

Untitled Note

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bench, people, feel, mirror, happening, donate, pay, display, cataloging, artwork, artist, thought, screen, lying, sleeping, life, face, conversation, approach, piece

SPEAKERS

Benjamin Fleming, Ruth Cannons

- B** Benjamin Fleming 00:00
Now should be fine. should be fine. Hi, how are you? So before we talk about concepts, let's first have a conversation about your current feelings and experiences towards some ideas we're exploring. So we're going to talk about a few of these, and we're going to ask you to fill in some writings related to them. Cool. So I'm going to show you what you're writing on the sheets, and then you just respond the way you do. So I'll get you to read it aloud. And then you just read aloud your response and talk me through what you're thinking. Okay, it's what to put your name on the sheet pounds. Yeah. So, read this one a lot for me. Do you
- R** Ruth Cannons 01:11
personally feel towards one time donations to community and charitable organizations? Oh, how do you Sorry, I felt really great. I used to work for on the street charity, for wisdom missions. And a lot of these things don't have one of donations like the conscious donate on the spot. It's like a subscription. And you know, I think it cuts out a huge amount of like, donators,
- B** Benjamin Fleming 01:47
yes.

- R** Ruth Cannons 01:48
Who wants to help but don't always financially have the means to have a regular donation subscription. So I think that one time donations are really great, because you know, OpenStack the market for more people to feel involved in their community and charitable organization today stand behind.
- B** Benjamin Fleming 02:08
Would you donate to that one time? I have?
- R** Ruth Cannons 02:12
Yeah, I have before I know, will again. What was that? Um, it was quite the zoo. For like red panda rescue.
- B** Benjamin Fleming 02:24
So um, what? How did you donate in one time way?
- R** Ruth Cannons 02:27
I just like you said, get some money. It was like one of those, like shopping center things, a bit of money. So
- B** Benjamin Fleming 02:35
it was a person.
- R** Ruth Cannons 02:36
Yeah, it was a person. And I'm also like, you know, just like charity books at McDonald's. So like, like World Vision. Yeah. As a kid, like, I went to Catholic school. So they would set up like, oh, like, here's your family take home box that you put your spare change into? And we send it to like kids in Africa or Peru?
- B** Benjamin Fleming 02:59
Yeah, so cool. Yeah. Why to what about those one time things make you donate to them? Well, I'm Paul, I'm



Ruth Cannons 03:07

not I'm not poor. But I live week to week. And I work full time. But life is relentless and expensive. So when I do have money, and I do see something that I can stand behind, then I will donate also, you know, there's like Facebook has started doing that thing where for your birthday. Instead of asking for presidents, you can organize charity, like a charitable donation point in your name and get your friends to donate. So I've done that before. I'll even like 10 bucks. I like to go fund me but I'm not sure if that's Charlie. Hey, that's my community up. So that good fun.



Benjamin Fleming 03:50

Yeah, Facebook, so fill in the writing that you choose. That's okay. XS five. Oh, cool. We'll move on to the next one. So number to



Ruth Cannons 04:11

respond to this statement. I can relate or empathize with someone who is homeless? Absolutely. Why is that I literally just mentioned I live paycheck to paycheck and have had to catch stuff before. When I've been like, in between jobs, and my last my, like, residence because can't afford rent, because Sydney is expensive. And I've had to live. You know, like live in my best friend's parents like garage, which was pretty fun. But also I was essentially homeless, which is why I was living there. So I can like really empathize. And also like life is really hard. And you know, I like it. It can be really easy for like people to fall into that by place, and my cue to know like, what's going on in their life or like what's led them to, you know, homelessness, so all you can do is empathize. Like, you can't be angry at the media. It's like really, like despair is like a really human. Yeah, thing. And some people it just really affects it just happens all at once. Yeah,



Benjamin Fleming 05:21

yeah. Linda writing to me.



strongly agree.



Benjamin Fleming 05:29

Thank you. We'll go to the next one. Number three,

- R** Ruth Cannons 05:37
response respond to this statement. I understand why women can feel unsafe, alone in public. strongly agree, I am a woman and I have and do feel unsafe alone in public, especially late at night. I work in hospitality. So most nights I even though I live you know, like a 15 minute walk away from my work, I'll get an Uber because I'm walking through the city. It's like two o'clock in the morn. And I would rather be safe than sorry, because I have been approached like multiple times. Yeah. In my life by men that I don't know who I'm perceiving as a threat. Or just people that I don't know, I'm perceiving as a threat. Yeah, you know, I have, like, unreasonable body language and they don't know, they're just not nice to be around. So totally agree.
- B** Benjamin Fleming 06:27
Yeah, stand feel that into me. What about the behaviors of those men makes you feel unsafe?
- R** Ruth Cannons 06:33
Um, it's like aggressive behavior. And maybe it's not like, like violent behavior, but its aggressive, aggressively, saying hello, aggressively wanting to talk to me aggressively trying to invade my personal space. And I don't know these people. And so obviously, it's unreasonable for me to be
- B** Benjamin Fleming 06:59
like,
- R** Ruth Cannons 07:01
I'm put up with that kind of behavior. Because like, I would never dream of doing that to someone else. And I just feel like it's just gross. Like, it just feels like I'm being preyed on. You know, it makes you feel Yeah,
- B** Benjamin Fleming 07:15
right.
- R** Ruth Cannons 07:16

Yeah. It makes me feel like prey like, which is, yeah, yeah. Yeah. Thank you.

B

Benjamin Fleming 07:24

Okay, so

R

Ruth Cannons 07:26

before I can make me see things in a new way. Yes. strongly agree. Um, I walked past a bunch of ladies talking about this, like a really famous sort of poster campaign, it sort of started in Western Sydney. And it is a sort of, like a mid century sepia portrait of a man in a turban. And it says Ozzy underneath, and I will pass some ladies who have that's really great. You know, like, it's really good for refugees and like diversity and like, gee, I'm glad I saw this, like, really great. Our kids get to grow up in a world where there's like this, which is really cool. Um, has the power to make you feel and like making you feel something allows you to broaden your perspective. So yeah, I strongly agree I can make you see things in a new way.

B

Benjamin Fleming 08:33

Do you think that our work? Would it help with the stigmatization of refugees? D stigmatization?

R

Ruth Cannons 08:41

Yeah, I mean, I think so it makes them more relatable. It was a portrait of a Hindu man, like a Dessie man when he had like, arrived in Australia, and he became an Australian citizen, so yeah, like it's a more relatable. Yes. It's not extreme, but it is relatable. And I think that the big problem that we have with refugees stigma is that we don't see them the same as us when they are.

B

Benjamin Fleming 09:13

Yeah, you know, we can't relate to their time.

R

Ruth Cannons 09:16

Yeah, we and we can't relate to their experiences, because they've had to flee from a place where they could legitimately no longer live for fear of their life, and for fear of their livelihoods, and you know, for fear of their children's lives. And that's not something that a

lot of the world has had to experience in this century, you know, yeah. And yet, it's, it's awful. And I think we just forget how truly awful being a refugee is having to leave your your home, the place where you lived, go to a country where they might not speak the same languages, you use your community. That's like, inconceivable for a lot of people. I think

B

Benjamin Fleming 10:00

it really helps with that. And do you think making that conceivable as an effective way of helping those people? Yeah. Yeah,

R

Ruth Cannons 10:07

I think so. If we all just stop for a minute and really, really thought about how truly awful it is. To have to do that with your life. And I think you know, we would stigma with leaving. Yeah, yeah. Thank you.

B

Benjamin Fleming 10:25

Sir. This is the last one. Okay. So read this one out,

R

Ruth Cannons 10:32

I would one off donate to a community organization through a digital ass at work. He's paperless.

B

Benjamin Fleming 10:42

So just read it one small,

R

Ruth Cannons 10:44

I would one off donate to a community organization through a digital artwork using papers.

B

Benjamin Fleming 10:51

What does that mean to you?

- R** Ruth Cannons 10:53
Like I would digital artwork. Do I the full artwork, the rights to the artwork? Like I've purchased it from the artist.
- B** Benjamin Fleming 11:04
This is one that's in just say it was in the street.
- R** Ruth Cannons 11:08
Oh, and it's got like a pay tag on it. And I just fuck yeah, yeah. It's, it's good. Yeah, it's crazy. Yeah. Are you kidding me? What's great about it opens the doors for so many. It opens so many doors for artists to actually be making money off the art, like I mentioned, you will cause a sick piece of graffiti. It is a papers tag on the bottom of your life. I love that that has brightened my day. Like it's brighten my world. It's brighten my street. I want to like contribute to that artist. It makes it it makes it more accessible for artists to create.
- B** Benjamin Fleming 11:42
Sick.
- R** Ruth Cannons 11:42
Yeah, that would be so cool. Like, just walking past like, Yeah, I love that. Here's five bucks, dude. Like, I would love to do that. Yeah. So this is going to email me every like, days like, hey,
- B** Benjamin Fleming 11:57
yeah, so you wouldn't sign up? But just having the car? Yeah. Cool. And what what ways do you think that that would, could that work that would make you donate.
- R** Ruth Cannons 12:09
You can have like public interactive pieces, you know, like, sort of like sculptures by the sea sort of thing, you know, something or like maybe a community owned piece. So, you know, the community helps to pay that piece off because they love it, or they like support the message or they love the vision behind the work. And they want to like keep that space. So you can have like maybe like a pop up walls, where there's like permanent

available for able to pay it off. Or like something along the lines of that. Yeah. Oh, like the artist is able to pay to rent that space out and make some money back by public relations of possibly even a profit, which I think is so cool. Yeah. You know, it'd be like, you could turn every public space into a gallery. Which is amazing. Like, why

B

Benjamin Fleming 12:58

is it amazing?

R

Ruth Cannons 13:00

Because they will need to this this whole thing where people talk about like how odd is for like elitist and it's not like artist for everyone, you know, everyone, the human experience is. So synonymous with creativity. Like that's how you leave your legacy behind. That's how you immortalized your experience is like through creativity. And if we made that accessible to everyone and let everyone know, like you are an artist, even if you're picking up a pen and doodling on the corner of your page, like that's creating, that's a you know, anyone can do it. And that's that it's great to like push that forward. People it's, it's, it's good for the mind, you know, it's good. Yeah. It's good for your life.

B

Benjamin Fleming 13:50

Cool. Cool. Thank you very much for that, we'll move on to the next part. Now. That was really helpful that I think here. Okay, so I'm going to show you some different statements to get your feedback. So what I want you to do is to again, read each one aloud and tell me your initial thoughts. So again, they are really vague. Yeah. But what we want to do is, I want you to imagine how that would work and how you personally think they would work. So just remember again, that I'm impartial. I'm not going to care about your responses. So read it aloud. And just tell me from this one line, what how you imagined it would work.

R

Ruth Cannons 14:26

Okay.

B

Benjamin Fleming 14:28

So this is the first one,

- R** Ruth Cannons 14:31
you are walking past a large digital screen, as you walk by, you realize male figures are appearing beside you. When you look at them harassing speech appears above them, at the end of the display, a paperless terminal is asking for donations. I'm
- B** Benjamin Fleming 14:48
sorry. What do you think is happening here,
- R** Ruth Cannons 14:50
I feel like it's a really intense interactive performance art piece and performance that isn't for everyone, I do enjoy it. But something like that, for me having experienced that would be quite like triggering, I'd like I understand the point of the pace that maybe it would open the black maybe would open me like a more male audience to what cat calling feels like. And it would create a level of reliability. Um, so I would donate to it for that. For myself, if I was just sort of thrown into that thought display, I'd be like, oh, what's happening?
- B** Benjamin Fleming 15:36
I don't like this. And but
- R** Ruth Cannons 15:38
I understand the point of the pace. And I think not, it's like, I'm just like, quite smart.
- B** Benjamin Fleming 15:45
How do you imagine this would work. Like as in say, of you, as soon as you start experiencing this, what's happening,
- R** Ruth Cannons 15:53
I feel like they would maybe build it in a sort of dark tunnel, like a sort of temporary display room and you wouldn't walk past a long screen with these things would happen. Sort of like a night time, like you're alone late at night, one person through the display at a time and you're completely isolated and alone. And then you would walk through the pace that would happen. And then she would get to the

- B** Benjamin Fleming 16:18
destination part. And what you think it would look like,
- R** Ruth Cannons 16:21
I think it would be quiet, I actually imagined it to be just monotone just like you know, black space, or like a dark space with just like, sort of really vigorous white male figures. Yeah. And then popping up around two.
- B** Benjamin Fleming 16:40
And then so how would you expect to if you could interact with this artwork?
- R** Ruth Cannons 16:47
Um,
- B** Benjamin Fleming 16:51
you cannot expect that as well.
- R** Ruth Cannons 16:52
I didn't expect to interact with more of like an on screen sort of tunnel display. But I guess maybe for you had it on both was it could be a sort of a 361 at that two, three, experience? And that would be like, the poor seconds surrounding you.
- B** Benjamin Fleming 17:12
And then do you think that communicates a message?
- R** Ruth Cannons 17:14
I think it does. I think it would show you how it really feels to like be vulnerable and alone. And being approached by this like harassing aggressive sort of language that you feel like you cannot block yourself from? Because I think the experience of a lot of women is that like they have to smile and play it off. Because I mean, genetically physically, males so much stronger than awesome. So for fear of, you know, violent altercation, you have to like play it off, and make yourself very small and just get out of there as fast as you can. So

I think that would

B

Benjamin Fleming 17:59

interest you that Yeah, perfect. Let's go on to the next one. Okay, this is number two.

R

Ruth Cannons 18:09

You walk by a bench that looks unlike any you've seen before you sit down after a moment pots of the bench poke up from below you causing you to get you to try it again, this time to lay on the bench and nothing pokes up. Oh, that's cool.

B

Benjamin Fleming 18:28

So what do you think is happening here?

R

Ruth Cannons 18:30

I feel like it's like a bench for a moment of restful mindfulness. So you're not allowed to just sit, you have to fully submit to the bench live down. Like feel it underneath you. And then I don't know, I guess enjoy that moment of lying down. I personally love lying down. It's my favorite state of being. So I, I love this pace so much. I think it's really great to because you could I mean, you know, like, there's so many benches in the city, but they put those rails right in the middle to stop homeless people from sleeping on them, which I think is so awful. As shelters are overrun. There's no rest, right for these people trying to get off the street. And all they want to do is like lie down and maybe well with safely placed bench and they can't even do that. Yeah, because there's these things blocking them from comfortably line. So I feel like that would make you know, maybe we can have like designated homeless benches like for rough sleepers, they've got a place they can always go and lay, that have to worry about someone coming and sitting down shuts down the bench, one person at a time can lie on it. And I think that's really, that's really nice thing to do for homeless population. I think a nice thing to do for our homeless population would be to open more shelters and I don't know, raise the cost of lower the cost of living. Yeah. But it's it's a good community center, yeah. Funded thing and kind of mentioned the government. I mean, that's great.

B

Benjamin Fleming 20:04

Could you see how this could be used for that message? In that way? Yeah.

- R** Ruth Cannons 20:14
I think it would, maybe show you as well, like what it's like to sleep rough. If you have to, if you've got these benches that you can only rely on you be reminded that like there are people in this city in my city in my community. And this is their bit, you know, this is how they have to sleep. This is not a luxury, but it's a comfort to them to have something off the ground
- B** Benjamin Fleming 20:43
out of a cold.
- R** Ruth Cannons 20:46
Something like tangible to lie on.
- B** Benjamin Fleming 20:51
And then if you so what do you think would be important about this concept for it to be effective?
- R** Ruth Cannons 20:59
I think you would have to really have signage with the context of the piece. Because a lot of people, I don't think that a lot of people would look at average in a middle class, Australia, and I would not know the purpose, because I don't think that it's something that they're thinking about often. Like, for me, the threat of homelessness is really real. Like
- B** Benjamin Fleming 21:23
I grew up in a
- R** Ruth Cannons 21:24
very low socio economic area. My mom didn't have a lot of money. I didn't have a lot of money. I wouldn't call it generational poverty. But, you know, like, if I had finished high school and gotten a job and found a career for myself, that's very easily what it could have been. So for me, that's a real threat that I'm not threat, but it's it is a threat to my lifestyle, like it's something that I do consider often. So, I mean, if you have someone from the same background is me or similar, they would understand that one of the piece, but if

that's not something that someone's ever come into contact with, and they would need more information and like more context about how, like how this piece is meant to function,

B

Benjamin Fleming 22:12

right? And how would that be displayed?

R

Ruth Cannons 22:14

I guess you could have like a clock on the back of the bench. Oh, like, sign maybe next to it. I've have found that people don't read signs, they don't even read my news. I'm going to work in a bar and someone will sit there and stare at the menu for 10 minutes, I'll go to take the order. And they'll be like, Oh, I don't know what's in the menu. I've just been, I don't know, staring at it. Yeah. not taking anything in or you know, you have a very clear sign like, please do not do this. Yeah. And every five minutes you catch someone doing the thing? The sign says don't do.

B

Benjamin Fleming 22:49

And what do you think it would look like if it were complete? I just imagine that

R

Ruth Cannons 22:55

I was just imagining what those like, benches to say, to try and stay just a really nondescript average bench. Right, then obviously, it would have like this hidden component that's full of the mechanisms that would you know, what's the word I'm looking for? Make the bench Park you.

B

Benjamin Fleming 23:17

Yeah. sake. So if you imagine this concept, just like fully realize and cooperating everything we've spoken about you standing with it, what does it make you feel?

R

Ruth Cannons 23:27

actually kind of a little bit sad. You know, like, it's kind of it's very moving. Because, you know, it puts you into fully into the space of someone who's sleeping rough, but it allows you to like glance through a window into the nightlife, you know, and I think that's important. It makes it relatable. Yeah.



Benjamin Fleming 23:57

Perfect. Okay, so. So this is the last concept, we just want to let



Ruth Cannons 24:05

you approach an artwork made of a portrait mirror with multiple screens surrounding it. on one screen, you read number 27, male 24 curious, you look into the mirror at it flashes, a different screen refreshes. And it's number 28. Your agenda, age, emotion appears.



Benjamin Fleming 24:26

What is going on here? This is some



Ruth Cannons 24:28

kind of weird Tinder hinge grinder like mash up where it's just reading your face and all of your details because I put everything on the internet and it knows who I am by facial recognition, and it's trying to find a match for me. How does that feel? invasive?



Benjamin Fleming 24:43

What about it's invasive?



Well, first of all, I don't like men.



Ruth Cannons 24:49

I'm curious. Like, that's a cop bad.



cop out. But you don't I mean, yeah, well been curious. But I'm



Benjamin Fleming 24:58

sorry. Do you think it's hot like is trying to communicate a message



Ruth Cannons 25:02

to take my choice away? Maybe, oh, maybe it's maybe it's where dating apps are going because there's so extreme right now. And you know, it's just using all of our data to like, rip the faces of us and throw it into this huge Bank of stuff that other people have also done, we put on the internet, and now it knows us. And it's like, well, you'll love this guy.



Benjamin Fleming 25:39

What about it reads is dating.



Ruth Cannons 25:41

I'm just because it's a match. It's got my age, my agenda, my motion my face? How does like a, it feels like a catalog, like I'm numbered. And I've been catalogued into this thing. And people were looking at me. Like, like, you know, when you go on a first date, you're like, Oh, god, this person is looking at me. And like, all we did was talk online, it was really great then, but now I have to, like, interact and be like, picked up this thing. You know, it's a bit like, not disjointed, but sort of feels like it removes my choice. You know, and how



Benjamin Fleming 26:24

does that feel and machine cataloging year? Um,



Ruth Cannons 26:28

it feels very 1985 1986 1984 Wow.



Yeah.



It feels really maybe like, feels really like



sort of like,

- R** Ruth Cannons 26:48
like dystopian consumerism via dating. Yeah, like I'm being trafficked in some kind of underground ring, and they've just got face there. I just really extreme is making me feel better way.
- B** Benjamin Fleming 27:04
How does it make you feel?
- R** Ruth Cannons 27:06
Like unsettled? Really, like nervous in my stomach? Actually, actually sort of like a flow state nervous in my stomach bank?
- B** Benjamin Fleming 27:15
Oh,
- R** Ruth Cannons 27:16
yeah. A bit daunting as well. Actually, like I said,
- B** Benjamin Fleming 27:21
would you expect the object to be interactive? Like, would you want to interact with it,
- R** Ruth Cannons 27:24
I would want to interact with it, I would want to do the whole swipe thing that have a look around at the other screens, maybe go in and have some more like, you know, selective effect, like a photo in go in and see if there's more details or like bias. Human curiosity, I guess, like sickening curiosity way like, I hate this, but I need to know more.
- B** Benjamin Fleming 27:50
And if you couldn't interact with it at all, and it was just capturing you? What does that make you?



Ruth Cannons 27:56

freaked out? Yeah, really freaked out, probably freak out and be like, I don't have time to go. Let's leave a hole of mirrors.



Benjamin Fleming 28:05

If I contextualize the artwork as that machines actively cataloging you without your choice, and without your knowledge or interaction, and then you witness this, what does that make you feel?



Ruth Cannons 28:20

Well, I mean, our phones do that for us anyway. So it's sort of like when you're up late at night. And you realize that everything that you use your phone for is being catalogued away somewhere, and you're like, Oh, I need to throw this away from me as far as I can right now, like, I'm going to turn it off my balcony and collected in the morning when I've settled down. Yeah, I'd be sort of



Benjamin Fleming 28:45

like really freaked out,



Ruth Cannons 28:46

I feels like violated, I feel violated. Yeah, if I had a choice to like whether I wanted to subscribe to this kind of technology, then I wouldn't feel violated. But if it's just doing it, which it's happening all the time with, like, surveillance, and phones, and I guess, because the choice has been that. Because the action has been put in front of my face, and it's completely tangible. And I can see how much of the data that they've collected from me, I would really rethink my technology use, I would really rethink how I do things in my life. And I would really be more mindful about what I put out there. It would put me on like, the edge of caution,



you know,



Benjamin Fleming 29:43

yeah. And do you find that in an effective way?

R

Ruth Cannons 29:45

Um, I actually think it is quite radical. It's, because it's, like, it's tangible, real time information, you know, and you're seeing the effect right in front of your face. And when you stop and think about it, you're like, Oh, god, this is happening to me all the time. Like, in America, it's so bad, you know, they sell all of your information to health insurance companies so that they can deny you health insurance by illegally using your data. And if we stop and thought about the implications of that, and how that would raise the cost of living and how that would make our lives. That little bit harder, we would very surely just stop, but it's not a collective thought that people really have. They're like, Oh, it's fine. You know, it's just the internet, everyone does. But like, we all know, deep down that that's what's happening. But if it's presented to you like that, you would have that moment of like facing the Absolute Truth. Hmm.

B

Benjamin Fleming 30:49

Interesting. So, out of the three concepts we've spoken about that we've just, you've just imagined, obviously, in terms of communicating a message, which of the three Do you think the best talent

R

Ruth Cannons 31:05

I think walking past the digital screen, quiet in your face actually, sort of on par with each other, walking past the digital screen or the homeless bench? Because this took me I feel like this concept sort of took me a while to fully realize and like actualize the homeless bench is sort of needs more consent, like content con context. For someone who doesn't think about people sleeping on park benches, manifest that in their life, but this first one here at women being harassed specifically by males. That's so straightforward. It's so especially in Australia, it's very where we're at right now with the rate of domestic violence that happens. And, you know, one woman being helps more than one woman on average been killed awake. I think it really puts that to the forefront. It doesn't need much context. It's just by fair, you know, at the end, you know, donate to the artist or like a women's shelter or like women at risk, you know, just success and stuff like that. I think that's like the most straightforward, like digestible,

B

Benjamin Fleming 32:29

probably palatable pace. Do you think it's the most reflective? self reflection and yourself?

R

Ruth Cannons 32:44

Um, I don't think so. Because that's a lived experience that I that happens to me weekly. So it's not the most reflective, like for me at this point. It's just a part of life, which awful, but it's sort of just a part of life. A woman in this day and age or any day and age, actually, things have gotten better. I mean, we're allowed to wear pants and vote now. But yeah, that's a reality of being a woman. Yeah, I think the most reflective one.

B

Benjamin Fleming 33:14

Just fine. You on that concept? Do you think that what would be important about that concept to make a reflective two men?

R

Ruth Cannons 33:27

That's so huge to unpack. Um, I think it would really show them what it feels like, every time that you know, just invade a woman's space with aggressive behavior and harassing behavior, I think. And I keep saying aggressive even though it says harassing, but harassing is aggressive, like, it's all comes from aggression, you know, like burning need to, in my mind, it's like a burning need to insert yourself wanted into a woman's life, because society tells you that you're the top dog, and that's what you have to do to live the beaches.

B

Benjamin Fleming 34:11

Yeah. Um,

R

Ruth Cannons 34:15

I can't remember I was going to say,

B

Benjamin Fleming 34:19

that's actually perfect for this segment. Thank you. Cool. Okay, so now we're going to move into the experience prototype stage of the testing. So I'll just get you to move away from the chat. So this one here is, again, we're just trying to imagine these things we move this way. So we're just trying to imagine these things as how they would work. So this one has a little bit more interactivity. It kind of has things on it that you can hold on to and for you to put your emotions on to to tell me what you're thinking. Yeah. So what we'll do is, I'm just going to I'm going to be the narrator of the story. I'm going to be the writer of the

story. Man. Okay, so now



I'm sorry,



Ruth Cannons 35:18

Jason,



Benjamin Fleming 35:20

you'll be sitting, which is the most important part. So I'm going to write the story to you, and you just talk back to me. Okay. So the first thing is, so you're walking through a park, and you noticed a bench placed on the sidewalk next to you that you hadn't seen before? What makes you look at it.



Ruth Cannons 35:38

Um, it's a new bench. I've got really great attention to detail, actually. So every time something new pops up in like a regular route that I take, I'll be like,



Oh, what's that? Huh? But that's just because I'm



Ruth Cannons 35:50

very aware of my surroundings.



Benjamin Fleming 35:51

Yeah. What would make you approach it? What would it have to look like to make it stand out?



Ruth Cannons 35:57

Ah, maybe like, it's like a well lit bench. You know, I can't really create space, or it's colored differently from the rest of the benches, or it's brand new.



Which makes me curious about it.

B

Benjamin Fleming 36:15

So as you approach the bench, I'm just gonna get you to sit down, huh? Yeah, this is the bench. So what made you sit down on this bench?

R

Ruth Cannons 36:27

What's new? You know, that's, that's nice. What if they just put it in? And I'm the first person to sit on it? Yeah, fun. Talk to my friends. Hey, guys, this and you mentioned the park did a really great spot to see it. Also, I think I mentioned before I really like, you know, not static movement. Um, I like to be lying or sitting.

B

Benjamin Fleming 36:49

Yeah. Yeah. So as you sit to step out to me, as you sit on the bench, something happens while you're sitting on it. What do you think just happened?

R

Ruth Cannons 37:02

Something's poking me in the bomb. It's uncomfortable.

B

Benjamin Fleming 37:07

What makes it uncomfortable? It's,

R

Ruth Cannons 37:10

it's not a flat surface, my bench surface got stuff in it when I sit down.

B

Benjamin Fleming 37:17

How did that happen?

R

Ruth Cannons 37:19

Some kind of mechanism under the bottom of the bench by pressure weighted. And when

it feels like certain pressure point, it explodes a bit. And what, what? Or maybe it's not evenly distributed by



Benjamin Fleming 37:34

any of you didn't expect that to happen. Would you stand up?



Yeah. Yeah, I would straight away. Yeah.



Benjamin Fleming 37:39

Like, when you look at what's happened, what do you think is? What would it look like? If you imagine the best case scenario,



Ruth Cannons 37:55

best case scenario, is this, like, some kind of mechanism that opens a part of a bench and comes up when weight is applied to it? And then maybe like, you're like, Wow, what's up? The only ways and I can't remember, but then, you know, you stand up in it, like, slides away.



Benjamin Fleming 38:16

And you would expect it to slide away?



Ruth Cannons 38:17

Yeah, I think so. I think it was some kind of practical joke to begin with, like, I'm, this is like a gag bench. Like, you can't like sit on it.



Benjamin Fleming 38:26

Yeah. And then what would you do now?



Ruth Cannons 38:31

I probably poke around a bit to try and figure out why it was doing that. See if there was

like, any signage around that it would could explain to me why the bench was doing that. And then I would google it like Google the park. See if there was some kind of like community project that was happening with benches? Or like some kind of installation and then go from there, like, try and figure out what it is. Yeah.

B

Benjamin Fleming 38:57

Like curiosity would be paid. Would you interact with the bench in a physical way?

R

Ruth Cannons 39:03

Yeah, I wouldn't touch it. Like I would, you know, search around it. I would look for hidden compartment. So word. Maybe bang it? Yeah, maybe top it a bit to try and see if something else happens.

B

Benjamin Fleming 39:17

Yeah. What are you looking for? I'm looking

R

Ruth Cannons 39:20

for what else the bench does? Like, it just poked me like, what else does it do? If I lie down on it? Like, it's going to be like a bed of nails massage? Or like, Is it just a gag bench? Or like, yeah, is there some kind of deep meaning to this like bench that they've put in my pocket that I walk through every night?

B

Benjamin Fleming 39:41

Yeah. And then let's just say that you decided to lay on the bench. And then that didn't happen? What do you think about that?

R

Ruth Cannons 39:51

Yeah, that's when I would be like, oh, like, this is like the opposite of the anti homeless benches like this is a main facility. It's made for lying. Because I think about that all the time. When I walked past a bench and I when I found out that they put the railings in the middle of the bench to stop homeless people from sleeping. It's not to like separate seeds. It's literally to stop homeless people from sleeping. So when I noticed that in a bench, I that's like my first thought about what you industrial design? Yeah. Like, what? What is this piece anti about? Like, what is this piece of public? furniture? not providing to some of our

population? Like, is there a conflict that's being taken away? Because it doesn't look good? DF people rough sleeping in a park?

B

Benjamin Fleming 40:49

And what about it would make you think about that?

R

Ruth Cannons 40:52

Um, well, the fact that I just can't sit on it, I couldn't just go and sit there, I'd have to lie down. It that to me makes it exclusively like, for one purpose, which is lying down and I think about people lying down on benches. I think about people who are exercising hates me to break. Or think about people sleeping rough. Because I, you know, customized, kind of like relate benches and like homelessness, lying down on benches and homelessness,

B

Benjamin Fleming 41:28

sort of synonymous for rough sleeping. And what did you What about the bench would tell you to lay?

R

Ruth Cannons 41:41

Probably, if there was an assign or like there wasn't any information on the internet about the specific bench, probably just exploring its capabilities. Like what else does it do? Like if I stand on the bench? What happens like if I'm I know what happens when I see it? What happens when I stand? What happens when I like, touch it? And then like, eventually would lead me to like what happens

B

Benjamin Fleming 42:02

when I lie down? And so you would self explore to that? Yeah.

R

Ruth Cannons 42:06

Because it's like, it's something that's interactive, like, my curiosity has been piqued. So I'd like to see like the full capability of this bench. Yeah.

B

Benjamin Fleming 42:17

And you said that that you quite quickly picked up that you thought that it was about homeless architecture? Yeah. Do you? Do you think that that would be the same for other people?

R

Ruth Cannons 42:27

I mean, maybe not. Because I don't think that a lot of people know that. In our city. Our benches are made to not be accessible by rough sleepers, because we care so much more about how our city looks at, like on face value to tourists than we do about homeless people. And like when I found this information out, like years ago, so for me, like, sort of Fun fact, it's actually quite a grim fact. But that is something that, you know, like, oh, bench comes up in conversation. Actually, do you know that? Like, that's why they do that about with the benches? Yes. That was like, sort of, like, shocking piece of trivia. You know, like finding that out and being like, Oh, God, like?

B

Benjamin Fleming 43:19

And do you feel that that is something that people don't know about?

R

Ruth Cannons 43:22

I think it's something I think some people know about it. But I think a lot of people don't know about it, they just like, oh, let's just divide us so that someone doesn't hug the batch. You know, like, someone doesn't spread all that stuff out across the Benjamin. Really, it's just to stop people from lying

B

Benjamin Fleming 43:37

down. Yeah. Can you sit again to me? Yeah, yeah, you don't want to say it right.

R


Ruth Cannons 43:43


Now. I don't want to sit on it.


B

Benjamin Fleming 43:44


But what about this bench, if it will real would make it uncomfortable.


 Ruth Cannons 43:49
It's not a flat surface to be resting on like this. It's uneven. It's poking me. Like, no one likes to be poked in the bomb. You know?


 Benjamin Fleming 44:00
But like, what it reacts to you? How does this reaction occur?


 Ruth Cannons 44:05
Um, I think I'd be like a normal bench, and then the weight would be apply. And then the mechanism would go, and you would get the shock of like, oh, there's something on the same. It was fine. When I sat down in a second later it was an

 Benjamin Fleming 44:26
and then how would this bench to get you to sit on it and explore it? How would it differentiate itself from other benches?

 Ruth Cannons 44:34
Maybe if it was, like brightly colored, or even brightly colored just like a different shade than a normal bench? Or if it was just like Stark and isolated and maybe well lit? Or even just like, stuck and isolated in a different color.

 Benjamin Fleming 44:56
And you said, You said that this bench communicates a message? Mm hmm. Do you feel it? It does that effectively in isolation, or it needs more?

 Ruth Cannons 45:05
Oh, I think it would need more, if it is like some kind of interactive piece you would want it to be


not so much isolated, but sort of



in



Ruth Cannons 45:23

Sorry,



I'm in a sort of like,



Ruth Cannons 45:28

well, not heavily trafficked, but like, you know, like a moderately traffic public space.



Benjamin Fleming 45:40

That would



Ruth Cannons 45:41

help me you would see people doing it. And you would be like, oh, like, what is that? Like? Why are people getting up and jumping around this bench? Like, I'd like to also find out what they're doing?



Benjamin Fleming 45:54

And do you think it would spark conversation with people?



Ruth Cannons 45:56

Yeah, absolutely. Because if someone is like, Oh, I don't understand the point of this bench. Like, this is crazy. This is so stupid. Like this is just school kids at it again, like look at them wasting money. And then if you had that information, and you made that connection, you could start a conversation with that and be like, actually, I think what this is about, is it public accessibility to people sleeping rough. That would spark a conversation like oh, what do you mean? Well, you know, normal benches are not designed for lying down. So therefore, like homeless people who are sleeping rough, have no space above ground that

they can sleep on. It's cold, it's uncomfortable Foursquare and winter. You know, you want to be away from that. I think that could be really good. I guess it also understand how the person took it, depending on how the conversation would go. Because they could be like, Oh, it's still a waste of time. Like, I need to know that I was people sleeping better. It's like a lot of people missed the point of stuff. But you would I think you'd have like a, like 5050 response rate, like organization studying like, oh, like, I didn't know that about industrial design, like, and that's why they do that to our benches. Are you? Oh, I didn't know. That's why they put the light groups on the floor, like train stations, and I'm homeless people don't sleep. Yeah, I think it could be a really great way to start the conversation.

B

Benjamin Fleming 47:32

Good. And do you feel that it that would be the most effective way to have this conversation? Based on your experiences?

R

Ruth Cannons 47:44

I'm not sure about the most effective I'm not, I don't know what the most effective would be. But I say it's very effective for staying the conversation, because that's all you need. Just to tell someone, like specifically for this. It's like, hey, like, our benches are not designed for people to lay on. Like, even if you're retired, and you're on your break from work, and you would have to lie on a bench, you can't do that, because we specifically designed them to stop homeless people from sleeping on them. Therefore, no one can sleep on the benches. But like, I'd say it would be like a very effective way to like, get that knowledge out there. And then, you know, if it is like some kind of interactive art pays, then that also starts in your like a social media conversation. And you're like things like this, like they start trending, and then the information is put out there more. So I think that would have like a pretty successful wide rage.

B

Benjamin Fleming 48:42

Perfect, thank you. Okay, so wait, I'm just going to do the last of the prototypes. So this one here is the same thing. Again, I'll direct you as if it's a narrative or a story. And then you just tell me what you're thinking throughout the story. So I'll know right? What's going on. So stand over here for me just on this side of the room. So say, imagine you're at like an art gallery event, and that you enter a room. And from across the room, you see a myriad screen with other smaller displays connected to it. Okay, what about this would make you want to approach it.



Ruth Cannons 49:13

Um, it's a mirror, I like to look at myself, which is like, humanity is like a huge human thing. We all love to look at our reflections. I'm gonna go have a look at what I look like right now on the talk gallery. Yeah. And also, I guess it's like a weird screen. You're like, oh, what's behind it? It's like a two way mirror? Yeah. Is that why? Like, I gotta project something on to the mirror? And kind of like a new mirror technology that they're exploring?



Benjamin Fleming 49:41

Yeah, yeah. What about that says that to you? Like, what does this look like? That makes you What does it look like? It looks like



everything like



Ruth Cannons 49:52

those rearview mirrors, with the video display. The Smart mirrors, it looks like that kind of screen. So you can tell that it's also a screen, but it looks like a mirror. And so and then it's got like a little sort of pathways coming out of it for smaller screens. So I'm imagining it looking sort of like a web. Like, I'm going to go over and Oh, what's this web stuff? Yeah.



Benjamin Fleming 50:19

Perfect. So it looks like a web. Yeah. So. So you approach the display, and you're looking at the surrounding displays. So what is on these displays? So you can approach them?



Ruth Cannons 50:34

Okay, so this is the mirror on the fan looking at myself. And then the webs of like,



Benjamin Fleming 50:42

say we're just looking at the moment. Oh, not myself. You could look at yourself. That was your first reaction. It is. Yeah. So the first thing you want to look at is yourself. Yeah. Okay. We'll say where do you look at these? What is on these?



This is like,



Ruth Cannons 50:59

like little portraits, and it's like a catalog of different people, different genders, different feelings.



Benjamin Fleming 51:07

And what do you feel when you see just a list of days?



Ruth Cannons 51:11

Like it's pretty random? So like, Who are they? What are they doing here? That guy's sad. I hope he's okay. Yeah. I want to know these things. And I yeah, I have like a curiosity about like, who these people are, and like, why they're being presented to me.



Benjamin Fleming 51:28

Yeah. And why? What do you want to know?



Ruth Cannons 51:32

I'm just what the curious people are curious about what the sad people are sad about. Yeah, I think people are happy about, like, maybe this picture of them, like how they got to scar on the face. So I quit, I get the head looks really good. And



Benjamin Fleming 51:48

so you would expect pictures of people,



Ruth Cannons 51:50

maybe or like a little icon, not like a full blown picture, like a tiny little like,



Benjamin Fleming 51:56

icon. So it was just a list of people. Just a list of things like this.

- R** Ruth Cannons 52:03
That reminds me of a catalog. Maybe I just want to browse through until I find like something that's like super interesting. Like, oh, like, number 32 is like IH, like female and like, feels undeniable rage right now. Like, that's great. Why?
- B** Benjamin Fleming 52:22
Yeah, and you want to know more about these people want to know more about them yet. So say look at the bigger display behind the screen flashes, right? Yeah. What? What I say flash, what does that mean?
- R** Ruth Cannons 52:37
I don't know how to describe it, like a light flash, but it just like sort of has like a reflection glint. And then we'll overlay something on top.
- B** Benjamin Fleming 52:48
And if I say the mirror just recognized you? How would it tell? How would it communicate to you that that happened?
- R** Ruth Cannons 52:55
That maybe it would have my name? My age? And like what I'm feeling and everyone else?
- B** Benjamin Fleming 53:04
Say it just recognize it just as if it just captured you like took a photo of you? How would it? How would that communicated to you?
- R** Ruth Cannons 53:12
Oh, I would we would you like using your front camera and your iPhone, and it, you turn the flash on? And it actually flashes like the screen brightens up to ruminate your face and then makes the camera shadow sound. And then is presented
- B** Benjamin Fleming 53:28

to you. Would you expect say if it wasn't actually capturing a photo, but just capturing your information? What do you think it would do? sell it to health insurance company married like to let you know the interaction to let you know that it had captured your information, not taking a photo of you, but recognized you how do you think that would be communicated? What would make you know that that had happened?



Ruth Cannons 53:55

Maybe it would come up with my like so like, yeah. Yeah, like my like, you know where I am right now.



Benjamin Fleming 54:08

So just saying when that happens, this flash event occurs. And then one of these displays changes. Sorry, I was like an updated list, just get you to record and so you have a look at this. And then say this display just changes. Me? What is going on? What is going on here?



So is it cataloging



Benjamin Fleming 54:31

everyone who comes up to look in the mirror? What do you think is going on?



Ruth Cannons 54:33

I think it's like cataloging everyone who comes up to look in the mirror. How does



Benjamin Fleming 54:38

not feel?



Ruth Cannons 54:39

violating? Sure very violated, actually.



Benjamin Fleming 54:43

What about it, though?



Ruth Cannons 54:45

Um, I mean, it's interesting. Technologies progress that much that it's just like, I don't know, scans your retinas. It's like, Oh, it's worth, you know, she's number 26. Now, and this is how she was feeling this morning, when she woke up, she is at the gallery having a look.



And then I'd feel like sort of disconnected a bit. And



I did that happen? Yeah. And then



Benjamin Fleming 55:16

how would it you know, to look here, once this is flashed?



Ruth Cannons 55:21

Um, I think it would be like when you refresh your page, the whole thing will refresh, and it would add the next line at the bottom.



Benjamin Fleming 55:28

And you'd be like, oh, that mood? What was that moving? Oh, it's updating its database. And as soon as you see this, what would you expect this to? Like? If it just said this? What does it make you feel like? What do you think?



Why is doing that?



Benjamin Fleming 55:55

Yeah. How does that why feel?



Ruth Cannons 55:58

It feels sort of confusing.



Like,



Ruth Cannons 56:04

like, I don't understand why I needed to be added to the list. But also, like, every mirror that I walked past gonna do this to me, is it always recording?



Benjamin Fleming 56:20

What is that feeling? paranoia,



or time for him to occasionally



Benjamin Fleming 56:27

and say, Now, you've looked at this, and then you look in the mirror again, but it makes no response. What What is that?



Ruth Cannons 56:35

It's just gone and stolen all of my details. And now it's ignoring me. Like, I'm just being edited to some database, because I will cost it. And then that's it. Like, no, like, here, you got to have like another look in the mirror. You don't get to like do anything. We got everything we needed from you. It's been stored away. Congratulations, your number 26, your female and you're happy. And this? Is it? Like, move on?



Benjamin Fleming 57:04

How does that feel?



Ruth Cannons 57:05

really rude. You know, like, what are you going to do with that? Like, where's that going? Why was this necessary? Who else has access to this information? Now? Like, I was gazing into marijuana took a dump photo of my face. And now, I don't know where that's going. Like, I don't know, what's happening with that. Like, this is like,



this, like,



makes me nervous, actually, like, really know, which



Benjamin Fleming 57:36

would you expect to be able to interact with this?



Ruth Cannons 57:43

Yes, because it's taking, I feel like it's taking my information, like my personal information. So I would like to know, like, Oh, I want to type something like is a more details like, what did they take from that? Like, where's it going? Like, I would expect to be able to fully go in to like my number ranking, or profile or whatever they've created. And, like, explore everything that they have. But it's ignoring me. So I don't think I'm allowed to do that.



Benjamin Fleming 58:12

So if I told you, you can't do that,



Ruth Cannons 58:14

no, absolutely not. I would never approach the mirror.



Benjamin Fleming 58:17

But what have you did, and now it's happened,

R

Ruth Cannons 58:20

I would probably be angry and self righteous, like storm to the curator and be like, excuse me, I did not consent for that. When I paid for museum admissions. I'd like to know who the artist is. I want my information back I want to deleted that is complete violation of you know, like, digital, or internet, whatever. Think of the word right now, but like that was completely not okay. That is stealing from people.

B

Benjamin Fleming 58:58

If the curator said to you, this happens to you without your consent all the time. What do you say?

R

Ruth Cannons 59:05

Oh, yeah, you're right. We all have smartphones. They do it all the time. That's like a slap in the face. Yeah. What does that very effective slap in the face of the dangers of digital presence, I guess.

B

Benjamin Fleming 59:20

And that communicates that to you, that does communicate that to me.

R

Ruth Cannons 59:23

If someone just said that to me, I wouldn't still them. I'd be like, oh, wow, you're right. Like my friends listening to me right now. Have this conversation with you sending it to goodness Who?

B

Benjamin Fleming 59:33

Yeah. And then say, another person approaches the mirror, right? Like you're looking over here. And then another person looks into the mirror and it flashes. And then it captures their face when it would capture your eyes. And you see one of these displays? What does that think? What does that make you feel about it?

R

Ruth Cannons 59:55

Maybe like solidarity, it's doing it to everyone. Like we're all in the same boat. So at least I feel kind of connected to other people that I don't know, because it's doing the same thing

like to everyone who approaches the mirror. I would probably be like, Hey, don't don't look into that mirror. Like, it's going to take all of your data.

B

Benjamin Fleming 60:24

And then say this person says What is going on? Yeah, what do you say?

R

Ruth Cannons 60:29

I say it's doing what our smartphones do to us every day, every second. It's like co writing and cataloging all of our data. All of our online presence all around dumb selfies, all of our stupid conversations. And it's category cataloging year. It's given you a number and you That's it. You have no interactivity with it, you have no choice whether you get to see what they've got. set

B

Benjamin Fleming 61:02

up this would be a fruitful conversation with that person.

R

Ruth Cannons 61:05

Yeah. Yeah, I think so. Um,

B

Benjamin Fleming 61:10

would incite discussion.

R

Ruth Cannons 61:12

I think it would incite discussion. If I was sitting in front of that, and I moved away, and then someone came up, and they're like, you know, there were like, oh, what does this do? I would, you know, turn around and be like, oh, it represents this. You know, like, let them have their experience the same as me. And then if they're so curious, be like, oh, like it represents this? Like, how crazy

B

Benjamin Fleming 61:33

is that? And how do you know that it represents that?



Ruth Cannons 61:36

Because I stormed over to the curator and demanded my daughter back,



Benjamin Fleming 61:39

let's remove the curators. Oh, okay. That's good, though. But let's see if we've removed the curator. How is that things about this that would communicate that to you the message? Or?



Um,



yeah, I think if I



Ruth Cannons 61:57

let go of my self righteous anger for a second, I'd be like, oh, and Lena thought clearly about what is really happening, some prone to rage. And just, you know, jumping the gun and getting angry, if I stopped and thought I would be like, oh, oh, my God, like, this is just, this is just the baseline of Facebook, Instagram, staring right back at me and all the stupid things they do in line.



Benjamin Fleming 62:30

Do you think that would drive discussion with these people that might not understand that? Do you think people don't understand that?



Ruth Cannons 62:41

Well, I mean, mark on the I understand how the internet works, she was just there anything on there? Just anything, I think there's an older generation doesn't understand how technology works with the younger generation, we're so hyper aware of what's happening online, and where our data goes that it would spark generation with them. And maybe you would allow a platform of education for people like all the generations who weren't born when the internet was already a thing, ya know.



Benjamin Fleming 63:13

And now that you've told me the message that you think this is telling, how do you think aesthetically, it could reinforce that message?



What do you mean?



Benjamin Fleming 63:23

So you're, you're saying that this message that this machine has recognized you, and you can't interact with it? And it's just taking a data point about you? aesthetically, when you think about that message? How would that be communicated? What would this look like is what I'm trying to say, to support what you've thought,



Ruth Cannons 63:44

um, I feel like it would be



Benjamin Fleming 63:46

you describe it with your hands are



Ruth Cannons 63:48

going to be like a mirror to portrait mirror, average high, and would have maybe like different pathways coming up to the screens. And it would just be cataloging, running through all of the data points taken constantly, like refreshing, you know, got to the bottom of the last screen, it would refresh and start at the top of the first one. I can just be like, here, like the stock markets, you see that time ticking over and over and over and over and over again, just look like that. Just like lists and numbers should be fast.



Benjamin Fleming 64:21

Yeah. What does that mean?



Ruth Cannons 64:24

That's how fast our data gets taken from us.



Benjamin Fleming 64:30

What does that feel like? invasive? Do you feel like this would make you reflect on that type of culture?



Ruth Cannons 64:38

Yeah. I mean, I use a really awful phone anyway, in trying minimize my interactions, but, you know, 21st century gal, so perfect. I do, you know, do a lot of stuff online that I know is being collected and will probably, maybe bite me one day. But that is a personal choice that I made. And maybe I wasn't fully informed when I first started using the internet and social media, but I am now. But it still doesn't stop me from doing it. Even though I am this is like a slap in the face. Like it's right in your face. You know, this is like, I don't get it. And then you like, Oh, my God, I get it. And then you're like, Oh, that's awful, I'm gonna throw my phone off the bridge today. And then you get home, you just do the same thing. Again, it's like, it definitely would make you aware, you know, for a while you might try and can minimize what you're doing. And try and you know, protect your daughter more, and maybe educate yourself on who is allowed to take daughter and what they're allowed to use it for. And then maybe, you know, you could go down the path of disallowing that, which I think a lot of places that take data do do that for you. Right.



Benjamin Fleming 66:10

Okay, so what we're going to do now, now that we've kind of talked about these concepts, we've gone through these experiences, we're going to talk about those ratings that we do before once more, but it's going to be brief. And we're just going to talk about them with the frame of the concepts. So you could contrast your prior perceptions, as well as talk about the concepts and contrast them to how you think now that you've experienced in your imagination, yes, would work. Okay, so we'll just do the first one again, I just get you to read them aloud, because that means I can get them from the recording. So



Ruth Cannons 66:40

how do you personally feel towards one time donation to community and charitable organizations? That is still a very strong, like, do you feel that this is supported by the concepts you've gone through? Yes, I do. Um,



this one?



Ruth Cannons 67:03

Let me think my thoughts together.



Benjamin Fleming 67:11

All of them.



Yeah. I mean,



Ruth Cannons 67:15

I still strongly like this concept. Like, it's, it's just super accessible. You know, and like, for me, accessibility is a really important part of my life, because I'm feel very involved with my community. And I would love to help open doors. You know, other people who might like marginalized people in my community or things that like these will, like, directly benefit.



Benjamin Fleming 67:56

And just feel some of these do that?



Ruth Cannons 67:58

Yeah, definitely. The bench is amazing. The Internet one creeps me out. But still effective. And the harassment, one is incredible. Like you could get so much money for at risk women, and awareness for, you know, women and being able to directly donate to a cause after you've experienced what it feels like to be that like that one spoke to me so much.



Yeah, yeah. Strongly like package. Do you want to fill it out for me?



Benjamin Fleming 68:31

So this one, yeah, sorry, I, you spoke a lot about this. I could relate empathize with

someone who is hungry. So obviously, you will already strongly agree. Yeah, sorry. Do you think that after using any of these concepts, specifically, probably the chat the bench, do you feel that other people's behavior could change?

R

Ruth Cannons 68:54

I think so. I mean, the most important, the most important part of change is starting the conversation. And then empathizing comes after that, because once you start the conversation with people, it becomes a thought in their head. And, you know, for some people, a lot of people's thoughts don't rest. Because that's how your mind works. Its thoughts don't rest until they're like, follow through until you really find out until you form a solid opinion on it. So I think that, yeah, it's like very, very effective for starting the conversation about what it's really like to sleep rough, like how there is no help, the government's are going to help you they won't even let you sleep on park benches, you know, like, their facilities during the daytime hours in the evening. And so help me God, if I see you lying there, I will arrest you, which is a huge reality.

B

Benjamin Fleming 69:53

Perfect. Yeah. Wonderful. Thank you. Sir, I understand why women can feel unsafe alert in public in regards to the display. One, how do you feel about this and other people on that concept?

R

Ruth Cannons 70:09

I think that's also a great conversation starter. I know that there are people who are out there who weren't get it, because they think that harassing women that they don't know, I have no connection to when they're alone in public is normal and Okay, and that those kinds of like, people are very set, in their opinion, like no women in there for me to scream at, you know, there are some people who you're never going to be able to change their mind on that part. It's also a great conversation starter, it's a relatable emotion that you can directly we feel how a woman being harassed alone in public feels it puts you in her shoes, you know, and forces vulnerability into you. So yes, still, strongly agree.

B

Benjamin Fleming 70:58

Perfect. fill that in for me. So number before the art can make me see things in a new way. Do you feel that this statement is supported by the things you've seen today?



Ruth Cannons 71:11

Yeah, I mean, like with the marijuana, I really, really sort of like didn't understand it for a while, I sort of thought maybe it was like a dating app thing or, like something, but when, you know, my hypothetical scenario, and I approached the curator with rage, and it was explained to me, that made me see my online lifestyle and digital presence in a brand new way. You know, it was so effective. I am cataloged every, you know, website and platform that I use. And like that is like a slap in the face. That's what it's supposed to do.



Benjamin Fleming 71:54

And you feel that that concept support.



Ruth Cannons 71:55

Yeah, I feel like it really supports that, because that one was sort of the most difficult one for me to grasp. And then when I got it, I was like, Oh my gosh, like, this is perfect sense. You know, not difficult for me to grasp.



Benjamin Fleming 72:08

Do you think the difficulty in grasping it made you think about it more?



Ruth Cannons 72:11

Yeah, it did. It really, really, really pushed me to wreck Think of all the different possibilities of what it could be. Which is like, successful art to me. You know, personally, to me, if I can't stop thinking about something until I have a sound understanding, then that is a successful creative piece.



Benjamin Fleming 72:32

Hmm. Perfect. And then the last one, sir, I would want to donate to a community organization through a digital artwork using bypass.



Yep, still agree?

B Benjamin Fleming 72:42
Yeah. And you do so with these, and art

R Ruth Cannons 72:46
is creative energy costs you, you know, physically, emotionally, spiritually, and we people who go out of their way to create these things to allow other people that they don't even know are never going to meet understanding deserve some kind of, like, retribution. payment for that, you know, like they've created this, like, seeing for people to help like to help them educate themselves, or to open their eyes to something that is really foreign to them, and to create understanding, and that bike deserves payment. And it's also like, its local economic stimulation as well, when we pay our artists, we're directly stimulating our economy, our local economy, you know,

B Benjamin Fleming 73:41
do you? What would you be willing to pay from a pay per click Save had a static amount? What would be an amount that would be acceptable to you? \$7? Do you think that would foster more?

R Ruth Cannons 73:54
It depends on the traffic? If it depends on the traffic, it depends on whether the artist is given a grant or had to pay out of pocket? It depends on if it's in a huge museum or on the street

B Benjamin Fleming 74:06
on the street, I think would be um,

R Ruth Cannons 74:10
I would go for a more like 510 1520 button option. Um, see the

B Benjamin Fleming 74:15
options.

- R** Ruth Cannons 74:16
Yeah, yeah. But like set options, like, just put it in or maybe there is like, some people will say things and they'll just be like, I'm going to get this hundred bucks right now.
- B** Benjamin Fleming 74:28
True, you know,
- R** Ruth Cannons 74:32
some people are like, I really enjoyed this. I don't have much money, but I want to give back. And I fit in that category. So I would one of donate using PayPal. If it was an amount that I could afford in my budget. Cool. Perfect. Yeah. Oh, no, actually, no, I'm always throwing money at stuff.
- B** Benjamin Fleming 74:57
Stupid. Yeah, I would pay Yeah. I'm strongly agree that for me again, I have one more question for you. You read one of the concepts before the digital artwork with the papers, you read that as an a screen where artists could upload their work and collect money yet to a charity? Can you just explain to me how you would like that to work?
- R** Ruth Cannons 75:20
So I thought it was like there is like digital artwork, viewing it online. And then you are like on a screen and then you're like I love that you pay posit you earn that artwork you can print of it. You can't resell obviously, but like you can make like Prince of it hanging in your house. Have it like on display, or like a shared, rented like community space.
- B** Benjamin Fleming 75:51
Yeah. Cool. So you think that you would be delivered the
- R** Ruth Cannons 75:55
artwork? Yeah, yeah. If it's a digital artwork, I was thinking of more like digital prints though. I always think about like prints first. Think of digital art.

- B** Benjamin Fleming 76:06
If the artwork printed that if this panel printed the artwork would you use?
- R** Ruth Cannons 76:13
Oh my god, yes. How much would you pay? Probably not more than I charge my own prints depending on the size a five would I wouldn't pay more than \$35 per Brynn
- B** Benjamin Fleming 76:28
Do you think that's accessible to people?
- R** Ruth Cannons 76:32
It's certainly accessible. But not everyone could obviously because money is a factor there
- B** Benjamin Fleming 76:41
why would that be placed to support being donated to
- R** Ruth Cannons 76:47
either at the front at the beginning or the end of the pace?
- B** Benjamin Fleming 76:51
of like art gallery? Yeah. Yeah. Where do you think it was placed in the urban environment? Would it be place to foster getting donations?
- R** Ruth Cannons 77:00
Train Station popular public park? popular alleyways like walk waves through buildings and stuff like you know. Like, what's it called Kensington Lane? in like, Central Park just like very popular lane way cars car go down. It just ripped off just for people to walk on. That would be great. Just like high traffic public spaces. Yeah,
- B** Benjamin Fleming 77:33
sick. Thank you so much for your time today. You've been really helpful.

