Paranormal Science Institute
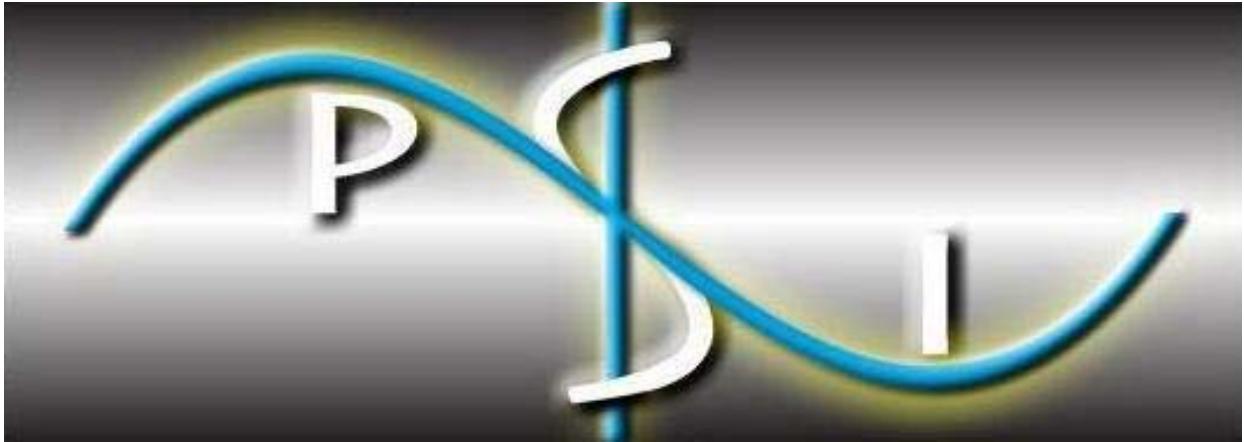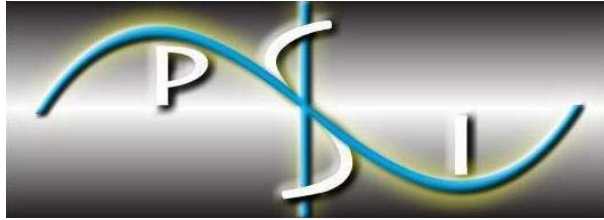

Remote Viewing Manual

Release Date: May 1, 2007

Paranormal Science Institute

Remote Viewing Manual

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INTRODUCTION

What Is Remote Viewing?

The act of using structured techniques, and describing anything, anywhere, anytime, and any person or being is called Remote Viewing. The word "viewing" is not the best description of this process because the Viewer not only gets images, but can also perceive smells, tastes, sounds and all of the other senses as well as emotional and conceptual data. The term Remote Viewing is actually not entirely appropriate. The experience is not limited to visual pictures. More accurate would be the term Remote Perception. Nonetheless, since Remote Viewing has been widely adopted in the scientific as well as the popular literature, it makes sense to simply continue using the current term.

Remote Viewing has also been erroneously used to describe any and all psychic phenomena, whereas most natural psychic abilities happen spontaneously and are very unstructured. So the term Remote Viewing originally identified the structured process that was jointly developed in America by the CIA and Stanford Research Institute.

While we are composite beings, consisting of spirit and body, physical stimuli tend to dominate our awareness. This means that our five senses (taste, touch, sight, hearing, smell) overshadow the more intuitive awareness originating from the subconscious mind. In practical terms, this means that most people are not aware that they even have a subconscious. In short, our spiritual voice is drowned out by the din of our five physical senses.

Remote Viewing systematizes the reading of intuition. When at peace inwardly, and generally stress free, beginners perceive with a clarity characteristic of a light on a misty night. While there may be difficulty discerning the precise meaning and distance of a light under such conditions, there is nonetheless no doubt that a light is perceived. With experience and skill, a Remote Viewer can perceive all sorts of details just as an experienced yachtsman, upon seeing the light, can soon discern the outline of the nearby coast, and the identity of the lighthouse from which the shrouded beacon shines.

About Intuition

Remote Viewers train their subconscious and conscious minds to communicate with each other through guided intuitive probes. You do not try to analyze the data as it comes to you, just trust your intuition which is guiding you 24 hours a day, 365 days a year. In most people, the intuition is barely leaking through. In others, amazing "psychic" powers are present.

A child's insight, a woman's instinct, deja vu, and a gut hunch – all are familiar examples of how intuition leaks into people's lives every day. Have you ever felt "butterflies" in your stomach? Or had a terrific idea flash into your head? Or felt goose bumps rise up on your arm when you were being told the truth - or worse, a lie?

More than likely, you have all experienced flashes of intuition, or "direct knowing", in one form at some time or another. Intuition has no prejudice. It does not make itself available to some people and not to others. Then why, you may ask, do some people seem to have so much more intuition than others, some with amazing psychic powers of perception? Intuition manifests strongly for certain individuals because they have deliberately opened themselves up to the wonderful realm of

the extra senses – where understanding takes place without the effort of reasoning. The key qualities required for the development of intuition are receptivity, acceptance and sensitivity.

Remote Viewers have learned to take deliberate control of the intuitive "leak-through" process so that superconscious knowledge can flow through the subconscious mind into the conscious mind in a graceful and communicative way.
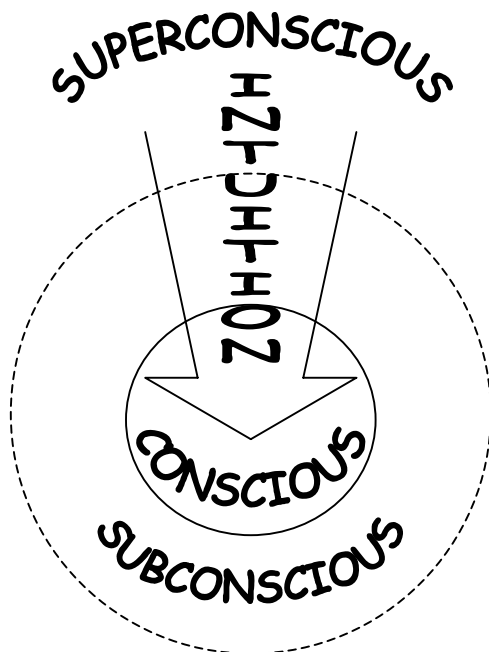

Diagram 1: Working Model Of The Mind

This working model of the mind is divided into the three arenas: conscious, subconscious and superconscious. The conscious mind is a device for reasoning and focusing attention. It represents that portion of total reality of which you are aware – largely experienced through your senses. The subconscious mind is a storehouse of your impressions, feelings, fears, memories and incomplete experiences. The superconscious mind is a universal reservoir of knowledge transcending time and space.

In order for you to access your intuition more regularly and apply it successfully to Remote Viewing, you must open communications with your intuitive source, the superconscious mind. This task is not necessarily easy, because in order to reach your conscious mind, superconscious information must travel through the subconscious mind, a storehouse of memories and fears that can distort intuitive information before it reaches consciousness.

In order to be able to perceive intuitive information through Remote Viewing, you need to create a pathway or tunnel from the superconscious mind to the conscious core. To do this, you basically need to "clean out" or "let go" of enough subconscious obstacles – such as anger, jealousy, resentment, inappropriate beliefs, negative attitudes, and other aspects of fear – to allow information to flow from the superconscious to consciousness more clearly and without distortion. In order to clean out subconscious obstacles, you need to have a way to bring them to consciousness, confront them squarely and honestly, and release them – let them go.

Any or all of the <u>Recommended Cool Down Exercises</u> (page 10 in the **Requirements & Guidelines** Section) have a built in balancing effect which is healthy and natural and can dissipate fear emotions of any kind in a matter of minutes.

Definitions & Acronyms

<u>Analyst</u>: The person who takes the Remote Viewer's sessions and runs them through analysis.

<u>ASRV</u>: **A**ltered **S**tate **R**emote **V**iewing ~ A Monitor guided Remote Viewing session while the Viewer is reposed and in a deep theta brainwave state.

<u>Aware Viewing</u>: The Viewer may have limited information about the objective, such as whether or not it is a person, place or event and other basic information.

<u>Cue</u>: The information in the tasking that tells the Remote Viewer's subconscious mind where in time/space to go and what to find out about the objective.

<u>Directional Ideogram</u>: This is an ideogram made in a specific direction by your arm from the center of a circle to a point on the 360 degree circumference of the circle. The ideogram represents the direction from a known location back to the objective.

<u>Double Unaware Objective</u>: The Viewer has no information about the objective prior to working it and the analyst has only the Viewer's sessions with which to analyze. The analyst has no other information about the objective.

<u>Feedback</u>: This is given only after the Viewer has turned in the session to the Tasker.

<u>Monitor</u>: The person who guides the Viewer and records all data while the Viewer is in an altered state of consciousness.

<u>Objective</u>: The place, person or event that the Viewer is meant to describe.

<u>Operational Objective</u>: This is an objective for which there is a paying client or a specific research project which will require analysis.

<u>Remote Viewer</u>: The person working the objective.

<u>Subcue</u>: More detailed information not specified in the cue.

<u>Tag</u>: The random set of numbers, letters or alphanumerics that is given to the Remote Viewer by the Tasker when tasking an objective.

<u>Tasker</u>: The person who decides what the Viewer is going to view.

<u>Tasking</u>: The various procedures required when setting up an objective for a Remote Viewer or team to work.

<u>Unaware Viewing</u>: The Viewer has only the directive and/or tag. No other information about the objective is provided to the Viewer.

<u>Universal Ideogram</u>: One of the six accepted ideograms that is spontaneously drawn representing the following; subject, water, flat surface, mountain-like, energy or structure.

<u>SPID</u>: **Sp**ontaneous **Id**eogram ~ This is a spontaneously drawn scribble which is a repository of all data from the objective. It is not intended to take any specific shape or form.

<u>Validation Objective</u>: This is an objective always in the past for which there is a plethora of data available either in libraries, magazines and other publications, the internet or other sources of information. In other words, the data gleaned by the Remote Viewer can be validated.

Mission Statement

At a time when the world teeters on the brink of an all-pervading transformation, people are looking for information tools to prepare them for the scientific, cultural and societal changes to come. One of the most powerful information tools available to anyone right now is Remote Viewing. Any method you use to encourage your intuitive paths to re-open can be a potent resource for advancing personal growth.

People are sensing a need to heed and apply their intuition more and more so that this "extra sensory perception" becomes integrated into daily human functioning. The numbers of skilled Remote Viewers will multiply and become more accepted and respected on an institutional level. Remote Viewing seminars are being tailored for and offered to companies to help their employees boost creativity and productivity.

Progress toward full public acceptance of Remote Viewing skills will eventually be recognized as a valuable and unlimited resource, it will earn its rightful place beside rational means of generating knowledge.

Scientific research is mainly conducted by wrestling information from nature. To grow new knowledge, science relies upon a lengthy spiral of experimentation, observation, deduction, hypothesizing, more experimentation, and so on. The majority of the effort – as much as 80 percent in most areas of science – is spent searching for information to form hypotheses. The "search" eats up enormous amounts of time and effort.

But skilled Remote Viewers can access new knowledge with clarity and accuracy in a matter of hours. Their intuitive resources can alleviate the critical but arduous searching part of the scientific process.

Remote Viewing develops hypotheses based on detailed information gathered from a team of Remote Viewers through a system of analysis. The team approach to Remote Viewing assures accuracy and also stimulates the flow of information from Viewers by removing some of the pressure to perform perfectly, which they typically feel if they are the sole Viewer. The team approach creates a more comprehensive picture than would be presented by an individual Viewer. This information is then available for validation according to traditional empirical methods, so that it can be communicated to the scientific world with credibility and can be reintegrated as part of scientific knowledge.

It is my belief that the integration of these two methods of knowledge generation – objective and subjective – working in cooperation with one another, can aid and greatly accelerate planetary progress.

Finally, corresponding answers are compared with each other, as well as with existing knowledge, to form a coherent consensus of intuitively derived information. This will lead to highly specialized and enlightening information regarding worthwhile scientific and societal pursuits.

REQUIREMENTS & GUIDELINES

Materials

The materials you need are unlined white paper and a black ink roller-ball pen. You need a comfortable chair with a straight back and a table with nothing else on it than the articles mentioned above.

Preparation

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

Make sure that you have everything ready before you begin so that you can keep your attention on your viewing. Before beginning the session, you should sit comfortably on a chair at your desk with both feet on the floor. The legs should not be crossed. You should sit up straight, not off to one side, or sitting on one foot in a lotus position.

A Remote Viewer sometimes works with a monitor, a person who guides them around the Remote Viewing objective site while the Viewer is in an altered state of consciousness (ASRV). The person who decides what you will Remote View is called the Tasker. The place, event, person, etc. that the viewing is meant to describe is called the objective.

Types Of Viewing

Remote Viewing can be done successfully either as Aware Viewing or Unaware Viewing. Unaware Viewing meaning that the Viewer has no information in advance whatsoever about the objective, just a tag. An objective could be anything, anyplace, anytime, and yet, Remote Viewers describe all of the aspects of the objective in detail. Many times the monitor is Unaware as well. Aware Viewing is done under a variety of circumstances. One example would be that a Viewer has been working on a project for a length of time and has turned in numerous sessions. He or she already has a pretty good idea, without feedback, what the objective is about. In this case some information may have been discussed between the Tasker and the Viewer to clarify data in a session. Another time that Aware Viewing might be done is when the Viewer is going solo (not with a team on a project) and is doing some personal research and/or investigations. There are other occasions when Aware Viewing sessions are done but you will learn those in time with more experience. Any Remote Viewer should do objectives using a mixture of both Aware Viewing and Unaware Viewing so that he or she becomes familiar with the difference between data coming from the subconscious mind and bias data from the conscious mind. Either way, Aware Viewing or Unaware Viewing, the Viewer should always follow strict guidelines whenever Remote Viewing.

Basic Viewing Guidelines

Whether doing Aware Viewing or Unaware Viewing, the Viewer must properly train their subconscious mind to give them *data on demand*. When you probe the Spontaneous Ideogram (SPID) and (for example) ask your subconscious for the ambient temperature at the objective, always probe for <u>one second or less</u> and if no data comes through whatsoever during that one

second, then lift the pen…stop the probe, and ask the subconscious for some other sensory data such as an important color to know about at the objective. Then probe the SPID again for <u>one second or less</u> and if you then get a color, write it down, don't think about the data as being from the objective or your bias, just write it down regardless without analyzing the data and then probe once more for the temperature and you should get it this time. If not, repeat the above procedure until you do. Keep going, move quickly and remain indifferent to the data you are collecting. In every case, if you only probe for <u>one second or less</u> and you only trust and write <u>the very first response</u> from your body, then the data is coming from your subconscious mind about the objective, and is not your conscious bias.

<u>One Second/First Response</u>

Data gathered within the first second of a probe, whether working a session Aware Viewing or Unaware Viewing, is always true data about the objective, as long as it is the <u>first response from your body</u>. This is what the Viewer is intending and with the proper training and application, Aware Viewing is not only possible, but just as accurate as Unaware Viewing.

<u>Assuming The Data</u>

One mistake some inexperienced Viewers may make when working an Aware Viewing objective is *assuming the data*. For example, let's say the Viewer is told that the objective has something to do with an event that occurred last week in the Arctic Circle near the North Pole. The Viewer starts the session and begins probing. When the Viewer probes for the ambient temperature, and even though he or she probes for <u>one second or less</u>, for some unknown reason the Viewer gets "hot" as the temperature. If the Viewer is trained correctly and is applying the training well, following protocols exactly, the Viewer would just write the word "hot" on the paper without thinking about the data and move on to the next sensory data probe. However, a Viewer who is not following proper protocols might stop for a few seconds and think, "Hey, it's not 'HOT' at the North Pole, that can't be right." Then they might probe again, but this time they get "cold", and they think, "OK, that's better" and they write "cold" on the paper. This is what I mean by *assuming the data*. Later, when feedback is provided to the Viewer they find out that the actual objective was a meteorite that crashed near the North Pole and scientists had contracted the Remote Viewing company that the Viewer works for to help them locate it for scientific studies. The data "Hot" as the temperature was correct since the tasking would be asking the Viewers to find the meteorite, which would be terrifically hot upon impacting the snow and ice.

<u>INTENTIONS</u>

Remote Viewing is done *Intention* based. For example, when doing a Scan page you first intend before you write the Tag that one important aspect about the objective be downloaded from your subconscious mind and sent through your arm to your hand to the pen and onto the paper in front of you and then embedded into your ideogram. Then you only allow yourself <u>one second or less</u> to probe the ideogram and trust that the first data that comes through is data coming from your subconscious about the objective and not data that you are making up due to your bias of knowing something about the objective.

Cool Down

Preparing for a session is as important as doing the session itself. Prior to beginning the Remote Viewing procedures I strongly recommend a Cool Down before you begin your session. The body

must be relaxed and the mind clear of anything extraneous that might intrude into a session. In general, a certain amount of regular physical exercise is always a good idea. A mind/body that responds on a regular basis to the demands of its owner operates faster and more efficiently when it is called upon for other things, including Remote Viewing.

<u>Light Exercise</u>

Calming the conscious mind can be aided through various forms of physical and mental relaxation, which include preparing the body through diet, exercise, breathing, meditation in any of its many forms, and the practice of various spiritual exercises to enliven and balance energy centers of the body in response to mental states.

Recommended Cool Down Exercises

- Yoga
- Chi Gung
- Meditation
- Tai Chi Chuan
- Chakra Balancing
- Pranayama Breathing

If you don't know any of the above methods, you can do gentle stretching exercises of the whole body before a session which will relax your body, preparing it for an altered state. To prepare for these exercises, wear unrestrictive clothing and select a quiet location. (With experience you will be able to Remote View any time, any place.) Sit or lie on the floor. Close your eyes and slowly tense the muscles of the body, but not to the point of cramping. Hold this for 5 seconds or so, then slowly relax your muscles. You may want to do your head, neck and shoulders first, then your arms and hands, legs and feet. Also try rotating your head gently to the right and left to relieve tension.

<u>Create Your Affirmation</u>

Next you should create your own personal affirmation and state it prior to each and every Remote Viewing session. It is normally repeated aloud with a soft voice. The affirmation produces a subtle shift in the sensitivies of the mind that helps to connect the awareness of the conscious mind to the perceptive capabilities of the subconscious mind. Create an affirmation that is most comfortable to you.

An Example Affirmation

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

Binaural Tones

Listening to special binaural tones specifically designed to encourage theta brainwave state is an invaluable tool that should be implemented until you are so familiar with it that you are able to go directly to a theta state without any assistance.

States of Consciousness

High Beta: Hyper Consciousness, Genius Level.....................33 - 150 hertz
Beta: Normal Consciousness, Alert state...............................14 - 32 hertz
High Alpha: Subconscious, Relaxed ....11 - 13 hertz
Alpha: Subconscious, Daydreaming .... 8 - 10 hertz
High Theta: Subconscious, Meditation................................... 6 - 7 hertz
Low Theta: Subconscious, REM Dreaming............................ 4 - 5 hertz
Delta: Unconscious, Deep Sleep .... 0.99 - 3 hertz

Once you have completed your Cool Down, and spoken your personalized affirmation, sit properly in your straight-backed chair with your feet flat on the floor and listen to the binaural sounds. After listening to the tones for about 10-15 minutes. Then you may want to give yourself a few moments of silence before you begin the Remote Viewing session. Some Viewers will listen to the tones throughout the session, it's all a matter of preference and either way has shown equal success in gleaning accurate data from the objective.

Keep conversation with others (including any person monitoring you) to a minimum until after you end the session. Chit-chat can pull you out of the altered state in which you've just managed to put yourself. A full session using basic and advanced procedures will take you approximately one to two hours to complete, so you need to allow adequate time. You don't want to feel rushed or have other concerns on your mind. You are allowed to take breaks if needed. The best location is one that is comfortable for you, with minimal distractions. Any distractions or noise will pull your attention from your project at first, but with experience and proficiency you will be able to Remote View any time, any place.

Grounding

Prior to Remote Viewing you should not ground yourself because you are exploring the ether and remaining grounded defeats the purpose of what you are doing. AFTER a Remote Viewing session you can ground yourself and come back to present time and to this reality. This brings you back to the "here and now."

THE SESSION

Outline of the Remote Viewing Procedures

The Remote viewing procedures are divided into the following main sections:

- Header/Transit
- Survey
- Collectors
- General Sketch
- Matrix
- Summary

Header-Transit Page

The Header section is the administrative portion. The Transit Line is a tool for the subconscious mind to access the objective.

Header

Step 1: On a clean piece of paper, write your name in the upper right hand corner of your paper.

Step 2: Immediately below your name, write the date: day, month and year.

Step 3: Under the date, write the time you are beginning the session. Please add your time zone so that the Analyst looking at your session will understand exactly when the session occurred.

Step 4: In the upper middle portion of the page, declare your Physical State (PS:), and Emotional State (ES:). The Physical State is the physical condition of your own body prior to the session. You must declare how you feel, even if you feel fine or neutral, in order to psychologically distance the session data from your own internal state. You declare this by writing PS: and then your actual physical condition, such as "good" or "headache" or "sore throat". The Emotional State is the emotional and psychological condition of your own mind and body. You declare this by writing ES: and then your actual emotional condition such as "good" or "cranky" or "had a fight with my mom". After declaring each state you need to drop the pen on the paper indicating to your subconscious mind that you are intending to disconnect each state from the session.

Unusually strong PS or ES declarations, such as just having had a fight with a spouse, may suggest that the session might be postponed until later. Similarly, if the Viewer is in significant pain, it might be better to delay the session until the pain abates.

The above information takes up approximately one third of your first page. Underneath this administrative material, draw a horizontal line from right to left across the entire width of your paper. Then write the letter "T" just below the horizontal line in the center of the page and drop your pen one more time before going to the next step, the Transit Line, just like you did after declaring your various states of being.

Transit

The Transit Line is a technique unique to Psikinesis. You should mentally state the following:

"Prepare to access the objective".

You then write the Tag to the left and below the horizontal line. The Tag is not related to the objective in any coded way. (You could use the same string of alphanumeric characters every time but this would be an administrative headache The reason you go to the correct objective each time is because of the *Intent* of the Tasker.) Then begins the Transit Line by drawing a continuous curving line freely around the page, accelerating until the pen is no longer under conscious mind control. The line will terminate itself at which point you circle the end of the line and lightly probe or touch the end of the line to indicate the fact that the objective has been accessed.

(See the Header/Transit template on the next page.)

PS: sore toe   Mercury
ES: happy   2 January 2003
                         9:46 AM P.S.T.
VB

T

341

792

Example 1: Header/Transit Template

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A Brief Word about Psikinesis

Psikinesis is the full-body practice of Remote Viewing and represents an evolutionary development in Remote Viewing. It involves using the entire body to "move" information from the objective to you. This enhancement was developed after many trials and the results are increased proficiency and more complete sessions.

The Survey

The Survey consists of three pages called Scans. Together they are called the Survey. Each Scan is like a different snapshot of your objective.

The idea is not to use the Scan pages to identify all of the aspects of the objective, but rather to establish initial contact by describing a few of the primary objective aspects only.

Your body/mind holds and has access to all the answers in the Universe - to every question of the past, present, and future. What occurs next in this system, and what will occur again and again as you move through the following pages of the session, comes from the immediate response that your body gives in answer to specific types of questions.

One way of looking at Remote Viewing is to see it as a series of structured gut reactions. Just as you simply know things about people when you first meet them - whether you like them or not, whether they 'feel' gentle or rough, whether they are honest or not - you will simply know things about any place, person, and thing when Remote Viewing. The First Rule of Remote Viewing begins with this fundamental tenet:

Rule 1: Trust the reactions of your body without exception. This will be your prime directive and your comfort as you catalog uncharted territory. Your body is telling you the truth. Trust it.

Rule 2: Always trust the very first reaction. As soon as you get your first reaction, stop the probe and immediately record the data on the paper.

The Scan Pages

The first page of the Survey is called Scan 1.

Step 1: On a clean piece of paper, write the page number in the upper right-hand corner. You are now on Page 2 of the session, so write a number "2".

Step 2: In the middle center of the page, write "S1." This is your first Scan page.

Step 3: Write the Tag in the upper left-hand corner of the page. Immediately following the Tag, at the very moment you end the last number or letter, let your hand do a quick one-inch Universal Ideogram. (more on Universal Ideograms on the next page).

The main reason we use the Tag is in order to give your hand something to do and your mind something to think about. If you're thinking, then you are not stressing out about the data that you are collecting. This Universal Ideogram is the secret to the universe. It holds all the information you need about your objective. The Universal Ideogram should take you no more than a second. There

should be no hesitation between the last element of the Tag and the beginning of the Universal Ideogram. You should not anticipate what your Universal Ideogram should look like, just let your body give you the shape, as quickly as possible. The shape the Universal Ideogram takes gives you some low-level descriptions.

- If the line is curved, like a hump, then most likely your objective has something <u>mountain-like</u> in it.

- If the line is straight and unwavering, then most likely you are Remote Viewing something with a <u>flat surface</u>.

- If the line is wavy, like the ocean, then most likely your objective has something fluid like <u>water</u> in it.

- If the line is chaotic, vertical, and wild, most likely you are viewing something that has <u>energy</u> or kinetics.

- If the line is circular, making a loop, then most likely you are viewing a <u>subject</u> (being) that holds some kind of animation or sentience.

- If the line is straight but broken at right angles, most likely your objective has a <u>structure</u> associated with it.

We use the term *'most likely'* in describing these Universal Ideograms, because every objective is unique, and every Viewer is unique. But generally, those are the basic descriptions that you, as a new Viewer, will encounter. The term used in Remote Viewing, ideograms, is an older term used in psychology for many decades. There are some interesting books from the early 20th century describing ideograms and the way our perception orders our reality in gestalt language. The ideogram is an amazing phenomena. It holds the taste, color, temperature, emotions, activity - everything there is to know about your objective in a very small package.

Practice

Have someone randomly call out the six Universal Ideograms to you as you draw them on a clean sheet of paper. Slowly at first, and then they should increase the tempo until you are not consciously able to keep up and your subconscious mind kicks in and takes over. Do this often as a beginner for practice. This will not only familiarize you with the shapes but will also teach your subconscious mind their meanings and establish a communications protocol between your conscious and subconscious minds.

(*See the Universal Ideogram examples on the next page*.)
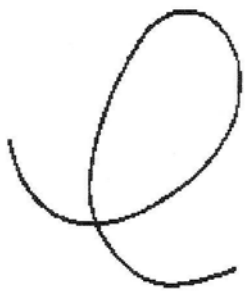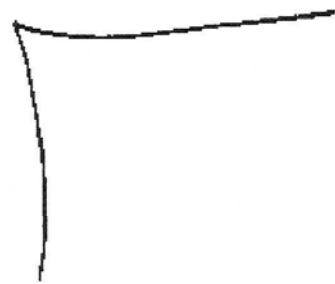
mountain-like

flat surface

water

energy

subject

structure

Example 2: The Six Universal Ideograms

Part A: Decoding and Declaring The Ideogram

The next step in the Remote Viewing system requires you to suspend your belief about what it feels like to write something on a piece of paper. When you put the pen to the page, you probably don't pay attention to how the paper feels beneath your touch. If you think about this, you probably expect the pen to press into the paper, into the desk underneath the paper, the result being a bit of hardness in the process.

But that isn't what happens in Remote Viewing.

Something about putting your attention to discovering certain kinds of data, answering certain questions, causes you to walk through a portal where the laws of physics are suspended. After you've written the description your pen has made while creating your Universal Ideogram, the next step is to probe your ideogram to find out the physical density of this aspect of your objective. You do this by taking your pen and literally pressing into your Universal Ideogram. You can press into it once, or twice, three times, whatever you need. But remember to only probe for one second or less and trust the first reaction. Then immediately record the data in the proper place on the page.

Density

For the density, as you press your pen into the Universal Ideogram, ask yourself "How hard does this feel?" and you will get an answer by how the pen feels as you push it into the page. It might feel like it is meeting a lot of resistance, that the surface is hard. It might feel soft, as if your pen is being pushed into a stack of down pillows. It might feel mushy, as if your pen is pressing into wetlands. Whatever the physical density is, even if it seems ridiculous, write it down next to A: (see template for Scan Page)

Viewers are so different. Some are extremely kinesthetic, and these Viewers will have no problem literally feeling the resistance against the pen. Others are more conceptual, and won't feel a literal density, but once they press their pen into the Universal Ideogram shape, they will just know what the density is. A very visual Viewer might see "feathers" when they probe for density and the would then write "soft and fluffy". It doesn't matter which kind of Viewer you are, you will be completely correct in your decision as long as you probe for only one second or less and trust the first reaction of your body.

Topology

Next, take the fingers of your non-dominant hand and feel your Universal Ideogram. This time you ask yourself "What is the shape or surface curvature of this aspect of the objective - what is its contour?" This is called sensing your Universal Ideogram for the topography. Topography is just a fancy word that means the shape or contour of any object or surface.

Just like pressing your pen into the Universal Ideogram to determine the physical density, when you use your hand to feel for the shape or contour, you may literally feel your hand make the motions of running over the actual shapes that are at your objective. Or, you may just know what the shape or contour is. Either way, write your perception of the topography down underneath the physical density. The next part of your Scan is where you combine your intuition and your common sense and make a decision about this aspect of your objective.

Declaring the Universal Ideogram

Take a good look at your Universal Ideogram. Remember what it felt like, the curve and heaviness of it. Declare what your Universal Ideogram represents. Use only these descriptors; "subject, mountain-like, structure, water, flat surface, or energy." If you need more information to help you decide on which ideogram to declare, you can probe your ideogram again and ask your subconscious whether it is manmade, artificial or natural. The Hoover Dam would be an example of manmade. A beaver dam would be an example of artificial. Logs that got jammed between trees from a flash flood and have stopped or slowed the flow of water would be an example of natural.

Part B: Probing

Probing can be compared to bungee jumping. When your pen is hovering over the paper, you could imagine you are falling fast towards the objective, then as the point of the pen touches the paper you stop very quickly at the bottom of the stretching point of the bungee cord. While you are momentarily paused, snatch up the data you are probing for quickly, and then the cord snatches you right back up so you can record on paper the data you just retrieved.

The instant you touch the pen to the paper, sense the data. Train your subconscious to give you data on demand. You need to train the subconscious to give you data as soon as the pen touches the page so that the session goes faster and you have less time to consciously analyze the data being collected. When probing, LISTEN with your body, with every essence of your being.

Move to the left side of your page. Underneath your Universal Ideogram, write the letter "B" followed by a colon. Probe and then write a quick stream of low-level sensory impressions, things like:

- Colors (What colors does probing your ideogram generate? Red? Blue? Aquamarine?)

- Sounds (What sounds do you hear? Birds chirping? Sizzling? Tick-tock? "Grrrrrrr"?)

- Textures (What textures do you feel? Gritty? Smooth? Soft? Fuzzy?)

- Temperatures (Is it Hot? Cold? Warm?)

- Movements or Energetics (Is there anything Moving? Is it static?)

- Shapes and Surface Curvatures (Are there Circles? Squares? Ridges? Edges?)

- Smells (What smells do you perceive from your ideogram? Acrid smoke? Sweet perfume?)

- Tastes (What do you taste? Oily? Fishy? Tobacco?)

- Relative Dimensions, such as tall, short, thin, fat, etc....

- ANYTHING having to do with the five senses

You should have at least five impressions here, but as in most things in life, more is better. You should probe your Universal Ideogram, press into it with your pen, in order to gather the data. Or you can take your non-dominant hand and run it over your ideogram.

The more you involve your body, the better (See Psikinesis). You can place your hands in front of you as if you were massaging the objective and run your hands along invisible sides and into unseen corners. You can stand up to get a sense of size. Keep in mind that you should be using simple terms here. You don't want to name things yet, but you do want to use rich description so that the person analyzing your session later will be able to build a mental impression of the objective.

Develop Your Sensory Vocabulary

To better describe what the Viewer is sensing at the objective, Viewers typically develop a larger vocabulary of sensory information. Here are some suggestions to get you started:

Colors

red	green	brown	orange
turquoise	black	pink	white
yellow	purple	lilac	blue
crimson	gray	amber	beige
burgundy	magenta	aquamarine	bronze
gold	silver	deep	pale
milky	dark	light	fluorescent
pastels	luminescent	indigo	violet

Textures

greasy	slippery	smooth	prickly
soft	gaseous	sandy	rough
hairy	sticky	mushy	filmy
feathery	silky	wet	porous
hard	powdery	semi-soft	semi-hard
spongy	velvety	slick	leathery
slimy	fluffy	dimpled	oily
rubbery	glassy	coarse	lumpy

Smells

sweet	sour	moldy	chemical
putrid	musty	aromatic	earthy
pungent	fresh	stale	natural
flowers	brine	fishy	citrus

Tastes

sweet	sour	bitter	salty
rancid	moldy	acrid	chemical
fresh	bland	earthy	natural

Temperatures

hot	warm	cold	cool
frigid	sweltering	room	chilly
steaming	tepid		

Sounds

loud	rhythmic	clanging	banging
muffled	crackling	dripping	echoes
rushing	hissing	voices	humming
buzzing	rustling	quiet	shuffling

Dimensions

open	vast	close	enclosed
big	small	medium	wide
narrow	long	broad	angular
undulating	high	flat	round
square	thick	shallow	hollow
deep	below	above	spherical
hemispherical	coiled	oval	edged
rectangular	cylindrical	curved	diagonal
elliptical	tall	tubular	inside
outside	massive	pointed	bulky
empty	scattered	oblong	squat
spiraling	up	down	up and down

Emotionals

lonely	anxious	familiar	impressed
dizzy	strange	intrigued	confused
apprehensive	sad	cheerful	overwhelmed
curious	surprised	intimidated	amazed
happy	tense	weird	funny
foolish	depressed	bored	angry
nervous	frightened	chills	vertigo
pleasant	reverent	anticipative	relaxed
interested	alert	awed	determined
tired	silly	"I don't care"	"I love you"
"I like it"	"I don't like it"	"Let's go!"	"Wow!"

Part C: Visual Impressions

After you feel that you have exhausted the intuitive word stream of part B:, write the letter "C" followed by a colon in the remaining space on the page. Underneath the C: you will sketch this aspect of the objective. You should label sections of your sketch to indicate motion, textures, color, and any data that is relevant. Before you begin, review your data.

You can close or open your eyes and draw what you see in your mind's eye. Some Viewers are more visually oriented than others, so if you are not one of these individuals, then you can set the tip of your pen to paper and allow your hand to move over the page by itself, without conscious urging. Regardless of the method you choose to gather the visual data, it is imperative that the ideogram you declare in part A is what you draw in part C.

This completes the first Scan page.

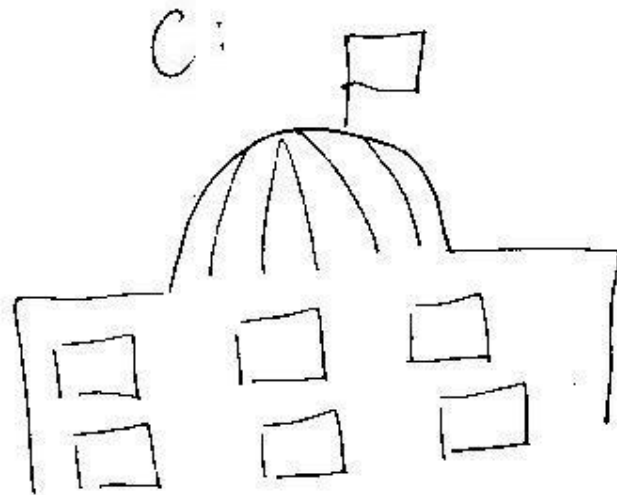(*See Scan template on the next page.*)

341-792

A: hard
   domed with ridges
   Manmade
   structure

B: white
   oval
   tail
   layers
   windy
   green
   flapping
   solid
   motion inside

C:

Example 3: Scan Template

<u>High And Low Level Data</u>

In the Survey, you will be collecting only low level data. Once up into the Matrix and more advanced stages, you will be certainly collecting high level data. To further clarify the difference between high and low level data, the following are some examples of each:

<u>Low-level Data</u>	<u>High-level Data</u>
explosive energy	bomb blast
sand, water, tastes, salty, waves, perfume	beach
primitive scaly life forms	dinosaurs
tall structure with many floors	skyscraper
sloping dry land with energetics or intense heat at top	volcano
many rooms side-by-side in multi-floor structure	hotel

Three Times a Charm

You should do three Scans of your objective. Each one will be unique, and will describe a different aspect of your objective. You may get a different Universal Ideogram each time, or you may have an ideogram that repeats. Follow your body and your intuition in each Scan, and don't assume that Scans must match each other.

Be sure to put the next page number in sequence on each Scan page. Scan page 2 will have "S2" in the center top portion of the page, and Scan page 3 has "S3". The rest of the format is exactly the same as the Scan 1 page.

Psikinesis

Meaning of the word **Psi**: The 23rd letter of the Greek Alphabet (Ψ), Parapsychological phenomena or abilities considered as a group. Shortening and alteration of parapsychological. Meaning of the word Parapsychological: Beyond normal physical explanation. Meaning of the word **Kinesis**: a movement that lacks directional orientation and depends upon the intensity of stimulation.

Starting with the Scan pages, Viewers extensively use their hands, and even their bodies, to explore the objective. Once Viewers have a mental image of the objective, however fuzzy, they can then use their hands to "feel" the objective, both externally and internally. With external probing, Viewers tend to run their hands over the outline of shapes of things at the objective site, like structures, mountains, and even faces. With internal probing, Viewers press their hands through the objective, perceiving internal aspects of structures, and so on.

Psikinesis is not limited to the use of the hands. One can also place one's head or even entire body into the objective at any given spot. Sometimes a Viewer needs to explore a larger image of the objective, or perhaps a component at the objective site such as a complex structure. Or maybe a tunnel that goes through a mountain. To accomplish this, the Viewer can back away from the desk and mentally project the image of the objective into an empty area in the room. The Viewer can then walk or crawl into the objective or objective component to perceive what is necessary.

To internally probe for smells, stick your nose out and literally smell the objective or objective component. Stick your tongue out and lick the objective for tastes. Put your hand up to your ear and listen intently for sounds.

After all Psikinesis probing is completed, the Viewer returns to the page they are on and enters the data in the appropriate places. *The more physical you are when you Remote View, the better you will get.*

Collectors

After you have completed the three Scans which comprise the Survey section of the session, you move on to the Collector.

There are two types of Collectors in our system of Remote Viewing. You only use one type per session. The most common of the two types is the Open Collector. The other type is the Direct Collector. Each is used for different reasons as outlined below.

The Open Collector

The Open Collector is used when you want to integrate all the data together achieved thus far in a session. The Scans allow you to look at individual aspects of your objective, so by the time you have completed three Scans, your subconscious mind has isolated bits and pieces of the objective, but has not put them together into some kind of a whole. The Open Collector begins putting these elements together so that your mind may start making sense of the overall objective. The Open Collector also allows the Viewer to begin experiencing emotive, psychological and low-level conceptual data.

Step 1: On a clean piece of paper, write the page number in the upper right-hand comer. You should be on page 5 now as you have done three Scan pages plus the Header page.

Step 2: In the upper middle portion write the abbreviation OC. This stands for Open Collector.

Step 3: Take your three Scan pages and fan them out to the side of your non-dominant hand, so that all data is shown.

Step 4: Run your non-dominant hand over the ideograms, words and sketches. Physically touch the paper when you do this. Write down a stream of sensory data, adding emotive, psychological and low-level conceptual data as it occurs.

In a way, this is much like the Part B: in the Scans, but you are now gathering data that describes the objective *in full*, not isolated aspects. It's all right to repeat some of the data you have already used in Part B: of previous pages, but you should not be copying these descriptions. Let the perceptions rise up out of the page as you run your hand over the data.

You may string descriptions together into phrases if it occurs naturally. Strive to *fill* your page with perceptions. It helps to keep running your non-dominant over the fanned out Scan pages.

If you are unsure of which type of Collector to use in a session, and the Tasker has not instructed you to use either Open or Direct, most Viewers choose to use an Open Collector.

cold

windy

silicon

vapour

red

listless

frenzy at one point

elongated

ridges

elevated

smells like peppermint

oily surface

endangered

Example 4: Open Collector Template

The Direct Collector

The Direct Collector is used when you want to keep the aspects described in the Scan pages separate. This can be extremely useful at times when your Scans seem disjointed in some fundamental way. Sometimes the Tasker will tell you to do a Direct Collector.

When you use the Direct Collector, you are instructing your subconscious mind to continue to keep the central aspects described completely separate.

Step 1: On a clean piece of paper, write the page number in the upper right-hand comer.

Step 2: In the upper middle portion write the abbreviation DC. This stands for Direct Collector.

Step 3: On left hand side (right side if left-handed) write S1 and underline it.

Step 4: Keeping Scan 2 and 3 separate from Scan 1 and turned face over on the table, take only Scan 1 face up and run your non-dominant hand over the Part C: sketch.

Step 5: Under S1 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 1.

Step 6: When you have completed your column of data under S1, turn Scan 1 over and take out your Scan 2 page.

Step 7: In the center of the Collector page, write S2 and underline it.

Step 8: Using your second Scan page, run your non-dominant hand over the Part C: sketch.

Step 9: Under S2 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 2.

Step 10: When you have completed your column of data under S2, turn Scan 2 over and take out your Scan 3 page.

Step 11: On the right-hand side of the Collector page, write S3 and underline it.

Step 12: Using your third Scan page, run your non-dominant hand over the Part C: sketch.

Step 13: Under S3 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 3.

You should have roughly twenty perceptions written for each column in a Direct Collector. More is always better.

S1

red
magnetic
pulsing
moving to and fro
silky smooth
jumbled together

S2

blue
whisper
solitude
even
gritty feel
flower smell

S3

gray
cool
sphere
gentle
static
no sound

Example 5: Direct Collector Template

General Sketch

After you have completed your Collector page, move on to the General Sketch.

You start this section with a clean piece of paper, in landscape mode - wider than it is tall.

Step 1: Put your page number in the upper right hand corner. You should be at page 6 if you have done three Scan pages plus the Header-Transit page plus the Collector.

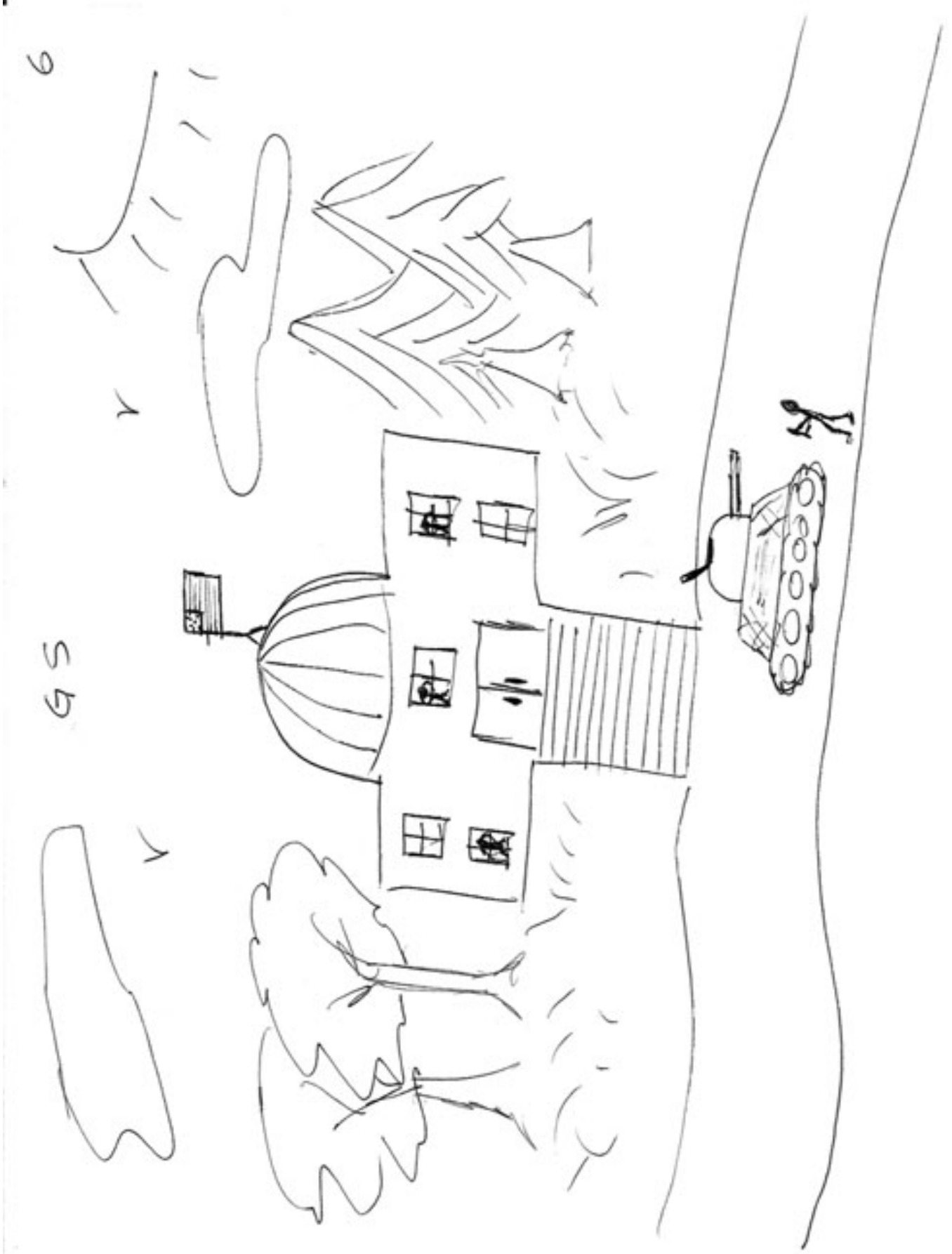Step 2: In the upper center of the page, write the initials GS, which stands for General Sketch.

The General Sketch is where you combine all the aspects of your objective into a comprehensive, detailed sketch. You should allow yourself some time to put these pieces together. The General Sketch should never be rushed.

Thus far in the session, the sketches drawn have been simple and intuitive. The General Sketch needs to show detail and purpose.

Step 3: Review all the data you have written up to this point. First consider your Scans. Take the elements you have already drawn in your Scans and intuitively place them where they belong, and in what relationship to each other, in your General Sketch. You need to use your intuition to combine the individual sketches into one sketch.

Step 4: Now you can begin sketching and combining aspects together, adding new elements as they arise, making sure to label any movement or activity. You can close your eyes during this process in order to see images, or you can keep your eyes open and draw what you intuitively know is present from your probing. Follow the sketching method that makes the most sense for you.

(See the General Sketch template on the next page.)

Example 6: General Sketch Template

The Matrix

The next section of the Remote Viewing session is called the Matrix. Until this point, the Viewer has been getting simple impressions of what is occurring at the objective. There has not been a way to consolidate and meld data together in a way that enlightens the Viewer. The Matrix section is designed to teach the Viewer to look for different types of high level data while forming more fully conscious thoughts about what is present at the objective.

First take a clean sheet of paper and place it in front of you in landscape mode. Put the next page number in sequence in the upper right hand corner of the page. Then write the letter "M" in the center top portion of the page which stands for Matrix. Next write the following letters from left to right and then underline the entire group. Let's go through the definitions for the letters:

- "S" stands for "Sensory" data. Sensory data are all the data that pertains to the five senses, such as colors, textures, smells, tastes, sounds, and temperature. Some examples of Sensory data are:

Hot	Bird Chirping
Red	Oily smell
Gritty	Bitter

- "M" stands for "Magnitudes." Magnitudes are how much or how many of something, including relative dimensions. Some examples of Magnitudes are:

Tall	Fat
One	Five Dozen
Few	Some

- "T" stands for "Topological" data. Topology means the surface curvature of an object or place. If you run your hand along the surface of something to feel the shape or the curve of it, that would be the topology. Some examples of Topology are:

Square	Oval
Ridged	Pointy
Triangle	Beveled

- "E" stands for "Energy" data. Energy data are the data that pertain to any type of action or change, including types of energies. Some examples of Energy data are:

Vortex	Spinning
Electromagnetic	Biochemical

- "Em" stands for "Emotionals." Emotionals are the emotions or psychological states of the people, places, and/or things at the objective. Some places have emotional "vibes". These emotions are NOT the Viewer's emotions. Some examples of Emotionals are:

Love	Peaceful
Anger	Lonely
Concern	Sadness

- "P" stands for "Physicals." Physicals are all people, beings, places, and things in 3-D. Anything you can touch in some way is a physical. Some examples of Physicals are:

People	Wood
Structures	Water
Mountains	Objects

- "Pp" are "Paraphysicals." Paraphysicals are all people, beings, places, and things in non 3-D. Anything that is a real thing but you cannot touch in any way, is a paraphysical. Some examples of Paraphysicals are:

Aliens	Ghosts
tachyons	Waveforms

- "C" are "Concepts." Concepts are all idea words, words that stand for something but have no physical presence. Some examples of Concepts are:

Knowledge	Religion
Learning	Desire
Format	Magic

- "Sb" are "Symbolics." Symbolics are symbols that stand for something else. Sometimes these are visual symbols and sometimes proper names such as:
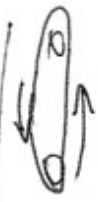

Kevin

Sharon

- "PR" are "Personal Reactions." Personal reactions are the feelings and emotions that the Viewer may have while probing the various categories. These are NOT the feelings and emotions present at the site of the objective, though they may be similar to what people at the objective feel. For example, you may have been tasked to view a disaster such as the sinking of the Titanic and you are feeling upset by what you are viewing; being *upset* would be your personal reaction.

- "V" are "Visuals." Visuals are small sketches that directly relate to what is present at the objective.

(*See the Matrix template on the next page.*)

S m M T E Em P Pp C Sb PR/V 7

mechanical sound

loud

flat surface

motion

frightened

tank

Watchers

invasion

"chills"

struggle

Example 7: Matrix Template

Enter The Matrix

The first moves through the Matrix are simple. The Matrix uses a lot of the probing techniques you used in the Scan pages. It is OK to record high level data now if it comes through.

Step 1: Place the point of your pen into the first column, underneath the letter "S" and probe. Write down the first sensory bit of data that comes to mind. For example, you may probe and then sense there is something "gray" present at your objective. Write the word "gray" in the column where you probed.

Step 2: Move to the next column and drop down a line. Probe into the "M" column and ask your subconscious for the "magnitude" of the sensory information in the previous column. Write the first magnitude that you sense in the spot that you probed. Your Matrix page will have staggered data, each column a step lower than the previous column. The reason for this is to keep the progression of data clean and understandable so that when you look at your work at a later date, you will know in which order the data was presented, and so will the Analyst.

Step 3: Continue to probe each of the columns in turn, writing down your first impression in the appropriate column. All information hinges on the first "Sensory" impression. Move through each of the columns except for the last column, the PR/V column. This column is used under special circumstances only. For example, when you are probing any other column and you get a personal reaction or sense a visual, you would move over under the PR/V column on the same row where you were probing when you got the reaction or visual and record the information there under the PR/V column. Then you would go back to the next column in order and continue probing and recording data.

If you probe a column and do not sense anything, place a horizontal line there and move on to the next column.

If you are probing the Sensory column and you get both a sensory datum and a conceptual piece of information, ("gray" and "high tech") then write the sensory datum under the "S" column and the conceptual piece of information in the "C" column, but keep them on the same row, or horizontal line.

Step 4: You should pass through the Matrix twice before moving on to advanced Matrix exercises. On another clean sheet of paper do the same process one more time. It's important to keep in mind that this is still the beginning of the session. You are only on page 8 or 9 into these procedures and an average Remote Viewing session consumes around 15-25 pages.

The Matrix Exercises

Re-Visit Exercise

Any page in your Session can be probed for more detailed and higher level data from the Matrix. The Re-Visit Exercise is done at any time after you have done your first two run throughs on the first Matrix page. If you are not sure what is important in your session with which to use the Consciousness Merging techniques, you should Re-Visit your General Sketch and you will most certainly find something there with which to Merge.

Even if you know what you want to Merge with, but you intuitively feel there is more data to be gleaned from your General Sketch, take another blank Matrix template and number the page appropriately and write the letter "M" as always in the center top of the page. In the center under the Matrix header line write "GS" for General Sketch. Place your General Sketch page on the non-dominant hand side of the table. With your non-dominant hand probe the part of your General Sketch that you want more detailed and higher level data on and enter the data that comes under the proper category with your dominant hand.

Again, any page in your Session can be probed in this manner.

Consciousness Merging

You are able to merge your consciousness with any person, intelligent entity, place or thing. Quantum physics has an explanation for this, too. Everything in the Universe is connected with everything else. Given that everything has identity and everything is influenced by external forces, it follows that everything has consciousness.

And should you choose to merge with a sentient being, the protocols for Conscious Merging were designed with a "permission factor" built right in. This is how; if you Shift with a sentient being and start to get data right away, without any resistance, then that being has given you permission to proceed with the next phase, Focus. If while in Focus phase you again get data right away, no hesitation, then that being has given you approval to proceed with a Merge. And while in Merge phase, the same holds true. As long as you're getting data then you have permission to proceed by default. If at any phase you get enough resistance or hesitation to be significant to your intuitive mind, then you may not be getting permission and you should not proceed to the next phase, yet. Try your question in another way until you start getting data. After two or three attempts, if you're still getting resistance, then disconnect from that phase (see instructions below).

After completing your first two run throughs of the Matrix, go through your Session and pick out any data or visuals that intuitively seem intuitively important to the objective. Select several data/visuals for your exercises. Then take out another Matrix template and set it up appropriately.

There are three phases to Conscious Merging…Shift, Focus and Merge. To explain the process we will use an analogy of a human as the subject below, but remember you can apply this technique as well to places (i.e. a rainforest, a battlefield or The Moon) or things (i.e. a computer, an automobile engine or even a statue).

Phase One: *Shift*

Shifting is always done first and is usually a movement exercise of shifting your perspective. Shifting is like approaching a stranger in your new neighborhood. You would like to meet a new person and see someone approaching. You first make eye contact and get within a comfortable range and stop in front of each other. As long as they don't walk around you, or ignore you, then you would naturally proceed to the next step of introducing yourself, which we call "Focus" in this exercise (see below).

Action: From the data you collected in your full session so far, decide which part of the data on which you would like to perform the Shift exercise. Write out your Shift statement just below the Matrix header and then probe for the answers below your Shift statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Some examples of Shift statements are:

Shift 10 feet closer to the tall woman in OC and describe.
Shift 500 feet above the structure in S1 and describe.
Shift 360 degrees around the city in GS and describe.
Shift to the beginning/ending of the event in S3 and describe.
Shift inside The Moon and describe.

Phase Two: *Focus*

Focusing is like shaking the hand of this new neighbor to whom your have already shifted with. It is done in order to create an initial bond and trust. You have just successfully "Focused" upon this person.

Action: Write out your Focus statement just below your data collected from the Shift phase, and then probe for the answers directly below your Focus statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Some examples of Focus statements are:

Focus on the planet Mars and describe.
Focus on the round structure in GS and describe.
Focus on the cabinets inside the structure in S2 and describe.
Focus on the motivation of the male subject in DC and describe.
Focus on the intense energy and describe.

Herein lies your intuitive skills. If you are performing the Consciousness Merging technique with a human, for example, and feel intuitively that the data you just collected in your Focusing exercise was given freely and without reservations, then you have permission from that person to proceed with the Merging exercise as described below.

Phase Three: *Merge*

Merging is like getting inside your new neighbor's mind now that you have approached him, shaken his hand to gain his trust, and received permission to "come inside". Imagine that you are now able to become that new neighbor. This is a successful merging of two conscious beings.

Action: From the data you collected by Focusing, decide which part of the data with which you would now like to Merge. Write your Merge statement just below the Focus data (if you still have room), and then probe for the answers below your Merge statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Your statements will become first person now. For example, if you are choosing to Merge with a human, you will find yourself describing this person thusly; "I am tall and thin. I have an interest in science and I would like to finish this experiment before the funding runs out." You have become, or Merged, with that person. Write questions that you want answered on the page and then probe directly below your question for the answer, and then write it in first person.

Some examples of Merge statements are:

Merge with the tall, dark male in S3 and describe.
Merge with the pyramidal structure in GS and describe.
Merge with the Lagoon and describe.
Merge with the palm trees in GS and describe.

When done, write "Un-Merge with the (*fill in the blank*)" in order to disconnect your consciousness from the person, place or thing. Then proceed to your next selection to start the process over again.

Suggestions

- In order to get enough rich, high level data for the analysis to be most successful, you will need to select several kinds of data/visuals with which to apply the Matrix Exercises described above.

- Tapping: This is a method to keep the conscious mind busy while probing for longer than one second in the Matrix (only). When you are probing under your Conscious Merging statements you will sometimes need to remain for more than 1 second because of the high level of descriptions and visuals you are now obtaining. This is OK now that you are so close to the objective on the signal line. Just probe under your CM statement with the pen in your dominant (writing) hand and leave it there for up to 10 seconds. Simultaneously you will start tapping the index finger of your non-dominant hand on the table at one second intervals. You can stop the probe at any time up to 10 seconds, but 10 should be the expected maximum so that the conscious mind again has something to think about. The tapping keeps the conscious mind very busy already so that your subconscious can get the data to you more accurately and without conscious interpretation, but intending to not stay for more than 10 seconds, and tapping with a frequency of one second per tap, will allow you to stay at the objective with your pen probe for this extended period of time of 10 seconds and collect large amounts of data at once. Keep in mind that you will need to remember everything you get and be able to reproduce it on paper, another reason to keep probes to 10 seconds or less. Also, the

conscious mind gets bored after about 10 seconds and starts to analyze again. And don't forget that you can go right back to where you left off in the last probe by intending that the action "pauses". As you progress in your Conscious Merging skills you should be able to use all the functions of a remote control.

- It is highly recommend that once you Shift to go ahead and Focus and Merge. However, sometimes you may just feel that what you have just Shifted to or Focused on is not something with which you want to Merge. This occasionally happens when you are doing Unaware Viewing. In that case, you would write "Un-Shift with the (*fill in the blank*)" or Un-Focus from the (*fill in the blank*)". Basically, always remember to disconnect yourself at the level that you decided to stop; be it Shift, Focus or Merge.

- When you are done with Shift, Focus and Merge on the specific data/visuals that you selected from your session, a good idea is to now write "Focus on the most important thing I need to know about this objective and describe." Again, probe directly below your Focus statement for the answers and when you are confident you have received all data relating to your Focus statement, write it out in paragraph form in the area in which you have just probed.

Summary

Throughout your session you have been keeping your conscious mind busy so that you don't consciously try to analyze the data as it comes through. Now is your chance to analyze. The Summary is a personal analysis of your session but is not included in the actual analysis done by the team Analyst. Because your conscious mind knows that it will get this chance when you are done with the Matrix exercises, it will be easier to keep from analyzing the data during your session.

Step 1: Start with a clean sheet of paper and put the next page number in sequence at the top right corner of the page.

Step 2: Write "S" for Summary at the top middle portion of the page.

Step 3: Review your Session from the Survey through the Matrix.

Step 4: In your Summary you can include drawings, feelings, verbal descriptions, anything to describe the objective until you run out of things to write. Describe everything you remember in paragraph form, tell a story.

Step 5: When you are done with the Summary, at the bottom middle of the page write "End of Session". This signals the subconscious mind to stop sending you data on the objective you just Remote Viewed.

Post-Session Clearing

Grounding

After a Remote Viewing session you can now ground yourself and come back to present time and to this reality. This brings you to the "here and now."
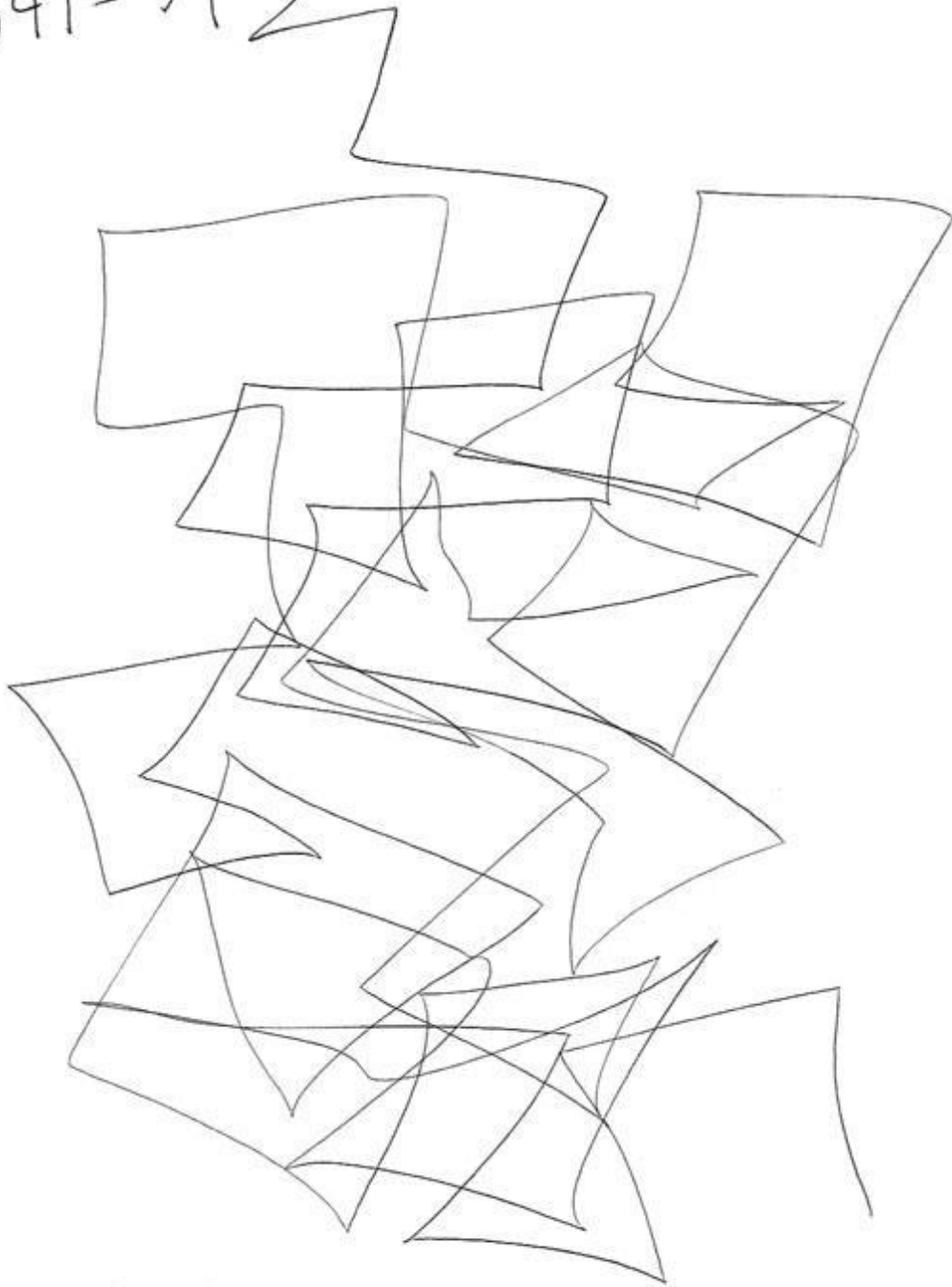
Reverse Transit Line

Whenever you have finished your Session, whether it be in the middle (because you were too tired to continue) or after Summary, you always write "END OF SESSION" at the bottom of the page. This is the only method that is taught by the various public schools of Remote Viewing to disconnect you from your session. However, this does nothing to actually prevent any negative influences from sticking with you which can last for hours after a session sometimes. It is never a permanent condition but you may have just Viewed a tragedy or something else of an extremely emotional nature and you want to disconnect yourself quickly and efficiently. This is done with the Reverse Transit Line.

Take a fresh piece of paper and write the next page number in sequence in the upper right hand corner of the page and then the Tag in the upper left hand corner. Without lifting the pen, at the end of the last segment of the last digit of the Tag, begin randomly drawing geometric shapes until you either cover the page or you feel the negative connection to you has dissolved. The geometric shapes are also done without lifting the pen in a continuous segment of straight lines in any direction. It is like creating a maze through which the session data gets lost and can not follow you back into your daily routine. You DO NOT circle the end of the line as in a regular Transit Line. You can now either proceed to the next step in your Session in sequence, or end the Session if you are not comfortable in continuing.

(*See the Reverse Transit Line template on the next page*.)

341-792

End Of Session

REMOTE VIEWING ESSENTIALS

- Intense intuitive work uses up blood sugar, take some raw honey or sugar before Remote Viewing.
- The more you practice, the better you get and progress is faster!
- In early training, the Remote Viewing steps are performed slowly so that students can commit the mechanics of the process to memory. Once this is done, the speed of these steps dramatically increases.
- We all have "cycles of contact" (similar to biorhythms). Don't think you've lost it if you get poor performance.
- Experience has shown that each Viewer is attracted to certain aspects of any particular objective, and not all are attracted to the same aspects. One Viewer may perceive the psychological condition of people at the objective, whereas another Viewer may focus in on their physical health. Yet another Viewer may concentrate on the physical attributes of the local environment of the objective.
- Your life experience determines the type and level of data which you retrieve when Remote Viewing. An individual session doesn't tell the whole story, that's why teams are formed of several persons of varying backgrounds.
- 1330 Apparent Sidereal Time (A.S.T.) is prime time for Remote Viewing and any other PSI-oriented activities. And in the month of September, not only is the mass of the Earth between you and the Galactic center, but the mass of the Sun is between you, the Earth and the Galactic Center.
- Your subconscious doesn't "see" the way your brain does, in 2D or 3D. The more you train your subconscious the sooner it learns how to give you data. Communicate with your subconscious on an emotional level when getting feedback.
- Your subconscious can't read or write, it connects by symbology and association.
- Your subconscious is like a child. If you teach it that Remote Viewing is a game of collection, it will play along and your results will dramatically improve.
- Remote Viewing can also be dehydrating. Be sure to drink your 8-10 glasses of water a day in order to keep hydrated.
- Remote Viewing raises your metabolism. It burns a high number of calories. Active brain scans (PET scans) taken during the act of Remote Viewing show that the brain is using many sectors at once. In order to be effective, you need to be sure that you are eating enough on a daily basis, otherwise you will suffer energy drops and lethargy, and viewing will seem like a chore.
- Some medications interfere with the ability to Remote View. Any medication acting on the Central Nervous System (i.e. antidepressants, antipsychotics) may slightly reduce the natural ability to Remote View.
- Alcohol acts as a psi inhibitor, if you consume 36-48 hours prior to viewing.
- Caffeine can enhance your powers of awareness, and make the sensations you obtain in Remote Viewing easier to describe. Colors may seem more vivid, textures more tactile. But if you are using coffee for your caffeine fix, please be sure to time it so that the height of your 'high' occurs as you complete your session. The drop that people feel after the effects of caffeine stimulation wear off can have the opposite effect on Remote Viewing.
- The only changes to your mental health that you will encounter will be those that come along with a new, wider perspective on reality! And that's something we can all use.
-

Disclaimer: Please always follow your doctor's advice in matters of your health.

ENHANCEMENTS FOR REMOTE VIEWING

Image Streaming

"The physical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be voluntarily reproduced and combined." - Albert Einstein

Since it is a goal of PSI to enhance the creative process, we present various techniques here that aid in this effort. One particular exercise that will promote whole brain functioning is known as *Image Streaming*. Doing this exercise will open up the higher cortical brain areas and allow improved communication between the subconscious and conscious minds.

The theory here is that if you are speaking aloud an experience that you are witnessing in your mind, with your eyes closed, you are actually causing the brain to make neural connections cross-hemispherically that were previously not there. In fact, most people never combine these two abilities, that of speaking while the eyes are closed in a process of visualization. Thus, the language centers on the front left brain are never cross-linked to the optical centers on the back right brain.

This technique accomplishes that neural linking. It is also important to use a tape recorder or a live person to speak these imaginings to. Listening to your own voice record your experience is a beneficial part of the process. If practiced for about 20 minutes each day, for at least three weeks, you will notice a marked improvement in your ability to process sensory information. Your ability to visualize will also be strengthened.

Technique

1. Sit comfortably with eyes closed.
2. It is best to have a live person to speak to. But if this is not possible have a tape recorder in front of you. Describe into this tape recorder every minute detail of what you are experiencing. If you are having a fantasy, describe it aloud. If you see something, describe everything about it - its shape, color, etc. If you feel a physical sensation, describe everything about it. Even if these images are nonsensical to you, verbally describe everything about them.
3. If you sense a smell or taste, describe it. If you are hearing anything in this fantasy describe it aloud.
4. Continue this description of your inner experience for approximately twenty minutes.

The focus of this exercise is to use your verbal language skills simultaneous to using your optical visualization skills. New pathways of thought will be created in the brain. By creating these new neural connections you will greatly aid your creative potential. You can also find more information about image streaming in *The Einstein Factor* written by Win Wenger, Ph.D. and Richard Poe. This book is full of techniques you can use to help develop your latent genius.

Are you a genius? Dr. Wenger replies, "...my studies have led me consistently to the conclusion that geniuses are little more than ordinary people who have stumbled upon some knack or technique for widening their channel of attention, thus making conscious their subtle, unconscious perceptions."

This awareness of subtle unconscious perceptions is the key to genius. It can be enhanced through daily practice of Image Streaming. In essence this technique is an exercise to describe a

perception or observation aloud to an external focus, such as a tape recorder or another person, and examine your perceptions as you speak. This process draws ever larger portions of unconscious thought into focused attention, which then feed back into your consciousness. To understand the full technique you need to read the book.

Brain Balancing

Your non-dominant hand is the hand with which you DO NOT normally write. Your dominant hand is your primary writing hand.

The reason we are learning to use both hands here is to establish a cross-dominant brain process. Every time you use both hands at the same time, you help your brain to be more balanced, and as a result, you can achieve a higher level of focus in Remote Viewing.

Any physical activity involving movements that cross the mid-line of the body can help your brain become more balanced. Here are just a few examples:

• Cross-country skiing
• Rollerblading
• Walking with arms swinging in rhythm with the opposite feet
• Bicycling
• Hiking
• Dancing

Below are some exercises you can try which will help you to balance your brain, outside of using Psikinesis during remote viewing.

Lazy 8s: Use a large sheet of paper and markers or crayons. Starting at the middle of the paper, draw a horizontal 8 with your dominant hand. Then draw another one with your non-dominant hand. Finally, with a marker or crayon in each hand, simultaneously draw a lazy 8 with each hand.

X Marks the Spot: Draw a big X on a piece of paper and study it. It can remind you that both parts of your brain are connected and can send messages back and forth.

Double Doodles: Using both hands simultaneously, doodle as much as you like for 3 minutes on a clean sheet of paper. Don't forget to breathe! Use different colored markers or crayons.

Hookups: Cross one foot over the other and one wrist over the other. Put your palms together, bend your elbows, pull your crossed hands to your chest and take about 10 deliberate breaths. Stay in this position until you are feeling calm and centered. This is an especially good exercise to perform before a potentially stressful event.

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