

## Discussion 1

# Everything Creative

## Entrepreneurs

### Bry Cox, Emily Hedrick and Vaughn Armstrong

NARRATOR: Views and opinions expressed here are those of the guests and are not the official position of the Church of Jesus Christ of Latter-day Saints.

[BEGIN MUSIC]

PRESIDENT DIETER F. UCHTDORF: The desire to create is one of the deepest yearnings of the human soul. We each have an inherent wish to create something that did not exist before. The more you trust and rely upon the spirit the greater your capacity to create.

NANCY HANSON: I'm Nancy Hanson and this is "Everything Creative". This program explores a wide range of creative ideas, talents and experiences through interviews and group discussions. Join me now for a group discussion.

[END MUSIC]

NANCY HANSON: Welcome back to "Everything Creative." I'm Nancy Hanson and I'm here today with Emily Hedrick, Vaughn Armstrong and Bry Cox. We're just going to take a minute and go around the group and, um, introduce our selves. Bry, why don't you start, let us know who you are and what you do

BRY COX:: Uh, yeah, I'm a portrait photographer, I own a portrait studio. It's called, uh, Sliver Style Imaging.

NANCY HANSON: Oh and uh, we will get back with you a little bit more and find out more about exactly what that means. Vaughn?

VAUGHN ARMSTRONG: Um, I have a lot of creative interests. One of the main things I do is corporate video, but I have also published a card game and I do hymn arrangements and some musical composition as well.

NANCY HANSON: Wow, kind of a jack of all trades.

VAUGHN ARMSTRONG: Yeah

NANCY HANSON: Great. And Emily? Emily Hedrick.

EMILY HEDRICK: I'm a podcaster. I'm basically a new media producer and doing just anything that has to do with gadgets. That's what I love.

NANCY HANSON: Wow, okay, I think that's so interesting because I really don't know very much about anything that you just said. And a lot of it I'm like, well, what does that mean? Um, I do know Bry Cox because he has actually taken some, some pictures of me for, you know, my website and things like that. And we also share a common group of friends and, um, because I'm a musician and Bry.

BRY COX: Yeah.

NANCY HANSON: You play?

BRY COX: Yup.

NANCY HANSON: What do you play?

BRY COX: I play the sax and guitar.

NANCY HANSON: And so you kind of live in that world as well.

BRY COX: Yeah, for sure.

NANCY HANSON: So we kind of know each other.

VAUGHN ARMSTRONG: He also plays the harmonica.

NANCY HANSON: [LAUGHS] Really?

BRY COX: That's true

VAUGHN ARMSTRONG: I've heard him play the guitar and harmonica at the same time, so...[LAUGHS]

NANCY HANSON: Wow, so and Vaughn and Bry.

VAUGHN ARMSTRONG: Uh, we've been in the same ward for a few years.

BRY COX: Yeah

VAUGHN ARMSTRONG: Yeah

BRY COX: Fun to see you here today

VAUGHN ARMSTRONG: Yeah.

NANCY HANSON: And Emily and Vaughn you have a connection

EMILY HEDRICK: Yes, we do

VAUGHN ARMSTRONG: Emily, I guess, what you play, what is it the mandolin?

EMILY HEDRICK: I play the Ukulele, actually.

VAUGHN ARMSTRONG: Ukulele, okay. I, I stumbled in to one of her practices one time. Of course I don't know what instruments are called.

ALL [LAUGHING]

NANCY HANSON: Well, Emily, I guess my first question is for you. What does a podcaster do? What does that whole thing mean? I'm sorry to have to ask that question, it makes me sound so dumb.

EMILY HEDRICK: Oh, no problem, podcasting's actually just been around for a few years. It's kind of a buzz word right now. But, podcasting is basically downloadable media. So you're able to have a show, whether it's video, or audio and even pdf's. So you're able to stream it over the internet and you're also able to download it to an iPod.

NANCY HANSON: Exactly what we're doing right now would be available as a podcast

EMILY HEDRICK: Exactly.

NANCY HANSON: See, I have listened to "Everything Creative" as a podcast, it's on my iPod. So, yeah. So I understand that. So what does it mean that you, that you do?

EMILY HEDRICK: I'm a creator of podcasts. Um, I love doing them and so for me, I mostly work with people to build their own podcasts. Whether they're companies and do it on an internal level or if it's just for pure entertainment, I basically consult with people. And so, it's just been an opportunity for me to work on my own stuff, and to be able to publish it on a larger platform.

NANCY HANSON: How did you become interested in that, how did you come in to it?

EMILY HEDRICK: Well, I actually started out with being a film student. I remember even being 11 and I picked up my first camcorder and I was like, wow, this is what I want to do. And then over the years I just was, just guided and pointed in the right direction. Because when I was 11 of course the internet, I mean who knew what kind of platform or publishing tool that would be. And then as I was going further in college and things like that, I discovered podcasting and I thought, you know what, this is awesome. Why am I just limiting myself to one thing? So, that's when I discovered being able to podcast and develop my ideas and then send them out, whether it's through iTunes or programs like that. And then just getting it to a wider audience, and so, it's just really a neat tool that's available to anybody. That's the key thing, it's anybody can do it.

NANCY HANSON: That's what I think is cool, when you're little and you're like, what do I want to be? You know, we always have, like, ok, doctor, fireman type of thing. You never know by the time you grow up what sort of opportunities there will be for you. Because, what was a podcast when you were growing up? You know, what does that mean? That word didn't exist.

EMILY HEDRICK: Yeah, what's an iPod?

NANCY HANSON: Yeah, exactly. And I also love when you talked about being young and just kind of feeling like you were drawn toward that. And um, when I was growing up, I had, I mean we had all these cassettes that I made. We would go through blank cassettes at home when I was growing up, cause I would record everything. I was always, you know I

couldn't make a batch of cookies without turning on the recorder and being the host of the cooking show.

ALL [LAUGHING]

NANCY HANSON: Then I, um, I always did game shows with my poor little brothers, I would be making them, you know, answer questions and stuff. And, and just doing, like, comedy acts, and all that stuff. I loved, I don't know I guess hearing my voice on the radio, not the radio but the playing back on the tape recorder. And I just think I always had a desire since I was a young kind, to I don't know, perform or be involved in this kind of thing. Vaughn, what do you, do you remember anything that kind of, you know, you look back and you go, yup, that kind of makes sense that I'm doing what I'm doing today.

VAUGHN ARMSTRONG: Yeah, as I was thinking about what I would talk about today as far as related to, like, creativity or like, creating a card game. That's kind of something unique that I've done that most people haven't done. Um, when I was little, same kind of thing I remember thinking what do I want to do or what do I want to be when I grow up. I can remember back to when I was probably, 10, and getting all the kids in the neighborhood together and playing this game that we made up called "Alligator Tag". Cause we lived in Arizona and there was a ditch that ran through our neighborhood. Just, you know, concrete walls and we made up this game, and we played it every day after school for two or three years. And, and I think that, that the elements of that that I can see in some of the things I do today is, um, you know, I really admire the people that like, can come up with like, something creative, like blogging. I don't know, Emily, how many blogs do you do? Like do you do one every day kind of a thing?

EMILY HEDRICK: I actually write three blogs, so I usually do them weekly. It's hard to stay up on it. But, yeah.

VAUGHN ARMSTRONG: Cause, I really respect that. Me, I kind of offer it differently. Like I just think of an idea, sometimes it's out of the blue, sometimes it's related to something that I've experienced, or I've read, or I've seen someone else doing. And I'll kind of tweak the idea and put my own spin on it. And that'll consume me for a little while and either I'll end up with kind of a final product that, that I wanna show someone else or I'll end up with, oh, well that was fun while it lasted and now I'm gonna move on to this other idea. So sometimes I do and sometimes I don't finish things. But, um, but one of the things that's common with all of the ideas that I work on is that I'm always looking for a way to hopefully inspire other people to be creative or to participate. So that's what I like about games, I think it encourages that for other people. It gets them kind of thinking creatively and, and doing new things and interacting different ways than they would have. So..

NANCY HANSON: Yeah, so you kind of just, just your idea man. You get these ideas and I'm gonna create this and make this happen.

VAUGHN ARMSTRONG: Uh-hm. So I really respect the like, the finishers and the people that do, you know, like, the engineering and like, the other aspects that are necessary for creative work to happen. So...

NANCY HANSON: Yeah, so can you just take a second and tell about the game. I'm just so curious about that. Who invents a game?

VAUGHN ARMSTRONG: [LAUGHING] Well, I, You know, this game in particular, um, basically it's a trivia game where you take different events from Church history and you try and put them in order. So, like, one of the events would be, you know, in all the history of Church immigration to the United States, um, there was only, there were only a few casualties that died by ship wreck. There were people that died at sea, but there were only a few that died by ship wreck. So, you know, the question in the game would be, did that happen before or after the Relief Society was officially formed.

NANCY HANSON: Wow.

VAUGHN ARMSTRONG: And so, that's, that's kind of what the game is about. You don't have to know the answer to any trivia questions.

NANCY HANSON: Oh, you don't.

VAUGHN ARMSTRONG: You just have to guess when the events took place.

NANCY HANSON: Oh, ok.

VAUGHN ARMSTRONG: Whether or not this happened before or after the 100<sup>th</sup> stake was formed. Or you know, those type of things.

NANCY HANSON: Right that's cool. So, educational at the times, at the same time.

VAUGHN ARMSTRONG: Yeah, hopefully fun, educational.

NANCY HANSON: Yeah.

VAUGHN ARMSTRONG: Actually, I actually read the Church almanac, like all the events listed in the Church almanac. And I learned a lot of things, the only problem is, I still don't win the game.

NANCY HANSON: [LAUGHING]

VAUGHN ARMSTRONG: Like, I think I might have won twice, and I think it might have been that someone might have let me. [LAUGHING]

NANCY HANSON: [LAUGHING] That is funny. Well, yeah, I wanna come back and talk more about that creative process in a second. Bry, I just think, you know, you're amazing. You have such a huge extensive of knowledge about photography. And I mean, you teach people how to do what you do and you've kind of developed this thing that's uniquely you. And, um, I just, you know, tell us a little bit about how you feel like that came about. Maybe even as a child and other creative things that you've done. How did you get, how did you land here and how did you end up with this huge success that you have now as a photographer?

BRY COX: Oh, yes. So, I grew up in a creative family. My mom was a best seller with Deseret Book.

NANCY HANSON: Hm.

BRY COX: She used to be an author for Deseret Book. And, my dad was a composer. And so I kind of grew up in that atmosphere, and so, basically as I was growing up I just loved music and I loved photography. And I can't, I just couldn't decide between which job to take. And as I got older, pretty soon I got in the, I took every class I could take in music and photography in high school and in college. And pretty soon in college I just thought I'm gonna start working in the photographic industry, and just see. And I worked in a lab and I worked for another studio. And I just did everything I could in that area, before, and then basically when I came home from my mission, I just decided that I should, just start up and just try it and to see. Cause I thought I'm not married, I might as well be a little more risky now.

NANCY HANSON: Right.

BRY COX: Cause I'm not supporting anybody. And that's how it started. I just started small and started really basic. With just basic gear and just a lot of, gumption I guess.

NANCY HANSON: Yeah, but you are, you know, I mean, you have to definitely be creative and to see things differently to be a photographer. Um, but, just seeing your work you do so many different things. Um, do you, do you have a, kind of an image in your head, in your mind of what you see when you look at something? Or do you kind of frame that, you know, just without having the camera? Do you look at things differently, do you think now?

BRY COX: Yeah.

NANCY HANSON: Than just the average person?

BRY COX: Yeah, years ago I used to, people would say how'd you think of this or how'd you think of that and my quick answer, I would just say, well I'm a jazz photographer, it's because I used to play the sax and play jazz and I kind of imagine photography being a lot like jazz improv. And so, just kind of like, it was a little inside joke to myself, and nobody quite understood it.

NANCY HANSON: [LAUGHING]

BRY COX: And later Fuji asked me to start teaching workshops around the country. And they were particularly on, uh, creativity.

NANCY HANSON: Right.

BRY COX: So, I had to actually try to define why I thought what I was thinking and you know, try to, so all the people could try something new and creative. And I came down to a couple points which I think were big. The first one was having a restriction and the second thing is having like a good technical background. So, like, in music and I always use music as an example because, if I'm teaching a photographer and I'm trying to use a photographic example, they don't always, their like yeah, yeah, yeah, just tell me.

NANCY HANSON: Yeah.

BRY COX: But if I use a music example everyone goes, oh, yeah I see it now. So the big thing is, in music. The reason why I like jazz is it's not written down. You have a sketch of a tune and you have some chords and that's it. And everybody just makes it up from that point. You just look at the fake book and just make it up.

NANCY HANSON: Uh-hm.

BRY COX: Where like in classical music everything is written out to the T. Every single note, how to play it, how long to play it. And a lot of that fun then is coming up on stage, on the spot and then creating something that sounds good. Which is a lot of pressure.

NANCY HANSON: Right

BRY COX: And so that's where the technical aspect comes in, like you have to have that technical background, but the same point you're blocking that out of your mind. Like as a musician you know, I'll stand up and say, oh, this is in the key of G? Therefore I know, you know, G, B and D would be an awesome note to play.

NANCY HANSON: [LAUGHS] Right.

BRY COX: Like, otherwise it just sounds stupid. Instead you just have this melody in your mind; this is what I hear in mind, how do I make my fingers play those notes.

NANCY HANSON: Wow. To be able to relate that to photography.

BRY COX: And so, similarly. Yeah, so if photographically you look at a situation. There's always a problem. You have, you know, like the clothes don't work for the, you know, for like maybe the bride, it's the wrong cut for her or the, or there's bad weather. There's always something. The light's not beautiful and then you just say ok, I have to make something amazing. That's my job to make something amazing. And how do I take all of these problems which are restrictions, in a sense, you say well I can't necessarily change the light. I can bounce it, I can do different things, but, you know I'm, you know, this is the things I'm given. And so you, you know I, you kind of work backwards instead of starting, where like a musician I know these notes will work, therefore you say I know these settings on my camera are good.

NANCY HANSON: Um-hm

BRY COX: Alright. Instead you work backwards, you say well this is the perfect image I see in my mind, and then how do I get to that path. Then you work backwards from it.

NANCY HANSON: Wow, cool. I see that.

BRY COX: Does that make sense?

NANCY HANSON: Yeah, yeah, I like that.

BRY COX: Yeah.

NANCY HANSON: Uh, well, it makes me think of, uh, you know, in, in songwriting when I am trying to write a song, and everyone talks about in songwriting, you have to get the editor out of the room,

BRY COX: Exactly!

NANCY HANSON: so that you can just sit there and, and let whatever's coming to you just, just process that and write it down and don't worry about it at that point.

BRY COX: And later you edit it and become the judge.

NANCY HANSON: Yeah.

BRY COX: [LAUGHS]

NANCY HANSON: [LAUGHS] I don't know, I guess there are a lot of similarities, I think about, you know, what you talked about having the technical skill and having that behind you, um, before you can really, I mean you have to kind of be prepared to be open

BRY COX: Yeah

NANCY HANSON: ...To whatever's going to come so you know how to organize that and turn it in to something beautiful.

BRY COX: Absolutely.

NANCY HANSON: Nice.

VAUGHN ARMSTRONG: I think that's an important part, for, I think any field of creativity, you have to have like, this atmosphere where it's ok to mess up, it's ok to play around things. I mean, like, how many photos do you take and then you find this is the best one. You know what I mean? Cause I've seen like photographers they'll take hundreds and then they pick this is the one that was perfect, just because, I dunno.

BRY COX: Yeah.

NANCY HANSON: Yeah, I've heard that, you know, creativity is allowing yourself to make mistakes and art is knowing which one of those to choose.

BRY COX: Oh, that's interesting

NANCY HANSON: Knowing which ones to keep.

BRY COX: Yeah

NANCY HANSON: And so, it is, for a lot of people, a series of just, you know, letting yourself make those mistakes, and then being able to figure out, oh, that was a cool mistake.

BRY COX: Right.

NANCY HANSON: I like how that turned out.



BRY COX: The hardest part in art school was painting, cause I felt like every stroke I was making I was ruining it. Like, cause it's permanent, I just felt like this idea like it was permanent. Where, you know, like my cousin's a very famous painter, and he's really good at, just, knowing how to, just, lay the paint down and not worry so much about it.

NANCY HANSON: Yeah

BRY COX: And in photography is the same, like your saying, you have to shoot a lot of images, at the same point, when you go back to compare them, the one you pick has to be technically perfect. Like, all those elements have to be there when you go to choose it, but at the same point you have to try to turn the internal critic off. Let that left brain go away.

NANCY HANSON: Yup, and I think that is the hardest part for anyone who is trying to create something. Is being able to separate those two, is because, probably if you're creating it, you know a lot about it. About what it is that you're working with and to be able to say I'm kind of forgetting my knowledge about this and what the rules are.

BRY COX: Right.

NANCY HANSON: And just let it, just let it come and just try all these new ideas and make some mistakes. Yeah. Um, Emily I wanna get you in here.

EMILY HEDRICK: Oh.

NANCY HANSON: I'm just curious where do you think, uh, I'm sure that you have to use a ton of creativity to make things interesting. Um, you have ukulele here. I want you to tell us a little bit about how, uh, how about your, um, your podcast, is it Uktopia?

EMILY HEDRICK: It is, Uketopia Podcast.

NANCY HANSON: Uketopia podcast. Tell us how that got started and how it has taken off and um, what you had to do with that.

EMILY HEDRICK: Yeah, um.

NANCY HANSON: I mean you didn't even play ukulele when this started.

EMILY HEDRICK: Not at, not really. I, I always wish that I was musical. I'm just not and it's one of those things where, I, you know, I worked at a ski resort and one of the lift operators he had one. And so I thought, that's kind of a cool instrument, that's neat. So I bought one and then I was skiing and I broke it.

NANCY HANSON: Oops.

EMILY HEDRICK: And then I broke a second one. And then I learned and got a hard case. And so I always had this ukulele and then it's just been sitting in my room, and so I thought, well, I should work on a podcast. And I was trying to think of ideas of what I can do it on. I thought, you know what, maybe I'll just pair the ukulele and podcasting. So I developed a podcast.

NANCY HANSON: See, just that idea right there. Who would think I'm gonna pair the ukulele and podcasting?

EMILY HEDRICK: Yeah, I figured it was a good opportunity to learn how to play the ukulele more and learn more about the instrument. Cause I knew I wanted to play, but I wasn't disciplined enough to really go out there and do it. So I started a podcast and it just took off. I had no idea that other people felt the same way, that they really like this instrument. And so, it, one thing lead to another and where I started blogging about it and I started just, trying all these new avenues through You-Tube and, um, even Twitter. I never thought I'd be doing the tweet thing, but I caught myself doing all these fun little outlets and, and so companies have just been able to approach me. And so, one company, Calla, I, I mentioned that I was doing what I love, which is to travel, er, try to travel. And they sent me this beautiful ukulele and I'm gonna go around the world with it.

NANCY HANSON: It is a beautiful ukulele, you have it here with you today. So, that's why I find so fascinating is you don't really know anything about this except that it's kind of a cool thing that you would be interested in. But you're gonna go ahead and start a podcast, like, I would be so intimidated by that. I would think, isn't this kind of for the professionals or the people who know everything about it?

EMILY HEDRICK: That's exactly what I thought. Yeah.

NANCY HANSON: But you did it. You know, and that's amazing. So,

EMILY HEDRICK: It was just neat because I, you know, I found that there is a huge community out there for ukulele fans. And, I know, again, who would know this?

NANCY HANSON: Who would know?

EMILY HEDRICK: And so, it's just so amazing because, I, I would get some feedback and that right there is just encouragement to keep going. So I thought, you know what, I will. So, I've, I've taken just things that would interest me and I've found that other people find it interesting too. I just did an episode about the Scottish festival. Who would ever mix the bag pipes and ukulele? But why not?

BRY COX: It's probably safer than mixing skiing and the ukulele.

ALL [LAUGHING]

VAUGHN ARMSTRONG: So, do you play the uke around in these different locations? Is that what..

EMILY HEDRICK: Yeah, exactly. At the Scottish festival, it was fun, I was trying to play the bag pipes and you could kinda hear me. And, yeah, and so, with this travel one, I'll be basically just going to different places and taking a picture of the ukulele at, let's say the Great Wall or the Kremlin and just different places all over the world.

NANCY HANSON: It's kind of like a flat Stanley. You know, how flat Stanley gets

EMILY HEDRICK: Exactly.

NANCY HANSON: ...To go everywhere and travel around.

EMILY HEDRICK: So, it will be fun.

NANCY HANSON: Well, why don't you, I know you don't want, probably want to play us. Well, I'm just assuming, you wanna play us something?

EMILY HEDRICK: Um

NANCY HANSON: You can at least strum it let the folks know how happy it is.

EMILY HEDRICK: It is a happy...

NANCY HANSON: How can you be sad when you've got a ukulele, it's kind of like a banjo that way I think.

EMILY HEDRICK: How intimidating, since we have a musician in the studio.

NANCY HANSON: Ok, I don't know how to play that cute little thing.

[STRUMMING]

NANCY HANSON: Although I did give it a strum or two and it has a beautiful tone. It's not like the kind you get at the dollar store.

[STRUMMING]

That is definitely, a gorgeous piece of....

EMILY HEDRICK: Yeah, it's, this one is actually custom made. It's a travel Uke, so it's a little bit thinner. It's got a compass in the head stock.

[STRUMMING]

EMILY HEDRICK: What should I play?

NANCY HANSON: We are all encouraging you to play a little something.

[BEGIN MUSIC]

[END MUSIC]

NANCY HANSON: Oh, I love it. Yea! And you're, you're a brave girl too, yeah, just play you know. I know like five chords, is what she told me. [LAUGHING]That's great. Thank you for sharing that with us.

EMILY HEDRICK: Hm, thank you.

NANCY HANSON: Uh, well, as the show is about creativity and, and how it, you know, how you, I just kinda wanna talk about how you guys feel that, um, your creativity that you use in, in your job and in your life is, is God given. Um, I know so many times I feel inspired, but I don't always act on it, and I think, um, you know, that, that is a huge part of it, is, is taking that

inspiration that you feel and really, um, grabbing ahold of that and saying, all right, I'm gonna, I'm gonna, make something out of this, um, so that it's not just in my mind. I heard um, Lynde Mott's, interview from a couple weeks ago and she's a painter and she talked about how, I love this, how she's feels like she has been given this gift of being able to see things in her mind and to see them, and have them in her head creative, created spiritually before and that she feels that her job is to be able to get what's in her mind out in to a tangible form so that it can be enjoyed by other people and that um, she sees it as kind of a service. And I thought that makes her sound, um, you know, it, its humility. She's, she's so humble about it, it's not like well, it's this great art that I do, but I've been given this vision and this gift from God and it is my job to put that out there so that other people can see that. And I think that's wonderful because I think that we all have certain amounts of that in our brains that, you know, kind of is our job to share, to get that out there so we can share part of what we have. And that comes out in our creativity, um, and I, and I think that the hardest part, really, is taking what you're, what you're getting and acting on it and creating that thing that, that is there. Um, so I don't know if anyone has any ideas you can share. Maybe how you feel at any time that you've been inspired or felt the spirit work through you as you're, as you're creating?

BRY COX: I have, oh, I have a good story actually.

NANCY HANSON: Great, Bryan.

BRY COX: I have a friend of mine named Ben, who's a single guy like me. I got to know him from just being single and going to parties. And he had like this, this real captivating smile and just, I really just thought he would just be an excellent person to photograph. Just cause he was just so fun to be around, that I'm always trying to get, like, that inner person out in a photograph.

NANCY HANSON: Uh-hm

BRY COX: And I don't like to do free shoots, just cause, you know, it's just too expensive.

NANCY HANSON: Right

BRY COX: But I just remember hanging out with him once and going, you know what Ben we just, we outta do a photo shoot. It would just be really fun to photograph you. He's like, yeah? And I go, yeah! Let's do it. And we'd, you know, we'd talk about it like; you know what it was months later. And then all of a sudden one day, I just, thought you know what I need to do that. We just need to get that shoot done. And then he called me, actually, he's like were you serious, remember when you talked about, and I was like yeah, I'm serious in fact, let's just, I was thinking about it, let's just set it up right now. Let's put it on the books, I'll block some time off and we'll go do a fun shoot. So we put it on the calendar and we drove to Salt Lake and just hung out. Did a really cool photo shoot of him, then I said, you know what, let's have a party at my house, we'll get the word out, put on it the email list and we'll make up these images and put them on a slide show and just have things going. It'll be like Ben's unveiling.

NANCY HANSON: [LAUGHS] That's cool.

BRY COX: And so we planned it for, like, the next weekend. And he ended up passing away.

NANCY HANSON: Really?

BRY COX: ...Between then. And his funeral ended up being that day.

NANCY HANSON: Serious.

BRY COX: None of his family was LDS, he was the only member and that's why he lived out here. And his family lived in, like, Nigeria and the south and different places, and England and they all flew out for his funeral and it gave me the opportunity to give them photographs of their son that they hadn't seen in so long.

NANCY HANSON: Wow.

BRY COX: And they weren't just like, snap shots, they were something that really had, uh, some meaning. And I really realized that all of these thoughts that I kept thinking, I should do a shoot, I should do a shoot, I should do a shoot, and then all of a sudden him and I both, like, this particular week, just said you know what, let's just do it now and he called me and it was just like, we're, just full on set for doing it. And I don't think we would have done that, you know had I not acted on that inspiration.

NANCY HANSON: Wow, I love that. It just reminds me of what I said earlier, about how sometimes I have felt inspired and I haven't acted upon that. I guess I'm talking about not only in creative ways but just in life in general. There are times you get this little feeling, this little prompting, this little idea and then you're like, yeah, I'll have to do that someday.

BRY COX: Right.

NANCY HANSON: Or, you know, this isn't a good time right now, so maybe later. But you took the opportunity to really act on that and it turned out to be,

BRY COX: Oh, yeah

NANCY HANSON: That's huge

BRY COX: And I made a slide show of it, and I show it sometimes when I'm teaching, as, you know, kind of at the end, cause it's hard for me to watch it.

NANCY HANSON: Oh, I'm sure.

BRY COX: And, uh, but it's always, but it's very powerful and it effects a lot of people, even when I, even though they don't know him. Because you watch and you feel like you know him, you feel like you get the feeling of him.

NANCY HANSON: Which is what you wanted to do.

BRY COX: Which is what I wanted. And I feel like it really blessed his family to be able to have that of him.

NANCY HANSON: Absolutely, priceless. Wow, that's amazing, wow.

VAUGHN ARMSTRONG: I was just gonna say kind of a couple things that, um, I'm notorious for, like the one in Sunday school that makes lots of comments. And that's, teachers love that but sometimes I think I'm encroaching on their time. And, but that's kind of a point I think, that anyone who is kind of a gung ho creative type of a person feels like they have a little bit of something special to contribute. Um, and I think that speaks to kind of the value of each individual soul. And I think that we don't, you know, as any person, you know, we don't feel that it's just us that has something to contribute, we feel that everyone has something that, everyone has the moments in their lives that make them very unique and it reminds me almost of, like testimony meeting. Like, I think in a way it takes some creativity and acting on that impulse to get up and to share a little bit of your own personality. A little bit of your testimony that's so personal to you and, so I think you know, we might think, you know, like Emily said, I'm not a musician at all, but that doesn't mean that she's not creative. And that's obvious by kind of the things that she's picked up and done.

NANCY HANSON: Right.

VAUGHN ARMSTRONG: So.

NANCY HANSON: Yeah, that's really good.

EMILY HEDRICK: Well, I've found that a lot of what we do, we send out messages. I mean, that's what we broadcast in different capacities and, um, yeah. I've had the opportunity to be able to, um, for example, I did a podcast, uh, with a radio station in Namibia, Africa, through Utah Valley University. We went down there and we worked with a radio station there called KCR. And they, they are the largest but the poorest community in Namibia, Africa and so they have a very, uh, very small podium to basically announce their message off of. And it's just amazing because these people really need to be a voice for their government, for, for everything. So we thought, well why don't we try podcasting. So for us, it was a great opportunity to work with them and then start collaborating and we, so we created a podcast. And so now instead of having a 50 mile radius of their radio waves, basically we went worldwide. And so the process for us was that we were able to sit down, uh, see that, okay they're, they're an emerging nation, their technology is limiting, but it's not limiting. They all have cell phones. So, you know, I look at the work that Bry does and Vaughn and I just thinking, wow, their able to, to take something and go through such an amazing process of just, of creating. And for us, we, we just bounced the ideas off of it and then, and then all of a sudden we had something. And some of it was just by mistake, we just had this happy mistake.

NANCY HANSON: Yeah.

EMILY HEDRICK: But it, it worked out so well and it's been about a year, and now it's this big thing for them.

NANCY HANSON: And like you said, gave other people opportunities to find that in themselves and be able to

EMILY HEDRICK: Yeah, well, I mean, so often, uh, a lot of Namibians travel outside, uh, their county and they miss, they wanna know what's happening.

NANCY HANSON: Uh-hm.

EMILY HEDRICK: And I mean, I can, I can remember back in my mission, I just think wow, you know, I'm sitting there and, uh, I was in Argentina and I was in this little town in the middle of know where and uh, we would get General Conference, unfortunately about a week later. And I thought, oh, man, why do we have to wait. And then now I look at the Church and their harnessing these technologies, they're taking this beautiful message and getting to people, uh, all over the world, instantly. And it's just, it really comes down to the message and it's, uh, for me it's how do we get that message out in so many different ways.

NANCY HANSON: Right. There's so much available to all of us, that in ways that we can help reach each other and I think all that stuff obviously is given to us from God. So for us to be able to find ways to spread that and to share that, that's kind of why we're here and what, what it's all about. It's so encouraging to hear. It's great. Um, I just wanted to, I just love learning about the creative process for people. I know for myself, sometimes, I will uh, um, songwriting is, is something that I've done, um, it's hard, so hard for me. I have friends and know people who say, oh, you know, the song's just been knocking on my door or I just can't get rid of it or it's kind of writing itself in my head and I need to go write it down. And I think, well, who are these people?

ALL [LAUGHING]

NANCY HANSON: Why, why am I not like that? And, um, I remember hearing an interview from Tom Waits, he was a song writer. And he said, um, he was kind of negotiation a bit with his muse, saying, you know, getting mad because it was pestering him at the time. He was like, can't you see I'm driving here? Does this look like a good time for me to be able to write down this song? You either come back when I'm more prepared and ready and able or go bug somebody else. You know, and I'm not sure that that has happened to me before, I think for me I have to, um, seriously sit down and put in the time and kinda, and work really hard before that will suddenly kick in for me. But I don't have things waiting out there spinning around in the universe, like and then, you know, coming to me, unless I open myself up and sort of look for that. And maybe that's what happens for these other people, is that they are in a place where they're ready and open to receive, um, all those things that are just waiting to be created. I don't know. Um, but Vaughn, it seems like you, because it, you, you maybe you're just always thinking. Okay, what can I do? You know, do you have times when, I'm just curious about, and maybe this doesn't apply, you know, to what you guys do, and maybe it does. When you feel more creative when there's, when it's more conducive to that, um, when is it, a seasonal thing for you guys? Is it time of day? I usually, it's in the middle of the night, which is so inconvenient, but...

VAUGHN ARMSTRONG: Um, one of the things that I think interesting, like Bryan talked about kind of having kind of restrictions or limitation like, so you have to construct a certain photograph because of those restrictions that you've been given.

BRY COX: Right.

VAUGHN ARMSTRONG: Um, I think that's the way most of my ideas are generated. They're sometimes a response to something, sometimes I create artificial rules that, okay, like, I'm, I've done some hymn arranging for, for like sacrament meeting, I was the ward choir director. One example would be, if you take an existing song like "I'll go where you want me to go." That was the song that I was working on at the time, just because it seemed right, it, you know, kind of fit the topic for the meeting that was coming up. So I was thinking about, like, okay I wanna do this but I want it, I don't want it to just be a really simple arrangement. I would like to add some personality, some interest to this so people will really listen to the words. And so what I did is I ended up coming with, coming up with a counter melody for just the opening verse and I was limited by, you know, the lyrics were already written, the song was familiar to everybody, the chords were already written even. And so I ended up coming up with this kind of counter melody and um, that's one of my favorite arrangements just because I gave myself, kind of these, here are my limitations, but sometimes the limitations make the work go faster.

NANCY HANSON: Right.

VAUGHN ARMSTRONG: And, and I think sometimes a limitation might be our budget, sometimes it might be the time we have to dedicate to this, cause you know, you have to go out and make money as well. So you can't just spend all your time, just coming up with fun things, you know. Um, and sometimes our limitation is, I don't know if you call it limitations, it's kind of the, limitations sounds negative. It's more like we, kind of, um....

NANCY HANSON: Kinds of rules you have

VAUGHN ARMSTRONG: Create a set of rules, create an environment that creativity can live within and work around.

NANCY HANSON: Right.

VAUGHN ARMSTRONG: It's almost like you create a jungle gym so that then you can play.

NANCY HANSON: Yeah.

VAUGHN ARMSTRONG: You know? The creative is kind of like this animal that goes and plays on this jungle gym.

NANCY HANSON: Right

VAUGHN ARMSTRONG: And you can add to that jungle gym and you can take things away if it's getting out of hand. [LAUGHS] I kind of think about creativity that way.

EMILY HEDRICK: Yeah, I definitely agree with Vaughn. I mean so often the, the process and everything. I, I think for me the biggest ones is sleep, I, it seems like as soon as I'm about to nod off I get an idea and I'm like oh, we could totally do that. And then I know if I don't write it down then I'll forget.



NANCY HANSON: Yeah, so many great ideas do come to people at night and that's why there's those little tape recorders or you know, right there next to people's beds.

EMILY HEDRICK: Yeah, well, I jump out of bed and I sit there on the computer and start working on it. And pretty soon I look at my watch and I'm like it's two in the morning? Okay, you gotta get up in a couple of hours you better go, go to bed, now.

NANCY HANSON: What do you think that is about, maybe it's just that state where you're finally able to relax, that that suddenly comes. I mean, you know can't force it, if it's during the day and you have a two hour block, okay right now is my time, and there's just nothing. But sometimes, you know when you're nodding off to sleep, suddenly, oh.

EMILY HEDRICK: Your mind gets clear a little bit, and you can start, kind of thinking of other things and then just one little idea just pops in your head. Yeah.

NANCY HANSON: I think it's interesting cause I used to uh, I did a lot of song writing before and then I, then I had kids, and that really took way a lot of the time that I used to spend writing songs. But I found myself finding other ways to be creative and I would, I really got in to, it just sounds so silly, but, just organizing things in ways that, you know, worked for me and felt so comfortable and good for me. And, and scrap booking was another thing. It wasn't until, you know, years later, I've just kind of switched over, cause I'm not writing songs right now, where is all that creative energy going? It's going in to this, in to these other things and so I think it's so true we all just, you know, have this, this inherent desire to create something. And it, you may not even realize that's what it, you're doing. You know, organizing tubs of toys, but you know what I'm creating this really neat space that's um, that's gonna work for me and make me feel better. And so, it's just interesting sometimes as your life goes on in your in different places your creativity will come out in different avenues. And I'm curious.

BRY COX: Absolutely. Uh, on your idea about times of day.

NANCY HANSON: Yeah.

BRY COX: Uh, I mean, you know my friends, and nobody goes to bed before midnight.

NANCY HANSON: Right.

BRY COX: Everyone's, their all professional artists. And it's, I have just realized, I tried to fight that for so many years, then I just realized, it's I'm working artists hours.

VAUGHN ARMSTRONG: That's what's wrong with me. [LAUGHING]

BRY COX: Like, I mean, even the clients want to come in later in the day, everything, so my day starts later, but I then go a lot later than most people. And I just, I've just realized I have to go with that because

NANCY HANSON: Yeah

BRY COX: Because if I try to be ultra-creative early, I can't, but the later it gets, the later it gets the more creative I am in designing and other things.

NANCY HANSON: Right, and you just have to find the time that...

BRY COX: You just have to, I just have to structure my life around when I'm creative.

NANCY HANSON: Yeah, I know a lot of people love the morning. I think, I tried that for a while. You know, getting up at maybe like 4:30 and seeing what would happen in those morning hours. It took me two weeks to actually, you know, be able to function during the day. But I just realized that it's kind of the secret of life, it really is, like getting up early. I don't do it anymore. But it was a great time.

ALL [LAUGHING]

NANCY HANSON: You know just to be able to center yourself, there's just something about the beauty of the morning, even in the winter. You know so I love the morning like that.

VAUGHN ARMSTRONG: Absolutely.

BRY COX: Absolutely.

NANCY HANSON: But there's also something that kicks in around 11:30 – midnight, so I think sleep is a nuisance.

VAUGHN ARMSTRONG: And work is, sometimes work is a nuisance, I'll have to say. I, uh, I'll find often most of my, kind of funnest ideas, I wonder if sometimes, this is like a problem, but, uh, the ideas that I enjoy the most are the ones that hit me are the ones that hit, me, like, as I'm driving to work. And it's, and then I'm kind of thinking of that throughout the day. Because, it's almost an escape, it's kind of like, I know that I have work to do, I know I need to get this project I've already started done, but at the same time I have this other idea and the fun part for me is, like, just thinking about this idea and, writing things down and trying things out and you know, bouncing it off of the other people. I think that's a lot, for me that's the fun part. Some people are able to finish a lot more and see, kind of, the results of their work. Like, um, for example, talking about like, um, the variety of creativity that's out there. My swamp cooler broke last week, actually it didn't break, but it's never been used and it's leaking like crazy. And so we had to get it off the roof because it was posing a very practical problem and I have never done any kind of real major roof work or construction work, because most of what I do is, um, videography and video work and so I just don't have that skill. So I had to find somebody who, who did have that skill and I had some friends come over that went upon my roof and we ended up putting in this little skylight. And it solved the leak and it's not done yet, but um, in a way I think in my mind that's kind of another creative field. Even though it's very practical, there's a lot of necessary, like you have to know the tools, you have to know the parameters, everything that applies with creativity applies when it comes to construction, when it comes to engineering, when it comes to teaching. I mean, it really, creativity is available for any field that you're in, even if you're a mom and sorting your kid's toys.

NANCY HANSON: Yeah, exactly. And that's what I love about this show is it kind of promotes that and makes people think maybe, wow, you know, I guess I am creative, I guess I am doing things, you know that I didn't realize. Cause you always think as creativity as, okay, you're an artist or a musician or whatever and yeah, we all have those little ways of thinking about things that, you go, wow, I kinda, I kinda made that up and it sort of worked. That's very cool. I just would like to ask all of you, what do you think you would be doing, well, Bry, what if you weren't doing photography, what do you think you would be doing as a profession?

BRY COX: I don't know, I mean my dad, uh, being a composer, I mean he ended up, day in day out working construction. Which is interesting that you brought that up. So I did that for 8 years, 40 hours a week, you know starting at like, age, like 14. And so, I mean, I mean I always like that idea of building something from nothing and taking like, something that was, like raw materials and making something. Whether it be a photograph, I don't know if, I mean I still like building, I still like fixing things. But, uh...

NANCY HANSON: I know, it's a hard question.

BRY COX: If I wasn't doing photography, I would probably be doing something visual. Whether it be design work or something like that I would think. I just can't imagine not doing something visual. I just love composition, lines and design.

NANCY HANSON: That's who you are, yeah. What do you think Vaughn? That's kind of a weird question though, because you do a lot of things.

VAUGHN ARMSTRONG: It is weird, I am kind of doing, I am kind of doing the other job now. My initial, what I initially thought going in to college, and this is years ago, I initially thought I would go in to civil engineering, which is architecture, you know, coming up with, you know, building blueprints and things like that and it was at that point that I, something didn't feel right about that to me, just because I've always loved music. I actually took composition lessons growing up, that kind of ate at me for a little while. and I looked at some other fields that I could go in to, and it wasn't until I just made up my mind, you know what I'm gonna have to go in to music. And then the spirit confirmed that and I knew that was what I needed to pursue. After my mission I tried to do music, but, uh, I played the bassoon.

NANCY HANSON: Oh, that's kind of challenging.

VAUGHN ARMSTRONG: Unfortunately, I was two years out of practice, and if, in my mind if you can't play the bassoon well, then you only play it bad. There's no middle ground with the bassoon, it's probably like the bag pips.

ALL [LAUGHING]

VAUGHN ARMSTRONG: You can't have an average bassoonist. So, and so, that didn't happen either, and so that's, this is kind of my alternative, is, is kind of, playing and dabbling in all these different areas. Still some music, still, you know some video, which is kind of a whole new, kind of a whole new realm that I had never considered before and then card games

which came out of the blue because I was restless. I needed, I needed to have something concrete to show for kinda all this, uh, brainstorming that I do, and so that's why I did that.

NANCY HANSON: Yeah, it's, it's amazing, because you will always be moving forward and creating something your whole life. You're gonna be, yeah, I can see you not resting from that.

VAUGHN ARMSTRONG: And I had to, that, that's really why the card game came out, is cause I had to be practical. Like, I felt like, okay, I have this whole notebook full of ideas, I need to pick one of these and finish it to prove that I'm not just, you know.

BRY COX: And he does think of a lot of games.

ALL [LAUGHING]

BRY COX: At parties at his house he always has some new game for me to try.

VAUGHN ARMSTRONG: [LAUGHING] That's true and we never follow the rules, it's always, we, we expand them and change them. So, yeah.

NANCY HANSON: And what do you think Emily?

EMILY HEDRICK: I honestly, I would be a ski bum. But, I know it's so weird, but, uh.

NANCY HANSON: [LAUGHING] There's creativity in that, right?

EMILY HEDRICK: You know, to some degree there, there is. I mean, uh, I look back at, I love winter, I know a lot of Utahans aren't huge fans, but I grew up in California, we didn't have four seasons. It took me a while to adjust to it, but then once I started, uh, my dad taught me how to ski and he said, you, you've got to, you've gotta learn this if you're gonna live in Utah. And, and then I just, I loved it and I was able to, uh, work and, for a half hour and ski for a half hour. And I found myself reading, I found myself, uh, playing the ukulele.

NANCY HANSON: Ah, it sounds wonderful.

EMILY HEDRICK: And just, it was just a great time of reflection and just developing that other side, and just a peaceful side, for me. So, I loved it.

NANCY HANSON: Yeah, great. Um, okay, one other thing I wanted to ask, I'm so curious about is collaborating, and how that feels for you guys. And if you have opportunities for that and how you work that out with your own creative ideas and maybe trying to share what, what somebody else has to bring to the table. Sometimes it's hard when you've got this vision and you bring someone else in and they're like, they see it a little differently and I find sometimes it's hard to, I don't know, give up my idea or to look at something new sometimes and, and I know I'm not the best collaborator, um, I need more practice with it probably to feel more comfortable with it, but, um. I don't know how that would work in your profession Bry, but do you have any thoughts on that?

BRY COX: Um, yeah, because, for the mere fact that I have, like, these workshops on creativity.

NANCY HANSON: Um-hm.

BRY COX: I'm always talking to everybody I know, and try to figure out what's their secret for their media, or their medium I mean. And it's interesting how similar everything is. You know, I talk to painters, and like, you know, my different friends, and like someone will have a project and I'll just be talking to them and say well, what made you think of this and how did you come to that conclusion and how did you like, think of doing this particular way instead of that particular way. It's just interesting like the way painters will flip a painting upside down to paint to get the judge out of the room, or you know the way musicians will just riff for a few hours so their like, mind's given up and then start writing and just different things. And just, and just, just it helps me, so in that sense, like collaboration I just like, and just kind of compare other artists and their creative approach to what I'm doing.

NANCY HANSON: Yeah.

BRY COX: To help me be able to define it better.

NANCY HANSON: Right, and I'm sure it's, it, I mean it's really interesting to be able to see how other people do it and, and maybe try those kind of things in your own life.

BRY COX: Yeah.

NANCY HANSON: Yeah. Vaughn?

VAUGHN ARMSTRONG: Collaboration can be, I don't know, it's kind of a two edge sword, and I'll tell you why. I, I tend to be pretty independent and so sometimes it's like, man I just wish that I could do everything, I wish that I could do all the design work, I wish that I could do all the technical writing in a way that other people understand, I wish that I could, you know, print this myself and mail it myself. Like, all of that, you know, that kind of, that kind of um, mindset, but at the same time if I did all of those things it would bog me down, and I would not feel creative.

NANCY HANSON: You would not have time to

VAUGHN ARMSTRONG: I would feel like, oh, I spend all my time, you know, sending packages, you know, or something else. And so there's a lot of collaboration that's totally necessary and, and also there's a lot of advantages that come from, from collaboration. Um, like, okay, I'm, I'm working on a game right now and I thought well, I'm gonna try self-publishing this. Be a little more independent and just try and see, see how that goes. And um, I kinda came up with the rules and everything, actually my family helped me out, it was over Christmas and so they, they chipped in and that collaboration, I mean, it was fun, it was, you know, we got some ideas going and we had to decide kind of what, what the parameters of this new card game is gonna be. And um, one of my brothers who wasn't there, um, we showed him the game the last time we saw him, it was this summer, and um, I had been thinking about it, I had played it with a few friends and I wanted to make some changes to, to the game. And he came back and said well, you shouldn't change anything, I like it the way, this way. Kind of the boring way, I thought.

EMILY HEDRICK: Yeah.

VAUGHN ARMSTRONG: And so then I thought, okay, if I keep it the boring way and then I kinda introduce that to some other people and they said, actually that is kind of boring, you should do it this, so I kind of ended up with kind of these different viewpoints, and not, you know, [STUTTERING]. Collaboration is good because it's nice to have a sounding board; it's nice to get a perspective.

NANCY HANSON: Yeah, and realizing, exactly, that you're not a, you know, it's not all about the way you think it might go. Yeah.

VAUGHN ARMSTRONG: Yeah. The same time you have to realize that everyone has viewpoints and ultimately, um, you know, you, you do have to make a call. Sometimes you do have to be independent and make decisions and kind of cross out people's opinions. Like, okay, I value what you're saying but, I'm not going to be able to do it this way.

NANCY HANSON: Not use it. Yeah. I think that's funny, because sometimes when I am playing games, or I'm reading the di, instructions, I'm like what was the person thinking, like, did they test this out with some other folks first, because I don't get it.

VAUGHN ARMSTRONG: Yeah. Yeah, or the way, the way this is worded. There is a game we love to play it's in Italian, half in Italian, when, I think when they translated it from Italian I think they lost a little bit in the, uh, in the translation. And so we came up with our own rules that we like, and I'm sure that there are other people that play it a different way.

NANCY HANSON: [LAUGHING] I'm finding a theme here, coming up with these rules that you like. Yeah, that's Vaughn.

VAUGHN ARMSTRONG: Not breaking rules, it's, it's just, adjusting them. [LAUGHING]

NANCY HANSON: Yeah, what works.

EMILY HEDRICK: I'm, I'm all for collaboration, I mean it brings out a whole new dimension. And just being able to, to mix ideas and say why don't we try this. And so often with my uh, colleagues, we just sit down and we'd start out with one little idea then pretty soon, three hours later we're still just as energetic as, as before. And just bouncing all these ideas off, some of them are just way off the wall, then some of them are just like, wow, that could work, that could stick, we could use that.

NANCY HANSON: Yeah.

EMILY HEDRICK: And it's just amazing to feed off one another and it really does ignite something.

NANCY HANSON: Um-hm.

EMILY HEDRICK: And it [STUTTERING] it's such a, it's an amazing process just to sit down and, you know, I'm like, other people feel the same way, other people think the same way. Then pretty soon you have so much more, you have, uh, you know, hundreds of ideas even.

NANCY HANSON: Yeah, don't you love that when that energy starts to happen, and everyone feels safe and okay to say whatever's just, you know, coming in to their heads.

EMILY HEDRICK: Yeah.

NANCY HANSON: And that's when, you know, the creativity just starts to take off, because you just allowed yourself to just feel safe and comfortable. And like, I don't know, I'm just gonna say this, and then you know, it just keeps feeding and feeding. I love that feeling.

EMILY HEDRICK: Yeah. We, have to just, we have to remind ourselves, is anybody writing this down? Cause we just keep saying stuff, and we're like ahhh, write it.

NANCY HANSON: Yeah. We might lose it. I know I've written so many, like, hit songs that I've never wrote down. So they're lost, never to be recovered.

VAUGHN ARMSTRONG: Lost forever. They'll come back; you'll find them.

NANCY HANSON: You think? You think they're out there just swirling about.

VAUGHN ARMSTRONG: Absolutely, they're still in your mind, and then something will trigger it and all of a sudden one day it will be like, oh yeah!

BRY COX: And it will come back at just the right time. Like, they'll come back just when, like, you have the right energy to put in to it.

NANCY HANSON: Okay, you promise?

BRY COX: I think so...

NANCY HANSON: I'm gonna write that down.

ALL [LAUGHING]

BRY COX: That's one thing that's always been a big thing for me creatively, and that's just, to not work with debt. And that's just, uh, I don't know if that, I mean I don't, I realize that not all people agree with that. But particularly where it's my business, I just feel like, that, and for years I didn't necessarily do it that way because I knew better, I just did it that way because I was scared to death of debt. And everyone said you just need to go get a business loan, you need to do this and you need to do that and you need to have a bigger place. But I was just scared to death of it and it wasn't till, like, years later when I started doing more studying, that I realized it was, just, the absolute best way.

NANCY HANSON: Right.

BRY COX: I feel like, it can, it crushes you creatively. Not to mention, like, emotionally, physically and spiritually.

NANCY HANSON: Yeah, when you feel that weight of, of what you're carrying, you're not free.

BRY COX: Yeah, yeah, I don't think like, you can just fully create, you know, if you just feel like you're not gonna make it that month.

NANCY HANSON: Yeah. And being able to just allow yourself to just kind of, to have that time to feel like, you know, after you've working every second.

BRY COX: Right.

NANCY HANSON: To have the time to actually connect and create. Yeah, that's really good advice.

BRY COX: So I think that's, yeah. So, I've actually promoted that a lot with a lot of my friends, and I think it's made a big difference. I mean people have told me so, but it's made a big difference for sure with my business I think.

NANCY HANSON: It's a little backwards to a lot of people.

BRY COX: Absolutely.

NANCY HANSON: That's the opposite of how, you know, you're supposed to do it.

BRY COX: Right.

NANCY HANSON: Yeah, that's good. Um.

VAUGHN ARMSTRONG: I have, I have a comment about that. I, um, I do, since I do video production, there's actually a lot of cost involved, I mean, there's a lot of cost involved with what you do to.

BRY COX: Absolutely.

VAUGHN ARMSTRONG: And so, that's, I think that's so cool that you could kind of start from scratch and, and keep it that way. And actually something that I did this year, when I first started, um, doing kind of corporate video work, I had to go out on a limb and purchase some equipment in order to accomplish a big job that I was facing. And, and, one of the things that I just, I had to look at was, I know what my skills are, I know, that my client will pay me for the work I do. I need to have the tools I can do, so I feel like it's okay to invest in myself, but I didn't go so far out on a limb. I didn't buy the best of the equipment I could have bought, I stayed kind of with in a budget, I paid it off immediately, and now, since then my goal has been, I never wanna be in that situation again. I want to not have to worry about the financial side of things as much, as, as much as possible.

BRY COX: Oh, yeah.

VAUGHN ARMSTRONG: Because it, it allows you to accomplish a lot more. Like, you need the tools to do what you need to do, but you know, you have to, you just have to be really careful.

BRY COX: Yeah, I meant, like I made my own backgrounds, I made lights, I made these kinds of things, as opposed to buying them.

VAUGHN ARMSTRONG: Um-hm.



BRY COX: And, and then

NANCY HANSON: That's because you're so creative!

ALL [LAUGHING]

BRY COX: But I think, I'm, and then everyone'd, you know, like I'd win awards and people'd say like, how'd you even think of that. And I'd say, well, I mean that's where the idea of restrictions came, like, well I had this restriction, which was no money and this refusal to go in to debt. So I had to come up with this, thing.

NANCY HANSON: Yeah, see that's so good.

BRY COX: and then it... Yeah

NANCY HANSON: I like that I've learned something new today, you know about looking at those restrictions and, and just kinda does force you in to a different place creatively.

BRY COX: Yeah. That's like this photo shoot, for Ryan Schoop we did, after his last album cover. It was, uh, it needed to be something, not in a studio, but it would they, and the week they wanted it photographed was in the middle of dead winter where it was snow. And I can't shoot it outside, cause then it looks like a Christmas album.

NANCY HANSON: Right.

BRY COX: So, it made us be really creative. And we ended up using, like, this full, uh, warehouse and a set. Like with wallpaper and stairs, and we just made this set.

NANCY HANSON: Cool!

BRY COX: Which we never would have thought of otherwise, we just would have, you know, gone outside and used buildings and allies or something.

NANCY HANSON: Yeah. Or if you had just anything open to you that you could fly somewhere.

BRY COX: Yeah, if we could do anything.

NANCY HANSON: Yeah.

BRY COX: But this idea of having a restriction and we have to be not in a studio and it has to look awesome. And it can't look like a winter scene.

NANCY HANSON: Yeah.

BRY COX: So it's like okay, so that only leaves a few options, and how can we make that look amazing.

NANCY HANSON: Yeah, you're so good, that's why you're so good. That's cool.

ALL [LAUGHING]

VAUGHN ARMSTRONG: Well, and the thing is, I think it forces you to learn more that way. Like, one of the things you mentioned at the beginning was learning the techniques, learning like, how to do, you know, using those tools that you have. Like, you have to do it well.

BRY COX: You have to solve the problem.

VAUGHN ARMSTRONG: Yeah. So in a way it's like a learning process. I had video I was working on, it was kind of for this hospital and they wanted to show everything they had done for the last year. Well, they didn't have any video footage of all the things they had done for the last year. All they had were, you know, they had this is our list of the things that we need to show in this video. So I said, well, okay, let's look at our budget, you don't want to spend, you know, this amount of money to go, kind of create all of that, you know, out of thin air. So why don't you hire a still photographer, go take some photos, and do audio interviews. It will be fairly inexpensive, and so they did that. And I took these photos and I took out some software that I hadn't really touched very much, but I figured out a way to make those photographs look three dimensional and just do video with them. And it was an amazing, an amazing effect and it was very subtle, but the cool thing is I learned a new skill, and why did I learn it? Well, I learned it because I was limited by my budget; I was limited by the time that we had to spend actually, like, coming up with the resources to, to build this video. And so, that's, I think that's one of the things, like, in life, sometimes you look at the rules, like I maybe, maybe from a gospel stand point, we're given rules to follow and maybe people out in the world think that's restrictive. You know, you can't, you can't drink, or you can't smoke, or you, you know, you spend your tithing, you know building up the Church. You know, that kind of thing and it looks like it's a limitation, but what happens is you take all of these things and what it does is it creates a framework for your life where you can grow. And, like, it's like a vine, you know, we have the analogy of the vine that's a fruitful vine in the New Testament. And I think sometimes for a vine to really be most effective you have to have that lattice work for that vine to grow up and over and to really get the most fruit, so that it doesn't hang low, too low to the ground and get rotted or you know, whatever might happen. So I think there, you know, we were talking about these restrictions and there, you know, my Sunday school brain turns on and I think, oh, this totally applies to the gospel.

NANCY HANSON: So much of what we talked about today does, you know. You're good, that is really good. I like those images. Makes you think. I just think, you know, all of you are lucky, uh, to be able to work in a place that you are able to be creative and, and do stuff that you love, you know. And I think it's inspiring to hear you talk about ways you use creativity in your everyday lives and, and perhaps maybe, you know, the people listening can see how they can, I mean, I love the thing about the restrictions. That's kind of changed my perspective a little bit today.

VAUGHN ARMSTRONG: Talking about these, talking about these constructs or this framework that sometimes these restricts provide us with so that we really can grow. Um, I was reading, just this morning, I kinda looked up creativity, cause I knew we were gonna be here. I looked up creativity, or create in the Topical Guide and one of the scriptures that it brought up was 2 Nephi 2, where it talks about, um, how, um, part of the plan of salvation was opposition in all things. And so we have, like, these, some, something's

that are viewed as negative or that encroach on our freedoms, but you know, we've got good and bad to choose from and we have to, you know, choose the good, hopefully. And then also that there's a law that God has laid down, that this is the law and these are the consequences based on this law. And, one of the things it says, this is, 2 Nephi chapter 2, it says, "Wherefore it must needs have been created", it's talking about the earth, so God is a creator, "it must needs have been created for a thing of naught; wherefore there would have been no purpose in the end of its creation. And it would destroy the wisdom of God." Basically, if we hadn't had that opposition, and God is a creator, He has an end purpose in mind and that's, I think, what anybody who's trying to create something has to have. This is my end goal; this is what I'm envisioning. And, um, so God used these laws that, or to follow these laws that He's put out and He created this earth and He created, a sphere where we can have freedom to make similar decisions and where we can have experiences that we wouldn't have had before. And, I think that if we are going to become like God then we are to become more creative as well. So, um, Tad Callister made a point in his book "The Infinite Atonement" he said and I don't know if he was quoting someone else, but he said, imagine someone like Mozart or um, Michelangelo or something, but without the limitation of death and extend it out in to the eternities where they're able to really capitalize on their skill and their talent and think about how amazing, you know, and not just them, but scientists and every one of us. If you, if you were to look at the potential we all have to create, it really is, it, it's amazing. And we can see, you know, through the gospel we can see that we have that potential to do that.

NANCY HANSON: Right, we know that. Yeah, that's good. Thank you.

BRY COX: Excellent Vaughn.

NANCY HANSON: Is there anything any of you wanted to say that we didn't say? Anyone got anything?

BRY COX: I want to hear more of that ukulele.

ALL [LAUGHING]

EMILY HEDRICK: You know I've found that, um, I've been fortunate enough for my parents were very encouraging with the creativity because, you know; sometimes my grades would suffer because I just wanted to sit and draw. And so, but I've, but I've found that the best thing for me is just, just to do it, you know? Just get out there and do it. And if, if it works, awesome, you know, if it doesn't, awesome, just go out and do it.

NANCY HANSON: Try something else.

EMILY HEDRICK: Yeah.

NANCY HANSON: Yeah, that's great advice, yeah thank you.

BRY COX: Excellent, yeah. And for me, like, uh, just being creative, like, if, because it's my job and I have to get up every day and be creative, and it's not like a tap you can turn on. So I try to, like, create this environment where I work certain hours, like we talked about or just certain things I do to promote creativity. So when it's time to come and at the same time

uh, when I try to be creative and it's just not flowing, my big thing is to just try, keep trying a different angle, look at it from different angles, try a new perspective. A lot of times that means a different tool, a different lense, a different flash, say no flash, with flash, maybe six flashes, maybe no flashes.

NANCY HANSON: That's what makes you successful, cause a lot of people would give up at that point. When there's, like, it's not coming, I'm not feeling the creativity, I'll pick it up tomorrow. But...

BRY COX: Yeah.

NANCY HANSON: You keep preserving and trying different things.

BRY COX: Oh, yeah, and I have some of my favorite photographs are because I had some, problem. Like a wind picked up or something like that and I just said I'm gonna make the best photograph in wind so that everybody wants a photograph now in the wind.

ALL [LAUGHING]

BRY COX: This is now my new challenge, how can I make this wind as if I had paid for it.

NANCY HANSON: Yeah

BRY COX: And I had to bring in a big fan.

ALL [LAUGHING]

[BEGIN MUSIC]

NANCY HANSON: Well, thank you so much all of you for being here today with us on "Everything Creative." It's been, just a delightful discussion and I've learned a lot, so I appreciate you being here.

VAUGHN ARMSTRONG: Thanks for having us.

EMILY HEDRICK: Thank you.

BRY COX: Thanks, it was fun seeing you again.

NANCY HANSON: Yeah, you too.

NARRATOR: You've been listening to a group discussion on "Everything Creative."

[END MUSIC]