Dan Seed ([00:00](https://www.rev.com/transcript-editor/shared/nfwWyOVOUf6US9bXoT51FTvoqlbgZrrFMIGHfe9PCT6Z7QeEaGbSa1kypSzB9xWr70Kk-3jHQfqgWMVZhaMEpQgp25E?loadFrom=DocumentDeeplink&ts=0.93)):

Hello and thanks for listening to Big Ideas, a podcast from Texas State University. I'm Dan Seed from the School of Journalism and Mass Communication. This month we're joined by Elizabeth Buckley and Emmy Peabody and Gracie Award-winning producer and writer from the world of film, television, new media and animation. She's also a lecturer in the Department of Theater and Dance, and she's here to talk about the Texas State film program, which is growing by leaps and bounds. Elizabeth, thank you so much for being here.

Elizabeth Buckley ([00:29](https://www.rev.com/transcript-editor/shared/_n7hhYmLYR2aRub5LgeY9muj-fW8vcVF_rS_UynN-909aKzlh5pS_liCh6LCZ2OCNwBwjIhPs1GdbAKsNuvQraOTZRE?loadFrom=DocumentDeeplink&ts=29.16)):

Thank you for having me.

Dan Seed ([00:31](https://www.rev.com/transcript-editor/shared/-JllEeqI23Vqw4OsP9zAIFx5BSopFaKZlJ1jfT1OIYT9_9M2OLWhSnG0yQtWZYqP9rXONKVpjpTbD5ndlYr6CikKV-A?loadFrom=DocumentDeeplink&ts=31.26)):

Well, it's our pleasure. So take us back first in your own life, what was it about the world of film and television and creation that's so captivated you to make this your life's work?

Elizabeth Buckley ([00:41](https://www.rev.com/transcript-editor/shared/gPN6UjPdj1DdqMqJ-BIlN8kM4YC_CToz_BdvAh-ceZogqjFpphUKI_vMk8EI-vDq4LlIQBQITADKFAyfK9do6wvKob8?loadFrom=DocumentDeeplink&ts=41.4)):

Well, like many people in the theater and dance program, when I was a student in high school, I was an actor and had the lead in my senior play. And so when I was looking at schools, I chose a college where I could study that. And I rapidly became aware that a lot of my compadres starved in summer stock and my family was very clear, as soon as you graduate, you're on your own. And I went to my advisor, I was at Stevens College at the time, who was a colleague of, her name is Jean Muir, and she was a contemporary of Greta Garbo. I said to her, what do I do? I don't want to starve in center of stock. I don't know if I have the drive. And she said, you really should get out. You should think about something different. So as I started studying, taking some film classes and theater for film, I really loved it and quickly became someone that was much more comfortable on the other side of the camera. And so I got my degree, I studied at Stevens, the University of Texas in their film program, and then I ended up graduating at S M U with a broadcast film arts degree and then immediately started freelancing.

Dan Seed ([02:02](https://www.rev.com/transcript-editor/shared/Tnsy2-WEbIXct2EIfRtiWyEhXC5VN-x7wteANN9Ny2igt7pVn-KCJS9X31fL-YaYINQDFUV0WdD70ZRM8TyGfQ_BrkY?loadFrom=DocumentDeeplink&ts=122.79)):

When you look at your own experience, you have a long list of credits, a long list of award-winning work that you've done. What are some of your favorite projects that you've worked on or created and why?

Elizabeth Buckley ([02:15](https://www.rev.com/transcript-editor/shared/DrxjZ_gBU4dLp_RIPvYRKQtO86sEiUIJkZJImYpAafCTG2PYpTwucos6WXHR1gPa_iMYYx-Fs0VDlQ7mde0__EVRvGQ?loadFrom=DocumentDeeplink&ts=135.6)):

Well, that's a really great question. Thank you for asking that. I love storytelling and filmmaking that moves you and that and makes a difference and resonates in some way. So I had an opportunity to work as a production coordinator. I was a PA production assistant for many years, but not that many years before. I got an opportunity coordinator feature film for Ron Howard, which was my first film, and it was like his third. And it was just an amazing group of filmmakers and it was kind of an inspiring story about a young woman who was a paraplegic and she was the first paraplegic actor to play a paraplegic person who learned to fly. It was called Skyward, and I loved being involved in something that was like that. So then not too long after that, I was involved in a movie called Tender Mercies and got to know Horton Foot, who wrote, of course, tender Mercies, which won an Academy Award for best screenplay.

Elizabeth Buckley ([03:19](https://www.rev.com/transcript-editor/shared/Kw9QkphBMDBgxRXJ0D_5OQzjV1qAtXyzZ45tA6zWZY3HNYoBEi-J9P439kKxRQ-MHfo53_X5-Vg7JToqP0aZ54Qgt9Y?loadFrom=DocumentDeeplink&ts=199.33)):

And being a part of that team, even though there was some unbelievable ups and downs in the production of that, again, I felt a part of something that I felt really was an important story and grateful to work with Horton and Bruce Barford and the cinematographer Russell Boyd and this incredible team that I got to be a part of bringing to the production. Specifically Ann Rapp is a friend of mine that started as a script supervisor and I helped some of those early jobs that she got and then she became a screenwriter who wrote for Robert Altman. So just those kinds of things, being able to be a part of storytelling that makes a difference. And that's my nonprofit production company right now. It's called Environmental Arts Alliance, and that's really our mission. Just tell stories to make a difference.

Dan Seed ([04:15](https://www.rev.com/transcript-editor/shared/LXaWWTRVaoZhA23PM3mwYrCPySsPkFj-vkAqFt9SZtcez3InmarTZd60LXVuo1DdbSkhvnd2MivwJSpJnXdH1wIHc4k?loadFrom=DocumentDeeplink&ts=255.07)):

And what is it about telling a story and creating this that inspires you? Right? You mentioned that you have this nonprofit that you work for. Is it something that just allows you to explore your passions and that's kind of where you just develop all this intensity and desire to do this. What is that like for you going through that kind of process to do things that do inspire you and hopefully inspire others?

Elizabeth Buckley ([04:42](https://www.rev.com/transcript-editor/shared/AjIKEW4r0qWfh-cfFC1Vgdes_0iN58mJngHAzmlyUROhKMk2FwnIjGVuPKxvpthNSQ01lbd2zBvUBAFOQoQSdbQzyMM?loadFrom=DocumentDeeplink&ts=282.28)):

It's absolutely a wonderful form of expression. It's similar but different to being an actor and being able to perform and having that sense of release of contribution, of being a part of something. And one of the things that's unique about Texas State is as a freelancer, I was just moving from job to job where I got hired and I had these wonderful opportunities, which many of 'em sort of an intersection of good timing and those sorts of things. But for instance, I got to work on as a producer on the children's p b s series Wishbone. And so being able to be a part of that is just very fulfilling and makes you feel like that kind of thing where you wake up and you are like, I really love going to work. This is not just a job. This is a part of who I am, this is what I do. And then fast forward to today, and what Texas State has done is I started teaching, I was able to think about how I could use my time on my Fridays off and in the summer to create my own films. So that's actually only made my own film once and I just finished it. I'm just in the midst of finishing it right now and selling it to broadcasters.

Dan Seed ([06:00](https://www.rev.com/transcript-editor/shared/Kbuf0H03RYR6BzCaZjhnjnRfT43W5ZqGQBLJUfyL4XR3BKJkjvKWIBGMxhIaRlhWH6qKfneW83cyngEbxBkWUHtdvPk?loadFrom=DocumentDeeplink&ts=360.98)):

So let's talk about the film program here. As you brought it up, the film program has grown rapidly over the last six to seven years. Enrollment increased by 53% between 2016 and 2021. Why has it taken off? It has over these last 5, 6, 7 years?

Elizabeth Buckley ([06:19](https://www.rev.com/transcript-editor/shared/yPK134RDmOafpHoTQxNsUrO9svZBa73Xman5N_Pmq90pdpkZTBsyMUAAvLLBUPIgUl7TgY-Vc04WbEK_oWnYdgP1Q5s?loadFrom=DocumentDeeplink&ts=379.25)):

Well, I think a lot of that has to do with how successful and wonderful and collaborative the theater and dance program is and bring to that Tom Copeland whose vision is something that he implemented as Texas Film Commissioner was helping artists work, was bridging that gap between you create art and you learn the craft, but how do you get the jobs? How do you go from artist to employed, artist to creative that sustains himself with their art? And for a lot of freelancers on the technical side that necessarily artistic, but it is I think in its own way. And what Tom did and what I teach now is he really was looking at finding that bridge. How do you do that and teaching how to connect those dots. How do you get from the craft, which we have a brilliant area head, Johnny McAllister and an amazing group of writers and artists and directors and so forth, cinematography, people, short filmmaking that teach the craft.

Elizabeth Buckley ([07:39](https://www.rev.com/transcript-editor/shared/XgzDMB6cugua8udnGoa0gOO194f8-kwT7ZKPy7mfTJvCzpcWGtHsGU5qM7X0EP9G7MSN8syANMIBj-oAoxNUzPeGhZc?loadFrom=DocumentDeeplink&ts=459.44)):

But the thing that Tom did that to me makes us special is teaching how to take that craft and make it viable, make it so that you can not just learn to be an artist and then you do that on the side, but learn to be an artist and this is what you do for your life. This is what you do for your career. And that's what I teach the business of film. And then I also teach producing because I'm a producer, but that's what I think makes Texas State unique. The other thing about the program as it is now, it's phenomenal in the opportunities for students to be able to take so much hands-on coursework. So often it's lost in other film programs. The other thing that I started with is that we're a part of theater and dance. So we have a film building now, which is great, but there's a lot of connection between courses in the film building.

Elizabeth Buckley ([08:35](https://www.rev.com/transcript-editor/shared/6ivOF5ckxK94tn-vncTnm8wNJdjlMpxqf9gd1N7MpbkUItK4ut3RaKtEhaw2CHwjGhuShVfiv6WTMzIy6_3eiUGLEIM?loadFrom=DocumentDeeplink&ts=515.87)):

Most of my courses are in the theater and dance building. And so there's this intersection of actors and you have to have actors to tell the story and dance and so forth and music and it's just all, it's in one place. And I remember at UT, even as a student here, we were in the film building and way over there we're the actors. So I think that's one of the main things that a lot of us as faculty enjoy is that we're together and we're not separated because in the theater and dance degree, the performance and production, they do learn some acting for film. And then they also have that opportunity that door both in theater and dance. And then we also have a.dot.to the communications department where students can cross over and take electives and learn more about something that might be the thing that is their true north that really is the one thing they want to pursue when they graduate.

Dan Seed ([09:38](https://www.rev.com/transcript-editor/shared/Mbtra-vQRtPmkgAPxwDQBCX3ztoRbLX_OELkUNlaDM4A2WB89BtEDC3iDkSBE4AKpsT-xmWYCKk2ioySJ4GHAKwjVnk?loadFrom=DocumentDeeplink&ts=578.49)):

You brought up a lot of good points or a lot of points that I wanted to touch on during the course of our discussion, so we can kind of hit all those. But the last thing that you talked about there, we can start there where you're talking about this intersection of different departments and majors coming together under one roof. What is that like for you as an experienced professional but also a faculty member? When you see students collaborate and in many cases doing this stuff for the first time, what kind of thrill is that for you or what do you take from that when you see them spread their wings and really get to work on their craft together and come together to create something?

Elizabeth Buckley ([10:16](https://www.rev.com/transcript-editor/shared/zlYzeIPGTzXzEUnJ_3Vv6WwxWG6lPihkIMOGItMfxGNsObL9dBtpTLN3B4h4Exatd-nYJCthb75mnKh_cQ9mkcQaMsw?loadFrom=DocumentDeeplink&ts=616.14)):

It's absolutely wonderful and you see it in the hallways, you see it in your classroom. I'll see it over the course of some of my particular classes. For instance, one of the things I like to do in my class is say at the beginning of the class, if you've got an announcement, if you're making a film, if you're casting, if you're looking for actors, if you're looking for crew, let's share that. We have a really wonderful way of making announcements for that sort of thing through the film den on Canvas, but I just try to enhance that. Also, if any people in the announcements, someone has a big win, we want to hear about it. And literally when I realized that they like to clap and cheer as much as I do, we clap and cheer. You know what I mean? It's fun. And then seeing as they do their own projects, people learn about the strengths of other people as they emerge. Some of my students are very young, they're not juniors and seniors are sophomores. Sometimes they have freshmen and they're kind of thinking about being in the camera department or they're kind of thinking about something else. And so seeing that kind of flower over a semester and how they literally cross-pollinate the web series folks, I can see them working that way. All the different classes that they get really do enrich their own personal productions. So it is a big thrill.

Dan Seed ([11:53](https://www.rev.com/transcript-editor/shared/U3x71MPjalqnTuGD4YzDMcLt_gBzK5Nggn-RzSDok2zrs-hnqbtLyemVyv8r0-6nxS3vkcMvI8E8kx4yhCd9IfzJPaM?loadFrom=DocumentDeeplink&ts=713.62)):

And I was reading that the program has a philosophy of make it Happen, which I assume is the hands-on approach that you're talking about. We do that in the school of journalism, you're creating stuff. How important is that and maybe how different is that from traditional film school or the way that film school had been conducted for a long time? So I would imagine a lot of it was theory, theory, theory, theory, learning, learning, and then you're producing something. But here it seems like they're hitting the ground running right out of the gate.

Elizabeth Buckley ([12:27](https://www.rev.com/transcript-editor/shared/zoJaNsxPrHACRoOQT_t1K9Th3ssAfl5_kQQ7hIxslCyAaf_wHOpjUkla0Af6SaPBbCke42fSMvADMqes0yk3fdxqrE0?loadFrom=DocumentDeeplink&ts=747.55)):

They really are. And that is the big difference is that so many other programs are heavy with theory and theory and history. There's a huge place for that. There's also jobs for that, but most of the jobs and most of what people aspire to is to be the next Chris Snellan or to be the next Ava DuVernay or to be Zoe Dechen, somebody like that. So it gives them a chance to try on all those different aspects, being that hands-on, being that interactive, it's a lot of fun to see what they get to do. And also now we're slowly getting more and more cinema equipment. I think there's plans for Foley stage. Part of that, what's also going to be interesting to me is that in our film building is a TV studio next to the film studio. And in between that is a lab where I sometimes teach my producing class.

Elizabeth Buckley ([13:32](https://www.rev.com/transcript-editor/shared/Tya_k1oOhfNwCwb-FoSN_4jSSrKBY-5gBJgM9J0ooAeoV8BKNCWU1AoG3WSf3K2QP3uADhlU2tm0AIWyYVoZBeVEZkU?loadFrom=DocumentDeeplink&ts=812.86)):

So that'll be interesting to see how that works. Also between mass comment and film, because from my perspective, I mean I've done things from an H B O comedy special that I didn't in 2019 that had, I hired all the crew that was a television crew from Austin City Limits. So academically within the framework of Texas state, that's mass comm, right? It's multi-camera, live switching, rolling to tape, six cameras, one jib, all this sort of thing. But from a film crew perspective, it's kind of the same. One of my favorite film crew members on Austin City Limits works on features is the location manager. So there's a lot of crossover. So I think that's going to be fun to see how that works. Also at Texas State within our cross-pollinating programs and working in that same building

Dan Seed ([14:27](https://www.rev.com/transcript-editor/shared/JegqN2DR-w9tFtIq0d4PHvN4x3x2eturn0fTkNZpZzwwTK-UOMR_h2rQPJM0RITzxvrgouVeJJr8OxSV8nnDDReE_Jg?loadFrom=DocumentDeeplink&ts=867.22)):

And this building that you're talking about for people that may not be familiar with it, maybe they're alums and they haven't been to campus in a while, but it's a beautiful new building. It's the centerpiece of the film program. As Elizabeth mentioned to our operations, part of our operations for Mass comm and journalism are moving down there. It's Live Oak call, which is at the intersection of Sesame and Peka Street here in San Marcus. It's a beautiful $10 million facility, more than 10,000 square feet of space. The building opened this past school year. What does it allow you guys to do with the film program that you weren't able to do before and how is this a game changer?

Elizabeth Buckley ([15:03](https://www.rev.com/transcript-editor/shared/WB6FO5aRa9raX8y1thsm-zT9CXFQZpixPAiOygeXhoNWGfEKyCYogn0iIeoq48SoKjt2FexFl0OxKaPXE8rfhs4f630?loadFrom=DocumentDeeplink&ts=903.38)):

Well, we have a real film studio for one thing, so that's brilliant. That's absolutely really important. And within the film studio is the lighting and grip equipment. So the students are being able to work with the lights, not just in the lobby of the theater building, which they were doing, but in a film studio, much like anything you'd see once they graduate, that's professional what we had on Wishbone. And like I said, I think there's plans for a fully component to mix, learn to mix and do the final finish on films. And that's just tremendous. Also creates synergy and excitement within the students. I taught one of my producing courses there, and they just liked being there. We had the option of being in the same time of day, but there was space available in the lab, in the film building and also in the theater NS building.

Elizabeth Buckley ([15:57](https://www.rev.com/transcript-editor/shared/qqcUSls3CpfzzWhn2vVEaXRjBg2tjTtLXPFwkARy6ycJY0m4B3F7dAfiscM2UhjTS24ZwAcJSmaq6bOFC-HsmeWxVoM?loadFrom=DocumentDeeplink&ts=957.48)):

And I gave them the choice and they really wanted to be there. So there's something kind of exciting about that. There's equipment that students can check out from the film den and that's in the building. So it's the synergy. I think I remember same thing at UT when we had a really beautiful studio At the time, it was relatively new, and also on one of our floors at ut, they were making, it was a P B S affiliate was also in the same building and they were making ka kalinda a TV show for children. And I loved that because it's like here we were on our state doing what we were doing in our TV production class, which was film and television people, and then on another floor was an actual show. So that kind of thing is really exciting. And what is interesting about those kinds of buildings is the minute you move in, they're too small. I'm sure both areas heads want another floor or two. But anyway, it's a wonderful beginning.

Dan Seed ([17:06](https://www.rev.com/transcript-editor/shared/hrJeT4kfl3GVhrW_SSx-pWgq1MV3PSo_iC7U4mO2B08FqrkSU2XXTa4W2CGrLJD7tu0ue2YIHB0l67eM5AJO81Zke2Q?loadFrom=DocumentDeeplink&ts=1026.47)):

But there is, as you said, there's something about it when I taught my background is television news. And when I've taught television news here, the minute you get students into a studio and you get them into that space, it's like their eyes light up. It's like the magic, the magic of television, the magic of creation and having a professional space that has to be so motivating for them, but also great to recruit students, to recruit future students, to be able to take them down here and say, this is where you're working. This is your playground. This is a professional space. We're not doing this halfway. This is what you're going to see in the real world.

Elizabeth Buckley ([17:44](https://www.rev.com/transcript-editor/shared/o8JPuYNaTD90TrpgRQcXM1s2RcDS7ywqni43aKAbQjSPbZduGO4E-TS_ZHryliqG9RGm4sZB9TvO72y7NToMyblnI98?loadFrom=DocumentDeeplink&ts=1064.87)):

Exactly. Because it is very much a simulation of the world because it's a professional looking. There's nothing, everything about it is just a professional film studio. I mean, I filmed there for a segment of my film and it was wonderful. So they get that, whereas when they're on location, it's not really a simulation of a real world, even TV commercial size because they're so small. There's only, on most shoots, there's only three to 10, 12 people. 12 is big. I think the film club did a very big production and they had something like 25, 30 people, and that's more of a simulation. So that is one of the most wonderful things. Literally while you're in school, you're stepping into what does that feel like?

Dan Seed ([18:38](https://www.rev.com/transcript-editor/shared/4HO4dqxTBUpgGFmlWH7dg1d35tr8TuIjF0BO0FPnVamIwwUIJ7cyX_iRekq_2VCj7Y1MWlhgqWEM_tTmV3GiWcwj0YI?loadFrom=DocumentDeeplink&ts=1118.04)):

And it prepares everybody for that reality of the real world. And again, we're joined by Elizabeth Buckley, a lecturer in the Department of Theater and Dance's film program. So you mentioned this class that you teach the business of film. It's a legacy course created by Tom Copeland who founded the film concentration program. I teach a course that focuses on the business side of radio, broadcast television, cable and streaming. And I don't know about you, Elizabeth, but I think it's a fascinating time to teach a course like this. With all the changes happening in the industry and in the business, seemingly monthly, weekly, what are your thoughts on teaching a class like that and the benefits to be able to get creative students this other mindset that oftentimes they don't have, they're thinking creatively, but not thinking about the money side and how you make a viable career or how the sausage is made, so to speak.

Elizabeth Buckley ([19:32](https://www.rev.com/transcript-editor/shared/DDMcqEvdcYIKh4sk8x_EFpQQ6mS3nsE8YtwwEeBQfY2TTR8_KyNbzjSmA-szu7U4HeZ6WWIDy0JdVgK1yXEHi7h2TVg?loadFrom=DocumentDeeplink&ts=1172.79)):

It's terrific because they have to, in my class, go out and attend a networking event. And for some students it's like, what is that?

Elizabeth Buckley ([19:46](https://www.rev.com/transcript-editor/shared/oUnS_FgZ0F8pCmF1UuZZQnR9QeG2FXBmGXblL1Oen6d_BlqzVOQXA--Lw8gXShMoPHj-lM0XvqYB6zGQom-ZjnQ8laA?loadFrom=DocumentDeeplink&ts=1186.14)):

See people go to a thing and how do I get there and how do I act and what do I do? And what is networking? And then they have, for their midterm, they have to go attend a networking event and do an informational interview of someone they admire, that they want to maybe is making a living. Well, that's what I want it to be. Making a living, doing what it is they want to do and then distill all that and teach that to their classmates. And the challenge to them to step out of their comfort zone and to do those two things and then to step in front of their classmates and share that is tremendous. To see the growth they go through. And also, one of the things I asked them to share is what did you learn? What are your takeaways and what is the advice you learned from the people that you interviewed for your classmates? And I find that I feel like a number of my students learn more from that than any lecture.

Dan Seed ([20:44](https://www.rev.com/transcript-editor/shared/uJD9hOvdaz_nkdwBMkUonpZSAagQeJop43EJeYGARAsCEoWDlztGc1iHnTgbERAwAXOFWhMMxWllPCOvh4scBRZT8K8?loadFrom=DocumentDeeplink&ts=1244.94)):

So one of the things that you on as well, and that is well known around here, is that the legislature just approved a film incentive package, which appropriates $200 million in incentives for film production across the state. That's a big increase from where it's been. The last couple sessions is about $45 million. The Hill Country Studio's complex set to open in this neck of the woods shortly. What makes Texas State's film program and its students uniquely positioned to benefit from both the incentive package, the state, trying to get more people to come here, the studio aspect. And how does Texas State fit into the equation of Texas becoming this burgeoning film center? I mean, I know you know this, that shows that have been set in Texas have been shot in places like New Mexico because of the incentives and to be able to bring those industry folks here. How does that impact what we do here and what the prospects are for our students going through the program?

Elizabeth Buckley ([21:48](https://www.rev.com/transcript-editor/shared/1jqH6EfZQgwkUdZnGbrUefCiR7DZcyHGpfN85wT97GPz7_PMKpnakOCcXTkWIKaBM4HZY_Uyw0tlEdpb-GbF8Xbai6U?loadFrom=DocumentDeeplink&ts=1308.58)):

Wonderful that you bring that up. Absolutely. It's fantastic that we've been allotted the funds. One of the things we talk about in business of film are the massive changes that are happening, such as what is the impact of the writer's strike? I mean, anyone who watches television or streaming is like, what's the impact of the writer's strike? But the incentives are going to be tremendous. We needed an incentive for a couple of my productions myself. It's basically everything when it comes to deciding where you're going to film. So it's been painful to see Taylor Sheridan especially have to leave the state for incentives. Probably one of the top writer creatives, showrunners with massive slates of production go somewhere else. So hopefully that'll change that. And it's an amazing opportunity. The idea of studios, especially the ones with volume stages that can do the kind of filming the next generation of green screen, like the backgrounds of Mandalorian is fantastic. I've heard the Hill Country Studios talk about that. The most important part is for Texas State students is that they're going to have the type of hands-on work so that when they graduate as seniors, they'll have a portfolio and they should be able, and then hopefully through all of our different programs and hopefully a new internship program, have some real world experience before they even graduate so that they'll already be working and be able to be very hireable for these productions.

Dan Seed ([23:26](https://www.rev.com/transcript-editor/shared/bhy6zfXl5g8xB_8roSNolBXZwBLhm-GmVljpijxdisJRjsB9wpA3WzaG_5ycumcWd8lFhTmzwz8f_X1x0pRbzNA87sA?loadFrom=DocumentDeeplink&ts=1406.89)):

So one of the things right, is the fact that students are involved in the hands-on ways, but there's benefits beyond that with having professionals on the faculty who are filmmakers themselves. I would imagine that students are able to get more involved in other roles besides what's happening within the classroom.

Elizabeth Buckley ([23:45](https://www.rev.com/transcript-editor/shared/-JaLbQlRccJ-eiFQR0vVNf8TIOYZ56oxuyPyPlixfc6qS4_7tdC93YbmdJSf-t6q58FvZeKcGnrkqmFl_wwWYUUV3kE?loadFrom=DocumentDeeplink&ts=1425.14)):

Yes. One of the exciting benefits that I've seen is other faculty, most of whom are professionals working in the industry, if not all professionals working in the industry, is that faculty end up getting the support of students as they're developing their own projects. I know that I've seen Brian Poiser use a number of filmmakers in front of and behind the camera on his award-winning short film that's making the festival circuit right now. I think definitely Johnny McAllister and Annie had a number of Texas State students working on bull. My producer is a former student on my film, the Stars at Night. I know that Susan Busa had a number of Texas state actors. I was a casting director for a documentary on a Horton Foot, my friend Anne Rap made, and I think we had five actors from Texas State. So that kind of continued collaboration is very exciting.

Dan Seed ([24:46](https://www.rev.com/transcript-editor/shared/w_EpQ-ZToC99cTySBeqqRjepJhtFeWYacAHfxjkQ8BLaeFCDyKhGH6BZ1QeY-H1caYYMLTAMD4j4KkwNHv0R5FnIDTI?loadFrom=DocumentDeeplink&ts=1486.43)):

And for yourself, you mentioned earlier that you're working on a film. Anything that you can tell us about it or what's going on with that?

Elizabeth Buckley ([24:52](https://www.rev.com/transcript-editor/shared/D3MgL5PVm8fyPTBXq6KG03hkc7QwZ2c7_cs_UL8lBhtO7_Vsz1wIdinhLCSq3wzH9xiBZ-O6K_Yoa1pf9PSjE70Yt_U?loadFrom=DocumentDeeplink&ts=1492.82)):

My film The Stars at Night is about the connections between astronomy, mythology, and original ancient storytelling. And in that we are trying to raise the issue of light pollution and try to affect change through that. And actually four young filmmakers from Texas State are part of the storytelling, and they made short films about their journey to Big Bend. That film is being invited to screen at National Parks, and that is really honestly my goal for it. We've submitted to film festivals, so we've been invited to one, the Lost River Film Festival. And so stand by for more on

Dan Seed ([25:32](https://www.rev.com/transcript-editor/shared/l1IkOibj2WoSIR-LkkosVJf6ZyZIS8DDKPHANHQS-P7tVcQ1oURTFPGIibXZYnB3yAJOb_ZzSdswDlpWM4T-CMvaEq4?loadFrom=DocumentDeeplink&ts=1532.09)):

That. Wonderful. Congratulations. And Elizabeth Buckley, thank you so much for joining us on this episode of Big Ideas.

Elizabeth Buckley ([25:38](https://www.rev.com/transcript-editor/shared/dJPIvWZjTbfXc7enV7SV6kaIFJaZ0FJOztWzy9vWE-x-jEJluGoBhYEzNXD69QvWJ0jxz1kH2olXB3lClIAdjeJP4kU?loadFrom=DocumentDeeplink&ts=1538.63)):

Thank you for having me.

Dan Seed ([25:40](https://www.rev.com/transcript-editor/shared/VHf6YwQgXW4rOFoXaE3smuhYXK9TdZfy7x9f_62RsGduvogoWlhuHOeS-xJf8huU29cB9BXgE_-AXPPO4Uxq5T43e_w?loadFrom=DocumentDeeplink&ts=1540.13)):

Of course. It's been wonderful. And thank you all in the audience for giving us the privilege of your time to download and listen to this month's episode. We'll be back with another one next month. Until then, stay well and stay informed.