Open Source CRV

A guide to learning & using Controlled Remote Viewing and its available manuals& notes.

> *"I fear not the man who has practiced*
> *10,000 kicks once,*
> *but I fear the man who has practiced*
> *one kick 10,000 times."*
>
> - Bruce Lee

By Daz Smith
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What is Remote Viewing?

Remote Viewing is the seemingly magical ability to gather information about a blind or unknown target, which can be anything, located anywhere, in time and space.

Remote Viewing is a mental martial art that takes the raw natural intuitive ability and moulds it using a set of scientifically created stages and a set of protocols. These stages act to filter the psychic data gathered during Remote Viewing sorting the 'noise' from the raw 'real' impressions and they also act as a great tool to format and present the psychic data in a usable format for real world use.

Remote Viewing isn't how it sounds – A romantic type vision, like viewing a movie in your head of the remote target. Remote Viewing is a gradual opening of a window to the target, where each impression builds on the one before, slowly revealing the target piece by piece. This process involves more than vision, it includes; touch, taste, smell, hearing and much, much more. The majority of RV impressions take the form of; feelings, of knowing and vague blurred, hard-to-grasp imagery.

With CRV - You can sketch the target and because you are in control of the psychic process you can move around the target at will; go into it, above it, or below the target, wherever you want or need to go to get the information. There are no limitations within Remote Viewing. The only limitation is YOU and YOUR mind and YOUR ability to DESCRIBE.

To be clear - Remote Viewing is NOT just being psychic and looking at things far away. Remote Viewing has rules – these help make Remote Viewing different and better than other classical psychic techniques. These rules or protocols were designed in the 70's at SRI (Stanford Research Institute) when Remote Viewing was created in a laboratory atmosphere to make sure that what was being reported was psychic data and nothing else.

These protocols are:

1. The Remote Viewing experiment or project **must be planned** in advance and not be spontaneous intuition.

2. There **must be a chosen target**.

3. The Remote Viewer must be **BLIND** to the target. This means that they must have no information what-so-ever up front and have no one in the vicinity of them Remote Viewing who has any information about the target.

4. The Remote Viewing data **must be recorded** in some format. *(for review)*

5. There **must be feedback** information for the target. *(to check accuracy of the data)*

If any of these rules/protocols are not being used in what you are doing then it's not Remote Viewing.

What is CRV?

Controlled Remote Viewing (**CRV**) is an intuitive art form. Its nearest comparison I can find is a martial art. CRV's practice, use of drills and repetition until a reflex action and structure are embedded within, are a genius of creation from Ingo Swann and Hal Puthoff and their years of research at SRI from 1972 to 1986, developing CRV for the U.S. Military.

Ingo and Hal analysed every element of internal processing that Ingo and other psychics experienced when Remote Viewing to create a method that 'helps' the intuitive take control of what had always been a spontaneous mechanism. As well as giving the intuitive control, the CRV process gives the Remote Viewer tools to lessen the hindrance of 'noise' in the intuitive process as the ego tries desperately to please and to recognise the incoming data. Now you'll notice I said lessen and not stop. At this moment in time there will always be some kind of 'noise' in the process.

Remote Viewing is <u>NOT</u> 100% accurate 100% of the time. The very best Remote Viewers still have 'noise' within their work.

The published CRV method created by Ingo is a six stage process. Each stage builds on the one before, opening an ever wider aperture to the target. The entire CRV process is a creative process - it's an artistic expression form start to finish. It's why the Ideogram works so ingeniously. It's also why sketches within RV capture so much data with a few, sharp sketchy lines. The same place from where inspiration, ideas, and artistic flow comes from, is the same place as Remote Viewing data flows - it's the same thing.

CRV is expression of a remote target through an ideogram, then sketches of the target, then more detailed sketches, later still maybe even a sculpture (model) of the target - it's art and creativity hidden within a structured environment to report data in a way that most people feel comfortable with.

In simple terms CRV starts with a doodle, then it moves to basic sketches, then more detailed sketches then models and sculptures. All this within a few rules and six small stages.

Introduction on this document

Quite a few years ago now, I decided to create this document for people to use <u>with</u> the official military CRV/ Remote Viewing manuals that can be found online at: https://www.remoteviewed.com/

Since the 1995 Public outing of Remote Viewing, it has grown to become a worldwide interest with tens of thousands of 'trained' Remote Viewers across an ever-expanding list of methods and teachers. A list of these can be found here: https://www.remoteviewed.com/remote-viewing-methods-map/

CRV (Controlled Remote Viewing) the creation of Ingo Swann and supported by Hal Puthoff of SRI, has become the dominant method being taught today. Ingo Swann created CRV as a prototype training technology, under contract to SRI, for SRI's clients. The CRV training technology was/is proprietary to Ingo Swann. In 2013 the family of Ingo Swann released and important message to the Remote Viewing community, the message was:

> ### Important -- Legal Disclaimer:
>
> *Since Ingo Swann's passing, the family has become aware of a number of individuals, organizations, and companies using his name and likeness for the purpose of promoting and selling a vast array of products and services including Remote Viewing training courses and related products.*
>
> *Ingo neither endorsed nor provided materials for others to use in any course or training scenario. There are no such official affiliations and these acts are unauthorized and without permission of either Ingo Swann or his family. Also, any unauthorized use of Ingo's art or paintings is a violation of U.S. copyright law.*

Please bear this in mind when doing your own research.

As you can see from the included link to the RV methods *(page above)* – there are various forms of CRV being trained here in 2021. What is clear from this viewpoint in 2021, is that CRV has now potentially gone through as many as six or so generations of training and six different teachers before it gets to you – the prospective student. So, keep that in mind - like a photocopy, copied over and over, some of the initial details <u>will</u> inherently get lost in this process.

For a listing of MOST RV teachers and an idea of their background and services, I interviewed most in this issue of
Eight Martinis RV magazine (FREE download):
http://www.eightmartinis.com/eight-martinis-issue-16-april-2018.

This includes;

An article: Remote Viewing Training Survey – Debra Lynne Katz.

Interviews with seventeen Remote Viewing trainers, including:
Angela T Smith, Brett Stuart, Coleen Marenich, Courtney Brown,
Daz Smith, Debra Lynne Katz, Dick Allgire, Lauren Kott, Lyn Buchanan,
Lori Williams, Morgan Farrell, Patty Gallagher, Paul O' Connor,
Paul H Smith, Rick Hilleard, Stephan Schwartz, & Todd Ronan.

Background to the 1985 & 86 CRV manuals

Ingo Swann the owner & creator of CRV, was a participant and sub-contractor at SRI (Stanford Research Institute) and there in house CRV Remote Viewing effort from 1974 - 1985.

From 1979-1985 Ingo Swann was the lead in an effort to create a Remote Viewing training methodology that was to be taught to and later utilized by Intelligence clients of SRI. During this period CRV went through three stages of development:

1. Ingo Swann (viewer 002) - 1979-81
2. SRI trainees - 1981
3. Military/Intel people - 1981-84

In the years 1979-1981, Ingo was the first test subject in this new methodology CRV, He later went on to teach it to Hal Puthoff, Jacques Vallee, Hella Hammid, Marsha Adams and a few other prototype trainees within SRI, circa 1981. Then in 1981 he also started to train two military participants; Tom McNear and Rob Cowart, CRV.

The initial results were promising allowing the prototype training method to be expanded and later taught to the first wave of Intelligence people. Two people were selected for this but due to an illness only one trainee (Tom McNear) completed the full six stages CRV training in the prototype RV method. Tom McNear and a later student from the mid-nineties were the only two (known) people to have been trained by Ingo, in Ingo's timescale in the full six stages of CRV.*

The initial prototype CRV training was comprised of one-to-one lectures, drills and lessons with Ingo Swann, repeated targets and lots of notes and essay writing that lasted a period of approx. two years.

Initially CRV was developed to have eight stages. (Co-ordinate Remote Viewing technology 1981-83), 4 August 1983, Author Ingo Swann). Two of these (7, 8) were later dropped or not included in the 1986 Military CRV manual.
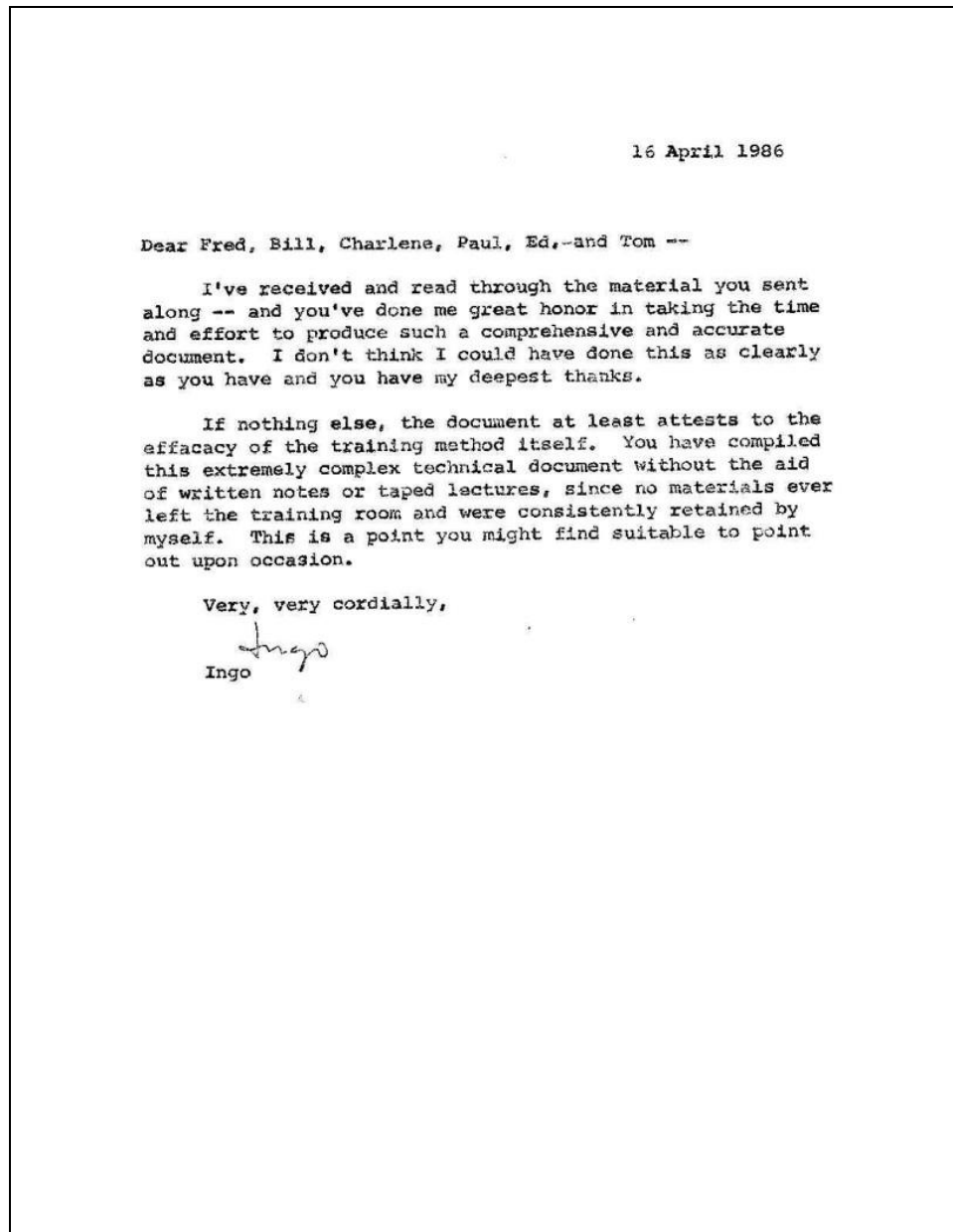
A second wave of four trainees started CRV training in 1984, these included known RV personalities; Paul H Smith, Bill Ray and Edward Dames. This second wave of trainees did not complete the full six stage training as funding was cut short (*end of Stage 3)* and the training program not continued with Ingo Swann teaching and at the helm. The CRV training then continued in-house at INSCOM (January 1985), led mainly by the knowledge from Tom McNear and the partly trained students.

Whilst in CRV training with Ingo Swann, As proprietary owner of CRV, Ingo kept ALL the training materials and documents, he retained all the student lecture notes, and all the student essays and notes. *(Some of these today can be seen in the Ingo Swann archives at the University of West Georgia, on request.)*

Mainly because of this and Ingo's reluctance - the CRV trainees had to write their own manuals or training notes of which CRV is most notably taught from today. First Tom McNear wrote his notes up in the 1985 version. The later 1986 Manual headed by Paul H Smith - a joint effort from his students.

*Robert Durant and Jim Schnabel were also taught six stages of CRV by Ingo in the mid nineties but only for a period of three weeks – Ingo's proper (Long form)CRV training was an approx. two years.

A copy of the 1986 manual was sent to Ingo In 1986 by the Military viewers - Ingo replied with the letter *(below):*

16 April 1986

Dear Fred, Bill, Charlene, Paul, Ed, and Tom --

I've received and read through the material you sent along -- and you've done me great honor in taking the time and effort to produce such a comprehensive and accurate document. I don't think I could have done this as clearly as you have and you have my deepest thanks.

If nothing else, the document at least attests to the effacacy of the training method itself. You have compiled this extremely complex technical document without the aid of written notes or taped lectures, since no materials ever left the training room and were consistently retained by myself. This is a point you might find suitable to point out upon occasion.

Very, very cordially,

Ingo

When Remote Viewing went public in 1995 there was an immediate rush of people wanting to learn RV and especially CRV. Ed Dames started teaching CRV with permission and support from Ingo Swann in approx. 1992 under his company name PSI-TECH. PSI-TECH essentially at this time used the 1986 CRV manual with a PSI-TECH front cover.

This and the new influx of interested people created a want for the CRV manual to be distributed publically which was ignored whilst Lyn Buchannan, Paul H Smith and Ed Dames started their new RV companies and training. The CRV manual eventually went public in 1997.

PJ Gaenir was the first to publically post the CRV manual online in 1997. She states:

The copyright of this document is attributed to Ingo Swann. Ingo however denies any credit for, participation in, or responsibility toward the document or it's copyright. I called him and asked if I could post it. He said it wasn't his and he didn't care. It was written by Paul H. Smith.

Paul however wrote it as a work for hire while employed by the DOD/DIA. The DIA did not classify the document, which in legal terms puts it in the public domain (the gov't cannot copyright, they can only classify; unclassified materials are public record; nobody else can then claim ownership of what began a gov't document).

https://www.firedocs.com/remoteviewing/answers/crvmanual/swann01.html

I asked Ingo Swann for copyright permission to post this document in a phone call Sunday, 24 May 1998, 4:15pm Eastern Time. -- PJ

To which Ingo replied:

I did not write it.

PJ: But the copyright is credited to you.

I can't help that.

PJ: Paul Smith says he's the main author, but the methods are yours.

I have seen it, I don't remember exactly what's in it. It's been re-edited a few times by various people to suit their needs. I believe it was a group-written document... [it wasn't written by just one person].

PJ: I don't have any way to know if the info in the manual is accurate....?

{pause...} I wasn't asked to participate in [the writing of] it. I found out it existed sometime after.

PJ: Your methods have become a very big deal, high priced, even cults have grown up around them or versions of them.

Just because I once played a role in the research, does not mean this role can be extended to cover everything that has happened in the field since then.

PJ: I could take the copyright cover off if you think it's misleading.

If you do that people will say you're editing it.

PJ: You don't mind if I put it on the web?

I don't care. You can say -- please say this first, then I don't care what is said after that -- I did not write it. I have never, ever written a document like that.

PJ: OK.

When the manual was first released online - Paul H Smith said this about the manual.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (The second, Tom McNear (his completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.

Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and

commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under our belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.

We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual: It wasn't intended as a training manual per se, and certainly not as a standalone training manual. It's primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any

further training to be done would either involve Ingo or someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain how one taught people to do CRV, nor why CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on RV training manual. Unfortunately, events conspired against us and it never happened.

My Background in all this.

Over these last few decades I have seen Remote Viewing grow from a small selected group of interested people on email groups like 'Star Gate email group' in the mid nineties, to it becoming the new trendy catchword that every Tom, Dick and psychic now uses to explain and sell their wares.

During this time I have seen people who desperately want to learn this skill flounder with the technical elements of the 1986 Military CRV manual as they try to use this as a basis for learning how to Remote View without help of a mentor. In the words from Paul Smith an ex military Remote Viewer who responded to my putting the CRV manual online in 1998:

> " *It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained.* "
>
> **Paul H. Smith**
> Austin, TX, 3 July 1998

Before we go any further - Please note:

I was trained in a close version to the classical CRV/Ingo approach in 1997. I was NOT trained by a Military CRV person from the Ingo Swann Lineage (that I know). It's been said to me by a prominent CRV teachers students from that lineage – 'Daz - what do you know of CRV, you were not trained by a military CRV'er?'

To this I say – well quite a bit actually, I have spent decade's extensively researching RV and CRV history, I was invited to and visited Ingo Swann in NY in 2011. I have extensive archives of RV videos, books, articles, emails, audio, and papers from both the Star Gate archives (110,000 pages+) and from Ingo Swan's personal papers donated to the University of West Georgia. I also have over twenty years of continual CRV project work for most of the prominent researchers in the field. How many CRV trainers can say that they have continuously used CRV every week for well over two decades?

I have now spent the good part of twenty four years and counting using CRV. This use includes practice, client projects, operational use and more. Over this time I have found that learning the art of CRV is more about learning about oneself than anything else. You learn to recognise YOUR own internal psi processing mechanisms, quirks, and subtleties. So, yes I feel I can comment on CRV and its history.

It's my current belief that <u>ANY</u> method will eventually teach you to Remote View. I do also believe that if you go down the CRV route, then the closest you can find to the Ingo Swann approach, <u>IS</u> the best way forward to remove some of the bad 'photocopy-like' artefacts that <u>may</u> have been added. Saying this, I have changed and personalised my approach to CRV from the military/Ingo version I was taught.

I also truly believe that once the CRV (or any other method) has been fully learnt and ingrained in a sort of muscle memory, that a practitioner should allow themselves to adapt and form new tools, pathways and methods that suit THEM as a 'person' and their RV work. My personal belief is that IF a person is still using CRV as it comes 'out of the box' after a decade – then they just haven't grown as a Remote Viewer.

I know from my personal research that Ingo himself changed how he taught CRV past the 1980'sversion he taught the military (the basis for the 1986 CRV manual). Ingo also went on to also further develop 'technologies' he felt would further enhance Remote Viewing and he detailed these in some of his papers and letters. These were not official changes, but it shows that CRV was and is not a set thing stuck in the 80's. Nothing is static.

Absorb what is useful, discard what is useless and add what is specifically your own.

– Bruce Lee

What changes have you made?

Upfront, I have adapted the Ideogram approach to allow students I mentor to use either a 'no form' ideogram or a 'common gestalt form' Ideogram approach. (Ingo's CRV Ideogram structure was for a 'no form').

My approach to Ideograms also takes into consideration the last four decades of ideogram knowledge and expansion in society, my thirty plus year experience in creating, designing and using Ideograms, pictograms and UI (User Interface design) in my day-to-day work life as a logo/graphic designer and, why I believe that to ignore the natural common gestalt part of Ideograms is wrong. *(More on this and why – later)*.

I have also added an extra level to Stage2 – the Sensories. I always felt that a few listed sensory elements after the (Ideogram) I/A/B stage 1 process was not enough and that Sensories offered way more. So I added an extra part or component to capture <u>more </u>Stage 2 data.

Finally, I changed the traditional Stage5 of CRV to one that 'flowed' more for me as a creative process – this is changed from listing words to Mind Mapping. Mind Mapping is a process most creative people use in day-to-day work/lives to 'flow' ideas. For me it works better than the traditional CRV Stage5 approach which I found clinical and too wordy, as I tried to work out if the data was a subject, topic or something else – it just didn't work for me. Later on, I also found that David Morehouse, one of the trained Military Remote Viewers also changed his Stage5 CRV for a mind mapping process. I like to think I did it first – but I can't verify that one.

Other than this, my approach is very similar to the standard Ingo/CRV way of doing things. Ingo Swann created a genius method to capture psychic information in a way that flowed, reduced the noise and enhanced the signal, and also in a format that is very clear to understand and use for reports and analysis.

If you don't want to use any of my changes I understand this. There are people teaching very close Ingo/CRV methods – like Paul H Smith. I suggest you contact Paul if this is your aim.

Why Open Source CRV?

What I have tried to create with this document is a simplified description of the CRV process, and an adapted version of CRV that works for <u>me</u>. One that can be used in tandem with the 'official' CRV manual to learn Remote Viewing. This is <u>NOT</u> a replacement for the 1985, 86 CRV manuals or for proper one-to-one CRV training.

As described above, I have deviated from the original trained CRV method by a few degrees, this is due to me learning CRV a number of decades ago and also my belief that any art form needs to be adaptable to the individual user – I have adapted how I work with CRV during this time.

This is why I call this document 'Open Source CRV' – CRV is a method that should be learnt and drilled until it's completely absorbed by the user as a foundation. Usually this is a process that I would say takes between two and five years. Then, in my opinion, the user should adapt, add and delete the things that help them work better with the art. CRV should always be a transformation process as it grows and expands with the person using the art. CRV should be open to future development.

You must be shapeless, formless, like water.
When you pour water in a cup, it becomes the cup.
When you pour water in a bottle, it becomes the
bottle. When you pour water in a teapot, it becomes
the teapot. Water can drip and it can crash.
Become like water my friend.

— Bruce Lee

'Open Source CRV' is a philosophy. Past training – CRV, in my opinion, should never be a solid and rigidly structured 'thing' with no change. CRV should be a solid base from where a Remote Viewer can develop and expand a mental martial art that grows with them as they grow. CRV should also be shared and expanded, new things tried and in some cases taken up, and others discarded. Open Source CRV is a way of thinking; of taking the great method that Ingo Swann spent many years creating from his own internal experiences and over time expanding this to fit mine and maybe your individual or project needs.

This document is NOT a full and complete training method. It is merely a guide and a philosophy. It's how I interpret and now use the CRV processes and how I work with it. I have created this GUIDE for you to use.

Daz Smith, *9 June, 2021*

Tools & getting started

Tools:

CRV and Remote Viewing require very few tools. These are:

- A stack of plain white paper or a tablet computer

- A flowing pen (preferably black)

- Modelling clay/ Play Doh or similar – *for ease of use I have found that the little tubs of children's Play Doh are fantastic for this as they are transportable – last forever – and are easily packaged.*

- *Oh and of course an open/learning state of mind and a commitment to learn & practise.*

Getting started:

Firstly pick a time of the day where you can spend anything up to 1-2 hours Remote Viewing. This can include a cool down, the Remote Viewing session and any analysis or scanning of the paper session at the end.

A cool down period is definitely recommended before any Remote Viewing practices. Day-to-day living creates a lot of busy noise within our daily lives and this need to be subdued before any successful Remote Viewing session and practice can start. The mind and body must be relaxed and ready to work together. Meditation is clearly the best process to create a relaxed mind and body state. This can be done in silence or by listening to specially created tapes or music. I find that a cool down period of at least fifteen minutes is recommended when first starting to remote view.

Try to pick a reasonably quiet space to practice, try to make this un-cluttered with minimal distractions and noise. Make sure you are comfortably seated and that your clothes also feel comfortable. Remove any distracting objects and things with high vibrant colours from your surroundings, use the toilet, make sure you are fed, hide that mobile phone and start to relax!

Important CRV terms

Before we start – let's review a few commonly used and VERY important CRV terms.

Structure:
As said many times in Remote Viewing circles; 'structure, structure, structure – content be damned'

Keeping to the set structure is <u>THE</u> most important part of the CRV staged process. The stages are created to flow from one to another, and within each stage there are set tasks that have to be done in sequence. These involve formatting of each page, and objectifying data too strong for that stage as AOL's.

The best definition of structure comes from the military CRV manual;

> *"Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student,* ***"Structure! Content be damned!"*** *is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering, "what it is"--he will begin to depart from proper structure and AOL will inevitably result."*

AOL (Analytical Overlay):
In the most basic terms an AOL is a guess! The mind sees data coming in from the target like;
'Tall, hard, constructed' – and this generates a guess inside you of 'lighthouse' as the subconscious tries to please us with conclusions and answers to the incoming data.

If there is no backup data in the stage or previous stages to indicate a 'lighthouse' like; 'light, beaming, guiding' then the data tall, hard, constructed – could be anything from a tower, to a telegraph pole. Or it could just be a lighthouse. But you need more data before you can say this. So when this happens we objectify and mark that piece of data as an AOL.

<u>Please note:</u> an AOL is usually wrong but will have some valid elements of the site that cause the AOL/Guess to generate.

When I get an AOL I write it in the specific location (shown later) I then put my pen down for a second and say the AOL out loud, signalling my acknowledgement of the data. If I don't do this, the data becomes a nagging irritation hanging around in my mind. Objectifying the AOL allows you to move on freely. *This process is covered in the section 'Breaks' in Military CRV the manual.*

Rule of thumb to remember is that if the image in your mind is clear and sharp – it's probably an AOL. Another is that if the data is a 'naming word' or noun then this is an AOL.

CRV and RVare all about describing targets – not identifying them.

Keep to this rule and you won't go far wrong.

The Ideogram:

Essentially a Doodle - This is a reflexive mark made by the viewer when first contacting the target. Ideograms to me are like a personal language. Everyone has a different way of doing them, visual shorthand.

Ideograms generally take two forms;

Single – a single drawing that represents a single target element
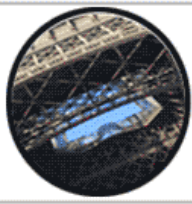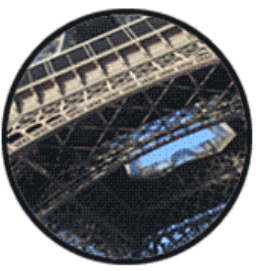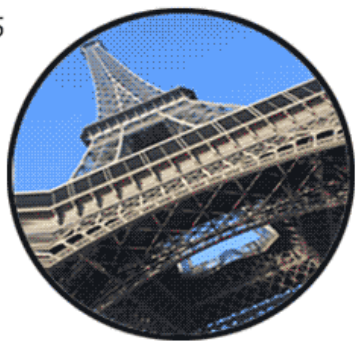
Multiple – an ideogram with several linked drawings showing several target elements.

We will go more into this – the, most important stage of CRV later on.

The CRV process

CRV is split into a six-stage process. Each of these stages increasingly opens an aperture to the target allowing more information at each stage of the process to filter through. Each stage has a set level of allowable 'information' that can flow through the aperture. This serves to gradually build an accurate picture of the target rather than getting say 'two pieces' of information and guessing.

Below we have indicated the hypothetical aperture and how this expands at each stage of the process revealing more of the target and allowing more accurate data through. We have also indicated the level of data allowed at each stage. As you can see the end of Stage 2, moving into Stage 3, opens quite a significant aperture to the target information than in previous stages.

Stage: 1

across, down, across - strcuture, hard

Basic Gestalts

Stage: 2

grey, hard, solid, cold - blue, open, space long, tall, linear, reaching

Sensory data

Stage: 3

tall, used, view, people, height diagonal struts, connected, composed, metal, linked, supporting.

Dimensional data & advanced sensory data - the aperture opens widely after the AI in stage2

Stage: 4

cold, tall, linear, metal struts, welded formed, pinacled, shape, visitors, people, height, view blue sky

Advanced sensory & dimensional data and freedom to explore

Stage: 5

Visitors - people, from elsewhere, visit, tour, photo, go up, explore.

Tour - tourist, the top, view, height, romantic, view.

'Offline' Data interogation to squeeze more data from the target

Stage: 6

Tall, reaching a point.
connected, metal, struts
visited by tourist.
Romantic location
people go up
views and blue sky

THE EIFFEL TOWER!

Modelling the target and consolidating the data into an overall data picture

CRV format

CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of Remote Viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between the stages – this stops it from enquiring and starting to guess at the data, which creates noise. It also allows the Remote Viewing data to be recorded and shared in a useful, common format that is easy to understand and analyse.

The overall page format for the Stage: 1 is:

- Page number – *top left*
- Stage number (1-6): - *top/centre*
- Viewer name - *or 'nom de plume' – top right*
- Date of session – *below name*
- Time of session – *below date*
- I: (inclemency's) – *how the viewer feels before they are about to start. For example a feeling of being hungry or feeling ill or angry may affect the Remote Viewing – so we note this before we start.*
- Breaks column – *right hand side – to record AOL's*
- The target coordinate or name – *left*
- **Ideogram** – *immediately after the coordinate*
  - **A:** feeling/motion
  - **B:** analytical response to the I and A.

```
Page:1              Stage: 1                Daz
    I: feel great!                       25.07.05
                                          1.00pm
                                         Breaks:

    XXXX-1234
              ⌐
    A: across, down, across
    Hard
    B: structure
                                          AOL-B
                                          Church!
```

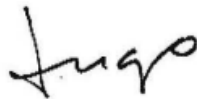*In the example sheet (above) you can see how the information is presented on the page.*

CRV - Stage 1 – The Ideogram process

The Ideogram process is the most important part of CRV and modern Remote Viewing. It's an absolute genius piece of work created by Ingo Swann as is the corner stone to CRV.In a letter from Ingo to me, he stated;

The concept of the "ideogram" began coming into view in about 1974, and it was my humble self that first recognized its importance – because in my early art research and studies I had read the first 1954 version of a book entitled Art And Visual Perception – A Psychology of the Creative Eye by Rudolph Arnheim (A New Version of this book was published in 1974). Arnheim also produced a book entitled Visual Thinking. Now, what were referred to as "doodles" (i.e., an aimless scribble, design, or sketch) had over frequently been turning up in experimental sessions produced by many dozens of volunteers, and which had been considered as some kind of "noise." So, I finally asked "What are all of these doodles doing in this stuff?"

Arnheim doesn't particularly identify these doodles as ideograms, but plenty of them are illustrated in his book - as "something that STANDS for the idea of something," especially in the cases of children who can't otherwise draw the something more completely and accurately. Hal and I decided to refer to the doodles as "ideograms" defined as "a picture or symbol used in an information system to represent a thing or idea; especially, one that represents not the object pictured but some thing or idea that the object pictured is supposed to suggest."

This was sort of shocking at the time. For it implied that the RV process was a creative gestaltic artistic one from the bottom up, and not an intellectual linear one at all. Much to your credit you seem to have recognized this on your own, but as time soon proved few others can do so (or even want to). Indeed, if we had not had numerous perceptual psychologist in our equally numerous oversight committees who understood this, our project would probably have been quietly terminated.

Ingo

The objective of Stage 1 is to make contact with the target and to record the 'elements' that make the target what it is; (*It's Gestalts)*. To do this we use Ideograms. Think of ideograms as automatic unconscious doodles that contain a hint of what the target is about. An ideogram is a very fast automatic action created without conscious thought – just by letting go with the mind and letting your hand make a movement with the pen. An Ideogram is usually created in a micro second. *Nothing more!*

The Ideogram

Simply put ideograms are quick automatic response doodles of the target broken down into its most basic form - **its gestalts**. To show how this works, a target of the Eiffel Tower could be broken down into these ideograms and 'common gestalts forms':

      Land

Structure

Life form/s
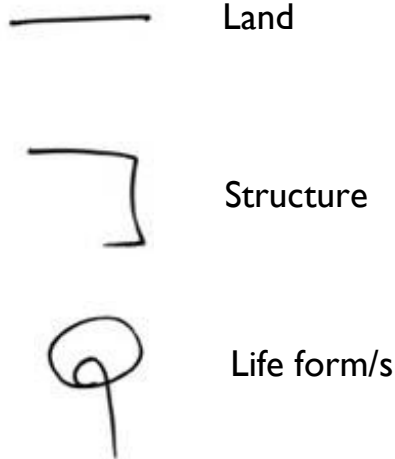
Now, these *(above)* are my ideograms. Each instinctive, unconscious mark is a doodle-like expression of the target's gestalts. I have learnt and practiced my ideograms over several decades and they are both instantaneous and also personal to me – yours may not be like the ones presented here – don't worry about this – we are all different and we all can have different ideograms *(kind of)*.

The Ideogram Debate.

This is where that previous *kind of* fits in. For quite some years there has been a debate within the larger CRV community of the Ideogram process. Some practitioners use Ideograms that are practiced and can/do take on (common universal gestaltic shapes), and those who follow the pure 'Ingo' approach don't because they are taught to ignore the visual look of the Ideogram.

What does this mean?

In the Ingo Swann training which was interpreted into the CRV manuals, the trainee was encouraged to NOT take notice of the Ideogram form or shape of the gestalt it represented. The data describing this gestalt was to come from probing the Ideogram.

The Tom McNear 1985 training notes state:

> *In Stage I the viewer is trained to provide a quick-reaction response to the reading of geographic coordinates by the interviewer. The response takes the form of an immediate, primitive "squiggle" on paper. This "squiggle" is known as an ideogram. The ideogram captures the overall feeling/motion of the gestalt of the site (e.g., fluid/wavy for water). This response is kinesthetic and not visual. In Stage I visual images are noted and labeled as AOL.*

The manual goes on to further state:

It is important that the ideogram only be expressed in terms of the feeling/motion and not in terms of its visual appearance. Do not look at the ideogram and expect to see something in it. This will lead to an A0L-DRIVE

This is where I feel the CRV manuals are slightly wrong or probably outdated. Ideograms by process of what they are: quick doodles of target gestalts – they can and do take the form of *'universal common forms'*.

As I mentioned earlier in the document – a large proportion of my working life *(thirty plus years)* has been in creating Ideograms/Pictograms to work within branding, logos and interface design. These Ideograms/Pictograms also usually take universal form or shapes that cross all boundaries of society, language, race and time. Across all boundaries people have doodled land as straight lines, water as wavy lines, mountains as up/down lines and people as simple stick figure representations. These are a universal and common visual language. It's my theory and belief that to ignore this is wrong.

So let's look at what Ideograms are in modern interpretation:

Well, by their very nature MOST Ideograms or pictograms are visual or do have visual aspects that can be recognised. Like these modern Ideograms we all see and use every day.

Email   Home

These visual forms have been used by humans in art and communication for thousands of years; they can be seen on cave paintings and throughout art. Over the past few decades Ideograms like these and thousands more have permeated how we interact and communicate in society, they are universally accepted and express more than the visual image – BUT the visual image does impart correct information – in my opinion, just like Ideograms in the CRV process.
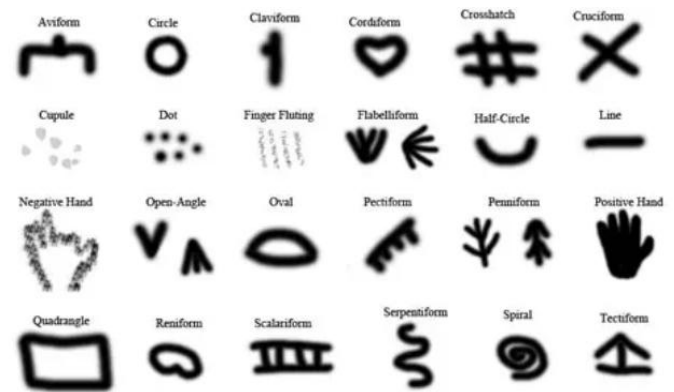
▲ Some of the symbols found to recur among Palaeolithic cave paintings and other artefacts. Photograph: Genevieve von Petzinger

It's my experience that the early CRV research on Ideograms is slightly wrong and that sometimes ideograms do take 'universal common forms' that can be accurate. Meaning – if an Ideogram looks like a structure – it could be a structure, or if it looks like water – it could actually be water.

Even when researching the hundreds of CRV sessions created by the Star Gate Remote Viewers both in CRV training and in CRV use, common and universal gestalt forms do present and accurately so, and are also labelled as so. Even with the early CRV training saying NO to an Ideograms visual appearance, hence the debate. Some of the CRV instructors DO teach that Ideograms can be visual – and the hardcore Ingo/CRV ones don't.

Enclosed next are some background resources on Ideograms and pictograms.

Wikipedia
https://is.gd/B6ZwmT

> An ideogram or ideograph (from Greek ἰδέα idéa "idea" and γράφω gráphō "to write") is a graphic symbol that represents an idea or concept, independent of any particular language, and specific words or phrases. Some ideograms are comprehensible only by familiarity with prior convention; **others convey their meaning through pictorial resemblance** to a physical object, and thus may also be referred to as pictograms.
>
> An example of ideograms is the collection of 50 signs developed in the 1970s by the American Institute of Graphic Arts at the request of the US Department of Transportation.[3] The system was initially used to mark airports and gradually became more widespread.
>
> https://en.wikipedia.org/wiki/DOT_pictograms

The History of Visual Communication - https://www.historyofvisualcommunication.com/02-ideograms

> **An ideogram or ideograph is a graphical symbol that represents an idea**, rather than a group of letters arranged according to the phonemes of a spoken language, as is done in alphabetic languages. Examples of ideograms include wayfinding signage, such as in airports and other environments where many people may not be familiar with the language of the place they are in, as well as Arabic numerals and mathematical notation, which are used worldwide regardless of how they are pronounced in different languages. The term "ideogram" is commonly used to

describe logographic writing systems such as Egyptian hieroglyphs and Chinese characters. However, symbols in logographic systems generally represent words or morphemes rather than pure ideas.

A logogram, or logograph, is a single grapheme which represents a word or a morpheme *(a meaningful unit of language)*. This stands in contrast to other writing systems, such as alphabets, where each symbol *(letter)* primarily represents a sound or a combination of sounds.

A brief history of pictograms and ideograms - https://saffroninteractive.com/?p=10981

Ideograms are graphical symbols that represent an idea or concept. Good examples of ideogram are the red circle that means "not allowed", or the orange or yellow triangle that means "attention" or "danger".

Today there are thousands of pictograms and ideograms that have been universally accepted and we directly recognise them at a first glance. Popular examples are the email icon, the telephone icon, the play button, the download button, etc. Some of them are pictograms, others are ideograms and some are a mix of both.

Sometimes a pictogram is also playing the role of an ideogram. For example, the icon that represents the meaning of the idea is represented by a light bulb. Even if the light bulb is in fact the representation of an object (a pictogram), it conveys the message of the idea, a concept (an ideogram).

What does this mean in regards to Ideograms within CRV/RV?

I have always had this conflict with Ideograms form my unique perspective, which is why I reached out to Tom McNear and we started discussing Ideograms and how he was taught them by Ingo.

I did first after watching the video: *Tom McNear – Remote Viewing structure and improving Synergy between Viewer and analyst,* Tom comments (36.30 onwards). In response to a question from Teresa:

> *I have had people tell me that. I've had people say that when they produce this characteristic ideogram it's always the same thing, and I won't dispute that. You know for certain people that may be the case. And when I look back at some of mine, I did have normal ones for land/water interface, for water and for mountains, that's usually look sort of like a mountain although I just told you, you shouldn't pay attention to what it looks like, it sort of looked and felt like a mountain. I have been told numerous times by people that if they draw a certain ideogram they know exactly what it is because for the last five years it's always been the same.*

He later says:

> *There is no right or wrong to this, there are people who do things that to me would be wrong but it works perfectly well for them so who am I to say it's wrong. They may look at what I'm telling you right now and say that wrong, but I'm telling you what Ingo Swann the father of remote viewing taught me thirty eight years ago.*

I have the great fortune of being able to discuss many elements of CRV with Ingo Swann's first and one of only two people fully trained by Ingo in the six stages of CRV (Tom McNear). We have been discussing this very topic and others for several months now.

Tom and I had several back and forth's on the subtleties of the Ideogram process:

Here is what Tom McNear wrote to me on the subtleties:

> *The ideogram is produced by the subconscious before any left-brained analysis enters the "system." The key component of the ideogram is the feeling-motion (the A). Ingo emphasized to focus on the A and not the ideogram nor the automatic analytic response (the B). **It is the subconsciously produced feeling-motion that activated the viewers arm muscles to produce the ideogram.** This muscle activation is definitely pre-visual, hence the importance of the feeling-motion. As we discussed, and herein lies the critical difference, if the viewer perceives or "sees" the ideogram before it is produced on paper, it is an AOL. If the ideogram is spontaneously produced without any analytic input, then the viewer can integrate the visual appearance with the feeling-motion (the A) to produce the automatic analytic response (the B). The formula is I + A = B. So what Ingo didn't say was that the viewer should ignore the visual appearance of the ideogram, and he never said that there are not some ideograms that commonly occur and mean similar things. The CRITICAL aspect is that the feeling-motion is the deciding factor, not the visual appearance. As we discussed, a flat line is often land, but a flat line is also the common ideogram produced by the viewer when they are placed in the middle of the ocean. What is different between these two flat lines... it's the feeling-motion that produced the flat line in the first place. There are a number of ideograms that are mostly this or that, but if the viewer misses or ignores the feeling-motion that produced it, they are starting out on a fool's errand.*

I wrote back to Tom saying:

Tom - So this is me trying to clarify this process fully.

On writing the target coord we get a spontaneous feeling/motion. This causes our hand to draw the Ideogram (the feel/motion in visual form). We then also record the feeling/motion as words in the A: component. The feeling part is usually one of five or more very basics: solid, liquid, gaseous, energy and temperature. The motion is the movement of the pen as it created the ideogram.

The B component is the first analytical response to the ideograms VISUAL (which is the feeling motion recorded as a graphic) AND the written feeling motion data, to create a combined general gestaltic type response: land, water, man made, natural, life, energy, movement, structure and so on.

I also wrote:

Tom, do you agree that Ideogram process doesn't discard the visual look all together - but the combined I/A generates the (B:)analytical response that can confirm or deny the visual look. But this isn't how it's written in the 1986 CRV manual or taught. The VISUAL feel/motion is ignored. Students are told that ideograms don't look like what they are – when in reality they can do – but only if the process confirms it.

Tom responded with:

We are ABSOLUTELY in agreement that the ideogram process doesn't discard the look or visual appearance. The visual appearance is one of the two key components: the first is the feeling/motion (because the feeling/motion is only one thing), and then the visual aspect, in that order. We agree that these two components combine to produce the automatic analytical response (the B).

Regarding the 1985 CRV manual... mea culpa! When I wrote that manual I never intended it to be used as a training manual. There are many areas I didn't explain well. I have noticed that often when I look at it for some guidance. I especially did a poor job writing about ideograms... again, because it wasn't intended to be a training manual.

Regarding your last statement regarding students being told they don't look like what they are... that is absolutely wrong. They very, very often look like what they are, but the student should focus on the feeling/motion (one thing) first and then observe the visual aspects.

Some *universal/common* gestalt shapes are:
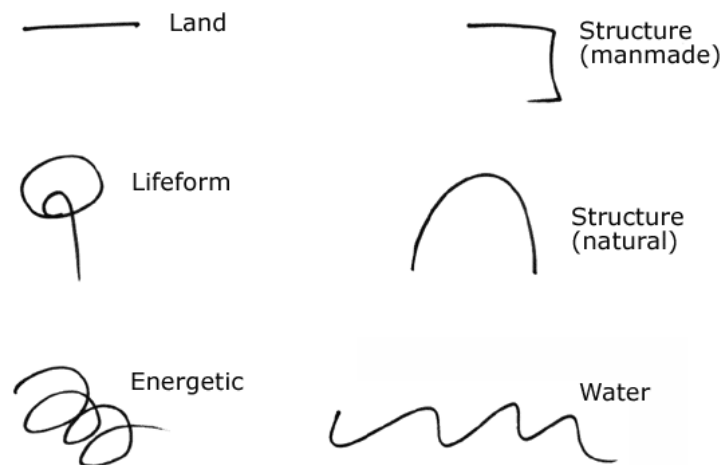
Simple universal Ideogram forms like these above or similar - cross all boundaries and have been used by humans since the dawn of time. To dismiss this, is, I feel wrong. I would therefore suggest a CRV Ideogram re-wording to something like this:

More often than not, if the Ideogram looks like land, when recorded in the feeling/motions of the I/A: part of the I/A/B process, then yur first analytical feel of it is recorded for the B: – it WILL be land.
But I do agree – this is not always the case. Which is why the **B:** confirmation is necessary.

I absolutely do agree with early CRV thinking in that sometimes the visual gestalt look isn't correct. Sometimes my LAND Ideogram, when I probe it for the **B:** first analytical response, it comes through as something else <u>NOT</u> land. **Therefore the visual feeling is not to be fully trusted.** Where I differ, is that I do give 'common universal gestalt forms' in my Ideogram language some credence, and my experience has shown me that Ideograms are best used with a combination of both the visual look (if it has one) and the **B:** analytical response to clarify that visual data.

As earlier stated Tom McNear's latest comments about the Ideogram process do clarify this also.

So, in summary: Ingo's use of Ideograms in early CRV stages is pure genius. The early CRV training notes and the later manual approach is that Ideograms are ONLY Kinaesthetic. My experience, research, the decades of change since, and recent dialogue with Tom McNear indicates to me that Ideograms can be **both visual and kinaesthetic.**

Sometimes it may look like what it actually is, and sometimes it may not – the **I /A:/B:** feeling motion confirms this.

This Ideogram approach is both a kinaesthetic response and visual response. In my opinion, the best of both worlds. Ideograms as gestalts are inherently visual and this should not be ignored outright, but also because Ideograms and RV is a complex evolving personal language, confirmation and clarification through feeling/motion and the analytical part, confirms and overrides any purely visual impressions.

Now, recognising that we all have a 'universal common gestalt language', and that ideograms also hold visual information - we can start to look at my CRV Ideogram process in more detail.

Stage1 – The Ideogram

To me, the ideogram process becomes an intuitive visual shorthand learnt and then created differently by each individual Remote Viewer. As discussed above - There are two schools of thought on Ideogram use;

1. Classical CRV - The ideograms are different every time you do it – no universal gestalt– school of thought

2. My updated viewpoint - The ideograms can have 'universal common gestalt forms', which can be practiced as they are universal in nature.

As per the previous Ideogram pages - I belong to the second. When learning my ideograms I keyed myself with the major gestalts over and over until on reflex I drew a corresponding spontaneous mark with each keyed word. This created an ideogram language within me that for the most, mirrors 'universal common gestalt shapes'. This allows me to decode most targets – sometimes visually, BUT always confirmed by the **feeling motion and the B: component**. If a target has an element not in my 'local' ideogram vocabulary then the process is intelligent enough to create a new ideogram – or it indicates to me something in the I/A:/B: process.

Learning stage 1 ideograms for CRV is very much like learning a whole new language of communication.

I find that Ideogram drills are a great way to create and establish YOUR ideogram 'shorthand'.
Get a friend to randomly say out loud key target gestalts or create an audio playlist on your phone with common target gestalts like;

1. land,
2. manmade structure,
3. natural structure,
4. life form,
5. space,
6. object,
7. energy,
8. water,
9. gaseous.

As you hear this, as fast as you can, record a sketch or scribble that feels instinctive. Over time get the person or audio to speed up their keying and try to keep up with your ideograms. This exercise will also help establish your ideogram shorthand – and it's also fun!

Please note: The Ideograms should flow from you naturally. They should not be forced symbols or ideas. What you may find is that common visual gestalts do present. I.e.: wavy lines for water.
If so, that's Ok, don't force anything – let it flow naturally. If it doesn't that's OK too.

Example of my common ideograms are:
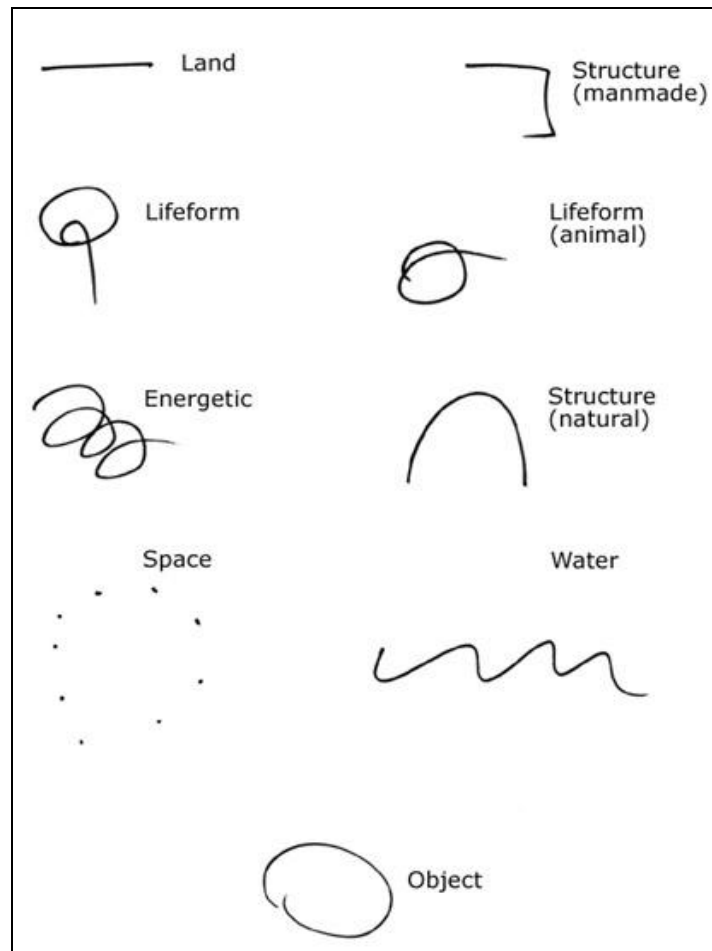
Most of my common ideograms mirror the universal common ideograms for those things – most people represent water as a wavy line. You may or may not – there is no right or wrong way here.

You could use these as a guide to start and if something else develops – then great! Remember ideograms are specific to you and are your personal language that will help YOU decode the target. Your ideograms may always look the same or they may always look like random swirling squiggles where the information mainly comes from the I/A: feeling motion and not the visual information – this is also fine.

In the thousands of Remote Viewing sessions I have participated, the one accurate constant is my ideograms. If I feel like I may be off target or influenced by an AOL or a problem, then I just write the target coordinates and do a new ideogram to get me back on focus. This can then be probed and the data flow restarted.

Creating YOUR Ideogram language will take time and effort, but believe me once you have this down you will understand how accurate and powerful a tool they can be. I have had discussions with other Remote Viewers online and some of these have dropped or don't use Ideograms – I would say that this is a huge mistake, and if you want to follow the CRV process – then learn your ideogram process ☺.

Multiple ideograms:

In CRV sometimes I get Ideograms come through as multiple Ideograms. Here all the target gestalts are combined in one ideogram motion. (*A single continuous line but with different feeling gestalt elements*).

Using my visual & probed Ideogram language *(above)* I can decode this ideogram example below as three separate but connected ideograms;
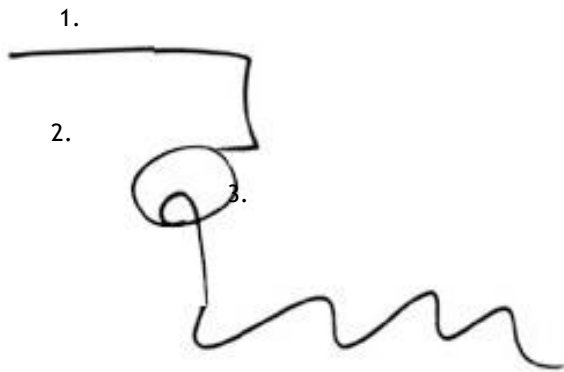
1. Structure

2. Life form/s

3. Water

Depending on how your Ideogram language develops you may get multiple ideograms as well, don't worry, this isn't a mistake, just separate them and decode them separately – remembering everyone does Ideograms differently as they are a personal language and expression. Go with the flow, don't fight it.

For each of these separate Ideogram parts: 1, 2, 3 do the standard A/B: sequence and decode.

As you develop CRV develops with you – targets that are complex may start to show themselves in complex multiple ideograms – this is fine – it's part of the process. Just remember the structure and decode.

So, that's the basic Ideogram description, history and theory over with, so let's look at how to do them in CRV.

How to use the Ideogram is stage1

CRV was initially designed to be used with a second person – a monitor. This person would be there as an observer and as a person outside the process who could maybe see things you miss and bring you on track if you wander. Because most Remote Viewers will now work from home alone without a monitor they will generally give themselves the target prompting information – the coordinate. The viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram without the pen leaving the paper from writing the coordinate.

Within stage1 we create an ideogram for each of the target elements and then decode this ideogram recording very basic data. This is generally done between three and six times, which then signals a move on to stage 2.

Ideograms set the foundations for the entire Remote Viewing session so it's very important to follow structure when doing stage 1.

Starting an RV session for the first time.

Okay, so first we write all the mandatory admin details on the paper. Name, stage, date, time, inclemency's and so on. Now you're ready to start. As part of the CRV and Remote Viewing process a target must have been set. When this was done a random number was generated and given to you the Remote Viewer – this is now your focal point.

```
Page:1          Stage: 1              Daz
                                   25.07.05
   I: feel great!                   1.00pm
                                   Breaks:

   XXXX-1234
```

In the example sheet (above) you can see how the information is presented on the page just before the Ideogram is expressed.

So now that all the admin details are recorded you write the target number you've been given and on the last stroke of the last number in that sequence you let your hand flow and create a scribble, doodle or what we call an Ideogram.

Great! Now we have to probe the ideogram to see what it represents about the target.

Decoding the Ideogram

So you have your ideogram language established. If not don't worry it takes a lot of time and practice – repetition and practice are key to Remote Viewing.

So first we write the coordinate. *(On the right hand side of the page).*
Then without taking the pen off the paper on the last stroke of the last character of the coordinate number we just let the pen move automatically in a little 'doodle' **- well done - this is your first ideogram.**

Remember: the ideogram is automatic, its takes a millisecond to create with no conscious thought to it – just let your hand move on its own. If you stall or take longer than this – just write break in the right hand side of the page – take a short break, put the pen down, take a breath. Pick the pen up and start again.

Now it's time to decode the Ideogram and record the data.
After creating your ideogram you move your pen to the right of the Ideogram and write;

A:

This is for the 'A' component. Here we write the motion and then the feeling of the site manifested within the ideogram you have drawn, for example;

A: across, down, across
Hard

The 'across down across' data is the **motion** part of the decoding and the 'Hard' is the feeling part of the decode. The motion you write is essentially the feeling path the pen took you on when you created the Ideogram. In the case of this example – I felt the pen went across, down then back across.

To decode the **feeling** part of the Ideogram - I internally ask myself 'what this feels like to touch' – I wrote 'hard'. Generally the feeling component in stage 1 ideograms will be more often one of these very basic impressions;

Hard, soft, gaseous, wet, fluid.

Very, very basic details at this stage – nothing more at this stage – it's all about baby steps – a little at a time.

Immediately after the 'A component' the viewer then records the 'B component'. You move your pen to the right of the Ideogram under the 'A component' and write;

B:

This will be your first *Analytical* response to the ideogram and data. From my ideogram language and years of experience I know this visual information to indicate a 'structure' in my language from its 'common visual form'. I use this data combined with the data from the **A:** The **feeling/motion** to create my analytical response. I touch the ideogram with either a pen or my finger and I again ask myself' is this really a structure' if it feels right, I write this – if it feels like something different then I write that. For me though if it looks like a structure ideogram it usually is – **but not in all cases so be careful – probe, ask and then write.** All the time consciously trying not to analyse and interpret any impressions – so work speedily, don't dawdle – the whole **I,A,B** *(Ideogram, A component, B component)* process should take seconds.

A: across, down, across
Hard
B: structure

The viewer then repeats this entire **I, A, B** *(Ideogram A component, B component)* process a number of times. How many? Only you will know when you have them right and get a feeling that it's time to move on. Like 99% of things within Remote Viewing it's a feeling you'll get when you know you are ready to go to stage 2.

If anything other than the level of data shown here pops into your mind at ANY time – then this needs to be recorded in the BREAKS column as an AOL *(see page 7 diagram)*. It's too much information, too early.

For example when you write Structure – if you get 'oh it could be a church' pop into your head or something similar – it's way too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

Why do we call this a 'break'? Because you write it in the breaks column then put the pen down and take a few seconds 'break' to help dispel the data. You essentially 'take a break' from the flow of data.

Stage1 in Summary:

1. You format your page
2. You write the coordinate
3. You create an ideogram
4. You decode I /A /B
5. You repeat the process 1-3 times or more
6. When it feels right to you, you move on to stage2

Stage 2 – Sensory data

An example of my Stage: 2 page format:

```
Page:2          Stage: 2          Daz

                                   Breaks:
XXXX-1234

A: voices,                         AoL-B
T1: hard, cold, solid              Church!
T2: warm
V-
        Colors: grey, red, blue
        Lum: bright
        Cont: high
T3: bitter, salty, gritty
O: fresh, food!
E: buzzing
D: tall, long, lines
A1: This target feels nice
```

The previous stage opened an aperture to the target and allowed very basic target data to come through. Stage 2 will build on those initial impressions opening the aperture further still. We initially had big gestalt feelings of the target – this stage elaborates on these big views with expanding data from your senses.

Stage 2 data is sensory data – which means it comes from the five physical senses as if you were physically at the target. These are:

- Touch
- Smell
- Sound
- Sight
- Taste

From this point forward the target data tends to come in small clusters of words.
For example;
        Red, green and dark grey! Hot, sweaty, hard and solid.

It seems that when writing one piece of data on the paper this easily allows another to quickly follow and be recorded. *(How this all works is due to how the brain stores information – but this is all you need to know for now).* Within stage 2 only basic sensory words are allowed, anything else is still considered out of structure, and when out of structure the data is an AOL and is still recorded as such in the 'breaks' column of the page.

Now, this is one of those areas where the CRV methodology differs from the Military CRV manual format of recording stage2 data. In the Official CRV manual and in ex-military sessions they record basic stage 2 data after each ideogram. I too use this way but have found that for beginners a simple and separate stage 2 works just as well and allows even more valuable and rich Stage 2 sensory data to be recorded. As I said this document is a guide not a definitive solution.

I format the page (as above) and in a column down the left hand side write these elements:

> **A:** (**Auditory** – sounds at the target) - *I ask can I hear anything at the target?*
>
> **T1:** (**Touch** at the target) – *if I touch the target what does if feel like?*
>
> **T2:** (**Temperature** at the target) - *What is the temp at the target – cold, warm, hot?*
>
> **V-** (**Visuals** – sub divided below into three sections)
>
> > **Colours:** (colours at the target) – *do I see any colours?*
> > **Lum:** (luminescence at the target) – *is the target bright, dark?*
> > **Con:** (contrast at the target) – *what is the contrast at the target like?*
>
> **T3:** (**Taste** at the target) – *if I lick the target what does it taste like?*
>
> **O:** (**Olfactory** or smells at the target) – *does the target smell?*
>
> **E:** (**Energies** at the target) – *can I feel any energies at the target?*
>
> **D:** (**Dimensionals** at the target) – *do I see any horizontal, vertical or diagonals?*
>
> **AI:** (**Aesthetic impact** OR how do you feel about the target?)

After I write the category header, for example;

A:

I then ask myself do I hear any sounds at the target? – Whatever pops into my head I then write down next to the A. - this is psychic or RV data.

Remember don't ever filter anything out, if it pops in to your mind and is in keeping with the allowed data for that stage - record it. If the data is too high, record is as an AOL and move on!

I repeat this process for each of the stage 2 categories. Sometimes I get data and sometimes none comes. If it doesn't don't force it just move on to the next category heading, probe it and record.

As you proceed through stage 2 the data that flows starts to form chains or chunks. These are three of four words that come tight in fast clusters. This widens the aperture allowing even more data to come through. This usually heralds the dimensional data at the end of stage 2.

These clusters and then dimensional data signals a move allowing you to progress to stage 3 where you can explore just that little bit further. Your impressions and view of the target by the end of stage 2 has expanded allowing you to comprehend more than the simple gestalt data from stage1. *This section is covered very well in the CRV manual.* The dimensional data has now given the target a small amount of shape, density, form and scale – and this can be best recorded as sketches in stage 3.

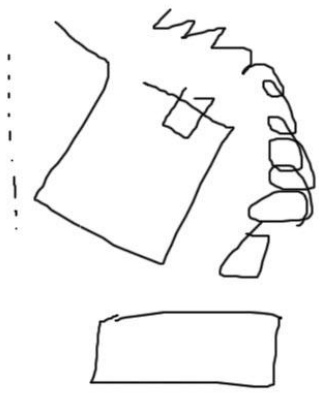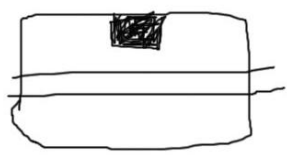Before moving on to stage3 the viewer declares how they feel about the target called:
AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date – how it makes you feel. This usually starts to open the hypothetical aperture to the target significantly, which is great as we are moving into Stage 3.

In Summary

The aperture to the target is starting to widen. With this - stage 2 allows you to record data that would come from the five physical senses about the target – sound, sight, smell, touch and taste. At the end of stage two, basic dimensional data is recorded and an **AI** – this data really starts to open the flow of information and heralds a move to stage 3 where dimensional data can be expanded as sketches.

Stage 3 - Sketching

Stage3 page format:

In the example sheet (above) you can see how the information is presented on the page in a typical Stage 3

This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual/s goes into more detail on the different forms of sketches – spontaneous, analytical, & trackers. Please refer to these.

To be simple - stage 3 is all about sketching the target or parts of the target.

These sketches CAN look like the actual target or parts of it or can just be basic representations of shapes and forms from the target. The main point of the stage 3 sketches is to stimulate the flow of data and generate a larger flow of information. I find that just by sketching lines on the paper this is enough to start a whole stream of new data clusters.

Enclosed below is a stage3 page from a real session – the target was Stonehenge. As you can see this simple sketch data does look a little like the actual target on this occasion – **this is not always the case.**
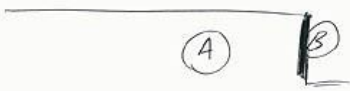

In the session page above you can also see that I have labelled some of the sketch elements.
I labelled then probe these for stage2 data. To do this, label part of the sketch (*for example: A.)* then underneath write A: and then ask yourself questions like;

- What does this feel like?
- What does it tastes like?
- What colour is it?
- Is it cold?

Whilst asking the questions write the responses. But remember anything too high level is an AOL and this goes in the BREAKS column marked as such *(right hand side of page).*

Stage 3 also allows the viewer to really start to investigate the target and get the data for themselves. The previous stages I feel are more of an observer role for the viewer whereas stage3 allows the viewer to control themselves and move about always trying to squeeze more and more data from the target. The Official CRV manual/s does detail how to move about the target within stage 3, but some of the more common movement key phrases are:

- Move 'XXX' ft above the target and something should be visible

- Move to the centre of the target - something should be visible

- Move to a position where the entire target is visible

- Move inside the target - something should be visible

If a movement command is used then this is recorded on the session sheet before the movement) – allowing clear and concise tracking of the data. What will usually happen is that this will generate a new sketch and maybe an influx of clusters of word data.

Watch out - AOL's – about…

Because you are more actively involved in the stage3 process, so is your mind! AOLS can develop easier in stage3 as the mind now becomes more active. To guard against this the viewer must be careful over the choice of words used in movement exercises. The best fit is keying words that elicit a response based on stage2 sensory data, like;

- Should be visible
- Should be heard
- Should be touchable

Always remembering that if an image is clear and sharp in your mind – *it's probably an AOL.*

I start off by just sketching whatever my mind wants to do. I do this by placing my pen in the centre of the paper and seeing where it moves. If I get any data cluster of words I also record these by the sketch or parts of the sketch – wherever I feel it right to do so. Later on I 'key' myself by moving above and around the target trying to pick up and get data from different angles, hoping to build a bigger picture of the target.

Please, please, please remember these sketches do NOT have to be actual sketches of the whole target or accurate. Most commonly you will sketch basic shapes, curves and lines. With the opening of data in stage 4 you might create more accurate sketches there. Also remember that there are no set rules and you might be one of the lucky few that can accurately sketch the target.

Stage: 4 – The Matrix (Not the film – but just as awesome)

First, this stage is not as complicated as it looks, and secondly NO it has nothing to do with Neo! ☺

By this stage your aperture to the target should be fairly wide and the sketching from the previous stage should have triggered streams of small clusters of data. This is where the Matrix comes in. The structure of the matrix allows you to record the data in managed columns. This helps keep the data managed and helps keep you the viewer focussed.

Stage 4 page format:

```
Page:4              Stage: 4              Daz

S2    D    AI   EI    T    I   AoI  AoI/s
_____

Hard
Solid
      Tall
      Linear
                        Surfaces

                              AOL
                              Church!

Thick
      Tall
                        Walls
Cold
Hard
White
      Long
```

Firstly, the page format changes in stage 4. The breaks column now becomes more integrated into the data as the aperture and data flow is wide so the AOL's or guessing will generally be a close match to the actual target.

So to start stage 4, write your page number, stage and name at the top in their places. Then write the headings:

S2   D   AI   EI   T   I   AOL   AOL/s

Under these draw a horizontal line. We will then enter our data below this 'work line'.

The Military CRV manual does give a good description of the headers and the data that goes below them, but for clarity I will explain them again below.

S2 – (Stage 2 data) - under this heading we record all the data that is stage 2 or sensory data. *Data like; hard, soft, wet, cold, warm, hear voices, whistling, taste bitter, smells mouldy, grey, red, bright, musty.*

D – (Dimensional data) - Here we record all the dimensional data for the target. In stage 4 dimensional data will be more complex than previous stages with data like; *twisted, spires, partitioned, sectioned, edged, Long, horizontal, flat, thick, heavy, hollow, small, airy, dense, compact, boxed.*

AI – (Aesthetic Impact) – Here you record your feelings about the target, for example; *It feels like death, I don't like this place, I get the feeling of joy and happiness here!*

EI – (Emotional Impact) – Within this column you record the emotions of life forms at the target or of yourself. Sometimes as with old buildings the structure itself has an emotional feeling. Examples are; *happy, oppressed, joy, elated, feels nice, feels sad, feels distressed.*

T – (tangibles) – Tangible means discernible by the touch. So within this column we record objects at the target that could be touched, things like; tables, chairs, trees, people, cars, rocks, stone, metal, wood, walls, water, clothes.

I - (intangibles) – These are essentially the opposite from tangibles and are target elements that can't be touched or that are abstract. Things like; *medical, foreign, religious, business, government, spiritual, work like, war like, scientific, purposeful,*

AOL – (Analytical Overlay) – As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

AOL/S – (Analytical Overlay/Signal) – As with the previous stages but now because we have much more information and contact with the target AOL's are generally very close matches or have a lot of similar data to the target.

How to work stage 4

The data in stage 4 comes thick and fast, usually in clusters of single words, or in clusters of three of four pieces of data, like; cold, hard long, flat, wall.

We fill the matrix in from the left to right and it's best to start by probing the S2 column to initiate a flow of data. Within stage 4 we work moving down the page filling-in data in the relevant categories. Each piece of data is essentially on its own line, which means as we write we progressively move down the page, like so.

S2	D	AI	EI	T	I	AOL	AOL/s
Hard							
Solid							
	Angled						
				Structure!			
						AOL	
						Church!	

A probe of S2 (sensory data) then carries on through to slightly higher data moving across the page. This also allows the information to be clearly recorded and read. The matrix data will tend to move down the page at a slant but with some moving back and forth from column to column.

I personally LOVE stage 4 because the viewer has control over the data. If you find that the data stops or that you want more data from say the 'tangible' aspects of the target, you just place your pen on the tangibles header and ask yourself a keying question like – what tangibles can I see/hear/or feel? This will then create a new stream of data clusters of which you put in the right columns. This can be done to as many of the columns and as many times as you wish. The choice is yours and you are in control.

You may find yourself doing any number of pages of data for stage 4, and when your reach the bottom of the page, create a new one title it as shown and start again with the data flow.

Remember*: This is controlled Remote Viewing – you are in control. In every stage you get out of it what you ask. Always enquire, ask questions and investigate.*

Movement exercises

As in stage 4, when the data dries up I key myself with the same kind of movement exercises as I do in stage 3. This usually re-ignites the flow of information all from a new perspective at the target. For example:

- [Move 50ft above the target and describe.]
- [Move to the target centre - something should be visible – describe.]
- [Move inside the structure and describe.]

As done in stage 3 write the movement 'keying' words on the paper for future references and analysis before you initiate the feed of impressions.

In summary

Contact with the signal line from the target has expanded sufficiently; advanced data can be probed and decoded by the viewer using the information matrix. Data comes fast in clusters, and when this runs dry the viewer can probe a column heading to re initialise the flow.

Stage 4 allows the viewer to take control of the pace and flow of data and to tease and work as much data as possible from the target. I personally love the way that in stage 4 I can move around touching, tasting and smelling the target from any position. Also remember that within the stage 4 matrix, because the data flow is advanced now you might get an urge to draw a sketch – if you do then sketch. Once you have, try probing the sketch – put your pen on a part of the sketch and then ask questions like;

- What does this part feel like?

- What's the temp?

- What colour is this?

Remembering to record the probed data by the side of the sketch or in the matrix as new information. Above all else, ask questions, move around, investigate – **you are in total control here.**

Stage – 5 – emanations

OK, now this is where the Military CRV manual goes into word overdrive. In basic definition stage 5 is the only stage whereby you aren't accessing the signal line to the target but are accessing information that has already come from the target and that may be hiding within you.

This data has usually been added to the stage 4 matrix as abstract concepts and intangibles. These are impressions like; religious, spiritual, and business. In stage 5 we look back at some of this intangible data or other data of note and interrogate it to divide it down finding the smaller elements that led to a word like; 'religious' coming into your mind.

Classic CRV Stage 5 page format:

Page:5	Stage: 5		Daz
Religious Objects E's	Religious attributes E's	Religious subjects E's	Religious topics E's
Robes Candles Incense			
	Quiet Echoing Large		
		Worship Respect Xhanting	
			Mass Priest communion

To be honest I found this Stage cumbersome and distracting as I would wander into thoughts of 'is this a topic or a subject' and hence would lose the momentum. Also it took me forever to write out 'emanations' over and over. So, one day I had my own idea – why not break the data down as I do when involved in creative projects and in a method that is commonly taught in most schools now **'mind map'**.

Mind Mapping – background.

https://en.wikipedia.org/wiki/Mind_map

A **mind map** is a diagram used to visually organize information. A mind map is hierarchical and shows relationships among pieces of the whole. It is often created around a single concept, drawn as an image in the centre of a blank page, to which associated representations of ideas such as images, words and parts of words are added. Major ideas are connected directly to the central concept, and other ideas branch out from those major ideas.

Mind maps can also be drawn by hand, either as "notes" during a lecture, meeting or planning session, for example, or as higher quality pictures when more time is available. Mind maps are considered to be a type of spider diagram

https://www.mindtools.com/pages/article/newISS_01.htm

Mind Maps were popularized by author and consultant, Tony Buzan. They use a two-dimensional structure, instead of the list format conventionally used to take notes. This makes information easier to remember, as it's held in a format that our minds find easy to recall and quick to review.

A good Mind Map shows the "shape" of the subject, the relative importance of individual points, and the ways in which facts relate to one another. Research shows that this is of particular benefit when dealing with complex information, such as during business planning and strategy development.

Mind Maps are more compact than conventional notes, and often take up just one side of paper. This helps you to make associations and to generate new ideas

Mind Mapping can also help you to break down large projects or topics into manageable chunks, so that you can plan effectively without getting overwhelmed and without forgetting something important.

There are many reasons why mind mapping is used by millions of professionals, creative's and students all over the world. Here are the top 5:

1. **Mind maps structure information.**

   Mind maps can store and structure vast amounts of information. They display hierarchy, show relationships between individual ideas and enable you to see the "big picture" at a glance. These features also make mind maps an ideal tool to present information to others, create knowledge pools and solve complex problems.

2.   Mind maps improve comprehension.

In both school and university education, mind maps have proved to be popular and effective learning aids. By structuring information in a way that is more compatible with visual learning styles, and by filtering long texts into shorter mind map topics, learners can absorb large amounts of information faster.

A 2013 study[1] published in the Modern Journal of Language Teaching Methods (MJLTM) examined how students in Iran reacted to mind mapping as a tool for learning English as a foreign language. From the sample group, 83.4 percent of students had a positive view of mind mapping in reading comprehension, while only 16.7 percent responded negatively. Tellingly, in a questionnaire issued after the study, the statement "When I use mind maps for a reading passage, I'm more able to solve post-reading activities" scored most highly.

3.   Mind maps enhance productivity.

The benefits of mind mapping are not limited to education; they can be useful in a commercial sphere as well. Mind mapping enables you to learn faster, communicate more efficiently and brainstorm more effectively, which is why ever more businesses are using tools like MindMeister to get the most out of their teams.

Whether you're planning a project at work or writing a scientific paper — mind mapping will help you save tremendous amounts of time. According to a survey by the Mind Mapping Software Blog, mind mapping software can increase productivity by an average of 23 percent.

4.   Mind maps foster creativity.

Two things make mind maps the best brainstorming tool out there.
One: The act of developing a mind map stimulates our brain like no other technique and fosters a creative flow of ideas.

Two: Mind maps allow you to transcribe those ideas with incredible speed, making for a virtually frictionless thought organization.

During a 2004 study2 into the effectiveness of mind mapping for students' writing assignments, 10 out of 12 people found that mind mapping improved their writing. Not only is it an excellent technique for students to prepare their essays and papers, it's also a fantastic method for bloggers to outline articles and for authors to overcome writer's block.

5.   Mind maps improve memory and recall.

Mind maps present information visually. They feature several powerful mental triggers such as images, colors, shapes and connections, which help our brain process and memorize large amounts of information. Studies have found that mind maps can improve memory by 10-15 percent; others go even higher and estimate improvements of up to 32 percent[3]. Interestingly, students with learning difficulties such as dyslexia or high-functioning autism have reported that they find mind maps to be invaluable study aids.

How to Mind Mapping it in CRV stage 5.

When I go thru my RV session in my normal way I make notes to myself when a piece of data emerges that is unusual for me. Most of the time this comes in the form of a word that I know isn't one from my common day-to-day usage. When this occurs I underline this word – which is a visual note for me when going back thru the session to maybe take this into stage 5 and to interrogate it for further information. Also I take some AOLS into Stage 5 and do the same – this breakdown then will allow you to find the real data in the AOL and the 'guessed' data.

On the following page is a typical stage 5 in my format – MIND MAPPING:
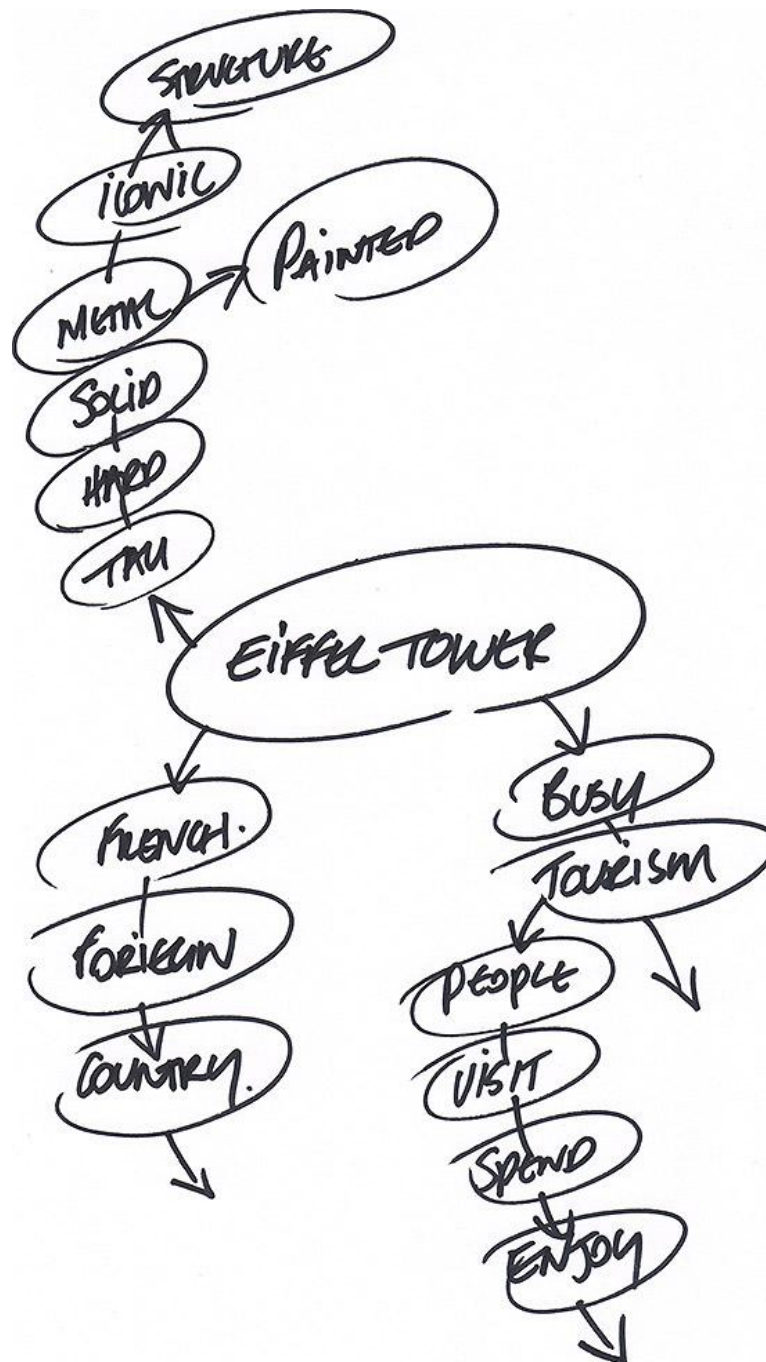
I start by writing the AOL or word in the middle of the page and encircling this. Then I move outwards one leg at a time writing down any and all words that come from my mind when thinking of the AOL or word.

In this example the first leg was: Tall, Hard, Solid, Metal, Iconic, structure.

The second leg started with the word 'French' I started a new leg with this word because although it was the next word in my mind – it wasn't a S2/ sensory impression like those in leg one – so I started a new leg for it. Like the way data clusters when in the previous stages of CRV I find it also does the same when I'm doing stage 5.

I add arrows later to make it clear where my thought pattern happened. And when new data emerges like when I thought about the word 'Tourism' I start a sub-leg off of this word and write any new data that bubbles up from the mind.

That's pretty much it.

Now you could have some fun or even develop new things here within this stage – most mind maps can and do include sketches and colour elements – see here for real world examples:
http://en.wikipedia.org/wiki/Mind_map

It's a versatile tool and it's up to you how to develop it to work with you really. I have found though that it does produce very interesting and accurate data but is a more fun and flowing format than the classical CRV stage5. Again try each approach and use what works best for you – none of this is wrong!

In summary:

Stage 5 allows you to interrogate generally intangible data/impressions already gathered in previous stages and to release the hidden data that led you to form those impressions.

Break this data down as much as possible into data chunks.

Stage: 6 – Modelling

Stage 6 is simple but at the same time you either hate it or love it.

Now that the aperture to the target is at its fullest and that you have completed five stages where the target impressions have built and expanded until you now have some very clear impressions of the target elements. Stage 6 now allows you to try and pull these separate pieces of data especially the dimensional data together and to create a 3D model of the target.

For this part of RV you will need modelling material – I find normal Children's Play Doh or modelling clay excellent for this purpose. This can be found at any major craft or toy store. It's cheap, and it can be put away in little pots for the next session - just take a picture/s of your model first for your records.

Stage4 page format:

Page:6			Stage: 6				Daz
S2	D	AI	EI	T	I	AoI	AoI/s

Hard
Solid
    Tall
    Linear

                Surfaces

                          AOL
                          Church!

Thick
    Tall
                Walls
Cold
Hard
White
    Long

As in stage4 we create a matrix and when modelling if any impressions enter the mind, express them in the appropriate columns as before.

Please Remember that:

The model CAN but does NOT have to be a precise or accurate rendering of the target, and that the viewer MUST focus on the stream of data from the target and not on the modelling process itself – just let this process flow.
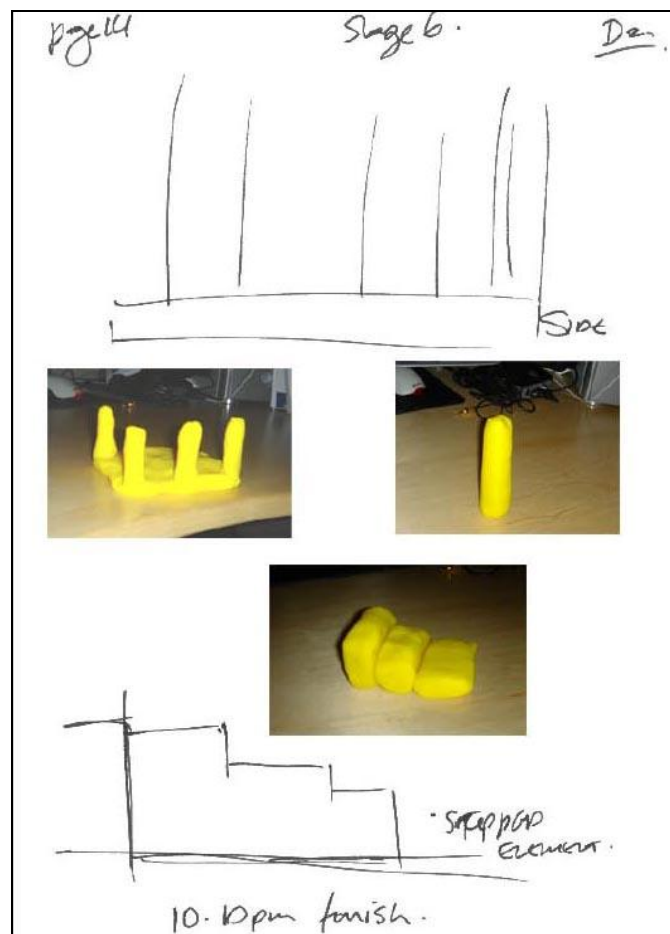
Stage 6 examples from a Remote Viewing session *(above)* and a feedback image *(below)*.

The Military CRV manual discusses 'detect' and 'decode' elements to stage 6, but what we essentially do is try to model the target as a whole or in parts. This has the dual purpose of;

- Creating a 3D model of the target as data
- It also allows the mind to be fully distracted allowing more target data kinaesthetically to seep through during the creative process.

Firstly we create a matrix for stage 6 as we did in stage 4 an example format (on page 24).

I then look back at my sketches in stage 3 and pick sketches or elements, which I feel would be enriched by modelling. I find that as I play with the modelling material this generates further data and sketches, which I write in the stage 6 matrix or draw as sketches on a separate sheet of paper. These sketches can then in turn be probed for extra data if you feel it necessary.

In the example supplied (above), by modelling the struts and the base with the struts, this led me to also model the 'stairs' shape. As with probing and movement exercises in earlier stages the modelling process opens up new data flows as you build. Again as before these will form in three-four word clusters.

If anything else in your session feels to YOU as though it would benefit from 3D modelling then go ahead, follow the format and try it - it can't do any harm. The only thing I would stay away from and NOT model are AOL's. Although these may be a close or even an exact match to the target, they may also be wrong and lead you in the wrong direction.

Remember NEVER edit anything out of your sessions and make sure you record all modelled data in photo form if you are not going to keep it as a model. When doing this, also photograph a few different angles – just in case.

If you get the feel of new impressions whilst modelling then just write them down in a matrix as you did in stage 4. You may even get new or more detailed sketches – great!

Remember you are in control and modelling opens up a creative channel and allows more data to flow freely.

In Summary

Stage 6 allows you to take your impressions, stage 3 sketches and ANY data and use these to model the target. This process may also generate more data, which then needs to be entered into the stage 6 matrix.

1. You create a matrix with the standard CRV headings

2. You play with the modelling material moulding from one of your sketches or from intuition

3. If you feel or get any impressions you record them in the appropriate category of the matrix

Viewer Summary

Now this part is not a part of the six stage CRV process, but if you ever want to put your RV data to good use then it's a skill which is well worth developing.

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker or analysts and to clarify what data YOU actually have. This also helps with that last forgotten impression that may need to be included.

Take a small break - I try to take at least five minutes – I usually use this time to make a fresh coffee. I then come back and review all my pages. The amount of data during a typical session can be anything up to 20+ pages.

In my summaries I try to break the target into the key components and the descriptive data about each component. The viewer should go through the session notes and write down all the data in clear complete sentences. If the data is a small cluster or one word then the sentence may read;

> *'There is blue'*

> *OR*

> *'There is energy'*

A larger data cluster will create a sentence like:

> *'There is a tall, boxed, structure with white surfaces, which are walls'*

This process causes you to think about how you present your data and the relationships between different pieces of data. It also clarifies the picture of the data for analysis.

Creating a summary of the information creates a clear impression of what you are trying to convey and allows easier judging against the target feedback. A secondary factor is that a viewer's summary can also be easier to analyse and record the accuracy for your own uses. This can be stored in a database. So for example over a period of say 100 sessions you can build a picture that could tell you that you are 78% accurate on colours but only 34% accurate on smells.

The next page shows a viewer profile sheet – this can be used to score and record each RV session for overall and sub element accuracy.

Remote Viewing Session Profile Sheet

Remote Viewer		Date	
Target No.		StartTime	
Viewer location		EndTime	
Feedback		Lst (local Sidereal)	
Notes:			

CATEGORY	DATA			AOL				DATA			AOL		
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
Alignment							Position						
Shapes							Energies						
Colours							Relationship						
Smells							Composition						
Sounds							Sizes						
Taste							Mass/Density						
Texture							Dimensions						
Temperature							Structure						
Life form/s							Tangibles						
Luminescence							Emotions						
Measure							Ambience						
Movement							Intangibles						
Objects							Other						
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
TOTAL 1							TOTAL 2						
COMBINED 1 & 2 TOTAL													

1. Total qty perceptions (Y+N+?)	Do not include AOLs.	
2. Total qty of no-feedback items (?)	No data points without feedback.	
3. Subtract Line 2 from Line 1.	Total scorable for this session.	
4. Total correct perceptions (Y)	As determined by feedback.	
5. Divide Line 4 by Line 3 (Y/total)	% of accurate scorable data.	
6. Multiple Line 5 by 100, add a %.	Overall 'general' session profile.	

The viewer profile sheet

The enclosed sheet allows you as a viewer to score and database your accuracy upon feedback. These should be kept with the session as a reference tool. This is even better if you save the data into a small database for yourself. This will allow you over time to gauge the parts of RV you are the most competent at. Over time this will also show you how you are improving and the accuracy for each component as well as the whole session. At the very least fill-in one of these sheets and attach it to your RV session to give an approximate level of accuracy and where.

How to use the Profile sheet?

In simple terms after the feedback, go through your session data or summary data and mark the data;

- Correct
- Incorrect
- Or unknown

Once done then add these numbers to the categories where they fit.
Next run through the six stages of sums at the bottom of the sheet – and this should give you an indicator of the target accuracy.

Further and more in-depth instructions than I can give you on filling out these profile sheets can be found here: http://www.firedocs.com/remoteviewing/answers/docs/vp-inst1.html

An example of a filled-in sheet

A sample CRV session of mine

Viewer: Daz   Blind to the target   Tasked in SiriusRV, 2005

Page 1.   Stage: 1   Gena

12. 3. 05

12.45

I FEEL FINE. REFRESHED.

BREAKS.

9234 JJKK

A. across, down, across, down, across, across

B. Said rough / Semi. Structured

AOL-S
cliffs.

AOL-S.
A DECAYED
STRUCTURE.

AOL-S
middle
east.

9234 JJKK

A: across down, across, up. across.
" " " " "'

B. Structured with extra.

AI. Interesting – never So Strong an
extra element to a Structure –
might Show importance.

AOL-S
THE ART OF
COVENANT.

page 2.   Stage 1.   Gena.

BREAKS.

0234 JJKK

A. across, DOWN, ACROSS, DOWN.

B. Angles, marcuahe, Structures

AOL-B
Steps.

1284 OSKK

A. CURV DOWN, CURV UP, ACRS, ACROSS
   DOWN, UP

B: Structure space interface.

AI: FEELS WEIRD! CONFUSION!

Page 3.   Stage 1.   Arena

BREAKS.

9254 JJKK

1.
   A. across.
   B. Solid, floor.

2. A. curv up. curv up, curv down, circle.
   B. Space.

3. A. DOWN, ACROSS, ACROSS, DOWN, ACROSS, ACROS
      peace.
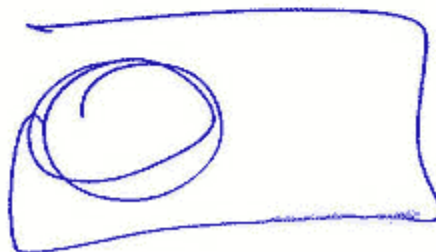   B. Lipped, Angled Surfaces

AOL-B
Contained
Space.

AOL-B
Chamber
/Room.

AOL-B
Steps.

9234 JTKK

A. Across, Down, Across, up. curv up, curv down
B. Structure + Space - object. AI WEIRD!

Page 4.   Stage 2.   Gent.

BREAKS:

A: SOLID. HOLLOW, REVERB. ECHO, VOICES.

T1: COLD, SOLID, HARD, ROUGH, FIBROUS.   AOL.6
                                                        PEOPLE.
T2: WARM.   AOL-B
                                                        WOOD.
V —

     COLORS: YELLOW, BROWN, SANDY, WHITE, GREYS.
              A LITTLE GREEN.

     LUM: BRIGHT. A VERY FEW DARKER ZONES.

  AI. WHY USE ZONES!

       CON: HIGH CONTRAST/MAINLY!

T3: SOUR, SALTY, ACRID, BITTY, NATURAL, DUSTY.   AOL-B
                                                        STONE
O: MUSTY, THICK, MIXED, OLD.   WALLS.

                                                        AOL-B
E: WHISTLING, WITHERING, AMBIENT. FLOW.   TOMB!
      — SWAY.
                                                        AOL-B
D —   AIR.

      H. LOTS, BITTY, MIXED SIZES, SHAPES.

      V. LOTS, MIXED, ANGLED.

      D. A FEW IN BETWEEN.

  AI. 'IN BETWEEN' NEVER USED BEFORE - NOTE!

MDSV. LARGE, SOLID, THICK, TALL !   AOL-B
                                                        BUILDING!
AI. FEEL OK, INTERESTING WORDS/DATA - FEELS GOOD!
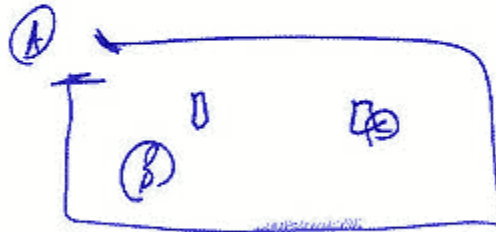
page 5.   Stage.3   Gena

BREAKS.

9234 JSKK

A: Spacious, around. Surfaces. wide open.
Warm, AiR. space,

B: Contained Darker. colder, thick
imposing, impenetrable.

C: Solid thin, Angled, thick, some
supporting, structure, used.

RAISED, ANGLED, STAIRS LEADING TO ENTRANCE
AS IN (A). - BUT A CURV TO IT!

AOLB
A VAULT!

AOLB
COLUMN.

AOLB.
CATHEDRAL.

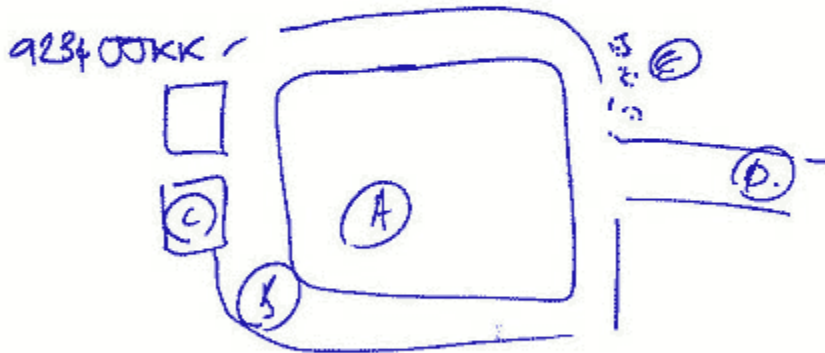page.6.   Stage 3.   Genx

BREAKS.

150FT ABOVE THRGET CENTRE SKETCH +
DESCRIBE.

9234 OJKK ✓

A: SOLID, INSIDE SCLATIONED, STRUCTURE.

B. PATHWAY SRUCHARED - WALKING.
   AROUND THE MAIN STRUCTURE.

C. Sub Structures. SOLID, Angles, Leaning

D. MAIN WALKWAY, PURPOSE. LEADING TO
   + AWAY.

E: RUSHING. VEGETATION- MOVING. TREES!
   + LIFORMS.

AOL-B.
GIZA
Pyramids!

AOL B
SPHINX.

page7.   Stage 3.   Gena

MOVE TO TARGETS MAIN ELEMENT AND
DESCRIBE AND SKETCH.

9234 JJ KK

BREAKS.

Solid. Constructed, Ritual, energy,
flow, Lifeforms, Rectagon

AOL B.
KINGS
CHAMBER.

BREAK 1.15pm.

1.25pm

AI. I feel Strange NOW - VERY HARD TO
GET THE GREAT PYRAMID OUT OF MIND
BUT WILL TRY!.

page. 8.   Stage 4.   Gena

S2   D   AI   EI   T   I   Aol   Aol-s
_____

HARD
BITTY
     SOLID   SURFACES
                                  WALLS.

        THICK.
        ANGLED
                                        OLD

COLD
HARD.
                                 STONE
                                 BRICKS.

    ───────────────────────────────────────
    0   1000   1800   1900   NOW

    ─────┼──────────────────────────────────
    -20,000   -500   -1000   -500   0

As
feels very old. ─ TOO OLD.

page. 9.   Stage 4.   Gen &

S2   D   AI   RI   T   I   AOL   Mols

EXPLORE THE 'EXTRA' ELEMENT FROM IDEO 2 AND DESCRIBE

CONTAINED
CONTAINED

DARK

SMALL
ENCLOSED
SOLID
SQUARE

                              Room.

ANALOG
SECTIONS

                                        SPACES

                         OBJECS
                              3

SOLID
        LARGE

                    WOODEN
                         ORNATE
                         OLD.
                         RELIGIOUS.
                                        HIDDEN
                                        CHAMBER.

AI AM & AOL DRIVING HERE!

Page 10   Conclusions   GenX.

From the data the target is an:

Organized structure with stone surfaces + walls.
Steps or stepped elements are a component of
this target.

Feels very old thousands of years old – (but this
could be AOL/Drive Data)

Lots of old, decaying feeling/data.

A room or chamber seems important and
may be part of the targeting.

Religeon or religious artefacts had a strong
involvement with the structure – this was indicated
in early ideograms.

The interaction + placement of the structure are
important. Movement of space around an object
inside the structure is importatant – this would
involve – space + energy.

PAGE 11   CONCLUSIONS CONT   Genx.

MY THOUGHTS - GUESS.

BY PAGE 6 THE SKETCH ABOVE CREATED
VERY STRONG IMPRESSION OF THE GIZA PYRAMIDS
AND THIS IS WHERE I COULDNT SHAKE MY
IMPRESSIONS.

THE TARGET FELT FAMILIAR FROM THE START -
AND I HAVE VISITED THE PYRAMIDS.

HAD TO STOP SHORTLY AFTER - AS I COULDNT SHAKE
THE PYRAMIDS ~~~~ FROM MY DATA.

Gena.

1.45pm

12. 3. 2005

NOTE: NO LIFEFORMS @ THE TARGET — FELT
KINDA DESOLATE! JUST A LAST THOUGHT.

Feedback/Tasking for the sample RV session

DESCRIBE THE CONSTRUCTION OF THE GREAT PYRAMID OF EGYPT IN GIZA
DESCRIBE ITS MAIN PRIMARY FUNCTION AS DESIGNED BY THE ORIGINAL BUILDERS OF THIS PYRAMID
Viewers data will be 100% clear to you and anyone else Looking at the target upon completion.

Related links:
Note: As you can see, I've selected an array of links supporting the academic views on the Great pyramid and the alternative or esoteric ideas about its intended use and construction.
What is surprising is the data seems to fit a common theme I let you decide ;-)
http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza
The Supernatural World: The Great Pyramid
http://tinyurl.com/64enc
http://www.crystalinks.com/zeptepi.html
http://www.marsearthconnection.com/etot.html

A few helpful resources:

RV Descriptor Word List

Textures

Hairy, bristly, bumpy, coarse, dimpled, edged, feathery, filmy, fluffy, fuzzy, gaseous, glassy, grainy, greasy, gritty, hairy, hard, leathery, lumpy, matte, metallic, moist, mushy, oily, powdery, prickly, resilient, rough, rubbery, sandy, semi-hard, semi-soft, sharp, silky, slick, slippery, smooth, soft, spongy, velvety, wet, wooden

Colors

amber, beige, black, blue, bright, bronze, brown, dark, dim, faded, fluorescent, golden, green, gray, light, luminescent, mottled, orange, pale, patterned, pink, purple, red, reflective, shadowed, shiny, silver, speckled, tan, transparent, turquoise, white, yellow

Smells

acrid, aromatic, chemical, earthy, fragrant, fresh, moist, moldy, musty, pungent, stale, sweet

Tastes

bitter, bland, chalky, chemical, fresh, metallic, rancid, salty, sour, stony, sweet, tart, wooden

Temperatures

ambient, arid, body, cold, cool, frigid, hot, humid, room, warm

Sounds

banging, booming, buzzing, chirping, chugging, clanging, clanking, clicking, crackling, distant, dripping, echoes, grinding, gurgling, high-pitched, hissing, humming, jingling, loud, mechanical, metallic, muffled, noisy, quiet, rattling, rhythmic, ringing, roaring, rumbling, rushing, rustling, scraping, splashing, squeaking, tapping, thrumming, thumping, tinkling, voices, whirring, whooshing

Dimensions

above, across, angular, around, back and forth, below, big, circling, circular, close, curved, curving, cylindrical, deep, dense, diagonal, down, empty, enclosed, far, fast, flat, heavy, high, hollow, horizontal, huge, in, inside, light, long, looping, low, medium, moving, narrow, near, oblong, off, on, open, out, outside, oval, over, peaked, pointed, rectangular, round, scattered, shallow, slow, small, spinning, spiraling, square, squat, straight, tall, thick, tiny, tubular, under, up, vast, vertical, wavy, wide

Aesthetic Impact (AI)

afraid, alert, amazed, anxious, awed, bored, cheerful, confused, content, curious, depressed, disoriented, dizzy, dreamy, excited, familiar, fearful, friendly, frightened, frustrated, happy, impressed, interested, intimidated, intrigued, joyful, lonely, lost, nervous, observant, overwhelmed, peaceful, pleasant, pleased, reflective, relaxed, respectful, reverent, sad, shocked, surprised, tense, thoughtful, tired, unfamiliar

RV CRIB SHEET

Why:

- *Remember to constantly ask and explore*
- *If you get data – explore it?*
- *If a word, phrase or piece of data comes through which is not part of your day-to-day language highlight this and come back to it later and explore it but probing or breaking it down – it may be important.*
- *If things get complex ask 'what are you trying to show me?'*
- *Probe everything; try to squeeze as much data as you can from every flow.*

Movements:

- *Move to the **CENTER** of the target & describe.*
- *Move **ABOVE** the target & describe in detail*
- *Move to the **TAKSERS** objective at the target & describe in detail*
- *Move to the **PRIMARY** part of the target & describe in detail*
- *Pull **AWAY** from the target to a position where the entire target can be seen & describe.*

Sketching:
Use these 'cues' to move around & sketch the target

- *Move to the optimum position & sketch the target in detail*
- *Move above the target & sketch in detail*
- *Move to the primary part of the target & sketch this in detail*
- *Pull away from the target to a position where the entire target can be seen & sketch.*

Before Finishing:

1. *Read through the session – **have you missed anything?** (especially your first impressions)*
2. *Do any of the sketches or words **stand out** – and if they do – have you explored them?*
3. *Have you compiled the data into a final sketch or organised flow?*
4. *Don't forget to create a summary of the data*

Links and resources:

A Remote viewing overview history – map - https://www.remoteviewed.com/rvhistorymap.html
The 1985 and 1986 Military CRV manuals - https://www.remoteviewed.com/crv-manuals/
Other RV manuals - https://www.remoteviewed.com/remote-viewing-manuals/
Remote viewing Videos - https://www.youtube.com/channel/UCECjkD8Q1Vrj7x6cT-5fy2Q/videos
A map of RV methods - https://www.remoteviewed.com/remote-viewing-methods-map/
Remote Viewing Books - https://www.remoteviewed.com/remote-viewing-books/
Remote viewing papers - https://www.remoteviewed.com/papers3/
Remote Viewing articles: - https://www.remoteviewed.com/remote-viewing-bibliography-articles/
Remote viewing magazine (free) - http://www.eightmartinis.com/

Social media:
Facebook Group Remote viewers and remote viewing:
https://www.facebook.com/groups/remoteviewers

Reddit - https://www.reddit.com/r/remoteviewing/
CRV-Reddit - https://www.reddit.com/r/CRV_remoteviewing/

Remote viewing Videos - https://www.youtube.com/channel/UCECjkD8Q1Vrj7x6cT-5fy2Q/videos