Dan Seed:

Hello and welcome to Big Ideas, a podcast from Texas State University in San Marcos, Texas. I'm your host Dan Seed from the University School of Journalism and Mass Communication. We're joined for this episode by Hector Saldana, the Texas music curator for the Wittliff Collections here at Texas State. Prior to his work here, Hector spent 20 years on staff at the San Antonio Express-News as an entertainment writer and music columnist, and continues that work today. Hector, thanks for joining us.

Hector Saldana:

Thanks, Dan. It's wonderful to be with you guys.

Dan Seed:

So let's start here, a long career for you in and around music. First, with the Express-News. Now at the Wittliff Collections as the Texas music curator, what drew you to music from the get-go?

Hector Saldana:

Well, going back to my earliest days, my brother and I had a band going back to when we were teenagers. So rock and roll got me into it. My dad made the mistake of buying me a guitar when I was seven, in 1964, after watching the Beatles and it kind of went from there. But just loved music as a fan and as a musician, and then started writing for the Express-News as a freelancer in the mid '90s. They said, "We don't want any more music writers." At the time, they had a Tejano music writer, they had a country music columnist, and they had a music columnist and they go, "We don't need any writers. If you want to do anything, you can cover the comedy beat."

Hector Saldana:

So for my whole tenure at the Express-News, I wrote about comedy as well, during really one of the comedy booms. That second boom that happened throughout the '90s but then as you wouldn't know, there's so much music that the overflow, I started handling that. And because I was and am a musician, I was maybe bringing a little something to the game that was a little different. Maybe from the musical structure side of things, maybe as I saw it that way. And just another voice, like in a podcast it's a kind of an exchange of ideas. And so I think I brought that.

Hector Saldana:

So what happened is from the mid '90s I was covering everything that Jim Beal, who was the music columnist didn't want to cover. He loved Cajun and still loves Cajun, zydeco, the blues, he's encyclopedic, but I tended to cover the alt-rock, all the alternative stuff that was happening, pop. Some of the hip hop that was going on. And so I had quite a full plate myself. Different people would leave the paper, come back. So I would sometimes cover their columns. So the Latin music columnists at the time was always on someone's bad side or something, so I would cover the column for a little while and he'd get back in the good graces and I'd go back to the pop stuff.

Dan Seed:

So covering that diversity in music, like you're talking about, that kind of experience, is it difficult as a writer or even as a person? I would imagine that it's hard to kind of bounce between genres and be able to speak to those from an expert kind of point of view. How'd you go about doing that? Was it just immersing yourself in the music and do you attribute that to your love of music that you just threw yourself into all of these genres and got to know them?

Hector Saldana:

Well, you listen to a lot of music. I always say, everybody's a music expert, if you have two ears and you like music, you're kind of an expert on what you like. What I learned and what I would always tell any young journalist or music journalists being there is like 99.9999% of the job, just going to those shows. I mean, I lived in nightclubs and bars and at concerts and saw literally everybody. I mean, Nirvana was the only act I didn't see from that era, everybody else, and interviewed a lot of folks, but mostly just kind of going to those gigs and seeing what was happening even in genres that I either wasn't too familiar with, or maybe I wasn't ... As a journalist, you're kind of an instant expert a lot of the times. You're given an assignment or you're trying to balance assignments, so you have to come up to speed pretty quickly. And so going to those shows, seeing what the audience is, trying to tap into what that connection is with the artist and that audience helps a lot. I hope that makes sense, but that really was a lot of the formula for me.

Dan Seed:

Yeah, absolutely. Being a former reporter myself, I know that you have to put yourself up to speed. You've got to be interested in everything or find a way to learn about stuff which helps with your own education, of course, as you go through it. In covering music as long as you did with the Express-News clearly this area here is known for music. Austin, the live music capital of the world. And this is kind of one of those hotbed places for musicians, but what stands out to you during your time there in terms of, I suppose, maybe how the music scene evolved or how it's changed?

Hector Saldana:

Yeah. Well, one of the things that happened in San Antonio is that you had a big ... I wrote for the San Antonio Express-News, I would cover like South by Southwest, so I covered some events in Austin, big shows I would cover in Austin, big shows at Green Hall or at Whitewater. But for San Antonio, what changed a lot is the place called the St. Mary's Strip changed. You had the influx of a lot of fresh faces and you had Austin promoters getting involved with booking the nightclubs. And it kind of changed that mix of music, even though contrary to popular belief San Antonio, when you really break it down any given year on a calendar, they really had a diverse music scene. I mean, as far as concerts coming in. I mean, remarkably, so though it kind of would get described as the heavy metal capital or Tejano capital. Really a lot of fresh acts would find themselves in San Antonio, but San Antonio really changed on the ground. And especially, I would say in the last decade, 15 years with the emergence of a sort of foodie culture and just sort of ... I don't mean in a derogatory term, but hipster kind of culture that sort of, I call it youthful. Just the changing of the guard.

Hector Saldana:

You really did get a fresher take on music there and it's palpable, whether it's in the Pearl or down in South Town or on the St. Mary Strip, those are areas in San Antonio. And then beyond there's this music scene on the far North side and it's interesting.

Dan Seed:

So with this background, and again, with you as a writer and being exposed to all this kind of music, different genres that changes in the scene. I think it's pretty natural the fact that you're in the position that you're in as the Texas music curator at the Wittliff Collections. I mean, you have to have that kind of sense of history and that sense of place and that sense of what makes music special in our area and across the state. So in 2017 you joined the Wittliff Collections and we here at the university are quite familiar with what it is. But for our larger audience out there that isn't familiar, what is the Wittliff Collections? Tell us a little bit about that.

Hector Saldana:

Well, the Wittliff Collections is the research center and archive at Texas State University. It's a repository for more than 500 collections, photographic, film, literature, and music. I mean, we're world famous for the literature collection. The Wittliff was originally known as the Southwestern Writers Collection. That's how Bill and Sally started it.

Dan Seed:

Right.

Hector Saldana:

Which means in our collection you have such writers as Sam Shepherd or Sandra Cisneros, John Graves, John Reshe, Cormac McCarthy. The list goes on and on, it really is amazing. The same goes for photography. We have a lot of Mexican photography, just all kinds of photographs, the curator Carla Ellard looks at. And they also had a good music collection, Bill Wittliff had, had that. So I really came in as the first music curator, I guess, just to kind of give it a little bit more weight or kind of emphasis like, "Let's go, let's go with this pillar." And also in keeping with one of the enticements to come to the Wittliff Collections, which was a beautiful opportunity for me. After a long career as a journalist was sort of a graceful and upward and prestigious exit from the newspaper.

Hector Saldana:

In other words, I wasn't going to work for another media company or a competitor. It was sort of a nice, friendly, and it would have stayed friendly anyway, but that's how I kind of saw it. But I think Bill wanted to put emphasis on that music collection and really for me, it was kind of the same thing because a lot of, whether it's music journalism, or preserving Texas music history, or the arts here at the Wittliff, overseeing the music collection. It really is about getting that story right. The way I've sometime explained it, it's not about reinventing the idea of what Texas music is, but it's really more accurately depicting what that is.

Hector Saldana:

So for me, what that means is, bring in collections that represent all the great women musicians that are that have come from Texas and the Southwest to bring in the blues and R&B artists that have been part of that tradition, to sort of really try to bring that spectrum or that emphasis to it which is part of the mission. But it's a little different when you are in the middle of it, because it's so easy, especially when you talk to people outside of Texas or even in Texas. A lot of times when they think of Texas music, they think Willie Nelson. Well, we love Willie Nelson. I mean, who doesn't love ... We love Willy, but part of my job is to tell the story beyond Willie Nelson and there's a lot to tell, which makes my job really fun.

Dan Seed:

So I want to get into what the collection entails, the stuff that you guys have, some of the highlights of it. But I think where you're bringing this here with the story of Texas and how the music plays in. How has music shaped the story of the state of Texas?

Hector Saldana:

A part of the story of Texas, I mean, people argue it's the birthplace of Boogie-woogie and the blues in many, many ways. Our proximity to New Orleans, that jazz influence and the East Texas sound was amazing. You have an incredible history of black blues artists that shaped that sound. You have the country music and the swing music of Bob Wills, which went far beyond the borders of Texas. And then you have the Mexican music and the German music all in this region. That's the beauty of Texas State University, we are really smack dab in the heart of music row, I think of it because of where the dance halls are and where the German music and that Mexican and Mexican American influence really came together.

Hector Saldana:

In a nutshell, there's just all these different flavors that are part of Texas, which sometimes makes it hard to explain that music. Sometimes it keeps some of the sounds regional. Tejano was very regional and still is in a certain way but with certain artists like Selena, she broke out. With artists like Doug Sahm, who is still kind of a cult figure, but with the Texas Tornadoes and the Sir Douglas Quintet kind of showed that blend of rock and roll, country and the Mexican thing. The text Mex swagger, and then you have artists like Flaco Jimenez, six time Grammy winner, lifetime Grammy winner.

Hector Saldana:

And then just right now, let's shift it to the Wittliff, what's going on right now? But with our Ray Benson exhibit. Ray Benson, the exhibits called Ray Benson 50 years and you have in Ray Benson a Texas icon who is probably the keeper of the flame, more than anybody for that Texas swing and Bob Wills tradition. So it's kind of a melting pot. It's a cliche, but when you dig into Texas, it really is.

Dan Seed:

Yeah. It seems like it mirrors the history of the state. People coming from out of state, different groups within the state. I think that you hit the nail on the head there with this idea of the melting pot, the different genres, different styles, all kind of coming together to speak to that overall story and helping people break away from the stereotype. As you said, it's not just country music, it's not just cowboy boots. There's much more to it. So when you look at the diversity of the collection that you have, what exactly does the collection entail? What are some of the highlights in terms of the archival material that you have there, with the Wittliff Collections and the importance of it?

Hector Saldana:

Well, some of the music highlights are significant, Willie Nelson archive, especially handwritten lyrics, both published and unpublished, which offer great opportunity for presentation, but also for future projects. I'm thinking in terms of what they've done with Woody Guthrie, with lyrics that never had music to them. I mean, I can imagine some young people or musicians in the future or as part of the Wittliff Collections plans to add some music to that. I think that would be amazing. In other words, where you bring history to life, that's the beauty of a place like the Wittliff Collections. Another highlight is the Ramon Hernandez Tejano Music Collection, which only just now got processed. It was acquired in 2017. We brought on a special archivist just to work on that. It took more than a year and a half to process. It's hundreds of boxes and costumes of material that really offer a lot of insight into a lot of famous musicians, lesser known people.

Hector Saldana:

But for those students of Tejano or Mexican American music, it's one of the premier collections in the country, if not the premier, because Ramon Hernandez is, he's still alive. He's a photo journalist, a journalist and the ultimate fan. And he worked as a publicist for some of the biggest stars. So over decades, he acquired materials. So we now have those at the Wittliff Collections. Another highlight collection that I consider sort of the gold standard. I mean, when you're dealing with old materials, that can be for your listeners, that could be letters, it can be documents, it can be posters, photographs, costumes, stinky boots, all kinds of stuff. Artifacts or ephemera that tell the story. And sometimes it's a fine line between stuff that your mom just wants you to get the hell out of the garage.

Dan Seed:

Right.

Hector Saldana:

All that material is processed. A finding guide is created by a very talented group of archivists here at the Wittliff. They actually, have the most intimate knowledge of that material, especially when it first comes in. And from my part, it's quite a responsibility. I mean, it's a beautiful thing because when you're looking at things like James McMurtry's lyrics and his work process. And especially in those early days, when he would write out a song, then he would make an edit and he would paste the legal paper right on top of it. So you can flip through these taped pieces of paper and see the progression of a song. And what that means is not only learning more about James McMurtry, but maybe giving a little bit of inspiration to that young man or woman who wants to be a songwriter is maybe too hard on themselves, if they can see, "Hey, even the greats struggle with it or even write not that greatest stuff among their classic works."

Hector Saldana:

So that's part of the fun of the Wittliff, that's part of some of the gems, but I kind of got off track. To me, the gold standard is the Jerry Jeff Walker archive, how this icon of Texas music one of the ... I always think of him as part of the big bang of Texas music. And especially with that outlaw country scene that came out of Austin in the early '70s. How he held on to the materials that so often it can go by the wayside over time, over decades. Jerry Jeff Walker was epitome of wild and wooly, yet it can make the hair on your back of your neck stand up, when you look at the letter that he wrote to his grandmother, thanking her for the 50 bucks she sent him when he was kind of just a hitchhiking musician. And him telling her, "Hey, I think I wrote a good song. It's called Bojangles." It's like, "Whoa."

Hector Saldana:

So it just tells you that life has a lot of ups and downs. These artists, it's not a straightforward path for a lot of them. And so that's what we try to show or offer the researcher, the public, the documentary filmmaker, that opportunity here at the Wittliff Collections. Just like a lot of institutions do. I mean, the Wittliff isn't just the only place, but we are part of that, that's our mission.

Dan Seed:

And clearly you still get wowed when you see this stuff, it's clear. I'm thinking of you as a seven year old, 1964, watching the Beatles on Ed Sullivan. And I'm talking to you now and I still get that sense of wonderment from you. When you go through this, it must be amazing to touch this stuff and to read it, stuff that is music history.

Hector Saldana:

Yes. And sometimes it could come in the most unusual places. Behind me, I keep a photograph of ... There's Ray Benson on his 1969 Harley Davidson in Austin in the mid '70s. And he's in front of the Armadillo World Headquarters. Well, I was looking at that photograph and I just happened to ask his son, who's also his manager. I said, "Hey, did Ray hang onto that helmet? It's a pretty cool kind of helmet, kind of old school kind of mojo. He goes, "Hell, we got the motorcycle. You guys want it?" I said, "Yes, we do." So we got that motorcycle in the exhibit at the Wittliff, in the new music gallery, which is amazing. So that's kind of a fun aspect of. On my other shoulder, I keep a photograph or a poster of a photo that I took of a 1934 image of Lydia Mendoza.

Hector Saldana:

So Lydia Mendoza is the great 20th century, Mexican American singer, probably the greatest Mexican American singer of the 20th century. Beginning in 1934, with that song, Mal hombre, she set a sort of tone and a standard for songwriters and singers and she's quite a revered figure. There's a direct line for Selena to her and to a lot of artists back to her. She was sort of like a blues artist and that she only performed where the 12 string guitar and out in the fields. And often just for people around work camps and stuff. I was doing some research when I was working for the Express-News and going through microfilm and microfilm, just trying to find the first mention of her. I couldn't find it in English newspapers. So I went through Spanish language papers, the Mexican American paper La Prensa, which was a paper that existed in San Antonio. And there were different La Prensas around the country, but La Prensa in San Antonio was dealing with a demographic that was increasingly becoming middle-class having their own social events.

Hector Saldana:

And Lydia Mendoza was not high society. I mean, she was not your traditionally glamorous singer, but I went through and found the first tiny little advertisement for that record, Mal hombre. So I thought, "Okay, I'm on the right track. Keep going, keep going." So I found about the size of maybe three postage stamps, a little advertisement for [foreing language 00:20:27], which is Bluebird Records. Bluebird was the print label for blues and folk back a long, long, long time ago when in the earliest days of recording. And so I took a picture of the screen. When we were setting up a new area where there's a bust of Lydia Mendoza that was specially made for the Wittliff Collections, that Bill Wittliff before his death just was so excited about.

Hector Saldana:

So we were looking for maybe a photograph to put buy her. Well, there's a lot of stock photos of Lydia Mendoza. But part of the thing here at the Wittliff was to try to find, well, who was that photographer? There's nothing wrong with using like maybe a photograph that you don't know who took it, but I would like to know where it came from. And so I asked our graphics designer, could they do anything with that image of that advertisement? Because I was thinking, what would be kind of cool, if you think of it this way, that's the first graphic art representation of this singer who was a sensation as a teenager. And I was trying to imagine ... Back then, she didn't play big concerts, you would have heard her over the radio, or maybe on that recording and you might've imagined, "Well, what is Lydia Mendoza sound like, I mean, look like?" You could see what she sounded like. It's not like today where you have a photo on your cell phone instantaneously.

Hector Saldana:

So Lyda Guz here at the Wittliff Collections was able to take this kind of not too good photograph that I took, transform it into ... Really it looks exactly like the ad, but just blown up. And we have that next to the bust, which I think is kind of cool because both are sort of depictions of the person. They're not photographs. I mean, the sculpture is not ... It's sort of the artist's rendition of her, the graphic art was sort of the graphic. It's sort of almost an idealized version of this teenager, if you look closely, there's almost that Virgin of Guadalupe, rays coming out from her head. But had I been alive in the 1930s that might've peaked my curiosity.

Hector Saldana:

And so I may not be making much sense, but that's part of the fun of trying to bring that history, which people might think, "Oh, it's boring or that's a long, long time ago." And they're right. It is a long, long time ago, but it has relevance today. That's part of what I try to do. It's what I try to do as a writer, get that story right. I mean, I mentioned Jim Beal earlier, we used to have a competition because there's a lot of myths in Texas, too. There's a lot of BS. So we used to try to track down, how close can you get to the true story? And have these little competitions. So I feel like we get a little closer to that understanding when we can present stuff that hasn't been revised a lot from that time and to try to show a little bit of relevance. Especially to a young audience, there's a lot of students that wander through and we notice sometimes ... I try to keep an eye on what affects them. What do they light on?

Hector Saldana:

The inspiration for that poster was they would often stop and stare at this beautiful photograph of Selena and you have to kind of wonder, well, what are they getting out ... Even Selena has been gone 25 years, if you're 21 years old or 18, what does she mean to you? So I try to understand that a little bit.

Dan Seed:

I think the way that you described it as really you hit the nail on the head. And the discussion about Lydia Mendoza, you're bringing her to life in a sense, but it's also going back to that time where you didn't know what people looked like. So it kind of makes you feel like that, I don't know something about not having like that photo just speaks to that time and gives you that representation of what people at the time felt or were thinking when they're listening to her on the radio. And when you mentioned people coming in and our students and whatnot, and they come up to the seventh floor of Alkek Libraries, you mentioned all of this archival stuff. I'm just imagining Indiana Jones at the end of the movie, the boxes and just treasures. But when people walk in, what are they going to see? So what's out? What's the exhibit now? And I know that you guys recently expanded, so talk about that a little bit and then give us a sense of what we could expect to see if we walk in.

Hector Saldana:

Well, when you first walk into a Wittliff especially for students that are often up here on the seventh floor, they'll notice that we have a new entrance, that also expanded the space. We added three new galleries, the Edward S. Curtis photo gallery, the treasures gallery, the new Texas music gallery. We found a greatly expanded area for the Lonesome Dove permanent exhibit. We have a new space that's still being sort of finished out for the new Wittliff store. So when you walk in, one thing you'll notice and you can't help but notice, if you look even slightly to your left, you'll notice now that we have multimedia in that music gallery. So the Wittliff now, it's almost a football field of exhibition space.

Dan Seed:

Wow.

Hector Saldana:

I mean, that's a lot.

Dan Seed:

Yeah.

Hector Saldana:

That is a lot. And when you were in the Lonesome Dove area, you can see all the way across to the Edward Curtis gallery and you can really get a sense of that span. And so some of it looks the same because we had a massive photo gallery and we have the writer's room and some of the areas are the same. But immediately you get a sense of, "Wow, there's something new." And then you'll see we have two video walls. And so right now, currently playing is a documentary. So you see that there's some life way, way down there. And then if you turn a little bit more to your left, you'll see a sculpture of this black crow. That crow is a sculpture donated by Terry Allen, the great Texas songwriter and sculptor, that's his tribute to the late singer, songwriter, Guy Clark. And he incorporated Guy Clark's ashes in that piece.

Dan Seed:

Oh, no way.

Hector Saldana:

Not only our Guy Clark's ashes in the bronze, but the vast majority of the ashes are in a cavity in the breast of the bird. So it quite literally is the final resting place of one of the most revered songwriters there ever was, whether it's Texas or anywhere, right there. And it was born out of a request that a Guy Clark made. Guy Clark was working on a final song called Caw Caw Blues, C-A-W, C-A-W Blues, based on these crows of West Texas. He himself was kind of a fan of offbeat stuff and apparently had seen this old offbeat museum exhibit of a crow's nest, like literally a crow's nest built of barbed wire and metal pieces that apparently in West Texas, these birds will grab anything including pieces of metal. So he wanted something like that for himself and Terry Allen being one of his best friends obliged. It is very impressive. It's a little macabre in a certain way. There's a little a Hitchcockian [crosstalk 00:27:46].

Dan Seed:

I would say so. Yeah, yeah.

Hector Saldana:

But there's also a sense of reverence and he kind of embodies that were here and among these things, but we're treating these materials with a lot of reverence, whether we're just preserving them or storing them or archiving them or presenting them in the museum. It's hard to describe that because it is ... I'm the first Texas music curator for the Wittliff but in a sense, I'm only the first ... I mean, I'm only a temporary steward. I mean, I'm a steward until that next music curator will be. It's kind of we'll be carrying on that preservation effort. And so you do sort of have that without sounding too Pollyannish, it is sort of a great sense of responsibility and reverence and pride too. There's a lot of pride [crosstalk 00:28:34] that ended up here and that Bill Wittliff and his wife, Sally had that presence of mind to start it. To think, "Hey, Texas music ..." Some people may think Texas music is just shit kicker music, but it needs to be preserved or that there's not a lot of artist in Texas and that's not true And so they started the collections and what it's become today, it really is impressive. And it is a great sense of pride and excitement and inspiration too.

Dan Seed:

So I'll leave it with this, I guess, because you mentioned inspiration. How does it inspire you? I mean, the way that you're describing this just sounds fascinating. Meeting people and going through this stuff, and one thing leads to another and it ties into your love of music. How does this job inspire you?

Hector Saldana:

Well, it inspires me to be an ... I find myself being an advocate for musicians. It's sort of the role I felt as a journalist because sometimes covering a genre that might not be that well known or an artist that's not so well known. I wouldn't only write about famous people, you're writing about up and coming artists. So I get inspired by trying to get it right, to live to fight another day, it's a continual thing. And also to be patient because I am kind of an intermediary sometimes between these sort of inanimate objects or the remnants of someone's life, their legacy, whether that could be a photographic record, something they made. A poster or a correspondence and the living artist. A lot of times some of these musicians they're not ready to be on a museum wall or say in the case of Lydia Mendoza or Mexican-American performers, that kind of artist is not typically in a museum. That may sound incredible, but not really, not really often mentioned in the same breath as someone like Willie Nelson or even Lightnin' Hopkins. It's just one of those things.

Hector Saldana:

So you know that it's sort of a continual sort of education. I've actually had this conversation with like legendary artists and they're kind of like, "Well, do I belong there? I mean, is my stuff worthy of that? Yes." So it gives you a little insight that sometimes we need to water that little plant and watch it grow, and be patient. Maybe materials will come here and maybe they won't. When I was doing the research for the Jerry Jeff Walker exhibition, which was the first exhibit I staged, it was called Viva Jerry Jeff. And doing the research I had come across that he had made ... He literally was a hitchhiking performer, his real name is Ronald Crosby. He left New York as a teenager, AWOL from the national guard, changed his name, hitchhiked. But I learned that he made these recordings in 1964 in New Orleans, found those people that had made the recordings. They still had the tapes. So we were able to digitize and you could hear what Jerry Jeff Walker sounded like.

Hector Saldana:

Back in the days when was aping, Woody Guthrie and Bob Dylan. It was really incredible and writing about poverty and hunger and civil rights. I mean, things that you don't associate with Jerry Jeff Walker. One of the things that intrigued me too, in that research, was that there were additional verses that aren't in Mr. Bojangles. And I was on a quest to try to find them and actually found them only to learn that they had been washed away in a flood in Nashville.

Dan Seed:

Oh, wow.

Hector Saldana:

[crosstalk 00:32:20] was on this path because Jerry had said, "Oh, I gave it to this guy." Couldn't find that guy, found a person there in Nashville and in that great flood that happened about 10 or 11 years ago, where so many musicians lost like instruments and stuff. The original lyrics of Jerry Jeff Walker's Mr. Bojangles also washed away. So whatever that extra lyric was, and believe me, I went down so many rabbit holes trying to find that. What would it have added to the conversation? I mean, nothing more than what any one of us scratches out, when we make a mistake on something or backspace on an email. We go, "No, that doesn't cut it." But it might've given us a little bit of something. It kind of teaches you, sometimes leave the gem alone. That's another lesson. You don't have to over polish it, it's already great.

Dan Seed:

Well Hector, thank you so much for joining us for this interview and for information on the Wittliff Collections, including hours, and what's available at the seventh floor of Alkek Library here at Texas State, you can visit the collections at their website, the wittliffcollections.txstate.edu. Hector Saldana, thank you so much.

Hector Saldana:

Dan, thank you very much.

Dan Seed:

And thank you all for listening to this episode of Big Ideas, we'll be back with another episode of Big Ideas next month, until then stay healthy, stay safe and keep learning.

Speaker 3:

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