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purpose for building the center. "We set out to bring the arts up to the level of academics and athletics," said Hansen. "Foremost, the facility is for our students."

Not surprisingly, it was parents of students and alumni who basically donated \$14 million to help finance the center.

"There's been talk about a performing arts center for 18 years," said Scott Bertachy, director of development at Country Day.

Planning for the center along with the science wing began in 1992. A master plan and feasibility study preceded the fund-raising campaign three years later. The drive aimed to raise \$10 million, yet brought in an additional \$14.5 million, said Bertachy of Bloomfield Township.

"These are good economic times and we have a generous community."

Quid pro quo

In an exclusive group of local private schools that include Cranbrook Brookside and Kingswood, Rooper and University Liggett in Grosse Pointe, Country Day can now boast of a

performing arts facility second to none, said Hansen.

There's also a quid pro quo arrangement with professional performers who use the space. "We expect that the groups we bring in will partner with the students or have some type of residency program," said Hansen.

The criterion for selecting who uses the center will be strictly based on professional orientation, said Jeff Nahan, artistic director of the center. Nahan, a longtime producer, director and

drama teacher, served recently as manager of the Southfield Millennium Theatre.

"We will allow groups to use the facility who enhance the educational objectives of Detroit Country Day," he said.

The fee, expected to be an hourly rate, has yet to be determined. Opening dates, according to Nahan, will fit around school functions. Summer and days during school breaks are likely times when the center will be available for rental.

Clearly, the availability of the

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Jeff Nahan
Artistic director

venue doesn't mean that the Selligman Center is to be used as a community performing arts stage. The emphasis, according to Nahan, is more on quality

than accessibility.

"The reputation of this institution has to be reflected in what is (professionally) performed in the space."

DIA from page C1

"I don't believe in art by ZIP code," he said. "Art should be judged against the greatest art. The institution has a duty to find the right context to exhibit contemporary exhibits."

And because the region doesn't have a contemporary art museum per se, the DIA is also expected to serve as a major exhibitor of new works.

"We won't take on an exhibit that is gratuitous and provocative," said Beal, who turned down the "Sensation" exhibit when he was director at the LA County Art Museum.

"But we won't shy away from being part of the discussion about the important role of how and why contemporary art is presented."

Before the "reconfiguring" of the museum begins, however,

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Graham W.J. Beal
Director of the DIA

Beal insisted that he's planning on a year-long period of "listening and learning."

In all, Beal suggested that it might be realistic to consider the typical management model of a three-year plan before obvious changes can be seen at the DIA.

After the first year of meetings and getting to know the community, Beal expects that the subsequent two years will be spent

setting goals then implementing a plan to transform the museum, including expanding hours, adding outreach programs and offering more diverse exhibits.

"The role of a great museum is to be all things to all people," he said. "It's an impossibility, of course, but that's the kind of attitude you'd like the public to take."

Ironically, as Beal sat cross-

leged in his third-floor office at the DIA on a rainy Tuesday afternoon, the museum was closed to the public. In the early 1990s, the DIA was forced to cut back its hours because of it was receiving less state aid.

Already, Beal realizes that, on some level, the greatest challenge in transforming the museum comes down to building a greater appreciation for the DIA.

Convincing the general public of the need for a tri-county cultural tax to help support the operating budget of the museum and other regional cultural institutions will be eventually one of Beal's top priorities.

"The purpose of culture should override parochial issues," he said. "We can't be seen as arrogant or complacent but need to be an integral part of the culture of this region."

Kasden from page C1

ered an international filmmaker doesn't come with the mandate of making "films with a moral message," he said.

"You look for projects that interest you," said Kasden.

In the end, for Kasden, it's all about telling a story.

Other recipients of this year's Governors' Awards for Arts & Culture include:

■ Nora Chapa Mendoza of West Bloomfield - Michigan Artist Award

■ Monice Mitchell of Detroit - Emerging Artist Award

■ Mary Wright of Marquette - Civic Leader Award

■ Bank One - Business Honor Roll Award

■ Robert Luscombe of Richmond - Arts in Education Award

■ Great Lakes Shipwreck Museum of Bault St. Marie, VBA Arts of Michigan, Urban Institute for Contemporary Arts of Grand Rapids - Cultural Organization Award

■ Dr. Charles H. Wright and Dominic Pangborn - Special Recognition Award

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Detroit has been affected by many changes in its history. Through it all, the city has produced and is still producing significant public art. In celebration of these works of art, Center for Creative Studies Professor Dennis Nawrocki wrote "Art in Detroit Public Places", a book including 120 sites such as: The Memory of Joe Louis, the many works of art in the People Mover Stations, Louise Nevelson's "Trilogy," and Marshal Frederick's "Spirit of Detroit".

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