



# Jodie - Testing.m4a

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## SUMMARY KEYWORDS

lentils, feel, donate, empathize, guess, artwork, purpose, abstract, sydney, homeless, tap, donation, street, paying, literally, organization, feeling, budapest, installation, australia

## SPEAKERS

Benjamin Fleming, Jodie Clothier



Jodie Clothier 00:08  
strongly dislike



Benjamin Fleming 00:11  
First of all, um, what do you record on your phone again?



Jodie Clothier 00:17  
Got it. She's already going on who's taking me? Oh, just trying to do too much big. You go Yo, john.



Good afternoon. How are you? God? I'm laughing.



Benjamin Fleming 00:31  
Okay, sorry, we're doing some research for the University of Sydney, which I'm very sure you're aware of what we're trying to do is explore people's like ideas and perceptions of interactive digital outlets as well as way that they donate to charities currently. So

everything that we show you today is really vague, and it's actually really ambiguous. So it's a spot for complete this as possible. What we're trying to do is kind of how you imagine these things would work and how you perceived they would work. Yeah. So all of the things that you notice already, but all these things, I didn't make, personally any of these concepts, and I want to know the truth. So I'm not going to be offended or flattered by anything that you told me today. Yeah, the sessions will be recorded on video, and then we're going to delete them, it's just for us to capture what went on. So that'll be chill, chill. So what we're going to do first is, before we go through any concepts, etc, we're just going to have a conversation about your current feelings and experiences to a few of the things we're trying to explore. So what I'm gonna do is I'm going to show you like a question and then read it out loud, and then just respond to the question on the numbered one, so they'll be five of them. So this is the first ones. Can I just answer? You have a read it out loud? Okay. How do



Jodie Clothier 01:45

you personally feel towards one time donations to community and charitable organizations? Tell me the same answer on that as well. Yeah, somewhat dislike? And why would that be? Feel like one time donations to community charitable organizations? I don't know. It kind of feels like you just throwing them a bone. But like, I feel like, I don't know. It also depends on the organization as well, I guess, like I'm a bit cynical, and I feel like none of my money gets them. So I'm like, No, I'm not going to give you any money.



Benjamin Fleming 02:16

Where do you think that cynicism comes from?



Jodie Clothier 02:19

I think just, I guess like you say, like a lot of these like organizations and stuff. And like, I know, advertising and things are important. But you see, like how they're plastered everywhere. And you can't help but think like, is this money actually getting to the people? And then I think there's been a few cases over the years like in like the media and the news, where when you see the breakdown, like the percentage that is actually spent on like, the people who need the most is so minimal compared to things like advertising, or like overhead costs of just like office spaces, and all these other things. just feels like there's so many steps between me and my money actually getting to someone in need. Hmm, yeah,

- B** Benjamin Fleming 02:54  
perfect. Anytime. So like a one time donation that you were where you do like a one time in place. Can you recall, like one of those that you've seen,
- J** Jodie Clothier 03:03  
like a physical location or something like that? Yeah, I think I've seen I think the thing I can most recently recall is like, I know, lentils now has like a tap payment. So lentils is anything used to have just like they still have the donation box at the door, and they still have their POS machine at the front. But now on top of the donation box at the door, they've got a tap. But it's \$15. So I think they're trying to encourage people, because I think a lot of people will only if you do the F post that you can obviously choose however much you want. And the point is of lentils is is pay as much as you want. But the tap for \$15 is definitely incentive. Like they're trying to make it more convenient. But also the convenience comes with like, giving them a little bit more because I would I reckon the standard would be \$15 be something like five
- B** Benjamin Fleming 03:46  
or 10. Yeah. And do you use that?
- J** Jodie Clothier 03:49  
No, I put in 10. I'm, like \$15. Now.
- B** Benjamin Fleming 03:53  
So the amount is too high,
- J** Jodie Clothier 03:54  
the amount is too high.
- B** Benjamin Fleming 03:55  
Yeah, but the method of paying the method
- J** Jodie Clothier 03:57

of paying is fine. I don't mind tapping my Cod. But it's also because I know I like the money is going back to lentils, which I guess I feel have a more of like a community or like relationship with it, because I go there like quite rightfully. Whereas I have also seen those tap things, I think, maybe on like, I don't know, like a bus stop or like some something else that was like kind of just like on the street or I was walking past and I definitely it felt way more impersonal. So because of like that detachment because it was just kind of like on the street or like me walking past something. I didn't feel that relationship. And I didn't feel the desire. Were the one in lentils because it's inside the like actual restaurant actually feels. And also because you like you are paying for a service. It's not really a donation. You're paying for your meal.

**B** Benjamin Fleming 04:43  
Yeah. So

**J** Jodie Clothier 04:44  
it's a little bit of a different relationship.

**B** Benjamin Fleming 04:46  
Yeah. Cool. And like you could see where the money is going.

**J** Jodie Clothier 04:48  
Yeah, yeah. And that's like, that's what I'm getting out of it.

**B** Benjamin Fleming 04:51  
Yeah. Perfect. Cool. So we'll move on to number two, which is this one here. So read this one aloud.

**J** Jodie Clothier 05:00  
I can relate to empathize with someone who is homeless. strongly disagree.

**B** Benjamin Fleming 05:06  
And why is that?



Jodie Clothier 05:07

I've never experienced homelessness, thankfully. So I don't even think I can begin to fathom what it's like. I think my ability, like yes, it can be like, Oh, that must really suck was me. But like, I don't even think I can fully comprehend, comprehend lack, the lack of lack of financial security, lack of stability, just like everything, like a tiny tip of the iceberg can't even get there.



Benjamin Fleming 05:32

And g Can you think of a way that could help you empathize with that experience?



Jodie Clothier 05:38

I mean, I don't know. Because I guess like, what is the purpose? I know this sounds weird, but like it, how can you do that in a way that doesn't feel? I don't know what the word is. But like, what I mean, like, what is the purpose of like, immediately to somebody and I imagined Oh, like you put on VR headset you played this game was like, Oh, this is what it's like to be homeless. But that feels so just yucky. Like, I don't know really where to begin with it. The feeling of like trying to empathize with someone who was homeless? I'm like, to what? And what is the purpose? Like? I don't know.



Benjamin Fleming 06:15

What about like, what, how would you think you'll illustrating a pop portion of homelessness and how difficult it is? So could you imagine that that would be something that would be effective?



Jodie Clothier 06:24

Um, yeah, I think like, if I think more about I guess, like a witness, I do think some of the mission Australia as I can, like, remember them in my mind. So I suppose there's some kind of connection there, where they often use like, us like the story or like personas, or like us, basically, someone's narrative and be like, oh, come out on the street, or like this time around Christmas, X amount of people like don't have a home. So relating it to a situation that you yourself feel familiar with, to create kind of lack, that lack relationship to emphasize, I think, is a good way. So it's like taking an experience that people already familiar with, and then putting it through the lens of someone who was homeless, to have that point of reference, because I think a lot of people like oh, I could never imagine myself in that position. So that's why I think narratives when you have someone who you

can see yourself in or see something in and then also understanding that they've been through that helps you understand, like, all that could be made near.

B

Benjamin Fleming 07:22

Perfect. Okay, so this is the third. So we just want to let it get to me,

J

Jodie Clothier 07:29

I understand why women can feel unsafe alone and hopefully, strongly agree.

B

Benjamin Fleming 07:35

So talk me through this from the UK,

J

Jodie Clothier 07:37

Australia, gray. Well, like, there's been so many scenarios and situations in my life, where I've been like, wow, I might die. I guess it's just like a very common experience. And I feel, I mean, it's a bit sad, but I also feel like, there's nothing I can really do about it. I just kind of accept it. But I also am like, I don't want to not leave my life the way I want to, because I'm afraid and I am thankful that you know, Australia is comparatively I would say fairly safe. But in situations like perhaps in like different countries, or whatever, I would definitely and have felt like Warren safe. I remember once when I was in Budapest, my Google Maps, like think about that. And I was catching a bus to the top of this hill to look at the big temple. And I accidentally got off a bus to a bus stop to LA. And then I was just in the middle of nowhere would have heard and I was like, Oh my god, these are just people's backyards and houses and there was no lighting. And I literally ran out to the top of the hill because I was like, I'm gonna die here. And no one knows. Like, you know, it's like, and it was at night, and it was at night. And literally, like in the forest in Budapest, just like fucking running, running

B

Benjamin Fleming 08:50

through. It was just a woman in a space and you felt unsafe.

J

Jodie Clothier 08:53

Yeah. Cuz I was like, there's no like, there's also like, no awareness of anyone knowing where I am. And there's no other people around. And not even other people. Like,

obviously, like I would feel safer if they were more like women around because it's like, men don't trust them.

B

Benjamin Fleming 09:09

Hmm, yeah. And then so in Sydney city, what type of things that happened Do you think make you empathize with this so much?

J

Jodie Clothier 09:17

As I myself have experienced this in Sydney, so like, I guess even like, walking home at night, especially like if I finished up at uni, really, like, I'm typically where I used to live in Camden Street. There's just literally like a black hole. There's like, no streetlights, it's like so dark. my housemates and I always joke like, oh, someone goes missing that sir, it's gonna happen. And like my housemate broke, even like email, the council was like, oh, like just letting you know, there's this like strip of life in the universe, which is like literally, like, just so dark. And it's right near and will dog park as well. And so like, I will always, like walk on the streets. And my I don't wanna will be the bushes. And they'll usually will like, all, yeah, we can't really afford to, like, have everything well with so we can't do anything about it.

B

Benjamin Fleming 09:59

grains, you, it's good that you're feeling things like this. And that's the opportunity that they say. I don't have the money. To start, these are important to us. Okay, so this is the fourth quarter,

J

Jodie Clothier 10:13

I can make me say things in a new way. Somewhat agree. So I think art can be really powerful medium. But I do feel that personally, I think because I don't know, I would say that I'm somewhat creative. But I also am quite a logical and rational person. So I do consider some things too abstract for me. Like I do like to understand the meaning behind things. So sometimes even like, calories whenever I'm looking at the installation, like I can enjoy it, and I can look at it. But once I read like a description about the work, it does, like specifically for me give a lot more meaning to it, because I can understand where the artist is coming from. So the way I can make me see things in a new way. I think it definitely can. But also, if it's too abstract, I think the meaning is lost for me specifically.



Benjamin Fleming 11:00

Yeah. So you need some type of information that goes in there that work for you to fully enjoy it.



Jodie Clothier 11:06

If the work is really abstract, I like to have a bit of a company information. If the work is not super abstract, then I'm happy to kind of like digest it myself. But having context I think is good. So even context doesn't have to be text, but within the space, if the artwork or the installation is for a specific event or festival or whatever it is, like if I have the context around that it can help shape my understanding of what the artwork is.



Benjamin Fleming 11:32

Would you be able to just describe to me what you would mean by to abstract or not too abstract.



Jodie Clothier 11:37

Okay, so like to abstract. I guess like, okay, so I might use an example like the thing that's down in the half at the moment. So I like that. But I also like it because I can see that it's like responding like it's giving feedback. And the also the little bit of text helps me understand what its purposes. So if you took away the text and you took away, I think having an interactive as well I enjoy, like if there's something that's just existing on its own, regardless of whether, like, I guess, like I'm there or not. And I guess my abstract I mean, like, literally, like lacking form, like me was just like a bunch of like flashing lights. And I didn't know what they will formulate is my lips. I mean, it's odd, but like i don't i don't connect with it. I don't engage with it. Yeah, being in it for me. Really?



Benjamin Fleming 12:30

Yeah. You need that little tidbit.



Jodie Clothier 12:32

Yeah. little tidbit on my own Yeah, that's cool. Like, even just like a little something about like the oddest intentions are what its purposes. I think, like for me, I really like functional things. So even though that's why I say like, I don't think this applies purely, because all can exist in its own form. But like, having a purpose like that I can recognize, unlike that



adds a new layer of

B

Benjamin Fleming 12:56

meaning. Yeah, yeah. Perfect. Okay, last one. For this one.

J

Jodie Clothier 13:03

I would want to donate to community organization through digital artwork, he's in paper us neither agree, or disagree. I don't know if there's too many unknown variables like I like or I might not. And also, it could depend on like how poor I'm feeling on a day, literally, I could be like, Oh, I bought myself a coffee and lunch. So be too poor, not going to donate. And that has nothing to do with the installation, or the artwork, or any of those things is just literally my mood that day. So I think there's like so many variables, which is why I'm like in the middle in saying that I could see myself donating, if I just got my pay, like the day before. And I was like feeling generous. And I'd be like, Oh my gosh, yeah. But like, I think it's such like an individual thing. I also think, again, with the community organization, if I had a closer relationship, that organization, I'd be more inclined to, I think like if it was something like UNICEF, UNICEF, but if it was, I know I was using an example of lentils, but something that I have, like a close relationship with or feels more like local to me or even this area, it would be something that I would be more engaged with.

B

Benjamin Fleming 14:16

And how do you think, like a type of digital artwork that could communicate to you that it was a local organization?

J

Jodie Clothier 14:21

I'm good point, let me think. to really know,

B

Benjamin Fleming 14:40

like, do you think it would be to do with like, the situation or like you would require, like the pieces you were talking about before? where it had something on it that set it?

J

Jodie Clothier 14:50

Yeah, I think. I mean, context is always important. But I guess like, when it comes down to like donating and stuff, it's about people. And it's about I think power, like stories always

really powerful. So is there some way like embedded in this artwork is like the voice of the people who you are actually giving money to? So like, I would be more inclined if like the people that I'm donating to actually played a role in like designing this or having some part in the digital artwork versus like, Oh, we've made this digital artwork for these people, or is it we made it with these people? Does that make sense? Yeah.



Benjamin Fleming 15:28

Perfect. Okay. 26 just, Oh, my goodness. Yeah. Okay, well, that's it for today.



Jodie Clothier 15:41

We just started



Benjamin Fleming 15:42

really late.