

## Discovery Ep. 8

**Victoria Rogers** [00:03:22] Hello and welcome to Discovery, Knight Foundation's weekly series that looks at the creation of informed and engaged communities through the lens of artists and the arts. I'm Victoria Rogers, Vice President of Arts for Knight. I'll be joined today by Deana Haggag, president and CEO of United States Artists, for a conversation around the dynamics of living and working as an artist. Please submit your questions throughout the show, via Zoom using the Q&A button at the bottom of your screen, through Twitter using the hashtag #Knightlive, and in the comments section of your Facebook @livestream, we'll get to as many as we can. Deana, Welcome to Discovery.

**Deana Haggag** [00:04:05] Hi, Thank you for having me.

**Victoria Rogers** [00:04:06] Thank you for taking the time to do it. So, I was doing research the other day and I came across this quote by George Bernard Shaw. "Without art, the crudeness of reality would make the world unbearable." We definitely find ourselves in the midst of the crudeness of reality. But as you and I have discussed, in fact, it's never been a picnic to be an artist. Let's start our conversation there. What does it take? You know, it takes work to be an artist. Let's, let's talk about that.

**Deana Haggag** [00:04:38] Yeah. Uhm. Yeah, so. Oh man, yeah, it's definitely not for the faint of spirit.

**Victoria Rogers** [00:04:45] No...

**Deana Haggag** [00:04:45] Who would want to be an artist? Yeah, I think it's one thing that has always been abundantly clear, both at our work at United States Artists and in my personal practice as a curator is how much labor it takes to be an artist. How many entrepreneurial skills it takes to survive economically as an artist and how good artists are at hustling to make it, because it is not infrastructured as a very traditional profession, with the traditional things that we understand make a productive workforce. Recently, United States Artists, and I know we'll talk about this in a bit, engaged in a large national artists relief fund to support artists, on the heels of the COVID-19 pandemic and the subsequent economic recession, and really there, in that space of watching artists have to apply for these relief grants, did the picnic that none of us are at, become incredibly apparent. And it also made apparent just how good so many artists are at business and how much so many of them have survived, despite how little infrastructure we are, as a professional field. But yeah, it's not easy to be an artist. And I commend if there are artists on this line, I commend every single one of you for being able to pull this profession off in the way that you have.

**Victoria Rogers** [00:06:11] What are some, just related to that, and the types of applications that you all have been seeing, can you talk a little bit about those?

**Deana Haggag** [00:06:20] Yeah. So, Artists Relief is a large national fund that supports all kinds of makers across the country. So, everything from designers to filmmakers, theater practitioners, dancers, painters, poets, etc. And, you know, each of these disciplines has very different economies and structures. Every part of the country has very different needs. And one thing we've noticed in our pool is, across every single discipline, we have seen both incredibly emerging practitioners and profoundly established ones. And it's made us realize that even when artists are at the height of their success, the precarity of our field is very, very present, always. And when the economy stops, so does every single one of these disciplines. When something like COVID happens, writers can't do readings across the country anymore. Theater practitioners can't tour their work across the nation anymore. Visual artists lose their marketplace. Designers have their construction projects just stopped. And so I think one thing this fund has made clear is, in this new world, whatever new world we are all hoping to build and emerge into, we will need to seriously revamp almost every discipline. And we'll really need to think about ways to support artists from the ones just starting out, all the way to the Pulitzer prizewinners. There needs to be a little bit more stability. And I think we've always known that at United States Artists. That's why I think our fellowship is very committed to funding across a very diverse career stage spectrum. But Artists Relief really, really animated that in a very different way.

**Victoria Rogers** [00:07:54] We've had a lot of conversations about the fact that artists are workers.

**Deana Haggag** [00:07:58] Yeah.

**Victoria Rogers** [00:07:58] You've just talked about it. It really takes hard work.

**Deana Haggag** [00:08:01] Yeah.

**Victoria Rogers** [00:08:01] Now that within the context of your last two or three sentences. What does that mean today as we try to create a revamped discipline, you know, across all artistic genres? Where are those similarities? But, what are the things that have to happen to enable people, artists, in this case, to gain some modicum of sustainability, or to be, to really be sustainable?

**Deana Haggag** [00:08:29] Yeah, yeah.

**Victoria Rogers** [00:08:29] Excuse me.

**Deana Haggag** [00:08:31] Yeah. So it's not even one thing. For me, it actually feels like two separate conversations. So for me, there's a conversation, which is what are we doing to better infrastructure and to sustain arts organizations, and how are we encouraging those organizations to better respect the labor of artists? Right? It's the old, like, we have to clean up our own house first, on the heels of this recession. And I know it is not easy to run an arts organization, but it's terrifying when the artists' line-item budget is one of the first things cut. And when we realize that the support for artists is decreasing rapidly in this professionalized space. So there's this whole new world, that we really got to flush out for our beloved arts organizations. On the other side, there's you know, it's funny with artists, really, for a lot of people. We've been having conversations nationally about a new WPA, new jobs opportunities for artists, and all of those things are sorely needed and deeply important. Well, one thing we're really struck by is if we just had a better health care system, we wouldn't have half of our applicants. We're really animated by conversations that are happening with the Domestic Workers Alliance relief funds, the restaurant workers, the transportation workers, educators, other workers that really just need very baseline things to live healthy and productive and safe economic lives. And I think my biggest takeaway from Artists Relief is what are we doing to support the Arts field so that it can better support the creation of work and the livelihoods of the people that make it. But more importantly, what are we doing to advance workers' rights? Cross-sector, national, and there's a lot of amazing thinkers in the field. Right? Laura Zabel, at Springboard for the Arts, is, like, killing it in this space. Right? I know Clay Lord is like trucking along at Afta, like, really trying to drive this point home. I mean, and then there are people on the ground trying to figure these things out. And I think, I want, especially in an election year, especially the next whomever this next administration will be, there are a lot, there's a lot of advocacy that'll be needed for workers. And we just have to keep reminding artists that they are workers and then everyone else, that artists are workers and they need unemployment insurance and all kinds of things.

**Victoria Rogers** [00:10:39] So I want to get to advocacy in a minute, but we've got a question here from Asimina. "I believe an artist is primarily a core identity, and a profession, secondarily." What do you think about that?

**Deana Haggag** [00:10:53] I don't disagree. I mean, I don't disagree and I, I don't, I feel like a lot of, you know, if you'd asked my Mom, I think you could make that argument about any profession. Right? Yeah! I feel like, you know, I come from a family of scientists and, you know, to them, science is the core identity of the family. You know, it's what they believe in. It's what motivates them every day. I think our challenge is to find ways to protect both. Right? How do you preserve the identity of an artist so that they don't have to give themselves away to survive, professionally? Right? So that they're not so beholden to a market, so beholden to things they don't always want to do. And then at the same time, how do you dismantle this notion that being an artist is a higher calling and thus, completely dehumanizes artists into not needing very basic rights? Right? And so I think we're kind of stuck in the middle of these two spaces. And I think, I don't think that

they're mutually exclusive. And I don't think one is the primary, and one is the secondary. I think we just got to find a way to meet them in the middle.

**Victoria Rogers** [00:11:58] So you talk a lot about your work being about advocacy. I'd love to sort of eavesdrop on some of the conversations that you're having with different people that you are advocating to about the arts. You know, whether it's somebody at the NEA, whether it's somebody in either one of the houses or at the state level. But let's talk some about that work and ultimately how, how can all of us who are so passionate about the arts fulfill that role of advocacy?

**Deana Haggag** [00:12:27] Yeah. So I think a few things. You know, we, despite our name, United States Artists are not affiliated with the government. And when we say advocacy, our team and our board, I mean, we're not necessarily in the business of government, and in the business of legislative advocacy, because, you know, electoral politics is not our site of battle, necessarily. What I think our work is, and what I strive to do is, really just like public will-building. Right? So one thing that was really clear when we first went on to Artists Relief, for example, we got some pushback online. Why are you working so hard to support artists when so many Americans are struggling right now? And there is, of course, this disconnect, which I think USA has been trying to resolve since its inception. This disconnect between what art is and who artists are and how we protect them. When we say advocacy, what I want is I want to a more clarified understanding of who artists are in society, right? That they are everything from eighth-generation basket weavers in South Dakota to blue-chip painters in New York, to Hollywood filmmakers, potters, poets, and everything in between. And I think when I say advocacy, what I want to do is better illuminate who artists are, and why they matter, so that the NEAs and the houses and everybody else has an easier time convincing people legislatively that this is a group of workers that need to be protected. So for us, I think the battleground really is public will-building. And I think that's why I'm so animated by United States Artists as an org. is it's easier to do that if you really look at every discipline, every state, every territory, every tribal nation, and you honor the collective curatorial- uh, cultural landscape, -excuse me. So I'm an advocate of and a believer of artists and wanting everyone to know that there are artists in their community.

**Victoria Rogers** [00:14:18] And so what would we do locally for that? You have, you do have a national platform, which is phenomenal. And I'm so happy that you're in that position. But what are your suggestions? You know, some of the... I've read a lot and talked a lot with Laura about some of the, you know, the openness they are about the artists and the contributions that they make to communities. And then, how do we ensure that they get that kind of support that, not only can they make a living, but it also addresses them having a life?

**Deana Haggag** [00:14:50] Yeah, yeah. I don't know. I mean, I think there are really small things. I think as arts lovers, at a local level, we should try to bring more people with us. And I literally mean, this as, like, taking my engineer brother to a play, like, like, really just, like, bringing people in, that maybe don't realize there's something for them here. I think we really have to dismantle this, like, romantic notion of who an artist is, at a very local level, umm, I think, and I think, you know, Angie Kim at CCI, and Laura, again, at Springboard, have been so good at trying to remind folks that artist is a broad spectrum... And I think at a local level, I would highly encourage, especially in our new world, that every institution really reconsider the kinds of artists that they're working with, you know, and to support artists locally in their community, as well as national and global stars. Right? To really start to build these local inroads to that. And lastly, I think that, at a local level, I think there will be ample opportunities for arts organizations and artists to collaborate with things outside of our sector. I think we're gonna be rebuilding a lot for a very long time. I don't know how those things get infrastructured. But every time somebody says WPA, I, you know, I'm like, I don't, I don't know that that's happening at a federal level. But I think it can be enacted locally by foundations and arts institutions and artists and businesses and other nonprofit ventures on the ground. And so, I think, I'm curious to see what small things germinate from small cities and small towns, that really support advocating for artists and their role in a rebuild.

**Victoria Rogers** [00:16:32] Now, on a personal note, I have a connection with that former program, my aunt painted murals at Berea University outside of Louisville, Kentucky.

**Deana Haggag** [00:16:41] Oh, I love that.

**Victoria Rogers** [00:16:42] That was one of the ways she helped to support their family.

**Deana Haggag** [00:16:45] I love that. Also, Berea is amazing.

**Victoria Rogers** [00:16:47] Yeah, Berea is pretty. It is, it is a beautiful, it's a beautiful place. But...

**Deana Haggag** [00:16:51] Yeah...

**Victoria Rogers** [00:16:51] You know, we also have been having a lot of conversations about the intrinsic and sort of extrinsic value of the arts. I want you to talk some about that; because we believe in this intrinsic value of it to connect us to each other, and to tell our stories. But, it also does have an economic impact on our cities, as we've discussed, and the vitality of a city. So I'd really love for you to talk some more about that.

**Deana Haggag** [00:17:18] Yeah. It's been interesting. So, I'm, I'm in Brooklyn currently, and have been really monitoring, you know, some of the local efforts here to really think about how the city and the state are going to survive in this new post-COVID landscape and a few different things. So, yes, right, like, in New York and in most major cities, you can track the cultural spending and all tangentially related restaurants, hotels, et cetera. And they're usually pretty sizable figures. Right? Like how much money culture generates in tourism and in local commerce. But one thing that I think has actually been really interesting in New York is we've been watching conversations unfold about the gig economy,.

**Victoria Rogers** [00:17:55] Yeah...

**Deana Haggag** [00:17:55] ...And how completely abusive and predatory it can be. And I was actually recently reading a study that the New School issued about how there are low-earning gig workers and high-earning gig workers. And this is a very, very gross generalization. But overwhelmingly, they would categorize artists and cultural workers as, like, high earners. And they meant that, as in, most artists can control the conditions in which they work. Which is a little bit different than a domestic worker, or a landscaper, etc... Though also they noted that oftentimes artists are both, right? Many artists end up having a low-earning gig job like driving an Uber and being a playwright. Right? Like, they sort of live at the intersections... Well, one of the things I think the New School was trying to urge here was that not only do artists bring intrinsic, sorry, extrinsic monetary value to a city, they're also remarkable advocates for the gig economy, because they have more power in these conversations. They oftentimes have two-year degrees and higher. And if you can get artists at the table to re-envision labor and work, they actually carry with them lots of other vulnerable gig workers. And a part of me, beyond the monetary values of the arts, I want to remember artists as people and the skills they bring to a conversation. And I think in New York, there are some efforts to get artists at that table. What has it been like to work gig to gig in New York State and in New York City? What are the things that don't work about it? What are the employment insurances that they need? And if artists can advocate for themselves, they also bring with them, taxi drivers, nannies, you know, restaurant workers... And I think we really need to remember that, that, artists are powerful and educated and can, like, blast through advocacy in ways that would help a lot of people.

**Victoria Rogers** [00:19:42] So we've got a question, I'm going to look down so I can read the question here. It says, Do you think the Western concept of the artist as the, as the outsider works against advocating for artists? Earlier in your conversation, you know, you talked about indigenous people where art is just ingrained in their being. I mean, in some, there's some there's not even a word for art. It's just... it's a way of life. So talk some about that and what you're seeing.

**Deana Haggag** [00:20:10] Yeah, I would agree, actually, that the Western conception of the artist has worked against advocating for the arts... Not to get too personal. I don't come from a family that is in the arts like it just confused them that I did not become a scientist, and they are Egyptian immigrants. And it's funny, I think I spent the first, like, 30 years of my life thinking I was railing against them, like educating my immigrant parents about what art was and the value of it. And it wasn't actually until I got to USA and we could break the fourth wall. That, sort of, you

know, the title of our talk, about what art is, that it dawned on me that the reason this confused my parents so endlessly is back home where they're from in Egypt, art is just part of everything. They don't have to justify it in such specific terms. And so, I've been really thinking about that, and USA has definitely been a lesson in this. As we've watched how different art manifests, from New Mexico to Hawaii to New York and beyond. But yeah, I, I don't know how to dismantle. I don't know how to work together to really dismantle this Western notion of the singular artist genius... I don't know a single artist that makes things alone. I don't know a single artist that can support themselves without their communities and without an audience and without a constellation of workers around them that make it possible. And so I think maybe one thing we could do in our new world is if you are an artist, to be more overt about how it gets made, and where it comes from, and what it's like. And I think one attempt we are trying to have at this at USA is last year we started the Berresford prize named after one of our co-founders, Suzanne Berresford, to honor administrators in the arts and the entire workforce that makes art possible. And I think the more we can do to highlight this ecosystem, and how culture is made, the more it dismantles this idea that there is a man alone in a studio making two-million-dollar paintings. That, that's not really how this works. Yeah, we really out to kill that, fast.

**Victoria Rogers** [00:22:16] So we've got a question from Wayne Brown, in Detroit now, formerly with the NEA. Considering the duration of the pandemic, are you giving any consideration to support artists for more than one round of Artists Relief? And who, who demonstrate, these artists that demonstrate exceptional artistry yet continue to try and navigate a really dire state.

**Deana Haggag** [00:22:38] Yeah, that's an excellent question. So right now, frankly, no, we are not considering regranting, if I'm understanding the question correctly, an artist that's already received a grant. Mainly for two reasons. Right now, Artists Relief has almost one hundred and twenty-eight thousand applications, many of whom are incredibly urgent. And so I think we are trying to reach as many people as possible. And it's one of the reasons we actually made the grant five thousand dollars is, we were hoping it would buy people a pretty long runway to figure something out in such a crisis zone. Wayne, right now, our biggest priority is actually just to extend the grants past September. And to take advantage of the IRS's qualified disaster relief designation, which we think is the rest of this year. So we're just trying to work to making sure we can keep funding artists through December, and then reevaluating as the pandemic unfolds. Yeah. Today we have funded twenty four hundred people out of one hundred and twenty eight thousand. So we're really up against quite a wall of need.

**Victoria Rogers** [00:23:44] So we, one of the other things we've talked about is even beginning to reimagine a new normal. And that we've also had conversations about moving from scarcity, abundance. We talked last week when I was talking with Kristi Bowling Brook, who heads up the Choreography Center in Akron about that concept. But when you're dead in the middle of it, how do you move? You know, how do you move beyond that? Have you seen artists doing that? And what are those key things that enable them to do that? Are the ones that are able to do that? Do they have a different kind of support system?

**Deana Haggag** [00:24:23] Yeah. Yeah. You know, man. So, a few things. One of my biggest takeaways from the summer has actually been how much remarkable mutual aid artists have taken it upon themselves to implement. And we've seen it everywhere. Sometimes it's for other artists. Sometimes it's not, right? We've seen artists like Lauren Halsey run food justice projects in L.A. for families that can't access food. We've seen artists in New York run bail funds. We've seen disabled artists, run crip funds for disabled people that can't access medication right now. And one thing that kept coming up this summer, which was really interesting, was that artists could not administrate these mutual aid funds because they were growing faster than they realized. And essentially what artists were saying is, I'm willing to deploy my social capital to make something possible, but I don't have the administrative support system to actually intake the money, distribute it, and safely record all of these dealings. And it was really hard this summer to find nonprofits that could take on that work for these artists, for lots of complicated reasons, namely that most of the artists didn't want it promoted as a nonprofit project, because they were really adamant that these were artists-led mutual aid projects. And this got kind of slippery. Most nonprofits didn't know how to take in an artist project in that way and not articulate it as an artist-led project. And so I think this summer we watched nonprofits come to the table and meet artists and figure out how to mend their infrastructures to help them in the way that they needed, and

things happened. But they had to happen away from the guise of PR. They had to happen with very flexible finance departments and legal departments. And they had to happen because an institution and an artist truly collaborated on something. And that was really beautiful to witness. And I hope we see more of that. And the takeaway there was that the artist really led with what they needed and with what their community needed, and what the institution did was say we have an infrastructure to surround this. And I think we'll need a lot more of that for the next few years, that institutions don't necessarily see themselves as, the curatorial lead, but see themselves as truly a resource to artists and communities. And if you're listening, the artist knows what's happening in their community, and they know where the resources have to land. You just have to make yourself available to that artist in that way. But it's very counter to how we at the institution are so used to doing things. We're used to making the thing and then inviting the artist in. And this time I think we just got to switch it up a little bit. And I think yesterday I was actually having a conversation with a few colleagues, and one of them said it's... Everything's just gonna shrink. It's... That's it. It's just all gonna shrink. And so rather than fight tooth and nail to maintain it, figure out how to shrink gracefully. And I've really just all night been thinking about that. What does it mean as a cultural sector to shrink gracefully? And I think I don't know anyone that knows how to do things more gracefully on as little means as possible than artists. So we really got a little lead here.

**Victoria Rogers** [00:27:23] And I also think, you know, we know that some institutions who obviously employ artists, so we're, in this case, I'm talking about one and the same, you know, are really concerned that when they do that, they lose that talent.

**Deana Haggag** [00:27:38] Yeah.

**Victoria Rogers** [00:27:38] And rebuilding, you know, nine months later. What does that look like? If, in essence, you're starting from scratch and wanting to really be able to continue paying, or to continue supporting these artists that have been working with them.

**Deana Haggag** [00:27:53] Yeah.

**Victoria Rogers** [00:27:54] I think that gracefully doing it is one thing, but it does mean, you know, that not everything will survive. And then, what is that? So that ties into our even reimagining what this future might look like. There's, there's another one in here that is, umm... Do you think that artists, arts... Do you think the arts are being sufficiently discussed in our political discourse, both on a local or a national level?

**Deana Haggag** [00:28:21] No. Oh, my God, no!

**Victoria Rogers** [00:28:23] No.

**Deana Haggag** [00:28:23] Absolutely. Zero. No.

**Victoria Rogers** [00:28:26] Ok, well I'm going to issue your challenge, here...

**Deana Haggag** [00:28:27] No!

**Victoria Rogers** [00:28:28] What do I need to be doing?

**Deana Haggag** [00:28:30] No, no, no. It's not being discussed enough. I mean, I also, I think maybe the question is, what are we asking them to discuss? Right? Like, what are we asking for, when we say that we want the arts discussed more in these political arenas? Like, quite actively, what are we saying? Which is one reason I don't honestly even know that I have an answer to that quite yet. Aside from the fact that we cannot lose so much of the good cultural work happening across our entire country. For me, I think, really, because I'm so focused on the individual, I am wondering what can artists do to better advocate for everyone around them? Right? Like, actively, what can artists do to advocate for better health care reform? What can artists do to advocate for better unemployment insurance? What can artists do to better advocate for that low earning gig worker? If they are not that already? So for me, it's more like what are we...? Where are the, the ask, kind of the what are we doing for our country and what is it doing for us? Like where, where

are the productive conversations happening that are going to build a better, safer and more equitable United States? And how do we make sure artists are at that table and are fighting hard with their exceptional storytelling skills, language skills, community skills? But on a political frame? No, no! I worked in Baltimore for a long time and there was a very contentious mayoral race. There was one time I remember an organization and a foundation went out of their way to host a cultural debate. They had every mayor respond to the needs of the cultural community. I've never seen anything like that since in any other city I've lived in. But I, I do think that that, even that one evening, watching, however many it was, half a dozen candidates have to answer difficult questions about how they were protecting their cultural barriers, felt productive. And on a small scale, I think we can all use more of that in our local municipalities. But, politically, I think the question is, are artists politically engaged and not just for artists, but for everyone? Because I think we're about to enter, I hope, a very productive legislative era for the U.S., and I want artists to be there, too.

**Victoria Rogers** [00:30:35] You know, we've, especially over the last couple of months, we've seen artists coming together to really talk about what's happening in this country. Now, you see it at the core of so many cities, you know, whether they're voices, you just mentioned voices being heard. So, we're seeing these voices and it's, you know, it's about long-standing biases that exist in our country. But it's also about, seems to me, this power of the artist to see, not only to look at what was, but to look at what is today and what might be... talk... We, we don't have really any time left. But I still want you to talk about, you know, how you see, how the artists are that, are that active connective tissue in our communities. And because they're so important to the economic development, and frankly, to the challenging of long-held beliefs and opinions, you know, it is such an important role.

**Deana Haggag** [00:31:37] Yeah, I think. I think that in the United States, sometimes we do not like complexity, right? We want things to resolve very neatly, right? We are, like, a history that just starts in a complicated place and then slowly gets tied up. You know, we love to point, you know, I don't know, like the civil rights movement was like a three-day parade, you know, and then suddenly there were rights for everyone. And not better acknowledging how complicated things are. I think that art... What art does very, very well is it makes complicated things more legible, and it doesn't always need a tidy solution. Art reminds me that it's OK for me to not always know, and to just feel something and to steadily move through it. And I don't know how we survive what our nation is going through right now. I think it's complicated everywhere. And I think if we do not incorporate artistic thinking skills, critical thinking skills, the things that make art viable, then I don't know how we make it. Recently at a party, a socially-distanced party.

**Victoria Rogers** [00:32:43] of course...

**Deana Haggag** [00:32:43] Where I just sat with two other friends and screamed at them from 10 feet away. Well, we were wondering about the value of our art history degrees. Like we were just like, what was the, what was the point of this? You know, because there's ongoing conversations about whether people should get those degrees now, you know, in a very precarious economy. And one thing we all agreed on is art history made me feel like I was learning the history of my nation from the first time. There is the history told by the victor that I was taught in high school. And then there's everything I learned directly from artists who were alive, who left a record of what was really happening. And I think right now, that's what artists are doing. They are leaving a record of what it is like to be in the United States in 2020. And it's that record, it's really facing the thing truthfully that's going to help us reimagine the future. And I think right now, months into this pandemic, this is not a pivot, we're not pivoting. We're really reimagining. We have to start over. And I think artists are the ones that have the record of everything we've tried so far. Truthfully, in efforts to find the strategies we need to really move through as, as a country with a little bit more ease. And so I, I want the truth. I don't want the stagecraft. I want the truth. And I think that's what artists do, they tell us the truth.

**Victoria Rogers** [00:34:01] I agree with here and I think our generations to come deserve the truth.

**Deana Haggag** [00:34:05] Yeah, they really do.

**Victoria Rogers** [00:34:07] I also want to give a shout out here in Miami, locally, to Rosie Gordon Wallace, who...

**Deana Haggag** [00:34:12] Yes!

**Victoria Rogers** [00:34:13] Who instituted a food program for artists.

**Deana Haggag** [00:34:16] Yeah...

**Victoria Rogers** [00:34:17] So it's that, that spirit and that generosity that we find in artists,.

**Deana Haggag** [00:34:22] Yep. And it's their perspective on things. That's not just their work, it's their lives.

**Victoria Rogers** [00:34:28] Yes. Well, it also shows how big and broad their interests are. These are, these are people in our community. We've worked with them. We see them. We love them. So, I cannot thank you enough.

**Deana Haggag** [00:34:41] Thank you!

**Victoria Rogers** [00:34:42] Unfortunately, our time is up. I want to thank everyone who joined us. And, of course, special thanks to Deana Haggag, I might say, the amazing Deana Haggag, and to the Knight production crew, the beats at the top of the show were created by Chris Barr, our Director of Art and Technology here at Knight. And the music that will play us out is composed and performed by the amazing gem, jazz pianist Theran Brown, from Akron, Ohio. Next week for Discovery, Priya Sircar, Director of Arts, will be in conversation with Connie Martinez, CEO of SVCcreates about how you can center the arts and artists in your city's present and future. We hope to see you next week at 1:00 p.m. eastern. Again, Deana, thank you so much.

**Deana Haggag** [00:35:26] Thank you. Bye. Happy me. Thank you, Victoria. Thank you, Knight.