1988) describes legend as a “traditional story or group of stories told about a particular person or place.” Formerly, the term meant a tale about the life of a saint. According to the Britannica, legends resemble folktales in content. They may include supernatural beings, elements of mythology, or explanations of natural phenomena, but they are associated with a particular locality or person and are told as a matter of history. Inherent in legend is the concept of comparison. The legend stands out when compared with the ordinary. A legend attracts attention. Also inherent in legend is the concept of resonance. The legend makes such an impact on the population that it becomes part of the population’s folklore and is passed from generation to generation. It generates its own legacy that adds to its attractiveness. Legends exist in many forms and may be people, animals, places, or inanimate objects. The word legend comes into the

English language via Middle French and Medieval Latin from the Latin, *legere*, meaning to gather, select, read. (Webster 1990) Current French usage links the stories more closely to actual objects or deeds. *Le Petit Larousse illustré* [The Little Illustrated Larousse] defines *la légende – récit à caractère merveilleux où les faits historiques sont transformé par imagination populaire où par invention poétique; histoire déformée et embellie par imagination* [legend – narrative of a marvelous character in which historical acts are transformed by popular imagination or poetic invention, a story deformed and embellished by the imagination]. This paper concerns legends in tourism and hospitality, specifically, those in passenger shipping.

1.2 Basic Concepts:

The following concepts emerge from the development of legends in tourism and hospitality. Under the grounded theory approach used in this dissertation, concepts may also be referred to as categories. From early on, tourism legends have contained a high degree of power and attractiveness. Power, the ability to do something for the person experiencing the legend, either on a physical, psychological, or spiritual level. Attractiveness is that quality that draws people to the legend, the quality of being worth seeing. Initial legendary sites were connected to spiritual or health benefits associated with visiting the site. Later, as the sites grew in wealth and temples/buildings were constructed, factors such as size and beauty came into play. The relationship of the site to events, historical or created, was also a factor in its attractiveness. The industrial age brought about changes in the standard of living and improvements in transportation. The expansion of wealth, resulting from new technologies, created new elites. These elites desired to travel not in arduous circumstances but with the comforts of home. At the same time, the invention of the railroad made it possible to move large numbers of people in a short time, in relative comfort, and provide the passenger volumes to justify the investment required to construct them. With the numbers of travelers sufficient to support large hotels, the railway hotel came into being. In time the competition for the business of the elites, traveling away from home, would lead to the development of the grand hotel. (Withey 1997) As a result, a third category, hospitality, became part of the

“legendary” equation. On a general basis, this category can be defined as the quality of guest friendliness. Along with service and cuisine becoming important as part of hospitality, natural beauty also became important along with the quality of fittings and furnishings. Hotels achieved legendary status through their size, status of their guests, their luxury as exemplified by the fittings and furnishings, their cuisine, the service produced by their employees, and in some cases their exceptionally scenic locations. Hotels tended to follow a lifecycle similar to the destination life cycle. With the application of grand hotel standards to machines of transportation, such as trains and ships, the power concept also acquired the additional components of technology and the ability to rapidly change the market equation. Initially, regularity of service and safety were the most important factors in machines of transportation. Once those are satisfied, speed and elements of hospitality became more important. With a hotel, the physical property acquired the reputation that created the legend. With trains, it was the name and the route that acquired the reputation. The commercial importance of the route both provided the passenger volumes and the return on investment to justify the expense to be the best. Both the *Twentieth Century Limited* and the *Orient Express* are probably the best known trains in the world. The equipment changed over the years along with standards of service, but the names retained their magic. Even at their peak, each one consisted of several train sets required to maintain daily service and extra sections at peak times. With ships, reputation was similar to both hotels and trains. Like hotels, the reputation accrued to the physical property of the ship; there is only one *Queen Elizabeth 2* at one time. Like a train, the ship’s name was inherent in its reputation. The reputation of the shipping company was also inherent in the ship’s reputation. When the name or operator changed, the reputation needed to be reestablished. The importance of the route affected the impact of the ship’s innovations and its public awareness. During the Ocean Liner Era, the North Atlantic was the premier route, followed by the South Atlantic, U.K. to Australia and New Zealand, Transpacific, and Europe to Africa routes. Currently, the Caribbean remains the dominant cruise destination followed by Alaska and Europe. Innovations have come out of the Caribbean, Alaska, Europe and Asia markets. The three hundred fifty four ships, discussed in Chapter 2, all had some degree, either individually or as a class of ships, of power, attractiveness, and hospitality that made them significant

ships on their routes and in their times. They all stood above the competition on the local level and most transcended this to become significant on the national or international levels. Some of these qualities such as size or speed, can be measured precisely. Others such as beauty, national importance, hospitality, market impact are more difficult. However, their relative importance and impact may be approximated by studying the literature and analyzing changes in ship design and deployment.

1.3 Statement of Problem:

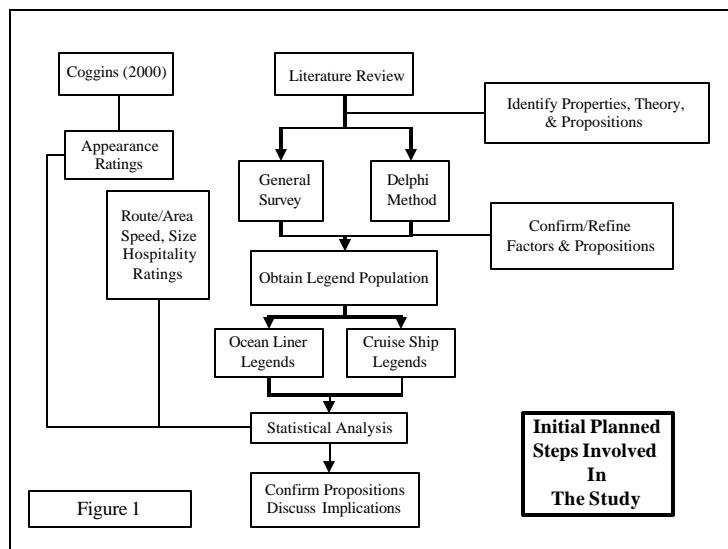
Referring to the initial discussion of legends and their qualities, a legendary ship would be one that stands out from the others, one that possesses characteristics that capture the public imagination. Kludas (1973-75) lists approximately 1,800 passenger ships over 10,000 tons since 1840. Bonsor (1955) lists over 2,500 constructed for the North Atlantic between 1840 and 1955. For the South Atlantic, Bonsor (1983) lists over 1,000 from 1851 to 1962. Maber (1967) lists over 1,000 for the Australia and New Zealand service between 1826 and 1965. The three hundred and fifty four selected ships do not constitute a complete list of legendary ships. However, they do represent significant ships between 1840 and 2006 that are or were exceptional in a number of ways. All the ships contained a strong combination of attraction, power, and hospitality. In some cases they were instant legends or in the cases of the ill-fated *Stockholms*, *Vaterland* of 1941, *Oceanic* of 1929, *Britannic* of 1914, and *Bretagne* of 1942, had the potential to be. In other cases, they were the best on their route, possessed great external and/or internal beauty, started trends within the industry, crossed significant thresholds, or were of great national importance. Others like *Arctic*, *Titanic*, *Lusitania*, *Morro Castle*, and *Andrea Doria* are linked to disasters and have become the subject of numerous books, while others have had long and varied lives. The problem **was** to determine which combination of attractiveness, power, and hospitality create a legendary ship and how this is applicable to the current cruise industry.

1.4 Purpose of Study:

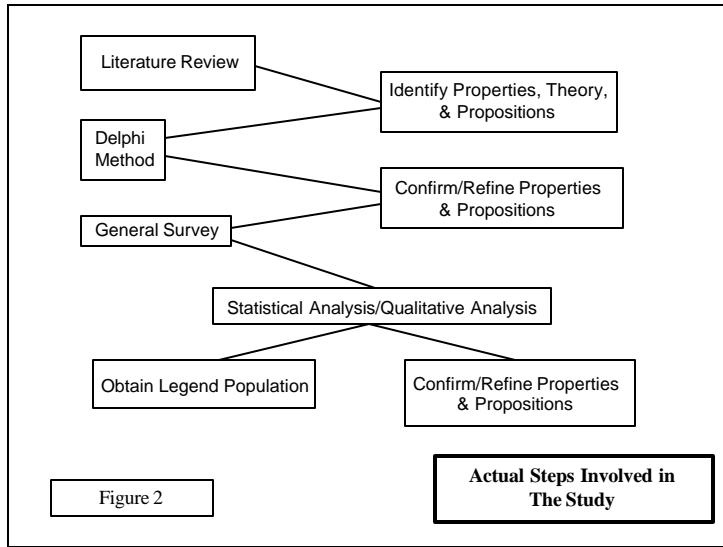
The purpose of the study **was** to isolate the properties that make up the categories of attractiveness, power, and hospitality as they apply to passenger ships, to determine which properties can be measured, which are under the control of the owner, and which ones are the most important. The validity of these categories and their constituent properties will be verified through a modified Delphi Technique with a pool of informed respondents.

1.5 Steps involved in the Study:

The initial planned steps involved in the study are illustrated in figure 1.



The actual steps involved in the study are shown in Figure 2.



1.6 Theoretical Framework:

This study follows the Grounded Theory Approach, in which the theory emerges from the data. In this approach, “the research question drives the methodology and worldview determines the research question.” (Daymon & Holloway, 2002, 14) The initial research is qualitative. It seeks to determine which ships are legends and which categories are considered in determining this. It is concerned with people’s reactions as described and expressed in the literature. Most of the literature on passenger shipping is historical. In researching and analyzing the literature, ideas begin to emerge. The movement is from specific data to patterns and trends, what Daymon & Holloway (2002) call inductive to deductive. The theory emerges from the data collection and its analysis rather than from the literature. This research seeks to both generate and verify the resulting theory. Even though the area of study is not sociology, the study will satisfy four of the five interrelated jobs of theory in sociology listed in Glasser & Strauss (1999, 3). These are: “(1) to enable prediction and explanation of behavior; (2) to be usable in practical applications-prediction and explanation should be able to give the practitioner

understanding and some control of situations; (3) to provide a perspective on behavior-a stance to be taken toward the data; and (4) to guide and provide a style for research on particular areas of behavior.”

Inherent in this approach is the constant checking of provisional hypotheses against the data. This process creates ‘theoretical sensitivity’ in the researcher. The researcher gains insight and awareness of significant ideas from the process of collecting and analyzing the data. This is created by the acquisition of information through reading and the increase in knowledge from the research process. The researcher is sensitized to the degree that documents, other research studies or autobiographies expose relevant and significant elements in the data and stimulate thinking. Commonalities are examined and the process of interaction among the elements is studied. Given the lack of previous academic research in the area of the study and the wide scope of the data, the constant comparative method was well suited to examining the data. Glaser & Strauss (1999, 38) give two, joint, essential features for concepts developed from this approach. “First, the concepts should be *analytic*-sufficiently generalized to designate characteristics of concrete entities, not the entities themselves. They should also be *sensitizing*-yield a ‘meaningful’ picture, abetted by apt illustrations that enable one to grasp the reference in terms of one’s own experience. To make concepts both analytic and sensitizing helps the reader to see and hear vividly the people in the area under study, especially if it is a substantive area. This perception, in turn, helps the reader to grasp the theory developed for this area. To formulate concepts of this nature, bringing together the best of two possible worlds, takes considerable study of one’s data and requires considerable data collection of incidents bearing on a category.”

The aim is to develop a theory that explains. According to Glaser & Strauss (1999), two types of theory are produced, substantive and formal theory. Substantive theory emerges from the study of concrete situations such as customer relationship management. It can also emerge from the study of one particular context such as a marketing department or ad agency. It is specific and applies to that particular setting and situation. This can be applied to the individual ships from the Ocean Liner Era, 1837-1973, that are the subjects

of most of the literature. By examining commonalities, patterns and trends, a formal theory can be developed, that is conceptual and has higher generality. The theory that develops from the Ocean Liner Era will be the starting point for the ultimate development of a formal theory that is applicable to both the Ocean Liner Era and the Modern Cruise Ship Era, 1966-2006.

As stated above the main process of this research is the constant comparative method. Glaser & Strauss (1999,105) described four stages in the constant comparative method, “(1) comparing incidents applicable to each category, (2) integrating categories and their properties, (3) delimiting the theory, and (4) writing the theory.” In stage 1, numerous books from the proxemics literature, architectural theory, Jungian psychology, environmental psychology, marketing, and aesthetics, were read in an attempt to answer the question, what is the special attraction of ships, especially legendary ships? While there was no definitive answer, the result of this step was the formulation of groups of areas into which various aspects of passenger ships could be classified. In the next stage, numerous books on passenger ships were reviewed. Sections of the books, which illustrated the aspects identified in stage 1, were marked for future citation files. What emerged from this review were the three antecedents of an elite, commerce, and leisure, and the approach to the research question that looked at legendary passenger ships as a subset of legends in tourism and hospitality. In stage 3, citation files were generated. As a result the categories and their properties became more distinct and the theory began to emerge as the relationships between them were examined. Stage 4 is currently in progress.

1.7 Research Question:

In a world where a substantial majority of new ships have been in the 70,000+ ton range since the mid-1990s, and most of those after 2000 have been in the 90,000 ton or 100,000+ ton range, how does a company make its ships stand out? These tonnage figures would have made such ships instant legends in the Ocean Liner Era. This study attempts to answer the question.

1.8 Significance of Study:

The world cruise fleet consisted of 248 ships in 2004 and was expected to grow to 261 ships by 2006. The 2004 fleet was geographically distributed as 134 ships in North America, 104 ships in Europe, and 10 ships in Asia/South Pacific. Distribution by 2006 was expected to be 141 ships in North America, 109 in Europe, and 11 ships in Asia/South Pacific. This equates to a net introduction of 13 new ships over the next three years. The following three companies control close to eighty two percent of the world market, Carnival Corporation 47.4%, Royal Caribbean Cruises 24.4%, and Star Group 10.0%. Ships are larger and more luxurious than ever before. With the inclusion of rock-climbing walls, golf courses, basket ball courts, ice skating, massive multi-deck public rooms, passengers are cruising in luxury unimagined by passengers in the Ocean Liner Era. (Cruise Industry News 2004)

In 2001, the North American cruise industry, cruise lines and passengers spent \$11 billion in the United States. When the multiplier effect is considered, this amounted to \$20 billion, including \$9.7 billion in wages generated for U.S. employees. (ICCL 2002) Worldwide the cruise industry is a multi-billion dollar industry. However, when compared to the total hospitality and tourism industry it is relatively small. Only 13 percent of the U.S. population has cruised, and these figures are even less in Europe and Asia. Passenger projections for 2004, worldwide, are 11.7 million passengers, distributed 8.9 million in North America, 2.4 million in Europe, and almost .35 million in Asia/South Pacific. Industry growth was over ten percent in 2003. The historical passenger growth rate has been approximately seven percent. (www.cruising.org, Cruise Industry News 2004). New cruise ships cost \$400 million for a panamax¹ vessel and between \$450 and \$600 million for post panamax² vessels. Even the smaller vessels in the 40,000 to 70,000 ton range, cost between \$250 and \$350 million, depending on their target market. (Ward 2003) These figures, which are the vessel's capital costs, account for only 25% of its life cycle costs. The dominant cost is the cost of sales, which accounts for 40% of the total

¹ Panamax – the largest sized vessel that can fit through the Panama Canal, applies to all types of vessels.

² Post panamax - a vessel too large to fit through the Panama Canal.

life cycle cost. For the new *Queen Mary 2*, these figures are \$780 million capital cost, \$3.12 billion life cycle costs, and \$1.25 billion cost of sales. “By optimizing the initial investment the total life cycle cost can be minimized....The cost of filling the vessel with well paying passengers is the critical success factor for all cruise operators.

Correspondingly, the full life time earning potential is the key element when making the investment decision and the successful cruise ship design should optimize all the factors that influence the life cycle money making potential for the cruise operator.” (Kvaerner Masa-Yards 2002) Legendary ships can reduce the cost of sales by becoming aspirational ships, ships that people want to sail on because of their reputation, thereby reducing their marketing costs. Companies with legends may have increased brand awareness since the ship’s and the company’s reputations are interlinked. Legends can create high expectations that may translate into a willingness to pay a premium, thereby raising the revenue potential of the vessel. In an industry with lower berth occupancy rates running between 93 percent in North America and 80 percent in Europe and 75 percent in Asia, significant increases in revenue can only be gained by introducing new ships. (Cruise Industry News 2003) This revenue comes at the cost of the marketing resources required to fill the ship.

Historically, passenger ships have played an important role, not just as Hornsey (1977, 7) wrote, “Passenger liners and ocean cruising have played a colourful and significant role in maritime history, and for almost a century their enduring success as a commercial proposition has been a major influence on modern ship design.” They have also influenced world history as Hunter-Cox (1989, 52) quoted Winston Churchill’s tribute to *Queen Mary* and *Queen Elizabeth*, “The world owes a debt to these two great ships that will not be easy to measure. Vital decisions depended upon their ability to continuously elude the enemy, and without their aid the final day of victory must unquestionably have been postponed.”

Legendary ships have the ability to attract a large proportion of traffic and also extend their branding to the rest of the fleet, as Miller (1977, 108) wrote, “The new liner was the *Kaiser Wilhelm der Grosse*. The first non-British ship since the Collins paddlers of the

1850s to hold the Blue Ribbon record for the fastest Atlantic crossing, she made an average trip in five and a half days. A gleaming black and white giant, with four funnels arranged in pairs, she was adorned inside like a floating Rhine castle, with stained glass windows, cathedral ceilings, and a plethora of paintings, carvings, and bas-reliefs. The success of the *Wilhelm* cast an aura of glamour over the whole North German Lloyd fleet and secured for the company the cream of all transatlantic passenger traffic.” The economic conditions of the 1930s didn’t reduce the draw of legendary ships. Turner (1992) listed the principal ships for the 1937 June-November season as *Queen Mary*, *Bremen* and *Europa*, *Rex* and *Conte di Savoia*, and *Normandie*. All these ships were new, large, and fast. The financial power of legends was clearly illustrated by Coleman (1976,179), “It is fashionable, but quite untrue, to believe that the grand days of the ocean liner were over by the 1920s, and certainly by the Second World War. The fact is that the twelve years after 1946 were the most profitable years ever on the north Atlantic, for those companies who had ships. It so happened that Cunard possessed far and away the fastest, biggest, and most famous liners of those days, and that they resumed regular services sooner than any other line, and so the greatest share of the prosperity was theirs. The Queens were running full, which the *Queen Mary* and *Normandie* had never done before the war. In 1949, the *Queen Mary*’s tourist berths were sold out for a year ahead, her cabin class for six months, and first class for two months; furthermore, if a passenger wanted a particular first-class cabin, a deposit was demanded six months in advance. Each ship was making more than 100,000 pounds profit each round voyage. That year Cunard showed a gross profit before tax of 7 million pounds. Since England after the war was poor, and the hard currency of those days was the United States dollar, the most impressive figures are that for three years running the two Queen liners made between them an annual profit of \$50 millions.”

There is a dearth of academic works on passenger shipping. McConville and Rickaby (1995) listed only nine entries on passenger shipping out of 3,159 entries in their annotated international bibliography. These concentrated on marketing, port selection, and management issues. Other articles published since then have concentrated on the same subjects (Baird, 1997; Charlier, 1996 a,b,c; Tae-Woo Lee & Coggins, 1995; Marti

& Cartaya 1996; and Testa, Williams & Pietrzak, 1998). In discussing ships as architecture, Quartermaine (1996, 7) wrote, "Ships are not usually discussed as architecture; indeed, rarely discussed at all..." Cartwright & Baird (1999, xviii) state that, "Apart from Dickinson and Vladimir (1997) with their book *Selling the Sea* which concentrated almost exclusively on the US market, there has been little written about the industry. Those books which have considered cruising have tended to concentrate on the ships themselves, of special interest to ship enthusiasts, or have sought to evaluate the products on offer, an outstanding example being the annual *Berlitz Guide to Cruising*. Edited by Douglas Ward, the guide is a mine of information and has provided an evaluation system similar to that used by the hotel industry." However, they go on to write that ship buffs are well served by the publishing industry with a large number of books ranging from company histories to descriptions of ships. This study attempts to combine historical and empirical research to provide a means of answering a contemporary business problem.

Cruise ships are a major component in the economies of areas such as the Caribbean, Alaska and some European ports. Their contribution is worthy of study. In the design field, modern cruise ships present some of the most challenging design problems. These challenges and ways of meeting them are also worthy of study.

1.9 Boundaries of the Study:

Boundaries describe the spatial and temporal limitations within which the theory is expected to hold. They help define when the constructs follow the laws of interaction and when the model applies. The spatial boundaries for this study are mechanically propelled, ocean going, overnight passenger ships. Dear's (1991, 9) statement, "The evolution of the ocean liner- which can be defined as a power-driven passenger ship on a regular, scheduled ocean route-began with the introduction of the marine steam engine during the early part of the nineteenth century" can be extended to cover cruise ships. Passenger sailing ships such as packets and clippers are excluded because they form a separate class of vessels with its own literature and enthusiasts. Modern passenger sailing ships are a small minority of the cruise industry of less than twenty ships, worldwide. *Wind Star* and

her sisters are mentioned in Chapter II because they were the first with the concept of luxury sailing cruise ships and were followed by others. Ocean going is used to exclude ferries, coastal vessels, and riverboats. However, the Delta Queen Steamboat Company riverboats are discussed in Chapter II because of their importance in the development of contemporary American flag operations. Overnight is used to exclude gambling day ships. An additional spatial boundary is that the passengers are traveling of their own free will and are paying for passage. This is included to insert the commercial aspect into the study. Though legends in tourism have been around for thousands of years and those in hospitality for close to one hundred and fifty, the study's temporal boundaries are from 1837, the year the *Great Western*, the first purpose-built, mechanically propelled ocean going passenger liner entered service, until 2007. The last year, 2007, was selected because that is as far as the shipyard order books went at the time of this study. By time frame, the three hundred and seventy four ships are distributed as follows:

1837-1888	17 ships	Rise & Triumph of Steam
1889-1915	20 ships	Eagle versus the Lion
1919-1928	12 ships	Tourism & Recovery
1929-1942	63 ships	Ships of State & Empire
1944-1949	15 ships	Recovery & Doubt
1950-1973	86 ships	Ocean Liner Supernova
1966-1980	17 ships	Rise of Cruise
1981-1987	15 ships	Growth & Diversity
1988-1995	37 ships	Record Breakers
1996-2007	92 ships	Giants

1.10 Definitions of Terms:

Passenger ship:

Miller (1990, 7) wrote, "An ocean liner is most easily defined as a big or major passenger ship. Certainly, the term conjures up an image, often romanticized, of a large vessel, usually with a high bow and tall smokestacks (often two or more) 'ripping' through active seas. Although smaller passenger ships have every right to be called 'liners,' it is

perhaps best-and in view of the limitations of this generalized work-to think of the bigger ships as ‘ocean liners,’ and the smaller ones as ‘passenger ships.’” Passenger ships in this paper include both what Miller defines as liners and passenger ships. A passenger ship is a ship constructed for the purpose of furnishing frequent and regular conveyance for goods and passengers, with the qualifications that the goods are non-human, that the passengers are traveling of their own free will, that the passengers paid for the passage, and that the conveyance of passengers is at least equally important as the conveyance of goods.

Legendary Passenger Ship:

A legendary passenger ship is a passenger ship so extraordinary, in comparison with other ships in its operational environment, that it captures the public imagination on, as a minimum, the local level or regional or international level. As a minimum such a ship must be superior; within temporal, route, and technological constraints; in size, speed, beauty, and luxury, and excel in at least one of these.

Size:

Two measurements of size are used in this paper, tonnage and length. The tonnage or tons is a volume measurement in which 100 cubic feet of permanently enclosed space equals one registered ton. For purposes of this paper, tonnage is categorized as follows:

Small ships	Less than 20,000 tons
Medium ships	20,000-29,999 tons
Large ships	30,000-49,999 tons
Super-sized ships	50,000-79,999 tons
Mega-sized ships	80,000-99,999 tons
Ultra-sized ships	100,000+ tons

Whether a ship is considered large or small is relative. In 1900, a 20,000 ton ship would be considered quite large and in 2003 small. However, the categories attempt to assign classifications that apply over a hundred and fifty year period. The tonnage has an impact on passenger comfort in terms of ride, cabin size and facilities, and the style and size of the public rooms. Maxtone-Graham (2001, 29) wrote, “British authorities classified

World War II's chartered liners into three types. Ships restricted to speeds of less than 15 knots, called the Indian Ocean class, were deemed unsuitable for the North Atlantic. The largest class, World Service, included vessels of 17,000-30,000 gross tons that could sustain a maximum speed of 15 knots. Third and final class were the 'Monsters,' liners in excess of 35,000 tons which included both *Queens*, *Aquitania*, *Ile de France*, *Mauretania II* and *Nieuw Amsterdam*." Owen & Niedermair (1967, 43), in their Table 4 – Characteristics of Form, etc., of Various Types of Vessels, list three types of passenger vessels. Their transatlantic passenger liner example has a length of 814' 8" and a speed of 26.25 knots. The intermediate type passenger liner example has a length of 654' 3" and a speed of 20 knots. The coastwise passenger and cargo liner example has a length of 429' 2" and a speed of 15.5 knots. These can serve as reference points for size and speed classifications. For purposes of this research, ships with tonnage less than 20,000 tons are classified as small ships. Those between 20,000 and 29,999 tons can be considered medium size ships. Ships this size could be found on non-North Atlantic routes, secondary North Atlantic routes, and as early cruise ships, such as the Royal Viking and Royal Caribbean trios. Ships between 30,000 and 49,999 tons can be considered large. Ships such as *Lusitania* and *Mauretania*, *Olympic* and *Titanic*, *Nieuw Amsterdam* of 1938, *Tropicale*, and *Song of America* fall into this category. Ships between 50,000 and 79,999 tons can be considered super-sized ships. Fifty thousand is chosen as a lower limit because until the late Cruise Era very few ships crossed this threshold. Seventy-nine, ninety-nine thousand is chosen as the upper limit because the three largest liners ever built before 1996 were all 80,000 tons or larger. Above 80,000 tons, the number of balcony and outside cabins greatly increases and the ships approach the largest size that can fit through the 110 feet by 1,000 feet locks of the Panama Canal, panamax. Above 100,000 tons, either the width, beam, of the ship and/or its length exceeds the Panama Canal lock size, post-panamax. These ships are classified as ultra-sized.

Similarly, length is categorized as follows:

Short ships	Less than 500 feet (152.4m)
Standard ships	500-649 feet (197.8m)
Long ships	650-799 feet (198.1-243.5m)
Very long ships	800-999 feet (243.8-304.5m)
Super long ships	1,000+ feet (304.8+m)

Ships less than 500 feet in length can be considered short ships. The dividing line between standard and long ships is less precise. A 600 foot ship would not be considered long while a 700 foot ship would be. Therefore, 650 feet was picked as the dividing line between standard and long ships. Eight hundred feet is a threshold that was only exceeded sixteen times before 1988. The final threshold of 1,000 feet was exceeded only four times before 1999. The football field length of 100 yards, 300 feet, can also be used as a reference point.

Speed:

Speed is measured in knots; one nautical mile (2,000 yards) per hour equals one knot. Service speed is used for the ship's speed since this was the speed her schedule was based on. The following categories of speed apply:

Slow ships	Less than 14.9 knots
Moderate ships	15-18.9 knots
Fast ships	19-23.9 knots
Express ships	24-26.9 knots
Super-express ships	27+ knots

To put these speeds in perspective, at 14 knots, it takes 9.1 days to go between New York and Southampton, 3,045 nautical miles (Caney & Reynolds, 1988). Given time for harbor entry, quarantine, customs, etc. that would result in a 10-day transit. Crossing at a moderate speed between 15 and 18 knots, the transit time would be reduced to between 9 and 7½ days. Increasing speed to between 19 and 23 knots would reduce the crossing to between 6 and 7 days. This could be reduced to 6 days by crossing at a speed between 24 and 26 knots. By crossing at 27 knots or faster, the time can be reduced to five days. Only *Bremen, Europa, Normandie, Queen Mary, Queen Elizabeth, United States, France*, and

Queen Elizabeth 2 crossed at that speed. However, speed is expensive. As knots increase linearly, power requirements and fuel consumption increase geometrically. Therefore, there has to be a good commercial justification for increasing speed.

Blue Riband

Kludas (1999, 9) defines the Blue Riband as “the unofficial trophy for the fastest sea crossing of the North Atlantic.” He (1999, 10) gives two conditions that the ship had to fulfill, “First, she had to cross the Atlantic at a higher average speed than the current holder of the Blue Riband. Second, the record crossing had to take place in the westbound direction, i.e. from Europe to America.” Blue Ribbon is the American term for Blue Riband.

Gender:

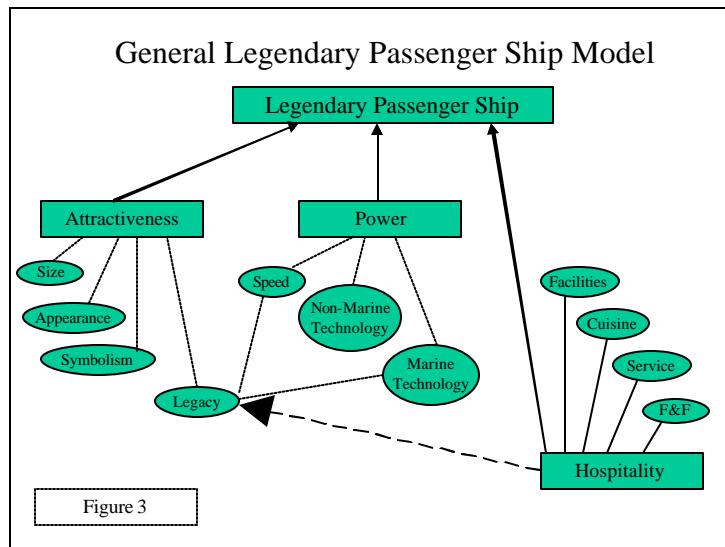
The English language convention of referring to ships in the feminine is used throughout this paper. Ships are masculine in French and neuter in German.

1.11 Organization of the Study:

This study consists of eight chapters. This chapter introduces the topic and provides definitions. Chapter II covers the development of legends in tourism, hospitality, and passenger shipping from Egyptian times to the present. Chapter III reviews the passenger shipping and other relevant literature. Chapter IV discusses the proposed and actual methodology. Chapter V contains the survey results and their analysis. Chapter VI contains the discussion of the results. Chapter VIII discusses the Concept of Legend. Chapter VIII is the conclusion.

1.12 Summary:

Mechanically propelled passenger ships have existed for almost two hundred years. Of the thousands built, only a few hundred could be considered famous and even less, legendary. The antecedents of an elite, commerce and leisure and the categories of attractiveness, power, and hospitality emerged from the initial literature review. Further examination of the literature produced the properties of size, appearance, symbolism, legacy, speed, non-marine technology, marine technology, facilities, cuisine, service and fittings & furnishings. Their interrelationship is illustrated in figure 3. Using the grounded theory approach and a modified Delphi Method, this study sought to identify and explain the process by which passenger ships become legends, determine what are their characteristics, and validate the model shown in figure 3.



The revised validated model is shown in figure 4.

