

Pete
Pete Interview 7
Sampling Day 7

Below in black is a word-for-word transcript of the April 26 interview with Peter Hoskin that is available on YouTube <https://youtu.be/HUArOE4oTyA>. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
Pete = Peter Hoskin

- 0:00 Russ comments: The comments that I have inserted in the transcript below are intended as commentary about what I think at the time I write the comment, which is generally within a day or so of the interview. They are not to be confused with the Truth with a capital T; there is no guarantee that I will agree with them if I review them at some later time, at which time I might revise or extend them; they are invitations to Pete to disagree, or to amplify, or to say he doesn't understand, and so on. If he wishes to insert his own comments, he should pick a color other than this green and then do so. He should also feel free to correct the transcript.
- 0:03 Pete: Okay,
- 0:04 RTH: So this is gonna be day 7, I think.
- 0:07 Pete: Yes.
- 0:10 RTH: And anything else that we ought to be talking about before we go, go to the beeps?
- 0:15 Pete: Um, no, apart from, um, I, my, my new earphone works totally fine. [holds up beeper with earphone]
- 0:15 Russ comments: The earphone Russ had supplied had broken, and Pete replaced it with his own earbud.
- 0:22 RTH: Okay, good. That's
- 0:22 Pete: Good. Yeah. Everything has gone smoothly this week. I have six beeps, so all from today. Um, I think that's it really.
- 0:29 RTH: All right. Let's do it.
- 0:31 Pete: Okay. Let me, um, I'll say they're on my phone this time. There we go. Right. Um.

Sample 7.1 discussion starts here

0:51 Pete: So I, I, I will say, I was listening to the, the only context I'll give (otherwise it won't make sense) is I was listening to a podcast, um, about Stephen King, the author. Um, and one of the hosts asked, "What is a King twist? Is that a drink he likes?" Um, so they're being sarcastic about a critic saying "King twist, like a twist in the plot." Um, they were saying, oh, is it a kind of drink?

1:18 Um, so in terms of my experience, um, I've put here, I, I felt like I, there was almost a deliberate effort to engage with those words, so I was *listening* to them. But I also, like you say, tried to, I, there's deliberate effort to sort of imagine this drink, the idea of a King twist. Um, and I had a clear image of a twist of lime peel, um, in a glass of what I've put here as a fizzy clear drink. Um, I put "[gin and tonic]" in bracket. It sort of had that feel. Um, again, reading from my notes, it says almost like a promotional image from a hotel photo shoot. Um, it didn't feel like this drink was in front of me and I could reach out and touch it. It felt more that I was looking at it from a, a slight remove. Um, and I put that it was black around the edges. Um, so I was focused in on the drink. And I, I've said, but I, I've put, there's sort of no sense of what lay beyond it—that didn't matter. And so, so sometimes it feels like, like I say *here*, it feels like a promotional image from a hotel photo shoot. But at the same time, I, I didn't really have a sense that outside the borders of what I was looking at was a hotel or a restaurant, or a bar or anything. That it just didn't really come into play [laughs]. Um, so that's kind of like image one, as it were.

2:45 Um, and then at the same time, I've put it the presence of Stephen King, an image without seeing. So, um, I had a, a clear visual sense of the author Stephen King; again, um, um, if, if I had to say that, but there was no image in my head if I had to say it was almost like a promotional photo again. [gestures around his head]

2:45 Russ comments: Pete describes with confidence the experience of inner seeing without the thing itself being seen. DES calls this phenomenon *imageless seeing*. Pete's confidence seems to arise from his own previous encounters with similar phenomena in his DES sampling.

3:11 RTH: Like a headshot?

3:12 Pete: Like a headshot, yeah. From the, from the, you know, dust, dust cover of a book. Um, and, and, and that was it really this kind of dual experience.

3:23 RTH: Okay. And do those seem, one, one of them is clearer than the other in, in terms of what you see? [Pete: Yeah.] Do they seem more present to you? One more present than the other?

3:34 Pete: The, the drink was far more present than the, the, the King headshot, as it were.

3:39 RTH: Far more being 70—30? 90—10? [Pete: Yes.] 99—1?

3:45 Pete: Some, um, somewhere in the 70—30, 80—20 territory. You could call it 75—25, I guess. [laughs]

3:53 RTH: Okay. And the, and the, the effort to engage. [Pete: Mm-hmm.] Is that, is, is that something that is actually present in your experience? Or is that a description of what I'm seeing?

4:07 Pete: Yes. So, so I was listening, and it's not like I literally thought, *okay, let's try and imagine this drink*. But it's also not *not* that. I.... There was a distinct part of the experience was thinking,

4:26 RTH: What is a King twist?

4:27 Pete: Yeah. What is a king twist? Like the, the, i, I mean, I quoted it directly, said the podcaster literally said, "What is a king twist?" And I can remember thinking, okay, I'll take on that question and try and answer it in my head. So there was a deliberate thing going on.

4:45 RTH: And does that seem like trying to answer the podcaster's question? Or does that seem like, I'm just trying to figure it out spurred by the podcaster's question now I'm just trying to figure it out? Or is that...

4:56 Pete: Yeah, almost like for my own amusement, I guess. Yeah, it's not a, I'm not, I'm not trying to answer the podcaster's question.

5:02 RTH: So I gather what we're saying here is that this is more than just illustrating what's being said. What's being said is a, about a King's twist and I got a picture in my head of a King's twist that's, it's more than that. It's more I am deliberately making a King's twist picture.

5:23 Pete: Yes, yes, exactly that.

5:25 RTH: Okay. And the, and does it seem to you, like I'm looking at a *picture* of a King's twist rather than as at a *real* King's twist? Or does that make sense?

5:40 Pete: No, it does make sense. So when I say it seems like a, um, hotel photo shoot or something, I mean, almost like in a sense of the point of view. Um, so it doesn't look like a glass that's in front of me. It does look more like the kind of professional shot that would be taken with a, with a camera by a photographer, a bit lower than my POV would be sort of against the table, that kind of thing. Um, *but* it, it *wasn't* like I was looking at a photograph. It was like I was looking at, um, looking something real, for want of a better word.

6:20 RTH: So I see a real glass, [Pete: Yes.] but it's, but it's staged as if it were a, a glass [Pete: ...promotional...] promotional or something.

6:29 Pete: Yes, yes, yes,

6:30 RTH: Yes. Okay. Then I think I'm good about that.

6:36 Pete: Yeah,

6:38 RTH: I think so. Yeah. Number 2.

Sample 7.2 discussion starts here

6:42 Pete: Um, so sorry, just reading it. So there were two things, again, two things going on. One I've described as a fading of a memory.

7:00 RTH: A what? A what of a memory?

7:02 Pete: The *fading* of a memory. [RTH: Okay.] Um, so, so I had a, I was *recalling* something that happened a couple of evenings ago, actually. So it was an interview I'd done with an author, um, on Thursday evening. And I was thinking about a question I'd asked, and I was sort of playing it over in my head. Um, so partially, um, with *my* question and *his* response, and I put them all at the same time. It was not how it was in the evening... it was kind of, it *was* how it was in the evening, and it looked the same. My, the words coming out of my mouth in my head were the same. The words coming out of his mouth were the same, but it did not take the same amount of time. It was a kind of all-at-once version of it.

7:46 Um, I said it was more or less my point of view from that evening. So, um, he was sat on the chair to my right. So that's how it looked in my head. Um, but I've also said, but it was a bit less distinct. So it, it was not a perfect one-to-one copy. Um, and I said, and maybe a few more angles mixed in. I, I feel like when I was hearing his response, um, in my head, it almost cut film-like to another shot as it were. So that was not my point of view. Um, but I don't, sorry, *cut*, cuts the wrong word, because I don't actually think, I think I had both, both images in my head at the same time. So I think I had *my* point of view, and I kind of more focused in on this author image at the same time, um, in a similar way that I had my question and I had his answer at the same time.

8:46 Um, so I said it was the fading of the memory, so that that was what was in my head, sort of at the start of the beep, as it were. But my attention was shifting to the pouring of some milk into some coffee. Um, and I've put here that I experienced it as a sort of *lean*, matching the direction of the pour. Um, and in my head, I, I didn't, I didn't *hear* this. Um, but I may as well have, I, I think I've done this before where I, I, I, so anyway, I, I'm pouring the milk with my right hand across myself and my attention shifting towards, and I also sort of go *whoop* towards thinking of like, leaning, if that makes sense.

9:36 RTH: And is that word leaning, L-E-A leaning

9:39 Pete: L-E-A? Yeah. Okay. So leaning in the directions that going in the direction of this milk form. *Whoop*. So, so that's where my attention is shifting.

9:50 RTH: Okay. So let's, let's figure that out since we're talking about it. So is that a, is that a physical leaning? Or is that an attentional shift?

9:59 Pete: An attentional shift? So it's, it's a bit like, um, well, when we've talked about me going into my eyes or going into my ear or something like that, it, it doesn't quite

feel the same because... I think we came across this last time with, with my attention shifting to my hand, um, in that it doesn't feel the same, cuz my hand isn't in my head. So when I go to my eyes or my ears, I can almost feel the movement to towards them in my head. Um, where to my hand, I don't quite feel the same movement, but it, it was similar in that there was a shift inside my head towards, in the direction of the milk pour.

10:50 RTH: So, so the distinction that it seems like we're trying to make here, it's *not merely* that my attention is shifting. [Pete: Hmm.] It's that I *feel* my attention shifting, is that right?

11:04 Pete: Yes. *My attention leaned*, which sounds sort of weird, but that's what it feels like. Okay. Um,

11:17 RTH: So it, it would be *possible* for me just to shift my attention. It had been on this memory of an interview, [Pete: Yeah.] and now it's gonna be on the milk.

11:29 Pete: Yes.

11:30 RTH: And, but, and with nothing in between or whatever. That would be a possibility. But that's not the way this is.

11:35 Pete: No, this is a movement away. I, not not not a physical movement, but a movement away. I

11:42 RTH: I feel my, I feel my attention leaning away from the interview and towards the milk.

11:52 Pete: Yes.

11:54 RTH: Okay. That does seem similar to what we've talked about before. And it's, and it's, yeah. And it's hard to describe because, [Pete: Yeah.] because we gotta make sure that we're, we're, that we differentiated from the, just my attention is shifting.

11:54 Russ comments: DES calls this attention to attention a *meta*-experience: The experience is aimed at the attentional experience itself, *not* at the object being experienced. That we have seen this kind of phenomenon previously is evidence that we are coming to the end of the necessity for more sampling.

12:09 Pete: Yeah. Yeah.

12:11 RTH: This is a, this is an *attending to the attention shift* rather than an attending to the milk. But it's, but that's makes it too strong. That makes it,

12:25 Pete: I, I'd say, um, that does make it a bit too strong in *this* instance. So I think I've had previous instances where, um, *the attention shift is all that matters*, so swooping into my ear, um, and that's me moving to hear something. But what I'm hearing doesn't matter. The experience is the swoop. I think, I think it in a way, this was like,

um, so obviously I'm leaning into the milk pour, I feel in this case the experience is some, some of it's the milk pour—this external thing—and some of it is the shift.

13:09 RTH: Okay.

13:11 Pete: And, and they felt like matched movements as well. So, so the *lean* matched the *pour*. Um, so that there is a kind of, they're both present. The, the physical pouring of the milk and the potential lean are both parts of the experience *in this instance*.

13:28 RTH: Okay. Okay. And then the other aspect of this is the, is the fading memory of the interview, [Pete: Yeah.] which I took to be both visual and auditory in the sense that I hear it. [Pete: Yeah.] So this is a, this is a movie *with sound*, basically, and...

13:49 Pete: Exactly. It's, it is a replay, uh, yeah. A highlights package.

13:53 RTH: Okay. And I don't see myself, I don't see myself, [Pete: No.] but I see what I was, what I had seen when I was there, which was him over there [Pete: Yes.] to begin with. And then I see him closer up or something as well.

14:12 Pete: Yeah. It's almost a shot taken a, um, if you can imagine a camera held at his chest level, but looking up to his face. So it's a sort of, I mean, it's not too dissimilar to what you are seeing now if I lean my head back. [leans his head back away from the camera] It's that kind of angle.

14:27 RTH: Okay. On him. So *not* a picture that, not a view that I had had in the interview!

14:32 Pete: No. No, no, no.

14:34 RTH: Okay. And, and I understand myself to be asking the question. And does that seem like a, like a, like a, speaking of it, I, I understand myself to be speaking, be speaking as opposed to hearing this. Yeah.

14:53 Pete: It's more speaking than hearing.

14:55 RTH: So I speak the question and hear the answer.

14:58 Pete: Yeah.

14:59 RTH: And those seem not distinctly temporarily sequential. They're,

15:06 Pete: No, because it didn't happen, it all happened too quickly for that. It, it, it must have taken at most, um, two seconds of real time or something like that. Um, whereas obviously on the evening, that exchange took *five minutes* of real time. Um, and at the same time, it is not like, I don't think I experienced the entire five minutes of it, either. Um, I think it was a sense of all of it, um, which is hard to describe.

15:44 RTH: So lemme try this. I feel myself naturally speaking the question, [Pete: Yep.] but in reality, I'm not actually probably speaking the whole question, and yet it doesn't

seem like I'm experiencing a, an elided question or a [Pete: Yeah.] or a compressed question or whatever. I feel myself to be asking the question. [Pete: Yeah.] And I *hear* the answer, [Pete: Yeah.] which probably is not actually the entire answer, but it *doesn't* feel like I'm hearing a *condensed* version of it.

16:13 Pete: Exactly that. Yeah.

16:15 RTH: Okay. And that whole experience is fading as I lean away from that. And, and is, and does the, does the leaning seem like a leaning away from that? Or, or [Pete: Yes.] Or is...

16:29 Pete: Yes, because if I had to place that, um, it's, it's, it's literally away from the milk. So the, the memory feels like it's here. Um, and then the milk was, so that's the back of my right. Um, whereas the milk is the front of my left, as it were, it's on the work surface in front of me. Um, so, so yeah. So in, in leaning away from it, I'm leaning toward the milk. Yeah.

17:02 RTH: Okay. And I think I'm good about that. Number 3?

Sample 7.3 discussion starts here.

17:11 Pete: Um, so, um, again, I'll, I'll give some what feels like slightly necessary context, just to make it make sense. Um, so I was watching a film with my oldest son, um, and there was a dance routine on the screen, um, uh, sort of dance routine that involves about 15 dancers all at once. And they moved in a circle. Um, and I put that it was the *circular motion* that caught my attention, and I traced a circle in my mind. Um, and it wasn't, um, it, it wasn't, it wasn't visual. It's, it's not like I *drew* circle in my mind. Um, I put it, it, I put it like "I was disturbing the pool of blackness." So, um, it almost felt if, if your mind was a very, very dark pond, then you put the finger in it and moved it round in a circle, and there's that, there's that disturbance there. Um, but I, I wasn't, I don't wanna make too much of this analogy. I wasn't looking at water. I wasn't, it just felt that there was a movement in my mind. I was copying what was on screen, um, but not, not purely visually, more like a *movement's* the word. Like,

18:44 RTH: So this is *not* primarily a visual experience. [Pete: No.] I'm putting it into visual words to try to describe it, but it's not, at the moment, the experience is not primarily visual. It's primarily...

18:57 Pete: *Movement*,

18:58 RTH: Movement, movement. And when you just indicated that you had, you, you made several, is this, is this movement one circle, or several circles, or many circles?

19:11 Pete: I think it's the drawing. [with his fingertip makes several revolutions] It is one, it is one, it looks, if it looked like anything, it looks like one circle. Um, and it's the tracing of wand. Um, but it starts as, it starts as nothing, and then it gets traced. And then that tracing, I think actually the tracing almost still continues, even though the circle is then drawn or to a better word.

19:39 RTH: Okay. And, and this does, is the circle, does the circle seem circular, or does it seem like a circle if you were looking at it this way, but I wasn't, I was looking at it this way. I saw, I see an oval, or I experience...

19:56 Pete: Um, it, it feels, um, it feels like I'm matching what I'm seeing on the screen. So, um, I'll try, I'll try and draw this. So, um, if that's like my television screen, and you've got circle of, obviously the shot was not from directly above, so it's not a perfect circle. It's, uh, it's almost more like an oval because of the perspective. [holds up notebook with drawn oval] [RTH: Right.] So, so that's what, but, but it *is* a circle. Um, but it's just a, a skew one because of the perspective of the, the camera.

20:29 RTH: Okay. And that is true of my experience as well. Yes. It seems like a, it seems like a circle, and yet in some sense it also seems like an oval.

20:41 Pete: Um,

20:42 RTH: I guess

20:43 Pete: No, it doesn't, it *doesn't* seem, yeah, it doesn't seem like an oval. It *is* a circle. It's just, um,

20:49 RTH: A tilted circle.

20:51 Pete: Yes, exactly. Um, we're looking at it from an angle that does not give, you know, a, like, it does not give a kind of, um, it does not look like a, um, perfectly equal diameter all around. Um, okay.

21:08 RTH: And I'd like to, I'd like to zero in on the visual aspect because it, it seems like you're saying this is *not* visual.

21:16 Pete: Mm-hmm.

21:18 RTH: Is it not visual in the same sense that I have in the, in the first beep I saw Stephen King, but I didn't really see Stephen King. So that was a, that was clearly a *seeing*, I understood of Steven that was, uh, clearly a seeing, but I didn't, but there was *no thing seen*. I could tell you about the perspective of it or whatever, but, but I didn't see it. Is this the same kind of a deal? Or is this seemed like a different...

21:44 Pete: No. No, it's not. It's, it's not, it be, it is *not a visual experience*. Um, so it's not, it's *not* a seeing without an image. It's a, it is a *movement* inside my head that matches the circle on the screen. So in my head, I've made the same circle. Um, and I don't mean that I've physically gone like this [rotates his head], I just mean, um, I'm doing it now [laughs] just to just, um,

22:15 RTH: Somehow I have a, I have a movement space in my head somehow, and I am, [Pete: Yes.] and I'm c circular it or circling.

22:24 Pete: Yeah. But I, um, this movement was like transposed onto the, the image on the screen. [RTH: Okay.] So I, I was perfectly matching it. It felt like the, the movement circle was in my head, but looking, cuz I'm looking at the screen, it's just a perfect match. It feels overlaid, even though there is no visual element to it at all.

22:52 RTH: Okay. And, and we, we've had previous beeps that involve some movement, like the swooping towards my ear, and, uh, [Pete: Yeah.] Does that seem like the same deal or a different deal?

23:05 Pete: A different deal, I think [RTH: Mm-hmm.] Because those swoop, those swooping are about, feel like they're about my attention. So they're always about my attention shifting. This is not about my attention going round in a circle. Um, if, if anything, I'm paying quite close attention to the film, I'm just trying to match it in my head. [RTH: Okay.] Um,

23:33 RTH: So I have a, I have an imaginary movement space somehow, whatever that means, and I'm doing it.

23:42 Pete: Yes.

23:43 RTH: Okay.

23:45 Pete: Um, sounds weird when you put it like that, but, but yes.

23:51 RTH: And that is what makes, makes this job interesting.

23:54 Pete: Hmm.

23:57 RTH: So was it, so I'm seeing the movie *and* I am matching the movie circular dance thing.

24:06 Pete: Yeah.

24:08 RTH: And, and do I have, when, when I do this, this movement mentally deal, do I, does that sort of supplant the movie? Or do I continue to see the movie?

24:22 Pete: I continue to see the movie, like, like I said, it felt superimposed. So I'm still seeing the movie, but I'm also got this the same thing in my head.

24:32 RTH: Okay. And, and the, the thing in my head is not merely a noticing of the movement on the screen. This is a movement in my head that gets *superimposed on top of* the screen.

24:32 Russ comments: This seems like a kind of meta-experience: Pete is noticing his own experience (that's the meta part) as it duplicates or emulates the externally seen movement.

24:42 Pete: Yeah.

24:44 RTH: Okay. And I think I'm good. Number 4.

Sample 7.4 discussion starts here

24:52 Pete: Um, so this, this, um, so still, but I'm still watching the movie (that, that's irrelevant actually). Um, I had a general sense of fixing old technology and I, but there were at least three pictures at once, uh, three images at once. But, um, they, um, I put "at least" there because it also felt like there were a lot more. Um, it's just more that I can only really remember, not remember, but I, I, I could only really record three, but there may well have been 20. It was, um, and, and, and these images seemed almost like, seemed superimposed on each other, or like they were moving across each other. So superimposed, but sort of going like this, [gestures with his hands] um, almost like a strange montage, a moving montage. Um, one was of a, so the three that I felt confident enough to record, um, was of one was of an iPod, um, an old classic iPod, um, from 20 years ago, something.

26:08 Um, one was of what I can describe as soldering. Um, so doing something to a circuit board with a heat or something.

26:24 Um, and one was of a (separately) of a circuit board. Um, and I put that these images were "indistinctly seen, but distinctly felt" in that, those three I can really identify. Um, but they weren't very clear images. Um, they were, they weren't, they weren't blurry either. Um, but they just weren't, um, they weren't like photographs. It was more like, um, they gave me as much sense as they needed to convey what they were, but I couldn't really tell you much about them.

26:24 Russ comments: Pete has frequent samples where there are more than one simultaneous inner seeings.

Also, Pete has become quite confident in his ability to describe a seeing that that is both clear and indistinct: the parts that he is interested in are clearly seen; the parts that he is not interested in are simply not seen—not seen blurrily or out of focus, but simply not elaborated.

27:07 RTH: So let's start, let's, let's start with the iPod. So I see an iPod. [Pete: Hmm.] And do I see that from a particular perspective straight on or at an angle or whatever? Is that...?

27:19 Pete: Um, I,

27:22 RTH: I don't know???

27:23 Pete: It, it was, it was basically at this desk at now. I, I was not at the desk. I'm set now, but it was like, it was, um, just, yeah, it is a particular angle and it's a point of view angle

27:35 RTH: As if it's sitting on the desk or lying on the desk?

27:37 Pete: Yes. Yeah. Just in front of me, slightly to the left. Okay. And I sat here on its desk.

27:43 RTH: Okay. But I don't see the particular details of that. It, it's not like I, it's not like those details are missing. It is just like the ones that I'm interested in, I see. And the ones that I'm not interested in, I don't see, but I don't see,

27:56 Pete: Yeah, exactly. [RTH: Okay.] Yeah. Um, like I didn't tell you the color, color of the iPod, but, um, but I knew it was on this desk. I knew it was an iPod. Um, that's it really, but,

28:11 RTH: Okay. Okay. And I think, and, and then at the same time I see something about soldering.

28:22 Pete: Yes. Soldering. Well, that's the best word I can come with. Not, um, like kind of, um, trying to glue little electrical components together. Um,

28:36 RTH: And so does that, so I see the soldering iron or the smoke or the, the solder, solder, I guess you pronounce it, we pronounce it "sodder."

28:46 Pete: Okay. Have language barrier. Uh, sorry, Russ you've gone quite crackly, by the way. Um, I dunno whether that's a me interview thing.

28:54 RTH: Oh, how about now? Am I good now? Am I still correct? Yeah,

28:58 Pete: That's fine now. Yeah. Yeah, yeah. Okay. No, no, no, no. That's,

29:01 RTH: I did lean forward and I got a little closer to my microphone. Maybe that was, maybe I got too close.

29:06 Pete: Maybe, maybe. Um, so sorry, what, what was your question?

29:11 RTH: I wanna know what you see. Soldering is an action. So do I see a soldering iron in the, and the solder or the smoke from it or the,

29:20 Pete: Um, yeah, I, if, if anything, it had a sense of *welding*, because there was sparks, I saw a quite closeup, um, soldering iron, but a small, a very small one. Um, and sort of sparks because of smokes.

29:38 RTH: So this is, this is a *seen* thing. I, but again,

29:41 Pete: It was not the clearest clear and clearest image.

29:45 RTH: But I, but I see this, it's not just that I know that I'm thinking about soldering. It's that I'm, I see it. [Pete: Yes.] In, in the same sense that I see, see the iPod.

29:58 Pete: Yes.

29:59 RTH: Equally?

30:02 Pete: Yes.

30:03 RTH: Okay. And then I see a circuit board.

30:08 Pete: Yeah.

30:09 RTH: In the same way?

30:12 Pete: Yeah. Just, just, uh, so when you say “and then,” um, what I would say is these were not sequential. They were all happening at the same time. Um,

30:22 RTH: I understood that. I, my “and then” was [Pete: Yeah, yeah, yeah.] shifting, shifting the conversation here.

30:27 Pete: Yeah. Um, okay. Um, the, this one felt, the, the others could have been, felt like they were, my point of view, this one felt more like a picture of a circuit board that I couldn’t possibly have seen. It was too close in. It was, it was zoomed in [RTH: Okay.] You know, so, so that was the only difference. But in terms of its the waiting and my attention, um, it was, it was the same as the others. Um, and it was as clear as the others, which is not hugely clear, um [RTH: Okay.] But yeah.

31:06 RTH: And I understand these things to be something like a, an active collage, not in a fixed position. Yeah. But, and, and there may have been, probably were, others of them, but I don’t, I can’t relate, tell [Pete: Yeah.] Can’t really say.

31:25 Pete: Yeah. That I, I’m, I’m 99% certain that there were others. Um, so my experience was that there were more. Um, but it’s, it is almost like, um, cuz this is literally flashing into my head, I just didn’t have enough time to attend to them all, literally. Um, so I attended to three, and it felt like I’d sort of not looked at the others.

31:53 RTH: Okay. And, and all of these together are something like *old technology*.

32:02 Pete: Yes. I was sort of thinking about, thinking about, um, [laughs], I, a weirdly warm fuzzy feeling about technology with your, your beeper the other week. [RTH: Right.] Um, that was one of the beeps. But this, this was similar in the sense of just like, it would be quite nice to, you know, fix some things up, I think is what I was thinking. Oh, that’s general emotion.

32:24 RTH: And is that present to you at the moment? Or is that, that sort of the context? No, no,

32:29 Pete: I think that’s the context rather than the experience.

32:32 RTH: So maybe have a couple of seconds before I’ve been thinking about that explicitly or whatever, but

32:36 Pete: Yes. Yeah.

- 32:39 RTH: So, okay. There's something remarkable about 2010 technology being *old technology* [laughs]
- 32:48 Pete: [laughs]. Yeah. Sorry about that. [laughs]. Yeah. It's, it is different to our smartphones. It's non non-connected devices. So there's a generational shift, I think.
- 33:01 RTH: Right. For me, old technology would be vacuum tubes, and you've probably never even *seen* a vacuum tube.
- 33:07 Pete: [laughs]. Yeah. I, I'm struggling to think whether I've seen a vacuum tube.
- 33:14 RTH: [laughs]. Yeah. All right. So I think I'm good about number 4.

Sample 7.5 discussion starts here

- 33:21 Pete: Um, uh, actually this is quite, um, quite similar to, um, the milk one. Um, I was tapping something on the screen, um, based on an iPad screen. I was closing something, so I had to press in one corner to close it. Um, and I put here the, "my experience was a leaning forward, um, and an involvement in the movement of my hand/finger." Um, so my hand/finger moved, but much like the pouring of the milk, it felt like my, um, my mind for a better word, was leaning with it. Was going with it. Um, I *didn't* quite get the, almost spoken whoop as I often do. It was just, just going with the lean. Um, and I've also put alongside it, or with it, "there was a likely anticipatory feeling." So, um, there's something a little bit emotional, I guess you might say. Um, and that emotion was like anticipation, I guess, of single the thing.
- 34:43 RTH: Okay. So mostly it's the motion.
- 34:45 Pete: Yes.
- 34:46 RTH: 60—40? 90—10?
- 34:48 Pete: Uh, yeah. 80—20.
- 34:51 RTH: Okay. And, and, and this is about the more what, I guess we're calling the attentional shift rather than the physical motion itself.
- 35:03 Pete: Yes.
- 35:04 RTH: So it's *not just* that I feel my hand moving towards it. It's...
- 35:13 Pete: Yeah. Where, where does it say distinct from the milk one is: Um, I, um, put this, no, I, it feels *less like* an attentional shift because I'm not moving *away* from something in my head. So I'm just going, what feels naturally I'm going with the movement of my hand or finger. But there does feel like an attentional *lean*. Um, it's just less a lean *away from* something. And an *attentional copying* might be a better way of putting this one. Um, like my attention is *emulating* the movement of my

hand in this case. But, but you, you are right in that, that this is not just my attention going directly just towards the iPad, the corner of the iPad, the, the movement itself, that the leaning itself is, is my experience.

- 36:18 RTH: So there's something separate from the hand and finger that I am attending to. I'm, I'm, which would be the leaning of my hand and finger or something like that. So there's the hand and finger that's moving, that's a physical object. (That's part of me, of course.) But it's a physical object moving. And I'm not just seeing that or feeling that or whatever. My attention, whatever my attention is, whatever that is, which I don't claim to know, but whatever that is, that seems in parallel with the motion, with the motion, and *not just* the motion.
- 36:56 Pete: Yeah. It's going with it.
- 36:58 RTH: Okay. And I think I'm good about that [Pete: Okay.] portion. And then there's some kind of an anticipatory feeling. Yes. And I didn't quite understand that. A feeling of...
- 37:22 Pete: Um, I, I guess, yeah, I'd said lightly anticipating, cuz then I wasn't anticipating anything big. I, I, I think it was like of my finger hitting the screen and closing this window or whatever it was. But there was something there. Um, yeah. Um, and the only way I can describe it's anticipatory-like; I was, um, ha half imagining the, the pressing itself before I got there.
- 37:58 RTH: And, and we've used the word *feeling*, which is a pretty ambiguous word in, in inner experience. So do, does this mean like an emotional thing? Like I'm gonna experience a satisfaction of, or is this just the conclusion, a co conclusory thing? I'm, I'm
- 38:17 Pete: Imagining I think it's more the, yeah, I think it's more the latter. I think it's more, um, I started with *feeling*, and I also said *emotion*, but I think it's more a, um, a casting forward in a way. Almost like predictive. Um, the, my finger's gonna hit this button.
- 38:38 RTH: Um, so not om, not only am I attentionally riding along, leaning, leaning with my finger mo, motion, [Pete: Yes.] but I'm also anticipating the conclusion of that motion somehow.
- 38:54 Pete: Yes.Yeah.
- 38:56 RTH: Okay. And that is some sort of a mental copying or a mental, physical/mental whatever, riding along with not just the action.
- 39:14 Pete: Sorry, what do you mean?
- 39:18 RTH: It's not just that I feel my finger moving. [Pete: Yeah.] I am somehow noticing
- 39:30 Pete: My attention moving too.

39:30 RTH: Yeah. The attention. The attention moving along with it, I guess. [Pete: Yes.] Attention. Yeah, attention moving along. [Pete: Yeah. Okay.] And I think I'm good about that. It's complicated.

39:46 Pete: [laughs], um,

39:48 RTH: Number 6.

Sample 7.6 discussion starts here

39:51 Pete: Right, so this, um, so, so the, the first part of it is, um, I, I actually say this a lot. Um, so in my head, I, I say "Right!" cuz I was about to pick something. "Right!" Um, and I put here that it was spoken *and* heard because, because it felt so, it was in my voice, but I was also telling it to myself: "Right!" Like, "Right, I've got to do this thing." But it was just the "Right." Um, and I ...

40:26 RTH: And this is *inner*? I'm not saying this out loud? This is inner?

40:28 Pete: Yeah, yeah. This is in, but it is something I say out loud quite a lot. Um, so, um, this is the inner version of it. And like I said, it felt spoken *and* heard. Um, and the thing I needed to do just for maybe, maybe necessary context, had a load of books on the bed that needed sorting. Um, um, so I say to myself, Right? And then it felt like before, sorry, this might sound weird. We've talked about a cone of attention. I felt very much like I was scanning across the books of my bed, but the, the I way I could describe it is like a *trapezoid of attention*. So it's, it's similar to a cone, but, um, it, it doesn't come to a point at this end. It comes, it was like kind of taking in the books and felt like I was scanning them, if that makes sense.

41:36 RTH: So this is *not merely seeing* the books, which in some geometric sense are probably trapezoidal. [Pete: Yeah.] But it, it is experiencing the attention between me and the books.

41:53 Pete: Yes.

41:53 RTH: Is that correct?

41:54 Pete: Yes. Yes.

41:58 RTH: And this is in the same, it sounds to me, it sounds like, in the same realm as what we've called *leaning* except without a lean.

42:11 Pete: Yeah. There's, there's no *lean*. Um, yeah. The, the only thing I can say is, is *scanning*. I had a very conscious, um, um, how to describe it. Like, like I was, um, almost like lighting up the books. Not, not, not lit, not literally, not visually, um, but like, pile, pile, pile, pile. Um, like I was trying to sort of take them in and enumerate them. I wasn't counting them like this is all for want of better words, but there was a sense of scan, um, almost robotic. But, um, but, but that was the, the experience was of scanning within this kind of trapezoidal territory.

- 43:12 RTH: So is the trapezoidal territory out there on the bed with the books? or between you and the books, or in your head? Or doesn't that question make sense?
- 43:24 Pete: I think it's two things. I think the books loose, the physical books in the real world loosely fit within that shape. So there is some element of it being out there in the world. But the way I experience that is as a, like, how we've talked about a cone of attention before [mimes a cone shaped region with the pointy end between his eyes and expanding out into the world], which I experienced not literally as a cone, but as a cone. Um, this was a trapezoid [mimes a region narrower at his forehead and expanding out and downward] that I was placing on it with my on onto the, the scene as placing it on the scene with my mind, and scanning within that trapezoid.
- 44:12 RTH: And when, what I recall talking about the cone, the cone was a, the cone was a region that started sort of in here and went out there to whatever it was that I was looking at. [Pete: Yeah.] Is this the same thing except trapezoidal going from here out to there? Or was the trapezoid...
- 44:27 Pete: Yeah, it's, um, it's definitely coming *from me*. The, the cone is clearer cuz it feels, it's, it's clearer because it ends in a point, I guess. This felt almost more like it was a chest height or something. And my sense is lowering it down onto the books. Um, so it doesn't quite feel as though it comes from my head as it were. Um,
- 44:56 RTH: But it's *between me* and the books, as opposed to being *out there on* the books. [Pete: Yes.] Maybe, maybe *opposed to*, it's not quite, cuz you said it was also out there on the books, but, but there's, there's some between-me-ness, between-me-and-the-books-ness to this.
- 45:11 Pete: Yes. Yes.
- 45:13 RTH: So what I'm trying to get at is, I, I think if, if you, if you said to somebody, "I'm scanning the books," most people would have that entirely out there on the books that I'm seeing this book, and then that book, and then that book; and my visual gaze is moving from one book to the next. That's what "scanning" would mean, I think, to most people.
- 45:31 Pete: No, um, this was, um, the, the, like, the, the, [pause] gosh, it's, it's hard to describe. So it, it is more deliberate than that. It's not just that I'm looking. It's cuz I, it is experientially different. I can look at some books. I'm looking at some books now on my desk. This was literally looking at some books because they're in front of me. But the experience was jzz-jzz-jzz-jzz, it's really hard to describe, but like, um, scanning them almost like I'm a kind of computer or something. Um, and that was the experience, which is different from looking. Um,
- 46:45 RTH: [pause] So is it the case that my, that the center of my attention is more on the seeing of the books than it is on the books themselves? So I am,

- 47:01 Pete: It is more on my scamming of the books, which, yes, *is* a form of seeing of the books than on the books,
- 47:09 RTH: Than, than directly on the books. Yeah. So this is, this is about my apprehending my attentional pattern.
- 47:19 Pete: Yes.
- 47:19 RTH: More than it is about the results of that attentional pattern, which are the books.
- 47:24 Pete: Yes. Yeah. [RTH: Okay.] Because I, I think what I'm thinking of is where, where this thought would've started was the, the task ahead had the "Right!" you know, I've got to do this. Um, and, and this is the job of moving these books and sorting between them and all that. Um, and actually in that instance, like looking at the books doesn't matter. It's more just totting them up, um, figuring out the task ahead rather than actually actually looking at these books. If that makes sense.
- 48:02 RTH: Okay. So it seems like the pouring, the leaning towards is in more or less the same realm as this. First off, is that right? Is that that in, in the sense that there's a, the pouring action, there was a pouring action, there was milk going on to, into my coffee or whatever, but my attention was more on the leaning towards that.
- 48:42 Pete: Yes.
- 48:43 RTH: More as, at least as much on my *attention to* that as the *that* itself. Yes. So there's some kind of,
- 48:52 Pete: I i, if, if, if I'm trying to come up with a acute summary of it, I'd say something like, my attention was more on itself. Um, like it, that's kind of, they feel like different experiences in that one is this trapezoid and this scanning and the other is a lean, but they feel similar in the sense that in both cases my attention is on, um, the *way in which* I'm attending to these things rather than the things.
- 49:22 RTH: So there's some meta interest.
- 49:25 Pete: Yes, yes.
- 49:26 RTH: In both cases. [Pete: Yes.] My attention is not merely on the thing that I'm observing; it is on the manner of which I am observing that or something.
- 49:38 Pete: Yes.Yeah.
- 49:42 RTH: And I think I'm good about that.
- 49:45 Pete: I think that's our last,

Discussion after sampling: Draft of the website

49:47 RTH: That's the last one. Okay. So let's, let's, let's think about what we're gonna do from here. And, and for, for one thing, let me share my screen here. So I have made a website [Pete: Mm-hmm.] Can, can you see a website now that's [Pete: I can, I can.] a pic, picture of us on the, on the top here.

50:17 Pete: [laughs] *Terrible* picture of me.

50:20 RTH: What, so, so the, so this is the, this is the kinda website that I have made a bunch of. [Pete: Yeah.] So I think you've seen some of, of these. So I've I've made one. I've made one. I haven't installed it yet. [Pete: Yeah.] So I, I've, this is one step in the direction of that. [Pete: Yeah.] And I'm gonna, I'm gonna send you a link to this so you can explore it and see what, see what's there. But [Pete: Yeah.] so one of, one of the things is that before I put up a website, I would like you to make sure that you know what website, what this would look like, [Pete: Yeah.] so there's no *surprises* about that.

50:50 Pete: Yeah.

50:51 RTH: And as far as the picture is concerned, I just grabbed a screen and if, and, and, and you can tell me exactly what picture that you would like to have in here and I'll put it there.

50:58 Pete: Yeah, I, I don't, I'm not really fussy about that.

50:59 RTH: Any, any, I, I can, I can superimpose or, or if, you know, if you tell, if you tell me, I've, I've seen these pictures and, and, and the one that I would like you to use is at, at 36 sec 36 minutes and 14 seconds into day 4 or something like that. I can, I can easily do that.

51:18 Pete: I, I'm not, so, I'm not so vain, but I'm already spotting something that I can just sum up. If, if you send me the link, I can get,

51:25 RTH: I'm gonna, I'm gonna, I'm gonna send you the link. [Pete: Yeah.] And, and it's a, it's, it's a quite involved thing. So if you click on this, you would find a, you'd find a video, which probably not, well, I don't know whether you can see it or not, but

51:36 Pete: I can, I can. Yeah.

51:37 RTH: But the, but the videos are there and the transcripts are there. [clicks the several links]

51:43 Pete: Yeah. Lovely.

51:44 RTH: And, uh, and there's a description of the samples are there. So I've, so, so I've sort of brought us up to date as, as to how this website would, would look *if we do it*. And, uh, and the, the *if* is a serious if, as far as I'm concerned, because you should, you should feel free to say, you know, now that I've seen this, I don't, I don't want that. I don't want that out there. [Pete: Mm-hmm.]

52:08 Pete: Yeah.

52:09 RTH: Or, *and* it is, it is there for you to correct or edit or, or whatever. I've, I've, I've written a description of you slightly, and you might have a better one that you'd like to have, have, have here whatever. [Pete: Yeah.] And everything is, everything is up to up to grab so far, this is between you and me ranging from *not at all* to *exactly like this* and anywhere, anywhere in between.

52:33 Pete: Yeah.

Where to go from here: Should we have a *green meeting* and debrief meeting?

52:35 RTH: *And* it goes through today's meeting, which of course I haven't yet put up, put up there, but today, this is today's meeting. [Pete: Yeah.] And then the, and then the next, the next thing is, well, what are we gonna do after this? Because I'm, I'm thinking we're probably coming to the end of our sampling. [Pete: Yeah.] You've gotta write about it. I've gotta, but do the question for me is whether we should do what I call a "green meeting" [Pete: Mm-hmm.] And a green, a green meeting in DES parlance is basically everybody who was involved within the interview (which is in our case, you and me) [Pete: Mm-hmm.] would get together and go back through all the samples and bring them all sort of back to mind. This is, this is, this is the part of the, part of the process of writing a description. So sooner or later, I'm gonna write a description of Pete, [Pete: Yeah.] and the, and the, and the, and the green meeting is a step in that, in that direction.

53:39 And, and it, I, we call it the *green meeting* because basically we go through each sample (generally we start with the most recent samples and work and work backwards); we go through each sample and write what, what we call a *caption*. And a caption is a few words, uh, about that. Like the sample that we're just talking about here would be something like, uh, uh, an "attention on attention without a leaning" or something like that. [Pete: Yeah.] That would be what we would, what we might write. But the, but the object is the, the, the descriptions are pretty long. You know, there are a couple hundred words each and you, and to to, to be, to be able to remember them. What we want is like a list of captions, which allow us to sort of have a list of all of those things. [Pete: Yeah.] It's a way of organizing, organizing. [Pete: Yeah.]

53:39 Russ comments: We generally write the captions in green font so we can spot them easily—hence the name *green meeting*.

54:27 RTH: So there's a green meeting [points to the website] and then there, and then there's the writing of the description, and then there's a, the possibility of a debrief [Pete: Mm-hmm.] Where you could ask whatever questions that you would want to ask. Or I could ask whatever questions I would want to ask, or what

54:42 Pete: Could I ask in the de debrief, could I ask questions as a journalist? [RTH: Absolutely.] So... [RTH: Yes.] Okay. So, so, you know, um, about what you are up to in general

and where you think it goes, y'know, this sort of broader questions, not just about our interviews.

54:58 RTH: Exactly. Exactly. Okay, great. The, the de the debrief in my head is you get to ask whatever it is that you want to ask for whatever reason that you want to ask it.

55:07 Pete: Okay. That would be great.

55:08 RTH: So that when we're, so that when we're done, [Pete: Mm-hmm.] you, you have asked everything that you want to have asked. You, you have, [Pete: Yeah.] you have satisfied whatever itches that you've, you've scratched, whatever itches that, that you, that you've got for *whatever* reason.

55:24 Pete: Brilliant. Okay. Um,

55:28 RTH: So this, so this, this, this is how it would be if we didn't do another sampling day [points to website]. If we did another sampling there, we put, we could put an interview 8 in here, too. [Pete: Yeah.] But these things, these things take some time. The green meeting is generally a couple hours of, of, [Pete: Yeah.] of conversation. Maybe not. Maybe, sometimes they're faster, sometimes they're slower, but [Pete: Yeah.] And then the debrief is however long you want it to be, basically, but

55:52 Pete: Okay.

55:53 RTH: And, uh, and somewhere, somewhere along in here, I would write a description and I would send it to you and, and you would say, no, that isn't right. Or this, uh, this emphasizes that in, in whatever way. [Pete: Yeah.] The, the object, the, the object of writing a description is that somebody who is gonna look at this website isn't probably gonna spend the 20 hours-ish of stuff that's in here, y'know, there's, yeah. There's a lot of time involved. So we, we, we want a characterization of that, that somebody could start with and then say, well, I would like, I would like to know, we wanna, I want this description to be clear enough so that somebody could say, well, I wanna know what this *leaning* stuff is, and it's, and it would, and then you could go back and find out about that.

56:45 Pete: Yeah, yeah, yeah. No, that all makes sense to me. Um, that also sounds like a good way of progressing, um,

56:52 RTH: A good way of what?

56:53 Pete: Progressing. Um, [RTH: Yeah.] Like, yeah. At this point I think I, in a way better for you to tell me whether you feel you need an eighth interview, but at the same time you need to do this wrapping up in the description, I need to write my article. So yeah, I think may maybe it is a good time to move on to the next steps, as it were.

57:16 RTH: That's what I, that's what I think. And that's, and that's why, that's why I have, I have pre, presented this, [Pete: Okay.] but, but as with everything, as with everything that, that I do, that it's sort of my opinion, and you might have a

different opinion about that. I try to be honest, [Pete: That sounds...] I try to be honest about my opinion and then, [Pete: Yeah.] then we can negotiate from there.

57:34 Pete: Um, it sounds sensible to me. Um, I, I'd also, the, the green meeting and the debrief, they sound fun as well, so I, I'm keen to them.

57:43 RTH: I, I think, I think that you would find the green meeting interesting, [Pete: Yeah. Okay.] I think, I think because every conversation that we've had so far has been Pete's effort to try to describe his experience from nothing-to-experience, basically try, try and look, looking this way at his experiences. But the green meeting is the other way around. The green meeting is, well, this is what we have seen. I wanna make sure that Russ understands what I was saying and that Russ, Russ understand what Pete was saying, and we get a chance to [Pete: Yeah.] And, and, and we have been doing part of that. So for example, today we compared the cone to the trapezoid or whatever. [Pete: Yeah.] That, that's, those are green meeting kinds of conversations. Yeah. And, and I would say the, the way that I know that we have gotten to the end of a sampling is when we do a lot of, when we start doing a lot of that stuff. Yeah. So we say, well, this seems similar to that and that seems similar to this. Well then yeah,

58:44 Pete: We're drawing the connections and honing the language already. Yeah. [RTH: Right.] Um, yeah. Um, okay. Well, I guess let, let's do a green meeting.

They compare calendars

1:02:05 RTH: That sounds good to me. I could, oh, what, what I would say is the green, green meetings sometimes take more than one session.

1:02:14 Pete: Okay. Okay.

1:02:15 RTH: I don't, I don't, I don't, I don't have a way of predicting. It depends on how, on how interesting the conversations are. *And*, and, and the green meeting and the debrief conversations, I don't see as being entirely separate.

1:02:28 Pete: Separate. Okay. Okay. Well, in which case should we just see how we go, let's do this next meeting and then rather than preempting it too much,

1:02:37 RTH: I would say that's probably the way to do it.

1:02:39 Pete: Okay. Great. Great.

1:02:41 RTH: So, so, so we're on for, for one o'clock my time, nine o'clock your time, and that might go for more than an hour.

1:02:50 Pete: Yeah,

1:02:53 RTH: I'll put that in the calendar for an hour and a half to remind us that that might be more than an hour.

1:02:56 Pete: Yeah.

1:02:59 RTH: And, uh, and there's no preparation that, that you need to do for that.

1:03:03 Pete: Okay. Okay.

1:03:05 RTH: And in the meantime, I will send you a link to this website...

1:03:10 Pete: Yeah. And then I can [inaudible]

1:03:12 RTH: ...and you, and you can look at that and say whatever it is that you would like to say about that ranging from: *trash the whole thing (should never see the light of day) to this is fine, but it ought to be that way or something.*

1:03:24 Pete: Yeah. Okay. Okay.

1:03:27 RTH: It's a, a, it's a draft. Nothing more, nothing more and nothing less than that.

1:03:33 Pete: Yeah. Okay.

1:03:34 RTH: I've done it in the same format as I've done the other ones, but

1:03:38 Pete: Yeah. Yeah. Uh, no, I'll, I'll look, look forward to digging through that.

1:03:47 RTH: Okay. Alright. And, and, and what that does mean, by the way, is that I have put the videos on YouTube in the unlisted mode.

1:03:56 Pete: Okay.

1:03:57 RTH: Which means that a web crawler shouldn't be able to find it.

1:03:59 Pete: Yeah.

1:04:00 RTH: But if anybody, if anybody gets a hold of the website that, that I'm gonna send you, then

1:04:09 Pete: Yeah, they could find the link,

1:04:10 RTH: Then they could find the, find the links that way.

1:04:12 Pete: Yeah, no, that's fine. I'm not [inaudible] about any of this, to be honest. So, um, that's all fine.

1:04:19 RTH: Alright. Then I think we have our marching orders. I will see you on Wednesday the sixth [Pete: Lovely.] at, at whatever time we decided. One my time. Yeah.

1:04:31 Pete: Yep. Thanks so much, Russ. Speak then.

1:04:33 RTH: Alrighty. Bye.