PRODUCT DIFFERENTIATION: AN ANALYSIS ON VIVA! & GALA AROUND TOWN SERIES OF THE CLEVELAND MUSEUM OF ART

A Thesis

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ABSTRACT

Arts organizations have experienced significant changes in the behaviors of their audiences and the market in recent years due to circumstances such as the decrease of leisure time, the growth in the number of non-profit arts organizations, and the development of the technology. As a result, arts organizations are facing greater competition to attract patrons. This situation is most obvious in big cities with numerous arts organizations and with relatively educated and mature audiences.

When organizations recognize the changes, they investigate their situations to identify specific challenges. Often, they are faced with developing new or altered programming that better meets the changing needs and tastes of the audience. This procedure is called product differentiation. It is a commonly employed method to maintain current position in the market or to develop a position in an existing mature market.
The goal of this study is to understand a theory of product differentiation and learn how arts organizations utilize the theory with an analysis on the case of *VIVA! & Gala Around Town Series* of the Cleveland Museum of Art. Cleveland in Ohio has been a city with a long history of supporting the arts. In this competitive arts market, the Series has been successful in attracting audiences even when faced with the challenge of losing the use of its venue while the museum was under renovation and expansion. The case study of *VIVA! & Gala Around Town Series* will provide a good example of product differentiation, mainly in programming choices.
DEDICATION

This thesis is dedicated to my family who always believes in me and gives me endless love and support through all my life, especially for the years in Akron. They have been my inspiration and encouragement which led me to complete this long scholarly journey.

I also dedicate my thesis to all my friends in Akron who now became my family here. They have been my comfort, having helped me to go through numerous hard times in emotion and in school. I will never forget their incredible personality. They have shown me how good people can be. I thank all of you from the bottom of my heart.
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CHAPTER I
INTRODUCTION

1. The Rationale

Arts organizations have experienced significant changes in the behaviors of their audiences in recent years. Subscription sales have declined and single ticket sales are significantly increased.\(^1\) With a decrease of leisure time, people today are less interested in committing to a traditional multi-event series, and tend to seek more convenient forms of entertainment such as television and DVD.\(^2\) Experts point to changing tastes and life styles of younger generations and the development of new technologies as two of the major factors that have changed the preferences of audience in regard to how they spend


their leisure time. In addition, thanks to the Internet, people can find information and services easily. The convenience of the Internet has made people more spontaneous in their ticket purchasing behavior. As a result, most arts organizations in the 21st century face new challenges to attracting dependable audiences.

Beside the competition with other sectors such as sports and the profit-driven entertainment business, non-profit, mission-driven arts organizations are in competition with each other as well. Research indicates that people who attend any arts event are likely to participate in diverse arts events. For instance, people who indicate an interest in classical music are more likely to attend both orchestra concerts and opera performances. Classical ballet enthusiasts are more likely than most to attend a modern dance or tango performance. In a big city where there are great competitions for leisure time and discretionary dollars, arts organizations face challenges attracting, retaining, and growing the number of their patrons.

Cleveland is one of the big cities where the competition among arts organizations is great. It is the second largest city in Ohio with a population of

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approximately 478,000\textsuperscript{4}. If statistics are expanded to the Cuyahoga County area, to which most Cleveland’s arts organizations market, the population jumps to 1,393,978\textsuperscript{5}. The city is the corporate headquarters of many large companies such as Eaton Corporation and American Greetings, and has highly ranked hospitals such as Cleveland Clinic, a major employer. Cleveland also has many nationally ranked arts organizations, including the Cleveland Orchestra, the Cleveland Museum of Art, and the Cleveland Playhouse; as well as many universities and schools such as the Cleveland Institute of Music, and the Cleveland Art Institute famous for their professional training programs for artists.

Cleveland is well-known for its ethnic diversity. Early immigrants brought folk music, art, theater, and dance, as well as literature in their native languages\textsuperscript{6} creating a city with a history of varying cultural experiences. In the 19\textsuperscript{th} century, Cleveland’s strategic location between New York and Chicago resulted in frequent visits by high quality, often nationally or internationally renowned musical and theatrical groups.

\textsuperscript{4} U.S. Census Bureau; generated by Sunyoung Shin; using American FactFinder; <http://factfinder.census.gov>; (20 June 2008).

\textsuperscript{5} U.S. Census Bureau; generated by Sunyoung Shin; using American FactFinder; <http://factfinder.census.gov>; (20 June 2008).

Also in the 19th century, the Ohio and Erie canals and railroads made industrial transportation easier. The result was that the city became a center of manufacturing. Many great fortunes were made. As Cleveland grew into its wealth and power, those with money influence, and education formed an elite group. These families had a vested interest in Cleveland and were determined to turn the city, which was already an industrial center, into a cultural center as well.\textsuperscript{7}

Wealthy families such as the Carnegies and the Rockefellers were committed to improving the cultural environment of the city through the establishment of arts institutions and schools. They donated money, land, and, in some case, personal collections. Owing to their enthusiasm and contributions, most of Cleveland’s famous institutions, such as the Cleveland Institute of Art (1891), the Music School Settlement (1912), the Cleveland Play House (1915), the Cleveland Museum of Art (1916), the Cleveland Orchestra (1918), and the Cleveland Institute of Music (1920), were established between the late 19th and early 20th century.

Those institutions provided various educational programs to promote understanding and appreciation of the arts. They also presented prestigious performers from all over the world. Local artists and performers were given more opportunities to

\textsuperscript{7} Witchey and Vacha, \textit{Fine Arts in Cleveland}, p.32.
present themselves. The quantity of these activities increased cultural experiences available in the city and raised the standard of the arts.

With the long history of its citizens’ love and enthusiasm for the arts, Cleveland has been a fertile environment for the arts. Today, the city continues to encourage arts organizations to supply diverse arts events to meet changing needs of the community. According to the GuideStar, a website that tracks non-profit corporations, there are now over 100 organizations in the visual and performing arts in Cleveland.\(^8\) In addition, local schools present a number of concert series featuring students, faculty members, and professional artists. Churches also have become more proactive in providing concerts, many of them free, as the part of their outreach programs. Added to the competition for entertainment time and money are Cleveland’s major baseball, basketball, and football franchises. All these factors add up and create extraordinary competition for any single arts organization in Cleveland.

Into this competitive environment, \textit{VIVA! & Gala Around Town Series} was introduced by the Cleveland Museum of Art (CMA). The goals of the series were artistic excellence, civic involvement, and economic self-sufficiency. This series started in 2005

\(^8\) This figure was yielded by searching arts organization in Cleveland by using NTEE (National Taxonomy of Exempt Entities) Classification Code at www.guidestar.org on June 28th, 2008.
when the CMA initiated a major building expansion and renovation plan scheduled to be completed in 2011. Performances previously had been presented in the Gartner Auditorium; but since that venue was undergoing extensive renovation with an estimated re-opening date of March 2010, alternative playing spaces would have to be found to host the series.

In spite of the disadvantage of the absence of a home venue, *VIVA! & Gala Around Town Series* brought more patrons per concert in its first (2005-2006) season than any CMA performances in the past. In its second season, the Series did even better, increasing attendance by 15 percent and revenue by 20 percent over its first season. Eleven out of nineteen shows were sold out and the rest of them approached capacity. It is commonly believed that arts organizations that lose venues with which they are identified tend to lose some of their patron base as well. Nonetheless, *VIVA! & Gala Around Town Series* has been successful in attracting audiences.
2. The Purpose of the Study

The goal of this study is to examine which characteristics of *VIVA! & Gala Around Town Series* drew audiences in terms of product differentiation. A product is an offering that an organization provides to satisfy a customer’s needs. It includes all the elements involved in getting the product to a customer. Differentiation refers to defining or modifying an existing product or to developing a new product to better meet the changing needs of customers. Regardless of whether one is speaking of the nonprofit and the for-profit sector, organizations differentiate their products in order to enter or remain in a competitive market. The goal of product differentiation is to develop a distinct product that attracts consumers and develops customer loyalty.

Some people may think product differentiation is less important for non-profit organizations because they are mission-driven and supported, in part, by charitable contributions. But a strong organization is one whose purpose is relevant to current needs or desires of the community it serves and to the requirements of a broad and well-defined constituency. The necessity of increasing the ratio of earned income to donated income, changes of lifestyles, developing communication technologies, and even demographic

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trends create a need for strategic management, programming, and marketing. This is why even nonprofit organizations must be concerned with product differentiation.

The challenge of mixing a mission with marketing is summarized by Bernstein when she writes,

Art by definition is provocative, challenging, and often unfamiliar and disturbing. Therefore, it can never be expected that large segments of the population will have or develop a taste for much of what is presented on our stages. Entertainment, which is market centered, has customer satisfaction as its core goal. The fine arts, however, are centered on artistic vision. If fine arts patrons were all satisfied, artistic directors would not be living up to their responsibility to challenge and provoke.\(^\text{10}\)

Because of the distinctiveness of the arts themselves, artistic directors can not simply respond to existing community taste. They often have a desire, or even a responsibility to challenge patrons to try unfamiliar or even potentially disturbing experiences. Therefore, it is a challenge for arts organizations to present a program that has artistic merit; is congruent with the organization’s mission, competencies, and constraints; serves the needs and interests of the community\(^\text{11}\); and attracts a full house.

Product differentiation can increase the chances that an arts organization is able to carry out its mission and artistic vision. Bernstein goes on to say,

\(^{10}\) Bernstein. Arts Marketing Insights. p.91-92.

\(^{11}\) Ibid., p.91.
A performance is essentially a communication between the artist or performer and the audience. This communication cannot take place if the audience does not relate to what is performing on the stage. Therefore arts organizations should capitalize on their many opportunities to help facilitate communication with their audiences…Modifications to the product that do not affect the artistic nature of the core product offer opportunities to attract different and larger audience.12

By taking initiatives to maximize the attractiveness of the product, there is an increased chance that the community will come to understand of the organization’s artistic vision better. If done to meet the current needs of the community, and if done in such a way that the artistic vision is not compromised, product differentiation is an effective means for an arts organization to develop audiences.

For more than a century, in Cleveland’s highly competitive arts community, the famous and well established arts institutions in Cleveland have made their positions secure by building their brands as well as, in part, by making it hard for new organizations to enter the market. However, as populations change and technology develops, the circumstance that those institutions face has changed as well.

To address these changes, the Cleveland Museum of Art (CMA) has, over the years, developed new programs or re-defined existing programs. For example, as the Cleveland Orchestra grew up and established its symphonic repertoire, CMA focused on

presenting chamber music performances. The *May Festival of Contemporary Music* was created to encourage the creation and the appreciation of new music. *VIVA! Festival of Performing Arts* was started to provide more diversity, introducing world music and dance. In 2005, CMA re-defined its performing arts programs to cope with an internal challenge—the closing of its popular performance venue—Gartner Auditorium—while the museum was under expansion.

*VIVA! & Gala Around Town Series* is the recent example of product differentiation on CMA’s performing arts program. An analysis on *VIVA! & Gala Around Town Series* will show how CMA turned challenges to attractions. This will be a case study of an example of a creative programming.
CHAPTER II
A DISCUSSION ON PRODUCT DIFFERENTIATION

1. The Total Product Concept

Both profit and nonprofit organizations create marketing plans to effectively approach their target customers. Traditionally, these plans have been developed using the classic marketing mix of “Four Ps” — product, price, placement, and promotion. Product is the offering from an organization to meet its customers’ needs, whether real or perceived. Price is the amount of money a customer pays to buy a product. Placement describes how and where an organization makes the product available to customers. Promotion refers to the ways a company influences customer attitude and behavior to stimulate purchases of its product. Among the Four Ps, a product is the most important element. Without a product, there is no sale.

A product can be tangible and intangible. Companies in manufacturing sell goods that exist physically, such as a car or a doll. Companies in the service business sell
intangible products such as a delivery service or a rollercoaster ride. People acquire products or services or seek experiences for what these products or experiences can do for them. On a very basic level, people buy a bottle of water when they feel thirsty; they go to a shipping service store when they wish to send a present to a friend; or they may go whitewater rafting to enjoy the outdoors or to get a thrill.

Similarly, people go to arts events for aesthetic, intellectual, emotional, entertaining, or social experiences, or some combination of these experiences. As well as what is presented on the stage, people expect to experience more from an arts organization’s offering. Thus, the product actually includes every aspect from what is presented on the stage to how patrons are taken care of—from the act of purchasing tickets until they leave the venue. In fact, a product consists of three levels—a core product; an expected product; and an augmented product.

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14 Ibid., p.91.
The Core Product

The core product, also referred to as the generic product, is that which is visibly being offered to the target market for purchase or consumption.15 Traditionally, what is seen on the stage is the core product of performing arts organizations. The product could be a single unique performance; or the product might be an entire season of performances.

The core product may have various aspects to attract audiences. An example might be the performance by the Cleveland Orchestra of a Beethoven piano concerto featuring Alfred Brendel at Blossom Music Center. Some people might come because they never miss any of Brendel’s performance. Some may come because they love Beethoven piano concertos. Others trust the name value of the orchestra. The beautiful outdoor venue is also an attraction. The core product appeals differently to individual customers depending on which components they value.

In the arts, core product is typically controlled by the artistic director. In theory, he needs to consider only his artistic vision and the mission of the organization for programming. If he does not consider popular tastes and attitudes of the community,

however, it is possible that the audience will avoid his programming no matter how high the artistic standards. Such a situation could threaten the existence of the organization because it would fail to meet its ultimate goal, to serve the community, or its other goal, to be financial viable. On the other hand, if a director pays attention only to the momentary interests of the community, he may compromise the artistic mission of the organization. This commercial approach may be helpful to short term organizational survival; but, in the long term, it may threaten existence by giving up on the pursuit of the mission and artistic vision of the institution. Therefore, it is important to develop a balanced program that meets the current needs of established and potential audiences and assists in the developmental process that will result in audiences seeking and responding to a product that is closer to the director’s artistic vision.  

In order to create such a program, an artistic director must know about his audiences and their perceptions of the organization. He must know what barriers his vision would face, by understanding the characteristics and propensities of the community as well as the current condition, reputation, and ability of the organization, to identify appropriate approaches to get closer to the audiences. Knowing these facts would help him identify specific challenges and then determine the best solution.

available. This is why the cooperation among the artistic director, the chief administrator, and the marketing director is essential. Some factors, such as the reputation of an organization, will take a long time and a careful strategic planning to change and will require marketing and public relations expertise. Both the chief administrator and the marketing director would provide the most readily available information about the community analyzed by their knowledge and experiences.

The **Expected Product**

The expected product represents a personal standard against which a consumer evaluates the product and the experience of making the purchase. Customers expect the product to be delivered right. In the performing arts, they expect a box office person to treat them nicely; they expect parking to be convenient and safe; they expect the venue to be comfortable; and they expect well trained ushers. If a performance is cancelled, they expect reasonable customer service such as a refund or a ticket exchange to another performance.
The Augmented Product

The augmented product is composed of the features and benefits beyond the customers’ normal expectation. The purpose of developing product augmentation is to stimulate sales by attracting more patrons. Various choices of subscription packages, newsletters, pre-concert lectures, or an organization’s gift store discount are some examples of the augmented product. Once customers experience the added benefits, their expectations of the product rise to the level which they have just experienced. Some professionals consider the expected product to be included in the augmented product not only because the augmented product contains the expected product but also because customer expectation levels vary.17

Figure 1. The Total Product Concept

The expected product includes both the core product and the augmented product.

(see Figure 1) Therefore, when a customer thinks of a product, it includes not just the

generic product, but the total package of features and benefits offered.

2. Differentiation

In marketing, the term differentiation describes a process by which an
organization makes its product and its marketing mix unique and distinct from
competitors in order to more powerfully convince the target customers to buy. In regard
to achieving the best differentiation of marketing mix, each element of the mix should be
differentiated. However, sometimes uniqueness may be primarily based on one important

According to marketing scholar Theodore Levitt,

The size and content of a product therefore consists, first, of the generic product
and the customer-originated expectations regarding the conditions that must be
fulfilled in order for him to buy it, and of the seller-originated augmentations with

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18 Perreault, William D. and E. Jerome McCarthy. Basic Marketing: A Global-
p.51.
which additional competitive advantage is sought. Augmentations are a means of product differentiation.¹⁹

He insisted that augmentations are the principle method of product differentiation because in most cases a generic (core) product is indistinguishable from similar products and meets the basic expectations of customers. Consider a bottle of water. Its core product, water, has no distinguishing features. However, preference might be based on whether the water is purified or from a natural spring, how it is bottled and packed, or even the attractiveness of the label. A consumer who cares about the environment might prefer a light weight bottle which uses less plastic. Or a consumer might make a decision based on convenience of the size of the bottle.

The core product of an arts organization, however, already has many differentiating features to attract patrons. As was mentioned earlier, in the case of an orchestra, potential audience members may make a decision for attendance based on what is playing, who is playing, or where it is being played. The product itself is changed with a change of a program, an artist, or a place. For example, a venue change may make a performance much more attractive and accessible to an underdeveloped target audience of a particular ethnic makeup. A target audience may be developed by a programming

decision to present an artist attractive to that audience. For the arts organizations, therefore, differentiation can be accomplished on the core product level.

In addition, the expected product of an arts organization can be differentiated by improving the quality of services surrounding the event. Many elements of the expected product of arts organizations are delivered by individuals not involved in the artistic product. These include box office and house staff, the people who maintain the venue itself, and even the parking lot attendants. Training them to provide a high level of service quality would not only delight patrons; it also would make the organization more distinctive through excellent service.

The augmented product of the arts organization, of course, can be differentiated by adding some features that were not available before. Developing several kinds of the season subscription package, distributing a newsletter, or providing an exchange privilege to single ticket holders are good examples of differentiation on the augmented product level. These additions would make an organization’s product more appealing and attract more audiences.

Previously, it has been demonstrated that for arts organization, product differentiation can be accomplished on any product level—the core, the expected, and
the augmented product. At the core product level, a program can be created to appeal to a newly set target audience. At the expected product level, ticket accessibility or parking convenience can improve the on-site comfort level. At the augmented product level, one might add such things as a newsletter or pre-performance lecture. With the differentiation, an arts organization will be able to create an enhanced offering that would draw and delight the audiences.
CHAPTER III

CASE STUDY: VIVA! & GALA AROUND TOWN SERIES OF

THE CLEVELAND MUSEUM OF ART

1. History of the Cleveland Museum of Art

The Cleveland Museum of Art (CMA) is acknowledged as one of the finest art museums in the U.S. with an international reputation for its collections, facilities, and programs. It is located in the University Circle of Cleveland, OH, a cultural, medical, educational, and religious district of the city where people discover arts and sciences, museums and parks, galleries and restaurants. CMA is also well known internationally for the extraordinary support it has received from the Cleveland community since the beginning. These contributions are the foundation of the remarkable development of CMA.

CMA was incorporated in 1913 and opened to the public on June 6th in 1916. A number of people played an important role in the creation of the museum. Among them,
Hinman B. Hurlbut, John Huntington, Horace Kelley, and Jeptha H. Wade, Jr.

bequeathed money and private collections to the Museum. Mr. Wade, Jr. donated six-acre
land of his Wade Park property for the site of CMA. The original museum building was
built at a cost of $1.25 million in the neoclassic style with white Georgian marble.

Frederic Allen Whiting was appointed the first director of CMA. He emphasized
the educational component of CMA, making it a place where people could learn about as
well as experience all kinds of arts. Whiting built working relationships with local
schools to ensure that children could benefit from the collection. He also initiated music
education and music programs as part of the museum’s permanent program. Whiting also
believed that supporting local artist would result in growth in the local arts community.
He inaugurated “the May Show” to give local artists an opportunity to show and sell their
works.

Two important decisions were made with regard to the collection in the first
years after incorporation. The first was to devote as much room as possible to showing
the permanent collection. Objects in storage represented lost opportunities for learning.
Acquisitions were meant to be seen, not hidden away for protection. The second mandate
was that only first-class objects be acquired. Whiting understood the ultimate benefit of quality over quantity in the creation of a permanent collection.\textsuperscript{20}

William. M. Milliken served from 1930 to 1958 as the second director. He concentrated his efforts on developing the permanent collection. Including the Rogers Bequest and the Severance Fund, a series of large bequests during the 1940s and 1950s allowed him to accomplish his plan. Milliken brought CMA international attention by successfully negotiating the purchase of the six pieces of the Guelph Treasure, an acquisition envied by American museums. As well as building the permanent collection, Milliken kept encouraging artists and arts education in Cleveland, following his predecessor, Mr. Whiting.

CMA’s first addition was completed in March 4th, 1958. This addition doubled the size of the facility with the opening of the outdoor garden court. In the same year, Leonard C. Hanna, Jr. bequeathed the funds to build the core of the international art collection, and Sherman Emery Lee was appointed CMA's third director. As a noted scholar of Asian art, Lee was primarily responsible for the development of CMA's Oriental collection, which ranks today as one of the finest in the country.

\textsuperscript{20} Witchey and Vacha. \textit{Fine Arts in Cleveland}, p.68.
Another wing was opened in 1971. This second addition brought CMA special exhibition galleries, classrooms, lecture halls, and the education department. A third addition to accommodate CMA's extensive library, as well as nine new galleries, was completed in 1983 during the tenure of the fourth director, Evan Hopkins Turner.

During Turner’s tenure, CMA celebrated its 75th anniversary with exhibitions featuring the art of Japan, Picasso, and Egypt. While beginning to charge admission to certain special exhibitions in 1992, CMA maintained its traditional policy of free admission to the permanent collection. Robert P. Bergman became CMA's fifth director in 1993. Under his direction, annual attendance grew from the mid 400,000s to the mid 600,000s. Furthermore, annual financial statements show that he was successful at ending up fiscal years with surpluses. He also had visions of expanding the facility. But plans were suspended in 1994 due to budget considerations.

Mr. Bergman died unexpectedly in 1999 and in 2001 Katherine Lee Reid, daughter of CMA's third director, Sherman Emery Lee, was appointed the sixth director of CMA. During her tenure, CMA completed the Facility Master Plan for a massive renovation and expansion project to the whole museum facility to solve the shortage of

gallery and storage spaces for the permanent collection, and to restore the building’s
original appearance while providing modern-day accessibility.

In 2001, internationally renowned architect Rafael Viñoly was selected to design
a new addition. Ms. Reid said “He won the job because he was able to reconcile two
motivations—to preserve and restore cherished architecture while questioning and
redefining essential functional arrangements—in a coherent vision for the future with a
renewed museum complex.”

In 2005, CMA started the first phase of its $258 million renovation and
expansion project, progressively closing the galleries and moving its collection to the
1958 building which was converted to storage areas. Because its buildings already met
museum standards for climate control and security, the existing museum buildings were
the very best place to keep the collection safe. Furthermore, it minimized the risk of
moving fragile works of art and reduced to potential cost of transportation and rent. The
staff was relocated to the Penton Media Building in downtown Cleveland.

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22 Reid, Katherine Lee. “Director’s Note.” Annual Report. Cleveland, OH: The

p.15.
Katherine Lee Reid retired in 2005, and Timothy Rub was named the seventh Director and CEO of CMA. In early January 2006, CMA closed to the public entirely. However, to keep serving to the community, selections of the permanent collection continued to be available through collaborations with other museums. In addition, six exhibitions were developed to tour nationally and internationally. CMA’s education and public programs, including performing arts programs, were temporarily moved to other venues, schools, and community centers.

CMA had completed the first phase of the renovation and expansion project and is in the second and last phase of the project. The Breuer building reopened in the summer of 2006, with renovated classrooms and offices and improvements to the lecture and recital halls. Since the partial reopening of the facility, CMA has presented a few exhibitions; *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí; Monet in Normandy*; and *Ansel Adams: A Legacy and Icons of American Photography* attracting more than 200,000 people. Through those exhibitions, CMA successfully informed the community that “their” art museum was coming back to serve with improved facilities. After the completions of the plan, CMA will be a 588,000 square feet facility, including new
galleries, innovative education and interpretation facilities, improved visitor amenities, and new public spaces infused with air and light.

2. History of the Department of Performing Arts, Music, and Film

The Department of Performing Arts, Music, and Film was created in 2005 to consolidate operation of three distinct programs as well as to address challenges created by the unavailability of Gartner Auditorium, CMA’s performance venue. This new arrangement reflects a desire to simplify the presentation of these events to the public, to coordinate operations for greater efficiency, and to reinforce the museum’s longstanding philosophy that performance, music, and film are appropriately treated with the same curatorial attitude accorded to visual arts. The new department replaced the Department of Musical Arts and the Department of Performing Arts and Film, each of which had had unique agendas and staff.
The History of the Department of Musical Art

The Department of Musical Arts had been created in 1918, two years after the museum was dedicated. Frederic Whiting, the first director of CMA, set a goal to make the museum a place where people could experience all kinds of art forms—music, theater, literature, as well as the visual arts—in a museum setting. He wanted to offer free concerts which would allow musicians to experiment with all types of music, giving them an additional venue in Cleveland, and at the same time educating the public. This is considered the first inclusion of a performing arts department equal in status to the visual arts departments (at the curatorial level), in any of America’s great museums. His plans got a tremendous boost in 1920, when a gift of $250,000 was made to CMA by the widow and daughters of P. J. McMyler in memory of the prominent Cleveland industrialist to endow a music program and pay for the installation of an organ.

Thomas W. Surrette was appointed the first curator of the Department of Musical Arts. He instituted classes in music literature and appreciation, and arranged lectures by prominent musicians such as Maurice Ravel. Frequent organ recitals and occasional

24 Witchey and Vacha. Fine Arts in Cleveland. p.84.
25 Ibid., p.103.
26 Ibid., p.103.
chamber music concerts were presented. Surrette was succeeded by Douglas Moore and Arthur Quimby.

When Walter Blodgett became the Curator in 1942, music classes were moved to other music institutions in Cleveland area. He turned the department’s emphasis to performance, experimenting with programming during the ensuing years. He played regular organ recitals and brought in a wide range of musicians—some “big-names” and some emerging artists. They were encouraged to play new music to help stimulate the appreciation of contemporary composition among local music-lovers. This philosophy naturally grew into the May Festival of Contemporary Music which presented unknown and recent composed works. All concerts were presented for free.

Walter Blodgett retired in 1974 and was succeeded by organist Karel Paukert. He played some thirty organ recitals each season until he retired in 2004. Because of the importance of CMA’s McMyler Memorial Organ, all Musical Arts curators had been organists. Prior to implementation of the most recent expansion and renovation plan, Paukert participated in a recording project to preserve the sounds of the Organ in the Gartner Auditorium. Following the lead of his predecessors to encourage the appreciation of unfamiliar repertoire, Paukert diversified and expanded programs by introducing
underappreciated older music from medieval period, as well as the very latest
contemporary creations by composers from all over the world. His programming brought
CMA three national awards from ASCAP/Chamber Music America for adventurous
programming. Lectures and other educational programs often complement the
performances. He retired in 2005 right before the consolidation of programs occurred.

Musical Arts has presented the *Gala Music Series* (1980-2005); a classical music
series; the *Musart Series* (1979-2005) with support of the Musart Society; and the *Aki Festival of New Music* (1977-1985; 1999-2001), a month-long biennial festival featuring
a full range of contemporary music. Other concerts were presented in conjunction with
specific exhibitions. (see Table 1 for a complete program list of 2004-2005 season.)

With the exception of the *Gala Music Series* and the *Musart Series* concerts each
season, all of the Department's events were free and open to the public. Concerts took
place year-round in CMA's 765-seat Gartner Auditorium, designed by Marcel Breuer and
built in 1971, as well as in the inner Garden Court. Many of the free concerts were
supported by the generous annual contributions of members of the Musart Society.
The History of the Department of Performing Arts and Film

The history of the Department of Performing Arts and Film starts in 1997 when CMA decided to combine the films and the performing arts programs of the museum. In that year, the CMA invited Massoud Saidpour to join its performing arts programming team. He was charged with coordinating existing programs such as a Jazz on the Circle collaboration, as well as further expanding CMA’s musical offerings to include non-Western forms of music and dance. This new initiative resulted in the creation of the Festival of Performing Arts Series. Programming focused mostly on masters of traditional and contemporary music and dances from around the world, and presented audiences various forms of music and dance that otherwise were not available in the region.

Due to public and critical acclaim, the Festival of Performing Arts was expanded in 1999 to a subscription series and renamed VIVA! Performing Arts Festival (VIVA). A second series, Carnevale World Music & Dance (Carnevale), was launched in 2001 as part of CMA’s Summer Evenings Festival. Carnevale’s summer performances filled the gap between VIVA season. (see Table 1 for a complete program list of 2004-2005 season.)
CMA has been showing films, usually two features a week, since 1986. The film program, curated by John Ewing, has shown 115 screenings annually covering a wide range of international film from all eras. Films, sometimes selected to complement CMA’s exhibitions, tend to be outside of the mainstream and often come from important traveling film exhibitions that tour the U.S. for a limited time.

Table 1. A Program List of the Department of Musical Arts and the Department of Performing Arts and Film from 2004 to 2005 Summer

<table>
<thead>
<tr>
<th>Musical Arts</th>
<th>Performing Arts and Film</th>
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<tr>
<td>Gala Music Series</td>
<td>VIVA! Festival of Performing Arts Series</td>
</tr>
<tr>
<td><strong>Musart Series</strong></td>
<td></td>
</tr>
<tr>
<td>(includes Musart Mondial Series, Musart Martinee Series, Guest Organist Recital Series, Curator's Organ and Keyboard Recitals and Demonstrations)</td>
<td>Carnevale World Music and Dance Series</td>
</tr>
<tr>
<td><strong>Music from the Court of Burgundy Series</strong></td>
<td></td>
</tr>
<tr>
<td>(in conjunction of the exhibition Dukes &amp; Angels: Art from the Court of Burgundy)</td>
<td>Jazz on the circle</td>
</tr>
<tr>
<td><strong>Music of the Belle Epoque</strong></td>
<td>Martin Luther King, Jr. Day Celebration</td>
</tr>
<tr>
<td>(in conjunction with the exhibition Masterworks from The Phillips Collection)</td>
<td></td>
</tr>
<tr>
<td>Summer Evenings</td>
<td></td>
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<tr>
<td>Lectures</td>
<td></td>
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<tr>
<td>Master Classes</td>
<td></td>
</tr>
</tbody>
</table>
3. The Evolution of *VIVA! & Gala Around Town Series*

The Department of Performing Arts, Music, and Film (PAMF) created a new series by consolidating previous concert series. By maintaining existing programs, CMA would keep current audiences and capitalize on established brand. Among the existing PAMF programs, three—the *Gala Music Series*, the *VIVA! Festival of Performing Arts Series*, and the *Carnevale of World Music and Dance Series*—were selected as part of the new series. The Film program maintained its separate and independent operation as it had in the past.

**The Original *Gala Music Series***

The *Gala Music Series* (Gala), inaugurated in 1980, presented eight concerts per year for 25 years. Gala was designated to present a wide range of world class classical chamber music. Invited musicians presented diverse repertoire in Western music, from Medieval and Renaissance works to the very latest contemporary creations. Also presented were performances of non-Western music and dance.
VIVA! Festival of Performing Arts (VIVA) was launched in 1999. It was a renamed and expanded version of what had been called the Festival of Performing Arts (Festival). Performers from all over the world were brought to Cleveland as a part of the Festival. Highly successful in gathering capacity crowds and critical acclaim, the Festival demonstrated a growing appreciation and demand for world music and dance.

In the first few years, VIVA presented a variety of master performers from various cultures such as three time Grammy nominee Cesaria Evora from Cape Verde, eight time Grammy winner Eddie Palmieri from Puerto Rico, and internationally acclaimed chanteuse Ute Lemper from Germany to name a few.

The Original Carnevale World Music and Dance Series

The Carnevale World Music and Dance Series (Carnevale) was started in 2000 as a part of Summer Evenings. Summer Evenings, a CMA’s public program provided various activities such as concerts, film presentations, lectures, and dinning in the museum’s open courtyard. Carnevale was a subscription series consisting of eight
concerts, and complimented the VIVA series by growing the tradition of presenting first-rate international artists such as Persian music maestro Hossein Alizadeh, Fado singer Mariza, and Tango company Ensemble Avantango. For many of these artists, their appearance in the Carnevale series marked their debuts in Cleveland or in the U.S.A.

Selection and Placement of Venues

The Department of Performing Arts, Music, and Film (PAMF) had created a new consolidated program; but, because CMA was undergoing renovation and major construction, there was no place in the building to present the series. Different from many public and educational programs which rather easily moved to local schools and community centers, PAMF was faced with a big challenge to find suitable places to present performing arts events. Fortunately, the Greater Cleveland area has a rich cultural heritage and a large number of performance venues, including such places as the Playhouse Square Center, with its multiple theatres; Severance Hall, which has an excellent smaller recital hall; and the Cleveland Play House. In addition, there are many churches such as Trinity Cathedral in Midtown, St. Stanislaus in Slavic Village, and
schools such as John Hay High School with facilities suitable for performance. There are also private theatres and clubs that could be used for more intimate live performances.

PAMF created a list of criteria to consider when evaluating venues. As well as common technical criteria such as good acoustics and the equipment needed for such programming, it was felt that venues should be within a 30-minute-drive distance from CMA, and they should be in safe neighborhoods with convenient parking. Seating capacity was also a consideration. Another element that was considered of prime importance was the professionalism of the staff of the venues.

After many visits and examinations, PAMF decided to select several venues rather than moving the series to a single place. This decision was made for several reasons. First, each venue has unique characteristics which might enhance the experience of a performance. For instance, if PAMF presents an a cappella choral group whose repertory includes Medieval chants, placing the performance in a church with Gothic architecture would add atmosphere to the music and value to the experience.

Varying technical needs and seating capacity were also considered. If PAMF presents a tango company which requires a specific floor or elaborate lighting affects, and is expected to draw a very large crowd, a venue must be selected to meet all those
requirements. Likewise, appropriate places can be found for intimate performances with smaller audience potential. When all the programs were set up for the first season, PAMF assigned artists to a venue, matching them with their characteristics.

**Naming the New Program**

The new program needed a name which would represent its unique features. By combining elements of exiting series, the new series was to present a range of performances including classical music, and world music and dance. To maintain coherence and consistency with the previous programs, PAMF decided to incorporate a part of each program name into the new name. Gala was picked to stand for classical music. Both the VIVA and Carnevale series were well known for world music and dance programs; however, in the end, VIVA was selected because that program had a longer history and better name recognition—and, it was also easier to say. Actually, the shortened ‘Gala’ and ‘VIVA’ were already the shorthand used by the public for those series. Finally, there was a need to indicate that the series was held in a variety of venues.
Patrons would have a chance to explore Cleveland by attending a performance. So, the new name for this series became “VIVA! & Gala Around Town.”

4. An Analysis on the Features of VIVA! & Gala Around Town Series

In chapter II, product differentiation was introduced as a way that an organization could successfully market its product to targeted customers. If the core product is the same, the differentiation could be done only on the augmented product level by adding unexpected or previously unavailable features. For arts organizations, however, product differentiation could be done on any product level because their core product already has unique features. Moreover, the core product of arts organizations might be a single performance, but it also might be a whole season program, or a mini-series of the season. Therefore, it is possible to consider the whole season program of VIVA! & Gala Around Town Series as the core product here.
A whole season program of VIVA! & Gala Around Town Series consists on average of seventeen\textsuperscript{27} performances (see Appendix A for the complete list of the performances) performed by necessity at venues around the Cleveland area. For instance, in the 2006-07 season, VIVA! & Gala Around Town Series presented Trio Mediæval, a noted Norwegian a cappella group, at Trinity Cathedral. Their repertoire included polyphonic Medieval music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs. The Cathedral, completed in 1907 and built in the English perpendicular Gothic style, has beautiful stained glass and a high vaulted stone interior. The ensemble later said that the acoustics at Trinity were the best of any venue in which they sang during their American tour.\textsuperscript{28}

Often, nonprofit performing arts organizations focus on one form of art—forms such as dance, theatre, or music. These forms may be focused even more finely into genres. In dance, for instance, a company may emphasize classical ballet, or modern, or folk dance. A theatre may present primarily new works, or works from a certain period or

\textsuperscript{27} There were 17 shows in 2005-06 season, 19 in 2006-07, and 16 in 2007-08 season. If a play is included, several performances are scheduled to be presented. Thus, the actual number of performances is more than that number. There were 12 theatre performances in 2005-06 season and 16 in 2007-08 season.

\textsuperscript{28} Rosenberg, Donald. “Getting around town revitalizes series.” Plain Dealer [Cleveland, OH] 2 May 2007.
by a specific author. In music, genres may be determined by repertoire—orchestral, choral, opera, chamber music, jazz, international music, etc. Depending on their mission, arts organizations may present several genres; however, it is not unusual for arts organizations stay in one genre with diverse repertoire. Consider the Cleveland Orchestra which presents classical orchestral music with repertoire from Baroque to the most recent new compositions. The Great Lake Theatre Festival presents a variety of plays, but there is always one Shakespeare in the season. Tri-C Jazz Festival brings jazz artists from around the world and diverse repertoires, but they all share the jazz genre. Verb Ballets creates and presents primarily modern dance, and as often as possible presents choreography created for the company.

*VIVA! & Gala Around Town Series*, on the other hand, presents a season noted for its variety of performing arts forms—dance, theatre, and music—and all kinds of genres—classical music, contemporary music, and international music and dance. By consolidating individual programs, which presented classical music (*Gala Music Series*) and international music and dance (*VIVA! Festival of Performing Arts* and *Carnevale of World Music and Dance*) respectively, *VIVA! & Gala Around Town Series* became a
VIVA! & Gala Around Town Series began its 2007-2008 season with the performance of Tango Buenos Aires, a renowned tango company from Argentina. Berlin Philharmonic Wind Quintet followed with works by 20th century composers. The season included a mini-series—Music of Central Asia and the Near East—featuring music and musicians from the central Asia region such as Armenia, Pakistan, Iran, and Afghanistan. So Percussion, a group of four players, presented a concert of contemporary composers such Steve Reich, Iannis Xenakis, and John Cage. The Swedish Chamber Orchestra performed works by Beethoven. Even with this short selection of performances, it is apparent that subscribers experienced a wide variety of arts forms, genres, and repertoires. VIVA! & Gala Around Town Series enabled patrons to explore all kinds of performing arts in one convenient series.

This feature appeals to a wide range of audience segments—people who are attracted to new or unique experiences as well as people who are attracted by the familiar. In her book, Arts Marketing Insights, Bernstein said that

Some people want to fully engage and learn something every time they go out, whereas others prefer a more passive, disconnected experience. A small segment of the arts-going public seeks to be challenged by unfamiliar art, but many more
arts attenders prefer the comfort of revisiting familiar works… As a result, it gets increasingly difficult for an arts organization to satisfy its various patron segments.29

Offering both classical music and “non-traditional” international performing arts, the appeal of VIVA! & Gala Around Town Series spans audience segments allowing and encouraging them to try new things with less risk. In addition to innovative programming, VIVA! & Gala Around Town Series gives subscribers an opportunity to select what they would like to see rather than presenting a single option series. The Series also offers different discounts levels depending on how many performances are selected for purchase. Thus, a patron who wants to try international music could start including one international music performance in his/her subscription. If s/he enjoyed it, s/he would be more inclined to try more in the next season.

The issue of venue is worth revisiting. Audiences typically identify organizations closely with their performance venues and often depend on consistency of location30. When one hears about New York Philharmonic or the Metropolitan Opera, Lincoln Center may come automatically to mind. For the Los Angeles Philharmonic, it is the Walt Disney Concert Hall. Once an organization establishes its location and incorporates

30 Ibid., p.98.
that venue into its brand, patrons have a tendency to regard the organization and its venue as inseparable. Thus, when an organization has to move to alternative venues, there is a potential to dilute the brand, and to confuse or even to lose many patrons. For example, when the San Francisco Ballet was forced to move to an alternative location while its “home” venue was being repaired after a major earthquake, the organization experienced the loss of many audience members who returned only after the home venue reopened. It is usually perceived as a disadvantage for arts organization if they have to relocate.

However, VIVA! & Gala Around Town Series transformed this disadvantage into a very attractive advantage. By moving from venue to venue, audiences found the Series as a way to explore the city and to discover a variety of the city’s architectural attractions while attending excellent concerts. With the history of almost 200 years, many buildings with architectural charms have been built in Cleveland. These includes well-known concert halls such as Severance Hall; theatres such as the Playhouse Square; business buildings such as Cleveland Trust Tower designed by noted Early Modern


32 Rosenberg, Donald. “Getting around town revitalizes series: Concertgoers venture to a variety of venues.” Plain Dealer. [Cleveland, OH] 2 May 2007.
VIVA! & Gala Around Town Series tapped into the carefully developed trust it has built within the community over the years, as well as tapping into the trust developed by CMA over more than 90 years for its commitment to improving the cultural environment of the city. Clevelanders believe that CMA is the place they can experience excellence in the arts. Its performing arts programs are also acknowledged for their distinct high quality programming. Hence, from the moment of deciding to purchase a subscription to VIVA! & Gala Around Town Series, patrons believe that they will have a high quality experience, and they are inclined to take a chance on venues as well as performances, that might be unfamiliar to them.

Moreover, this “Around Town” feature allowed the flexibility. An organization that offers a wide variety of programming often will experience high fluctuations on attendance. Compare a performance of unknown artists with contemporary pieces with

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33 Bernstein. Arts Marketing Insights. p.98.

34 Ibid., p.99.
a performance of Yo-Yo Ma with a well known repertoire. Clearly, the performance by
Yo-Yo Ma will attract a large audience.

Making use of venues of different sizes allows CMA to choose a venue for a
specific production appropriately sized for the needs of the performers and for the
potential attendance. In 2005-2006 season, *VIVA! & Gala Around Town Series* presented
the Kronos Quartet, well-known for their devotion to contemporary composition, at the
1600 seat Cleveland Masonic and Performance Arts Center. The quartet played Sun
Rings by Terry Riley commissioned by NASA showing images of the solar system
photographed by the Voyager and Galileo space probes and prepared by visual designer
Willie Williams. The name of the quartet was a draw to many chamber music fans, and,
due to the uniqueness of the program, a large audience was predicted. Not only was the
program a draw, but also the Masonic Center itself was an attraction. With a history in
Cleveland for being the original home of the Cleveland Orchestra, the center has been a
site of many historic events and performances, and many people have fond memories of
being there.

In the 2006-2007 season, *VIVA! & Gala Around Town Series* presented Ute
Lemper, a renowned German cabaret singer, at Hilarities 4th Street Theatre of Pickwick
& Frolic Restaurant and Club. The theatre, which accommodates an audience of 400, was built on the former site of the Euclid Avenue Opera House and has an atmosphere reminiscent of streets in Cleveland in the late 1940s. In this location, the Series provided the patrons with an intimate and appropriate cabaret setting.

*VIVA! & Gala Around Town Series* has shown how product differentiation enabled a performing arts organization to secure its position and attract new audiences in a competitive market. The Series, the outcome of the reformation of previously existing programs, is a hybrid of different and unique performing arts genres in the region. Its “Around Town” feature had patrons tour the city and discover unknown architectural charms making it more distinctive than competitors. In addition, its easy and simple subscription system, which allowed audiences to select just what they wanted to see, encouraged subscribers to try unfamiliar performances. All of these elements expand the *VIVA! & Gala Around Town Series* brand, create even greater product differentiation, and, most importantly, do not compromise the initial commitment of the CMA—to collect and exhibit only work of the highest quality.
Performing arts organizations face many challenges, particularly in a city such as Cleveland, where there is great competition for leisure activities and discretionary spending, and where the historic quality of its cultural institutions sets a high standard of expectation. The organizations that will survive and thrive will be those that are strategic in their programming, and in their administration.

To that end, arts organizations have explored a variety of ways to attract audiences. They have provided a variety of subscription options and have made ticket exchange privilege available to single ticket buyers. They have developed programs which enhance their educational function to appeal audiences with children. They have coordinated pre-concert lectures, and advertised convenient parking and special discounts with neighbor businesses. All of these efforts are made to improve what they
offer to the target audience, their products, at all three levels—the core (generic), the expected, and the augmented product.

The *VIVA! & Gala Around Town Series* of the Cleveland Museum of Art (CMA) in Cleveland, OH, provides a good study of product differentiation. In spite of challenges, the Series has increased attendance and revenue each season. In the mature arts market, it is a notable achievement.

The primary reason *VIVA! & Gala Around Town Series* has been successful attracting audiences is its core product—programming. Established as a result of the merging popular existing performing arts series, the Series became a unique and artistically diverse series which provides patrons with the opportunity to experience excellence in different arts forms from a variety of genres from all over the world—all in one simple series. The programming has stayed true to its brand—presenting only performances of exceptional quality—building on the long established reputation of the CMA itself. *VIVA! & Gala Around Town Series* has also recognized that what might have been a problematic situation—the loss of its venue—was actually an opportunity. This kind of adaptation to environmental change is a clear example of successful strategic planning, programming and marketing, a case worth studying.
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APPENDIX

THE LIST OF PERFORMANCES OF VIVA! & GALA AROUND TOWN SERIES

FROM 2005-2006 TO 2007-2008 SEASON

<table>
<thead>
<tr>
<th>Season</th>
<th>Title/Performers</th>
<th>Genre</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>Circle of Compassion: The Sand Mandala Painting of Tibet</td>
<td>Int’l Art/Music</td>
<td>Cleveland City Hall</td>
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<tr>
<td>2005</td>
<td>Chanticleer: An Orchestra of Voices</td>
<td>Classical Music</td>
<td>Trinity Cathedral</td>
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<tr>
<td>2005</td>
<td>Dawn Upshaw and Friends</td>
<td>Classical Music</td>
<td>Severance Hall</td>
</tr>
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<td>2005</td>
<td>Gianmaria Testa</td>
<td>Int'l Music</td>
<td>Pilgrim Congregational Church</td>
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<td>2005</td>
<td>Ballet Flamenco Jose Porcel</td>
<td>Int'l Dance</td>
<td>Palace Theatre of the Playhouse Square Center</td>
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<td>2006</td>
<td>Masterpieces of Russian Drama: Swan Song + Confessions</td>
<td>Int'l Theatre</td>
<td>Kennedy's of the Playhouse Square Center</td>
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<td>2006</td>
<td>The Vermeer String Quartet: The Beethoven String Quartets</td>
<td>Classical Music</td>
<td>Plymouth Church of Shaker Heights</td>
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<tr>
<td>2006</td>
<td>The Kronos Quartet in Terry Riley's Sun Rings</td>
<td>Classical Music</td>
<td>Cleveland Masonic &amp; Performance Arts Center</td>
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<td>2006</td>
<td>Marc-André Hamelin, piano</td>
<td>Classical Music</td>
<td>Pilgrim Congregational Church</td>
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<td>2006</td>
<td>Le Mystère des Voix Bulgares (The Mystery of the Bulgarian Voices)</td>
<td>Int'l Music</td>
<td>The Shrine Church of St. Stanislaus</td>
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<td>2006</td>
<td>Anne Akiko Meyers, violin and Reiko Aizawa, piano</td>
<td>Classical Music</td>
<td>Pilgrim Congregational Church</td>
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<td>Genre</td>
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<td>2005-2006</td>
<td>Trio Joubran: The Art of Improvisation</td>
<td>Int'l Music</td>
<td>The Reinberger Chamber Hall of Severance Hall</td>
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<td>The Roby Lakatos Ensemble</td>
<td>Int'l Music</td>
<td>Trinity Cathedral</td>
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<td>Osvaldo Golijov: Musical Alchemy, St.</td>
<td>Classical Music</td>
<td>The Temple-Tifereth Israel</td>
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<td></td>
<td>Lawrence String Quartet</td>
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<td>Astrid Hadad: Provocative Acts</td>
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<td>Karel Paukert: Noëls, organ</td>
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<td>Martin Haselböck, organ</td>
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<td>Masters of Improvisation: Kayhan+Erdal</td>
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<td>Tango Fire</td>
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<td>The Royal Drummers of Burundi and Mombasa Party</td>
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<td>Trio Mediaeval</td>
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<td>Marriage of Figaro: The Bulgarian State Opera</td>
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<td>Songs from Portugal: Dulce Pontes</td>
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<td>Todd Wilson, organ</td>
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<td>2007 - 2008</td>
<td>Tango Buenos Aires</td>
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<td>Berlin Philharmonic Wind Quintet</td>
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<td>Brentano String Quartet</td>
<td>Classical Music</td>
<td>Plymouth Church of Shaker Heights</td>
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<td>Swedish Chamber Orchestra</td>
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<td>Hilary Hahn + Josh Ritter</td>
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<td>Kulas Hall of Cleveland Institute of Music</td>
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<td>Masters of Russian Drama: The Gamblers</td>
<td>Int'l Theatre</td>
<td>Kennedy's of the Playhouse Square Center</td>
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<td>Season</td>
<td>Title/Performers</td>
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<td>2007 - 2008</td>
<td>Trio Medieaval + Cantus</td>
<td>Classical Music</td>
<td>Trinity Cathedral</td>
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<td>Sara Daneshpaur, piano</td>
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<td>Paul Jacobs, organ</td>
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<td><strong>Special Mini-Series: Music of Central Asia and the Near East</strong></td>
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<td>The Spiritual Sounds of Central Asia: Nomads, Mystics, and Troubadours</td>
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<td>Music of Armenia: The Shoghaken Ensemble</td>
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<td>Zarbang: The Percussions of Iran and Afghanistan</td>
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