Advanced SRV® Protocols

(with Advanced SRV-O)

OVERVIEW AND INSTRUCTIONS

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Advanced SRV® Overview and Header Page

Overview: The purpose of the Advanced SRV procedures is to enable the remote viewer to systematically perceive a given target's features in a manner that is generally not supported by Basic SRV. Basic SRV is primarily designed to enable an individual to have a successful remote viewing experience, not to achieve a more demanding and specific mission objective. Using a flying analogy, the use of Basic SRV is more analogous to recreational flying, whereas employing Advanced SRV procedures is more comparable to precision flying. With recreational flying, people fly where they want, avoiding clouds and swooping down on interesting sights. But with precision flying, patterns and altitudes are more strictly controlled in order to accomplish pre-determined mission objectives. Advanced SRV is designed to be used by those already proficient in Basic SRV procedures. Yet it is important to emphasize that Advanced SRV is not a replacement for Basic SRV. Each set of procedures have their own uses, and there are many situations in which someone who is proficient with Advanced SRV may want to conduct a session using Basic SRV, especially if the viewer wants to take advantage of some of the open-ended aspects of the Basic SRV structure. Since the format of Advanced SRV is more complex than that of Basic SRV, Advanced SRV is only performed with a preprinted template for all pages.

Advanced SRV is designed to exploit the information available through the ideograms as much as possible. Ideogram data is often the most accurate of all remote viewing data, and Advanced SRV allows for a much more thorough exploration of the ideogram and its associated target element than is possible with Basic SRV.

Header page: Unlike Basic SRV, Advanced SRV places the header information on its own page. The target coordinates are normally determined using a randomization procedure (such as available on The Farsight Institute's web site) by the remote viewer prior to beginning the session. The "Session Number" and "Experiment Number" can be entered if these entries are applicable to a given session.

Under "Data Type," the viewer should write the data type to be collected (normally Type 2, Type 3, Type 4, or Type 5). Under that the viewer should write the level of monitoring used if the data are of Type 4 or Type 5.

For reference, the data types are as follows:

Type 1: Solo, viewer front loaded (rarely done)
Type 2: Solo, viewer blind, target selected from a pre-determined list of targets by computer or tasker (commonly done)
Type 3: Solo, viewer blind, target assigned by tasker (commonly done)
Type 4: Monitored session with monitor front loaded and viewer blind (very common during training)
Type 5: Monitored session, monitor and viewer blind (commonly done)
Type 6: Monitor and viewer front loaded (rarely if ever done)

For reference, the Monitoring Levels are as follows:

Level 1, Type 5 data: The monitor does very little guiding at this level. The monitor's primary role is to suggest movement exercises when the data flow slows or stops. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 2, Type 5 data: The monitor is actively engaged in directing the remote viewer by suggesting numerous movement exercises whenever they may seem appropriate. The data flow does not have to slow for the monitor to suggest a movement exercise. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 3, Type 4 data: The monitor's primary role is to suggest movement exercises when the data flow slows or when the viewer no longer seems focused on the target. Using occasional movement exercises only, the monitor should ensure that the viewer achieves the maximum degree of target description possible by the end of the remote viewing session. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 4, Type 4 data: The monitor is actively engaged in the data-collection process by offering numerous movement exercises that assist the viewer in focusing on the most important target attributes. The data flow does not have to slow for the monitor to suggest a movement exercise. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 5, Type 4 data: The monitor is actively engaged in all aspects of the data collection process. This includes an evauation of all or most data entries. This type of monitoring level is appropriate for occasional use only, or in certain instructional situations. The monitor can state the word "check" after each datum that is appropriate for the target, or the monitor can remain silent if it is unclear whether or not a datum is appropriate. The monitor can state the word "reject" if a datum is inappropriate for the target. The viewer records all data, but puts a line through all rejected data entries.

The remainder of the header page (such as Name, Date, etc.) is self-explanatory and corresponds with Basic SRV procedures.

Phase 1

PHASE 1: Page 1

Phase 1 begins with a single page of three ideograms. This is essentially a “warm-up” page. The reason for this is that other pages of Phase 1 invest a great deal of time probing a single ideogram, and it is useful to acquaint the body/subspace connection with some of the essential ideogram concepts prior to making these larger investments.

The ideograms are executed in the normal fashion (that is, writing the coordinates, then the ideogram) on the left side to the page — that is, far to the left of the label “IL.” The viewer then writes what the ideogram looks like after “IL:” which stands for “ideogram label.” This declaration purges the mind of the label itself, allowing the viewer to approach the ideogram without this re-assigning baggage. For example, if the ideogram looks like a mountain ideogram, then the viewer writes “mountain” to the right of “IL.” Similarly, if the ideogram looks like a structure ideogram, the appropriate ideogram label is “structure.” It is important to remember that the viewer is not trying to correctly identify the ideogram at this point. Rather, the viewer is simply discharging the labeling concept from his or her mind, thereby preventing the label from leading the remainder of the data-collection process. The viewer then writes down the “A” and “B” data in the normal fashion as per Basic SRV, and then continues with the next ideogram. This first page should contain three ideograms when finished.

With Advanced SRV, three pages of data are collected for each ideogram. This process assumes that each ideogram is a “simple ideogram,” as compared with a “complex ideogram” in which a number of gestalts are mixed into a single ideogram. Sometimes a complex ideogram appears, however, and it is important for the viewer to process this complex ideogram correctly. If the viewer draws a complex ideogram, only one element of the ideogram is normally analyzed at a time, which means that three pages of data will be collected for that single element of the ideogram. The other elements are ignored. However, if the other elements reappear with the next ideogram, then the viewer is to ignore elements that have previously been analyzed and to focus on one of the remaining and as-yet-unexplored elements. To analyze a single element of a complex ideogram with Advanced SRV, the viewer places a small and circled “1" next to the single ideogram element that is to be explored. The three pages of data should result from probing only that element of the complex ideogram. If another complex ideogram occurs later in the session, then the viewer chooses a new element to analyze by placing a circled “2" next to the new element. The next three pages of data will correspond with this new element, and so on. Of course, these rules only apply to the manner in which the ideogram is probed. All perceptual data should be recorded regardless of whether of not the data correspond to the single element or other elements. Also, any perceived images should be sketched in an available spot whenever they occur regardless of whether or not the viewer is attempting to perceive visual images at the time at which the visuals are perceived. Finally, the viewer should be sure to enter all deductions to the right whenever they may occur throughout Phase 1.

Viewers should not worry about ignoring some elements of a complex ideogram. The subspace mind understands the analysis limitations of the conscious mind, and the subspace mind is normally more than willing to help resolve communications problems when they occur. If the ignored elements of a complex ideogram are important, they will reappear in future ideograms. Moreover, successful decoding of an ideogram element will often result in this element's removal from future ideograms, even future complex ideograms. When complex ideograms become a pattern, sometimes it is helpful to request that the subspace mind present simple (or at least simpler) ideograms to assist in the decoding process. This is normally done by simply thinking about the subject for a moment with the desire to receive simple ideograms being present in the thought.

Finally, it is important to remember that Advanced SRV contains three warm-up ideograms, and it fully explores five additional ideograms. Thus, there are ample opportunities for all important gestalts to be explored within the set of available ideograms.

PHASE 1: Page 2

The second page of Phase 1 begins a full investigation of a single ideogram. The ideogram is executed in the normal fashion (writing the coordinates then the ideogram) to the left of "IL." The viewer then writes the ideogram label after "IL" as well as the normal "A" material. The viewer then continues to probe the ideogram and to enter the following data choices below "A" under the options 1, 2, 3, and 4.

1. Primitive descriptors (hard, soft, semi-hard, semi-soft, wet, mushy)
2. Advanced descriptors (natural, manmade, artificial, movement, energetics)
3. Static or dynamic
4. Simplex or complex.

The options 1 and 2 are the same as with Basic SRV, but options 3 and 4 new. The descriptors "static" and "dynamic" describe the target element that is identified by the ideogram as either fixed and/or stationary as compared with moving and/or changing or evolving. The descriptors "simplex" and "complex" characterize the level of complexity associated with the given target element. For example, a target that is essentially just a mountain would likely have a mountain ideogram and would be described as static and simplex. But an urban environment during warfare would be dynamic and complex since things are changing quickly and the target elements are highly varied. Thus, the manner in which the target element engages its environment is reflected in points 3 and 4.

The "B" and "C" elements for this page are comparable to Basic SRV. Any descriptors acceptable to Phase 4 in Basic SRV are acceptable as data for "C" in Phase 1 of Advanced SRV. The viewer should probe the ideogram as needed to obtain as much "C" data as possible.

The "D" element is a sketch of the target element that is identified by the given ideogram.

Part "E" of Phase 1 follows the "D" sketch. The idea for part "E" is to describe the scene which is above and below the target element that is identified by the given ideogram. In this part, the viewer is still working with the same target element that has been identified on the previous page in parts "A," "B," "C," and "D." Part "E" data are referenced as "vertical data" with respect to the given target element.

To begin part "E" of Phase 1, the viewer connects the dots next to the labeling identifiers "m1," "m2," "m3," and "m4." This is done by drawing a vertical line to connect all the dots. This line is used to "slide" to the various altitudes relative to the target ideogram's primary position. The target ideogram's primary position is at location "m2," and we call it the "ideogram target location" (or simply "ITL"). For example, if the target element identified by the ideogram is a structure, then the structure itself is the primary position of this target element (point "m2").

The viewer then probes the dot for position "m2," writing all data to the right of the "m2:" which is found on near the center of the page.

The viewer then slides (using the pen to slide up the line) to position "m3," which is immediately at the top of the ideogram target location. For example, if the ideogram is identifying a structure, then position "m3" is on the top of the structure. Another example, if the ideogram is identifying a mountain, then position "m3" is at the top of the mountain. The viewer then looks around from this perspective and records all data to the right.

The viewer then enters an appropriate height above the ideogram target location and enters this height on the line next to position "m4." For example, if the target element is a mountain, then an appropriate height above the mountain might be (e.g., 3,000 feet), which would be enough distance to see the nearby terrain. On the other hand, if the target element is a structure, then the viewer might want to go to a height of only 1,000 feet above the ideogram target location to see if there are other structures nearby that might indicate, for example, whether or not the location is in a city with many structures, as well as to notice other nearby features. Other heights may also be used, from 50 feet to 5,000 feet. Also, metric measurements (in meters) can be used if desired. The viewer should not worry too much about getting the "appropriate height" correct since there is no "correct amount." Just enter whatever seems right for the given situation and proceed. After entering an appropriate height on the line next to "m4," the viewer then slides with the pen from the dot for position "m3" up to the dot for position "m4" and begins probing, again entering data to the right.

Next the viewer should enter an appropriate distance below the ideogram target location on the line next to position "m1." A typical distance would be, say, 20 feet. One simply wants to see what is below the ideogram target location. If the target element is a nonsurface structure such as an aircraft, then one will find air below the structure. Also, if the target element is a surface structure or a mountain, then one will find solid matter,

such as dirt or rock. Similarly, if the target element is on water, then one should find water below the ideogram target location, and so on. The viewer should slide down to position “m1” from the dot for position “m2,” noting any changes along the way. The data should be entered to the right.

Part F of Phase 1 immediately follows part “E.” Part F data are referenced as “horizontal data” with respect to the given target element. One starts with the viewer’s perspective at the ideogram target location (position “p2”), and then the viewer slides a specified distance first to the left and then to the right of this position. The viewer enters the appropriate distance under position “p1” and “p3,” and again the viewer should enter whatever seems right for the given situation. The viewer then probes position “p2,” which is the ideogram target location, and then slides with the pen to position “p1,” noting whatever is perceived during the trip. The viewer should then further probe position “p1.” The viewer enters all data to the right.

The viewer then slides with the pen back to position “p2,” pausing for a moment to re-access this position before continuing to slide to position “p3.” The viewer then probes position “p3” and enters all data to the right.

Part G of Phase 1 collects longitudinal data, which means data with respect to time. The purpose of this part is to note any significant changes to the target element within a given range before and then after target time. The viewer needs to write the time range under the time line under "t1" and "t3" in the given underlined spaces. 24 hours before and after the target time is the default if no other time frame has been given to the viewer in advance of the session.

The viewer begins collecting part G data by probing point "t2" on the time line. The viewer then slides to the left to point "t1" to arrive at the ideogram target location at the given time prior to target time. The viewer should probe the time line at time "t1" and all data should be entered below in the appropriately labeled spot. The viewer then slides back through time "t2" on the time line to arrive at time "t3." The viewer then probes the time line at time "t3" and enters all data below at the appropriately labeled spot.

After completing part G for the first ideogram in Phase 1, the viewer proceeds to the next page of the session. The viewer will write the target coordinates and draw a new ideogram, repeating all elements A through G for this new ideogram. (The "warm-up" page with three ideograms is not repeated.) This entire process (an ideogram followed by parts A through G) is repeated a total of four to five times. The final time is different from the others in that the viewer is attempting to draw and analyze an ideogram that identifies the "central target" element. This addresses the idea of the most important element of the overall target. This information is useful later in the session when drawing the consolidation sketch (see below). The viewer should not worry about whether or not he or she is correctly identifying the central target element with this final ideogram. Just follow the process mechanically and allow the subspace mind to control the location of the perceptions.

SPECIAL ADVANCED SRV-O INSTRUCTIONS:

When conducting an operational Advanced SRV session (Advanced SRV-O) under Type 4 data conditions (monitor knows the target), then the monitor can decided after only one or two passes through Phase 1 whether or not to proceed immediately with Phase 2 (thereby skipping three or more of the passes through Phase 1). The monitor can also request a Phase 3 drop-in sketch prior to proceeding with Phase 4. The purpose of skipping some passes through Phase 1 is to allow more time in the session for the remote viewer to explore the target in Phase 4, especially exploiting the potential for movement exercises, deep mind probes, and other special procedures.

Phase 2

Phase 2 is similar in structure to that which appears in Basic SRV. Here one is attempting to proceed from an ideogram-specific and thus compartmentalized depiction of the target to a more consolidated perspective. That is, the viewer now needs to put the individual pieces of the target together, assembling each element into a larger picture. Phase 2 assists this process by allowing the viewer to obtain sensory data for the overall target, as compared with the more narrow focus of only one element at a time that is done in Phase 1.

All of the data are entered normally, as per the process used in Basic SRV.

Phase 3

There are two Phase 3 sketches for Advanced SRV, with an optional third sketch for Advanced SRV-O (see below). The first is a "consolidation sketch" where the viewer consciously attempts to position all of the previously described target elements identified in Phase 1 into a more coherent drawing of the target. The viewer should feel free to spend some time with the consolidation sketch. The viewer can also examine previous sketches to assist in the drawing of the consolidation sketch.

The second sketch in Phase 3 is the "flash sketch." Here the viewer looks up from the paper in a direction 45^{o} above the horizontal (as one would look at the top of a normal-sized house from the position in the front lawn). The viewer closes his or her eyes, and perceives a flashed image. Some viewers like to imagine a black background when closing the eyes as a means of helping to perceive the flashed image. This flashed image is then drawn on the Phase 3 flash sketch page.

It is important to note that the consolidation sketch does not have to be drawn first. It is perfectly acceptable for the viewer to draw the flash sketch prior to drawing the consolidation sketch. The order in which these sketches is done is determined in part by the preferences of the viewer, and also in part by whether or not a flashed imaged occurs spontaneously prior to drawing the consolidated sketch.

When conducting an operational Advances SRV session (Advanced SRV-O), the viewer and/or monitor can choose to execute a drop-in Phase 3 sketch prior to proceeding with Phase 4. The drop-in sketch is a 3-dimensional representation of the target. The template for this sketch positions the center of the target at the cross-hairs in the center of the central ellipse. The central ellipse is a horizontal flat disk on which the various target elements may be placed and sketched. The larger ellipse allows for vertical (up and down, or above and below) placement of the various target elements as needed.

Interim Summary

Following the two Phase 3 sketches, the viewer needs to summarize the session so far. This is normally done by writing a paragraph on the interim summary page. The viewer should be sure to keep the summary at an appropriately low-level of description, being careful not to let the conscious mind interpret the data into a story-line. This summary is part of the consolidation process, in the sense that the viewer is now using words to bring together the major target gestalts just as this was done graphically in the previous Phase 3 sketches.

If the viewer is very tired at this point, the session may be ended. It is not required to proceed with Phase 4 in Advanced SRV.

Phase 4

In Advanced SRV, Phase 4 allows the viewer to work with the target as a whole rather than with its various separated components. This is particularly useful when collecting Type 4 data, since the monitor has a clearer idea of when the session objective has been met.

Phase 4 includes a sketch page that can be used to record any visual data that require a large sketching area, as well as a matrix. The matrix is quite different from the matrix used in Basic SRV, so viewers will want to have the "cheat-sheet" matrix nearby which identifies the meanings of the various columns.

The first column in the Phase 4 matrix is "S/M," which stands for senses and magnitudes. Thus, both sensory and magnitude data common to Phase 2 may be entered in this single column.

The second column is "E/A," which means emotionals and ambience relevant to the overall target. The "ambience" is the character or atmosphere (i.e., the "vibes") of the general target location. The emotionals include all emotions held by subjects at the target location at target time as well as other emotions that may bleed through to the target location from times other than target time.

The third column is a sketch column, and this is used to draw small sketches of visuals as needed. These small sketches are called "micro-sketches," and they are drawn when a larger sketch area is not needed.

The fourth column in the Phase 4 matrix is for physical and subspace perceptions. There are three sub-columns within this larger column. The sub-columns are for the target's topology, any perceived objects (including structures or natural objects), and subjects. The viewer may probe each of the three sub-columns as needed.

The fifth column is to help identify the viewer's viewing perspective. This is the location from which the viewer is seeing the target. For example, if the viewer is perceiving the target from the top of a mountain, then this would be entered in this column. As the viewer's perspective changes in Phase 4, the new perspective is entered into this column.

The sixth column in Phase 4 is for any movement and/or activity that may be perceived at the target.

The seventh column is for concepts. Concept data are the same as those encountered with Basic SRV.

The final two columns in Phase 4 are for guided deductions (remember to probe this column) as well as viewer feelings and deductions (do not probe that column). Note that the final column combines viewer feelings and deductions into one column, and the viewer needs to write either "VF-" or "D-" before each entry in this column. Again, do

not probe the viewer feeling and deductions column. As with Basic SRV, viewer feeling and deduction entries are made whenever they occur spontaneously while the viewer is probing elsewhere in the Phase 4 matrix.

The general process of working this matrix is somewhat similar to Basic SRV. One begins by probing the columns from left to right. But after one pass through the matrix, the viewer focuses on the physical/subspace sub-columns, entering data in the other columns as needed. Movement exercises may be done as per Basic SRV as needed also.

Session Summary and Comments

Following the conclusion of Phase 4, the viewer then summarizes the session in a brief paragraph. This is the time for the viewer to add any additional information in the form of comments. Such items may include data that the viewer "edited out" during the earlier parts of the session. Such edited-out data (if there are any) should be identified as such in this paragraph.

NOTE: After the target has been revealed to the remote viewer, any additional edited-out data that are re-called may be entered at the end of the session summary. If this is done, the viewer should clearly state that such data are being entered "post-closing," which means after the session target has been revealed to the viewer and the session has been closed.