

The Filipino Overseas Performing Artists Onboard International Cruise Ships: A Peek on the Perks, Perplexities and Perils Amidst Performing in the Middle of the Sea

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Abstract

Filipino seafarers have already dominated the shipping industry. Now, international cruise lines are becoming a niche for Filipino performers, such as actors, singers, dancers and the like. This opportunity led Filipino performers to enjoy a lucrative occupation coupled by routine visits at fabulous tourist spots around the world. With this, a great deal of existing researches revealed mostly the exciting, rewarding and attractive career, but less emphasis on the untoward incidents. This directed the paper to determine the status of Filipino performing artists onboard cruise lines specifically on the perks, perplexities and perils they have experienced. Thus, the study delved on the attributes of their demographic and artistic profiles, their intrinsic and extrinsic rewards, and the problems and dangers they encountered. Differences on extrinsic and intrinsic rewards based on artist classification were also determined. Results were utilized as inputs in the enhancement of the Bachelor of Performing Arts (BPeA) program of AIMS.

Thirty (30) overseas performing artists were gathered thru snowball sampling to respond with the questionnaire developed specifically for the study. Employing descriptive-quantitative design, results were treated using frequency count, percentage, chi-square and G-square. Results revealed that majority of the performers were male, mostly single with strong educational backgrounds. Most of the performers landed a job in international cruise lines through audition. There is a hefty amount of repeat attendees to their performances in terms of audience views. In terms of intrinsic rewards, self-fulfillment topped the list while few mentioned travel opportunities and professional development. For extrinsic rewards, majority received fringe benefits whereas some gained bonuses and promotions. Homesickness is still the number one problem that persists for Overseas Filipino Artists. Participants also listed communication as a problem as cruise ships are multinational. With regards to threats and dangers experienced, some claimed to have suffered SARS/MERS while few experienced the threat of cyclone. Lastly, there are significant differences on the intrinsic and extrinsic rewards received by the respondents based on artist classification. With the above results, maritime higher education institutions shall include a program in performing arts, such as BPeA, to augment the increasing needs for performers in international cruise ships. Likewise, designing courses for performing arts programs shall include work-views as this is necessary in the work preparation of future Filipino Overseas Performing Artists.

Keywords: Filipino Overseas Performing Artists, International Cruise Ships, Intrinsic Rewards, Extrinsic Rewards, Perplexities, Perils

1. Introduction

Globalization has triggered the movement of people from one place to another in search for the best place to settle down, and the best place that provides economic needs. Filipino seafarers have already dominated the shipping industry in maritime commerce, and now international cruise lines or ships are becoming a niche for Filipino performers such as actors, singers, dancers and the like. Since they are not seafarers by profession, they need to be trained with the safety standards while at sea as they cruise along popular tourist destinations. Hence, knowing the status of the respondent Filipino performing artists becomes a necessity to the performing arts community the current situation, standing and work attributes in terms of their profile, employment, intrinsic and extrinsic rewards, problems, challenges and dangers.

Since the discovery of the talents of the Filipino on the international stage, hundreds of Filipino Overseas Performing Artists (OPAs) have ventured into the spotlight from hotel lounges, clubs, theaters, theme parks, and international cruises. The fundamental to being employed as a cruise ship entertainer is to have outstanding expertise in your field, skills, and talent in whatever genre the artist represents. Does this mean that there is no way for performers to get employment in cruise ships if their qualification is less than the minimum? The status of performing artists based on the variables of the study is enough to gain insights about the future career of students under the BPEA program.

The study of Llangco (2017) about the shared viewpoints on working lives of Filipino seafarers on-board cruise ships highlights the character traits of Filipino seafarers in the performance of their work along with their motivations and expectations of cruise ship employment. Filipinos are known to be resilient, hard-working and dedicated in their work, which is also evident in different narratives. But working in cruise ship is different from cargo vessels and tankers where Filipino seafarers are known for. Throughout the employment of cruise ship employees, they portray a lucrative occupation coupled by routine visit at fabulous tourist spots around the world. These further motivate employees in cruise ships - travelling while earning at the same time. A great deal of existing researches reveals mostly the exciting, rewarding and attractive career, but less emphasis on the untoward incidents.

Cruise Tourism is becoming an increasingly popular leisure choice worldwide. The global cruise industry generates an estimated \$38 billion a year in passenger expenditure and is the fastest-growing sector of the tourism industry (Coggins, 2019), an opportunity for Filipino artists or performers to expand with the labor market for performing arts where Filipino seafarers are known throughout the world. This requires the attention of researchers to examine this area of tourism since narratives and research outputs on related issues mostly show the lucrative and ideal side of employment. Encouraging the artists in this field requires the latest status of Filipino performers currently employed in different cruise ships on their profile and employment, rewards, challenges, problems and dangers while cruising the seas.

There is no doubt that others will think that such employment in cruise ship is safe because the tour portrays luxury and extravagance, and accident, injury or a mishap only happen in isolated cases. This gap is addressed in this study by looking into the current status of performing artists onboard different cruise ships in terms of their profile, work attributes, rewards, problems and challenges through survey technique. The results are useful inputs in curriculum development for the Bachelor of Performing Arts degree at Asian Institute of Maritime Studies (AIMS).

Filipinos have endeavored enormous contribution to the world on stage, singers like Regine Velasquez and Arnel Pineda have captured the hearts of the world through their voices, Lisa Macuja Elizalde and Nonoy Froilan have wowed the audience with their artistry in the stage of dance, Lea Salonga and Robert Seña have delighted the world through their portrayal of their roles as Kim and Thuy in the Broadway hit

Miss Saigon (pep.ph 2008) and other plays as well, not to mention the different artists who have played a part in the promotion of the Filipino talent in the performing arts overseas.

The Philippines has a great deal to present by way of its cultural lexis such as dance, traditional arts, cuisine, music, visual arts and literature, film, and theatre arts as well. Performing artists, painters, sculptors, dancers and many more could bring honor to the country when officially presented to our foreign associates or impresarios in their countries. Several Filipino artists have performed efficiently in promoting the Philippines such as dance troupes, art exhibitors, and musical performers. Part of these artists are the so-called Filipino Overseas Performing Artists (OPAs) who work abroad in different venues which include, but not limited to theaters, hotels, theme parks, and other performance venues.

This study aims to assess the status of Filipino Overseas Performing Artists employed on-board cruise ships and how they can provide cognitive content in the curriculum development for the Bachelor of Performing Arts degree at Asian Institute of Maritime Studies (AIMS) particularly in preparation for graduates on how to gear up for a stint in entertainment onboard.

Status refers to the current state of the respondents at the time of the study. Hence, their experiences as to the problems and challenges encountered, intrinsic and extrinsic rewards, interaction with the audience while performing, work schedule and daily routine, motivation to continue working, and so on are the realities of the career path of performing arts that they must be prepared of.

The situation of the work of Filipino overseas performing artists varies, with conditions enhancing the professional and academic credentials of entertainers on cruise ships. Every year hundreds of these artists are deployed internationally. Distinguish what course of action is needed to further develop the curriculum for the Bachelor of Performing Arts. Exposing both the rewards and problems or challenges will provide a larger perspective for performers while at sea.

There are limited numbers of literary works available that portray the complexities of the work and the diversity of the employees, especially Filipino Overseas Performing Artists on board International Cruise Ships. This research particularly dives into the work and lives of Filipino Overseas Performers Onboard International Cruise Ship. Filipino seafarers are a popular and populous workforce in the cruise sector but these are in the hospitality side and no mention of the entertainment department (Llangco, 2017).

2. Literature Review

The researcher assessed and evaluated related literature relevant to the study. The chapter also presents literature that provided the researcher with a significant background of information from online materials as well as from earlier studies that bear appropriate to the research at hand. The empirical aim of this study is to explore how Overseas Filipino artists working on-board different international cruise ships construct a social representation of their working lives to develop a curriculum for the Bachelor of Arts in Performing Arts degree.

Filipino Entertainers dreams of performing abroad has several objectives; from joining competitions to participating in festivals, invitations to guest in events and so much more but the dream of having a career outside of the Philippines as a performer is the most sought after by these artists. Different countries served as a venue for most of the amateur and commercial artists of the Philippines, these artists have been deployed to the promotion of the Filipino talent in the field of performing arts, from singers to dancers including novelty acts and other forms of entertainment. Nowadays, cruise ship entertainment is on the rise, the creative and alternative entertainment on the seas is trending (Rotondo, 2020).

In the 1990's Cameron Mackintosh's Miss Saigon paved the way for the Filipino theater actors to conquer the stage of Broadway. However, in the recent rise of popularity of cruise entertainment, the days of stale Broadway-style revues and lounge singers are already in the past (Rotondo, 2020).

A large scale of Filipino Overseas Performing Artists being deployed to different parts of the world, aside from Broadway and theme parks, some make it to the professional ballet and companies abroad. There are also several Filipino performers in hotels and lounges and also in the cruise line entertainment. The fact is that the talent of the Filipinos in the entertainment industry is no doubt one of the best in the world. Even in International Cruise ships like the Radiance of the Seas, Brilliance of the Seas, and Mariner of the Seas where the famous Anna Fegi performed, you will find Filipino Overseas Performing Artists as the main attraction of their entertainment venue.

2.1 Globalization and the International Cruise Ship Industry. The shipping industry whether it's trade or passenger shipping for transportation has always been global by its nature (Coggins, 2019). The cruise ship industry is global and encompassed all regions of the world.

The rise of the International Cruise ships industry can be associated with the emergence of cultural dimensions of international relations and development discourses. Globalization also paved the way for the rise of the international cruising industry. The rising acceptance of cruising as a tourism option worldwide was also made possible by the increased acceptance of Globalization. There was a three-legged stool that can be likened to Cruise Industry: one leg is hospitality, another is shipping, and lastly is tourism (Coggins, 2019).

More than 50 cruise line companies are operating worldwide with 278 ocean cruise ships and 19 more new ships that were debuted in 2020. The ethnically diverse crew of a cruise ship is recruited from more than 40 different countries. The Philippines provides about a third of all staff working in the cruise ship industry ranging from management, entertainment, food and beverages, and housekeeping (Reporting ASEAN, 2020). The diverse nationalities of the crew of super-cruise ships reflect the globalization in the cruise ship industry. The necessity of cruise line companies to fulfill the entertainment sector in the cruise ship industry paved the way for more entertainers to jump onboard the cruise ship instead of going to different countries to perform.

The openness of regulate.on through the flag of convenience system in the global maritime industry made employing multinational workforce easier for the cruise line companies. (Llangco, 2017).

2.2 Getting a Job on a Cruise Ship. There are multiple opportunities for Filipino entertainers and artists to perform onboard International Cruise ships – not to mention earning some money without spending too much. However, landing a job onboard cruise ships is not an easy process. It is a rigorous and lengthy process beginning in auditioning in different cruise shipping lines up to acquiring necessary permits and papers from the POEA and other affiliated agencies that handle jobs in the maritime industry.

There are measures undertaken by the Philippine Overseas Employment Administration to deal with the present status of Filipino Overseas Performing Artists, but these measures are in universal provision as with Overseas Filipino Workers.

The Philippine Overseas Employment Administration pursues excellence in governance to satisfy customers. They have devised an acronym POEA for their quality objectives: providing effective and efficient services; operating within the requirements and standards governing overseas employment; empowering our human resources; and assuring continual improvement using ISO 9001:2000.

According to an article published by Kevin Cornell (2019), these are things to consider when one intends to work in a cruise ship as a performer. First is commitment, because working in a cruise ship will take around four to eight months, they will be occasionally on land averaging 3-4 weeks only then back to the cruise ship where they spend most of the time. Secondly, they may have also other responsibilities or assignments that may be given to a performer. Lastly, the production where one is never prepared for what type of audience you will have so you have to be prepared to cater to all types of audiences.

2.3 Rewards and Incentives. Reprimand, rewards, and recognition also exist in the world of cruise ship performers. These are put out by cruise companies, news websites, blogs of former cruise ship employees among others. The contained life of seafarers these write-ups picture their day-to-day life, struggles, and successes. Working on a cruise ship may be hard for some, but it is highly rewarding (Llangco, 2017). Seafarer salary is very competitive thus a lot of people choose to work in a ship even if their life will be restrained at sea for months (Alster 2012), if not excellent remuneration (Maersk 2015). Cruise ship Constrained at sea for months generally resort to capitalize on certain economic and non-economic benefits to entice people who want to work in a cruise ship. Some of the ‘perks and benefits are given by cruise ship companies include; free accommodation on-board, medical and dental care, stock purchase, free return trips, paid leave, discounted cruise packages for family members, service awards, and a retirement plan.

One of the findings of the study of (Bolt and Lashley, 2015) revealed that interviewees identified salary as a major reason for working on cruise liners, and they all registered this as a key factor for looking jobs on board. The employers or agencies may also provide other monetary incentives and benefits such as performance, stand-by, loyalty, and study leave bonuses, and perhaps even the offer of ‘guaranteed employment for qualified relatives (Pacific Basin, 2015).

For Mazzagatti (2019), there are also perks and benefits given to the performers by the cruise lines. In an interview by the Business Insider on one of the performers onboard Royal Caribbean; performers can use passenger’s gym, eat at the reservation-only restaurants, and swim in the pools, all things no other crew members are allowed to do.

Although working on a cruise ship is hectic and hard, it gives perks and benefits to those who want to work on a cruise ship. This is a dream job for a lot of people, including performers they not only get to do the job they enjoy doing but also get good pay, an opportunity to travel abroad while they earn, build their global network in the entertainment industry, gain friends and enhanced their skills to be globally competitive.

Associated with the challenges of working and living at sea, the ‘perks and benefits of working in a cruise ship industry’ narrative is further supported by the cruise companies' claims that life onboard cruise ships are both ‘exhilarating and fun’ (Llangco, 2017). Employers also have dedicated facilities in the ship for their employees to be able to adjust to life in the sea.

Further, the results of the study show that the respondents claimed that cruise ship companies implemented welfare programs for employees including the provision for satisfactory living accommodation on-board. Scrutiny and supervision were expected and within reasonable bounds in their workplace. Moreover, the respondents answered that as workers they were generally safe from the hazards of accidents and sexual harassment (Llangco, 2017).

2.4 Dangers and Threats. In the study of (Mileski et'al, 2014), they have mentioned that in 2013, the United States Coast Guard Maritime Information exchange reported that there were 44 inspected passenger vessels which were directly involved in the maritime incidents like collision, sinking, capsizing of vessels, or indirectly, such as vessels that provide emergency assistance or witness the event. Furthermore, according to Kim (2012) as stated in their paper, cruise ship safety is excellent with only 16 fatalities out of more than 100 million passengers worldwide from 2005 to 2012.

Even on the high seas, there will still be unwanted circumstances that pose a great danger and threat to the cruise ships. It varies from typhoons and storms, rough seas, fire, toxic and other hazardous chemicals, electrical malfunction, and system malfunction. Even with increase in safety protocols by cruise shipping industry and its regulators, natural and unnatural dangers and threats may happen at any given time.

Mileski et al (2014) mentioned the findings of Roberts (2007) where major causes of mortality from shipping disasters include vessels foundering in typhoons, storms and severe gales, explosions in cargo holds and collisions in poor visibility.

The ILO publications titled "Accident Prevention on board ship at sea and in port", enumerates practical guidance on safety and health in shipboard and guides the implementation of the provisions of the Prevention of Occupational Accidents to Seafarers Convention, 1970 (No. 134), and Recommendation, 1970 (No. 142), as well as other applicable ILO Conventions and Recommendations.

2.5 Typhoons and Storms. Sailing in the open seas can be stimulating. However, there can be a high degree of risks. Natural phenomena cannot be prevented from happening. Typhoons and storms are the likes of it, wherein it can happen at any given time whether the cruise ship is in the high seas or on land. Many of the disasters of some of the cruise ships that happened on the high seas involve typhoons and storms accompanied by huge rough and rouge waves.

In 2005, the Grand Voyager of Iberojet Cruises and in 2010 the Louis Majesty of Louis Cruise Lines are some of the cruise ships that were both smacked down by rouge waves in the height of typhoons on the seas. Being caught in heavy weather on high seas tends to be a frightening experience for both the crews and the passengers. However, all crews including the performers must remain calm and helped in providing comfort and calm to the passengers.

There are preventive actions that were taken by the cruise line companies to minimize the effect of typhoons and storms especially rough waves. According to Monica Kim (2012), ships' windows are been strengthened and buoys and satellites are being used to keep the crew informed of impending natural phenomena. Rescheduling is another option given to the cruise line companies if there are hurricanes, typhoons, and storms present on the route. However, the cruise line will only cancel or reschedule the journey if necessary.

2.6 Ship Malfunction. A study conducted by GP Wild, a U.K.-based consultancy company analyzed cruise ship operational incidents shows that while worldwide cruise ship industry capacity increased by 55 percent from 2009 to 2018, the number of operational incidents has decreased to 37 percent.

Engine failure no matter how advanced the technology is inevitable The International Maritime Organization's report called "Safety Return to Port", requires full redundancies, including two engine rooms. This is to ensure that if one engine room malfunctions there will be a backup for the ship (Coulter & Spencer, 2021).

Engine failure will not affect the cruise ship's capability to operate. It's important to remember that the number 1 priority of all cruise shipping companies is the safety of their passengers and crew on board their ships. However, there are instances where a ship cannot recover its capability to go on its journey. There are other options that the captain can consider; the first option is to seek assistance from other nearby ships to be towed to the nearest shore and the last resort for the captain is the abandoning of the ship.

In the end, system malfunction of cruise ships is rare and if that is the case, there other external forces present at the time of the malfunction. These external forces may vary from typhoons and storms to fire. The unpredictable aspect of nature is the leading cause of engine malfunction that can be made possible by human errors (Spencer, 2017).

In the study of Mileski et.al., (2014), the results revealed that the most common cause of mishaps and disaster from 1989 to 2013 was the lack of proper maintenance that caused 60.52% of the mishaps, 26.2% by human error by crew, an unknown cause at 3.79%, followed by ship design flaws at 3.45%, the combination of ship design flaws and the lack of proper maintenance at 3.45%, ship design flaws alone at 2.93%, the combination of human error by the crew and the lack of proper maintenance at 2.76%, and the combination of ship design and human error by the crew at less than 1%.

2.7 Piracy. There is no void in pirate attacks on the seas, but cruise ships found retardation in pirate activities in the high seas in recent years. Piracy is defined today as the seizing of the ship by organized and armed criminal gangs on the high seas to acquire ransom from the cruise line companies and families of crews and passengers on board the ships (Kosciolek, & Gleeson-Adamidis, 2020).

Gone are those men who seek revenge against another nation, gone are those men who were feared by ships, merchants, and transport ships. Maritime pirates are nothing new. At a certain point in time, countries encourage attacks on merchant ships, they were called "Privateers" (Gaouette, 2010).

Today's piracy differs from the 18th to 20th-century piracy. The role has been filled by angry young men carrying guns, grenades, and other high-powered rifles, driving in a make-shift speedboat.

In more than a decade, there have been only six reported pirate attacks against cruise ships. Usually, cruise ships do not traverse troubled waters, and as much as possible cruise ships avoid these waters. However, at some point in cruising season, cruise ships must cross these troubled waters as the cruise move from ocean to ocean.

There are no official regulations in which the cruise line companies must comply in dealing with piracy attacks. However, the International Maritime Organization (IMO) does suggest tactics, techniques, and technologies to evade piracy attacks (Kosciolek & Gleeson-Adamidis, 2020):

All vessels should have a security plan to anticipate any threats of pirate attacks through the seafaring journey. Vessels should also be equipped with warning devices to deter any pirate attacks such as: low-light binoculars; radars; satellites; and night vision devices. In areas with high risks of attacks, vessels should travel with lights blacked out to have a minimum stealth mode condition. To enable safety and protection, weapons to counter any attack are now in place in most vessels crossing areas of high risks in pirate attacks. The use of Long-Range Acoustic Devices (LRAD), water pressure of 80 pounds per square inch from powerful hoses and even security personnel with firearms are placed (Gaouette, 2010).

Although the mere possibility of pirate attacks on a cruise ship makes cruise line companies nervous, it is an uncommon incident. Furthermore, even though there are no regulations imposed by the maritime industry against pirate attacks on cruise ships, companies involved in cruise shipping ensure that the cruise ship is safe for passengers even in troubled waters.

2.7 Pandemic. Every ship has “Outbreak Prevention Plan.” The U.S. Health Department requires every ship to maintain its OPP. The Outbreak Prevention Plan was designed to deal with a Norovirus outbreak on cruise ships. The Harmony of the Seas has its stages of OPP; OPP1 are the regular sanitary conditions, OPP2 is called “6 in 6” six ill patients in six hours, and lastly, if the incidence reaches OPP3, guests/passengers lose their ability to handle their food (Reid, 2019).

From the rise of cruise ships up to 2020, cruise ship tourism is the fastest-growing sector under the tourism industry (Radic, Lück, Ariza-Montes, & Han, 2020). On 12 April 2020, a No Sail Order was issued by the Centers for Disease Control and Prevention (CDC) suspending all cruise operations until September 2020. The toll to the Filipino seafarers goes beyond the feeling of job loss. According to Paul Prigol, in a webinar conducted by the Philippine Migration Research Council, the two biggest feelings of seafarers; one is the feeling of failure, and the two are unable to support and provide for their family.

The Department of Foreign Affairs said that 29.3 percent of the overseas Filipinos workers, or 95,974 in total, are seafarers from more than 150 cruise ships, oil tankers, and other bulk vessels. There are an estimated 325,000 Filipinos that work on cruise ships, from management, entertainment, food and beverage, and housekeeping. The pandemic may bring these seafarers to lose their job, By Tangi’s calculations and estimates up to 100,000 job loss.

Cruise ships were not able to escape the disaster brought about by the COVID 19 pandemic: Ruby Princess caused a stir in Australia when asymptomatic passengers were allowed to disembark in Sydney in mid-March; and Diamond Princess was quarantined off the coast of Yokohama, Japan with around 700 positive cases aboard for nearly a month.

The pandemic of COVID 19 forced the seafarers, performers included extending their stay in the ship compared to the original term in their contract as they cannot just embark on land. Being kept at sea may be brought anxiety to these employees. The Philippine government was caught ill-prepared, without enough means of social protection in place. Before the pandemic, seafarers are regarded by their family, friends, and the community as ‘heroes’. In the increase of COVID 19 cases, these seafarers are often regarded as the carrier of the virus since they have been exposed to different nationalities while they work at sea.

In the study of Radic, Lück, Ariza-Montes, & Han (2020), the results showed that the apprehension of cruise ship employees who have been stuck at sea is growing because they worry of an uncertain future and an economic mega-crisis that lies ahead. In their discussion, not being able to see their family, not being able to go home, not receiving their pay, the unpredictability of what future holds, and knowledge of financial distress were identified as the biggest fears by all respondents.

Moreover, during the COVID-19 pandemic, high levels of stress that may lead to the development of mental health disorders such as anxiety and depression are experienced by cruise ship employees who are stuck at sea. In the discussion with the participants, all mentioned how they feel stressed and nervous (Radic et al, 2020).

3. Methodology

3.1 Research Design. The study made use of descriptive-quantitative design. As applied to the study, the quantitative data delved on determining the demographic and artistic profile, rewards and incentives, problems experienced as well as the threats and dangers encountered onboard by the respondents. Comparative analysis was used in order to measure the significant difference between the intrinsic and extrinsic rewards based on the artistic profile.

3.2 Population and Sampling. It is important to have a sample in a study because it can impact significantly on the quality of the study's findings or results (Kumar, 2018). Snowball sampling or chain-referral non-probability sampling technique is used where referrals from people in the cruise industry is the main source of potential respondents. Referred participants include dancers, singers, actors and production management who are generally referred to as Overseas Performing Artists (OPAs). Hence, the number of respondents utilized for this study is 30 based on the referrals made.

3.3 Data Gathering Instrument and Procedures. The researcher made use of a survey instrument that is originally constructed by the researcher. The content and face validity were assessed by industry practitioners and researchers so that respondents will not be misled. Hence, the items are stated in the simplest terms for clear understanding.

The instrument measures the profile of the respondents in terms of gender, civil status, highest educational attainment, years of performing experience, name of cruise ship boarded and mode of landing a performing job onboard; rewards and incentives; problems encountered onboard; and threats and dangers encountered onboard. The other indicators for status of the respondents are categorically asked such as the STCW Basic Safety Training prior to employment, classical ballet training, training in Philippine folk dance, training in other forms of dance, and training in stage and/or production management.

Since the referred respondents are onboard cruise ships, the data are gathered through an online survey using Google forms. The link was sent to them where they answered the survey that is structured so that they can simply mark the choice or fill up the blanks to signify answers chosen from a set of criteria/items provided by the researcher for each question. A period is set by the researcher for the respondents to accomplish the survey. The results are extracted and simplified in a matrix for identification of the variables.

3.4 Statistical Treatment. The following statistical tools were utilized in deriving the data of the study:

3.4.1 Frequency Count and Percentage. Frequency count and percentage determine the profile of the respondents in terms of gender, civil status, artist category, highest educational attainment, and mode of landing a job at cruise ship; artist profile based on the categories; rewards and incentives earned by the respondents during their employment as performers onboard; problems experienced or encountered; and threats and dangers experienced or encountered.

3.4.2 Chi-Square (χ^2). It is a non-parametric statistical tool used in determining the strength of association between two nominal data or between nominal and ordinal data in the form of frequencies. It is a test of goodness of fit utilized in determining the significance of the relationship between nominal and ordinal data, and significant difference between two nominal data.

3.4.3 G-Square (G^2). Log-linear analysis is a version of chi-square analysis in which the relevant values are calculated by way of weighted natural logarithms. Its associated probability under the null hypothesis can be estimated through reference to the appropriate sampling distribution of chi-square, as defined by its degrees of freedom. It is used to measure the significant difference between the intrinsic and extrinsic motivation of the respondents based on their performing artist category.

4. Results

1. Demographic Profile of the Filipino Overseas Performing Artists.

Table 1. Demographic Profile of the Participants

1.1 Profile of Participants According to Gender		
Gender	Frequency	Percentage
Male	19	63.33
Female	11	36.67
Total	30	100.00
1.2 Profile of Participants According to Educational Attainment		
Highest Educational Attainment		
Attainment	Frequency	Percentage
College Level/Graduate	29	96.67
HS Level/Graduate	1	3.33
Total	30	100.00
1.3 International Cruise Lines		
Name of Cruise Line/Vessel	Frequency	Percentage
Royal Caribbean Cruise Line	30	100.00
Jewels of the Seas	3	10.00
Ovation of the Seas	1	3.33
Rhapsody of the Seas	4	13.33
Voyager of the Seas	5	16.67
Total of 5 cruise ships		
1.4 Performing Artist Category		
Category	Frequency	Percentage
Singer	4	13.33
Dancer	22	73.33
Actor	3	10.00
Production Management	1	3.33
Total	30	100.00*
1.5 Reason on Landing Performing Job Onboard Cruise Lines and Ships		
Reasons Landing on the Job	Frequency	Percentage
Referred	5	16.67
Auditioned	20	66.67
Pre-Selected	5	16.67
Total	30	100.00**

Legend: * = Total percentage is 99.99% due to rounding off decimal numbers. Researcher placed 100.00% for accuracy.

** = Total percentage is 100.01% due to rounding off decimal numbers. Researcher placed 100.00% for accuracy.

Part 1.1 presents the demographics of the participants. In terms of gender, male participants (19 or 63.33%) are more than female participants (11 or 36.67%). These numbers translate to a gender ratio of 19 males is to 11 females in the performing industry onboard International Cruise lines. This confirms that the nature of work in cruise ships is designed for men, just like what appears in seafaring.

In Part 1.2 is the profile of the participants in regards to their educational attainment. Data revealed that a greater majority or almost all of the participants are bachelor’s degree holders (29 or 96.67%) with only one or 3.33% who have achieved high school education. This suggests that the participants are educated and competent enough to assess the real representation of the country’s overseas performing artists onboard International Cruise Lines.

Part 1.3 presents the different cruise lines/vessels that the participants performed. All of the participants (30 or 100%) chose the Royal Caribbean Cruise Lines. Some participants did not specify the name of the vessels they were performing. However, the following cruise ships are identified by the respondents where they also performed: Jewels of the Seas (3 or 10%), Ovation of the Seas (1 or 3.33%), Rhapsody of the Seas (4 or 13.33%) and Voyager of the Seas (5 or 16.67%) were the vessels where the participants also performed. Cruise tourism is an opportunity for hospitality and tourism graduates and for performing artists.

Part 1.4 displays the profile of the performers in terms of artists’ category. Majority of the participants are dancers with 22 or 73.33% of the participating population. Conversely, only one respondent or 3.33% is categorized under production management. The other participants are singers (4 or 13.33%) and actors (3 or 10%). It shows that cruise ships provide a variety of shows to entertainment guests during the cruise.

Part 1.5 shows the multiple reasons given by the participants on how international cruise lines employ performers onboard cruise ships. The majority of the participants (20 or 66.67%) landed a performing job through auditioning for various international cruise lines and ships. The same number of respondents who landed a performing job through referrals (5 or 16.67%) is revealed for pre-selected (5 or 16.67%) by the international cruise lines and ships. This clearly shows that performances in cruise ships are talent-based, and that auditions are highly prioritized rather than referrals and pre-selection process.

2. Artistic Profile of the Filipino Overseas Performing Artists.

Table 2. Singer performance profile

Performance Indicators	Frequency	Percentage
Description of Performance		
Solo	2	50.00
Self-Contained	1	25.00
Band/Group	1	25.00
Total	4	100.00
Venue		
Main Stage	3	75.00
Others (Not specified)	1	25.00
Total	4	100.00
Role		

Chorus/Ensemble	1	25.00
Lead/Solo	2	50.00
Others (Not specified)	1	25.00
Total	4	100.00
Instrument		
Others (Not specified)	4	100.00
Total	4	100.00

Table 2 presents the profile of the singer participants. In terms of the description of the performance, 2 out of the 4 (50%) are soloists, while the remaining are self-contained (1 or 25%) and in a band/group (1 or 25%). The venue was mostly Majority of respondents (3 or 75%) hold main stage of the cruise ship as venue while one or 25% perform in a different area of the cruise ship. Half of the role of the singers (2 or 50%) is lead or soloist while one singer (25%) each performs in chorus/ensemble and on another role. Participants did not specify the instruments they used while performing, but definitely not on guitar, violin, drums or piano. Table 2 reveal the type of singing act and role of singers versatile enough for the respondents to showcase their full talent in singing, and no mention of the instrument means that they do not engage in any musical instrument while performing.

Presented in Table 3 is the profile of the dancers who participated in the research. Majority are indoor stage performers (17 or 77.27%) while the others are site specific performers (5 or 22.73%) in different parts of the cruise ships. Majority of the shows (18 or 81.82%) are performed at the main stage while the others (4 or 18.18%) are in different performing stages. Majority of the dancers (15 or 68.18%) are more inclined to have groups when performing on a cruise ship while the other dancers (7 or 31.82%) are versatile as to their role while performing.

Table 3. Dancer performance profile

Performance Indicators	Frequency	Percentage
Description of Performance		
Indoor Stage	17	77.27
Site Specific	5	22.73
Total	22	100.00
Venue		
Main Stage	18	81.82
Others	4	18.18
Total	22	100.00
Role		
Chorus/Ensemble	15	68.18
Others	7	31.82
Total	22	100.00

The results suffice that dancers perform in groups often rather than individually where they utilize the main stage for performances.

Table 4. Actor performance profile

Performance Indicators	Frequency	Percentage
Description of Performance		
Indoor Stage	2	66.67
Site Specific	1	33.33
Total	3	100.00
Venue		
Main Stage	2	66.67
Others	1	33.33
Total	3	100.00
Role		
Chorus/Ensemble	2	66.67
Others	1	33.33
Total	3	100.00

Table 4 shows the profile of the actors’ performance. On the description of performance, majority (2 or 66.67%) prefers indoor stage performers rather than site specific (1 or 33.33%). As to the venue, majority (2 or 66.67%) performs in the main stage compared to one or 33.33% who performs in other or different stages. Two (66.67%) of the actors perform in a group with a role in a chorus or ensemble while only one (33.33%) prefer other roles while performing.

The results mean that the actor respondents perform in the main stage and the use of indoor stage indicates that they continue performing regardless of the weather.

With only one respondent, Table 5 shows the production management profile where entertainment or production on stage is the main description of performance. Main Stage is the venue that production management personnel handle when working in a cruise ship. Other roles given by the cruise line management depends on the needs of cruise lines. The figures clearly show that production management position is based on the regularity of shows and stage as venue.

Table 5. Production management performance profile

Performance Indicators	Frequency	Percentage
Description of Performance		
Entertainment	1	100.00
Venue		
Main Stage	1	100.00

Role		
Others	1	100.00

Table 6. Status of Filipino Overseas Performing Artists on Trainings

Trainings	Training Compliance			
	YES (f)	%	NO (f)	%
STCW Basic Safety Training	25	83.30	5	16.67
Training in Classical Ballet	9	30.00	21	70.00
Training in Contemporary Dance	9	30.00	21	70.00
Training in Philippine Folk Dance	9	30.00	21	70.00
Training in Other Forms of Dance	3	10.00	27	90.00
Training in Stage and/or Production Management	30	100.00	-	-

Table 6 shows the compliance of performing artists to the indicators provided. Among all the indicators, the respondents are all equipped with stage and/or production management skills (30 or 100%) since they already have this as part of their employment requirements. Conversely, only three or 10% of the respondents have trained in other forms of dance, and the greater majority (27 or 90%) has not received any dance training other than the enumerated indicators. This means that training in stage and production management is a requirement for performers.

On the other indicators, the other indicators or trainings in classical ballet, contemporary dance, and Philippine fold dance, only nine (30%) respondents each have been trained while 21 or 70% from each type of dance have not yet complied or underwent any training. It suffices that training of the different forms or types of dances depends on the specialization of performers.

For seafarers and those employed in different types of ocean-going vessels, they are required to undergo STCW Basic Safety Training. Table 6 provides that the majority (25 or 83.30%) have already finished the training as an employment requirement. Hence, the remaining five respondents (16.67%) still need to undergo such training. The International Convention on Standards of Training, Certification, and Watchkeeping for Seafarers (STCW) was created in 1978 to establish the minimum standards relating to training, certification, and watchkeeping for seafarers which countries who signed the agreement of the convention are obliged to meet or exceed the minimum standards of the convention.

Table 7. Status of Filipino Overseas Performing Artists in terms of Average Percentage Views of Audiences

Audience	25% & below		26%-50%		51%-75%		76%-100%	
	f	%	f	%	f	%	f	%
Filipino Audience	4	14.81	17	34.6	9	34.6	2	10.0
International Audience	2	7.41	3	6.12	12	46.1	13	65.0
						5		0

Repeat Audience	6	22.22	21	42.86	2	7.69	1	5.00
2 nd -Degree Audience	15	55.56	8	16.33	3	11.54	4	20.00
Total	27	100.00	49	100.00	26	100.00	20	100.00

Furthermore, the Philippine government strengthens the compliance with STCW Convention to ensure the country’s full compliance with the convention. Furthermore, to ensure the safety of the well-being of the seafarers and to ensure the professionalism and competitiveness of the seafarers, the Philippine government through its attached agencies requires full compliance to the STCW Convention.

The table above shows the data on level of views of four categories of audiences during the performance of the respondents. As to the total viewers, average of 26% - 50% has the most share of audience (49 or 40.16%) while the average of 76% - 100% has the lowest share of audience (20 or 16.39%). Nearly the same figures are observed for the average viewers of 25% and below with 27 or 22.13% audience, and that of average viewers of 76% - 100% with 26 or 21.31% audience. This means that the volume of audience depends on the schedule of performances that change most of the time.

At 25% and below, majority of the audience (15 or 55.56%) comes from the second-degree audience while the least (2 or 7.41%) comes from international audience. At 26% - 50%, most of the audience (21 or 42.86%) is repeat audience while the international audience has the least frequency of three individuals or 6.12%. At 51% - 75%, international audience comprises the most (12 or 46.15%) audience view that is opposite to the repeat audience with only 2 or 7.69% count. And at the last category 76% - 100%, international audience dominates the group of viewers with 13 or 65% while the repeat audience has the least view (1 or 5%). The average audience depends on the type of performance and schedule. The disparity in the average audience may be incidental to the availability of the audience group.

Different cruise lines and ships give different rewards and incentives that accompany the hard and competitive job of performing on a cruise ship. Participants gave three intrinsic rewards and three extrinsic rewards that they got while working with a cruise ship. The majority of the participants agree that self-fulfillment is a reward that most performers can get while working onboard a cruise ship. Followed by the opportunity to travel around the world is indeed one of the sought rewards that a performer can get while performing on a cruise ship. Performers are paid to travel while performing for the guests of the cruise ships. Even though professional development came last, a person needs to improve and develop their professional skills to continue working on a cruise ship. Working on a cruise ship may be hard for some, but it is highly rewarding (Llangco, 2017).

3. Rewards received in terms of intrinsic and extrinsic classifications.

Table 8. Intrinsic rewards and incentives received by Filipino overseas performing artists

Variables	Singer		Dancer		Actor		Pro Manager		Overall	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Travel opportunities	1	25.00	7	31.82	1	33.33	1	100.00	10	33.33
Professional development	2	50.00	3	13.64	-	-	-	-	5	16.67

Self-fulfillment	1	25.00	12	54.55	2	66.67	-	-	15	50.00
Total	4	100.00	22	100.00	3	100.00	1	100.00	30	100.00

The intrinsic rewards and incentives received by the respondents is revealed in Table 8 where self-fulfillment is considered by half (15 or 50%) of the overall respondents, followed by travel opportunities with 10 or 33.33% count, and professional development is considered by five or 16.67%. This is an indication that most of the performers are self-motivated and working in cruise ship is a fulfillment.

For the group of singers, half (2 or 50%) of them received professional development as incentive and one (25%) respondent each received travel reward and self-fulfillment rewards or incentives. Majority of the dancers (12 or 54.55%) received self-fulfillment rewards and incentives, some received travel opportunities (7 or 31.82%) and few (3 or 13.64%) received professional development incentives. Two or 66.67% actors received self-fulfillment incentives and one or 33.33% received travel rewards. The production manager received professional development as incentive. For Mazzagatti (2019), there are also perks and benefits given to the performers by the cruise lines.

Another factor why overseas Filipino performing artists prefers getting job onboard cruise ships is the extrinsic rewards and incentives that an employee can get from International Cruise lines. The extrinsic rewards that performers sought are the fringe benefits that cruise lines gave. Fringe benefits can vary depending on the cruise line rewards and incentives system.

Table 9. Extrinsic rewards and incentives received by Filipino overseas performing artists

Variables	Singer		Dancer		Actor		Pro Manager		Overall	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Fringe benefits	4	100.00	14	63.64	1	33.33	1	100.00	20	66.67
Bonus / commission	-	-	3	13.64	2	66.67	-	-	5	16.67
Promotion	-	-	5	22.73	-	-	-	-	5	16.67
Total	4	100.00	22	100.00*	3	100.00	1	100.00	30	100.00*

Legend: * = Total percentage is 100.01% due to rounding off decimal numbers. Researcher placed 100.00% for accuracy.

The extrinsic rewards provided in Table 9 are indicated by the respondents in their responses. Taken as whole, majority of the artists (20 or 66.67%) received fringe benefits as extrinsic reward or incentive in their employment. Bonus or commission and promotion are extrinsic rewards or incentives received by five respondents (16.67%) each. According to Bravowell (2019), extrinsic rewards are usually financial or tangible rewards given by companies to their employees. While promotion is based on aesthetics rather than other factors, promotion is still not well received as a reward because of its rarity to be promoted. Another factor is given by the participants in the bonuses and commissions that the cruise line provides for its employees.

On the categories of the performers, all (4 or 100%) singers confirmed that they received fringe benefits by virtue of their employment. Majority of the dancers (14 or 63.64%) also confirmed to have received fringe benefits during their employment while only three or 13.64% received bonus or commission as incentives. Bonuses and commissions are only a small factor of the overall reasons why overseas Filipino performers want to land a job on a cruise ship. However, five or 22.72% dancers have been promoted as reward or incentive. For the actors, two or 66.67% have received their bonus or commission and one or 33.33% received fringe benefits as extrinsic reward or incentive. The production manager also received fringe benefits as extrinsic incentive or reward. The employers or agencies may also provide other monetary incentives and benefits such as performance, stand-by, loyalty, and study leave bonuses, and perhaps even the offer of ‘guaranteed employment for qualified relatives (Pacific Basin, 2015). Also, the study of Bolt and Lashley (2015) revealed that interviewees identified salary as a major reason for working on cruise liners.

4. Problems experience/encountered as performers onboard international cruise lines and ships.

There are problems that performers also faced while working onboard a cruise ship. This study considers two main problems experienced or encountered by performers: personal problems which are directly connected or have originated from the respondent; and work-related problems which are connected with their employment.

The personal problems experienced by the participants are homesickness, family issues, health risks, and other personal problems. Taken as a whole, majority of the respondents (16 or 53.33%) experienced homesickness. Conversely, only three or 10% experienced or encountered family issues. Health risks are also experienced by four (13.33%) performing artists and seven or 23.33% experienced other personal issues such as personal characteristics, attitudes and behaviors. This means that the family of the performers play important role in their career, and they are the source of strength for the performers to go on with their daily tasks.

Table 10. Personal problems experienced or encountered by Filipino overseas performing artists onboard cruise ships

Variables	Singer		Dancer		Actor		Pro Manager		Overall	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Homesickness	3	75.00	10	45.45	2	66.67	1	100.00	16	53.33
Health risks	-	-	3	13.64	1	33.33	-	-	4	13.33
Family issues	1	25.00	2	9.09	-	-	-	-	3	10.00
Others	-	-	7	31.82	-	-	-	-	7	23.33
Total	4	100.00	22	100.00	3	100.00	1	100.00	30	100.00 *

Legend: * = Total percentage is 99.99% due to rounding off decimal numbers. Researcher placed 100.00% for accuracy.

Specifically, majority of the singers (3 or 75%) experienced homesickness while the remaining respondent (1 or 25%) experienced family issues. Homesickness is also experienced by most dancers (10 or 45.45%) while family issues is experienced by least dancers (2 or 9.09%). The seven or 31.82% dancers experienced other personal problems which is not evidently encountered by the other groups, and three or 13.64% dancers experienced health risks. For the actors, majority (2 or 66.67%) experienced

homesickness while onboard the vessel and one (33.33%) encountered health risk. Homesickness is experienced by the sole respondent production manager. It is a clear indication that every individual gives importance to the family.

Table 11 reveals the problems experienced by the participants at workplace. Workplace-related problems are common and inevitable. Based on the frequency count, communication and other problems in workplace are encountered by most artists (7 or 23.33%). Conversely, discrimination is experienced at workplace by few (4 or 13.33%) artists. One fifth of the total respondents (6 or 20%) experienced salary issues and harassment. This is because the employees in cruise ships reach by the thousands, employees of different nationalities and citizenships.

Table 11. Personal problems experienced or encountered by Filipino overseas performing artists at workplace

Variables	Singer		Dancer		Actor		Pro Manager		Overall	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Communication	2	50.00	4	18.18	1	33.33	-	-	7	23.33
Discrimination	-	-	3	13.64	1	33.33	-	-	4	13.33
Salary	-	-	4	18.18	1	33.33	1	100.00	6	20.00
Harassment	2	50.00	4	18.18	-	-	-	-	6	20.00
Others	-	-	7	31.82	-	-	-	-	7	23.33
Total	4	100.00	22	100.00	3	100.00	1	100.00	30	100.00 *

Legend: * = Total percentage is 99.99% due to rounding off decimal numbers. Researcher placed 100.00% for accuracy

Half of the group of singers (2 or 50%) experienced communication problems while the other half encountered harassment at the workplace. Most of the dancers (7 or 31.82%) experienced other problems at the workplace which may be in the performance of their duties, employer-employee relationship and employee-employee issues. On the contrary, three (13.64%) dancers faced discrimination at work. Four (18.18%) respondents each encountered communication problems, salary issues and harassment at the workplace. For the actors, each of them (33.33%) encountered the problems of communication, discrimination and salary, separately. Salary is also experienced by the production manager. The workplace is full of diverse problems due to the diversity of employees.

5. Dangers experienced/encountered by the participants brought about by the ship and sea environment.

The dangers at sea include storms and other weather patterns, vessel malfunction, piracy and pandemic. In each danger, it has components called threats. Natural disasters cannot be avoided even by the cruising lines and the least that the cruise ships can do is to be ready for any sea anomalies.

Table 12. Dangers experienced/encountered by the participants.

Indicators	Frequency	Percentage
12.1 Storms / Typhoons		
Thunderstorm	1	3.33

Tropical storm	1	3.33
Cyclone	3	10.00
12.2 Vessel Malfunction		
Mechanical malfunction	1	3.33
Facility malfunction	1	3.33
12.3 Piracy		
Attack on the vessel	1	3.33
Robbery inside the vessel	1	3.33
12.4 Pandemic		
COVID-19	1	3.33
SARS/MERS	5	16.67

Table 12 provides the data on those encountered or experienced by respondents. For storms and typhoons and tropical storms, one respondent in each (3.33%) experienced such while onboard the vessel. But for cyclones, three or 10% have already experienced this weather disturbance in the Indian Ocean. This shows that the seas or oceans are prone to sudden weather changes or patterns that affect the cruising. Hence, the employees must always be ready for their safety at sea. Milesksi et al (2014) mentioned the findings of Roberts (2007) where major causes of mortality from shipping disasters include vessels foundering in typhoons, storms and severe gales, explosions in cargo holds and collisions in poor visibility.

For vessel malfunction, one (3.33%) respondent each, experienced mechanical malfunction and facility malfunction. On piracy, one (3.33%) respondent each, experienced attack on the vessel and robbery inside it. And with the threat of pandemic, five respondents (16.67%) contracted SARS/MERS, and one (33.33%) contracted COVID-19. The malfunctioning of the vessel and piracy can be avoided with proper ship maintenance that can be foreseen or assessed.

6. Significant differences between the intrinsic and extrinsic rewards and mode of landing a performing job onboard based on the performing artist classification.

The differences between the rewards, mode of landing in a performing job and the classification of performing arts are correlated to determine the difference between correlated variables. The sources of comparison of combination of variables come from the categorical data like the classification or category of performing artist, mode of landing in a performing arts job, extrinsic and intrinsic rewards

To come up with the combination of variables, G^2 is Log-linear analysis is a version of chi-square analysis in which the relevant values are calculated by way of weighted natural logarithms. Interpretation of the collected data uses the interpretation of data using Chi-Square. The source of difference can be seen with the combination of variables divided into three groups presented below.

1. 3-way interaction between A, B & C.
2. 2-way interaction between AB, AC and BC. These are the same measures that would be obtained from an AB table collapsed across the levels of C, an AC table collapsed across the levels of B, and a BC table collapsed across the levels of A.
3. Representing the 2-way interactions for each pair of variables, AB, AC and BC, when the effects of the third variable are removed from the picture. Thus, AB(C) represents the AB interaction when the AC and BC interactions are removed. It is the same measure that would be obtained by constructing a

separate AB table for each level of C, calculating a separate G² measure for each, and then summing the results.

Table 13 reveals the existence of a p-value of 1. It suffices that the two-way interaction [BC] is an absolute certainty that the difference between intrinsic and extrinsic rewards and mode of landing a performing job onboard are absolutely significant statistically. Hence, the hypothesis is rejected.

Table 13. Significant differences between correlated variables

Source	G ²	d f	p	Decision
A B C	52.74	28	0.0031*	Accept Ho1
A B	9.14	6	0.1659	Reject Ho1
A C	31.28	4	0.0001*	Accept Ho1
B C	0.02	6	1	Reject Ho1
A B (C)	21.48	18	0.2559	Reject Ho1
A C (B)	43.62	16	0.0002*	Accept Ho1
B C (A)	12.32	18	0.8303	Reject Ho1

Legend: Factor A = Artist classification; Factor B = Intrinsic and Extrinsic rewards;
Factor C = Mode of landing a performing job onboard

Based on artist classification, intrinsic and extrinsic rewards and mode of landing a performing job onboard, G² Log-linear analysis in Table 13 shows that the differences are significantly different on the following combination of factors or variables: [AB], G²=9.147, df=6, p=0.1659 reveals a two-way interaction where the intrinsic and extrinsic rewards are significantly different per artist category; [AB(C)], G²=21.48, df=18, p=0.2559 reveals a two-way interaction where intrinsic and extrinsic rewards are significantly different per artist category when AC and BC are removed; and [BC(A)], G²=12.32, df=18, p=0.8303 reveals a two-way interaction where intrinsic and extrinsic rewards are significantly different with mode of landing a performing job onboard when BA and CA are removed.

There are significant differences on the intrinsic and extrinsic rewards received by the respondents based on artist classification; intrinsic and extrinsic rewards received by the respondents based on artist classification when mode of landing a performing job onboard does not interact with the other factors or otherwise removed. Hence, the null hypothesis is rejected.

Conversely, the combination of variables (factors) which did not reveal significant difference establish a significant association or relationship that existed when correlated with one another. Hence, the hypothesis is accepted, that no significant difference on the correlated variables that revealed significant relationship.

5. Conclusions

The progressive economy brought by the Filipino Overseas Performing Artists and the diversity of the attributes that they convey to the country is some of the aspects that can influence the growth of the cultural aspect of maritime studies. The study concluded that the maritime industry in the Philippines is aware of the impacts of cruise ship tourism. It also concluded that the Philippine government through its attached agencies has developed coping strategies to deal with the impacts of cruise ship tourism. However, it should be noted the underlying problems facing the cruise ship industry during the ongoing pandemic and other problems of the Filipino Overseas Performing Artists. The study concluded that the respondents

came from different backgrounds of society and have not just adapted to the impacts of the pandemic to cruise ship tourism, but that there are also consequences of their adaptation that may be seen as empowering for them. The study has therefore noted that as these respondents take up cruise ship performers, they also feel empowered, not only economically but also psychologically and socially.

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