FARSIGHT

A Textbook for Scientific Remote Viewing

Version 1.0 (13 June 1997)

by

Courtney Brown, Ph.D.

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Note: This first draft is not complete. It is being distributed prior to being finished in order to obtain feedback during the writing process.

PROLOGUE

Remote viewing is a trainable mental technique. Remote viewing enables a person to extract accurate descriptive information form distant locations. It also works across time, in the sense that a remote viewer can extract information from the past, the present, or the future. Using any level of reasonable (and even some unreasonably excessive) scientific controls under laboratory conditions, we can now teach remote viewing to virtually any normal well-balanced individual.

Scientific Remote Viewing SM (SRV SM) refers to a set of protocols that are a highly modernized and extended version of the original techniques developed and used by the U.S. military in the 1980s and 1990s for espionage purposes. These protocols allow nearly any normal, well-balanced individual to remote view with tremendous precision. Scientific studies using a number of highly proficient remote viewers employing these protocols can yield results that approach near complete accuracy consistently. Effective training and proficiency are the key factors. Remote viewing is like everything else, careful practice improves things enormously.

SRV SM has several distinct phases. Each phase brings the remote viewer into closer contact with a target. A target is the location, person, or event about which information is desired. In each phase, different types of information are extracted about the target, and the overall result is typically a complete set of descriptive information, including sketches.

Scientific Remote Viewing is both taught and researched at The Farsight Institute in Atlanta, Georgia. This volume includes much of the information that is included in the course titled "Farsight Voyager" that is taught at the Institute. This course typically involves approximately 50-60 classroom hours on the subject. This current text is designed to be used in combination with classroom study of Scientific Remote Viewing SM. However, this book is also intended to reduce much

of the popular mystery about this new subject.

While learning how to remote view from a book is not optimal, this book will nonetheless be used by many to try the procedures out, both seriously and for fun. I see no harm in this, and indeed I encourage this use of the book. But students of remote viewing must understand that the effectiveness of any procedures that involve subtle interpretations on the level of consciousness depends not only on the procedures themselves, but also on the exacting and delicate execution of the procedures. This, in turn, is critically dependent on the quality of instruction and feedback. In a classroom, regular corrections directed at a student's work while the initial learning process is underway (and before counterproductive habits are formed) are optimal with regard to obtaining the highest level of performance and accuracy using these procedures. Nonetheless, a minimal level of effectiveness can probably be obtained by many individuals who seriously attempt to study these procedures systematically by themselves.

The teaching of remote viewing is delicate, especially if high rates of accuracy are desired. But there is no reason why people should not know the mechanics of the process prior to obtaining classroom instruction. Some may wonder if publishing this text would financially hurt The Farsight Institute, since some people may choose to learn remote viewing from a book rather than to take a course. But there is no reason to believe that the dissemination of knowledge hurts educational institutions. For example, colleges and universities have not been made obsolete simply because of the publication of textbooks.

The Farsight Institute maintains an extensive Internet Website (www.farsight.org). It is natural for visitors who visit the Website to wonder about the procedures that are used to collect the data that are presented freely via the Internet. This volume thus serves the purpose of helping people to interpret and understand the nature of such findings. Moreover, since The Farsight Institute is a nonprofit educational organization, the planetary educational role of the Institute is assisted if the Farsight data that are presented on the Website, as well as in books, become more real to people as they better understand the data collection process. Thus, this volume is also aimed at the wider audience that needs to know the nature of remote viewing data so as to be able to interpret and use such data effectively.

The Farsight Institute is a scientific institute. Our procedures are the result of countless hours of experimentation and research. As are all such products of experimentation, these procedures are similarly subject to further change as our research continues. For as long as The Farsight Institute exists, we will continually be experimenting with new ideas. Our readers should not view this book as the ultimate word on what is best. Rather, these are the procedures that we have currently concluded are optimal for initial training in the basics of SRV SM. We teach these procedures in our introductory Farsight Voyager course. This volume does not include the advanced specialized procedures of SRV, the advanced Phase 4 (sketching, vocalization, and physical movement) procedures, the SRV Technology Transfer Protocols, nor the Medical SRV SM Protocols.

As a note of warning, there are many people and groups who claim to do remote viewing. This volume is worthless as an aid to understanding what these other people and groups are doing who are not associated with The Farsight Institute. It is not that other people or groups are not doing things that are worthwhile, for indeed

many of them are. It is just that this is not a volume that describes what they do. This volume details the basic procedures of the Farsight Protocols of Scientific Remote Viewing as taught and practiced by those who work at The Farsight Institute. This book is not a general survey or similar treatment of remote viewing variously defined. This is a specialized book that explains an explicit and narrowly defined set of procedures.

Finally, in the development and refinement of these protocols, many changes and enhancements have been made to the original procedures that were used by the U.S. Army for espionage purposes in the 1980s and 1990s. Thus, a direct comparison between the procedures described in this volume and the original military procedures is neither wise nor valid, since this would inevitably result in an "apples and oranges" comparison.

An Apology

Our current understanding of remote viewing is based on a rich history of experimentation and discovery spanning a number of decades. Moreover, the literature on remote viewing both historical and otherwise is quite extensive. Over the past few decades, a long list of brilliant scientists and talented remote viewers have risked public ridicule and their professional reputations to pursue research in this new and controversial field. Rarely have their efforts been reported fairly or accurately in the media. I do not reference any of these great pioneers in this volume. This is not meant as a slight against them in any way, and I ask their forgiveness for my not being able to discuss their contributions to this field in this volume. The purpose of this volume is simply to describe the procedures that we are using at The Farsight Institute.

My reading of the needs of our current age suggests that this manual will be more effective in causing a shift in attitudes on this planet if it is presented sooner rather than later. This book is not intended to be a thorough treatment of the extant literature, nor a historical reference, broad or narrow. I look forward to the time when I can write more broadly on the rich historical development of this subject, and to give credit to those great minds who have made all current accomplishments possible.

Chapter 1: An Overview

Remote viewing has evolved from an art to a science through a striking history of progress and refinement. Research conducted at The Farsight Institute during the 1990s has led to enhancements in both technique, theoretical understanding, and accuracy. Scientific Remote Viewing (SRV) is a set of protocols, or procedures, that allows what is often referred to as the "unconscious mind" to communicate with the conscious mind, thereby transferring valuable information from one level of awareness to another.

In the most broad and theoretical sense, remote viewing is possible because all humans are composite creatures. This means we have (minimally) two aspects that are merged together. These two aspects are a physical body and a soul. The soul is no longer a theoretical abstraction. There is now no longer any doubt as to the existence of the soul, since remote viewing would not be possible in the absence of a soul, as I explain below.

It is the soul that is often labeled the "unconscious mind." At The Farsight Institute, we no longer use the term "unconscious mind," since we now know that this aspect of our existence is very much self-aware, and thus conscious. Moreover, we also now know that our souls exist within a realm that is at least as complicated as the physical world. This other realm we refer to as "subspace." In subspace, there are beings, planets, galaxies, parks with benches and hot dog stands, and much more. Thus, a soul or unconscious mind is more accurately identified as a subspace mind. We are composite beings because we have electrochemical minds as well as subspace minds that coexist.

Information coming from the subspace mind is typically called "intuition." Intuition is a feeling about something about which one otherwise would have no direct knowledge on the physical level of existence. For example, many mothers will claim that they simply know when one of their children is in serious trouble. They feel it in their bones, so to speak, even when they have not been told anything specific regarding their childs situation. More generally, intuition operates across time and space without any physical means of information transference. SRV systematizes the reading of intuition and allows it to be accurately transcribed onto paper and later analyzed.

Using SRV, the information coming from the subspace mind is recorded before the electrochemical physical conscious mind (from hereon referenced as simply the conscious mind) has a chance to interfere with it using normal waking-state intellectual processes, such as rationalization or imagination. With nearly all physical phenomena, there is a time delay between sequential and causally connected events. For example, when one turns the ignition key to a car, it takes a few seconds for the motor to "catch." Similarly, when one turns on a computer, it takes awhile for the machine to boot-up. Remote viewing is possible because we now know that there is an approximate three-second delay between the moment when the subspace mind obtains some information and the time when the conscious mind can react to this information. The subspace mind, on the other hand, apparently has instantaneous awareness of any desired piece of information. In general, remote viewing using the protocols of SRV is accomplished by the novice viewer by moving with a steady pace through, say, 600 things to do at basically a three- second clip for each one. The tasks carried out in the protocols are carefully designed to accumulate an accurate picture of much or all of the target by the end of the session.

It is crucial to emphasize at this point that there must be no deviation from the grammar of the protocols during the session if one wants to ensure the greatest level of accuracy. If there is a deviation from the structure, one only has to be reminded that it is the conscious mind that designed this deviation. If the conscious mind enters into the session to such a degree as to redesign the protocols on the spot, then it can be generally certain that the subspace mind has lost control of the session, and that the data from that point on in the session are usually useless.

It is best to think of the Farsight Protocols of Scientific Remote Viewing as a language that allows the subspace mind to communicate accurately and directly with the physical body (which includes the conscious mind). Since the communicative ability of the subspace mind with respect to the physical body is limited, any deviation from that language puts the subspace mind in a distinct disadvantage, a disadvantage that inevitably results in the transfer of control of the

session to the conscious mind, which in turn completely terminates all abilities to obtain any useful data during the remainder of the session.

Target Coordinates

Scientific Remote Viewing always focuses on a target. A target can be almost anything about which one needs information. Typically, targets are places, events, or people. But advanced viewers can also work with more challenging targets as well, such as a persons dreams, or even God. One relies on the subspace mind to deliver the required information in a way that will be understandable to the conscious mind.

An SRV session begins by executing a set of procedures using target coordinates. These are essentially two randomly generated four-digit numbers that are assigned to the target, and the remote viewer should not know what target the numbers represent. It is convenient to use numbers for these coordinates, but letters would work as well. These coordinates are, obviously, not indicative of the targets geographical location. The numbers are themselves meaningless to the conscious mind of the remote viewer.

Extensive experience has demonstrated that the subspace mind instantly knows the target even if it is only given its coordinate numbers. The remote viewer then conducts the SRV [SM] protocols on these numbers to obtain target information without being told the targets identity until after the remote viewing is completed.

During the SRV session, the mental connection with the target produces what is called a signal. In the early days of remote viewing training, all information coming from the target would be distinguished from contaminating information (such as from the imagination) by the viewers learning to discern the distinct mental flavor of signal information. At the end of each session, the viewer is given the actual description of the target to allow a comparison with the remote-viewing data, thereby obtaining reinforcing and instructional feedback on the flavor of the actual signal. In the modern remote viewing classroom, however, much less emphasis is placed on learning to discern the feeling of the data signal, recognizing that this occurs naturally as an automatic consequence of sufficient training. Rather, and as I describe more thoroughly in the pages that follow, emphasis is placed on the rigid adherence to the grammatical structure of the protocols during the session. Indeed, consciously focusing on the mental flavor of the signal actually invites the conscious mind to begin a judgmental process during the session, which in turn shifts the balance of control of the session from the subspace mind to the conscious mind, thereby negatively influencing the remote viewers ability to obtain the best possible collection of data. Using the conscious mind primarily to adhere to the strict rules of the structure effectively "ties its hands" and allows the subspace mind dominant control over determining the substance of the data. This, of course, requires that the session be conducted at a sufficiently rapid pace so as to keep the activities of the conscious mind fully occupied with staying in structure.

The SRV Protocols

The modern form of the SRV protocols have five distinct phases. In each phase, different types of information are obtained from the target. The phases are engaged sequentially during an SRV session, and nearly always all five phases are utilized

to at least some extent in each session.

The five phases of the SRV process are as follows:

Phase 1: Phase 1 establishes initial target contact. However, it also sets-up a pattern of data acquisition and exploration that is continued in later phases. This is the only phase that directly utilizes the target coordinates. Once initial contact is established, the coordinates are no longer needed. Phase 1 essentially involves the drawing and decoding of something that is called an ideogram (defined later) in order to determine primitive descriptive characteristics of the target.

Phase 2: This phase increases viewer contact with the site. Information obtained in this phase employs all of the five senses: hearing, touch, sight, taste, and smell. This phase also obtains initial magnitudes that are related to the targets dimensions.

Phase 3: This phase is an initial sketch of the target.

Phase 4: Target contact in this phase is quite intimate. In Phase 4, the subspace mind is allowed total control in solving the remote viewing problem by permitting it to direct the flow of information to the conscious mind.

Phase 5: In this phase, the remote viewer can conduct some guided explorations of the target that would be potentially too leading to be allowed in Phase 4. Phase 5 includes six specialized procedures that can dramatically supplement the productivity of a session by addressing some particular informational needs. For example, one Phase 5 procedure is a locational sketch in which the viewer locates a target in relation to some geographically defined area, such as the United States. This procedure would be too leading for Phase 4 since it would require that the viewer be told that the target is indeed in or near the United States.

Categories of Remote Viewing Data

Remote viewing data can be obtained under a variety of conditions, and the nature of these conditions produces different types of data. There are six different types of remote viewing data. There are three distinguishing characteristics of the various types of data. The first is the amount of information the viewer has about the target prior to the beginning of the remote-viewing session. The second is whether or not the viewer is working with a person called a monitor, as I explain more thoroughly below. The third is determined by how the target is chosen.

Type 1 data

When a remote viewer conducts a session alone, the conditions of data collection are referred to as solo. When the session is solo and the remote viewer picks the target (and thus has prior knowledge of the target), the data are referenced as Type 1 data. Knowing the target in advance is called front-loading. Front loading is rarely necessary and should be avoided in general; but sometimes a viewer simply needs to know something about a known target and has no alternative but to execute the session under these conditions. Such sessions are very difficult to conduct from a practical point of view. The difficulty with this type of session is that the viewer's conscious mind can more easily contaminate these data, since the viewer may have preconceived notions of the target. Typically, only very

professional viewers should attempt such sessions if the data are to be used for anything serious, and even then, the findings should be corroborated with data obtained under blind conditions (see below).

Type 2 data

When the target for a given remote viewing session is selected at random from a predetermined list of targets, the data are called Type 2 data. In this setting, the computer supplies the viewer with only the coordinates for the target. Ideally, the viewer should not be familiar with the list of targets. But sometimes this is unavoidable, and indeed the viewer may have been involved in choosing the targets for the list. Nonetheless, only the computer knows which numbers are associated with each specific target. Since the conscious mind of the remote viewer does not know which target is associated with which coordinates, the viewer essentially limits the intervention of the conscious mind. Thus, it is said that the viewer is conducting the session blind, which means without prior knowledge (or front-loading) of the target. In this data situation, it is best if the list of targets is quite large. The Farsight Institute normally supplies to its viewers Windows and Mac OS versions of a target management program that is used for working with Type 2 targets.

Type 3 data

Another type of solo and blind session is used to collect Type 3 data. This is the type of solo data that our professionals at The Farsight Institute collect. With Type 3 data, the target is determined by someone other than the remote viewer. For example, someone (a "tasker") can communicate target coordinates to a group of remote viewers who live across the United States, usually by fax. The tasker may or may not know the target, but the viewers definitely do not. Moreover, the viewers would not have contact with one another while conducting their sessions. During training, viewers may receive some limited and uncompromising information regarding the targetperhaps whether the target is a place or an event. Professional viewers are normally not told anything other than the target coordinates. Viewers then conduct sessions using the coordinates and then fax their results back to the tasker or analyst.

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

Type 4 data

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

The monitor and the remote viewer need not be in the same room during the session. Speakerphones can be used to establish the necessary verbal dialogue between the monitor and the viewer. This allows monitored sessions to take place even though the monitor and the remote viewer may be in different locations separated by thousands of miles. Once or twice during such sessions, diagrammatic data can be faxed to the monitor by the viewer to ensure adequate control of the flow of information. Such situations are referred to as remotely monitored sessions.

At The Farsight Institute, Type 4 conditions are used for initial training of both viewers and monitors. For viewers this is necessary so that they can be helped with regard to their probing and exploration exercises. It is necessary for beginning monitors also so that they can learn how to professionally manage and design remote viewing sessions. However, once viewers and monitors are fully professionalized, then they typically do not participate in Type 4 situations.

One of the troubles with Type 4 data for advanced practitioners of SRV is that the telepathic capabilities of the viewers become so sensitive that they can be led during the sessions by the thoughts of the monitors. This is not so important a consideration with new students since their telepathic sensitivities are usually not so developed. Also, among professionals, even slight grunts, changes in breathing, or anything else however slight, can be interpreted as a subtle form of leading by the monitor, which in turn could contaminate the data. To eliminate these problems, professionally monitored sessions are normally conducted at The Farsight Institute under double- blind conditions (see Type 5 data below).

Type 5 data

In professional and other critical situations, researchers may want a totally blind setting for monitored data collection, thereby eliminating any possibility of monitor leading. In these cases, both the viewer and the monitor are blind, with the targets coordinates coming either from an outside agency or drawn by a computer program from a list of targets. Again, long lists are better if either the monitor or the viewer know any of the contents of the list. At The Farsight Institute, neither the monitors nor the viewers have any information regarding our target lists, and in general, our targeting strategies are kept extremely confidential. Data collected in this manner (i.e., double- blind) are called Type 5 data.

Sessions conducted under these conditions by proficient viewers tend to be highly reliable. The disadvantages are that such sessions do not allow the monitor to sort out the most useful information during the session, and navigating the session "by the seat of your pants" is virtually impossible. To address this limitation on the part of the monitors abilities, scripts are often given to the monitor in advance of the session. These scripts contain no target identifying information, but they do give clear instructions as to which procedures and movement exercises need to be executed (and in what order). Thus, the monitor follows the script while giving instructions to the viewer. Again, these types of procedures are only used with professional viewers and monitors.

Some people may think it best to conduct all training using double-blind techniques, and it is worth spending a minute explaining why this is not a good idea. First, recall from the discussion above regarding Type 4 data that single-blind sessions allow monitors to learn how to manage and design remote viewing sessions. If all trainees worked with pre-arranged double-blind scripts, they would

be forever dependent on someone else's ability to design and manage a remote viewing session. In short, we would never have an increasing pool of truly professional viewers and monitors.

Second, it is important to remember that we are no longer trying to prove that remote viewing works. That has already been accomplished to any reasonable persons satisfaction (assuming an open mind and an unbiased examination of the available data). Thus, it no longer makes any sense to train under double-blind conditions when the students are not yet competent remote viewers. It is a bit like asking to prove if an airplane can really fly by putting a person in the pilots seat who has never flown a plane. With luck, a certain percentage of the times that this is done, the person may actually get the plane to rise off of the ground, but a crash is inevitable, and controversy about the airworthiness of airplanes would continue. On the other hand, if one studies the subject and examines the available data, it will become obvious that planes can indeed fly. At this point it becomes important to learn how to fly under the best possible conditions. If a skeptic comes along who doubts that manned flight is possible, let the skeptic observe the aerial maneuvers of a professional pilot rather than the risky ventures of the novice. Analogously, though doubters still exist, it is the policy of The Farsight Institute to let such doubters address their own doubts in their own time. It would be counterproductive to allow one's training methods to be dictated by those who know so little about the field that they doubt the reality of the remote viewing phenomenon. Thus, it is not productive for us to employ novices to continually address the already answered question of whether or not remote viewing is possible. Rather, our interest is in discerning the best possible methods of training such that the ability to remote view can be as highly developed as possible.

Type 6 data

Type 6 data come from sessions in which both the monitor and the viewer are front-loaded with target information. This type of session was occasionally encountered when there were very few professionally trained viewers and monitors, and some information needed to be obtained quickly and there was no one else available to task with the session. It is done if more information about a known and specific target is required, and if the viewer feels constrained with a solo and front-loaded session. Type 6 data are rarely if ever collected these days. The availability of a sufficiently large pool of trained remote viewers who can be tasked with a large variety of sessions under blind and double-blind conditions has eliminated much of the need for Type 6 data.

Summary of data types

Type 1: Solo, front-loaded

Type 2: Solo, blind, with target selected at random by a computer from a predetermined list of targets

Type 3: Solo, blind, with target determined by an outside agency

Type 4: Monitored, viewer blind and monitor front-loaded

Type 5: Monitored, viewer and the monitor blind, with target selected at random by a computer from a predetermined list of targets or by an outside agency

Type 6: Monitored, viewer and monitor front-loaded

In general, blind targeting is vastly superior to front-loaded targeting, and Type 3 and Type 5 data conditions are the best of the lot when working with professional viewers and monitors.

One additional point should be raised with respect to the advantage of using blind data gathering conditions generally. Recall that we are no longer interested in using novice viewers to prove that remote viewing is a real phenomenon. Thus, we are not testing when we are training. Rather, blind targeting is simply easier to work with for all remote viewers. When the viewer is executing a blind or double-blind session, then the only thing that is needed for the viewer to do is to adhere to the specifics of the Farsight Protocols of Scientific Remote Viewing SM. The viewer need not worry about data accuracy, since it is impossible to judge this during a blind session. Rather the concern is on structural accuracy with regard to the execution of the remote viewing procedures, and experience has shown that this produces the highest quantity and quality of accurate data. Thus, blind targeting works better, gets better results, and ultimately is much easier for the viewer to accomplish.

The Remote Viewing Experience

"Remote viewing" is actually not an entirely appropriate term for what is discussed in this volume. This is because all of the senses - hearing, touch, sight, taste, and smell - are active during the remote viewing process. More accurately, one might term the experience "remote perception." Nonetheless, since remote viewing has been widely adopted in the scientific as well as the popular literatures, it makes sense simply to adopt the current term with the proviso that the experience is not limited to visual pictures. But visual images are a part of the remote viewing process, and it is useful to explain the nature of these images as a way of offering a more intimate portrayal of the overall experience.

When one looks at an object, the light reflected off of that object enters the eye, and an electro-chemical signal is generated that is transmitted along the optic nerve, which eventually ends up in the brain. Scientific studies have demonstrated that this signal is "displayed" on a layer of cells in the brain, very analogously to that of an image that is projected from a movie projector onto a movie screen. The brain then interprets this image to determine what is being seen. When someone remembers an object, the remembered image of the object is also projected onto that same layer of cells in the brain. If one remembers an object and visualizes it while the eyes are open and looking at something else, then the same layer of cells in the brain contains two separate projected images. The image originating from the open eyes is the brightest, whereas the remembered image is relatively dim and somewhat translucent, since one can see through the translucent image to perceive the ocular originating image. For those readers who would like to read an accessible but more in-depth treatment of the physiology of visual and remembered images, I strongly recommend an article in The New York Times by Sandra Blakeslee titled, "Seeing and Imagining: Clues to the Workings of the Minds Eye" (The New York Times, 31 August 1993, pp. B5N & B6N).

When remote viewing one can also perceive an image, but the remote viewing image is different from the remembered image or the ocular image. The remote

viewing image is dimmer, foggier, and fuzzier than either the ocular or remembered images. In terms of ranking the images according to their quality, the ocular image (that coming from the eyes) has the highest quality resolution and brightness, followed by the remembered image, which is in turn followed distantly by the remote viewing image. Indeed, one tends to "feel" the image as much as one visualizes it. It is not easy for the subspace minds of humans to transmit high resolution, bright images to the brain, and this fact is indeed useful in the training process for SRV. If a student states that he or she perceived a clear bright image of a target during a remote viewing session, it is nearly certain that this image originated from the viewers imagination rather than from his or her subspace connection. Teaching students how to discern the difference between a real and an imagined image is one of the crucial components of successful training in SRV.

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

A remote viewer's contact with a target can be so intimate that a new term "bilocation" was adopted to describe the experience. It often happens that approximately halfway through a remote viewing session, the viewer begins to experience bilocation, in which the viewer feels he or she is at two places at once. The rate at which data come through from the remote viewing signal at this point is typically very fast, and it is necessary for the viewer to record as much as possible in a relatively short period of time.

While bilocation is a common remote viewing experience, each viewer who is sent to a target will not bilocate in an exactly comparable fashion with respect to all other viewers. When a project is initiated relating to an important target, one of the considerations involves the number of professional remote viewers (as compared with novices or trainees) that will be used. One aspect of this consideration is the desire to obtain overlapping and corroborating data from more than one professional remote viewing source, thereby enhancing the reliability of the conclusions that are drawn from the data. But even if all of the data obtained by all of the viewers are accurate, this does not imply that all of the data are overlapping.

Experience has shown that each viewer will be attracted to certain aspects of any particular target, and not all of the viewers will be attracted to the same aspects. Thus, one viewer may perceive the psychological condition of people that are at the target location, whereas another viewer may focus in on their physical health. Alternatively, yet another viewer may spend most of a session describing the physical attributes of the local environment within which the target subjects are located. For example, I once assigned a target of a bombing to a group of remote viewing students. One of the students was a doctor, and another student was a photographer. After the session was completed, I reviewed each student's work. The entire class perceived the bombing incident. But the entire class was amazed to note that the doctor had described the physical characteristics of the bombing victims closely, including all of their medical problems resulting from the bombing.

On the other hand, the photographer's session read more like a detailed description of the physical characteristics of the event, including an accurate characterization of the geographical terrain where the bombing took place.

Thus, remote viewers go into a session with what they already have...their own personalities. These personalities are attracted to certain aspects of any given target. Professionalization in remote viewing tends to balance these attractions with training that is designed to extract a comprehensive collection of data from a given session. But even under the best of circumstances, some level of individual focusing is inevitable for each viewer. For this reason, it is always advisable to use a number of professional remote viewers for any given project. Each viewer will contribute something unique to the overall results, and a wise analyst can put the pieces of the puzzle together using many sessions from different viewers so as to obtain the most comprehensive analysis of the target.

The Accuracy of SRV

Until recently, it has been difficult to produce a general determination of the accuracy of remote viewing data. There were many interactive facets of this problem. First, there exist a number of remote viewing protocols. The accuracy issue usually revolves around whose protocols are the best in terms of obtaining detailed descriptive information relating to a verifiable target. While this seems like a straightforward question open to empirical analysis, there are complexities that need to be understood before any answer to the question can be understood. The second major issue with regard to accuracy involves the exact criteria for determining the accuracy of any particular session. Again, this latter question also seems straightforward, but there are unexpected complexities, as I explain below.

To begin by addressing the issue of different protocols, it is essential to recognize that some remote viewing "protocols" are not even protocols for remote viewing as such, but rather differing strategies for choosing targets. When natural psychics do remote viewing, they often clear their minds and begin describing a target. Thus, they do not really have a set of detailed procedures which they use to remote view. In such situations, the word "protocols" refers to the ways in which laboratory scientists use randomization and double-blind procedures to assign the target to the psychic from a given long list of possible targets.

When detailed and structured remote viewing procedures are followed to gather target related data (as compared with choosing a target as discussed above), then the word "protocols" refers to the remote viewing procedures themselves. This entire volume is a description of such protocols. To be sure, sophisticated procedures are also utilized to assign targets to remote viewers who use structured data collection protocols. But when working with trained remote viewers who use structured remote viewing protocols, the methods for choosing targets are not called "protocols." Rather, it is said that the remote viewer is simply collecting data under such and such conditions. In the case of Scientific Remote Viewing ^{SM}, we simply state which data type is associated with a session, as described previously. Thus, to clarify further discussions, in this volume, the word "protocols" will refer to the actual procedures used to collect remote viewing data, not the way in which a target is chosen before tasking it to a viewer.

Now the question of accuracy has to address a distinction between natural and

trained remote viewers. Natural remote viewers are generally referred to as "psychics," or when the context is clear, simply "naturals." By definition, natural psychics use no formal means of data acquisition. They simply "feel" the target, and their accuracy is dependent on how well they can do this. Because natural psychics may not understand the mechanism by which their talents are achieved (as is sometimes the case with many natural abilities), their dependency on the "feel" of the data can potentially cause accuracy problems with their conscious minds. It is possible for anyone's conscious mind to disguise information to make it feel right, when in fact it is not correct data at all. Furthermore, since it is typically difficult to accurately evaluate the "flavor" of psychic data while it is being collected, most natural psychics have notoriously uneven success histories. Some natural psychics have very good success histories. But these are the rare exceptions rather than the rule. In general, it is not useful to compare the work of natural psychics with that of trained remote viewers who use structured protocols for data collection. The "apples and oranges" problem is simply too great, and I do not attempt to resolve this issue in this volume.

If we limit our attention to the use of structured remote viewing protocols, then the accuracy issue would seem to boil down to which set of protocols produce the best collection of data. Again, the situation is not so simple. SRV is a highly structured set of detailed remote viewing procedures, and in theory these procedures should be comparable with other procedures with regard to accuracy. But SRV is designed to be optimally exploited when used by individuals who are participating in a broad and explicitly structured course in the growth of consciousness. For example, while I discuss this in greater depth later in this volume, we have found that SRV tends to be exceptionally effective as a data gathering tool when executed by individuals who practice Transcendental Meditation (TM), or much more preferably, the advanced TM-Sidhi Program.{1} Thus, when comparing SRV to other structured programs for remote viewing, ideally one should use data obtained by fully professionalized remote viewers who are Sidhas (that is, meditators who practice the TM-Sidhi Program).

But this raises another thorny issue: **professionalization**. Remote viewing is not the same for a novice as it is for a professional. Trained remote viewing is like anything else, the results improve with proper guidance and practice. It is impossible to compare usefully the remote viewing performance of a novice with that of a professional if the goal of the comparison is simply to evaluate the relative performance of different remote viewing protocols. It is like putting two drivers into a race car competition, one experienced and one not. The winner of such a race will most likely be determined not by the quality of the car they drive but by the expertise of the individual drivers. Moreover, it is difficult to compare one driver to another even if they are both professional to some level of standard. The problem is that there is no agreement on what that professional standard should be, and there will always be individual specific variations in the level of professionalization.

When making scientifically controlled comparisons of different methods of data collection, it is necessary to hold all other variables constant. With a large body of highly trained remote viewers, this can in theory be accomplished using statistical analysis. But this assumes the existence of a sufficiently large group of trained remote viewers so as to obtain a sufficiently large (and thus statistically useful) sample size. Such comparisons are not easily accomplished using only a few remote viewers.

The accuracy issue now simplifies considerably. To evaluate remote viewing protocols, it is necessary to hold all other variables constant. At the current time, I do not know of any use of remote viewing protocols other than that which is done at The Farsight Institute in which a specific and broad program in growth in consciousness is combined with a clearly defined remote viewing professionalization process. Because of this, it does not makes sense at the current time to compare the practice of SRV with other remote viewing protocols. Again the "apples and oranges" problem re-occurs since the protocols themselves are not the only things that change when the comparisons are made. For example, if a trained practitioner in SRV performs better at remote viewing than a trained practitioner using another protocol, it would not be clear if the performance variation is due to the differences in the protocols or the broader background in the development of consciousness between the two viewers. Nonetheless, with this said, we can still talk about accuracy from within the context of professionals who practice SRV under optimal conditions.

As of the end of June 1997, The Farsight Institute has trained more than 100 people in the basics of Scientific Remote Viewing. Many of these people have also opted to learn TM, and a number of others were either Sidhas already, or soon became Sidhas after receiving their training in remote viewing. With this teaching experience as background, we have identified a clear pattern.

It now appears certain that it is possible to train any normal person of average or better intelligence how to remote view with considerable accuracy. Life experiences and educational backgrounds often assist in the process for reasons that are not entirely obvious at first, but that make sense in retrospect. In week-long introductory classes taught at The Farsight Institute, it is normal for all or nearly all individuals to have more than one profound remote viewing experience, and it generally seems that nearly everyone's sessions after the third day contain some obviously target related material.

Part of the training process is assisting participants in identifying and interpreting subspace accessed data with increasing precision. All aspects of all targets have a particular "feel." The novice viewers need to learn what all of these aspects feel like on an intuitive level. Practice helps, and it is important for trainees to be exposed to a wide variety of targets having different characteristics so as to broaden each person's experiences.

It is our view that when people practice TM, they become aware of the other side of their existence, the side that resides in the realm of the nonphysical (i.e., subspace). It has been the general experience of the staff at The Farsight Institute that trainees who practice TM or the TM- Sidhi Program already have a good intuitive sense of the source of remote data. They already tend to know what the subspace realm intuitively feels like. Their initial training automatically tends to move quickly from learning the mechanics of SRV to the advanced discrimination between complex target characteristics. In general, meditators seem to be able to discern new things and have more penetrating and profound remote viewing experiences more quickly than those who do not meditate. Of course there are always exceptions to this generalization, and it is certainly true that some remote viewing trainees are very good even if they have never meditated.

Again, while there are exceptions to all rules, our experiences teaching SRV seem

to suggest strongly that those who follow our complete recommended program tend to have exceptional remote viewing experiences relatively quickly, leading rapidly to reach very dependable accuracy. In this case, "exceptional remote viewing experiences" references the quality and quantity of accurate data for a large collection of diverse targets. Indeed, among this group of remote viewers, it is often unusual for them to completely miss a target. If a target is missed by such a viewer, it is almost inevitably a problem in the breakdown of the application of the Farsight Protocols, and is thus explainable. If one omits from any consideration sessions with which there were technical errors in the application of the protocols, then the overall accuracy of structurally correct sessions is very high among such viewers.

How high is "very high" in statistical terms? To be honest, we are still collecting data to be able to ascertain this with precision. But the initial impression is that accuracy rates can be stunningly high. A good way to measure this is to observe that when The Farsight Institute tasks targets to professional remote viewers, it is common for all or nearly all structurally correct sessions to be useful for project analysis. Exceptions do occur, of course. But normally exceptions have clear underlying reasons that can be understood and remedied later in future sessions by giving advice to the viewers regarding the mistakes that were made in the application of the protocols. Again, training continually improves remote viewing, and it seems to be the general opinion among most who work at The Farsight Institute that we have not yet reached the upper limit in terms of profound target penetration and the percentage of accurate data among professional practitioners of SRV.

This raises the second of the initial issues regarding accuracy that were discussed in the beginning of this section, namely, the criteria for establishing how accurate a remote viewing session actually is. This seemingly straightforward question is immediately complicated when one observes that target accuracy often improves in the middle and final sections of any particular remote viewing session. Thus, if one is going to determine whether remote viewing data are accurate, is it better to evaluate every datum from the beginning to the end of each session, or should one decide the issue of accuracy based on whether or not the viewer manages to describe the basic aspects of the target accurately? If one chooses the latter option, it is recognized that the accurate data may be surrounded by less accurate data, and it is necessary for an analyst to attempt to separate the accurate from the inaccurate data, like separating the wheat from the chaff.

The acceptance of inaccurate data mixed with accurate data may trouble many researchers who want to insist on a clear and unambiguous standard of session accuracy. But again, the problem is not so clear cut. The issue is really one of each remote viewer being able to decode the "feel" of the target in terms of words and sketches. Experience helps this process tremendously, since once viewers know the feel of a certain target characteristics, then they are more apt to describe such characteristics accurately when they are encountered in different settings. However, remote viewers typically encounter new things with many and perhaps most sessions. Thus, it is natural that they will have some difficulty decoding certain things, especially initially. It typically takes time (in any particular session) for a viewer to figure out what is going on. Indeed, the Farsight Protocols of Scientific Remote Viewing are specifically designed to assist the viewer in eventually decoding the essential elements of each target accurately, despite initial mistakes in interpretation.

From a pragmatic point of view, it is probably most useful to discuss remote viewing accuracy in terms of whether viewers manage to decode the essential target characteristics accurately, rather than in terms of evaluating each datum in each session. The former process essentially ignores the concurrent presence of inaccurate data and offers a binary response as to whether viewers eventually hit or miss their targets. The latter process ends up weighing all data equally, often regardless of when the data are collected in the sessions (i.e., the beginning, middle, or end). There are problems with either approach to evaluating session accuracy, and this volume does not attempt to resolve this issue definitively. It is likely that partial fixes can be attempted with either approach, and that the usefulness of an approach will depend on the needs of the research questions.

FOOTNOTES

{1} There is no formal or informal connection between The Farsight Institute and the TM Movement. Mention of Transcendental Meditation in this context does not imply an endorsement of the research or activities of The Farsight Institute by the TM Movement.

CHAPTER 2

Target Cues

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

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

The task of writing a target cue should not be minimized. Even advanced remote viewers typically underestimate the importance of an effective cue, often believing that it is only their own remote viewing abilities that allow them to perceive a target correctly, very much the same way they would trust their eyes for seeing. It is usually only after repeated experiences writing a number of unsuccessful cues that most viewers realize how sensitive the remote viewing experience is to the precise wording of the cue.

Many people may not initially understand the sensitivity of the remote viewing process to the precise specification of the cue due to the differentness between the way humans perceive and process physical data as compared with remote viewing data. For example, if someone was told to go into a room and to see what was there, they would need very little additional instruction. The request to go into the room and observe is very general and vague. Yet even though the person is not being given explicit instructions as to what to do or what to look for, most people would not feel uncomfortable with the request, knowing that they would probably be able to sort things out once they got into the room. When they start looking around, they could make an inventory of the room's contents, shifting things about if necessary to see what is where. Their conscious minds would be fully engaged as they entered the room, and most people would perform satisfactorily in this regard even if they had no prior expectations regarding the contents of the room. But this situation is generally not comparable with that encountered with remote viewing.

With remote viewing, the viewer has minimal help from the conscious mind. It is not possible for the viewer to scan everything, evaluate the importance of all that is perceived, make logical choices as to which are the important things to observe, and to rank order the inventory of observations. The remote viewing experience is more passive than that; the viewer perceives what is there, but the viewer has only limited evaluative capabilities. The viewer simply does not have the full help of the

conscious mind in a manner that would be comparable with merely physical observations. Thus, for remote viewing to be most successful in obtaining accurate and useful information, it is necessary to compensate for the relative lack of input from the conscious mind. To do this, one makes the target cue very specific with regard to what is desired from the subspace mind of the viewer, almost comparable with the way one would give computer instructions to a robot that is to perform a specific set of tasks. The goal is to give as much procedural detail as possible so as to avoid the need to use the conscious mind to evaluate the perceived data on the spot.

At The Farsight Institute, we have recently modified our cuing procedures. Our previous cues tended to be more vague and open-ended. After repeated experimentation, we realized that vagueness in the cue is critically disastrous to the remote viewing process. For example, if one tasks a target cue of a person (say, just the person's name), then a viewer would be completely accurate if the observed data were anything that related to this person at any time in his or her life. Even a fantasy that the person had during a lunchtime break would have qualified as accurate data. In such a situation, the choice of what to perceive is being determined by the personal preferences of the viewer's subspace mind. To avoid this subjectivity problem, thereby making the remote viewing process more objectively meaningful, the cue has to eliminate as much ambiguity as possible in the actual instructions as specified in the cue.

Target cues have three fundamental ingredients. These ingredients are, (1) the "essential cue," (2) the "qualifier," and (3) the "limiter." It is crucial that the tasker adhere to the format presented below, and that all of the parts of the cue be included in all remote viewing assignments that are currently performed at The Farsight Institute.

The Essential Cue

The essential cue normally has multiple parts, with each part being separated by a slash (/). The first part of the essential cue is called the "primary cue." The primary cue is the major identifier of the target. Everything that follows is a refinement of this primary identifier. Thus, if the target is a known place or person, the first part must be the name of the place or person. The primary cue is then followed by a slash and one or more secondary cues (each separated by a slash) if greater refinement of the target is required. The cue "event" is sometimes used as the final secondary cue to focus a remote viewer on activity related to the target. Specific temporal identifiers follow the primary and secondary cues and are placed in parentheses. As a general rule, each target must have one primary cue, and nearly all targets have at least one secondary cue (as needed) as well as a temporal identifier. The format of the essential target cue is as follows:

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

The following are some examples of well-written essential target cues.

Example 1

Napoleon Bonaparte / Battle of Waterloo / event

Example 2

John F. Kennedy assassination / event

Example 3

St. Louis Arch (current time)

Example 4

President Clinton / Oval Office (period of activity)

Example 5

Martians / present survivors / Mars (current time)

Example 6

Jesus / crucifixion / event

Example 7

Nicole Simpson / murder / event

Example 8

Nagasaki / nuclear destruction / event (9 August 1945)

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

Since remote viewing always obtains descriptive information about people, things, and events, the conscious mind must later make conclusions based on data that are supplied by remote viewing data. For example, a remote viewer could be tasked the J.F.K. assassination (that is, the event itself). The viewer could then be given various movement exercises and cues (all of which are discussed later) that are designed to assist the viewer in obtaining as complete a collection of data as is possible. In the analysis of the data that follows the remote viewing session, the analyst can then work with the data to see if there is any evidence of a conspiracy. For example, the analyst may note that the data show more than one source of bullets in the event. But one cannot go into a session assuming that there will be more than one source of bullets, thereby biasing the data collection process. Re-stating this important principle again, data are collected using neutral target cues, and all analytical conclusions must be made after the data collection process is completed.

Another example of a poorly written essential cue is, "How to live happily with friendly extraterrestrial neighbors." This cue may seem ludicrous to some, but it is interesting to see how many people will think that remote viewing can be used to

resolve such targets directly. Remote viewing must begin with a known person, place, thing, or event. The cue about extraterrestrial neighbors assumes the existence of extraterrestrials. At best, one would have to begin with a known, such as an actual sighting of an unidentified flying object, perhaps one documented with a photograph. The remote viewer would then be able to target the object, move inside the object, and observe extraterrestrials flying the craft. The viewer would also be able to move into the minds of the extraterrestrials to find out if they are friendly toward humans. With this information, an analyst would have at least something to work with regarding speculative possibilities of nearby coexistence for humans and extraterrestrials.

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

The Qualifier and the Limiter

Following the essential cue is a colon and the qualifier. The qualifier is written in sentence format, and it is a clear description of what the viewer is suppose to observe and describe. The qualifier is quite specific, leaving no ambiguity as to the important aspects of the target about which data are needed. Readers are encouraged to closely examine the qualifiers for the example target cues listed below so as to obtain a solid sense of that which is required.

The limiter follows the qualifier in the complete target cue. The wording of the limiter is generally never changed. The limiter is as follows: "The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY."

Some Complete Examples

Example 1: 9148/5716

Madeleine Murray O'Hare / current location: The viewer will describe the current physical characteristics of Madeleine Murray O'Hare. The viewer will describe the current physical condition of Madeleine Murray O'Hare. The viewer will describe the surrounding environment and current location of Madeleine Murray O'Hare's physical body. The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY.

In example 1, here are the three components:

1. The essential cue: "Madeleine Murray O'Hare / current location:"

2. The qualifier: "The viewer will describe the current physical characteristics of

Madeleine Murray O'Hare. The viewer will describe the current physical condition of Madeleine Murray O'Hare. The viewer will describe the surrounding environment and current location of Madeleine Murray O'Hare's physical body."

3. The limiter: "The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY."

Example 2: 3662/8202

Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997): The viewer will describe Mike Tyson and Evander Holyfield. The viewer will describe the target activity in the boxing ring. The viewer will describe the activity surrounding the boxing ring. The viewer will describe the building within which the target is located. The viewer will describe and sketch the target subjects and the surrounding activity inside the building where the match occurs. The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY.

In example 2, here are the three components:

1. The essential cue: "Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997):"

2. The qualifier: "The viewer will describe Mike Tyson and Evander Holyfield. The viewer will describe the target activity in the boxing ring. The viewer will describe the activity surrounding the boxing ring. The viewer will describe the building within which the target is located. The viewer will describe and sketch the target subjects and the surrounding activity inside the building where the match occurs."

3. The limiter: "The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY."

Example 3: 8723/0783

Martians / current culture on Earth: The viewer will describe Martians on Earth at the current time. The viewer will describe the surrounding location of Martians on Earth at the current time. The viewer will sketch the target subjects and the target location. The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY.

In example 3, here are the three components:

1. The essential cue: "Martians / current culture on Earth:"

2. The qualifier: "The viewer will describe Martians on Earth at the current time. The viewer will describe the surrounding location of Martians on Earth at the current time. The viewer will sketch the target subjects and the target location."

3. The limiter: "The viewer will not describe any being, object, or intangible that does not exist in this target: OMIT TASKER ENFORCED PERCEPTUALS: VIEW THE STATED TARGET ONLY.

CHAPTER 3

Phase 1

The Preliminaries

1. Consciousness Settling Procedure

The single most important ingredient needed to obtain profound remote viewing experiences is a deeply settled mind. It is for this reason that The Farsight Institute recommends (but does not require) regular practice of a specific form of meditation{1} to those who want to consistently perform very well as remote viewers. But since a settled mind is so essential to deep target penetration, the practice of SRVSM begins with a mandatory procedure (in the sense that it is officially part of the Farsight Protocols of SRVSM) that acts to settle the mind in an appropriate fashion. This practice is called the SRVSM "Consciousness Settling Procedure" (or CSP). There are two versions of CSP: Ordinary CSP and Advanced CSP.

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

- i.Sit comfortably in silence with the eyes closed for 30 seconds.
- ii.Perform the SRVSM body massage. This is done by gently pressing the hands against the face, then upward on the top of the head, back down the neck and toward the heart. (All massage elements move toward and finish at the heart.) Then men continue by gently using the left hand to press and massage first the right hand, and then up the arm, and back down toward the heart. Again, this is all done with the left hand. Women do the same, but they begin by massaging the left hand and arm (back toward the heart) with the right hand. Then both men and women switch arms and massage the other hand and arm, again, back toward the heart. Then men continue by massaging the right foot and leg, upward toward the heart. This is done with both hands pressing gently. Then massage the left foot and leg, again, upward toward the heart. Women do the same, but they begin with the left foot and leg, upward toward the heart, before repeating the process for the right foot and leg. This is best done with the eyes closed. Total time for the massage is about 1 minute.
- iii.While sitting comfortably with the back straight, perform 10 seconds of fast pranayama. This is done using very short gentle breaths, closing one nostril at a time after each outward and inward breath. You close the nostrils with the thumb and the middle fingers of one hand, alternatively. Men use their right hand to do this while women use their left hand to do this. The

mechanics of the procedure are similar to slow pranayama, except that the breaths are very short and rapid (although still gentle). The procedure should be effortless and easy, and if you are experiencing any problems like dizziness or hyperventilation, you are doing it incorrectly and should discontinue the practice of fast pranayama until you have been instructed in this technique personally by someone who knows how to do it. This is best done with the eyes closed. To avoid confusion, fast pranayama should not be performed unless the procedure has been personally and correctly demonstrated to the student.

- iv.While sitting comfortably with the back straight, perform 9 to 10 minutes of slow pranayama. This is done using normal breaths (not short or long ones), closing one nostril at a time after each outward and inward breath. You close the nostrils with the thumb and the middle fingers, alternatively. Men use their right hand to do this while women use their left hand to do this. On the exhaling breath, let the breath flow out naturally, not forcing it. The inhaling breath should take about half the time as the exhaling breath. You hold the breath after inhaling for a brief moment (a second or two) while you alternatively close the other nostril with the other finger and prepare to exhale. The entire procedure should be effortless and gentle. If you feel you need more air, simply take deeper breaths, but do not hyperventilate. You should be breathing normally, just alternating nostrils after exhaling and inhaling. This is best done with the eyes closed.

- v.Sit quietly and comfortably for 5 minutes with the eyes closed.
- vi.Open the eyes easily, and immediately begin the SRVSM session.

Advanced CSP has the same initial four steps as Ordinary CSP. But in step five, the viewer does not simply sit quietly with the eyes closed for five minute. Rather, the viewer does this for only one or two minutes. Then the viewer listens to a tape of something called "Sama Veda" for ten minutes. After this, the viewer sits quietly for one or two minutes with the eyes closed. Then the viewer opens the eyes easily and begins the SRVSM session.

We recommend that our viewers purchase tapes of Sama Veda directly from a supplier associated with the TM Movement. The phone number is 1-800-ALL-VEDA.{2} Ordinary CSP settles the mind prior to conducting an SRV SM session. But sometimes the thoughts of the viewer are not as coherent as one may like for optimal viewing results. Our experience has shown that Advanced CSP organizes the thoughts in a way that is analogous to how a laser organizes light. Both Ordinary CSP and Advanced CSP enhance the functioning of the SRVSM protocols tremendously.

2. Physical Considerations to Beginning the SRVSM Session

A remote viewing session begins with a viewer sitting at a clean desk. Ideally, the only things that should be on the desk are a pen and a 1/4 inch stack of white paper. It is best to use a ball point pen with liquid black ink. (Uniball makes an excellent pen for these purposes.) The pen's point should ideally range from between .2 mm to .4 mm, with .2 mm being optimal. A good quality pen that does not produce much friction when writing is best. Traditional ball point pens that use gummy ink require too much downward pressure when writing to be optimal for remote viewing. If a phone or speakerphone must be on the desk, it should be placed

unobtrusively in one corner away from the side on which the viewer is sitting.

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

Before remote viewing, it is ideal to be well rested. One cannot emphasize this enough. Tiredness dulls the conscious mind, and with a dull conscious mind, the information originating from the subspace mind has little chance of being clearly perceived. A good night's sleep is idea for a morning remote viewing session, and a mid-day 15 minute rest often refreshes one sufficiently to yield optimal conditions.

One should be comfortably fed before remote viewing. This means that one should not be hungry, and one should also not be over fed. Hunger and feeling stuffed produce physical stimuli that are difficult for the conscious mind to ignore. Remember that the subspace mind yields a relatively weak informational signal to the conscious mind when compared with the five senses of hearing, touch, sight, taste, and smell. One should try to minimize any physiological stimuli that could swamp the subspace signal.

It is always best to remote view in a quite environment. If necessary, close the windows and doors of the remote viewing room. If it is possible, try to turn off the ringer of the phone for the time that it takes to complete the session. Turn off any radios or televisions that may be audible nearby.

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

People who use recreational drugs, or any other drugs with psychoactive qualities should not remote view at all. Recreational psychoactive drugs tend to release the conscious mind controls over the imagination, which is exactly opposite that which is required to do successful remote viewing. With respect to drugs of any type, one should try to be as drug free as possible. A drug- free nervous system is ideal for remote viewing. It produces the greatest level of mental health and sensitivity that maximizes viewing accuracy as well as depth of target penetration. Individuals who use prescribed antidepressants (such as Prozac) should probably not spend much effort trying to remote view. Such antidepressants suppress the nervous system to such a degree that accuracy in remote viewing is highly compromised. Moreover, individuals using antidepressants or any other drugs that are prescribed by their doctors should not discontinue their use unless directed to do so by their doctor just because the want to learn how to remote view. Learning how to remote view is not as important as maintaining one's mental balance so as to be able to satisfactorily perform family and professional responsibilities.

Before beginning the session, one should sit comfortably on a chair at the side of the desk with both feet on the floor. The legs should not be crossed. One should sit straight forward, not off to one side, or sitting on one foot. The hands should be relaxed, with the pen held in the normal writing hand over a single clean sheet of paper. The paper is positioned in portrait mode (longways vertical). The 1/4 inch

stack of paper should be on the viewer's right side of the desk.

The Template

The very first thing that is done to begin the session is to write the SRVSM identifying template on the top of the first piece of paper. The viewer must declare any physical or emotional distractors (PED) or advanced perceptuals (AP) at the top (center) of the first page. PEDs are physical and emotional things that could influence the session, such as having a sore foot or being upset with the quality of lunch. Strong PEDs, such as just having had a fight with a spouse, may require that the session be postponed until later. Also, if one is in significant pain due to, say, severe arthritis, it might be better to delay the session until the pain abates. In some ways it is useful to compare the conscious mind to the mentality of a small child. When the conscious mind is experiencing something, like a PED, it likes to be heard. Declaring the PEDs satisfies this need for the conscious mind to be heard. This helps the conscious mind to relax, circumventing its natural desire to force the issue of having its needs recognized later during the session.

An advanced perceptual is a thought or image that may or may not correlate with the actual target. Often a viewer begins a session thinking that he or she has an idea as to what the target may be. Any thoughts along these lines need to be declared at the outset or they will build in pressure in the conscious mind during the session, and are likely to re-emerge in some form during the actual data flow. Declaring these APs in advance again relaxes the conscious mind by satisfying its desire to be heard, thereby minimizing the risk of data contamination due to ideas held before the session even begins.

To the right of the PEDs and APs is the identifier of the remote viewer. At The Farsight Institute we use a code called a viewer identification number (VIN), but a name would due just as well. Below the name or viewer identifier is the date written in the U.S. military or European format. Below this is the beginning time of the remote viewing session.

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

Type 4	PED - none	VIN
MIN	AP - none	7 September 1995
		11:33 a.m.

Readers are encouraged not to perceive this initial template as a frivolous formality. Everything is carefully planned in SRVSM. This initial template contains a significant amount of detail, even to the point of specifying how the date is to be written. The effect of following these details from the outset of the session is to begin to occupy the attention of the conscious mind with the structure of the page. This is a general practice that is followed throughout the SRVSM protocols. It is important for trainee viewers to attempt to follow all of the seemingly petty

structural details of these protocols, even to the point of indentations, dashes, and colons. Once these details are learned and a remote viewing session is proceeding at a fast speed, the conscious mind can do little else but keep track of these structural details. This frees the informational conduit of the subspace mind from the controlling influence of conscious mind. Figuratively, this ties the hands of the conscious mind with activity, allowing the subspace mind to slip the data past the conscious mind with minimal interference.

Following completion of the initial template, the viewer prepares to listen to the monitor as the monitor recites the SRVsm affirmation. The affirmation produces a subtle shift in the sensitivities of the mind. Here is the SRVsm affirmation.

> Because I am essentially a spiritual being, I am able to perceive beyond all boundaries of time and space. To further my personal growth by extending my awareness of the surrounding greater reality, and to assist others in their growth, I embrace my total consciousness. I ask for the assistance of my subspace mind, my essential self, my greater Being, in order that I may clearly perceive and describe the target given for this remote viewing session.

The Ideogram

Following the recitation of the SRVsm affirmation, the viewer prepares to receive the target coordinates from the monitor. The monitor recites these coordinates, making sure to speak deliberately and clearly so that all number can be heard. The target coordinates are two four digit random numbers. There is a slight speaking delay between the first and the second four digit numbers. The viewer writes the second four digit number directly under the first. The target coordinates are written on the left side of the page.

After writing the target coordinates, the viewer immediately places the point of the pen on the paper to the right of the coordinates. At this point, an ideogram is drawn. An ideogram is a spontaneous drawing that takes only a fraction of a second to complete. The pen does not leave the surface of the paper until the ideogram is completed. Ideograms normally are simple, but complex ideograms can occur. In general, it is ideal for each ideogram to represent one (and only one) aspect or "gestalt" related to the target. For example, if the target was near a body of water, an ideogram could represent water. If there was an artificial structure at the target site, another ideogram could represent this structure, and so on.

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

After receiving the target coordinates and drawing the associated ideogram for the

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

Probing the Ideogram

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

The first time that the viewer probes the ideogram, the attempt is made to discern what is called a "primitive descriptor," of which there are five possible choices. These are: hard, soft, semi-hard, semi-soft, wet, or mushy. While probing the ideogram, the viewer will actually sense the pen move into the paper and table if the target is soft, wet, or mushy. Although this seems logically impossible due to the firmness of the writing surface, it nonetheless is a consistent phenomenon across viewers. When gently pushing the pen into the paper, it will also feel wet if the target has water. The viewer must choose one (and only one) of the five possible descriptive options given above. It is important that no substitutions be made since this would invite the conscious mind to enter the process more fully, thereby risking interpretive interference during the data flow process. The choice of primitive descriptors is then written under the written description of the movement of the pen.

Following the initial attempts to probe the ideogram and to obtain a primitive descriptor of the target, the viewer probes the ideogram again to obtain what is called an "advanced descriptor." There are five choices among the advanced descriptors, and the viewer must use one (and only one) of these choices. These choices for advanced descriptors are: natural, manmade, artificial, movement, energetics. After probing the ideogram, the viewer writes the advanced descriptor under the primitive descriptor.

Readers should note some important aspects relating to the list of choices among the advanced descriptors. There is a difference between "manmade" and "artificial." While everything that is manmade is artificial, not everything artificial is manmade. For example, a beaver dam is clearly artificial, but it is not manmade. Note also that "energetics" refers to a feeling that the target is associated with some significant quantity of energy. This energy can be in any form, kinetic, radiant, explosive, etc. While movement can also indicate an expenditure of energy, the movement of a snail or a slowly driven car might not be perceived as energetics.

Following the declaration of the primitive and advanced descriptors, the viewer writes a "B" followed by a colon. This is written under the advanced descriptor. After the B:, the viewer then declares what he or she perceives the ideogram to represent. It is most common for the novice viewer to declare (and write down) "No-B." While it is mandatory to have one primitive descriptor and one advanced descriptor per ideogram, it is not mandatory to declare a substantive B. However, the viewer must at least write "No-B" if no other declaration is made.

There is no fixed list of possible declarations that can be made as a B. To assist students, however, it is normal to offer a list in the beginning of training (during the first few days) so as to enhance the vocabulary that is accessible to students at this point in the training process. The list of potential declarations that is normally read to students is: No-B, structure, water, dry land, wet land, motion, subject, mountain, city, sand, ice, swamp.

Note that these potential declarations are at a higher level of abstraction than that which was permitted in the beginning of Phase 1 when describing the movement of the pen during the process of drawing the ideogram. Indeed, the entire process in Phase one moves from lower to higher levels of abstraction as follows: describing the movement of the pen, primitive descriptors, advanced descriptors, an interpretive declaration of the meaning of the gestalt. Yet it is essential for the viewer to remember that the declaration that is made in part B is still very low-level. For example, a viewer could not declare that the gestalt represents an automobile, a computer, a sky scrapper, or a space ship, as these declarations would be far too high-level, involving conscious mind interpretation that greatly exceeds the quality and quantity of data that are available at this point in the session. Again as an example, if the target really is a sky scrapper, then the very best that could be determined at this point is that the target is associated with a structure.

Recently we have made a significant change to our Phase 1 procedures. Now we declare a C: underneath the B:. After writing C:, we write down our intuitive feelings about what the ideogram feels like. The statement can be a phrase, a clause, or even a sentence. The descriptions of the intuitions must be at a low-level of abstraction. ("Low-level" is explained more completely in the chapter on Phase 4.) Examples of proper C: declarations would be, "It feels hard like a structure, but somehow complicated," or "It is really mushy and soft, and feels sort of flowing." We have found that this extra information drawn from the ideograms increases target contact early in the session, and this enhances more accurate decoding of Phase 2 and Phase 3 data. A viewer may also declare "No-C" if the previously declared data capture all of the ideogram's nuances.

To summarize, the Phase 1 procedures are (1) to take or receive the target coordinates, (2) to draw an ideogram, (3) to describe verbally the movement of the

pen during the drawing of the ideogram using process terms rather than labels, (4) to probe the ideogram for primitive descriptors, (5) to probe the ideogram for advanced descriptors, (6) to make an initial declaration of a low-level description of the target gestalt that is captured by the ideogram, or to simply state that there is no declaration (i.e., No-B), and (7) to make a longer statement of the intuitive feelings regarding the ideogram. This entire sequence is typically executed three to five times in Phase 1. The idea is not to use Phase 1 to capture all of the target gestalts, but rather to establish initial contact with the target by describing a few of the primary target aspects only. Following a few repetitions of the Phase 1 procedures, the viewer then proceeds immediately to Phase 2.

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

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

Ideogram Drills

It is useful at this point to note that students need to develop some skill in drawing ideograms. Practice and some drills are required. To assist students, it is typical to give them some ideograms by having them drill with some standard ideograms that have established meanings. Usually seven or eight pages of drills are all that is required for the initial ideogram vocabulary to be established in a viewer's mind. The drill is accomplished by having an instructor repeat words like "structure" while the student quickly draws a structure ideogram. Common ideograms that are useful for drill purposes are presented in Figure 3.1.

Other ideograms are developed individually for each student. Such ideograms do not have a set pattern, and may vary completely from person to person. Ideograms for such things are drilled not by telling the student what the ideogram looks like, but by just repeating the gestalt (such as the word "movement"), allowing the student to draw whatever comes naturally. In such situations, the ideograms typically settle down into a set pattern for each gestalt after only a few repetitions,

and after that they are often set. "Person" or "subject" ideograms are often very individualistic in this regard. As a result of these drills, it is common for each student to develop a minimum of five or six distinct patterns in their ideogram vocabulary. Should a student ever develop an "ideogram rut," in which all ideograms always look alike, then 15 minutes of drill using a variety of ideograms usually fixes this problem.

Deductions

What does one do if the conscious mind nonetheless makes a high-level guess as to the identity of the target or target fragment? This is called a "deduction." A deduction has two components. First, it is a conclusion (as in "to deduce") that the conscious mind makes regarding the target. The conscious mind is basically watching the data flow between the subspace mind and the physical body (the hand holding the pen). The conscious mind needs very little information before it is encouraged to leap into the process with a guess as to the meaning of the data. This conclusion may indeed be correct, but the viewer cannot know if this is the case until the target identity is affirmatively revealed at the end of the session. Thus it is important to remove the conclusion from the data recording process, which leads to the other half of the meaning for "deduction." A deduction is also a subtraction from the data flow. It is a high-level conclusion based on initial impressions from the data that is then removed and isolated from the data collection activity so as not to contaminate the remainder of the data being collected.

Nearly all deductions contain some aspect of truth with regard to the target. But it is not possible for a remote viewer to determine during a session what that truthful aspect may be. Sometimes - more typically with advanced viewers - a deduction identifies the target exactly. However, it is more common among all viewers that a deduction is only partially correct. For example, if a target is the destruction of the Hindenberg blimp, deductions of kite, balloon, fireworks, and TWA Flight 800 could all be deductions. The idea of a kite captures the notion that the Hindenberg flew, the balloon reflects the structure of the blimp, fireworks reflect the explosion that resulted in the destruction of the Hindenberg, and TWA Flight 800 identifies the idea that an airborne vehicle carrying passengers exploded causing loss of life. These are all typical of the types of guesses that the conscious mind can make while monitoring the flow of the data during the session.

A skillful monitor and analyst will recognize these reflections of the real target and know that the viewer is indeed "on target." We do not worry about the inaccuracies inherent in deductions. Remember, deductions are not remote viewing data. They are guesses made by the conscious mind, nothing more. However, deductions can be very useful to an analyst. Deductions can convey meaning about a target that is difficult to express. For example, someone could be remote viewing a slave labor camp during the time of the Pharaohs, and Auschwitz could be given as a deduction. Such a deduction has many parallels with the actual target. Jews were the subjects of slavery, repression, misery, and death in both settings. But importantly, the analyst may be alerted to the magnitude of the misery that was experienced by Egyptian slave labor camp through the deduction of Auschwitz. This could be useful in interpreting the remainder of the session should the viewer describe extreme levels of suffering among the actual target subjects.

Regardless of the potential usefulness of deductions, all deductions must be

eliminated from the flow of the data in order to save the session from developing a story line, or in some other way contaminating the remainder of the data. To accomplish this the viewer writes a capital letter "D" followed by a dash and the description of the deduction on the right-hand-side of the piece of paper that is currently being used. Thus, the deduction mentioned above would be written as "D-Auschwitz" (without the quotes, of course). Following this, it is essential that the viewer put the pen down on the table for one or more seconds. This action breaks the flow of the data from the subspace mind, thereby allowing the impression that was made on the conscious mind to dissipate. After a few moments, the viewer picks up the pen and continues with the session just as he or she was doing before the deduction occurred.

FOOTNOTES

{1} Transcendental Meditation (TM) and the more advanced TM-Sidhi Program. TM is mechanical, as is SRVSM. It does not involve a belief system, and it has many beneficial psychological and health side effects. In our view, it acts effortlessly to shift one's awareness beyond the mere physical realm of existence, gradually developing a more permanent intuitive perception of our greater reality.

{2} Again, there is no formal or informal connection between our remote viewing activities and the TM Movement. The Farsight Institute's endorsement of Transcendental Meditation does not in any way imply a reverse endorsement of the Institute's activities by the TM Movement. Moreover, to avoid concern and confusion, and since Maharishi Mahesh Yogi has made no official comments regarding the developing science of remote viewing, we normally recommend to our remote viewers that they not mention to members of the TM Movement that their enthusiasm for TM, or Sama Veda tapes, or anything else TM related is associated with an interest in remote viewing.

CHAPTER 4

Phase 2

Phase 1 initiates target contact with the remote viewer. Phase 2 deepens that target contact by systematically activating all of the five senses: hearing, touch, sight, taste, and smell. Phase 2 is performed by having viewers cue on various aspects of the five senses, writing down the cue as well as their initial impressions. In early training (the first three days), these steps are performed slowly relative to the later pace of execution. The slowness is necessary so that the student can commit the mechanics of the process to memory. Once this is done, the speed of the execution of these steps is dramatically increased, and this increase in speed virtually always results in a remarkable improvement in accuracy.

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

The viewer begins by writing the word "sounds" followed by a colon on the left side of the page. Immediately after writing this, the viewer normally perceives some sense of sound, although this is obviously not a physical perception. It is important the viewer write this perception down immediately. To assist the new viewer during the first few days of training, it is often useful for the instructor to recite a list of sounds from which the viewer can choose one or more. Reciting a list of sound options slows down the speed of the Phase 2 process, and it is definitely leading. But such a recitation is stopped after a few days, and the benefits include giving the viewer an initial vocabulary of sounds from which a wider variety of future perceptions can be based. A useful list of sounds includes the following: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, voices, drop drop, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring. The viewer will often perceive a variety of sounds, and it is important the viewer record all of these perceptions as rapidly as possible.

The viewer then cues on textures that are associated with the target. This is done by writing the word "textures" on the left side of the page, followed by a colon. While writing the cue or immediately afterward, the viewer will sense certain textures. The viewer then writes down all of these textures after the colon. To help build perceptual vocabulary among students, the following list of textures is read to students during the first few days of training: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet. As before, reading this list is leading the viewer, but only temporarily. Experience has shown that viewers' perceptual skills grow more quickly if they have at least some initial vocabulary choices at hand.

Textures is a sensation of touch. The other sensation of touch which is important here is temperatures. To speed the flow of writing, the viewer cues on temperatures by writing "temps" on the left side of the page followed by a colon. As before, one or more temperatures will be perceived immediately, and the viewer must write

these down at once following the colon. The list of possible temperatures that is read to the beginning student is: hot, cold, warm, cool, frigid, sizzling.

The viewer then cues on visuals. Visuals have three components. To begin, the viewer writes "visuals" on the left side of the page followed by a colon. Dropping down and indenting, the viewer writes "colors" followed by a dash (not a colon). The list of colors that is read to the viewer is: blue, yellow, red, orange, green, purple, pink, turquoise (and others). The viewer may write down colors from this list, or the viewer may perceived other colors. As before, reading this list is only done during the first few days.

Dropping down again and also indenting as with colors, the viewer writes "lum" for luminescence. As with colors, the cue is followed by a dash, not a colon. The viewer does not spell out the entire word since this would take too long, and the spelling is sufficiently complicated as to require too active participation of the conscious mind to do it correctly. The list of possibilities that is read during the first few days of training is: bright, dull, dark, glowing.

The final visual is contrasts. This cue is written out under "lum," and as with colors and luminescence, the cue "contrasts" is followed by a dash. The list of possible contrasts that is read during the first few days of training is: high, medium, low.

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

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

After recording the data from the five senses as described above, the viewer will normally be drawn much closer to the target. Evidence of this is that the viewer is virtually always able to perceive many of the magnitudes that are related to the various dimensions of the target. To probe these magnitudes, the viewer first indents on the page and writes the word "mags" followed by a colon. Dropping down and indenting further, the viewer cues on the various magnitudes by simply remembering each specific cue and then writing down the perceptions. It is important that the viewer not write down the cues for the magnitudes, since these cues are long and sometimes cumbersome, and this could dangerously slow down the speed with which the data are being recorded, risking conscious mind interference in the process.

The list of cues as well as the list of possible choices that is read to beginners is as follows:

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

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

[DIAGONALS] oblique, diagonal, slanting, sloping

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

[ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning

In the above list, the cues are in square brackets, and the possible choices follow. Summarizing, the cues that are listed above in square brackets must NOT be written. The viewer simply suggests the cues mentally, and then writes down the perceptions immediately thereafter. Data for each of the five dimensional magnitudes are recorded on their own separate line, and each line is indented. The viewer must have perceived magnitude data for at least three of the five dimensions before proceeding further. If the viewer fails to perceive data for at least three of the five dimensions, the viewer is undoubtedly editing-out data (see below).

Declaring the Viewer Feeling

If the recording of the data in Phase 2 has proceeded at a fast pace, at the end of the dimensional magnitudes, the viewer will suddenly begin to perceive aspects of the target very strongly. These aspects could be anything: emotional, physical, or whatever. When this happens, the viewer's own conscious mind will have a response to the data, and it is essential that this response be declared so as to limit its ability to subjectively flavor the data that are not yet collected. This response of the conscious mind is called a "viewer feeling," and it is declared by writing the letters "VF" followed by a dash, and then the declaration of the feelings of the viewer. The viewer's feeling is not the viewer's perception of the target. Rather, it is the viewer's own feelings, his or her gut response to the target. The viewer feeling is totally subjective, and if it is not declared at this point, the remainder of the session can be fatally flawed.

The viewer must have a viewer feeling at the completion of the initial pass through Phase 2. But it is useful for the viewer to remember that any viewer feeling is satisfactory. It is not required or even desired that the viewer feeling be dramatic. There is no preference at all with regard to any specific type of viewer feeling that should be obtained. It is the viewer's gut response to the target, but such a gut response can be simply, "OK," if that is how the viewer feels at that point. A list of common examples of viewer feelings is: I feel good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, OK, enlightening, wow! The most important thing to remember about the viewer feeling is that it is not data. It does not describe the target. It describes the viewer's emotional response to the target. By declaring the viewer feeling, we acknowledge it and remove it from the data flow.

After declaring any viewer feeling, it is required for the viewer to place the pen down at least momentarily, letting the feeling dissipate before picking up the pen again and continuing with the session. In this regard, a viewer feeling is treated similarly to a deduction. Experience has shown that any viewer feeling or deduction that is undeclared, remains a focus in the conscious mind. The longer this focus remains, the more intense it becomes. Quickly acknowledging a viewer feeling or a deduction by declaring it in writing releases this pressure. It is almost as if the conscious mind relaxes due to the fact that the viewer feeling or deduction is recorded so that it will not be forgotten.

Remote Viewing Grammar

Beginning students of remote viewing may think the requirements of punctuation and indentation style of Phase 2 are unnecessary and trivial. On the contrary, this remote viewing grammar is essential to the training process. The training program of The Farsight Institute is designed on a principle of occupying the conscious mind with activity so as to allow the subspace mind to communicate with both the body and the conscious mind with a relatively low level of interference. For example, note that the cues for sounds, textures, and temperatures begin on the left side of the page and end with a colon. But the visual cues for colors, luminescence, and contrasts are indented and end with a dash. The indentation is done for two reasons. First, it subconsciously delineates the fact that the three visual cues are each a subset of the larger category of visuals. The second reasons is that it forces the conscious mind to remember to indent. The dash is used for the same reason, which is to force the conscious mind to keep track of the SRVSM grammar. The use of the indentation and the dash in the middle of the senses data also helps to break-up these data with different punctuation so that the conscious mind does not find the task of keeping tract of the grammar too easy. This could lead to the conscious mind relegating the execution of the SRVSM grammar to the subprocessor of habit, thereby freeing it to interfere with the flow of data. The return to the earlier format after the visual data are recorded works similarly to keep the conscious mind occupied with patterns of presentation while the subspace mind controls the substance of the data.

For most individuals, a free flowing attempt to perceive information about a target without any attempt to control the activity of the conscious mind will either fail or be inconsistent with regard to repeated attempts. It is true that a deeply settled mind can accurately perceive distant information, but such minds are relatively rare. Ancient seers were among our species' first remote viewers. The best of them were considered prophets. A very deeply settled consciousness is often called "self-realized." In this ultimately desired situation, there is no bifurcated separation of awareness between the conscious and subspace minds. There is only one expanded state of awareness that includes continual perceptions into both the physical and subspace realms.

Remote viewing does not necessarily lead to this ideal situation of self realization, but it does demonstrate clearly that a more expanded structured program of growth in consciousness would be a wise ingredient to add to any plan to understand and experience the ultimate potential of human consciousness. In such a situation, SRV SM is simply an accurate note taking technique for a person who is already experientially aware of his or her total self, where the intimate knowledge of the self lead to the ability to perceive all else. While this seemingly utopian situation is not the norm for most people, it nonetheless is an achievable goal. The grammatical structure of SRVSM is precisely designed to structure the activities of the conscious and subspace minds so as to compensate for the less optimal situation in which the two aspects of the mind interact more like distant cousins who have been awkwardly introduced for the first time.

Editing-Out Data

In the beginning of training, it sometimes happens that a viewer claims not to perceive anything. This is almost always a matter of editing-out data. Editing-out

data is when the conscious mind enters the remote viewing process and makes a decision that a piece of data cannot be correct. This is usually perceived as doubt in the mind of the remote viewer. Editing data is only a phenomenon of the conscious mind, since the logical evaluation of ideas is not normally a function of the subspace mind. Moreover, the conscious mind will usually never reject one of its own ideas. Thus, data which are edited-out by the conscious mind are almost always correct data.

To assist the student, it is essential for the instructor to encourage the student not to edit-out anything, and to write down the data immediately. Indeed, I have occasionally insisted that a student simply write down anything, and immediately, even as I stood over his or her shoulder in the manner of a domineering schoolmaster. This usually sends the student into a state of some confusion with regard to how to handle this new and unexpected situation. After I point to the paper and insist that the student write something immediately, the result nearly always is the rushed entry of very accurate data. I then congratulate such students mildly and encourage them to continue hurriedly while I move farther away from them so as to foster their independence from my (or the monitor's) presence.

This raises an important point relevant to the training process of remote viewing. It does not much matter how the conscious mind is occupied as long as the viewer stays within the structure of the remote viewing protocols. This means that the viewer needs only to keep track of what is to be done next, and to mechanically perform that duty correctly. The conscious mind can literally be quite chaotic and the remote viewing process still will proceed as planned with a significant amount of accurately recorded data. Emotions and intellectualism are phenomena of the conscious mind. Their presence do not necessarily imply an interference with the subspace derived flow of data. Chaotic emotions, doubt, worry, dismay, and other thoughts only make the conscious mind less capable of editing out data coming from the subspace mind. Thus, the trainees need to be encouraged not to worry about whatever their conscious minds are thinking during the remote viewing session. They must simply stay in structure, which means to continue the mechanics of the process while ignoring everything else.

The above mentioned unconcern regarding mental pandemonium in the conscious mind of a trainee remote viewer is not transferable to the situation of a professional remote viewer. We encourage professional remote viewers to develop conscious minds that are deeply settled. Settled minds have less noise and can perceive targets more profoundly. Deeply settled conscious minds have less difficulty perceiving difficult or abstract aspects of targets in general, and our experience strongly suggests that such minds are less prone to editing-out accurate data.

At The Farsight Institute, we have specific recommendations regarding a meditation practice that achieves these aims. But this is often not an option for a trainee remote viewer who may not yet follow these recommendations. Thus, we encourage trainees not to worry about whatever noise their minds may hold while learning the basic mechanics of the Farsight Protocols, knowing that speeding up the execution of the protocols after the mechanics are understood will increase the accuracy of the procedures to an acceptable level for a novice.

A Summary of Phase 2

Sounds: tapping, musical instruments, hitting, flute, whispering, rustling, whistling,

horn, clanging, drop drop, drums, barking, humming, beating, trumpets, vibrating, voices, laughing, crying, whooshing, rushing, whirring

Textures: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet

Temperatures: hot, cold, warm, cool, frigid, sizzling

Visuals:

Colors - blue, yellow, red, orange, green, purple, pink, turquoise (and others)

Luminescence (lum) - bright, dull, dark, glowing

Contrasts - high, medium, low

Tastes: sour, sweet, bitter, pungent, salty

Smells: sweet, nectar, perfume, flowers, aromatic, shit, burning, dust, soot, fishy, smoke (also cold and hot)

Magnitudes (Do not write the cues in square brackets. Cue mentally only.):

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

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

[DIAGONALS] oblique, diagonal, slanting, sloping

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

[ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning

Viewer Feelings (VF) - The viewer must have a VF at this point before moving on to Phase 3. The VF reflects the viewer's own feelings about the target or the target site. Typical VF's could include: feels good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, OK, feels light and lifting, feels spiritual, enlightening, wow! After the VF, the viewer must put the pen down (thereby disengaging the signal) and take the break (even if momentary). More powerful VF's require longer breaks. But typically, the break is only a few seconds.

CHAPTER 5

Phase 3

Phase 3 involves drawing a sketch. These are partially spontaneous sketches of the target. The sketches are guided by the intuitive feelings of the viewer. The sketches can sometimes be detailed, graphical representations of the target. But often Phase 3 sketches are more like pictorial symbols, partially descriptive, but also partially symbolic of the target's complexities. The viewer can refer back to the Phase 2 magnitudes in order to assist in the drawing of the Phase 3 sketch.

To begin drawing a Phase 3 sketch, the viewer obtains a new piece of paper, places the page number in the upper right hand corner of the page, and writes "P3" in the center at the top of the page. The paper is normally positioned in the portrait position in which the long side of the sheet is vertical. The viewer then begins to draw by quickly feeling around the page. The intuitions will suggest lines or curves at various positions. The viewer must be told not to edit-out anything, but just to draw the lines as he or she feels them to be.

I once had a student who would simply not draw anything on the Phase 3 sketch. I immediately recognized the situation as one of editing-out data. After I repeatedly encouraged him to sketch something, he finally looked at me and declared that he knew it could not be correct, but he could not get the idea out of his mind of a circle with what appeared to be many lines originating from the center of the circle and radiating outward. He then drew the sketch in order to show me what he meant, feeling certain that I would agree with his assessment that the image was meaningless. As it turned out, the sketch was a near perfect representation of the roof of a circular building that was the target. The picture of the building that was being used to identify the target was taken from an elevated angle, and this viewer's sketch matched the angle and perspective exactly. I then told him that doubt is healthy in remote viewing. It means that the conscious mind is not controlling the image, and that he must be vigilant about not editing-out data.

The mantra of remote viewing is to "stay in structure." This means that the viewer must continually focus on doing the correct thing at the correct time. It never means that the viewer is to evaluate the data for correctness while the session is in progress. Indeed, if a session is done correctly, the viewer will never feel certain about the results until the target cue is revealed and the session is analyzed. The feeling of certainty is a conscious mind phenomenon, and the presence of this feeling during or immediately after a session (before the target cue is revealed) is a good indicator that the viewer did not stay in structure and that the data in the session are a fabricated product of conscious mind activity.

With regard to Phase 3, it is important that the viewer sketch something. It is not important that the viewer understand what the sketch represents. Indeed, as a general rule, it is impossible to know exactly what a Phase 3 sketch represents. One can have an idea that there are people and a structure in the sketch, but one can never be certain. At best, one can only say that the viewer feels there to be lines here, curves there, and so on. Often people (i.e., subject) ideograms are found in Phase 3 sketches. We never assume that such things really are subjects; we know

only that the drawings look like ideograms representing subjects.

After drawing any initial aspects of the sketch, it is often useful for viewers to run the hand or the pen over the paper a couple of times (without actually having the pen contact the paper). Doing so usually gives viewers a feel for where other aspects of the target are located. The viewers should be instructed to quickly add these additional lines to the sketch. It must be emphasized that beginning viewers are often seen moving their hands over the paper in clear patterns without ever drawing in these patterns. This is an editing-out problem again. If the instructor sees this occur, it is essential to urge such viewers to re-contact the pen with the paper and to draw in the lines.

It is also common to see beginning viewers move their hands in front of their faces, as if feeling a target. Novices nearly always fail to record these movements on paper. Some people identify this phenomenon as "micro-movements," since the movements of the viewers hands can be quite subtle. In the early days of training remote viewers, instructors would carefully watch for such micro-movements with their students. For example, if the target is a mountain, many students have been observed moving their hands in front of their faces tracing out the outlines of the steeply sloped mountain, even to the point of outlining the rounded or pointed peak of the mountain. When such movements occur, the instructors need to point out such movements to the student, explain that the movements are subconscious reflections of authentic target information, and encourage the student to record these movements on paper.

After students draw their initial impressions of the target, including having them run their hands over the paper to perceive any additional aspects that need to be sketched, the students should look back at their dimensional magnitudes that were recorded at the end of Phase 2. Sometimes a glance at these magnitudes will trigger the sense of additional areas that need to be included in the drawing. For example, sometimes a student will write "tall" or "towering" as a vertical dimensional magnitude. Looking back at the Phase 3 sketch, the student may then perceive where this tall or towering thing is, and begin to include it in the drawing.

In general, Phase 3 sketches are drawn rather quickly. Later, in Phase 5 (or in advanced versions of Phase 4), it is possible to draw meticulous and extended sketches. But the Phase 3 sketch normally has a sense of rapid data transference of initial impressions, not exacting drawings of the finer details of the target. To spend too much time with details at this early point in the session would invite the conscious mind to begin interpreting the diagrammatic data. This could potentially destroy the session, especially for a novice whose mastery of the protocols is not yet developed. As an approximate rule, five minutes or less is satisfactory for a Phase 3 sketch. It often happens that a good Phase 3 sketch takes less than a minute.

When the session is in progress, the viewer will not know the exact meaning of the Phase 3 sketch. Nonetheless, and particularly in Type 4 data situations in which the monitor knows the identity of the target, it is helpful for the monitor to be able to interpret at least the basic aspects of the Phase 3 sketch immediately (while the session is still in progress). Listed here are a few useful interpretive guidelines.

- Perpendicular lines normally represent artificial structures or aspects of such

structures.

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

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

Chapter 6

PHASE 4

The Matrix

Phase 4 is where some of the most useful and descriptive remote viewing information is obtained. It is impossible, however, to enter Phase 4 without first completing Phases 1, 2, and 3. Phase 4 only works given strong contact between the viewer and the target. The benefit of scientific remote viewing is being able to collect rich and accurate data. The cost is time and effort, and one cannot reap the benefit without paying the price. Attempting to enter Phase 4 without first systematically completing all of the earlier phases will inevitably produce unreliable and/or inconsistent results.

In Phase 4, remote viewers work with a data matrix. Each column of the matrix represents a certain type of data, and viewers probe these columns to obtain the data in a fashion very similar to that which is done in Phase 1 to probe the ideogram. Phase 4 always begins with a new sheet of paper. Unlike the earlier phases, the paper is positioned in the landscape orientation (lengthwise is horizontal). The viewer puts the page number in the upper right hand corner, and in the center at the top of the page the viewer writes "P4."

Directly under the label "P4" and spread over the width of the page from left to right is written the column identifiers of the Phase 4 matrix. There are nine identifiers, and thus there are nine columns. The first three columns represent data of the Phase 2 variety. The first of these three represents data relating to the five senses of hearing, touch, sight, taste, and smell. This column is labeled with an "S." The next column is labeled "M" which represents the magnitudes of the five dimensions as given in Phase 2. The third column is labeled "VF," which represents any viewer feelings.

The fourth column has no parallel in any of the earlier phases. It is labeled "E" which stands for "emotionals." Any emotions that the viewer perceives as originating from subjects who are at the target location are clearly emotionals. But emotionals can be much more. When intense emotions are experienced at a site, it is common for individuals to perceive these emotions even long after the fact. It is said that General Patton was able to intuitively feel the emotions of battle in an area even if the time of the battle was centuries earlier. Furthermore, some people feel "funny" about a site because of something that is to happen there in the future, not in the past. Thus, places vibrate with an emotional resonance that is compatible with events that have happened or will happen. In the slang of the day, certain places have "vibes."

Remote viewers are capable of perceiving these vibrational aspects of a target location, and they are all grouped together under the single category of emotionals. Thus, emotionals can be current emotions of individuals located at the target, or they can relate to another time, such as when there is residual emotional resonance that persists in a location but originates in the past. For example, if a remote viewer were to be sent to the location of the Nazi concentration camp of Auschwitz at the

current time (that is, not in the past), the viewer would normally perceive the buildings, the beds, the idea of a museum, and so on. But the viewer would also possibly perceive the emotions of pain and suffering as relating to the site. Some viewers, depending on the flexibility allowed them, would be able to follow the emotions back in time to locate the origin of these feelings.

The emotionals column is strategically placed next to and after the column for viewer feelings to help the viewers distinguish between these two types of emotionally related forms of data. Viewer feelings are handled differently than emotionals data as explained below, and it is important that they not be confused so as to prevent the session degenerating into a stream - of - consciousness purging of the viewer's own reactions to a target. Following the emotionals column is a column for data describing physical things. Physical data can include perceptions of people, buildings, chairs, tables, water, sky, air, fog, planets, stars, cars, or anything else. The column for physical data is labeled "P."

Remote viewers have long determined that there is something real to the unseen. In general, the realm of the unseen is identified by the catch - all category "subspace." This realm is at least as complex as the physical realm. Basically, remote viewers have perceived that everything that exists in the physical realm also existsplus much morein the subspace realm. Since remote viewers are using their subspace minds to collect data, it is natural that some of that which is perceived will relate to the subspace realm. To differentiate clearly between physical data and subspace data, the subspace column is placed adjacent to the physicals column, and it is identified with the letters "Sub."

It is important to understand that subspace data represent things that really are not intangibles; just because our physical eyes cannot see things in subspace does not mean that they do not exist. Subspace, and all that it contains, is just as real as is everything that is physical. Novice remote viewers normally need to practice viewing certain targets that have a large degree of subspace activity in order to become sensitive to subspace perceptions. This normally begins in the first week of training, but this exposure is continual, and improvements in perception follow a normal learning curve relating to a viewer's regularity of practice.

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

The next column in the Phase 4 matrix is for concepts, and it is labeled "C." Concepts are intangible ideas that describe a target, but that do not refer to Phase 2 perceptions relating to the five senses of hearing, touch, sight, taste, or smell. All of the Phase 1 primitive and advanced descriptors are concepts, as are ideas such as good, bad, important, insignificant, inspiring, dangerous, safe, haven, work, play, fun, drudgery, adventuristic, enlightening, attack, evolutionary, degraded, supported, healing, altruistic, evil, sinister, saintly, and so on.

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

To summarize, the Phase 4 matrix is:

S M VF E P SUB C GD D

Again, these column headers represent the following:

S: senses

M: magnitudes

VF: viewer feelings

E: emotionals

P: physicals

SUB: subspace

C: concepts

GD: guided deduction

D: deduction.

Probing the Matrix

The Phase 4 matrix is utilized by entering data into the appropriate columns. One maxim with SRV is that you rarely get anything unless you ask for it. This translates operationally to probing the columns of the Phase 4 matrix in order to obtain information about the target.

To probe the Phase 4 matrix, the viewer touches the tip of the pen with the area underneath the appropriate column. Probing is delicate and should be performed with care. The pen should stay in contact with the paper for about one second. During that second, the viewer will perceived some information, typicallybut not alwaysrelated to the column heading. Again, the perception will come during the time that the pen is in contact with the paper. If the pen's contact with the paper is too brief, then a sufficiently deep impression of the target will not have been made on the conscious mind to enable the viewer to verbally describe this perception. If the contact with the paper is too long, then the viewer risks having the conscious mind interfere with the perception of the target.

After the viewer removes the pen from the paper, the viewer searches for a word or brief phrase that describes the perceived information. This process is referred to as "decoding" the target perceptions. The viewer must decide on this word or phrase quickly, rarely allowing more than three to five seconds to do this. If more time is spent verbally decoding the perceptions, then the viewer is risking conscious mind interference with the flow of the data. On the other hand, if the process of decoding

the data is rushed, then the hastily described perceptions are likely to reveal error. After deciding how to describe the perception, the viewer writes this description (usually one word) in the appropriate column.

When a viewer probes a column, the perceptions are normally directly related to the column heading. Thus, when probing the emotionals column, the viewer typically perceives emotionally related data, and the description of these data would be entered into the emotionals column. However, sometimes the viewer perceives a number of things when probing one column. When this happens, it is important for the viewer to enter these data into the appropriate columns regardless of the column that was originally probed. For example, all emotional data go in the emotionals column, even if the emotional data are perceived when probing the physicals column.

Probing the matrix proceeds from left to right. Viewers must not probe the viewer feeling or the deduction column. Viewers do, however, probe the guided deduction column. The reason we do not probe the viewer feeling column is that we do not want to generate a viewer feeling. The viewer is trying to stay neutral with respect to the target. Inviting a viewer feeling is tantamount to mixing the emotions of the viewer with the data, potentially leading to serious decoding errors. The reason why we do probe the guided deduction column but we do not probe the deduction column is because we want to differentiate between two different types of deductions, as I explain more thoroughly below.

After probing a column and perceiving something about the target, the viewer writes the description of the perception into the appropriate column, whichagainis normally (but not always) the same column as that which was probed. The viewer then drops down a bit before continuing to probe the next column, again moving across the columns from left to right. Dropping down after each data entry has the consequences of having data entered into the Phase 4 matrix along a diagonal pattern down the page. If a viewer perceives two or more pieces of data that are related to the same thing, then the viewer places each of these pieces into their appropriate columns and at the same horizontal level, that is, without dropping down. For example, say a viewer perceives a brown structure. The word "structure" goes in the physicals column, and the word "brown" goes in the senses column. These two entries would be given the same horizontal placement, as if on the same line (although we are not using lined paper).

The horizontal placement of related data is essential for interpreting the data after the session is completed. If the viewer drops down a line after writing "brown" in the senses column and before writing "structure" in the physicals column, then the analyst would not know that it is the structure that is brown, perhaps concluding that something else at the target site is brown. Thus, the general rule is that only related items are placed at the same horizontal level in the Phase 4 matrix. Moreover, this is true only for data that are perceived at the same time. A viewer can never go back up the matrix to record the color of a structure that was not perceived initially. Data can only be entered in a process that moves horizontally and down the page, never up. If the viewer at first only perceived a structure, then the word "structure" would appear in the physicals column without any additional qualifiers in other columns at the same horizontal level. However, if the viewer again perceives the same structure later in the session, but this time the color of the structure is also perceived, then the viewer again writes the word "structure" in the

physicals column, but this time together with the word describing the color of the structure in the senses column at the same horizontal level.

To summarize the general probing procedure for matrices in SRV, the viewer touches each column with the pen, moving from left to right, entering data in the correct columns as one proceeds. It is possible to obtain information that is applicable to a column different from the one that is being probed. When that happens, one moves to the correct column to enter the data. Once this is done, the viewer returns to the point of last probing to continue general probing. After data are entered in a column, the viewer drops down a row before continuing probing in the next column. Viewers are to probe all columns except the columns for viewer feelings and deductions.

Entering Viewer Feelings and Deductions in the Matrix

Viewer feelings are entered into the Phase 4 matrix only if and when they are perceived. Viewer feelings are not data about the target; they are the subjective feelings of the viewer that are a personal response to the data. If undeclared, they will fester and contaminate the data still to be collected. Declaring them in the matrix removes their influence from the data flow. Viewer feelings are entered into the matrix by first writing "VF - " followed by the viewer feeling. For example, "VF - I feel happy," or "VF - This makes me sick" would be correctly written entries in the viewer feeling column. After declaring a viewer feeling, it is absolutely essential that the viewer put his or her pen down, at least momentarily. The act of putting the pen down acts to disengage the mind from the stream of remote viewing data, and it is called "taking the break." This allows the viewer feeling to dissipate. Very strong viewer feelings require longer breaks, but normally a break only lasts a second or two.

Viewer feelings can happen at any point in Phase 4. One can have a response to some of the data coming from any column. However, typically viewer feelings tend to manifest after probing either the emotionals or physicals columns. Whenever a viewer feeling occurs, the viewer must move to the viewer feeling column before probing for additional data. After the viewer feeling is declared (including taking the break), the viewer can return to the point of last probing to continue the data collection process.

Deductions are similar to viewer feelings in the sense that they can occur while probing any column. As discussed in an earlier chapter, deductions have two components. First, they are high - level conclusions, as in "to deduce." Second, deductions are subtractions that need to be declared in order to rid the nervous system of their influence on the remainder of the session. Deductions can occur anywhere in a remote viewing session. In Phase 4, they can occur while probing any column. Whenever a deduction occurs, the viewer declares the deduction immediately by moving to the deductions column and writing "D - " followed by the deduction. As with a viewer feeling, it is essential that the viewer disengage the flow of data momentarily in order for the deduction to dissipate. This is done by putting the pen down, waiting for a second or so, and then picking up the pen again to proceed with the session.

Guided deductions are exactly the same as deductions, except that they occur when probing the guided deductions column. While probing the matrix, the subspace mind knows that pressure is building in the conscious mind to attempt to deduce

the identity of the target. Knowing this, the subspace mind can often ease the pressure by guiding the deduction out of the conscious mind at the correct time. By probing the guided deductions column, the viewer can rid the mind of the deduction at an early stage of its formation. This helps smooth the flow of the data and helps to minimize the risk of having a developing and as yet undeclared deduction begin to influence the real data. Guided deductions are entered into the matrix in the same manner as are data entries. One does not write "GD - " in front of the guided deduction, nor does one put the pen down after declaring it.

Remember, that the subspace mind is still in control of the session when a guided deduction is declared. This is not the case with a normal deduction. In the situation of a deduction, the conscious mind interrupts the flow of data and inserts a conclusion relating to the meaning of the target or an aspect of the target. The subspace mind has lost control of the session at that point. To allow the subspace mind to regain control of the session, it is necessary to declare the deduction and consciously to break from the subspace signal line to give time for the deduction to dissipate. With a guided the deduction, the subspace mind does not lose control of the session because it is "guiding" the removal of the deduction. Probing the guided deductions column allows this removal to be accomplished.

High - and Low - Level Data

One of the most crucial aspects of Phase 4 is teaching the viewer to differentiate between high - and low - level data. High - level data involves labeling or attempting to identify aspects of a target. In the subspace realm of existence, information is not conveyed through words, but rather through direct knowledge. Indeed, this is the essence of telepathy, direct awareness a another's thoughts. Words are needed in the physical realm in order to convey meaning through speech or writing. When we remote view, we experience knowledge directly, as is the normal manner in subspace. We then search for words to describe what we perceive. If our words convey entire concepts, then we are describing something at a high - level of identification. On the other hand, if we are describing only the characteristics of what we perceive, they we are working at a low - level of description.

The difference between high - and low - levels of description are best perceived through examples. If a target is an ocean shoreline, a remote viewer would likely perceive aspects of the target such as sand, the feeling of sand, wind, water, wetness, salty tastes, waves, the smells of perfume (if people are using suntan oil), and grass. These are all low - level descriptors of the target. High - level descriptors could be beach, ocean, shoreline, lakefront, tidal wave, and so on. The problem with high - level descriptors is that they are often only partially correct, whereas low - level descriptors are normally quite accurate.

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

Entering high - level data in the Phase 4 matrix is very risky. Trainee viewers often want to obtain high - level data so as to demonstrate that they can identify the target. For this reason it is important to counsel trainees not to try to obtain high - level data. One can describe nearly the entire universe using low - level data. In short, when we do remote viewing, we want to describe the target, not label or identify the target or its aspects. For example, if the target really is a tidal wave, then the viewer is safer describing a large wave, heavy winds, lots of energetics, destructive force, the concept of disaster, and so on. If the viewer thinks of a tidal wave, that idea can be entered as a deduction even though it exactly identifies the target. Thus, deductions can be totally accurate. Deducting (or subtracting) this from the flow of the data does not hinder the session in any way. The accuracy of a deduction can always be determined while analyzing the data after the session is completed. But since it is impossible for a remote viewer to know during the session whether or not (or how much) a high - level idea is correct, it is safer to declare the deduction, take the break, and continue describing the target with low - level words and phrases.

To further clarify the difference between high - and low - level data, the following are some examples of each. In each case, it is safer deducting the high - level data while entering the low - level data elsewhere in the Phase 4 matrix. Maintaining a consistent stream of descriptive low - level data is perhaps the single most important criteria affecting the overall quality and usefulness of the session. Again, high - level ideas are inevitable in all normal remote viewing sessions due to the fact that the conscious mind is constantly trying to determine the meaning of the target based on the observation of the low - level data flow. The point is not to avoid the occurrence of high - level data, but to deduct it appropriately rather than enter it as legitimate data, thereby risking the development of a storyline based on conscious mind activity.

Low - level Data	**High - level Data**
explosive energy	bomb blast
sand, water, salty tastes, waves, perfume	beach
large waves, water	tidal wave
squirmy, primitive reptilian animal life	dinosaurs
tall structure with many floors	skyscraper
wooden structure near animallife in grassy field	barn with farm animals
sounds of exploding	explosion
sloping dry land with explosion or intense heat at top	volcano
many rooms side - by - side in multi - floor structure with temporary residents	hotel
gathering of important people	U.N. Security Council meeting
slow moving structure air above and water below	boat
fast moving structure with air inside and vacuum outside	spacecraft
gathering of people in uniforms with rigid hierarchy of authority	military meeting
structure on dry land	building
a long structure with two parallel lines with regularly space cross - hatching	railroad tracks
moving metal structures with people inside	cars
people, vapor, difficult breathing	gas attack
high energy expelling outward	explosion

hard, cold, manmade pieces	ice cubes
hard to breath, pain, gasping	drowning
one person in trouble due to intentional force	assassination
holding small metal things for defense	guns
many groups in allegiance to a cental authority	United Nations

P4 1/2

Most data that are entered in the Phase 4 matrix are single words placed in the appropriate columns. However, sometimes it is necessary for the remote viewer to say more than can be fit in a column. This typically results after the viewer has recorded a number of low - level data items that he or she later feels to be connected in some way. A longer data entry that acts to organize or collect a number of separate gestalts is written as a P4 1/2. A P4 1/2 begins on the left side of the Phase 4 matrix. The viewer writes "P4 1/2 - " followed by a sentence or phrase, writing from left to right across the page. Rarely, a P4 1/2 entry can be more than one sentence, but this is to be avoided. It is better to write two or more P4 1/2 entries sequentially than to attempt to write an extended discussion of the data. Entries that are too long risk shifting from recording perceptions to analysis during the actual session, which of course would involve a dangerous level of conscious mind activity.

Advanced remote viewers find P4 1/2 entries to be most useful, especially during the latter half of sessions after the viewer has obtained thorough target contact. This is how such viewers express their perceptions resulting from profound and penetrating target contact. However, it is important to carefully guide novices in their use of such entries, since beginning remote viewers tend to use P4 1/2 entries indiscriminately. Evidence of this is typically the appearance of a P4 1/2 entry that is not immediately preceded by a number of related single entries in the appropriate columns. Thus, the P4 1/2 entries should ideally relate and organize already perceived data, and they should definitely not appear to come "out of the blue."

P4 1/2S

A P4 1/2S is the same as a P4 1/2, but it is a sketch rather than a verbal description. When the viewer perceives some visual data in Phase 4 that can be sketched, the viewer writes "P4 1/2S" in either the physicals or the subspace column, depending on whether the sketch is to be of something in physical reality or subspace reality. The viewer then takes another piece of paper, positions it in landscape mode (as with all other Phase 4 papers), labels it P4 1/2S in the top center, and gives it a page number that is the same as the matrix page containing the column entry "P4 1/2S." The only difference in the page number is that the number for the sketch page has an "A" appended to it. Thus, if the entry for the P4 1/2S is located on page 9, then the P4 1/2S sketch is located on page 9A.

This Phase 4 sketching procedure is used only in the Farsight Voyager and the Farsight Seer courses. Our advanced professionals are taught an entirely different way of recording sketched data in Phase 4. The advanced Phase 4 procedures involve simultaneous and interactive working of one matrix and three specialized sketch pages. Details of these procedures are not included here.

The "Big Three" and "Working the Target"

1. Probing the Matrix "Raw"

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

With novices, the goal of the session is simply to demonstrate target contact. This requires the viewer to obtain a sufficient quantity of obviously target related material. Two pages of Phase 4 data are usually enough for this end, and the quality and quantity of such data are sometimes referenced "kiss and go," since new viewers usually do not achieve profound target contact with only two pages of Phase 4 data.

Working the Target

Professional remote viewers are under an entirely different set of operating conditions. Professionals treat their entry into Phase 4 as a means of obtaining crucially important information about a target that may or may not be known by any other means of data collection. This requires professionals to continue longer in Phase 4 while they "work the target." "Working the target" refers to the process in which professional remote viewers follow the subspace signal intuitively through all of its leads. Viewers obtain a rich collection of data by "looking around," so to speak. If they find a structure, their own intuitive sense will tell if it is important to know more about the structure in order to solve the problem posed by the session's target cue. If they feel the structure is important, then they describe it more thoroughly, moving inside the structure when needed to complete the description. The viewers describe the surface on which the structure is located, addressing issues of whether or not the surface is land or water. The viewers can also describe the physical activities of the people outside and inside of the structure, even locating a significant person who may be crucial to resolving the target cue. All of this is felt through normally strong intuitive tugs that direct the viewer's awareness in the appropriate directions.

Working the target also includes tying together low - level data in P4 entries. When a viewer works a target, the viewer typically perceives some physical item and describes this item in low - level terms. This observation leads to another related observation, which in turn leads to another, and so on. All of these observations must be described in low - level terms, and high - level ideas and labels must be entered as deductions. After a sufficient number of low - level observations have been made, the viewer begins to "connect the dots," so to speak. The viewer becomes aware of the relationship between the low - level observations, and this normally results in a statement that puts it all together. This statement, made as a P4 1/2 entry, is itself a low - level description of the target or a fragment of the target. The statement does not label the target aspect.

For example, let us say that a viewer perceives wind, circular energy, extreme force, flying small pieces, and a vortex, all of these things being entered in the columns of the Phase 4 matrix. The viewer could then state the following P4 1/2: "Windy circular energy in a powerful vortex containing lots of flying small pieces." The viewer could also declare a deduction of a tornado. The word "tornado" is high - level, since it clearly labels the phenomenon. The description in the P4 entry remains low - level, even though it ties together other low - level data entries. After tying together such low - level pieces, the viewer then continues on to the next group of objects in a similar fashion. This is the classic method of working the target.

2. Returning to the Emotionals

After a while, the flow of data will slow and further working of the target without some change becomes repetitive and unproductive. The viewer must then execute the second of the "Big Three" matrix processes. Even though the viewer has been regularly probing the emotionals with each horizontal pass through the Phase 4 matrix, a special trip back to the emotionals column often restarts the data flow. The reason is that the viewer's attention has been on various aspects of the target in the Phase 4 matrix, and the emotionals data that have been perceived earlier may have been those that related to these other target aspects, such as the sense of anger that resulted from an argument that took place within a structure. Returning specifically to the emotionals column for a special probing allows the subspace mind to focus its attention on other emotional data that could be more generally related to the target.

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

Data for emotionals often lead to other physical and conceptual data. This is because the emotions of people at a target site often reflect that which is happening around them, which in turn is grounded in their physical setting. Picking up their emotions automatically directs the viewer's attention to the physical items that are mirrored in these emotions. For example, if the target is the concentration camp at Auschwitz in Germany during World War II, the fearful emotions of the prisoners would naturally lead the viewer to begin to observe the physical objects that are causing the fear, such as the gas chambers. Returning to the emotionals column tends to offer the viewer a fresh chance at initiating a new stream of data that results from a wider and more general probing of the emotionals data relating to the target site. It is a preventative approach to what is known as the "door knobbing"

problem, in which the viewer focuses on one aspect of the target (such as a door knob) while missing the broader picture (such as what else is going on in a room). Once the data flow is reinitiated, the viewer continues to work the target in the same manner as before.

3. Probing the Phase 3 Sketch

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

When probing the Phase 3 sketch, the viewer is not trying to label or identify specific features of the sketch, although information is always available from the sketch as long as it is described in low - level terms. But more generally, the viewer is simply using the sketch to obtain other low - level data using a simple movement exercise in which new things are observed when the viewer's direction of attention is shifted from one location to another. Viewers can probe lines in the Phase 3 sketch, resolving some of their meaning using the primitive and advanced descriptors of Phase 1. This is a good way of determining if there are structures or beings at the target site if this has not already been determined.

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

Various combinations of the above suggestions usually result in a large quantity of high quality data. Viewers must always be cautioned to record their impressions in only low - level terms, however. Remember that high - level terms involve the conscious mind as an interpreter of the data, which can be disastrously misleading if allowed to continue unchecked. It is always best to deduct high - level ideas while continuing to record a steady stream of impressions using low - level descriptors.

Cuing

The "bottom - line" purpose of Phase 4 is to let the subspace mind of the remote viewer solve the problem with no leading, and with absolute minimal help from the conscious mind. Cuing is a valuable tool for problem solving in Phase 4. During solo professional sessions, the viewer can cue on many of his or her own data in order to obtain further perceptions. But for students in the Farsight Voyager and Farsight Seer courses, we recommend cuing only on the concepts of "activity" and "deep mind probes" (explained below). During monitored sessions, the monitor can only make minimal suggestions for cuing. In Type 4 or Type 5 settings, using the viewer's own words as cues is usually reserved for Phase 5, and monitors should make note of important Phase 4 data so as to suggest these items as cues when Phase 5 arrives.

In all phases, words that originate from the viewer's own data are entered in the appropriate column in parentheses ( ). Monitor originating cues, or cues not originating from the viewer's own data, must be entered into the appropriate column in square brackets [ ]. In Phase 4, if the monitor's own word(s) are used to construct a cue, then the cue should be non - leading and closely tied to the viewer's existing data (without entering a new element). For example, if a viewer perceives a building, the monitor may suggest that the viewer cue on "activity" by writing the word in square brackets in the concepts column, then probing the word and entering the resulting data in the appropriate columns of the matrix. Such a cue often causes a time shift to a period of activity at the same target location.

Movement Exercises

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

Level - One: Level - one movement exercises essentially return the viewer to a modified form of Phase 1. An ideogram is drawn and decoded, and the person returns to Phase 2 and Phase 3 before arriving again at Phase 4. The decision to execute a level - one movement exercise is based on one of two reasons. If the monitor is concerned that the viewer may have wandered off target, a level - one movement exercise nearly always returns the viewer to the target. The other primary reason for using a level - one movement exercise is if the viewer needs to relocate to another area related to the target that may be substantially different in character to the originating area. Thus, the new Phase 1 through Phase 3 information may be particularly valuable, and perhaps essential to assisting the viewer in differentiating the two target related sites.

The following is a list of cues used for level - one movement exercises, beginning with the most common. These cues are written from left to right across a Phase 4 matrix if there is sufficient room for the ideogram and the decoding. (Usually one - half of a page needs to be empty.) Otherwise, the viewer obtains a new piece of paper. The Phase 4 matrix does not need to be re - written on the new paper; the page number is the only requirement. Immediately after the viewer writes the cue, the viewer places the point of the pen to the right of the cue and draws an ideogram. The ideogram is then decoded in the manner of all Phase 1 ideograms. Only one ideogram is used in a level - one movement exercise before moving to Phase 2.

1. "From the center of the target (or target site, target area), something should be perceivable."

2. "From 1000 feet (or an alternative long distance) above (or to the north, south, east, or west) of the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding (viewed) environment.

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

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

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

Level - Two: Level - two movement exercises are used to move the viewer from one location or target related item to another without having the viewer leave Phase 4. A level - two movement exercise does not so totally break the viewer from the previously obtained target information as is accomplished by a level - one movement exercise, but neither is it as subtle a shift in focus as a level - three movement exercise. The cue is essentially the same regardless of the situation, with only locational words being changed. Here is the cue:

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

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

The level - two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the movement exercise cue. There is no ideogram with a level - two movement exercise.

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

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

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

Level - Three: A level three movement exercise is the most subtle of the three levels of movement exercises. It moves the viewer's awareness without breaking the flow of data from the previously obtained data. The movement is executed by placing a very brief cue (usually only one or two words) in the correct column of the Phase 4 matrix and then having the viewer touch the cue with the pen and begin entering data. The cue can be a word originating from the viewer, in which case the cue is entered in parentheses ( ). If the cue originates from the monitor (and is thus

significantly different from the words used by the viewer), the cue must be placed in square brackets [ ]. Monitor originating cues should be used only very rarely in Phase 4, and if used, should only be of the generic variety as described in the section for level - two movement exercises under the idea of cuing a "new target location or item."

For example, an appropriate use of a level - three movement exercise would be if the viewer perceives two beingsa male and a femaleseparated by, say, a road. The viewer could move from the male to the female by putting "(female)" in the physicals column, probing this with the pen, and then continuing with the collection of data in the Phase 4 matrix.

One particularly interesting level - three movement exercise is a deep mind probe. This is done in order to send the viewer into the mind of a person in order to obtain thought and personal character information. There is an ethical component to this exercise. The subspace mind of any person being remote viewed will normally be aware of this activity even if the person's conscious mind is not aware of it. Thus, it is important for all remote viewers to meditate regularly so as to remove as much of their own stresses as possible before entering the mind of someone else. In essence, it is mandatory to do no harm while remote viewing. Remote viewers at The Farsight Institute are instructed to make their observations and then to leave. At a deep level, the person being remote viewed will be aware of the visit, and it is important to remember friendliness and courtesy as essential components of all productive human interactions. This does not imply that the viewer should try to be friendly to the person being viewed, as this would involve the conscious mind and thus destroy the session. Rather, friendliness is a natural state of an unstressed mind, and meditating regularly automatically enhances this quality of a viewer's personality. As far as the viewer's activity while remote viewing is concerned, the viewer should only be focused on recording his or her perceptions.

A deep mind probe is performed by writing "[target person]" in the physicals column and "[deep mind probe]" in the concepts column (with the square brackets but without the quotes, of course). The viewer then touches each of the words in each quote once with the pen, and enters the relevant data in the matrix (normally in the concepts column).

A level - three temporal movement exercise can be obtained by using event or action related cue words. Level - three temporal cues need to be clearly connected to the viewer's own data, but do not need to originate explicitly from the viewer's data. Such cues are entered in square brackets [ ] in the concepts column in the Phase 4 matrix. In the Farsight Voyager and Farsight Seer courses, "activity" is our only permissible temporal level - three cue at the current time. Moreover, even this cue would be used only after the viewer already obtained some obviously related piece of information.

Chapter 7

PHASE 5

Advanced procedures in SRV are performed in Phase 5. Below are thumbnail sketches of some of these procedures. The following Phase 5 procedures are normally included in the Farsight Voyager course.

Phase 5 requires a worksheet and a matrix, each on separate pieces of paper. The worksheet is labeled P5w, whereas the matrix is labeled P5m. All Phase 5 pages are assigned the same page number followed by the letters a, b, c, etc. for subsequent pages (e.g., 23a, 23b, 23c, 23d, 23e, etc.).

Note: The Phase 5 matrix is identical to the Phase 4 matrix. Also, Phase 5 (P5) matrix entries are made identically to P4 entries.

1. **[Timelines]** Have the viewer draw a horizontal line in the center of the worksheet (or elsewhere if there is room). The viewer should then locate the target time, the current time, and the time of some significant event that is well-known. The viewer should not be told the actual identification of the significant event, other than that it is event "A". The viewer can also be instructed to probe the time line for other significant events. Each event must be labeled, and unknown events can be labeled generically, e.g., event A, B, C, and so on. For reasons that are explained in the Farsight Voyager course, the viewer should not probe for a specific year, only an event.

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

3. **[Cuing]** In Phase 5, the monitor can suggests cues for the viewer to enter into the matrix that may be too leading for Phase 4. These cues can be from the viewer's own Phase 4 data, or they can be the monitor's own words. Again, cues originating verbatim from the viewer's own data are entered into the Phase 5 matrix in parentheses ( ), while cues originating from the monitor must be entered into the matrix using brackets [ ]. Moreover, all monitor originating cues should have some obvious connection to the data obtained earlier so as to minimize the risk of deduction peacocking (something explained in the Farsight Voyager course).

4. **[Locational sketches]** The monitor instructs the viewer to draw a map, say, of the United States, in which no edge of the map comes within one inch of any edge of the Phase 5 worksheet paper. The monitor then says the name of a well-known location (usually a city). The viewer then automatically places his or her pen on that spot and quickly draws a line to the target location. No further monitor instructions are required other than to say the name of the original location. The line must be straight and rapidly executed. A slowly drawn or curved line indicates that the

conscious mind interfered with the flow of the data.

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

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

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

Since there are no known distance limitations to this procedure, sliding is useful if the two locations are very far apart, such as two star systems. Often sliding can be used in combination with another technique. For example, the initial movement between two points can be accomplished with sliding, while subsequent movements can be quickly accomplished by having the viewer simply touch either of the connected circles. To enter data into the Phase 5 matrix, "A" and "B" are be placed in the physicals column of the matrix inside square brackets, e.g., [A]. The data following "A" in the physicals column are related to point A in the Phase 5 worksheet. Data following "B" in the physicals column are related to point B in the Phase 5 worksheet.