Scientific Remote Viewing®

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(Version 3.5)

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Scientific Remote Viewing®

An Overview

The method of remote viewing that is the focus here began to evolve in earnest in 1996 due to research that was and continues to be conducted at The Farsight Institute. This is a nonprofit research and educational institute based in Atlanta, Georgia, that is dedicated to the continued development of the science of consciousness using remote viewing as the primary research tool. I am the director of the institute. Much of the research that is conducted is available for free on the Internet at the Institute's web site, www.farsight.org.

Underpinning all of the research is the hypothesis that all humans are composite beings. This means that we have two fundamental aspects: a soul and a body. In the current jargon of remote viewing, the soul is called the "subspace aspect" of a person. The physical realm of solid matter is both separate from and connected to subspace. Once our physical bodies expire, we are no longer composite beings, and we continue our existence as subspace entities.

While we are composite beings, physical stimuli tend to dominate our awareness. This means that our five senses (taste, touch, sight, hearing, smell) overshadow the more intuitive awareness originating from the subspace side. In practical terms, this means that most people are not aware that they even have a subspace aspect. In short, soul voices are deafened by the din of our five physical senses.

In order to break through this noise, specialized techniques are required. In general, these techniques focus on shifting a person's awareness away from the five physical senses. It is not necessary to force a shift in one's awareness toward the subspace aspect. This happens automatically once a person's awareness is no longer riveted on the physical side of life.

For this reason, I advise combining the practice of remote viewing with the practice of meditation. The form of meditation that I enjoy is Transcendental Meditation (TM), or the more advanced TM-Sidhi Program. My preference is based on the fact that TM is a mechanical procedure, and it has no belief or religious requirement associated with it. The mechanics of TM are also quite stress free and relaxing. Again, these are only my preferences. Many people who participate in other programs for the development of consciousness have also learned remote viewing.

Remote viewing is a natural process of a deeply settled mind. Remote perception works best when it is not forced in any way. I have often said that the ancient seers were our first human astronauts. While in a deeply relaxed state, they let their minds roam across the fabric of the universe, and some perceived what was there with surprising accuracy.

The subspace mind, the intelligence of the soul, perceives and processes information differently from the physical mind. All evidence suggests that the subspace mind is omnipresent across space and time. It is everywhere at once. Using the capabilities of the subspace mind, remote viewing involves no more than shifting one's awareness from one place and time to another. You do not go anywhere when you remote view. You do not leave your physical body. You do not induce an altered state of consciousness. You merely follow a set of procedures that allows you to shift your awareness from one area of your intelligence to another.

As physical beings, though, we must translate the information perceived by our subspace aspects into physical words, pictures, and symbols so that this information can be conveyed to others within the physical realm. Scientific Remote Viewing facilitates this translation. Remote viewing would be impossible in the absence of the human soul, since it is physically impossible for an individual's conscious mind to perceive things without direct physical contact of some sort.

COMMUNICATION WITH THE SOUL

Soul-level communication is not as easy as you might initially think. On one level, communication using the soul is as natural as breathing. While the theoretical principles underlying how this is done are quite simple, knowing with some degree of certainty that the communication is accurate is more difficult.

Subspace information has a mental flavor that is distinctly different from that obtained from the five physical senses. It is much more subtle and delicate. For this reason, sensory input from the five physical senses needs to be kept to a minimum both immediately prior to and during a remote-viewing session. That's why one begins with meditation or other procedures to calm the mind, and then to shift one's awareness away from the physical senses.

The five physical senses are not the only hurdles confronting the remote viewer. The thinking, judgmental, and evaluative processes of the conscious mind can also inhibit success. The conscious mind can contaminate accurately perceived information. The amount of information the conscious mind has regarding the target during the remote-viewing session has to be minimized.

Information coming from the subspace mind is typically called "intuition." This is a feeling about something which one otherwise would have no direct knowledge of on the physical level of existence. For example, many mothers say they know when one of their children is in trouble. They feel it in their bones, so to speak, even when they have not been told anything specific regarding their child's situation. SRV systematizes the reading of intuition.

Using SRV, the information from the subspace mind is recorded before the conscious mind has a chance to interfere with it using normal intellectual processes such as rationalization or imagination. With nearly all physical phenomena, a time delay exists between sequential and

causally connected events. For example, when one turns on a computer, it takes awhile for the machine to boot up. When the institute teaches remote viewing to novices, we exploit the fact that there is approximately a three-second delay between the instant the subspace mind obtains information and the moment when the conscious mind can react to this information. The subspace mind, on the other hand, apparently has instantaneous awareness of any desired piece of information. In general, the novice viewer using SRV protocols moves steadily through a list of, say, a few hundred things at basically a three-second clip for each one. The tasks carried out in the protocols are carefully designed to produce an accurate picture of much of the target by the end of the session.

It is crucial to emphasize at this point that there must be no deviation from the grammar of the protocols. This is particularly true for novices. If there is a deviation, one only has to be reminded that it is the conscious mind that designs this deviation. When this happens, the subspace mind loses control of the session, and the data from that point on in the session are often worthless.

TARGET COORDINATES

Scientific Remote Viewing always focuses on a target. A target can be almost anything about which one desires information. Typically, targets are places, events, or people. But advanced viewers also work with more challenging targets.

An SRV session begins by executing a set of procedures using target coordinates. These are essentially two randomly generated four-digit numbers that are assigned to the target. The remote viewer does not know what target the numbers represent, yet extensive experience has demonstrated that the subspace mind instantly knows the target even if it is only given its coordinate numbers. The remote viewer is not told the target's identity until after the session is completed.

When I remote view, the only thing I am given prior to the beginning of my session is a fax or an e-mail from my "tasker" telling me the target's coordinates. The tasker is someone who tasks or assigns a target. For example, if the target was the Taj Mahal, I would not be told to remote-view the Taj Mahal, since this would activate all of the information held by my conscious mind regarding this structure, meaning that I would have a difficult time differentiating the remote-viewing data from memories or imagination. Instead, the tasker would tell me that the numbers were, say, 1234/5678. My conscious mind would not know what target is associated with these numbers, but my subspace mind would know the target immediately. A productive session would then include good sketches of the structure, or at least aspects of the structure, together with written descriptive data of the building and its surroundings, including people who may be in or near the building.

THE SRV PROTOCOLS

Scientific Remote Viewing has five distinct phases, which follow one after the other during an SRV session. In each phase the viewer is brought into either a closer or an altered association with the target. SRV is performed by writing, on pieces of plain white paper with a pen, sketches and symbols that represent aspects of the target. The viewer then probes these marks with the pen to sense any intuitive ideas. Since the subspace mind perceives all aspects at once, probing a mark is a way of focusing attention on the desired aspect.

The five phases of the SRV process are as follows:

- Phase 1. This establishes initial contact with the target. It also sets up a pattern of data acquisition and exploration that is continued in later phases. This is the only phase that directly uses the target coordinates. Once initial contact is established, the coordinates are no longer needed. Phase 1 essentially involves the drawing and decoding of what is called an "ideogram" in order to determine primitive descriptive characteristics of the target.
- Phase 2. This phase increases viewer contact with the site. Information obtained in this phase employs all of the five senses: hearing, touch, sight, taste, and smell. This phase also obtains initial magnitudes that are related to the target's dimensions.
- Phase 3. This phase is a sketch of the target.
- Phase 4. Target contact in this phase is more detailed. The subspace mind is allowed significant control in solving the remote-viewing problem by permitting it to direct the flow of information to the conscious mind.
- Phase 5. In this phase the remote viewer can conduct some guided explorations of the target that would be potentially too leading to be allowed in Phase 4. Phase 5 includes specialized procedures that can dramatically add to the productivity of a session. For example, one Phase 5 procedure is a locational sketch in which the viewer locates a target in relation to some geographically defined area, such as the United States.

Categories of Remote-Viewing Data

Remote-viewing data can be obtained under a variety of conditions, and the nature of these conditions produces different types of data. There are six different types of remote-viewing data, and there are three distinguishing characteristics of the various types of data. The first distinguishing characteristic is the amount of information the viewer has about the target prior to the beginning of the remote-viewing session. The second is whether or not the viewer is working with

a person called a "monitor," explained below. The third is determined by how the target is chosen.

Type 1 Data

When a remote viewer conducts a session alone, the conditions of data collection are referred to as "*solo*." When the session is solo and the remote viewer picks the target (and thus has prior knowledge of the target), the data are called Type 1 data.

Knowing the target in advance is called "*front loading*." Front loading is rarely necessary and should be avoided in general, but sometimes a viewer simply needs to know something about a known target and has no alternative. Such sessions are very difficult to conduct from a practical point of view. The viewer's conscious mind can more easily contaminate these data, since the viewer may have preconceived notions of the target. Rarely do even advanced viewers attempt such sessions. Any findings are considered suspect, and attempts are made to corroborate the data with other data obtained under blind conditions (see Type 2 data).

Type 2 Data

When the target is selected at random from a predetermined list of targets, the data are called "Type 2" data. For this, a computer (or a human intermediary) normally supplies the viewer with only the coordinates for the target. Even if the viewer knows the list of targets, since sometimes the viewer has been involved in designing the list, only the computer knows which coordinate numbers are associated with each target. It is said that the viewer is conducting the session blind, which means without prior knowledge of the target.

Type 3 Data

Another type of solo, blind session is used to collect Type 3 data. In this case the target is determined by someone (a tasker). During training, viewers may (rarely) receive some limited information regarding the target—perhaps whether the target is a place or an event. Advanced viewers are normally not told anything other than the target coordinates.

Solo sessions can yield valuable information about a target, but trainees often find that more in-depth information can be obtained when someone else is doing the navigation. This other person is called a "monitor," and monitored sessions can be spectacularly interesting events for the new remote viewer.

Type 4 Data

There are three types of monitored SRV sessions. When the monitor knows the target but communicates only the target's coordinates to the viewer, this generates Type 4 data. These types of monitored sessions are often used in training. Type 4 data can also be very useful from a research perspective, since the monitor has the maximum amount of information with which to direct the viewer. In these sessions, the monitor tells the viewer what to do, where to look, and where to go. This allows the viewer to almost totally disengage his or her analytic mental resources while the monitor does all of the analysis.

One of the troubles with Type 4 data for advanced practitioners is that their telepathic capabilities become so sensitive that they can be led during the sessions by the thoughts of the monitors. Even slight grunts, changes in breathing, or any other signal, however slight, can be interpreted as a subtle form of leading by the monitor, which in turn could contaminate the data. To eliminate these problems, advanced monitored sessions are normally conducted under double-blind conditions, yielding Type 5 data.

Type 5 Data

For this level both the viewer and the monitor are blind, and the target either comes from an outside agency or it is pulled by a computer program from a list of targets. Sessions conducted under these conditions by proficient viewers tend to be highly reliable. The disadvantages are that such sessions do not allow the monitor to sort out the most useful information during the session. To address this limitation, scripts are often given to the monitor in advance of the session. These scripts contain no target identifying information, but they do give clear instructions as to which procedures and movement exercises need to be executed (and in what order).

Type 6 Data

These data come from sessions in which both the monitor and the viewer are front loaded with target information. This type of session was occasionally used when there were very few professionally trained viewers and monitors, information needed to be obtained quickly, and there was no one else available to task with the session. Type 6 data are rarely if ever collected these days.

THE REMOTE VIEWING EXPERIENCE

When at peace inwardly, and generally stress free, beginners perceive a target with a clarity

characteristic of, say, a light on a misty night. While there may be difficulty discerning the precise meaning and distance of a light under such conditions, there is nonetheless no doubt that a light is perceived. With experience and skill, a remote viewer can perceive all sorts of details relating to a target, just as an experienced yachtsman, upon seeing the light, can soon discern the outline of the nearby coast, and the identity of the lighthouse from which the shrouded beacon shines.

Learning how to remote view from a book is not optimal. The primary reason for presenting these methods here is not to teach Scientific Remote Viewing, but to explain it to people who want to understand and interpret remote-viewing data. Students of remote viewing must understand that the effectiveness of any procedures depends not only on the procedures themselves, but also on how well they are executed. This, in turn, depends on the quality of instruction and feedback. In a classroom, regular instructions are directed at a student's work while the initial learning process is under way (and before counterproductive habits are formed). These instructions help obtain the highest level of performance. Nonetheless, many students can achieve a minimal level of effectiveness by systematically studying the procedures presented here without the assistance of classroom instruction.

The term "remote viewing" is actually not entirely appropriate. The experience is not limited to visual pictures. All of the senses—hearing, touch, sight, taste, and smell—are active during the remote-viewing process. More accurate is the term "remote perception." Nonetheless, since "remote viewing" has been widely adopted in the scientific as well as the popular literature, it makes sense simply to continue using the current term.

When one looks at an object, the light reflected off that object enters the eye, and an electrochemical signal is generated that is transmitted along the optic nerve to the brain. Scientific studies have demonstrated that this signal is "displayed" on a layer of cells in the brain, the way an image is projected from a movie projector onto a movie screen. The brain then interprets this image to determine what is being seen. When someone remembers an object, the remembered image of the object is also projected onto that same layer of cells in the brain.[1]

When remote viewing, one also perceives an image, but it is different from the remembered image or the ocular image. The remote-viewing image is dimmer, foggier, and fuzzier. Indeed, one

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[1] If one remembers an object and visualizes it while the eyes are open and looking at something else, then the same layer of cells in the brain contains two separate projected images. The image originating from the open eyes is the brightest, whereas the remembered image is relatively dim and somewhat translucent, since one can see through the translucent image to perceive the ocular originating image. For those readers who would like to read an accessible but more in-depth treatment of the physiology of visual and remembered images, I strongly recommend an article in *The New York Times* by Sandra Blakeslee titled, "Seeing and Imagining: Clues to the Workings of the Mind's Eye" (*The New York Times*, 31 August 1993, pp. B5N & B6N).

tends to "feel" the image as much as one visualizes it. The human subspace mind does not transmit bright, high-resolution images to the brain, and this fact is useful in the training process for SRV. If a student states that he or she perceives a clear image of a target, this image almost certainly originates from the viewer's imagination rather than from subspace.

This does not mean that the relatively low-resolution remote-viewing experience is inferior to a visual experience based on eyesight. Remember that all of the five senses—plus the sense of the subspace realm—operate during the remote-viewing process. Thus, it is actually possible to obtain a much higher-quality collection of diverse and penetrating data. The remote-viewing experience is simply different from, not superior or inferior to, physical experience of observation.

A remote viewer's contact with a target can be so intimate that a new term, "bilocation," is used to describe the experience. Approximately halfway through a session, the viewer often begins to feel he or she is in two places at once. The rate at which data come through at this point is typically very fast, and the viewer has to record as much as possible in a relatively short period of time.

Experience has shown that each viewer is attracted to certain aspects of any particular target, and not all are attracted to the same aspects. One viewer may perceive the psychological condition of people at the target location, whereas another viewer may focus in on their physical health. Yet another viewer may concentrate on the physical attributes of the local environment of the target. For example, I once assigned a target of a bombing to a group of students. One of the students was a doctor and another a photographer. After the session was completed, I reviewed each student's work. The entire class perceived the bombing incident. But the doctor described the physical characteristics of the bombing victims closely, including all of their medical problems resulting from the bombing. On the other hand, the photographer's session read more like a detailed analysis of the physical characteristics of the event, including an accurate description of the geographical terrain where the bombing took place.

Thus, remote viewers go into a session with what they already have—their own personalities. Advanced remote viewers balance these attractions because their training is designed to extract a comprehensive collection of data. But even under the best of circumstances, some level of individual focusing is inevitable for each viewer. For this reason, we use a number of advanced remote viewers for any given project. Each viewer will contribute something unique to the overall results, and a good analyst can put the pieces of the puzzle together to obtain the fullest analysis of the target.

So, you may ask, who should remote view?

In this field there is a distinction between natural and trained remote viewers. Natural remote viewers are generally referred to as "psychics," or when the context is clear, simply "naturals." Naturals typically use no formal means of data acquisition. They simply "feel" the target, and their accuracy depends on how well they can do this. Because naturals may not understand the

mechanism by which their talents are achieved, their dependency on the "feel" of the data can cause problems of accuracy. A person's conscious mind can disguise information to make it feel right, when in fact it is not correct at all. Furthermore, since it is difficult to accurately evaluate the "flavor" of psychic data while it is being collected, most naturals have very uneven success histories.

By the end of 1997, The Farsight Institute had trained a large number of people in the basics of Scientific Remote Viewing. With this teaching experience as background, we have identified a clear pattern. Any person of average or better intelligence apparently can be trained to remote view with considerable accuracy. Certain life experiences and educational backgrounds sometimes assist in the process. In week-long introductory classes taught at The Farsight Institute, all or nearly all students have successful remote-viewing experiences, and the instructors generally expect that most sessions conducted after the third day contain some obviously target-related material.

Part of the training process is helping participants identify and interpret subspace-accessed data with increasing precision. All aspects of all targets have a particular "feel." The novice viewers are just beginning to learn what these aspects feel like on an intuitive level.

In addition, Farsight Institute trainees who practice meditation already have a good intuitive sense of subspace. Their initial training moves quickly from learning the mechanics of SRV to the advanced discrimination between complex target characteristics. Meditators often discern new things and have more penetrating and profound remote-viewing experiences more quickly than those who do not meditate. Of course, there are exceptions: many remote-viewing trainees are very good from the start even if they have never meditated.

With this general discussion of Scientific Remote Viewing complete, we are now ready to explain the mechanics of the process and how it works. We begin this in the next chapter by explaining how we identify a target using what is called a "target cue."

TARGET CUES

Writing an effective target cue is one of the most important criteria in remote viewing. The target cue identifies the target. It is the actual event, person, object, or whatever, that is the focus for a remote viewing session. Normally, the remote viewer is not told the target cue until after the session is completed. With Type 5 data (double-blind), the monitor also is not told the target cue until after the session is completed.

The target initial cue is given through the target coordinates. Typically, the person who tasks the session has a piece of paper on which the target coordinates and the target cue are both written. In Type 5 data situations, the tasker gives the monitor the target coordinates (normally over phone or fax), and nothing more. Experience has clearly demonstrated that the viewer's subspace mind has instantaneous awareness of the meaning of the target coordinates, and a typical session begins immediately by obtaining information directly related to the target cue.

Humans perceive and process remote-viewing data differently. For example, if someone was told to go into a room and to see what was there, they would need little additional instruction. The request to go into the room and observe is vague, yet most people would not feel uncomfortable with the request, knowing that they would probably be able to sort things out once they got into the room. When they start looking around, they could make an inventory of the room's contents. Their conscious minds would be fully engaged as they entered the room, and most people would perform satisfactorily in this regard even if they had no prior expectations regarding the contents of the room.

With remote viewing, the viewer has minimal help from the conscious mind. The viewer cannot scan everything, evaluate the importance of all that is perceived, make logical choices as to which are the important things to observe, and rank them in order. The remote-viewing experience is more passive; the viewer perceives what is there, but the viewer has only limited evaluative capabilities. Thus, for remote viewing to be most successful, it is necessary to compensate for the relative lack of input from the conscious mind. To do this, one makes the target cue very specific with regard to what is desired from the subspace mind of the viewer.

At The Farsight Institute, we avoid excessively vague cues. For example, if one tasks a target cue of a person (say, just the person's name), then a viewer would be completely accurate if the observed data were anything that related to this person at any time in his or her life. Even a fantasy that the person had during a lunch break would qualify as accurate data. In such a situation, the choice of what to perceive is being determined by the personal preferences of the viewer's subspace mind. To avoid this problem of subjectivity, the instructions in the cue have to eliminate

as much ambiguity as possible.

Here I will present one of the more modern forms of cuing that is used at The Farsight Institute. Other cuing forms are also used, depending on the needs for the session. Neither are better or worse; they just do different things.

To task a target, one needs a "target definition." A complete target definition has a variety of parts, but they are basically broken down into (1) viewing parameters, (2) the essential cue, and (3) a list of qualifiers.

VIEWING PARAMETERS

Viewing parameters may contain a variety of components. They typically begin with a declaration of the target coordinates. Following this is the essential cue, as it is described below. The target coordinates and the essential cue are placed at the top of the cue so that analysts who sort through large stacks of targets can identify a target by glancing at the top of the page.

Following the essential cue are two primary viewing parameters. The first is the target range. This gives general instructions as to the type of information that is permissible in the session. For example, the range typically limits the target data to only tangibles and intangibles that exist in the target. At first this may seem obvious. However, all targets bleed into other areas, and it is easy for the subspace mind to follow these smears in the data boundaries. For example, the target may be a specific person on a beach on the equator at a given point in time. But that person may be thinking about an Eskimo hunting a polar bear in the Arctic. If a viewer pursues this perception, the viewer may describe polar bears on the beach.

Then comes the second viewing parameter. This specifies the time frame of the target. Many experiments have verified that there is a complete continuum of existence with an infinite number of time lines, both past, present, and future. The subspace mind is equally capable of perceiving all of these. Thus, it is necessary to request the subspace mind to locate targets as they may exist in time frames and realities that are closely connected to our present. Following the second viewing parameter is the target cue, which includes the essential cue and the qualifiers.

THE ESSENTIAL CUE

The essential cue is normally a simple statement or sentence that describes the basic core of the target. The essential cue is both simple and direct. Sometimes a segmented structure is used in writing the essential cue. The cue has multiple parts, with each being separated by a slash (/). The first part of the essential cue is called the "primary cue." The primary cue is the major identifier of the target. Everything that follows is a refinement of this primary identifier. Thus, if the target is a known place or person, the first part must be the name of the place or person. The primary cue is

then followed by a slash and one or more secondary cues (each separated by a slash) if greater refinement of the target is required. The cue "event" is sometimes used as the *final* secondary cue to focus a remote viewer on activity at the target. Specific temporal identifiers follow the primary and secondary cues and are placed in parentheses. As a general rule, each target must have one primary cue, and nearly all targets have at least one secondary cue (as needed) as well as a temporal identifier. The format of the essential target cue is as follows:

Primary Cue / *First Secondary Cue* / *Second Secondary Cue* (*Temporal Identifier*)

The following are some examples of essential target cues that follow the segmented format.

Example 1
Napoleon Bonaparte / Battle of Waterloo / event (1815)

Example 2
John F. Kennedy assassination / event (22 November 1963)

Example 3
Nagasaki / nuclear destruction / event (9 August 1945)

Effective essential cues must begin with a known, not a conclusion. Errors in cue construction usually result from placing an analytical conclusion in the cue itself. The purpose of a remote viewing session is to gather data for known events so that conclusions can be made during the subsequent analysis of the data. For example, a poorly written essential cue that contains a conclusion would be: "John F. Kennedy assassination / conspiracy." In this cue, one is assuming that there is a conspiracy in the assassination. With remote viewing, one must construct a case for a conclusion based on observable data. If there was a conspiracy in the J.F.K. assassination, this must be established from the data of events and people, not by cuing on the idea of conspiracy.

Since remote viewing always obtains descriptive information about people, things, and events, the conscious mind must later make conclusions based on information supplied by remote-viewing data. For example, a remote viewer could be tasked the J.F.K. assassination (that is, the event itself). The viewer could then be given various movement exercises and cues to obtain as complete a collection of data as possible. In the analysis that follows the remote-viewing session, the analyst can then examine the data for any evidence of a conspiracy. For instance, the data may show more than one source of bullets in the event. But one cannot go into a session assuming that there will be more than one source of bullets. That would bias the data-collection process. Restating this important principle, data are collected using neutral target cues, and all analytical

conclusions must be made after the data collection process is completed.

Another example of a poorly written essential cue is: "How to live happily with friendly extraterrestrial neighbors." Many people think that remote viewing can be used to resolve such targets directly. Yet it must begin with a known person, place, thing, or event. A cue about extraterrestrial neighbors would assume the existence of extraterrestrials. At best, one would have to begin with a known, such as an actual sighting of an unidentified flying object, perhaps one documented with a photograph. The remote viewer would then be able to target the object, move inside the object, and observe extraterrestrials flying the craft. The viewer would also be able to move into the minds of the extraterrestrials to find out if they are friendly toward humans. With this information, an analyst would have at least something to work with regarding the possibility of friendly coexistence for humans and extraterrestrials.

In general, remote viewing is descriptive. It does not label things, analyze situations, make conclusions, nor does it employ logic or reasoning during the session. For example, if the target is a checkers game, the remote viewer would describe the board, perhaps even drawing the checkerboard pattern in a sketch. The viewer may even correctly place some pieces on the board, and identify the colors of the pieces. But the viewer may not realize during the session that the target is a checkers game. After the session is completed, the analyst can examine the data and conclude that the data seem to correspond with a checkers game. The target cue has to focus on these descriptive capabilities of remote viewing.

THE QUALIFIERS

Following the essential cue is a list of qualifiers, usually marked with bullets. The qualifiers are written in phrase or sentence format, and they are clear descriptions of specific things that the viewer is supposed to observe and describe. The qualifiers must address the primary goals of the cue, including instructions to observe activity that may be taking place at the target location. Target qualifiers are not as effective as numbered target aspects in helping the remote viewer focus on particular components of a target (see SRV vocabulary).

For example, if the cue is a military battle, the qualifiers should explicitly state that the viewer is to observe the battle itself. Otherwise a viewer may perceive what amounts to an inventory list of things and people that are at the scene of the battle, but miss the actual fighting, the sounds of the passing cannonballs, the thunder of the bombs, the shouts of the soldiers, etc. Readers are encouraged to closely examine the qualifiers for the example target cues listed below to obtain a solid sense of what's required. Versions of some of these targets have been used in the actual training of many advanced viewers at The Farsight Institute.

One Complete Example

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TARGET DEFINITION FOR TARGET **3292/9537**

ESSENTIAL CUE (AND VIEWING PROTOCOLS): Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997). (ESRV)

VIEWING PARAMETER 1: TARGET RANGE

The viewer perceives only the intended target as it is specified by this complete target definition. The viewer describes only tangibles and intangibles that exist in this target.

VIEWING PARAMETER 2: TARGET LINKS

If the target resides outside of a past, present, or future connection to the temporal and/or spatial reality of the current tasking time frame, then the viewer remote views the target as it exists in its own reality.

If the target time is the moment of tasking, then the viewer remote views the target as it exists in the same temporal and spatial reality of the tasker at the moment of tasking.

If the target time is prior to the moment of tasking, then the viewer remote views the target as it exists in the temporal and spatial reality of the time stream that directly evolves into the temporal and spatial reality of the tasker at the moment of tasking.

If the target time is in the future of the moment of tasking, then the viewer remote views the target as it exists in the most highly probable temporal and spatial reality as it may evolve from the temporal and spatial reality of the tasker at the moment of tasking, given both the existing conditions of the tasker's reality at the moment of tasking, as well as directions for extrapolation into the future if such are specified in the target cue.

TARGET 3292/9537
Protocols used for this target: Enhanced SRV
The Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Mike Tyson and Evander Holyfield
- the target activity in the boxing ring
- the activity surrounding the boxing ring
- the building within which the target is located
- the thoughts of the people watching the fight inside the building where the match occurs

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Examples of Essential Cues with Qualifiers

Target 9148/5716

Madeleine Murray O'Hare / current location. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the current physical characteristics of Madeleine Murray O'Hare
- the current physical condition of Madeleine Murray O'Hare
- the surrounding environment and current location of Madeleine Murray O'Hare's physical body

Target 3985/3159

The Apollo 11 landing on the Moon / event (20 July 1969). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the actual landing event in which the lander contacts the lunar surface
- the activity of Neil Armstrong as he emerges from the lunar lander and walks on the lunar surface for the first time
- Neil Armstrong planting the U.S. flag on the lunar surface

Target 6459/3395

Ted Bundy's execution / event. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Ted Bundy during the execution event
- Ted Bundy's surroundings during the moment of execution
- the people near him during the execution
- the emotions of Ted Bundy as well as the emotions of the people near him who are watching the execution
- the method by which the execution is performed

Here is an esoteric target. Before giving an esoteric target with an extensive list of qualifiers, the tasker must have some information strongly suggesting that such a target in fact exists. Such information can come from more open-ended cues.

Target 3292/9537

The living physical subjects and their facilities that are currently located on Mars (at the time of tasking). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the physical environment of the subjects' living conditions
- the age and gender variations among the subjects
- the emotional state of the subjects
- the dominant groups among the subjects, including any governmental organizations
- the primary thoughts of the collective consciousness of the subjects
- the level of technology available to the subjects

PHASE 1

THE PRELIMINARIES

1. Consciousness-Settling Procedure

The single most important step needed to obtain a profound remote-viewing experience is a deeply settled mind. For this reason I recommend that remote viewers meditate regularly. While I personally practice Transcendental Meditation (TM), other forms of meditation may be useful as well. Additionally, since a settled mind is so essential to deep target penetration, the practice of SRV begins with a procedure that helps to settle the mind in an appropriate fashion. This practice is called the SRV "Consciousness-Settling Procedure" (or CSP), and it is composed of a few simple techniques commonly practiced in a number of meditation traditions.

CSP must be done immediately prior to each SRV session by both the viewer and the monitor. CSP takes approximately 15 minutes total. In Type 4 and Type 5 settings, monitors and viewers need to communicate 15 minutes before each session to coordinate the precise timing of the beginning of the SRV session. Here are the steps for CSP:

1. Sit comfortably in silence with the eyes closed for 30 seconds.
2. Perform a brief body massage. (Some meditation traditions recommend that the massage be executed slightly differently for men and women, and I describe these recommendations here. I am not clear as to why these gender-related differences exist, or if the need for the differences is real.) The massage begins by gently pressing the hands against the face, then upward on the top of the head, back down the neck, and toward the heart. (All massage elements move toward and finish at the heart.) Then men continue by gently using the left hand to press and massage first the right hand, and then up the arm, and back down toward the heart. Again, this is all done with the left hand. Women do the same, but they begin by massaging the left hand and arm (back toward the heart) with the right hand. Then both men and women switch arms and massage the other hand and arm, again, back toward the heart. Then men continue by massaging the right foot and leg, upward toward the heart. This is done with both hands pressing gently. Then massage the left foot and leg, again, upward toward the heart. Women do the same, but they begin with the left foot and leg, upward toward the heart, before repeating the process for the right foot and leg. This is best done

with the eyes closed. Total time for the massage is about a minute.

3. While sitting comfortably with the back straight, perform a breathing technique that is called "pranayama." Begin with 10 seconds of fast pranayama. This is done using very short, gentle breaths, closing one nostril at a time after each outward and inward breath. Close the nostrils (one at a time) with the thumb and the middle fingers (alternately) of one hand. Men use their right hand to do this while women use their left. The mechanics of the procedure are similar to slow pranayama (see below), except that the breaths are very short and rapid (although still gentle). This is best done with the eyes closed. The procedure should be effortless and easy, and if someone is experiencing any problems like dizziness or hyperventilation, it is being performed incorrectly and its practice should be discontinued until getting personal instruction in this technique.
4. While sitting comfortably with the back straight, perform 9 to 10 minutes of slow pranayama. This is done similarly as with the fast pranayama, but using normal breaths (not short or long ones), closing one nostril at a time after each outward and inward breath. Be sure to complete both the outward and inward breath before switching nostrils. On the exhaling breath, let the breath flow out naturally, not forcing it. The inhaling breath should take about half the time as the exhaling breath. Hold the breath after inhaling for a brief moment (a second or two) while alternatively closing the other nostril with the other finger, and prepare to exhale. The entire procedure should be effortless and gentle. If you feel you need more air, simply take deeper breaths, but do not hyperventilate. You should be breathing normally, just alternating nostrils after exhaling and inhaling. This is best done with the eyes closed.
5. Sit quietly and comfortably for 5 minutes with the eyes closed.
6. Open your eyes, and immediately begin the SRV session.

2. Physical Considerations to Beginning the SRV Session

A remote-viewing session begins with a viewer sitting at a clean desk. Ideally, the only items that should be on the desk are a pen and a thin stack of white paper. We use a ballpoint pen with liquid black ink. The pen's point should ideally range from between .2 mm to .4 mm. A good quality pen that does not produce much friction when writing is best. Traditional ball point pens that use gummy ink require too much downward pressure when writing to be optimal.

The ideal training room is neutral in color. Light gray, powder blue, or light brown are suitable colors. It is probably not a good idea to use, say, a child's playroom that has lots of primary colors on the walls. The idea is to minimize the strong stimuli that come in through the senses, such as bright visual colors.

Before remote viewing, a person should be well rested. This cannot be emphasized enough. Tiredness dulls the conscious mind, and a tired conscious mind has difficulty perceiving information originating from the subspace mind. A good night's sleep is ideal for a morning remote viewing session, and a midday 15 to 30-minute rest often refreshes one sufficiently for an afternoon session.

One should be comfortably fed before remote viewing. This means that one should not be hungry, and one should also not be overfed. Hunger and feeling stuffed produce physical stimuli that are difficult for the conscious mind to ignore. Remember that the subspace mind yields a relatively weak informational signal to the conscious mind. Try to minimize any physiological stimuli that could swamp the subspace signal.

Remote view in a quiet environment. If possible, close the windows and doors of the remote-viewing room. Also turn off the ringer of the phone for the time that it takes to complete the session. Turn off any radios or televisions that may be audible nearby.

Avoid wearing any perfume, cologne, aftershave, or other strong scents. This is particularly important when training in a group environment. If a viewer is a smoker, it would be best if this viewer wore freshly washed clothes during the session that do not smell of smoke.

People who use recreational drugs, or any other drugs with psychoactive qualities, should not remote view at all. These drugs tend to release any controls that the conscious mind has over the imagination, which is exactly opposite that which is required for successful remote viewing. With respect to drugs of any type, one should try to be as drug free as possible. Individuals who use doctor-prescribed antidepressants should probably not spend much effort trying to remote view. Such antidepressants suppress the nervous system to such a degree that accuracy in remote viewing is highly compromised. Yet individuals using any drugs prescribed by their doctors should not discontinue their use unless directed to do so by their doctor. Learning how to remote view is not as important as maintaining one's health and mental balance.

Before beginning the session, you should sit comfortably on a chair at your desk with both feet on the floor. The legs should not be crossed. You should sit up straight, not off to one side, or sitting on one foot in a lotus position. The hands should be relaxed, with the pen held over a single clean sheet of paper. The paper is positioned in portrait mode (vertically). The stack of paper should be on the viewer's right side of the desk.

THE SRV AFFIRMATION

The SRV Affirmation is normally read aloud with a soft voice, even in solo sessions. The affirmation produces a subtle shift in the sensitivities of the mind that helps to connect the awareness of the conscious mind to the perceptive capabilities of the subspace mind. The SRV Affirmation is designed to closely approximate the way sequential, connected thoughts are felt telepathically,

piece by piece, one "thought-ball" at a time. Viewers should read the affirmation slowly, pausing briefly after each comma or period. Here is the SRV affirmation:

SRV Affirmation

I am a spiritual being. Because I am a spiritual being, I am able to perceive beyond all boundaries of time and space. My consciousness is ever present with all that is, with all that ever was, and with all that ever will be. It is in my nature, as a human, to be able to perceive, and thus to know, all that there is to know. Everywhere, at all times, I seek to learn, and thus to evolve. To further my own personal growth, and to assist others in their growth, I direct my attention to a chosen point of existence. I observe what is there. I study it carefully. I record what I find.

THE HEADER

Next, write the SRV identifying header on the top of the first piece of paper. The viewers declare the condition of their physical state (PS), their emotional state (ES), or any advanced perceptuals (AP) centered at the top of the first page. Declaring PS and ES let the conscious mind account for your physical and emotional states, thereby releasing any psychological pressure that could be present. These declarations can be positive, neutral, or negative. Positive declarations include, "I really have a happy glow this morning," or anything else that is upbeat. Negative declarations include having a sore foot, or being upset with the quality of lunch. Unusually strong PS or ES declarations, such as just having had a fight with a spouse, may suggest that the session might be postponed until later. Similarly, if one is in significant pain due to, say, severe arthritis, it might be better to delay the session until the pain abates.

In some ways it is useful to compare the conscious mind to the mentality of a small child. When the conscious mind is experiencing something, it likes to be heard. Declaring the PS and the ES satisfies this need. This helps the conscious mind relax, circumventing its natural desire to force the issue of having its needs recognized later in the session, potentially corrupting the integrity of the data.

Often a viewer begins a session thinking that he or she has an idea as to what the target is. Such ideas are advanced perceptuals, and any thoughts along these lines need to be declared at the outset, or they will build in pressure in the conscious mind during the session, and are likely to emerge in some form during the actual data flow. Declaring these APs in advance again relaxes the conscious mind by satisfying its desire to be heard, thereby minimizing the risk of contaminating the data.

To the right of the PS, ES, and AP is the identifier of the remote viewer. At The Farsight Institute we use a code called a viewer identification number (VIN), but a name would do just as well. Below the name or viewer identifier is the date written in the U.S. military or European format (day/month/year). Below this is the beginning time of the remote-viewing session.

To the left of the page is the data type, and below that is written the monitor's name or identification number (MIN—if the session has a monitor). To summarize, the format of the initial header is as follows:

Type 4	PS—I feel fine.	VIN
MIN	ES—OK, very settled	7 September 1995
	AP—None	11:33 a.m.

Readers are encouraged not to perceive this initial header as a frivolous formality. Everything is carefully structured in SRV. Following these details from the outset of the session focuses the attention of the conscious mind on the structure of the page. Further, trainee viewers should follow all of the seemingly petty structural details of these protocols, including formatting issues involving indentations, dashes, and colons. Once a remote-viewing session is proceeding at a fast speed, the conscious mind can do little else but keep track of these structural details. This frees the informational conduit of the subspace mind from the controlling influence of the conscious mind. Figuratively, this ties the hands of the conscious mind with activity, allowing the subspace mind to slip the data past the conscious mind with minimal interference.

THE IDEOGRAM

After saying the SRV affirmation, the viewer receives the target coordinates from the monitor. The monitor must speak deliberately and clearly so that all the numbers can be heard. The target coordinates are two four-digit random numbers, and the monitor places a slight pause between the two groups of numbers. On the left side of the page, the viewer writes the first four-digit number, then the second four digit number directly under the first.

After writing the target coordinates, the viewer immediately places the point of the pen on the paper to the right of the coordinates. At this point an ideogram is drawn. An ideogram is a spontaneous drawing that takes only a moment to complete. The pen does not leave the surface of the paper until the ideogram is completed. Ideograms normally are simple, but complex ideograms can occur. In general, each ideogram should represent one (and only one) aspect or "gestalt" related

to the target. For example, if the target is near a body of water, an ideogram could represent water. If there is an artificial structure at the target site, another ideogram could represent this structure, and so on.

Only one ideogram is written for each recitation of the target coordinates. In Phase 1, the monitor usually recites the target coordinate numbers three to five times, enabling the viewer to draw and decode a few ideograms, thereby obtaining information relating to different target gestalts. Each time the viewer writes down the target coordinates, it is said that he or she is "taking" or "receiving" these coordinates.

After drawing the first ideogram, the viewer then writes the capital letter "A" followed by a colon to the right of the ideogram. The viewer then describes the movement of the pen while writing the ideogram, writing this all down after the "A:." The description must describe the process of the pen's movement without the use of labels. The following words are generally acceptable in this regard: vertical upward, vertical downward, diagonal upward, diagonal downward, sloping (upward or downward), curving (upward or downward), moving (upward, downward, or across), slanting (upward or downward), curving over, curving under, horizontal flat across, horizontal flat along, angle. Words ending in "ing" or "ward" are generally preferred. Labels such as "a circle," "a loop," or "a square" are to be avoided. Labeling adds conceptual meaning to data in remote viewing, and that is conscious-mind analysis. All of remote viewing is built upon perceptions that begin at the lowest level of conceptual abstraction and gradually move to higher levels of abstraction. In the beginning of Phase 1, the lowest level of conceptual analysis is required.

PROBING THE IDEOGRAM

This is a delicate matter. The viewer places the point of the pen on the ideogram itself and gently (but firmly) pushes the pen downward (into the table). The novice viewer can probe one or more times but should avoid more than four attempts. Each probe lasts between one and two seconds (no longer than three seconds). While the pen is in contact with the line, the viewer normally perceives some feeling about the target. Too brief a contact does not allow the nervous system to register the impression sufficiently to allow for accurate decoding. Too long a contact allows the conscious mind to intervene in the process and distort or fabricate the data. After the probe, the pen is removed from the ideogram, and the viewer searches for a word to describe the sensation that was perceived during the probe.

The first time that the viewer probes the ideogram, the attempt is made to discern what is called a "primitive descriptor," of which there are six possible choices, with one exception. These are: hard, soft, semi-hard, semi-soft, wet, or mushy. While probing the ideogram, the viewer will

actually sense the pen moving into the paper and table if the target is soft, wet, or mushy. Although this seems logically impossible due to the firmness of the writing surface, it nonetheless is consistently perceived by viewers. When gently pushing the pen into the paper, it will also feel wet if the target has water. The viewer must choose only one of the six possible descriptive options given above. No substitutions should be made, since this would invite the conscious mind to enter the process more fully. The choice of primitive descriptors is then written under the written description of the movement of the pen.

The one exception to picking one of the six primitive descriptors is if the viewer perceives movement or energetics in the ideogram. If this occurs, the viewer may or may not also perceive one of the six primitive descriptors. If the viewer does, then the chosen descriptor is declared and the viewer proceeds with the next step. However, if you perceive only movement or energetics, abandon the attempt to perceive a primitive descriptor and move directly to declaring an advanced descriptor.

After obtaining a primitive descriptor, the viewer probes the ideogram again to obtain what is called an "advanced descriptor." There are five choices, and the viewer must use only one of these choices. These are: natural, man-made, artificial, movement, energetics. After probing the ideogram, the viewer writes the advanced descriptor under the primitive descriptor.

Readers should note that there is a difference between "man-made" and "artificial." While everything that is man-made is artificial, not everything artificial is man-made. For example, a beaver dam is artificial, but it is not man-made. Note also that energetics refers to a feeling that the target is associated with some significant quantity of energy. This energy can be in any form: kinetic, radiant, explosive, etc. While movement can also indicate an expenditure of energy, the movement of a snail or a slowly driven car might not be perceived as energetics.

Underneath part A, the viewer writes "B" followed by a colon. The viewer then declares what he or she perceives the ideogram to represent. The most common declaration is "No-B." While you must have one primitive descriptor and one advanced descriptor per ideogram, you do not have to declare a substantive B. However, the viewer must at least write "No-B."

For B, there is no fixed list of possible declarations. To assist students, however, we offer a list during the first few days. The list is: No-B, structure, water, dry land, wet land, motion, subject, mountain, city, sand, ice, swamp.

Note that these declarations are at a higher level of abstraction than when describing the movement of the pen when drawing the ideogram. The entire process in Phase 1 moves from lower to higher levels of abstraction as follows: describing the movement of the pen, primitive descriptors, advanced descriptors, and an interpretive declaration of the meaning of the gestalt. Yet the viewer must remember that the declaration that is made in part B is still very low-level. For example, a viewer could not declare that the gestalt represents an automobile, a computer, a skyscraper, or a spaceship, since these declarations would be far too high-level, involving conscious-mind

interpretations that greatly exceed the quality and quantity of data that are available at this point in the session. For example, if the target really is a skyscraper, then the best that could be determined at this point is that the target is associated with a structure.

Following the declaration of B, the viewer writes "C:" followed by the viewer's intuitive perceptions about what the ideogram feels like. This is usually just a word or two that describes very low-level perceptions relating to the ideogram. Examples of such perceptions are colors or textures (such as rough, smooth, polished, etc.). The viewer may also feel the perception of size, such as big or small, short or tall, wide or narrow. A viewer may also write "No-C" if the previously declared data capture all of the ideogram's nuances.

To summarize, the Phase 1 procedures are (1) take or receive the target coordinates, (2) draw an ideogram, (3) describe the movement of the pen during the drawing of the ideogram using process terms rather than labels, (4) probe the ideogram for primitive descriptors, (5) probe the ideogram for advanced descriptors, (6) make an initial declaration of a low-level description of the target aspect that is captured by the ideogram, or simply state that there is no declaration (i.e., No-B), and (7) list other intuitive feelings regarding the ideogram, if there are any.

This entire sequence is typically done three to five times in Phase 1 (going through all seven steps each time). The idea is not to use Phase 1 to identify all of the aspects of the target, but rather to establish initial contact by describing a few of the primary target aspects only. The viewer then proceeds immediately to Phase 2.

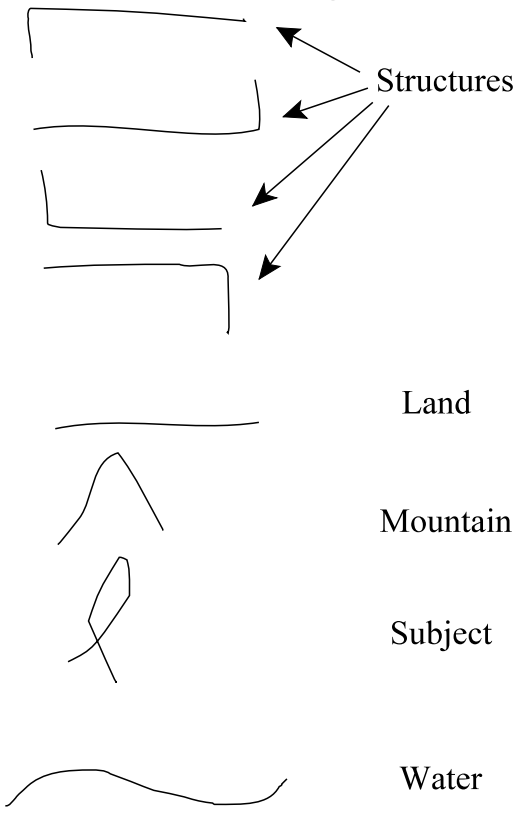
One final note about the ideograms: if an ideogram is not decoded correctly, it is nearly always immediately repeated with the next taking of the coordinates. Thus, a self-correction factor is built into the Phase 1 procedures. If an ideogram returns subsequent to a different ideogram emerging from a different taking of the coordinates, this indicates that the initial ideogram was decoded correctly previously, and that most or all of the primary gestalts have been properly expressed. After decoding a repeating ideogram, the viewer moves on to Phase 2.

For example, let us say that the first ideogram is decoded as a structure. The second ideogram looks different, and from this we assume that the first ideogram was decoded correctly. We decode the second ideogram saying that it is hard and natural, with a B: of "land." On the third taking of the target coordinates, the second ideogram returns. This tells us that we most likely made a mistake in decoding something in the previous (second) ideogram. We probe again, this time finding that the ideogram really feels more like it is hard and man-made. We declare "No-B." We take the coordinates again and the structure ideogram returns. Now we know that we have exhausted all of the major gestalts. We then decode the final ideogram and move on to Phase 2. After the end of the session, we find out that the target was a shopping mall containing a structure and a large parking lot (that is, man-made land).

IDEOGRAM DRILLS

Students need to develop skill in drawing ideograms. Practice and some drills are required. Our students typically drill with a few standard ideograms that have established meanings. They are "established" because many viewers use these same ideograms to represent the same things. Usually seven or eight pages of drills are all that is required to set in place the initial ideogram vocabulary. In the drill, an instructor repeats words like "structure," and the student quickly draws a structure ideogram. Common ideograms that are useful for drill purposes are presented in Figure 1.

Figure 1



Other ideograms are developed individually for each student. Such ideograms do not have a set pattern, and may vary widely from person to person. Ideograms for such things are drilled not by telling the student what the ideogram looks like, but by just repeating the gestalt (such as the

word “movement”), allowing the student to draw whatever comes naturally. The ideograms typically settle down into a set pattern for each gestalt after only a few repetitions. “Person” or “subject” ideograms are often very individualistic in this regard. As a result of these drills, most students develop a minimum of five or six distinct patterns in their ideogram vocabulary. Should a student ever develop an “ideogram rut,” in which all ideograms always look alike, then 10 minutes of drill using a variety of ideograms usually fixes this problem.

DEDUCTIONS

What do you do if the conscious mind makes a high-level guess as to the identity of the target or target fragment? This is called a “deduction.” A deduction has two components. First, it is a conclusion (as in “to deduce”) that the conscious mind makes regarding the target. The conscious mind is basically watching the data flow between the subspace mind and the physical body (the hand holding the pen). The conscious mind needs very little information before it leaps into the process with a guess as to the meaning of the data. This conclusion may indeed be correct, but the viewer cannot know until the target identity is revealed at the end of the session. Thus it is important to remove the conclusion from the data recording process, which leads to the other half of the meaning for “deduction.” A deduction is also a subtraction from the data flow. If this high-level conclusion is removed from the data collection, it will not contaminate the remainder of the data flow.

Nearly all deductions describe some true aspect of the target, but a remote viewer doesn’t know during a session what that aspect is. For example, if a target is the destruction of the Hindenberg blimp, it follows that kite, balloon, fireworks, and TWA Flight 800 could all be deductions. The idea of a kite captures the notion that the Hindenberg flew, the balloon reflects the structure of the blimp, fireworks reflect the explosion that resulted in the destruction of the Hindenberg, and TWA Flight 800 identifies the idea that an airborne vehicle carrying passengers exploded causing loss of life.

Do not worry about the inaccuracies inherent in deductions. Remember, deductions are not remote-viewing data. They are guesses made by the conscious mind, nothing more. However, deductions can be very useful when analyzing the data afterward. Deductions can convey meaning about a target that is difficult to express. For example, someone could be remote viewing a slave labor camp during the time of the Pharaohs, and give Auschwitz as a deduction. Such a deduction has many parallels with the actual target. Jews were the subjects of slavery, repression, misery, and death in both settings. But more important, the analyst may be alerted to the magnitude of the misery that was experienced in Egyptian slave labor camps through the deduction of Auschwitz. This could be useful in interpreting the remainder of the session should the viewer describe extreme

levels of suffering among the actual target subjects.

Regardless of the potential accuracy of deductions, they must be eliminated from the flow of the data. To accomplish this, the viewer writes a capital letter "D" followed by a dash and the description of the deduction on the right-hand side of the paper. Thus, the deduction mentioned above would be written as "D-Auschwitz." Following this, the viewer must put the pen down on the table for one or more seconds. This action of putting the pen down breaks the flow of the data from the subspace mind, thereby allowing the impression that was made on the conscious mind to dissipate. After a few moments the viewer picks up the pen and continues with the session.

PHASE 2

Phase 1 initiates contact with the target. Phase 2 deepens that contact by systematically activating all of the five senses: hearing, touch, sight, taste, and smell. In Phase 2, viewers write down various cues as well as their initial impressions of these cues. In early training (the first three days), these steps are performed slowly so that students can commit the mechanics of the process to memory. Once this is done, the speed of these steps dramatically increases.

Phase 2 begins by writing "P2" centered at the top of a new sheet of paper. In general, all phases must begin with a new sheet of paper regardless of how much space is left on the previous piece of paper. The page number is entered on the upper right corner of the new page.

The viewer begins by writing the word "sounds" followed by a colon on the left side of the page. Immediately after writing this, the viewer normally perceives some sense of sound, although this is obviously not a physical perception. To assist the new viewer in building a vocabulary for this phase, the instructor often recites a list of sounds from which the viewer can choose one or more. This list includes the following: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, voices, drop drop, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring. The viewer will often perceive a variety of sounds, and should record all of these perceptions as rapidly as possible.

The viewer then cues on textures that are associated with the target. This is done by writing the word "textures" on the left side of the page, followed by a colon. While writing the cue or immediately afterward, the viewer will sense certain textures and write them down after the colon. To help students during the first few days of training, the following list of textures is read: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet.

The next sensation is temperature. The viewer writes the abbreviation "temps" on the left side of the page, followed by a colon. As before, one or more temperatures will be perceived immediately, and the viewer must write these down following the colon. The list of possible temperatures that is read to the beginning student is: hot, cold, warm, cool, frigid, sizzling.

The viewer then cues on visuals. These have three components. To begin, the viewer writes "visuals" on the left side of the page followed by a colon. Dropping down and indenting, the viewer writes "colors" followed by a dash (not a colon). The list of colors that is read to the viewer is: blue, yellow, red, white, orange, green, purple, pink, black, turquoise (and others). The viewer may write down colors from this list, or may perceive other colors. In any case, the list is no longer read after the first few days.

On the next line, also indenting as with colors, the viewer writes "lum" for luminescence.

As with colors, the cue is followed by a dash, not a colon. The list of possibilities is: bright, dull, dark, glowing.

The final visual is contrasts. This cue is written under "lum," and is followed by a dash. The list of possible contrasts is: high, medium, low.

Dropping down again, but now returning to the left side of the page (that is, no longer indented), the viewer cues on tastes. This is done by writing the word "tastes" followed by a colon. The list of possible tastes is: sour, sweet, bitter, pungent, salty.

The final cue for the five senses is smell. The viewer writes the cue "smells" on the left side of the page followed by a colon. As with all other cues, the viewer will immediately perceive some smells, and these must be recorded without delay. The list of possible smells is: sweet, nectar, perfume, flowers, aromatic, shit, burning, dust, soot, fishy, smoke (also cold and hot).

After recording the data from the five senses, the viewer is normally drawn much closer to the target. Evidence of this is that the viewer almost always perceives many magnitudes of the target. Most magnitudes are essentially quantities. They tend to answer the question of "How much?"

To probe for these target aspects in Phase 2, the viewer first indents on the page and writes "Mags" followed by a colon. Dropping down and indenting further, the viewer cues on the various types of magnitudes shown in the following list. The viewer should not write down the cues for the magnitudes, since these cues are long and this could dangerously slow down the recording of the data.

Here is the list of cues and a collection of possible choices. Advanced viewers typically develop a larger vocabulary of descriptive magnitudes.

[VERTICALS] high, tall, towering, deep, short, squat

[HORIZONTALS] flat, wide, long, open, thin

[DIAGONALS] oblique, diagonal, slanting, sloping

[TOPOLOGY] curved, rounded, squarish, angular, flat, pointed

[MASS, DENSITY, SPACE, VOLUME] heavy, light, hollow, solid, large, small, void, airy, huge, bulky

[ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning, fast, explosive, slow, zippy, pounding, quick, rotating

The viewer must perceive magnitude data for at least three of the six dimensions before proceeding further. If the viewer fails to perceive data for at least three, the viewer is undoubtedly editing out data.

In the beginning of training, a viewer sometimes claims not to perceive anything. This is almost always a matter of editing out data, which occurs when the conscious mind enters the remote-viewing process and makes a decision that a piece of data cannot be correct. This is usually

perceived as doubt in the mind of the remote viewer.

To remedy this, an instructor encourages the student not to edit out anything, and to write down the data immediately. This raises an important point. It does not matter how the conscious mind is occupied as long as the viewer stays within the structure of the remote-viewing protocols. This means that the viewer need only to keep track of what is to be done next, and to mechanically perform that duty correctly.

DECLARING THE VIEWER FEELING

At the end of recording dimensional magnitudes, the viewer begins to perceive aspects of the target very strongly. These aspects could be anything: emotional, physical, or whatever. When this happens, the viewer's conscious mind responds to the data, and this response must be declared in order to limit its ability to contaminate the data not yet collected. This response is called a "viewer feeling," and it is declared by writing the letters "VF" followed by a dash, and then the declaration of the feelings of the viewer. The viewer's feeling is *not* the viewer's perception of the target. Rather, it is the viewer's gut response to the target.

The viewer *must* have a viewer feeling at the completion of the initial pass through Phase 2, but it is not required or even desired that the viewer feeling be dramatic. The viewer's gut response can be simply, "OK," if that is how the viewer feels at that point. A list of common examples of viewer feelings is: I feel good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, enlightening, wow! The most important thing to remember about the viewer feeling is that it is not data. It does not describe the target. It describes the viewer's emotional response to the target. By declaring the viewer feeling, we acknowledge it and remove it from the data flow.

After declaring any viewer feeling, the viewer must put the pen down momentarily, letting the feeling dissipate before picking up the pen again and continuing with the session. In this regard, a viewer feeling is treated similarly to a deduction.

PHASE 3

Phase 3 consists of drawing a sketch guided by the intuitive feelings of the viewer. These can be spontaneous sketches of the target, but they also can be somewhat analytical, based on what was perceived earlier in the session. The sketches can sometimes be detailed, graphical representations of the target, but often they are more like pictorial symbols, partially descriptive but also symbolic of the target's complexities. Trainees are encouraged to refer back to the Phase 2 magnitudes in order to assist in the drawing of the Phase 3 sketch. Advanced viewers sometimes refer back to both Phase 1 and Phase 2 data.

To begin, the viewer obtains a new piece of paper, places the page number in the upper right-hand corner of the page, and writes “P3" centered at the top of the page. The paper is normally positioned lengthwise (the long side is horizontal). The viewer then begins to draw by quickly feeling around the page. The intuitions will suggest lines or curves at various positions. The beginning viewer is told not to edit out anything, but just to draw the lines as he or she feels them to be.

I once had a student who would simply not draw anything for the Phase 3 sketch. After I repeatedly encouraged him to sketch something, he finally looked at me and declared that he knew it could not be correct, but he could not get the idea out of his mind of a circle with what appeared to be many lines originating from the center of the circle and radiating outward. He then drew the sketch in order to show me what he meant. As it turned out, the sketch was a nearly perfect representation of the roof of a circular building that was the center of the target. The picture of the building that was being used to identify the target was taken from an elevated angle, and this viewer’s sketch matched the angle and perspective exactly.

With Phase 3 sketches, the viewer need not understand what the sketch represents. As a general rule, it is impossible to know exactly what it represents. You can have an idea that there are people and a structure in the sketch, but you can never be certain. At best, you can only say that you feel there are lines here, curves there, and so on. Often simple drawings of people (i.e., subjects) or their ideograms are found in Phase 3 sketches. We never assume that such things really are subjects. At this point in the session, we know only that the drawings look like ideograms or sketches representing subjects.

After drawing any initial aspects of the sketch, viewers often run their hand or pen over the paper a couple of times (without actually contacting the paper). Doing so can give viewers a feel for where other aspects of the target are located. Viewers should quickly add these additional lines

to the sketch. Beginning viewers are often seen moving their hands over the paper in clear patterns without ever drawing in these patterns. This is another editing-out problem. Many beginning viewers also move their hands in front of their faces, as if feeling a target. Novices nearly always fail to record these movements on paper, and have to be encouraged to do so. For example, if the target is a mountain, many students have been observed moving their hands in front of their faces tracing out the outlines of the steeply sloped mountain, even to the point of outlining the rounded or pointed peak of the mountain.

After finishing, students should look back at the dimensional magnitudes recorded at the end of Phase 2. Sometimes a glance at these magnitudes will trigger the sense of additional areas that need to be included in the drawing. For example, sometimes a student will write "tall" or "towering" as a vertical dimensional magnitude. Checking the Phase 3 sketch, the student may then perceive where this tall or towering thing is, and include it in the drawing.

In general, Phase 3 sketches are drawn rather quickly. Later, in Phase 5 (or in advanced versions of Phase 4), it is possible to draw meticulous and extended sketches. But the Phase 3 sketch normally has a sense of rapid data transference of initial impressions, not exacting drawings of the finer details. To spend too much time with details at this early point in the session would invite the conscious mind to begin interpreting the diagrammatic data. As an approximate rule, no more than 5 minutes should be spent on a Phase 3 sketch. A good Phase 3 sketch often takes less than a minute.

In Type 4 data situations, when the monitor knows the identity of the target, the monitor should interpret at least the basic aspects of the Phase 3 sketch immediately (while the session is still in progress). Listed here are a few useful interpretive guidelines.

- Perpendicular and parallel lines normally represent artificial structures or aspects of such structures.
- Wavy lines often suggest movement.
- People ideograms usually represent people.
- There is no way to estimate size with a Phase 3 sketch. For example, a circle could represent a golf ball or a planet.
- Some lines tend to represent land/water interfaces (where land and water meet, as on a coastline).
- Some lines tend to represent air/water or air/land interfaces.

Again, these interpretive guidelines are for the monitor's use during the session. Viewers should not try to use these guidelines to interpret a Phase 3 sketch on the spot. Viewers must concentrate only on recording the lines that represent or reflect the various aspects or parts of the target. After the session is completed, the viewer can spend as much time as needed interpreting the data in the

sketches and elsewhere.

PHASE 4

THE MATRIX

Some of the most useful and descriptive remote viewing information is obtained in Phase 4. It is impossible, however, to enter Phase 4 without first completing Phases 1, 2, and 3. Phase 4 works only after strong contact has been made with the target.

In Phase 4, remote viewers work with a data matrix. Each column of the matrix represents a certain type of data, and viewers probe these columns to obtain data. Phase 4 always begins with a new sheet of paper. The paper is positioned lengthwise. The viewer puts the page number in the upper right-hand corner and then writes "P4" centered at the top of the page.

The nine column identifiers of the Phase 4 matrix are written across the page from left to right. The first three columns represent data of the Phase 2 variety. The first represents data relating to the five senses of hearing, touch, sight, taste, and smell. This column is labeled with an S. The next column, labeled M, represents Phase 2 dimensional magnitudes. The third column is labeled VF, which represents viewer feelings.

The fourth column, not based on any of the earlier phases, is labeled E, which stands for "emotionals." Any emotions that the viewer perceives as originating from subjects at the target location are clearly emotionals. But the category can include much more. When intense emotions are experienced at a site, individuals commonly perceive these emotions even long after the fact. It is said that General Patton was able to feel intuitively the emotions of battle in an area even if the battle took place centuries earlier. Furthermore, some people feel "funny" about a site because of something that is to happen there in the future, not in the past. Thus, places vibrate with the emotions of events that have happened or will happen. In the slang of the day, certain places have "vibes."

For example, if a remote viewer is sent to the location of the Nazi concentration camp of Auschwitz at the current time, the viewer would normally perceive the buildings, the beds, the idea of a museum, and so on. But the viewer might also perceive the emotions of pain and suffering as relating to the site. Some viewers, depending on the flexibility allowed them, would be able to follow the emotions back in time to locate the origin of these feelings.

The emotionals column is placed next to the column for viewer feelings to help the viewers distinguish between these two types of emotionally related data. Viewer feelings are not the same as feelings perceived from a target, and the two should not be confused.

The next column describes physical things. These data can include perceptions of people, buildings, chairs, tables, water, sky, air, fog, planets, stars, vehicles, or anything else. The column

for physical data is labeled P.

Some things are real but not physical. Remote viewers often perceive nonphysical things, such as beings, places, and so on. All of these nonphysical things exist in subspace. For example, a person without a physical body is real. Our souls are subspace entities, and when our physical bodies die we are no longer composite beings with physical and subspace aspects "glued" together. The subspace realm is at least as complex as physical reality. Basically, remote viewers have perceived that everything that exists in physical reality also exists—plus much more—in the subspace realm. Since remote viewers are using their subspace minds to collect data, it is natural that some of what is perceived will relate to the subspace realm. To differentiate clearly between physical data and subspace data, the subspace column is placed adjacent to the physicals column, and it is identified with the heading "Sub."

Novice remote viewers need practice viewing targets that have a large degree of subspace content or activity in order to become sensitive to subspace perceptions. This normally begins in the first week of training, but this exposure is continual, and improvements in perception follow a normal learning curve relating to how often they practice.

Data entered into the subspace column are exactly analogous to data entered into the physicals column. Subspace "things" are like physicals; they are just in subspace. If a viewer perceives other data that are subspace related, but not "things," then the viewer places an "S" in the subspace column and then enters the data into the correct column at the same horizontal level as the "S." This allows the analyst to differentiate between subspace and physical related data entries that occur throughout the matrix. For example, emotions of subspace beings would be entered in the emotionals column, with an "S" being placed in the subspace column at the same horizontal level as these data.

The next column is for concepts, and it is labeled C. Concepts are intangible ideas that describe a target, but that do not relate to the five senses. All of the Phase 1 primitive and advanced descriptors are concepts, as are ideas such as good, bad, important, insignificant, inspiring, dangerous, safe, haven, work, play, fun, drudgery, adventuristic, enlightening, attack, evolutionary, degraded, supported, healing, altruistic, evil, sinister, saintly, and so on.

The final two columns in the Phase 4 matrix correspond to two different types of deductions. The first is called a "guided deduction." A guided deduction is identical to a deduction except that the viewer actually probes the matrix in order to obtain the deduction. Reasons for doing this are explained in the following section on probing. The guided deduction column is labeled "GD." The final column of the Phase 4 matrix is the deductions column, and it is labeled "D."

To summarize, the Phase 4 matrix is:

S M VF E P SUB C GD D

Probing the Matrix

To probe the Phase 4 matrix, the viewer touches the tip of the pen in the appropriate column. Probing is delicate and should be performed with care. The pen should stay in contact with the paper for about a second. During that time the viewer perceives some information, usually—but not always—related to the column heading. If the pen's contact with the paper is too brief, then a sufficiently deep impression of the target will not have been made on the conscious mind. If the contact with the paper is too long, then the viewer risks having the conscious mind interfere.

After removing the pen from the paper, the viewer mentally searches for a word or brief phrase that describes the perceived information. This process is referred to as "decoding" the target perceptions. The viewer must decide on this word or phrase quickly, rarely more than three to five seconds after the probe. The viewer writes this description (usually one word) in the appropriate column.

Sometimes the viewer perceives a number of things when probing one column. When this happens, the viewer enters these data into the appropriate columns regardless of the column that was originally probed. For example, all emotional data go in the emotionals column, even if the emotional data are perceived when probing the physicals column.

When initially working the Phase 4 matrix, probing proceeds from left to right, skipping over the viewer feeling and deduction columns (explained in the next section). Viewers do, however, probe the guided deduction column. After probing a column, perceiving and writing something about the target, the viewer moves the pen down a bit before probing the next column. This results in a diagonal pattern of entries down the page. If a viewer perceives two or more pieces of related data, then the viewer places each of these in their appropriate columns at the same horizontal level, that is, without dropping down. For example, say a viewer perceives a brown structure. The word "structure" goes in the physicals column, and the word "brown" goes in the senses column, both at the same level.

Placing related data on the same level is essential for interpreting the data after the session is completed. If the viewer drops down a line after writing "brown" in the senses column and before writing "structure" in the physicals column, then the analyst would not know that it is the structure that is brown, perhaps concluding that something else at the target site is brown. Data can only be entered in a process that moves horizontally and down the page, never up. If the viewer at first only perceives a structure, then only the word "structure" would appear in the physicals column. However, if the viewer again perceives the same structure later in the session, but this time the color of the structure is also perceived, then the viewer again writes the word "structure" in the physicals column, but this time together with the "brown" in the senses column at the same horizontal level.

Entering Viewer Feelings and Deductions

Viewer feelings are entered into the Phase 4 matrix only when they are felt. Viewer feelings are not data about the target; they are the subjective feelings of the viewer about the target. If undeclared, they will fester and contaminate the data still to be collected. Declaring them in the matrix removes their influence from the data flow.

Viewer feelings are entered into the viewer feeling column by first writing "VF-" followed by the feeling. For example, "VF-I feel happy," or "VF-This makes me sick." After declaring a viewer feeling, the viewer must put his or her pen down momentarily, as done in Phase 2.

Viewer feelings can happen at any point in Phase 4. Typically, viewer feelings manifest after probing either the emotionals or physicals columns. After a viewer feeling occurs and is recorded, the viewer returns to the point of last probing to continue the data collection process.

Deductions are similar to viewer feelings in the sense that they can occur while probing any column. Whenever a deduction occurs, the viewer declares the deduction immediately by moving to the deductions column and writing "D-" followed by the deduction. As with a viewer feeling, the viewer should put the pen down while the deduction dissipates.

Guided deductions are exactly the same as deductions, except that they occur when probing the guided deductions column. While probing the matrix, the subspace mind knows that pressure is building in the conscious mind to attempt to deduce the identity of the target. Knowing this, the subspace mind can often ease the pressure by guiding the deduction out of the conscious mind at the correct time. By probing the guided deductions column, the viewer can rid the mind of the deduction at an early stage of its formation. This helps smooth the flow of the data and minimize the risk of having a developing and as yet undeclared deduction begin to influence the real data. One does not write "GD-" in front of the guided deduction, but does put the pen down after declaring it.

Remember that the subspace mind is still in control of the session when a guided deduction is declared. This is not the case with a normal deduction. With a deduction, the conscious mind interrupts the flow of data and inserts a conclusion relating to the meaning of the target or an aspect of the target. The subspace mind has lost control of the session at that point. With a guided deduction, the subspace mind does not lose control because it is "guiding" the removal of the deduction. Probing the guided deductions column allows this removal to be accomplished.

High- and Low-Level Data

One of the most crucial aspects of Phase 4 is differentiating between high- and low-level data. High-level data involve attempts to label or to identify aspects of a target. In the subspace

realm of existence, information is not conveyed through words, but rather through direct knowledge gleaned from visual, sensory, conceptual, emotional, and other impressions. Indeed, this is the essence of telepathy, direct awareness of another's thoughts. Words are needed in the physical realm in order to convey meaning through speech or writing. If our words convey entire concepts, then we are describing something at a high level of identification. On the other hand, if we describe only the characteristics of what we perceive, we are working at a low level.

The difference is best shown through examples. If a target is an ocean shoreline, a remote viewer would likely perceive aspects of the target such as sand, the feeling of sand, wind, water, wetness, salty tastes, waves, the smell of lotions, and grass. These are all low-level descriptors of the target. High-level descriptors could be beach, ocean, shoreline, lakefront, tidal wave, and so on. The problem with high-level descriptors is that they are often only partially correct, whereas low-level descriptors are normally quite accurate.

The general rule in Phase 4 is to enter all or most high-level descriptors in the deductions column, reserving the data columns for low-level data. In the above example regarding the shoreline, an analyst studying the data would have no trouble identifying the low-level aspects as waves and possibly sand dunes. On the other hand, using the high-level data suggested above, the viewer could have been tempted to follow a story line created by the conscious mind of large waves, perhaps leading to a fabricated disaster scenario.

Entering high-level data in the Phase 4 matrix is very risky. Trainee viewers often want to obtain high-level data so as to demonstrate that they can identify the target. Yet novices should never try to obtain high-level data. You can describe nearly the entire universe using low-level data. In short, when we do remote viewing, we want to describe the target, not label or identify the target or its aspects. For example, if the target really is a tidal wave, then the viewer is safer describing a large wave, heavy winds, lots of energetics, destructive force, the concept of disaster, and so on. If the viewer thinks of a tidal wave, that idea can be entered as a deduction even though it exactly identifies the target.

To further clarify the difference between high- and low-level data, the following are some examples of each. In each case, it is safer deducting the high-level data while entering the low-level data elsewhere in the Phase 4 matrix. Maintaining a consistent stream of descriptive low-level data is perhaps the single most important criterion affecting the overall quality and usefulness of the session.

Low-level Data	High-level Data
explosive energy	bomb blast
sand, water, salty tastes, waves,	beach

perfume	
squirmy, primitive scaley animal life	dinosaurs
tall structure with many floors	skyscraper
booming sound	explosion
sloping dry land with energetics or intense heat at top	volcano
many rooms side-by-side in multi-floor structure	hotel
gathering of important subjects	U.N. Security Council

P4 ½

Most data that are entered in the Phase 4 matrix are single words placed in the appropriate columns. However, sometimes the remote viewer needs to say more than can fit in a column. This typically results after the viewer has recorded a number of low-level data items that he or she later feels to be connected in some way. A longer data entry that acts to organize or collect a number of separate gestalts is written as a P4 ½. This begins on the left side of the Phase 4 matrix. The viewer writes "P4 ½ - " followed by a sentence or phrase, writing from left to right across the page. A P4 ½ entry is rarely more than one sentence, as this is to be avoided. It is better to write two or more P4 ½ entries sequentially than to attempt to write an extended discussion of the data. Entries that are too long risk shifting from recording perceptions to conscious-mind analysis.

Advanced remote viewers find P4 ½ entries most useful, especially after they have established thorough target contact. However, novices must watch out since they tend to use P4 ½ entries indiscriminately. Evidence of this is typically the appearance of a P4 ½ entry that is not immediately preceded by a number of related single-word entries in the appropriate columns. Thus, the P4 ½ entries should ideally relate to and organize already perceived data, and they should definitely not appear to come "out of the blue."

P4 ½S

A P4 ½S is the same as a P4 ½, but it is a sketch rather than a verbal description. When the viewer perceives some visual data in Phase 4 that can be sketched, the viewer writes "P4 ½S" in either the physicals or the subspace column, depending on whether the sketch is to be of something in physical reality or subspace reality. The viewer then takes another piece of paper, positions it lengthwise, labels it P4 ½S centered at the top, and gives it a page number that is the same as the matrix page containing the column entry "P4 ½S," with an A appended to it. Thus, if the entry for the P4 ½S is located on page 9, then the P4 ½S sketch is located on page 9A.

THE "BIG THREE" AND "WORKING THE TARGET"

1. Probing the Matrix "Raw"

Probing the Phase 4 matrix has three distinct stages. When first entering Phase 4, the viewer simply probes the matrix as described earlier. This is referenced as probing the matrix "raw." Novices are instructed to obtain at least two pages of Phase 4 data, in order to prevent the viewers from giving up too easily. Beginning viewers are usually quite skeptical about their own data at first. Since this skepticism is rooted in the conscious mind, it is not a serious concern during training. Indeed, having the conscious mind preoccupied with skeptical thoughts can be a real advantage for a novice, since it clears the way for the subspace mind to slip the data past the reviewing processes of the conscious mind.

Working the Target

Advanced remote viewers treat their entry into Phase 4 as a means of obtaining crucially important information about a target. This requires them to continue longer in Phase 4 while they "work the target," the process of following a subspace signal intuitively through all of its leads. Viewers obtain a rich collection of data by "looking around," so to speak. If they find a structure, their intuitive sense tells whether it is important to know more about the structure. They describe it more thoroughly, moving inside the structure when needed to complete the description. The viewers describe the surface on which the structure is located. They may also describe the physical activities of the people outside and inside the structure, even locating a significant person who may be crucial to resolving the target cue. All of this is felt through strong intuitive tugs that direct the viewer's awareness in the appropriate directions.

Working the target also includes tying together low-level data in P4 1/2 entries. When a

viewer works a target, the viewer typically perceives some physical item and describes this item in low-level terms. This observation leads to another related observation, which in turn leads to another, and so on. After a sufficient number of low-level observations have been made, the viewer begins to "connect the dots," so to speak. A statement that pulls it all together, made as a P4 1/2 entry, is itself a low-level description of the target or a fragment of the target. The statement does not label the target aspect.

For example, let us say that a viewer perceives wind, circular energy, extreme force, small flying pieces, and a vortex, all of these things being entered in the columns of the Phase 4 matrix. The viewer could then state the following P4 ½: "Windy circular energy in a powerful vortex containing lots of small flying pieces." The viewer could also declare a deduction of a tornado. The word "tornado" is high-level, since it clearly labels the phenomenon. The description in the P4 ½ entry remains low-level, even though it ties together other low-level data entries. The viewer then continues on to the next group of objects in a similar fashion. This is the classic method of working the target.

2. Returning to the Emotionals

After a while the flow of data will slow, and further working of the target becomes repetitive and unproductive. The viewer must then execute the second of the "Big Three" matrix processes. Even though the viewer has been regularly probing the emotionals with each horizontal pass through the Phase 4 matrix, a special trip back to the emotionals column often restarts the data flow. The reason is that the viewer's attention has been on various aspects of the target, and the emotionals data perceived earlier may have been related to those aspects, such as the sense of anger that resulted from an argument that took place within a structure. Returning specifically to the emotionals column for a special probing allows the subspace mind to shift its attention to other emotional data that could be more generally related to the target.

For example, let us say the remote-viewing target is the hostage crisis in Peru that began in December 1996. In this case, a group of Marxist guerillas attacked Japanese embassy facilities in Peru and held a large number of hostages until a Peruvian commando raid rescued nearly all of them in late April 1997. In the initial approach to the target, a viewer may perceive fear among the hostages as well as aggression among the guerillas. The viewer may describe two groups of people in a structure, with one group controlling another. After the data flow slows, the viewer returns to the emotionals column and probes it again. This time the viewer might perceive emotions of concern and concentration. This leads to perceiving the concepts of making a plan, waiting, rescue, high-level political involvement, and a commando operation. The viewer may also begin to perceive other people related to the target, such as a central figure (deducting a president), people with uniforms (deducting military personnel), and all this within a foreign setting (deducting Latin

America). Note that the word "deduct" is used in the sense that it is a deduction being removed from the data flow.

Data for emotionals often lead to other physical and conceptual data. This is because the emotions of people at a target site tend to reflect what is happening around them, which in turn is grounded in their physical setting. Returning to the emotionals column also helps avoid what is known as the "door-knobbing" problem, in which the viewer focuses on one aspect of the target (such as a doorknob) while missing the broader picture (such as what else is going on in a room). Once the data flow is reinitiated, the viewer continues to work the target in the same manner as before.

3. Probing the Phase 3 Sketch

After restarting the data flow by returning to the emotionals column, the collection of data will eventually begin either to slow or to become repetitive as before. At this point the viewer returns to the earlier Phase 3 sketch and begins to probe various aspects of the sketch. Remember, when the viewer does the Phase 3 sketch, it is impossible to know exactly what it represents. However, it does represent the viewer's initial visual impression of the target, especially with regard to the arrangements of lines and shapes. By placing the point of the pen in various locations of the sketch—probing—the viewer is shifting the focal point of his or her awareness around the target location. This allows the viewer to reinitiate the flow of data once again, and the viewer returns to the Phase 4 matrix to enter the data in the appropriate columns.

When probing the Phase 3 sketch, the viewer is not trying to label or identify specific features of it, although these can be described in low-level terms. More generally, the viewer is simply using the sketch to obtain other low-level data by shifting his or her attention from one location to another. Viewers can probe lines in the Phase 3 sketch, resolving some of their meaning using the primitive and advanced descriptors of Phase 1. This is a good way of determining if there are structures or beings at the target site if this has not already been determined.

The viewers can also look for the following interfaces in a Phase 3 sketch: land/air, land/water, air/vacuum, land/vacuum, air/water. This is very helpful in determining various geographical features of the target site. For example, let us say that the viewer has determined that a structure at the target site is located on top of a flat surface. If the viewer probes below the structure and finds water, and then probes above the structure and finds air, the viewer then knows that the structure is floating on water and is probably a boat (which is a useful deduction). If the viewer determines that there is a structure in the Phase 3 sketch, and that the structure has air inside and vacuum above and below the structure, then the structure is most likely in space ("spacecraft" would be a deduction). If the structure is on a flat surface, and the surface is hard and natural (and thus land), and above the structure is air, then the viewer knows that the target involves a structure

on flat land. If the viewer probes on both sides of a line in the Phase 3 sketch, finding water on one side and dry land on the other, the viewer knows that the target involves a land/water interface, and may deduct a beach.

CUING

The basic mechanics of cuing involve the viewer writing a word in an appropriate column (in either parentheses or brackets) and then touching the word with the pen. The word written in the column is the "cue." Using the pen to touch the word focuses the attention of the subspace mind on target aspects relevant to the cue. The resulting stream of data are then entered into the matrix in the appropriate columns below the cue.

Words that originate from the viewer's own data are entered in the appropriate column in parentheses ( ). Cues originating from a monitor, or not from the viewer's own data, are entered in square brackets [ ]. If the monitor's word(s) are used to construct a cue, then the cue should be non-leading and closely tied to the viewer's existing data. For example, if a viewer perceives a building, the monitor may suggest that the viewer cue on "activity" by writing the word in square brackets in the concepts column, then probing the word and entering the resulting data in the appropriate columns of the matrix.

MOVEMENT EXERCISES

There are three types (called "levels") of movement exercises. All levels can be performed after spending some time in Phase 4.

Level One

These exercises essentially return the viewer to a modified form of Phase 1. An ideogram is drawn and decoded, and the person returns to Phases 2 and 3 before arriving again at Phase 4. This is done for one of two reasons. If the monitor is concerned that the viewer may have wandered off target, a level-one movement exercise nearly always returns the viewer to the target. The other reason is that the viewer may need to relocate to another area related to the target that may be substantially different from the area being probed so far. The new Phase 1 through Phase 3 information may help the viewer differentiate between the two target-related sites.

These cues are written from left to right across a Phase 4 matrix. Usually a half page is needed; otherwise, a new piece of paper is used. The Phase 4 matrix does not need to be rewritten on the new paper, but do include the page number. Immediately after the viewer writes the cue, the

viewer places the point of the pen to the right of the cue and draws an ideogram. The ideogram is then decoded in the manner of all Phase 1 ideograms. Only one ideogram is used in a level-one movement exercise before moving to Phase 2. The following is a list of cues used for level-one movement exercises, beginning with the most common:

1. "From the center of the target (or target site, target area), something should be perceivable." Most level-one movement exercises use this cue, especially for the first such exercise.

2. "From 1,000 feet (or an alternative lengthy distance) above (or to the north, south, east, or west) the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding (viewed) environment. This cue should only rarely be the first level-one movement exercise since it essentially removes the viewer away from the center of the target, which is usually the most important part of the target.

3. "Immediately to the left (or right, in front of, behind) of the target, something should be perceivable."

4. "From the center of the target area (or site), the target person (or object) should be perceivable."

5. "From inside the structure, something should be perceivable."

Level Two

Level-two movement exercises are used to move the viewer from one location or target-related item to another without the viewer having to leave Phase 4. This exercise is not such a total break as a level-one movement exercise, but neither is its shift in focus as subtle as a level-three exercise. The cue is essentially the same regardless of the situation, with only locational words being changed. Here is the cue:

"Move to the [new target location or item] and describe."

In this cue the "new target location or item" should originate from the viewer's own data. The monitor normally does not insert his or her own words here, except to focus the viewer's attention on some particular generic component of the target. For example, the "new target location or item" can include phrases such as "target subject," "target subjects," "target object," and so on.

The level-two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the

movement exercise cue. There is no ideogram in this exercise. However, I personally find it useful from time to time to probe the last letter of the word "describe" in the level-two cue in order to focus my attention.

A level-two movement exercise can be temporal as well. This exercise cue follows the following format:

"Move to the time (or period) of [temporal identifier here] and describe."

In this cue, the temporal identifier must be clearly connected to the viewer's earlier data. For example, if the target is a pyramid in Egypt and the viewer describes a pyramid structure, the monitor could give the cue: "Move to the period of construction for the structure and describe."

Level Three

This is the most subtle of the three movement exercises. It shifts the viewer's awareness without breaking the previous flow of data. The movement is executed by placing a very brief cue (usually only one or two words) in the appropriate column of the Phase 4 matrix and then having the viewer touch the cue with the pen and begin entering data. The cue can be a word originating from the viewer, entered using parentheses ( ). If the cue originates from the monitor, square brackets [ ] are used. Cues originating from the monitor should be used only rarely in Phase 4, and if used, should be of the most generic variety.

For example, the viewer perceives two beings—a male and a female—separated by, say, a road. The viewer could move from the male to the female by putting "(female)" in the physicals column, probing this with the pen, and then continuing with the collection of data in the Phase 4 matrix.

One particularly interesting level-three movement exercise is a deep mind probe. In this the viewer enters the mind of a person in order to obtain thoughts and personal character information. There is an ethical component to this exercise, though. The subspace mind of any person being remote viewed will be aware of this activity even if the person's conscious mind is not. This is yet another reason why I recommend that all remote viewers meditate regularly in order to remove as much of their own stresses as possible before entering the mind of someone else. It is mandatory to do no harm while remote viewing.

A deep mind probe is performed by writing "[target person]" in the physicals column and "[deep mind probe]" in the concepts column. The viewer then touches each of the words in each phrase once with the pen, and enters the relevant data in the matrix, usually in the emotionals and concepts columns.

A level-three temporal movement exercise can be obtained by using event- or action-related

cue words. These cues need to be clearly connected to the viewer's data. Such cues are entered in square brackets [ ] in the concepts column in the Phase 4 matrix. In introductory and intermediate remote viewing courses, "activity" is normally the most frequently used temporal level-three cue.

PHASE 5

Specialized procedures in SRV are performed in Phase 5. Below are thumbnail sketches of some of the Phase 5 procedures normally included at the end of the week-long introductory course.

Phase 5 requires a worksheet and a matrix, each on separate pieces of paper. The worksheet is labeled P5w, and the matrix is labeled P5m. The worksheet is positioned to the right of the matrix. All Phase 5 pages are assigned the same page number followed by the letters a, b, c, etc. for subsequent pages (such as 23a, 23b, etc.). The Phase 5 matrix is identical to the Phase 4 matrix. Also, P5 1/2 matrix entries are made identically to P4 1/2 entries.

1. **Timelines**: Have the viewer draw a horizontal line in the center of the worksheet. The viewer should then locate the target time, the current time, and the time of some significant event that is well known. The viewer should not be told the actual identification of the significant event, other than that it is event A. The viewer can also be instructed to probe the timeline for other significant events. Each event must be labeled generically, e.g., event A, B, C, and so on. The viewer should not probe for a specific year, only an event.

2. **Sketches**: Analytical sketches (more detailed than Phase 3 drawings) can be drawn and probed in the worksheet. Data obtained from the probes should be entered in the Phase 5 matrix. Lines can be drawn in the sketches to symbolically connect various places or objects. The viewer can switch from one place or object to another by alternatively probing the separate parts of the drawing. Alternatively, the viewer can be instructed to move from one part of the drawing to another by following the line with his or her pen that connects the various parts. (See sliding.)

3. **Cuing**: In Phase 5, the monitor can suggest cues for the viewer to enter into the matrix that may be too leading for Phase 4. These cues can be from the viewer's Phase 4 data, or they can be the monitor's words. Again, cues originating verbatim from the viewer's data are entered into the Phase 5 matrix in parentheses ( ), data from the monitor in brackets [ ]. Moreover, all monitor-originating cues should have some obvious connection to the data obtained earlier so as to minimize the risk of "deduction peacocking," a phenomenon in which one deduction leads to another, and then another, etc., until a fictional storyline develops.

4. **Locational sketches**: The monitor instructs the viewer to draw a map, say, of the United States. No edge of the map should come within one inch of any edge of the Phase 5 worksheet paper. The

monitor then says the name of a well-known location (usually a city). The viewer then automatically places his or her pen on that spot and quickly draws a line to the target location. No further monitor instructions are required other than to say the name of the original location. The line must be straight and rapidly executed. A slowly drawn or curved line indicates that the conscious mind interfered with the flow of the data.

5. **Symbolic sketches**: These sketches include some part or aspect of the target about which further information is needed. For example, using the Phase 5 worksheet, a circle can be used to represent a person being viewed, and a square can represent a governmental organization, and so on. The viewer is not told exactly what the symbols represent. Rather, the viewer is told a generic version of their nature (e.g., target subject, target group, etc.). These generic identifiers are written near the symbols. A line is then drawn connecting the symbols. The line is labeled "relationship." Probes of the symbols (using the viewer's pen) and the relationship line yield information that is then entered into the Phase 5 matrix. If the symbols represent physical items, then the labels are placed in the physicals column of the matrix. The word "relationship" is entered in the concepts column in square brackets. All data are entered in the matrix.

Movement exercise for Phase 5: **Sliding**: The monitor can instruct the viewer to move from one location to another in a controlled fashion by having the viewer make a small circle on the Phase 5 worksheet. This circle should be labeled "A: location #1." Preferably, the viewer may write something more meaningful but still non-leading, such as "A: on top of the structure." Another small circle is then drawn on the worksheet in a position relative to the first circle such that this position is sensible.

For example, if the viewer is on top of a building, and the monitor wants the viewer to descend into the building, then the second circle would be below the first. The second circle is then labeled accordingly (e.g., "B: inside the structure"). The viewer is instructed to connect the first circle to the second circle with a line, and then to retrace this line slowly as needed in order to go back and forth between the two points. The viewer can also simply touch points A and B with his or her pen to shift quickly from one location to another. Alternatively, a cue placed in brackets (e.g., the words "building/inside") in the physicals column can achieve a similar result. However, sliding (down the line connecting points A and B) is useful if the monitor thinks that the viewer might profitably control the rate of movement, perhaps because the monitor suspects that observations made along the path of movement may be valuable.

Since there are no known distance limitations to this procedure, sliding is useful if the two locations are very far apart, such as two star systems. Often sliding can be used in combination with another technique. For example, the initial movement between two points can be accomplished with sliding, while subsequent movements can be quickly accomplished by having the viewer simply

touch either of the connected circles. To enter data into the Phase 5 matrix, A and B are placed in the physicals column of the matrix inside square brackets, e.g., [A]. The data following A in the physicals column are related to point A in the Phase 5 worksheet. Data following B in the physicals column are related to point B in the Phase 5 worksheet.

Enhanced SRV

The Farsight Protocols described elsewhere as Phases 1 through 5 are called Basic SRV. In the advanced courses taught at the Institute, these procedures are modified significantly in order to exploit the greater capabilities that are possible with trained and competent viewers. These modifications are called Enhanced SRV and Advanced SRV. Students normally learn Basic SRV, then Enhanced SRV, and finally Advanced SRV, all in this order. Each level of training builds on the previous level, with greater complexity and potential being available with each new level. It is not recommended to skip levels by, say, trying to learn Advanced SRV first, or skipping Enhanced SRV after learning Basic SRV. What one learns in the previous version is used in the later version together with new material, so skipping an earlier version would lead to confusion and possibly poor performance. The current chapter is a description of Enhanced SRV.

Enhanced SRV resolves two problems inherent with Basic SRV. The first problem concerns an inadequacy in the use of Phase 1 data. Basic SRV collects and decodes a number of ideograms in Phase 1 that address various aspects of the target site. These ideograms are among the most important pieces of data in a remote-viewing session because the conscious mind has almost no chance to interfere with the collection of these data. Yet because the intent of the session is to proceed as quickly as possible to the later phases where more valuable data are collected, the Phase 1 ideograms are essentially thrown away as the viewer proceeds further into the session.

The second problem arises because viewers enter Phases 2 and 3 with a jumble of impressions left in their minds by all the gestalts in the various ideograms of Phase 1. For example, if four important target aspects are identified by four separate ideograms in Phase 1, from which aspect will viewers report, say, temperatures, and in what order? If the target is a campsite in Alaska in the middle of winter, the viewer may report both the heat of the campfire as well as the cold of the surrounding snow. This mixture of gestalts continues throughout Phases 2 and 3, and viewers typically spend a great deal of time in Phase 4 sorting things out.

Enhanced SRV procedures resolve both of these problems. The enhancements also improve the quantity and quality of data that are collected throughout the session. They shorten the time needed to descriptively separate the various target aspects in Phase 4. The enhancements also produce operationally useful Phase 1 data relevant to each individual ideogram. Finally, Enhanced SRV provides robust opportunities for sketching and analytic techniques in Phase 4.

ENHANCED PHASES 1, 2, AND 3

Using Enhanced SRV, viewers begin their sessions by taking the target coordinates and drawing the ideogram in the normal fashion. They then write "A:" and describe the movement of the pen with words. The ideogram is then probed for primitive and advanced descriptors. Following this, the viewer writes "B:" and declares a low-level guess describing the gestalt that is reflected in the ideogram (such as "structure," "subject," "No-B," and so on). All of this is identical to Basic SRV.

The viewers then write "C:" underneath the B. The ideogram is then probed repeatedly, searching for low-level Phase 2 descriptors, but any data that are allowed in the Phase 4 matrix are also allowed here. Viewers do not force anything, allowing whatever is perceived to arrive freely. This method of probing is called "free response." Basic SRV also includes a few C entries (typically, three or four), but with Enhanced SRV the viewer is encouraged to probe the ideogram more often in order to obtain a much larger list of data for part C. You will remember that in Phase 2, data are always collected following a fixed structure (sounds, textures, temperatures, visuals, and so on). This fixed structure approach is still not used in part C of Phase 1, but viewers can mentally remind themselves of a few of the categories of Phase 2 should they need assistance in initiating the flow of data. Probing the ideogram five or six times is often typical at this point, but viewers can probe the ideogram however many times as may seem appropriate should the data continue to flow. The data are entered vertically down the page.

As viewers collect more data under C, they will notice that a dim and vague mental image of the target aspect that is reflected in the ideogram begins to form. For example, if the ideogram reflects a structure, then the viewers will begin to develop an intuitive mental picture of the structure. Either directly underneath or (more commonly) to the left side of the column of data under C, the viewers then write "D:" to indicate where a sketch will be drawn. A sketch is then made of this aspect of the target (such as a structure) underneath D.

All of the above is ideally done on one piece of paper. Thus, with Enhanced SRV, viewers obtain a complete collection of data for each ideogram, including a sketch. This solves the problem of having all of the ideogram specific data being scrambled into only one Phase 2 and one Phase 3. But note that we have not yet "assembled the pieces."

Viewers then repeat the above process in normal Phase 1 fashion, taking the target coordinates between three and five times, seeing if any of the ideograms return subsequent to the appearance of a different ideogram. However, it is preferable to repeat Phase 1 a fixed number of times in most instances, thereby avoiding conscious-mind analysis of the ideogram patterns during the session. Most viewers tend to take the target coordinates five times since this allows them to obtain five complete collections of ideogram-related data, including five separate sketches. With such situations, viewers proceed to Phase 2 only after all five repetitions of Phase 1 regardless of whether or not an ideogram repeats early in the series.

Phase 2 is mechanically identical to that in Basic SRV, but now the viewer is free to "stand

back" and look at the overall target site with a wide-angle perspective. The data are not limited to a particular gestalt (i.e., one ideogram). The sensory perceptions from all of the perceived gestalts compete (in a sense) for the attention of the viewer's subspace mind. Thus, the data that are perceived in Phase 2 are generally those that make the strongest impressions on the viewer's consciousness.

Phase 2 prepares the viewer to assemble the previously collected Phase 1 sketches into one composite sketch. This new sketch is performed in Phase 3. The Phase 3 page is positioned lengthwise (which, again, means the long side of the page is placed horizontally). Viewers can spend some time constructing their Phase 3 sketch, carefully contemplating the intuitive feel of the emerging sketch and placing each component in its appropriate place.

None of the previously sketched Phase 1 drawings need to be placed in the Phase 3 sketch. Indeed, many accurate Phase 3 sketches often do not appear elsewhere in the session. But viewers can place modified forms of any of the previously obtained sketches in the Phase 3 drawing should the intuitions be so directed.

ENHANCED PHASE 4

Enhanced Phase 4 is highly interactive and nonlinear. With Basic SRV, the structure is predominantly sequential and linear, taking the viewer from one step to another, allowing minimal structural flexibility. This limits the intrusion of the conscious mind into the data-collection process. Advanced practitioners of SRV® are sufficiently familiar with both the structure of the session as well as the "feel" of the data such that they can take advantage of a greater degree of structural freedom as they interactively pursue their quest to understand the target.

Using Enhanced SRV, viewers work with five pieces of paper simultaneously. Each page is used to accomplish something different from that of the other pages. The first page is the normal Phase 4 matrix. The viewers work the matrix and go after the "Big Three" in the same fashion as with Basic SRV. However, there are some differences in the way viewers conduct other aspects of Phase 4, all of which are described below.

Tactile Probing

With Enhanced Phase 4, viewers extensively use their hands, and even their bodies, to explore the target. Once viewers have a mental image of the target, however fuzzy, they can then use their hands to "feel" the target, both externally and internally. With external probing, viewers tend to run their hands over the outline of shapes of things at the target site, like structures, mountains, and even faces. With internal probing, viewers press their hands (usually from top to

bottom, although there is no rule here) through the target, perceiving internal aspects of structures, and so on. In one of my own sessions, I clearly perceived that a structure had three floors during an internal probe. I made this determination using my hands. I also perceived that there were subjects on the third and first floor of the structure.

Tactile probing is not limited to the use of the hands. One can also place one's head, or even one's entire body into the target at any given spot. For example, in the example above, I then placed my head inside the structure to take a look at what was on each floor. This was done by literally bending my head forward while sitting at my desk and placing my head in the middle of the projected image of the structure. I then discerned that the top floor contained two subjects, one a male and the other a female. The bottom floor had a large number of subjects milling about.

Sometimes a viewer needs to explore a larger image of the target, or perhaps a component at the target site, such as a complex structure, or even a tunnel that goes through a mountain. To accomplish this, the viewer can back away from the desk and mentally project the image of the target into an empty area in the room. The viewer can then walk or crawl into the target or target component to perceive what is necessary.

After all tactile probing is completed, the viewer returns to the Phase 4 pages and enters the data in the appropriate places. If the data are verbally described, then the viewer enters the data as ordinary column entries, or as P4 1/2T entries. Here, the T represents "tactile."

Phase 4 Sketches

If at any time during the session a viewer obtains a visual image of the target, or an aspect of the target, the viewer must sketch this image immediately. Such mental images can arise during the process of probing the matrix, but they can also result from tactile probing of the target. In Enhanced Phase 4, there are three sketch pages. These pages are labeled Phase 4I, Phase 4E, and Phase 4L, where the I, E, and L represent "internal," "external," and "landscape," respectively. Instead of page numbers, the viewers write "a," "b," and "c," respectively, in the upper-right-hand corners. All pages are positioned lengthwise.

When perceiving a visual image, the viewer decides whether the image is internal or external. An internal image has a sense of being inside something else. For example, the viewer may perceive the inside of a room, or the inside of a piece of technology. If the image is the first obtained during Phase 4, the viewer places the letter A in the physicals column, and then circles the letter. The viewer then goes over to the P4I page, marks a corresponding circled A, and then draws the internal image.

If the mental image conveys the sense of being an external view, such as the outside of a structure, an object (say, a chair), a subject, or anything else, then the viewer follows the same procedure described above, but places the sketch on the P4E page. If this is the second sketch in

Phase 4, then the viewer writes a circled B in the physical column of the matrix, and on the P4E page. The drawing is then sketched near the circled B.

The Phase 4L page is similar to the Phase 3 page. Phase 4L is for putting pieces together. Many target aspects sketched on pages P4I and P4E can be located and redrawn in modified form in the P4L representation of the target. Phase 4L sketches are wide-angle representations of the target. The pieces can be assembled with considerable deliberation as well (that is, there is no reason to rush a P4L sketch). However, the viewer does not have to draw a detailed Phase 4L sketch. Nor do any of the P4I or P4E sketches have to be transferred to the P4L drawing. Sometimes a P4L drawing is simply a larger or more detailed version of the most important aspect of the target. But the goal is to create a P4L drawing that displays a more complete perspective of the target than is available in any other Phase 4 sketches.

The Phase 4 matrix and sketch pages should be placed in the proper arrangement before beginning Phase 4. All four pages are arranged in a rectangular pattern, like tiles on a kitchen floor. In clockwise order, the matrix page is placed at the lower left, then the P4I page, the P4E, and finally the P4L page, next to the matrix page.

This arrangement creates a fluid interactive working area. The viewer must not have to search for the correct page when the need comes to move to a particular sketching area, or when referring back to other aspects of the target.

Most viewers fill up multiple Phase 4 matrix pages. After the first matrix page is filled, that page is removed and a new matrix page is inserted in the same spot. If the page number for the first matrix page is 9, then the next matrix page is number 10, and so on. The sketch pages use letters. When the session is finished, all of the numbered pages are stacked sequentially first, followed by all of the sequentially arranged sketch pages.

When probing sketches (part of the "Big Three"), viewers sometimes use the back end of the pen rather than the point when probing is extensive. These data are often shown to others, and are sometimes displayed on the Internet as well as in print. In this way, advanced viewers avoid degrading the publication quality of their data by scattering too many probing marks on their drawings.

An Analytical Worksheet in Phase 4

It is often necessary to explore the target in Phase 4 using some of the analysis techniques of Phase 5. This is particularly true of symbolic diagrams that allow the viewer to describe relationships between various subjects, or between subjects and objects. Such abstract diagrams are not sketches, and thus cannot be placed on a sketch page. These are executed on a Phase 4 worksheet page, or Phase 4W page, where the W represents "worksheet." The viewer creates this worksheet together with the Phase 4 sketch pages.

The Phase 4W page is set lengthwise, and "P4W" is placed centered at the top of the page. The page "number" is d. The worksheet page does not need to be arranged in any particular place in front of the viewer. Normally it is kept to the side until needed.

A symbolic diagram in Phase 4 resembles that done for Phase 5. The viewer needs to draw two symbols (if there are two components to the symbolic diagram), label these symbols, and then draw a line between them and label this line "relationship." The viewer then enters the labels for each of the symbols in the Phase 4 matrix in the appropriate columns, all along the same horizontal row. The word "relationship" is placed in square brackets in the concepts column on the same horizontal row as the labels for the symbols. If one of the target aspects being explored is a subspace aspect, then the label for that aspect is entered in either square brackets or parentheses in the subspace column. The choice of square brackets or parentheses is determined by whether or not the word used to label the target aspect originates from the viewer's own data (which would normally be the case with a solo session). If both target aspects being explored are physical aspects (such as a subject and a structure), then the labels for both aspects are placed in the physicals column, separated by a slash, in one set of either square brackets or parentheses.

It is permissible to combine one square bracket with one parenthesis if one label does not originate from the viewer's own data while the other label does. For example, entering "[central target subject / structure)" in the physicals column indicates that the words "central target subject" does not originate from the viewer's own previously obtained data, yet the word "structure" is an earlier matrix entry.

The viewer then probes the symbols on the P4W page, as well as the relationship line, and enters whatever data results from these probes in the Phase 4 matrix.

A Specialized Level-Two Movement Exercise

Most target cues contain a variety of diverse qualifiers that address separate aspects of a target that the tasker wants explored. In order for advanced remote viewers to shift their awareness through these separate aspects, a modified form of a level-two movement exercise is used. The cue is as follows:

Move to the next most important aspect of the target and describe.

This cue is often used three or more times in a session. One stops using it when either repetition or tiredness appear. Advanced remote viewers do not use level-one movement exercises with as much frequency as novices, since they do not lose contact with the target as easily. Thus, advanced viewers have more time in the session to execute a larger number of level-two movement exercises. Experience has shown that the above level-two movement exercise is highly effective

in assisting a viewer to obtain a wide variety of target data.

Binaries

Whenever viewers have a two-response question that needs to be answered in a session, they can use an advanced binary procedure to get the answer. To execute a binary, viewers put a letter (circled) in the concepts column of Phase 4, just the same way one would put a letter in the physicals column while making a sketch of something in Phase 4. Viewers then go to the Phase 4W page, write the letter (circled) and then do the binary procedure on that page. To do the procedure, viewers first write the question that needs to be answered. They then draw a long rectangle with a line down the center. The possible answers to the question are written at that time, one above each half of the rectangle. Viewers then put their pen in the center of the line that divides the rectangle, and the pen flies immediately to the correct side. An arrow head is added at the end of the quickly drawn line. Viewers then probe the centers of both halves of the rectangle to confirm their findings.

Binaries are very common in Enhanced SRV, especially near the end of a session. Some viewers even ask if they have satisfied the purpose of the target cue (or if they need to continue with the session). The following is an example of a binary procedure.

Is this target on land or on water?

Land Water