

TRANSCRIPT WITH COMMENTARY
Amber G.: A college senior
and
DES practice for a graduate student

Amber Interview 5

Below in black is a word-for-word transcript of the May 9 introductory interview with Amber that is available on YouTube <https://youtu.be/ln9WRt09Apw>.

In green are comments about and explanations of the Descriptive Experience Sampling process.

This interview serves as practice for a DES graduate student, Cody Kaneshiro. A masterclass conversation can be found at <https://youtu.be/S5y3N11PTe0>.

If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

CK = Cody Kaneshiro

Amber = Amber G.

0:01 Amber: Does the click need to change?

0:02 RTH: I think we got everything going here. I believe this is going to be Amber's fifth day, day five. Is that right?

0:09 Amber: Yes. Yes.

0:12 RTH: And I think we've got all the electrons aligned. We'll see.

0:18 CK: Any problems to wearing the beeper or, [Amber: No.] anything like that? [Amber: No.] And you wore it this, you wore it yesterday? [Amber: Yes.] [inaudible] Okay.

0:27 RTH: Then I think we are ready to proceed here. Beep number 1.

SAMPLE 5.1 DISCUSSION STARTS HERE

0:32 Amber: Okay. So beep number 1, I was reading, um, an old PowerPoint, like from the beginning of the semester for class, um, to study. And before the beep I noticed that the words "next slide" were crossed off. Like I had crossed them off. And at the moment of the beep, I was kind of in this wondering process of like, why is "next slide" crossed off? Um, those words exactly were not present. It was, um, the seeing of the, it being crossed off was not present. It was more just me kind of like thinking, what, why'd I do that, but not those words.

1:10 RTH: So at the meaning of the thinking, the heart of the thinking, [Amber: Yeah.] the content of the thinking, I guess we could say is, I'm wondering why I crossed off those words?

1:19 Amber: Yeah.

1:19 RTH: But none of the, none of *those words* were there. [Amber: No.] It's just that I've *seen* it?

1:24 Amber: Yes.

1:26 RTH: Now I've sort of withdrawn into my inner life?

1:29 Amber: Yeah.

1:29 RTH: And I'm wondering why it is that I did that?

1:32 Amber: Yeah. Yeah.

1:33 RTH: And it is, is it, why is it that *I* did that? Or why is it that they're crossed out? Not that there's words involved, but is this about *my* having crossed them out or just that they're crossed out?

1:44 Amber: *My* having crossed them out because it was written on like.

1:47 RTH: Don't, don't need a *because* here. [Amber: Okay.] The question is what your thought process is about here.

1:47 Russ comments: "Because" signals an explanation, and DES tries to bracket explanations. Here, RTH explicitly short-circuits the discussion of an explanation.

1:51 Amber: Oh yeah, yeah. It was me.

1:52 RTH: Okay. So, so this is a *specific* thought, [Amber: Mm hmm.] it's about why *I* crossed it out, not just why are *they* crossed out? But there is no words or pictures or whatever that convey that thought?

2:08 Amber: No.

2:11 RTH: Okay. And I'm happy with that.

2:16 CK: Yup. I am as well.

2:18 RTH: And I would say as, as a, in-passing kind of a thing that that's, a straightforward textbook example of what we call un, unsymbolized thinking. [Amber: Unsymbolized?] Unsymbolized thinking. That there's a clear thought process [Amber: Um hmm.], quite specific thought process [Amber: Right.], that don't, that *isn't* carried in words or pictures or whatever, which is why we call it unsymbolized, [Amber: Oh, okay.] could call it unworded, unsym, unpictured, un-whatever.

2:44 Amber: Yeah. Right, right, right.

2:47 RTH: But that is a, straight-down-the-middle-of-the-textbook example of what is unsymbolized thinking.

2:47 Russ comments: Note that this is sampling day 5, and the interviewers are *for the first time* using the term *unsymbolized thinking*. The phenomenon has emerged from Amber across five days of sampling without it's being introduced as a category. A DES general principle is that it is the responsibility of the interviewer to understand the linguistic offerings of the participant, *not* to impose the interviewer's categories onto the participant. However, RTH thinks that Amber has shown herself as being skilled in apprehending phenomenon and valuing bracketing presuppositions, so he feels safe introducing the concept now. He thinks that there is now little risk that Amber will, going forward, be unduly influenced by having named this concept.

2:54 Amber: Okay.

2:54 RTH: Yeah.

2:55 Amber: That's cool.

2:56 CK: All right. Beep number 2.

SAMPLE 5.2 DISCUSSION STARTS HERE

2:57 Amber: Okay. So beep number 2, I was watching TV. Um, and I was watching, I was watching *Law and Order SVU* again. [laughs] And what I saw was, um, so Olivia had like a cut on her neck and she was holding it with her two fingers. And at the moment of the beep I saw, um, another police officer. He like put a napkin over it to like clot it. Um, so that's what I saw. I was just seeing that. There wasn't any words, anything like that. It was like, just me physically seeing like the, a *still* picture of her standing there, and the other police officer taken like a white napkin and clotted the. Cuz she was holding it like this and he put it over her neck like that.

2:57 Russ comments: This is a quite skilled initial description of a sampled experience. Amber distinguishes carefully between context and experience, and differentiated carefully among potential experiences.

3:41 CK: Okay. So you were just watching TV with accuracy, like you're watching what is unfolding on the TV?

3:41 Russ comments: We will see that "with accuracy" is not entirely true.

3:49 Amber: Yeah. Yeah.

3:51 CK: And you said this was like a picture, do you mean that to be like, this is *still*, like this isn't in motion or?

- 3:58 Amber: Yeah, in my experience it was like a still, it was almost like if you took a snapshot of the scene. It was just her standing there with the other person holding the napkin on her cut.
- 4:09 CK: Okay. And is this seeing of the whole scene? Like, is this like, I think in previous beeps right, it was like when a detective was standing up, [Amber: Mm hmm.] and you had seen her standing up, but not the rest of the scene. Is this, is this so much of that where there's something specific or is this just, I'm seeing the, I'm seeing the scene unfold?
- 4:09 Russ comments: CK 3:51 asked a good question, taking notice of the fact that Amber 2:57 had described a *still* picture, with particular emphasis on the word *still*. But to RTH's ear, because CK 4:09 moves on to discuss other aspects, RTH worries that CK hasn't grasped the significance of Amber's response. Amber 3:58 said "it was almost like if you took a snapshot of the scene." Does Amber mean that *the show* had taken a snapshot of the scene and displayed it, still, for the viewer? Or does Amber mean that *Amber* had taken a snapshot of the scene *for herself*, while the on-the-screen scene moved on? Those are very different experiential possibilities, and CK has not distinguished between them.
- 4:30 Amber: I'm seeing... Okay. That makes sense. Okay. So I'm seeing them, but like what's in the background is not really all that present. [CK: Okay.] It's just *them* and what is happening with *them*.
- 4:40 CK: Okay.
- 4:40 Amber: Yeah.
- 4:42 RTH: [to Cody] So a minute ago you asked whether this was a still picture or whether she was seeing the scene? [CK: Mm hmm.] Did you get a satisfac, an answer that satisfied you completely about that?
- 4:52 CK: Yes.
- 4:54 RTH: Cuz I didn't.
- 4:55 CK: Okay. Okay.
- 4:58 RTH: [to Amber] So I would like to know whether, you are just being carried along with the action and the action seems *still*, is still, that's, that, the guy's put his napkin on her neck and that's it, and nothing else is happening, [Amber: Mm hmm.] so you could say, *well, this is a still scene*. Or does it seem like you have somehow frozen that in time, and the action is perhaps continuing on, but you are continuing to see this same thing. So the question is, are you just being carried along by the TV, which happens to be still? Or have *you* created your own still, still-life extraction from this?
- 5:39 Amber: Um, I've created my own still, because they were like talking and like looking around and things like that.

- 5:45 RTH: But you're no longer seeing that?
- 5:47 Amber: No. I'm just seeing them like looking in one direction and he's holding the thing. It's not like he's doing this, she's doing anything. It was just frozen.
- 5:56 RTH: So on the *real* screen, *she's* moving around and *he's* moving around and everybody else is moving around and I have frozen it in time? *Or* in the real screen are *they* frozen, and everybody else is moving around?
- 6:12 Amber: Oh, um, in the screen they're like talking, so their mouth is moving. Um. [RTH: And do you see?] But there's no people in the background. It's just them on the screen. [RTH: Okay.] Like just, just actually, and uh, they're talking, but I don't see their, like in my experience, it's just them kind of like looking, like frozen.
- 6:31 RTH: So you are no longer seeing what's on the TV? [Amber: No.] You are seeing your own...?
- 6:37 Amber: Interpretation of it, I guess. Or version of it?
- 6:40 RTH: Crea, creation of it. [Amber: Yeah,] I guess I would say. [Amber: Yeah.] It's, for whatever reason, and I'm no, there's no, *because*s involved here, the question is what's in your experience, and what's your, what's in your experience is a personal-to-Amber view of the screen. Nobody else would see that everybody else would see the motion on the screen probably, but for *Amber*, whatever reason, she sees still life.

6:40 Russ comments: It has taken RTH and Amber nearly three minutes to tease this detail apart (that's a long time in an interview!), during which time RTH has asked about the same phenomenon using somewhat different words and emphasis. Amber (to RTH's ear) has held firm throughout, leading RTH to conclude that Amber did indeed mean that she has created her own perception related to but not driven by the external world.

From the standpoint of interviewer development, an important question is: Why didn't CK follow through with his 3:51 question? Of course I don't know the answer to that, but I speculate that it is the widespread tendency to normalize experience. Amber said something that was *close to* "I was just seeing a snapshot of the TV," and CK accepted it as being *actually* "I was just seeing a snapshot of the TV." Psychological training has encouraged that, because "I was just seeing a snapshot of the TV" is rather like a null hypothesis (*nothing of note going on here*) and psychological investigations require a high level of confidence to reject the null hypothesis. Standard psychological research generally holds that rejecting the null hypothesis by mistake (a so-called Type I error) is worse than failing to reject the null hypothesis when it should be rejected (a Type II error).

The DES aim for fidelity seeks equally to avoid both Type I and Type II errors. Avoiding Type I errors is important—that's why I spent 3 minutes of the interview seeking to ensure that I understood whether Amber was actually trying to describe an unusual experience. But Type II errors are particularly important in exploratory studies (as are all DES investigations so far). We spend the time and effort engaging in DES because we might learn something new, gain a new perspective, and to fail to do that would be to waste the substantial time and energy invested.

7:04 Amber: Yes.

7:04 RTH: Okay. So that came from, Amber's saying I, *it was a still picture*. Which was a little bit of a strange thing to say, and that lit both of us up, [to Cody] in the sense of, I think you asked a question and I, and I wanted [CK: Mm hmm.] to know why she, why she would say that. [Amber: Mm hmm.] [to Cody] And you asked the question, but didn't get to the, an didn't get far enough into the answer for my, my taste.

7:35 Amber: Can I ask a question about that one actually? [RTH: Sure.] Um, do you think that my focus on it being like still was because I was fixated on one aspect of it, like the napkin?

7:49 RTH: Maybe.

7:51 Amber: Okay. Cause that was, or the, whatever, the cloth that he put on her neck, like that was something that I was kind of fixated on in that scene. It was still, but I was kind of fixated on that. So I'm kind of wondering if that, or like the idea....

8:03 RTH: So the, the, *because* questions are almost impossible to answer, I think. [Amber: Okay.] So I, I basically have given up, *until* such time as we have *phenomena* straightened out. [Amber: Right.] So I don't, I don't think the world of psychology or interpersonal people in general know about enough about the internal experiential world, [Amber: Mm hmm.] so I think most people would say, you know, if you're watching TV, you're just, you're just taking in what's going on on the, on the screen. The question is whether that's true; and the answer is in this particular case, it seems like it's *not* true. That Amber has created her own view based on what's going on on the screen. [Amber: Right.] But it's her own property. [Amber: Right.] She is *seeing* her own property as if it were out there on the screen. She's seeing her own creation out there on the screen. [Amber: Mm hmm.] And *not* seeing what's *on* the screen at that part, at that particular moment.

8:03 Russ comments: *Because (= why) questions are important, but they cannot be answered without accurate what answers. It is a bit of a conundrum: one must suspend the interest in why questions if one is interested in why questions, because the interest in why interferes with the ability to apprehend what.*

8:54 Amber: Right.

8:56 RTH: And that, from my point of view is sort, is ea (I shouldn't say it's enough), but it's, it's as much as I think we can do it this moment, because the... First off you have to nail that distinction down, which most of psychology doesn't do. [Amber: Right.] The whole eye tracking, [Amber: (laughs) Yeah.] business assumes that what you're looking at is what you're seeing. [Amber: Right.] Which is not true, obviously: your eye tracking is aiming at Amber, but, er, [corrects himself] aiming at *Olivia*, but you're not seeing *Olivia*, you're seeing your own...

9:23 Amber: ...version of...

9:24 RTH: ...version of what's going on there.

9:25 Amber: What's going on.

9:27 RTH: So we need to nail that down. [Amber: Mm hmm.] We need to nail down experience. We need to understand what it takes to understand experience, and, and for the moment that's good enough for me. That's, that's, that's what we're after.

9:41 Amber: Okay. That makes sense.

9:43 CK: And I think another spinning that, [to RTH] which I think is repeating what you said, right? Is that we can't propose explanations until we know what the phenomena are. [Amber: Right.] Or at least it's, I think, perilous to do that, I would say. And because we don't know what the phenomena is, it's, that's kind of where we need to start first.

10:00 Amber: Okay. Does that also have to do with the fact that this happened like yesterday? Like if we were all sitting in the room together while this was happening, would that have made a difference about. I'm just wondering.

10:12 RTH: So is your question, is this a characteristic of your *recollection* that you've made it still? And that if we had, if we could have been inside you watching what happened at the moment, it wouldn't have been a still life?

10:24 Amber: Oh no, no, no. I was more asking like, so would these, would that question be easier to answer if we had done this, like at the moment? I don't know if that makes sense. Like if we were all sitting in a room together and that was happening and we did this right then and there would that make a difference?

10:39 CK: Like if the beep had gone off and then, right, like a minute after that we all get together and ask you these questions?

10:43 Amber: Yeah. Would that have made a difference about the *because* or anything like that?

10:50 RTH: So let me, uh, let me turn that question around, left, left, turn this question ["left turn" is a reference to interview 4 (see sample 4.2, 10:26)] around. And, uh, [Amber: (laughs)] the, uh, so do you, how confident are you when... So now I'm understanding you to be saying *I'm not seeing the real Olivia on the screen. I'm seeing my created Olivia on the screen.* [Amber: Yes.] How confident are you that that's what actually happened yesterday at 5:17 whenever?

11:12 Amber: Oh, I'm very confident

11:14 RTH: Okay. Then I doubt that it would've made much difference if we had tracked you down. [Amber: Oh, okay.] We, we do sometimes follow people around and perform the interviews immediately after they happened. That's a fair amount of work. [Amber: Right.] And for the most part, it doesn't matter.

11:26 Amber: Okay.

- 11:27 RTH: We've done it with kids where, you know, you can't write it down very easily or not at all. [Amber: Right.] We've done it with people who are, who are brain damaged or elderly or whatever. And you can't where, where memory is known to be an issue. [Amber: Mm hmm.] We haven't yet generally found that that was, that was useful.
- 11:44 CK: We've also done it same day too, right. Where people, we'll meet in the afternoon, but people wear the beeper that morning.
- 11:49 Amber: Oh, right. That makes sense. Okay.
- 11:51 RTH: We've done it a lot of different ways. [CK: Yeah.] [Amber: Okay.] What I would also say is that this is an important part of the iterative process in the sense that *now* Amber, as a result of this beep has been awakened to the possibility that maybe I'm not seeing what I'm thinking, what I'm thinking I'm seeing, and now she's gonna be paying more attention to that. [Amber: Mm hmm.] So I'm answering your question. I'm still answering your question.
- 12:18 Amber: Yes. Yes.
- 12:19 RTH: The next time this kind of thing happens and, and you make that you will be more inclined to notice whether this was actually what was going on or whether I, this is my own, creation. [Amber: Mm hmm.] that seems like a perception. It feels like a perception is, *is* a perception....
- 12:35 Amber: Yeah.
- 12:37 RTH: ...in every way, except that it doesn't conform exactly to the real world. And, but now you will be more adept at noticing it at the, at the time.
- 12:47 Amber: Oh, that's interesting. Okay. Yeah.
- 12:49 CK: It's more adept at bracketing presuppositions.
- 12:52 RTH: Absolutely.
- 12:52 Amber: That makes sense. Okay.
- 12:52 Russ comments: It is of course desirable to minimize the interval between the experience and the characterization of it. That is a big part of why (as RTH has written) that the exploration of inner experience requires iterative training. If, through iterative training, we can build *Amber's* investigator skills, so that *she* can note with fidelity and without bias the characteristics of her ongoing phenomena, then we have absolutely minimized the interval between phenomenon and characterization. Even in those instances where we have following a DES participant around (at a slight distance so as to reduce intrusion) in their natural environments, it still requires perhaps a minute actually to begin the interview. If Amber herself is a skilled co-investigator, she can note the phenomena of interest in the second or so after the beep

12:56 RTH: So we done with number 2?

12:58 Amber: Yeah.

12:58 CK: Anything else? Yeah. Anything else in your experience at that moment?

12:59 Amber: No. Just, just looking at the, the screen.

13:04 CK: Okay. Yeah. Then I'm good.

13:05 RTH: Number 3.

SAMPLE 5.3 DISCUSSION STARTS HERE

13:08 Amber: Okay. Um, so I was watching the show again, same show, um. And this, so this, this is another one of like a seeing, but this time I'm seeing another character, um, Elliot. And in that, this is what I'm seeing in my experience at the moment of the beep. It was, he was like really close, like this, the way I guess the camera was held. I don't know. Like he was like really close to it. So it's like not his entire head, but it's like, like really focused in on his like face to like his eyes. And, um, it's just, his face is like right there, um, on the screen. But that's what I was seeing. He was, um, he was saying words and I was like hearing the words as well while seeing this, but there's like, but the words weren't in my experience, like.

14:04 RTH: The words were *not* in your experience, you said?

14:04 Amber: No, like just the sound. It was just like, [intentionally mumbles] duh duh duh duh duh. Like I could hear sounds, but not words specifically that he was saying. Um, and there was also somebody behind, him standing behind him, but that wasn't in my experience either. So yeah. I felt very zoned. I would describe the feeling of this was like, I was very zoned into what was happening on the TV, but yeah.

14:28 RTH: To what was visually happening on the TV? [Amber: Yeah.] As opposed to what was auditorially happening on the TV?

14:32 Amber: Yes. Yes.

14:34 RTH: Okay. So, and so we got a close-up of his face? [Amber: Yes.] And, and so in this, in this beep, do you feel like you're seeing what's on the screen? That is, the screen is showing what's close up in his face and I'm seeing that? [Amber: Yes.] Okay. So I have, it's not like I've zoomed in, especially. The whole scene is zoomed in, especially? [Amber: Yes.] Okay. And then, so this I gather is different from the previous beep? [Amber: Yes.] Right? [Amber: Yes.] Okay. And then I, he, he's speaking? [Amber: Mm hmm.] But I'm not hearing the words or am I hearing the s, the, do, do I hear the sounds of his voice? [Amber: Yes.] More or less, clearly?

15:14 Amber: Less clearly. Cuz the words are the there that's kind of in the background. I know we said that before, like that's kind of in the background, but I really focused on his, like the seeing part of his face.

15:24 RTH: Okay. And so what I want to know is is, is the entire speaking / auditory thing in the background? So the words are in the background / the sound of his voice is in the background / all of that stuff is in the background? *Or* is it that I've just put the words in the background and the sound is still clear?

15:41 Amber: Oh! The words are in the background. The sound is clear.

15:46 RTH: So I hear him clearly. I just don't grok his words.

15:52 Amber: Yeah.

16:02 RTH: Okay. Okay. [pause] And is there anything else in your experience at this particular moment?

16:06 Amber: No. No. I mean, I mean, I guess, well the feeling of being like kind of focused on that, but I don't know if that's really anything other than I'm ignoring this, that's why I feel that way, but?

16:22 RTH: That's a good question. So the, so the question *is*: I under, I understand that you're focused on his face.

16:29 Amber: Yeah.

16:30 RTH: The question is, are you recognizing yourself as being, *oh, I'm focused on his face?* Or whether it's just *I'm focused on his face* and that's it?

16:38 Amber: Yeah. Like I, well, I was super [RTH: at the mome,] focused [RTH: at the moment of the beep.] Yeah. I was super focused on the TV. Like when the beep went off a, *after* the beep had gone off, I was kinda like, *Whoa! I was really focused on that!* So.

16:50 RTH: So the question, is at the moment of the beep. [Amber: Yeah.] So let's on our timeline here. [Amber: Yes.] I'm super focused on his, on his face. I'm seeing his face, the beep happens. And then I turn off the beep and then I say, "Well, I was really focused on his beep, on his face." [Amber: Yeah.] My question is whether that feeling of focus was caught by the beep *or* whether I was just in fact focused, [Amber: Mm hmm.] and the *feeling* of focus is some that I would overlay in the retrospection.

17:17 Amber: Yes. Yes. That's yeah. That's.

17:19 RTH: So I was indeed focused, but I wasn't *noticing* that I was focused until after the beep, and then I noticed that I was focused? [Amber: Okay. Yeah.] Is that, is that?

17:27 Amber: Yeah, that sounds about right.

17:28 RTH: Not trying to talk you into that.

17:29 Amber: No, that sounds about right. Because like I thought about it afterwards, like cuz after I had kind of removed myself, I wrote it down. I was kind like, *well I was really*, yeah. So that's yeah.

17:39 RTH: So at the moment of the beep I'm focused but not feeling focused? [Amber: Yes.] At, after the beep I can say, *well I was really feeling focused*? [Amber: Yes.] I was really focused?

17:38 Russ comments: DES calls the characteristic RTH is inquiring about her *meta-awareness*. RTH has decided to his satisfaction that Amber's experience is *not* meta-aware: she is focused, but is not at the moment of the beep thematically attending to that focused-ness.

17:46 Amber: Yeah.

17:50 CK: Okay.

17:51 RTH: And so I wanna make sure I understand the phenomenon of the, of the sounds. So does it seem like I'm, I'm hearing Elliot talking, the way, the way it was designed, the way it came out of the TV or, or whatever, except that I just don't process the words?

18:16 Amber: Yes. Because actually I wanna say something about that in terms of the other one. The other, in the previous beep the other person who's holding the cloth, he was actually speaking. I didn't hear any of that. I didn't *hear* any of that. This one, I heard him his sound.

18:34 RTH: So in the previous beep you obliterated the entire sound? [Amber: Yeah.] And in this beep the sound came through, [Amber: Yes.] but I obliterated the, [Amber: The words.] meaning of the words?

18:44 Amber: Yeah. The words themselves, the meaning behind them.

18:47 RTH: Mm hmm. And when we say "this sound came through," does this seem like, like Elliot speaking sounds or does it seem to just like, sounds that looking back, I can say, well that's Elliott speaking but? So does it, does it seem like I'm hearing Elliot speaking? [Amber: Mm hmm.] As opposed to I'm hearing sounds, which I, y'know, looking back, I can say, *well that was Elliot speaking*.

19:12 Amber: Oh no. I was hearing Elliot speaking, but the words were not, [RTH: but just no.] Yeah. [RTH: No words.] Were not processing.

19:17 RTH: All right. Then I think I'm good.

19:20 CK: Me too.

19:20 RTH: And we are these, these distinctions I think are A, interesting; [Amber: Yeah.] B ,Pretty important probably; [Amber: Mm hmm.] and C, not very well known in psychology, I think.

19:32 Amber: Right, right. And it's kind of interesting to me as well because, um, even when I'm watching, like this is an episode I'd seen before, but it's interesting to me it's like, yeah, I, I really wasn't listening to what he was saying at all. Like, I don't know. That's kind of interesting to me.

19:54 RTH: Okay.

19:55 CK: All right. Beep 4.

SAMPLE 5.4 DISCUSSION STARTS HERE

19:56 Amber: Number 4? Okay. So number 4, I was looking at, um, a PowerPoint again and I was, the PowerPoint was talking about passive diffusion. So there was a figure, on the screen and it was like a red square with black dots on it to kind of show passive diffusion. But I wasn't seeing any of the black dots. I was just kind of seeing like a red square. And in my *mind*, this thinking process, uh, I was trying to relate, I was trying to like work out in my head, that passive diffusion was *the* diffusion that was reliant on concentration gradients. So this one was kind of a seeing and a thinking at the same time.

20:51 CK: And are either of these stronger in your experience? In other words to say like, is it like, I'm like, you know, 99% seeing 1% thinking or, you know?

21:01 Amber: Um, the thinking was a *little bit* stronger. [CK: Okay.] Not significantly.

21:07 CK: Both these ongoing at the moment of the beep? [Amber: Yes.] Okay. And so, by thinking.[Amber: Mm hmm.] Best as you can say, how is that present to you?

21:19 Amber: Uh, I would say like a co, co, I wrote it down. I wrote, uh, like a cognitive process, or like a process related. Yeah. [inaudible] Like a process because I was trying to work it out, um, that I was matching the right specific types of diffusion. So I was trying to match that diffusion to concentration gradient. Like I'm just trying to kind of match it up. I don't know if that's cognitive?

21:48 CK: Well let's we can, we'll maybe figure this out. [Amber: Yeah.] So is there, is this present with, is there any words or speaking or I'm seeing this process unfold or?

22:01 Amber: There are I, no, there weren't any specific words. And there wasn't any like seeing, other than that red square that was physically on my screen. Um, there was no seeing, I guess it was just me trying to work it out.

22:20 CK: So earlier in the first beep, right, you were talking about the wondering process, right? [Amber: Yes] A wondering why you had crossed off next slide?

22:28 Amber: Yes.

22:31 CK: Is this similar to *that* process? Or is it similar, is it similar to that, *why did I cross it out* in terms of how it was, how you experienced it?

22:31 Russ comments: RTH is worried about this question because it risks confirmation collusion. It would have been better if CK had asked “Is this similar to *or different from* that process?” or, even better than that, “How is this *different from* that process?”

The general DES-interviewing principle is that if there’s an ambiguity in play (here, the experience of thinking process), and if the resolution to that ambiguity arises (here, this is an instance of unsymbolized thinking), then the interviewer should tilt the playing field *away from* his preferred resolution (here, by asking “How is this *different from* that process?”). If CK had done that, and then Amber said,

22:39 Amber: Yes.

22:40 CK: So that’s to say, I’m taking you to be saying that this is a, a specific thought, right. I’m thinking about what, how passive diffusions related to concentration gradients. [Amber: Mm hmm.] Those words aren’t there, right? Passive diffusion isn’t there, cogni, concentration gradients isn’t there? [Amber: No.] Um, but it’s specific on that topic and somehow I’m thinking this, but again, I’m not, I’m not saying this to myself. I’m not, there’s nothing like that there.

22:40 Russ comments: This is a good example (which is to say, a bad example) of confirmation collusion. CK 22:31 asked a leading question; Amber (22:39) said Yes, and CK (22:40) gives a long and detailed account of *Amber’s* experience, based on *his own* understanding of it rather than on Amber’s elaboration. From RTH’s perspective, none of that is believable. When a participant says “Yes” to a question, you haven’t learned a thing, and you may well be entering into a collusion to pretend that you agree with each other.

Suppose, for the sake of argument, CK 22:31 had asked, “How is this *different from* that process?” to which Amber had replied “No, Cody, it’s not different. It’s just the same as 5.1. It was a specific thought without words.” If the interview had proceeded like that, then Amber would have indeed provided credible evidence about both the present sample and sample 5.1. Amber would have had to climb uphill, so to speak, against the “How is this *different from*” tilt, and that would have ruled out the collusive possibility.

But the interview didn’t proceed like that, so RTH is worried.

23:12 Amber: No. [CK: But] Yeah, I was just what you said first. [CK: Okay.] I was just thinking it to myself.

23:18 CK: And by process, is trying to figure out how is, is, is that something that. Does this feel like, you know, I’m in the, this is like a long thing? So like way, way back here, like I was thinking about it, and then I’m still thinking about it, then the beep catches me in flight in that?

23:37 Amber: Yes

23:37 CK: Or so this is some, so is there some, I, my question, I guess is like, is there something like ongoing about this? Or something else to say, in other words, I'm just curious about when you say process, if, how that's present to you?

23:51 Amber: Um, it's present to me in that it was like more than just an instant thought. It had happened as you had said, like a little bit before, and it was kind of the thinking was going, going, going and then the beep caught it. Like at the end.

24:05 CK: So the beep caught me in flight of a, we don't have to, it's not really a, super important, that we're accurate about the timing of it, [Amber: Yes.] but there's something I've been thinking for a little bit and it, the beep caught me in the middle of that thinking.

24:17 Amber: Yes.

24:18 CK: Okay.

24:18 Russ comments: The upcoming is RTH's attempt to allay the concerns (see 22:31 and 22:40). This attempt has its own risks, because the water is already muddy, so to speak, but he will give it a shot.

24:19 RTH: So can I go back to question that you asked a bit ago and see whether I get the same answer when I ask the same question? The, so I'm understanding this to be a cognitive-y analytical-y kind of a thing. [Amber: Mm hmm.] And I understood the first beep to be a cognitive-y analytical kind of thing. [Amber: Okay.] Which makes it seem like they're the same thing. [Amber: Yes.] But I would like to know whether they are indeed the same thing.

24:42 Amber: Okay.

24:46 RTH: And so I, I took you to say, be saying about this beep, it was like, I'm trying to match it up. I'm trying to, I'm trying to get from this to that. But you, *and* you said that the, this and that, that was some kind of diffusion and some type of concentration gradient. [Amber: Mm hmm.] So in this particular beep, is diffusion and concentration gradient, pretty clear to you, that, even though the words aren't there, but, but it's clear that I'm I'm doing it? Or am I, or is there some inchoate thing that's about, for lack of a better word, diffusion and some other inchoate thing, which for lack of a better word is concentration gradient, and I'm trying to match these things up?

25:27 Amber: Yes. I would say it's more that, because, and then when I say diffusion and concentration gradient, I was just saying that cuz that was the subject of the thought. Rather than it being really focused on those two ideas.

25:38 RTH: So there's something about this thought that is, is cognitive, all right. But it's not specified yet as to what's gonna happen? Is that, or what's what the outcome is? So the, the distinction I'm trying to make is in the first beep I understood you to be saying, this was a very clear beep. I, I'm wondering why this is crossed out. And it's not just, I'm wondering why it *is* crossed out. It's why I crossed it out. [Amber: Mm hmm.] so that was a quite specific wondering.

26:09 Amber: Yes.

26:11 RTH: And I want to know whether this current beep is that specific or whether they're somehow, whether they're somehow different?

26:20 Amber: Oh! I wouldn't call it to be that specific as like *me* wondering why *I* did, or wondering why *I* did an action. This one wasn't *that* specific like that. No.

26:30 CK: And not even as specific as I'm thinking passive diffusion and concentration gradients, is that true?

26:38 Amber: Um.

26:39 CK: [to RTH] I think that's a distinction you were trying to make, right? [RTH: Yes.] Is that, are those specific, like I know those words aren't there, but that, that concept is, is it as clear as, as in the first beep? It's, it's clear that it's I, why *I* crossed it out?

26:54 Amber: No, it's not that, it's not as clear as that. That one was very strong. This one didn't feel as strong.

27:00 RTH: So there's some kind of a range of clarity of the distinctive specificity, [Amber nods affirmatively] I guess, of the, of the cognitive, where in beep one, one was quite specific. [Amber: Mm hmm.] And in beep five, four, or whatever we're at, four. [Amber: Four.] It's more inchoate or not, [Amber: Yeah.] not specified.

27:19 Amber: Yeah. Like if I had to, I know we use that term *in the weeds*. Like if I had to describe where *I* was wondering, like that would be up above the grass in the sky and this one, like the, the actual thoughts or whatever would be like down here.

27:37 RTH: So maybe you, we could call this some kind of a cognitive contemplation and the first beep was pretty specific cognitive thinking. Even though there's no words involved in, in either one.

27:48 Amber: Yes. Like the subject matter, I would say is very clear in the first one compared to this one. This one, I know what the subject matter is, but it's not as clear. I don't know if that's, a good way to describe that.

27:48 Russ comments: So, to my ear, we have arrived at a different description. It could be that Amber is now simply trying to please me instead of trying to please CK; because the water is muddy, we can't rule that out. But either way, the general interviewing principle is: The good interviewer has to develop a taste for recognizing the confirmation urge, and practice, practice, and practice ways of keeping that urge in check. Whenever you feel the *I understand that!* feeling arise, you are probably wrong. And even if you are right, if you allow yourself to act on that feeling, you will in actuality *reduce* the warrant you have for that feeling.

28:13 RTH: Then I still have some more questions about this beep.

28:17 CK: Yeah. And then we have the, the seeing of the red square. [to RTH] I don't know if you wanna take that.

28:20 RTH: That, that was where I was going.

28:20 CK: Yeah.

28:20 Amber: Okay.

28:22 CK: And so you're, this is a seeing of the PowerPoint I took you saying, right? [Amber: Yes.] Like this is I'm looking on the screen?

28:29 Amber: Yes.

28:30 CK: But it, but my focus is mostly on the square? That's what I understood you saying I'm seeing the red square, but there's black dots in it, but I'm not, [Amber: Seeing.] stuff about that, so tell me what you see.

28:41 Amber: I actually see. So what's *actually there* is a red square with black dots in it, like showing passive diffusion. But what I'm *actually seeing* is just kind of like a square. It's not super defined. It's a little bit, I know I've said the fuzzy before, but like a little bit kind of blurry almost. And the black dots are not in my experience.

29:06 CK: And is that to say like, not at all there, or they're a little bit there or when you say they're not there, like they're, I, this is just a red square?

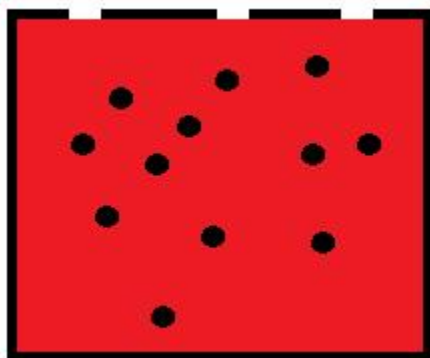
29:12 Amber: Yeah.

29:13 CK: Okay. And when you say "blurry" is that to be take like I'm seeing a blurry red square? Or, this, I'm seeing this and it's clear, but it's just not as strong as the thinking or?

29:26 Amber: Oh, no, it was actually kind of blurry. Like I was perceiving it, it's like a blurry red square.

29:26 Russ comments: Amber has said (e.g., 28:41) that she was experiencing a seeing. At 29:13, CK asks a fair (contrast with 22:31) question that tilts the playing field slightly *away* from the experience of seeing. Amber (29:26) confidently and straightforwardly fights back against that tilt. This interchange substantially strengthens the credibility of Amber's claim of a blurry, dotless seeing.

29:46 CK: And you said that the thinking was a *bit* stronger than the seeing, like 55 -- 45 or? The numbers don't really matter, [Amber: Yeah.] but more about just the relative kind of.



RTH's Renderings: On the page



What she saw

29:55 Amber: Maybe like 60 -- 40.

29:57 CK: 60 -- 40. Okay. [to RTH] Any questions?

30:02 RTH: So I'm, I'm taking this to be an example sort of similar to the, the second beep in the, what I'm *seeing* is not what is there to be seen. [Amber: Mm hmm.] I am creatively making something up and seeing it. So it looks I'm, I'm seeing it on the screen. It's not like I'm having an image somewhere. [Amber: Right.] But I'm seeing it on the screen. [Amber: Right.] But what I'm seeing on the screen is not what is actually physically on the screen. [Amber: Yes.] It's related to it. It's a red square. [Amber: Yes.] But it's not the same thing. And so does this seem like the same, the same process as, as the second beep I guess it was where, where the, where I'm seeing a still life?

30:44 Amber: Yeah. Well, I feel like it's almost, it's similar in the sense that I'm ignoring some aspect of it for whatever reason.

30:51 RTH: Right.

30:53 Amber: Yeah.

30:54 RTH: Because in the second beep the action has moved on and I'm stuck here. And then in this beep they put some dots there. When I'm not, I'm not watching.

31:00 Amber: Yeah. Like, yeah. The second one, I was ignoring the words that were, or the noises or whatever, what the moving and all that stuff. Yeah. And then this one, I was ignoring the dots for whatever [laughs], whatever reason.

31:13 RTH: And, and in both situations let's, let's talk about in this situation here, does it, does it seem to me that I'm looking at the screen? So if we hadn't had this detailed conversation, would I have said, well, I was just seeing the screen and it's only when we tear the details apart that we can say, well, this it's not exactly I'm looking at the screen, it's I'm looking at dot-less screen or?

31:37 Amber: No. I was looking at the screen, but I was only like seeing the square. Cuz there were like words, like the actual screen had words and then a picture to the right. And it had the square and the dots and all that stuff. But I was only like here rather than here. I was like here.

31:59 RTH: Okay. Okay. Then I think I'm good.

32:00 CK: Okay. Yup.

32:03 RTH: [to Cody] We good?

32:03 CK: That's all I, yeah.

32:06 RTH: Number 5.

SAMPLE 5.5 DISCUSSION STARTS HERE

32:08 Amber: Okay. [laughs] so I was watching *Law and Order SVU* again and I felt myself intently at, at the moment of the beep. I felt myself again, intently, watching at this, watching a screen. Like I actually felt myself watching it like pretty intensely. And um, it was just a person, it was a character and she was in a hospital bed. Um, yeah. And there was nothing, no words. There was no, it was nothing present other than just seeing that scene. And then like me staring. Like a staring.

32:52 RTH: So does that mean that in my experience, there's sort of two things going on? One is what I see on the screen. And the other is I'm observing myself as being as, as staring at this particular moment. [Amber: Yes.] And is one of those aspects power stronger or whatever than the other?

33:06 Amber: Definitely seeing the person in the bed.

33:10 RTH: So the actual seeing of the screen on the TV is the most, biggest part of my screen? [Amber: Yeah.] 80--20, 90--10, 60--40, 99--1? [Amber: 90--10.] So the noticing myself as *intent* is a quite small piece of this, [Amber: Yes.] but not zero? [Amber: Yes.] And what I'm is, and is what I'm seeing on the screen, what is actually on the screen this time? [inaudible]

33:38 Amber: Um, I, I, again, they, um, they are talking and like people are talking, but like she wasn't talking, it was just people talking, but I wasn't, that was all gone. No sound, nothing. Just, she was lying down.

33:54 RTH: So I, so there is vocal action taking place on the screen, [Amber: Yes.] but I'm not seeing that? [Amber: No.] I am. [Amber: Or hearing it either.] Or, or hearing it at all. [Amber: Yeah.] So I am experientially, zoom... experientially aimed at the visual, visual of the screen, which I see accurately. [Amber: Mm hmm.] I don't hear accurately cuz I don't hear nothin'. [Amber: Yeah. (laughs)] But I see accurately. [Amber: Yes.] And at the same time, there is a little piece of me that is recognizing that I am intently seeing? [Amber: Mm hmm.] And is it, is it that I, that I am intently seeing or just that I am intent? I am intently...

34:39 Amber: Oh. Like I am intensely looking, but I, I would say looking, not seeing like I'm like not really seeing.

34:45 RTH: Okay. So this is a, uh, what I'm noticing is my active looking, [Amber: Yes.] My active. [Amber: (nods)] Okay.

34:54 Amber: Yeah. Like the physical, um, aspect of like almost like staring down the TV for whatever reason.

35:02 RTH: And, and when you say physical, do you mean that physical, like a, I recognize this as a bodily thing as opposed to just a focus thing?

35:08 Amber: Oh... yeah. Bodily thing. Yeah. Physical, like a physical. I would almost call it like, I would describe it as like staring down. Like not, not physically staring down, but like, you know, when you're staring at someone really intensely, like that's how I would describe that.

35:24 RTH: So I understand what it means to stare down. [Amber: Yeah.] The question is what, what's your experience of that? So, and you say this is a physical thing? [Amber: Mm hmm.] So does, is this I'm, I'm noticing my face head, shoulders, neck, body?

35:39 Amber: Oh, like, yeah, like directly.

35:41 RTH: So I noticed the directionality of my,

35:46 CK: Gaze, my looking?

35:48 Amber: Yes.

35:50 RTH: So is my gaze or my whole body?

35:53 Amber: More my, it's my gaze. Not really my whole body. But I would describe that as directional.

36:00 RTH: So I am noticing that my *gaze* is intently looking at what I'm seeing, and what I'm seeing is what's on the screen.

36:10 Amber: Yes.

36:10 RTH: Okay. Then I think I'm good.

36:20 CK: Yeah. Well. Yeah. I'm good as well. All right. [RTH: Six.] Beep six. Yep.

SAMPLE 5.6 DISCUSSION STARTS HERE (There is a master-class discussion of this sample.)

36:35 Amber: Okay. So I was, again, looking at the TV. I was, I guess I was looking at TV the whole time and um. This is, oka, so I was looking at TV and I see Elliot and Olivia facing like their captain. I don't see him, but this is another one. Like I *hear* him, but his words aren't

present. Um, so that's like what I see, I just see them kind of standing there and facing him. And, um, at the same time I was holding my iPad. Because I was also looking at PowerPoints, like back and forth. And I was holding it weird and I felt it, I was holding it like I was balancing it in between my thumb and my index finger. Um, and this is not the best way to hold something, but I could feel the *weight* of the iPad in between my thumb, and my index finger, like right here. But that wasn't as clear as the TV, like the TV was the very, was the focus. And that was just kind of accompanying it, as I was moving it like, almost unconsciously, but I could feel the weight.

37:49 CK: So just so that I make sure I'm on the same page. There's sort of two things here present? Is that, is that correct? [Amber: Yes.] I'm seeing, seeing the TV and the, holding the iPad?

37:49 Russ comments: This second aspect would be better described as "feeling the weight," not "holding the iPad." See the master-class discussion at <https://youtu.be/S5y3N11PTe0>.

37:58 Amber: Yeah. But I, I was also like, again with that really like hearing the voice, [CK: hearing the, that's right.] but not the, not the. [CK: Okay.] That was super like down here though, but yeah, I was still hearing it, but no words.

37:58 Russ comments: As a DES generality, when a participant says "Yeah, but..." you should understand it as "No." Here, Amber is saying that there are three things (seeing TV, feeling weight, hearing TV), not two.

38:11 CK: So seeing and hearing the TV, watching TV and then the, [Amber: Weight of the iPad.] holding the iPad. But mostly this is on the, the TV, right? [Amber: Yes.] This seeing and hearing? [Amber: Yeah.] Okay. And again, like in terms of strength, like, y' know, like 80-20?

38:11 Russ comments: CK apparently hasn't heard Amber's separation of the seeing and hearing of the TV as being two separate processes.

38:27 Amber: Um. I would.

38:28 CK: 85-- 5, 80, 55--, or?

38:31 Amber: I would say that seeing the TV was like 75, and the weight was like 10. I don't know if my number's gonna add up here. [laughs] But the weight was more than the sound, like the TV was the biggest, the weight was the second, [CK: Okay.] And then the sound was like at the very bottom.

38:55 CK: Gotcha. Okay.

38:57 Amber: Yeah.

38:58 CK: So let's just start with the seeing then.

39:00 Amber: Okay.

39:00 CK: So, what do you see?

39:06 Amber: I see the two characters standing and they're kind of, they're not square. They're like slightly angled and Olivia is on the left and Elliot is on the right from my perspective.

39:23 CK: And so is this, would it be, you know, would it be, would it be fair to describe this as I'm seeing the scene? [Amber: Yes.] On TV, like, like I'm watching, I, what I'm trying to say here is that, is there anything like in previous beeps you've seen here, right, that there's some aspect that you're zoomed in on, or there's something that you, [Amber: Mm hmm.] the screen showing me one thing, but I'm seeing something else?

39:44 Amber: I'm very much zoomed in on them because there's obviously a background. There's like things on the wall, like, you know, cuz they're in like an office. So it's like they hanging on the wall. I'm not worried about that. Um, in like the bottom left corner, you can see like the blur cuz like an over the shoulder kind of shot. So you see the blurry shoulder person they're talking to. I don't see that. It's just very much them.

40:02 CK: Olivia and Elliot standing? [Amber: Yeah.] Okay. And is that seeing in motion? [Amber: No.] It's just, I'm seeing a, still (?) picture of Elliot and?

40:13 Amber: Yeah. [CK: Olivia standing?] And, and this one, I feel well for the, they were pretty much standing still. No one stands perfectly still, but they were, they were actually standing pretty much still, but like yeah, in my vision they were like, they were like 100% not moving like, like a photograph almost.

40:29 CK: Okay. And is there, is it true to say that this, what I'm trying, what I'm thinking of at this point, or what I'm curious about is, is it that this scene is mostly still and I'm basically taking that in? Or is it that like in actuality of the cameras that handheld, so it's moving a little bit or they're moving? And, but again, I, what I'm seeing in this case, right? What you're seeing, but what I'm seeing is basically a picture, right? [Amber: Yes.] Like those things don't matter?

41:07 Amber: Yes, yes. Yeah. That second one, like in real life, I'm sure there was movement. But to me it was still.

41:15 CK: I'm seeing a still image of Olivia and Elliot.

41:18 Amber: Yes. And like that they're like standing that way, like that she's on the left, he's on the right too.

41:26 CK: [to RTH] Do you have any more questions you asked about the seeing?

41:28 RTH: So is that, is that to say that this is quite similar to the previous beep? Or where I have frozen something? [Amber: Mm hmm.] Where the action is continuing on the screen, but I've?

41:38 Amber: I've frozen it.

41:39 RTH: It I've frozen it for my experience?

41:41 Amber: Yes.

41:41 RTH: And later on, later on I'll get back on the action, the way, the way the action is being displayed. But, [Amber: Yes.] But at the moment I've, for whatever reason I have, I have stopped it.

41:53 Amber: Yes.

41:54 RTH: Okay.

41:54 CK: Okay.

41:58 CK: And then there was the, the holding of the iPad, right? [Amber: Mm hmm.] So you said this is like a pressure?

42:03 Amber: Yeah. Like a weight. [CK: Oh, okay.] Like I felt to the weight of it.

42:08 CK: And you said it's like right here? [Amber: Yes.] Is it between that? [Amber: Yes.] Those two things?

42:12 Amber: Yeah.

42:12 CK: And is there anything more to say about how that's present? Like is, am I feeling a sharp pain? Like is, is, is it a sharp feeling? Is there pain? Is it a?

42:27 Amber: No, there's no pain. It's just the weight of it. Like I don't know.

42:31 CK: So I'm feeling weight between my pointer finger and my thumb? [Amber: Yes.] And the weight is the iPad and all that stuff, but? [Amber: Yeah.] Or I guess, and that's the question too, is like, do I feel the weight of my iPad or do I just feel weight?

42:42 Amber: I just feel weight. I just feel, and it is the iPad, in actuality.

42:48 CK: [to RTH] Anything you wanna ask about the weight? About that? Okay. And the hearing right of, so it's Elliot speaking?

42:55 Amber: It's, it's just another character.

42:56 CK: Oh, just another character. Okay.

42:57 Amber: Yeah. It's not, there's no words. Same thing.

43:06 CK: Okay. Identical to the previous beep? Where previous right? I think it was beep three? [Amber: Mm hmm.] where I'm hearing Elliot's voice, I'm hearing Elliot talking? I just don't hear the words. Is it?

43:16 Amber: Yeah, I hear, yeah. Well it's a person off screen. [CK: Okay.] So I just hear his voice and there's, yeah. There's no words. I just hear the voice. I hear it in, in his voice though.

43:27 CK: Yeah. So I hear his voice. Not like I'm just hearing sound. [Amber: Mm hmm.] I'm hearing his voice, the character's voice talking, but no words there.

43:33 Amber: Yeah. Yeah.

43:33 CK: Okay.

43:42 RTH: So I'm good.

43:44 CK: Yup. I'm good.

43:45 RTH: So that's six. Great. And are we gonna do this again before we escape town here?

43:52 Amber: Uh, sure. I, I don't know what everyone's schedules are.

43:56 RTH: Anything we should be recording before we?

43:57 CK: No, I don't think so. Or unless did you have any questions or anything like that before we?

44:03 Amber: Um, well, I don't know if these are unique. I was just kind of wondering like, cuz I felt like this one was a lot of physical seeing, compared to a lot of the other ones. I was just curious what you think about that.

44:17 RTH: I, I think we've had quite a few beeps where there's TV watching involved. It might be interesting that to, to beep when there's something else going on.

44:25 Amber: Okay. [laughs]

44:27 RTH: And, And I would say it's hard to know whether this was a particular day, the, the TV watching had some different characteristics today than it's, has had in the past. [Amber: Yes.] Whether that's because Amber is becoming more savvy, more capable of distinguishing between reality and experience. [Amber: Yeah.] Or whether this was just a day where, where that was unusual for whatever reason. I don't know. But that's what makes the whole thing interesting.

45:01 Amber: Okay. Okay.

45:04 RTH: Alright. So that, that's one of those questions that it would be great to know the answer to. [Amber: Mm hmm.] And the science is a long way away from anything but blind speculation about it.

45:16 Amber: Right. Okay.

45:18 CK: And I would say that's where we don't also pres, prioritize one type of experience from another, right. I mean, I think the fact that we've seen other TV, you watching TV before and, [Amber: Yeah.] You know, today was sort of the first time you see, this speaks to the fact that, you know, we have, we don't know a lot about experience, so, you know, we can't, we shouldn't take it for granted.

45:40 Amber: Yeah. [CK: That we.] That makes sense. Okay. Yeah.

45:45 RTH: All right. Thank you very much.

45:45 CK: Yeah.

45:46 Amber: Thank you.