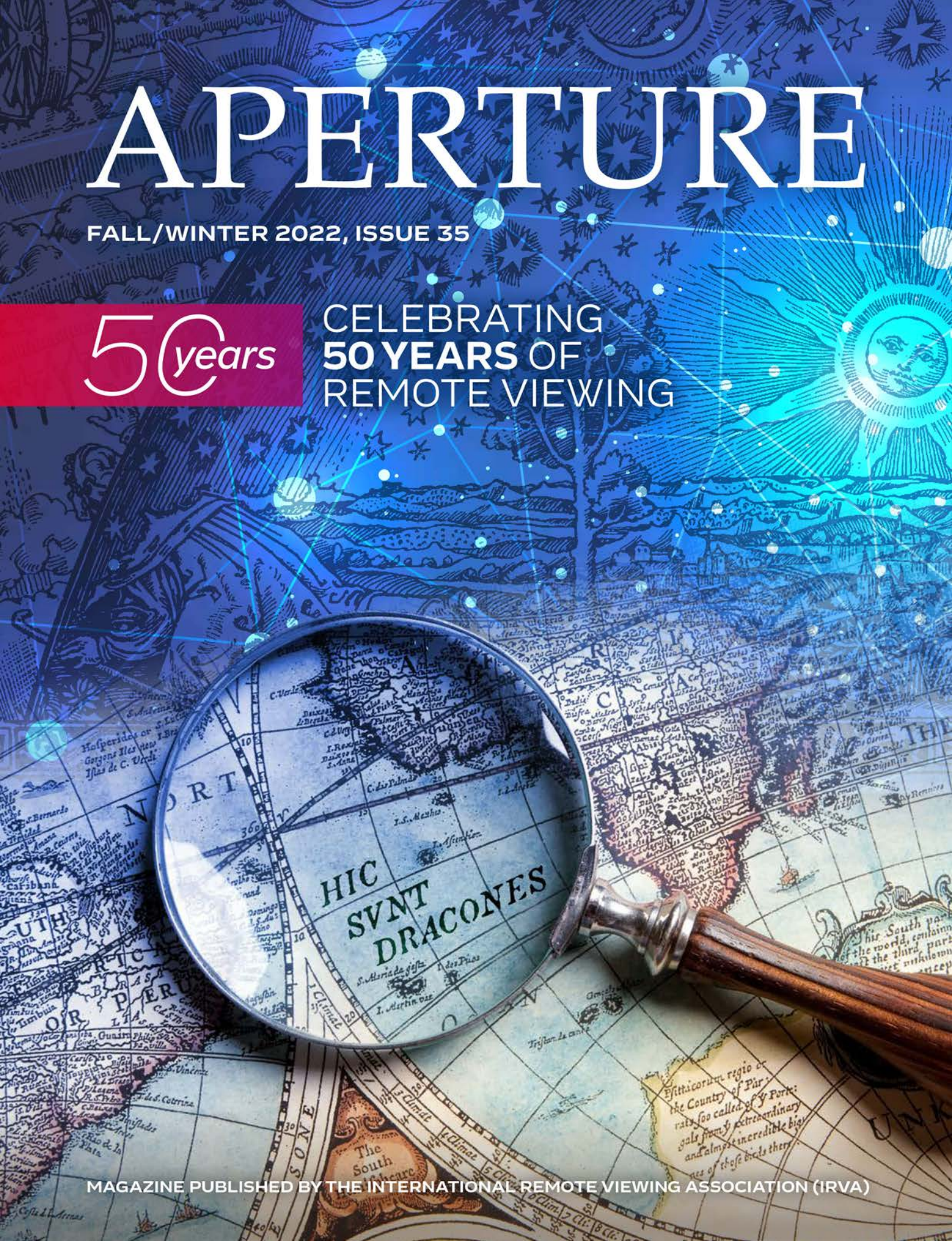
APERTURE

FALL/WINTER 2022, ISSUE 35

50 years

CELEBRATING **50 YEARS** OF REMOTE VIEWING



MAGAZINE PUBLISHED BY THE INTERNATIONAL REMOTE VIEWING ASSOCIATION (IRVA)

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Ap-er-ture (ap'er-cher) n. 1. A hole, cleft, gap or space through which something, such as light, may pass. 2. A term of art in certain remote viewing methodologies, signifying the point or portal through which information transitions from the subconscious into conscious awareness.

www.irva.org

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50 years

EDITORIAL

by Jana Rogge

When I arrived in the United States last year for my training with Paul H. Smith, I had great difficulty explaining to the customs officer at the visa counter *why* I wanted to enter the country. So, a work trip during a pandemic to learn … what? What is this "remote viewing?" I tried to put it into one sentence. Head shaking, doubting and disbelieving looks. At this point, the officer was probably thinking whether I would make it onto his personal top ten list of the most idiotic excuses.

Fortunately, following an intuition, I had printed professional-looking credit card-sized institute IDs in advance. This at least helped break the initial ice. Then I was able to persuade him to go to Paul's website and have a look. Is this like the movie with the goats?—the officer asked, raising his eyebrows. Yes, exactly, I replied, trying to come up with a better introduction to the subject. It's hard to explain remote viewing in a sentence or two. I'll keep it short: I was actually allowed to pass. Maybe I was credible enough. Or maybe I was just filed under "mostly harmless." Anyway, the man continued to study Paul's website as he slowly disappeared from my view as I descended the escalator. He probably needed a martini after hours. Or a few more.

Almost a year has passed since that story, now I am already announcing "my" second *Aperture*. This issue of the magazine again focuses on the 50th anniversary of the start of remote viewing research at SRI. The 2022 IRVA conference also had some highlights in this regard. Therefore we let readers share in the memories of the very foundation of remote viewing over the years.

I am also very excited to have received some interesting articles from the scientific community for this issue of the magazine. Since more international networking and integration efforts have been emanating from IRVA, we have attracted many new interested parties to the association.

I hope you enjoy the reading.

IRVA

IRVA is a 501(c)(3) non-profit organization.

IRVA's primary goal is to provide an unbiased approach relative to information, training, research and education regarding remote viewing.

One of IRVA's major tasks is to maintain a credible and responsible remote viewing focused internet site which presents:

- Key existing published scientific findings
- Newly-breaking scientific published articles
- Current educational options/considerations
- Remote viewing practice targets
- Community discussion forum
- Remote viewing related videos
- Easy access to the CIA Stargate Archives
- Remote viewing related event listings

Membership fees fund our work.

Are you already a member? Consider a **Lifetime or Sustainer Membership** or to gifting a **Legacy Membership.**

Support the Future of Remote Viewing Become a Member of IRVA Today

	Student	Associate	Tasker	Sustainer	Lifetime
	$0[1]	$45	$100	$500	$1000[2]
FOCAL POINT target practice group	●	●	●	●	●
Private Remote Viewing forum	●	●	●	●	●
CIA's Remote Viewing Archives and companion guide	●	●	●	●	●
Streaming video from past IRVA Remote Viewing Conferences	●[3]	●[3]	●[4]	●	●
Discount on IRVA Conference registration	10%	10%	15%	20%	25%
Access to IRVA Research Unit (IRU) Creative Team meetings	●	●	●	●	●
Access to IRVA virtual education programs[5]	●	●	●	●	●
Special live and recorded online meetings including opportunities for Q&A sessions with remote viewing luminaries[6]			●	●	●
Invitation to private in-person gatherings during physical IRVA Conferences			●	●	●
Honor roll listing on the IRVA website About page			●	●	●
Honor roll listing in *Aperture* magazine				●	●
Complimentary access to IRVA conference video livestream[6]				●	●

1 first year free
2 once
3 except the past 3 published conferences
4 except the most recently published conference
5 some complimentary for members, some with a registration fee (discounted depending on membership level).
6 as available

A MESSAGE FROM IRVA'S PRESIDENT

WWW.IRVA.ORG

by Debra Lynne Katz, Ph.D. — *IRVA President*

WOW! The last six months have been just a whirlwind of activities, events, communications, projects, and change for our humble organization!

We blasted into the start of 2022 with the introduction of IRVA Ed and Dr. Julia Mossbridge's Operational Precognitive Remote Viewing Course (OPRV) which had close to 80 registered participants, seven volunteer team leaders and teaching assistants, and offered weekly targets over a 6-month period. The smoke had barely cleared before we launched our very first Spanish-speaking remote viewing discussions/mentoring class that has 44 registered participants from the U.S., Mexico, and South America, with Kiau Junck as our facilitator for 2022.

While both these offerings were free to IRVA members, we just launched yet another 8-week class led by Michelle Freed, who is teaching both newbies and experienced viewers interested in learning a derivative of CRV—TransDimensional Systems (TDS) Remote Viewing, which was conceived of originally by Pru Calabrese. For this class, we charged a nominal fee of $110 for members and were pleasantly surprised to have 51 signups. We attribute these numbers to the marketing efforts of IRVA's social media team; to Michelle's own efforts (she is a publicist herself, running LITM media); to the podcasters who hosted her, and to Daz Smith for hosting her on his DazChat Friday Night Discussions. The nice thing about this class is it fits into the present board's vision of being able to offer affordable training while constructing programs that complement rather than compete with our own professional members and those offering courses and services within the overall remote viewing community. At the same time, this is bringing in extra money for IRVA, and a bit of pocket change for our instructors.

The biggest news surrounds the success of our 50th-year celebration conference of remote viewing. I won't say too much about it here given we have two reviewers writing articles for the Spring issue of *Aperture* at which time we will hopefully be able to make some announcements about our next conference, but I'll just give a bit of background here with the aim of thanking just a few of the many people involved.

Originally, the board had felt with COVID still rampant and an impending changeover in leadership (three of our officers retired after many years of service) that we'd just do an online conference this year. However, the incoming directors and several IRVA members pushed

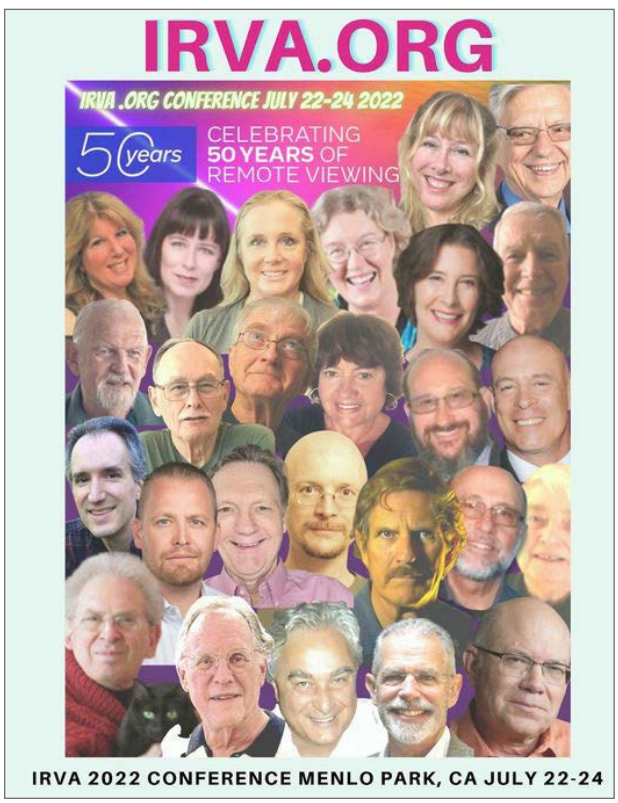
for an in-person conference when we did the math and realized this was an anniversary year (while it was IRVA's twenty-second year in existence), so with less than three months to organize the entire conference from start to finish, we kicked it into high gear and pulled off what some felt would be impossible in such a short period of time.

One of our retiring IRVA directors, Nancy Reinhardt Smith, had offered to chair the conference committee and was excited about the possibility of us having a conference at the very place where remote viewing started—Menlo Park, California. While it didn't work out to hold the conference at SRI's campus itself, we found what was to become an unexpected but perfect alternative—a Catholic retreat center in the heart of the city. This came with access to the chapel, which was the ideal size conference room; a dining room serving three full delicious meals to all attendees, and small but comfortable sleeping rooms that were some of the most affordable accommodations in the area. Upon our arrival at the center, we were thrilled to discover they were giving us full access to all other buildings on the premises. This included a mansion complete with a lavish veranda where we hosted evening cocktail parties and served drinks from Ingo Swann's new cookbook each evening. We ended up having 99 people attend the conference in-person and had another 144 signed up for the conference itself, including our lifetime members who received access to the online conference portion for free as part of their membership (243 total).

I have to say one of the greatest pleasures of the conference for me came out working alongside an incredible team of people. It was really important to me that the online portion of the conference not be a mere afterthought—as these often are—but a full "conference experience," complete with entertainment and community building activities itself. Lily Efflorescence shared this vision. In no time at all she had assembled a highly capable and dedicated online team: Coral Carte, Henni Hajdu and Julia Ashley. This allowed us to pack the schedule with quite a formidable line up of online speakers, which had our conference schedule starting at

8:00 am and going till about midnight on some days (which in hindsight was too long with not enough breaks, something we will work to improve on for the next conference).

Since the success of the conference, Lily graciously has offered to take on the role of IRVA Ed Director and I could not have imagined having a more capable person serving in this role. Meanwhile, my longtime friend and fellow remote viewer, Dave Silverstein, really stepped up to the plate beyond our wildest imagination when he agreed to run the conference research room (an idea conceived at one of our IRU creative team meetings), in which we had six "experiments," ranging from dowsing to precognition, to remote viewing a variety of targets. He also organized our in-person game night, and MC'd IRVA's first talent show. He also brought along IRVA's new mascot—IRV the goat. Meanwhile, Nancy and Sam Smith were life savers when our usual MC/Registration dynamic duo, Bill and Sandy Ray, had an emergency and could not join us. Sam, a professional cellist, even accepted my invitation to be in our talent show and let me accompany him on the piano, then was kind enough to not blink an eye when my notes or rhythms were off.



IRVA 2022 CONFERENCE MENLO PARK, CA JULY 22-24

When I came onto the board two years ago one of the things that was clear to me was the majority of the work within the organization was taken up by the board members themselves. I felt this model was no longer sustainable if we wished to expand IRVA's offerings and continue to serve its mission in more creative and ambitious ways related to education, research, and community outreach. Since the existing budget at the time did not allow for adding in paid employees, we launched our volunteer program. I felt we needed to not simply recruit people to get menial tasks done, but those who had managerial skills as well. It was clear to me, knowing the makeup of IRVA's membership and remote viewing community, that finding experienced and capable people would not be difficult.

From this, we recruited some terrific folks, some who then would come onto be IRVA directors as well. This brings us to our most recent board member acquisitions Lily Efflorescence and Cindy Miller, Ph.D., who is heading up our new International Committee, which includes our international and foreign language programs. Additionally, we couldn't be more thrilled to welcome Adam Curry, a long-time remote viewing enthusiast and business professional, who joins us having had years of experience serving on the boards of other parapsychological organizations. We are also excited to have Dr. Julia Mossbridge and Dr. Paul Smith join us as our official IRVA advisors.

As I have done many times over the years when needing any kind of technical assistance in relation

to a remote viewing project, when we were trying to figure out how we could manage putting on an ambitious hybrid in person/online conference, I called upon Alexis Poquiz who manages a large RV related Facebook group and is developer of the Dung Beetle Approach to RV judging and analysis (and former U.S. Marine). He introduced us to Minhhue Khuu, and they became our audio visual team, and then Alexis volunteered to head our conference video editing team—a task in the past carried out by IRVA's president John Cook.

We are super excited to be able to offer those who attended the conference recordings of each full day of the conference (both in-person and online sessions) at no additional charge as they become available. Once we have all three days edited, which will be completed by the holidays, we aim to offer these as a full "conference experience set" for those who missed the conference. Alexis is recruiting volunteers with the next phase of our plan, which will help promote IRVA to a wider audience on social media. His team will extract 10-minute segments to be posted to YouTube and then whittle this down to 2 to 3 minute snippets of the most inspiring parts of the conference to help build IRVA's TikTok page.

So we continue to move at breakneck speed with the hope of not taking on new programs in 2024, but rather developing the ones we launched in 2022/2023. We will add new speakers/instructors to IRVA Ed and also to join us occasionally for our IRVA Research Unit (IRU) monthly creative team meetings. For example, in October we will have guest speaker Dr. Brain Laythe join us to discuss the topic of "citizen science." We are also about to launch a survey in which we will poll experienced remote viewers to discover whether they feel they know when they are on target or not. Meanwhile, our new Historical and Archival Committee is hard at work looking for a home in a museum or gallery for a remote viewing exhibit or installation.

We could not be moving forward as we are without the help of those mentioned above and so many more, and also without the assistance of *Aperture's* Editor, Jana Rogge, who went way be-

The 2022 conference also featured a live personality profile remote viewing, conducted by IRVA board member Patty Gallagher. The remote viewing results were collated and used to develop a character study of a person from history, Pharaoh Thutmose III. The study can be viewed as the pinned post on IRVA Facebook.

https://www.facebook.com/IRVA-International-Remote-Viewing-Association-121030527964765

yond the scope of her duties to provide us with the most beautiful marketing materials IRVA has ever had for its conferences, including making up full programs for our conference folders. Readers will find some of these graphic designs within this issue of *Aperture*. Also, John Stahler has provided so much time and work as a volunteer webmaster over the past years. He will be retiring from this position soon and is in the process of finding someone else to fill his shoes.

So with that I will reiterate what I said during my president's speech at the conference: that any organization is really nothing more than the people involved in it at a particular time. It is for this reason that I feel a focus on the people, both those currently involved in the organization and those within the larger remote viewing community, and ultimately those who don't even yet know about the power of remote viewing but hopefully will some day, thanks to all of our combined efforts.

We will achieve this focus by continuing to develop our ethics policies; finding ways to include more people of all backgrounds, countries, and cultures; creating continued education and research opportunities for those who otherwise would not have access to these; enhancing and increasing communications in a balanced way with all members, and finding ways to spread the workload so the burden of all there is to do doesn't have to just fall on just a few people's shoulders. We also need to continue to find ways to increase IRVA's financial health, which is in a better state than it has been in for years, but still not even close to what it could be if we hope to be able to transform some volunteer positions into paid positions over time. This was part of my own vision for IRVA when I was an associate member and is still now as President, where I feel blessed to have more of a means to carry it out. This vision seems to be shared by all of the present boards as well. Another goal is to get all systems, positions, programs, and documents in place so when we eventually move on, a new team with even more far-reaching visions and talents can take over and hit the ground running.

Debra Lynne Katz, Ph.D. ■

IRVA

HISTORIC AND ARCHIVAL COMMITTEE

PRESENTS THE SWANN/RYDER PHOTOGRAPHIC COLLECTION OF THE CHARTER IRVA MEETING IN ALAMOGORDO, NM, MARCH 18, 1999

Skip Atwater
RV as a part of the blossoming of human consciousness

◀ (Standing – left to right)

Harold E. "Hal" Puthoff *Co-founder of SRI's remote viewing program*

David Hathcock *Organizing facilitator and retired business executive*

John B. Alexander *U.S. Army Colonel (ret.) Special Forces and Intelligence*

Lyn Buchanan *Former U.S. Army remote viewer and trainer*

Paul H. Smith *Former U.S. Army remote viewer and trainer*

F. Holmes "Skip" Atwater *Former U.S. Army RV unit operations and training officer*

Angela Thompson Smith *RV researcher, author and trainer*

Marcello Truzzi *Professor of Sociology Eastern Michigan University*

◀ (Seated – left to right)

Russell Targ *Co-founder of SRI's remote viewing program*

Stephan A. Schwartz *Author and remote viewing researcher*

We can not express enough gratitude for Dr. Angela Thompson Smith, IRVA's co-founder and recent board member who helped launch our new Historic and Archival Commitee.

Before stepping off the board and committee this last month to pursue other interests, she presented original photos from the organization's charter meeting at this year's IRVA conference, explaining what each of the 10 founding members brought to the table in terms of thoughts and ideas to formulate a mission statement for an International Remote Viewing Association.

The 1999 meeting was held round table style, and took place at the home of Lyn Buchanan, who kindly provided his space for the ten participants.

David Hathcock
moderated the round table, discussed issues of credibility, need to define protocols and processes

Hal Puthoff
expressed concern for the field and about degradation of the product, need of a course correction, need to police ourselves

Black & white photography courtesy of Robert Knight: "photographer to the rock stars"

Angela Thompson Smith
stressed the need for a unification of the field and standards

The Committee invites you to donate materials that support Remote Viewing and IRVA's history and progress.
Contact: dgraff@irva.org

Stephan Schwartz
the need to extend learning from the lab to the applications field, and need for fundamental standards

Lyn Buchanan
need for standardization, and for scientific oversight of the field

Marcello Truzzi
the sceptic's role in the group, proposed ways to promote the organization, necessity for ground work

John Alexander
stressed establishment of standards and professionalism

Paul H. Smith
goal to "change the paradigm," expanding our notion of the "real world"

Russell Targ
concerned with an understanding of RV and the acceptance in the scientific and general communities

FIRST IRVA BOARD

Coordinator:
- *David Hathcock*

Directors:
- *John Alexander*
- *Skip Atwater*
- *Lyn Buchanan*
- *Paul H. Smith*

Board Member:
- *Angela Thompson Smith*
- *Stephan Schwartz*
- *Russell Targ*

Advisory Board:
- *Hal Puthoff*
- *Marcello Truzzi*

First IRVA Conference
Inn of The Mountain Gods, Ruidoso, NM

IRVA HISTORIC AND ARCHIVAL COMMITTEE

Committee members: Sean Mahoney, Dale Graff & Nancy Smith

Responsibilities: Collect and maintain historical documents, photographs and artifacts (i.e., taped interviews, etc.) related to the formation, activities and continuation of the International Remote Viewing Association (IRVA) that was chartered in Alamogordo, NM, March 18, 1999, and Remote Viewing (RV) history since 1972, when RV was introduced and documented at Stanford Research Institute (SRI International). Responsibly disseminate copies of articles, photographs and artifacts to individuals, groups, publications, conferences, and other venues such as museums, libraries, archives, for the purpose of furthering IRVA and RV for education, research, and public information.

IRVA

iRiS intuition

2022 IRVA-iRiS WARCOLLIER AWARD

OFFICIAL ANNOUNCEMENT – THIS YEAR'S WINNER

Investigating the hit accuracy of single data records within Controlled Remote Viewing (CRV) sessions.

The proposal received high marks from an independent board of judges consisting of leading parapsychologists.

Call for Participants: The research team welcomes remote viewers trained in CRV to provide input to this project. In return, all participating viewers will receive a detailed evaluation of their own performance, broken down by individual data categories, along with a ranking in comparison to the average of all recorded sessions. This corresponds to a personal benchmark and also provides information about strengths and weaknesses in perception (viewer profile).

2022 winner is Jana Rogge
with the team of the PSI.vision Institute, Germany
Project details and contact: https://psi.vision/en/portfolio_page/warcollier/

IRVA

The 2022 Warcollier Award winner Jana Rogge has begun her research project. Those interested in the **2023 Warcollier Award** can begin developing their research ideas at this time. No need to wait until a detailed proposal submission schedule is available. So turn your creativity loose and ...

"THINK WARCOLLIER AWARD PRIZE"

This award is provided by IRVA in partnership with iRiS Intuition, Paris, France for the purpose of advancing the understanding and development of remote viewing and the promotion of the highest standard in remote viewing research. The 2023 prize includes a sum of $3000 USD to the winning scientific experimental proposal.

CALL FOR PROPOSALS

For more Info visit:
www.irva.org/research/warcollier

IRVA IC

Announcing the International Remote Viewing Association INTERNATIONAL COMMITTEE

Promoting the responsible use and development of Remote Viewing across the World. The IRVA International Committee supports, facilitates, and enables *Communities of Special Interest (CSI)* leaders across the Globe.

CSIs are delineated by geography or language and are tailored by leaders to fit the needs of their communities. If you are interested in contributing or forming your own CSI, contact IRVA at contact@irva.org or your local CSI.

Debra Katz, Ph.D. *(IRVA President)*
Cindy Miller, Ph.D. *(IRVA Director, Chair)*
Patty Gallagher *(IRVA Director)*

Patrick Aan de Kerk
Netherlands

Jana Rogge
Germany

Kiauhmitl Junck
Mexico

Sofia Torres
Colombia

S1[X] REMOTE VIEWING SOCIETY BULGARIA

P. Atanassoff (Nahuatl)
Bulgaria

Alicia Castillo
Chile

Maximiliano Cabellero
Argentina

Anita de Lange
South Africa

Sandra Hilleard
Australia

- Local RV Discussion Platforms
- Research Projects
- Education and Training Programmes
- Remote Viewing History
- Mentored Practice Groups
- Local Viewer Networks
- Application Work in Remote Viewing
- Introduction to Remote Viewing
- Promoting evidence-based Public Awareness
- Translation of Original Sources

IRVA

IRVA ED

The IRVA was created to promote the responsible practice of, education and training in, and research into the art, science, and phenomenon of remote viewing. Now, IRVA's educational focus is sharpening and expanding into IRVA Ed, recognizing a growing need for supportive practice groups and educational opportunities. **IRVA Ed, like IRVA, covers all remote-viewing modalities, methods, techniques, designs, and instructional methods.**

IRVA Ed Activities:

Longer terms courses
Short term workshops
Practice Groups
Discussion/Support Groups

Just as remote viewers need development, so do instructors. So, in addition to inviting experienced instructors and professionals, we will also welcome those who have not had a lot of teaching experience but are trained and knowledgeable in remote viewing and wish to share.

IRVA Ed Teacher/Course Positions

Open call for potential instructors and practice or interest group leaders to submit proposals for the 2023 calendar year. Interested parties should contact: irva-ed@irva.org

www.irva.org/events/irva-ed
irva-ed@irva.org

IRVA ED presents

"Personality Profiles"

6-week workshop every Wednesday starting November 16th

IRVA ED

Patty Gallagher is a remote viewer, artist and RV trainer, who has presented "Time and Remote Influencing" at the 2021 IRVA conference and "Personality Profiles" at the 2022 IRVA conference.

She is offering a **6-week workshop at a discounted price for IRVA members** starting November 16th. Workshop attendees will have the opportunity to do one personality profile per weekly class. Emphasis will be on data gathering in the personality profile format, background of this particular aspect of remote viewing and feedback analysis. → Students should be experienced in any form of traditional remote viewing, and should feel they want to explore their ability to form a strong connection to a target subject. Class is every Wednesday evening 3:30—5:00 pm PDT.

WOMEN OF REMOTE VIEWING

A series by Patty Gallagher

HELLA HAMMID

The first SRI remote viewer who was a "normal person"

Hella Hammid was one of the earliest SRI remote viewers and one of the first women in the modern remote viewing field. She is also especially noteworthy because she was considered the first "normal" person (not a previously known psychic) in the SRI program.

She was an artist-photographer, well traveled and educated, immigrating to this country from Germany in 1937 to escape Nazi oppression, living at different times on both East and West Coasts in the U.S. Her free lance photography appeared in diverse publications including *Life, Ebony, The Sun*, and *The New York Times*. One of her pictures was chosen for a 1955 world-touring MoMA exhibition, which was seen by 9 million visitors. She also worked as a cinematographer and actress, as well as an instructor at UCLA. She was an extremely talented, well-rounded and well-liked person.

She was involved with remote viewing for eight years. During the course of that time, besides working with Russell Targ and Hal Puthoff at SRI, she worked with Stephan A. Schwartz on The Alexandria Project and the Caravel Project, both successful remote viewing research in psychic archeology. She went beyond the military/intelligence remote viewing world and applied remote viewing to the world beyond "psychic spying." The Caravel Project also included three other women, Judith Orloff, M.D., Rosalyn Bruyere, and Ann Druffel. Hammid participated in the first Gateway Voyage program offered by Robert Monroe, founder of The Monroe Institute, that was held at the Esalen Institute at Big Sur in 1973.

This session result shows Hammid's drawings and the feedback image of the outbounder target, a pedestrian overpass enclosed by fencing. Researchers learned from her how advantageous artistic skill is in a remote viewer. Mrs. Hammid's artistic background enabled her to draw and describe visual images that she could not identify in any cognitive or analytical sense. When the target demarcation team went to the pedestrian overpass target location, for example, the subject said that

Psychics Pinpoint Sunken Wreck In 1,500 Square Miles of Ocean

Two psychics — working independently of each other — exactly pinpointed the site of an unknown 1890s' shipwreck off the coast of California and accurately described artifacts divers would find deep below the surface.

Ingo Swann and Hella Hammid astounded skeptical scientists with their amazingly accurate psychic predictions.

By CHARLES PARMITER

"I must say we did find the type of things that in general they predicted and in the area where the psychics said they would be found," declared Dr. Anne B. Kahle, an independent scientific observer who was aboard the $3-million Taurus I research submarine when the artifacts were discovered.

The experiment, part of a series called "Project Deep Quest" was conducted by the Mobius Group, an international organization of scientists and psychics headed by Stephan Schwartz. Experts from the famous Institute for Marine and Coastal Studies of the University of Southern California co-

SUCCESSFUL SEERS Ingo Swann and Hella H
Catalina Island during the experiment.

she saw a "kind of diagonal trough up in the air." She further explained that "If you stand where they are standing you will see something like this," indicating the nested squares at the bottom of the session drawing.

She had worked this target with Pat Price. When scoring comparisons were made, with the judging method used at the time, it appeared on the face of it, that Price's scores reflected more successful remote viewings, but researchers soon compared viewer styles and found that Price's striving for detail produced erroneous analytical interpretations that resulted in two distinct mismatches. On the other hand, the more restrained narratives of Mrs. Hammid resulted in fewer first-place matches, but none fell below second place. So, SRI researchers realized that a comparison of results derived through 1–4 placement via judging the complete session as a whole, does not indicate if one subject necessarily has more paranormal peception than the other, but rather shows the effects in this type of judging procedure due to a difference in style. This was a noteworthy realization.

As Hammid continued at SRI, she began to develop a pattern of behavior she felt was conducive to her session success. Her technique was: She tried to avoid focusing on the fact that she would be doing an RV session prior to the scheduled meeting time and then used about a 5-minute quiet time to relax but still stay alert. Hammid viewed lying down with her eyes closed; however, as each visual impression came to her, she opened her eyes and drew that image. After the visual/drawing portion of the session, she let her other senses come into play and quite often perceived the sounds, smells, temperature conditions, etc., at the target site. She always assumed a body position which was very comfortable so that body sensations associated with the room, couch, etc., would not intrude or influence her ability to experience physical sensations during the session. She mentioned that she was always very aware of her bodily state and, if she did not feel physically good, she would not expect to have a good session.

Volunteering for a previously unknown field and accomplishing so much, as she taught the researchers themselves about the process, were just some of the accomplishments in a life very well lived. ■

Patty Gallagher created and curates the Women of RV series on IRVA's Facebook page.

Read the full article on the IRVA Facebook page.

WOMEN OF REMOTE VIEWING

A series by Patty Gallagher

ANGELA THOMPSON SMITH

One of the founders of IRVA

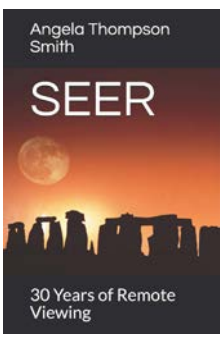
Angela Thompson Smith is one of the preeminent women in the field of remote viewing. When you first meet Angela or hear her speak, you feel a sense of steadiness, calmness, deliberate thought, and a genial and kind presence. We asked her to tell us something about her background and give us her insights into what it was like to be one of the first women in remote viewing as well as one of the founders of IRVA. Here are her thoughts:

I came into remote viewing through an unusual route. Usually, students and practitioners of RV have been working in conventional jobs with conventional interests and become curious about the history and practice of remote viewing.

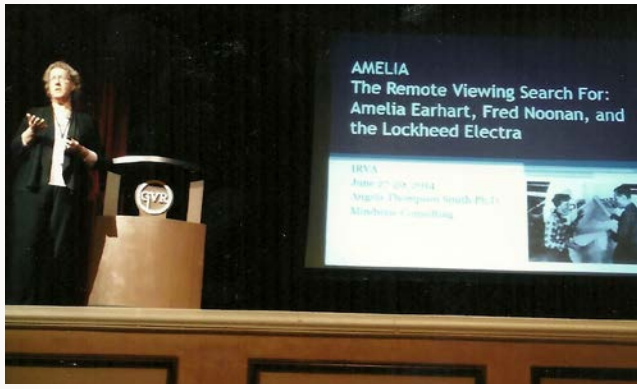
Since childhood, I had out-of-body experiences (OBEs) and other intuitive abilities, but it wasn't until my early adulthood that I began seriously researching these skills. In the meantime, I trained and worked as a registered nurse and social worker, and then graduated with a B.Sc. in Psychology from Cardiff University in Wales and an M.Sc. from Manchester University in England. In the mid-1980s, following my immigration to the United States, I began volunteering at two psi labs (PRL and PEAR) in New Jersey. My goal was to learn about parapsychology research and to also learn about my own abilities. Eventually, I left my medical research post at UMDNJ in New Brunswick, NJ, when I was offered a job at the PEAR Lab at Princeton University.

Five years later I found myself, of all places, in Las Vegas, NV, working as Research Coordinator for Robert Bigelow. Here I met my future husband, David Smith, and had the opportunity to train in remote viewing with Paul H. Smith and Lyn Buchanan. During that time, I began studying for my Ph.D. writing, and formed Mindwise Consulting.

The years following the Inaugural Meeting saw the IRVA Conferences taking off with notable speakers and practitioners, first in Las Vegas, then on to Texas. There were brief and enjoyable forays into New Orleans, LA. I was priv-



Angela Thompson Smith: *SEER: 30 Years of Remote Viewing....and Counting*
ISBN 978-1095787878



ileged to speak at many of these conferences, presenting remote viewing projects conducted by myself and other remote viewers from the Nevada Remote Viewing Group (NRVG). The highlights were: searching for Amelia Earhart, her co-pilot Fred Noonan and their plane; helping to solve the case of a murdered California DJ; and assisting in locating two missing humanitarian aid workers during the Port au Prince, Haiti 2010 earthquake.

Actually, I was a remote viewer well before IRVA, when I worked at the PEAR Lab and participated in their Precognitive Remote Perception (PRP) studies. It was during those 5 years that I had the realization that my skills as a remote viewer were accepted and valued—that this ability was REAL! My second insight came when I began training in and teaching remote viewing and the realization that with a basic intuitive ability, training and practice, almost anybody could become a decent remote viewer.

IRVA has come a long way in becoming inclusive—for example, the majority of the current IRVA Board are women—a long way from when it began! The Inaugural Meeting of IRVA took place in the spring of 1999 with 10 Founding Members. In our initial reach-out to the RV and psi communities, as many women scientists, researchers, and writers were approached, as were men. Unfortunately, we either didn't hear back from many of the women, or the invitation to join us was declined. Women often played "second fiddle" to the male principles in the early parapsychology, alternative medicine, alternative technology, and UFO fields, as they did in most of science and industry.

So how did this affect me as a woman?

The early Members/Directors of IRVA were predominantly male, and many came from the military/industrial worlds where men were historically over-represented and, despite having a Ph.D. in Psychology and five years working at a prestigious psi lab, my role in IRVA did not sit well with some of the male members.

In the early years of IRVA, I heard rumors that I was "riding Paul Smith's coattails," as I was then dating, and later married, his brother David. It was also written in a history of the Star Gate Unit, that I was included as a Founding Member of IRVA because I was a "hard worker"—despite having been a co-organizer of the event. How did I manage these moments? By ignoring them and carrying on! ■

Patty Gallagher created and curates the Women of RV series on IRVA's Facebook page.

Read the full article on the IRVA Facebook page.

OPERATIONAL PRECOGNITIVE REMOTE VIEWING

The first IRVA ED class | Course reviews

Teacher
Dr. Julia Mossbridge
IRVA ED
6-month course
for intermediate or advanced remote viewers
March—August 2022

Julia Ashley:

The only prerequisite for the OPRV course in IRVA Ed was to be familiar with the first three stages/phases of remote viewing. It was not the instructor's intent to reinvent remote viewing, but to instead create conditions for the viewer to perform at their best.

A POOL OF UNTASKED SESSIONS

In the context of this course, team leaders assigned session coordinates a month before the tasking was assigned and viewers created a session pool by turning in their assignments. At the end of the month, the instructor created a tasking pool with a letter for each tasking. Then team leaders randomly assigned the tasking letters to the session pool without seeing the taskings. In a professional setting, a viewer could use this session pool method or take a coordinate from a tasker and do a new session.

These targets were different from others I have worked on. When the tasking was revealed, it was a problem or situation that was seeking solution or advice. Actual feedback to the tasking could be weeks, months or years away if the tasking was an unfolding news event.

HITS & MISSES TAKE A BACKSEAT

While we did look for evidence that we had made target contact in our sessions, it was impractical to score hits and misses. For example, the U.S. Coast Guard could task a viewer to precognitively discover where drug trafficking would be occurring off the coast. You might think the session was wrong if no smugglers were intercepted. Or you might think the viewer was right because the actionable information that led to increased surveillance in an area actually deterred the smuggling. The viewer only needed to describe one or two details that identified contact with the target before the analyst/tasker decided to consider that the rest of the session might offer valid solutions. However, we were cautioned not to abandon practicing targets with knowable feedback—we do need historical data of where our strengths are for reporting colors, shapes, locations, etc., and those skills only stay sharp with practice.

LOVE AS AN RV TOOL

There was a running theme in every class to frame our sessions in a mindset of unconditional love: the experience that nothing needs to be changed

to feel loved or to feel love for someone or something else.

All of the class target taskings began with this preamble:

> Please contact the elements of the selected tasking that are safe for you to contact, and indicate your contact by including at least one clear detail that matches the topic of the tasking. Address the requests in the tasking clearly and usefully with a loving connection between your System-1 (subconscious) and System-2 (conscious).

First, fostering a loving connection was addressed in class as mental time travel. The viewer in the present is communicating with their self in the future, who has more information and a compassion for the self who is doing their best with the limited knowledge in the present time. When that intelligence gap, future-present, is met with compassion, the information might flow more freely as well as offset fear of failure.

Second, we all know you can't unsee a tragic target, but those targets might be the most important ones we view. The preamble to class target taskings was a safety feature that I learned to trust and rely on. I was taught earlier that the viewer is always in charge. For me, this tasking intent for the subconscious and conscious minds to work in safe-mode potentially offset a fear of being negatively impacted by the target.

Third, and maybe most important, being in a state of unconditional love could be a tool to send healing into the future for the problem being viewed. Even if our session didn't provide a solution or the solution was disregarded in the future, our experience of the future would change because of our mind set.

Yet, three paragraphs poorly cover the research Dr. Mossbridge has done in the areas of experimental psychology and psychophysiology, the physics of time, and cognitive neuroscience that led to her viewing method. Her paper—pending publication—on *State, Trait, and Target Parameters Associated with Accuracy in Two Online Tests of Precognitive Remote Viewing* summarizes precognitive remote viewing data in two online experiments.

> "In experiment 2 (free-response PRV task), gender had no effect on performance, but feelings of unconditional love were correlated with higher accuracy, and feelings of anxiety were also correlated with higher accuracy especially among women." (Julia Mossbridge, Ph.D., Kirsten Cameron, Ph.D., and Mark Boccuzzi.)

TAKEAWAYS

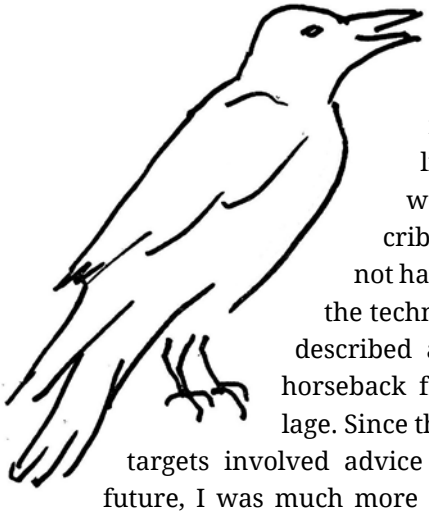
In this class, my personal viewing switched to a more metaphorical tone to describe precog-

Teacher
Julia Mossbridge

Dr. Mossbridge is an affiliate professor in the Dept. of Biophysics and Physics at University of San Diego, a fellow at the Institute of Noetic Sciences, the co-founder and executive director of the nonprofit TILT: The Institute for Love and Time, and the founder of the for-profit Mossbridge Institute. An author and co-author of multiple books and articles related to precognition and informational time travel, Dr. Mossbridge also invented and patented Choice Compass, a physiologically based decision-making app, and was the project lead for and creator of the Loving AI project with Hanson Robotics' humanoid robot, Sophia.

Teaching Assistant
Julia Ashley

Julia Ashley is an IRVA Ed volunteer and holds a bachelor's degree in Geography/Cartography. She received training in CRV with Teresa Frisch and Lori Williams, and in OPRV with Julia Mossbridge, Ph.D. She developed an interest in exploring human potential at an early age when her grandmother gave her magazine articles to read about Edgar Cayce instead of children's books.



"If you wish to upset the law that all crows are black, you mustn't seek to show that no crows are. It is enough if you prove one single crow to be white." —William James

nitive targets. If I had lived in a preindustrial world and had to describe a cell phone, I would not have had a vocabulary for the technology. But I could have described a message arriving by horseback from a neighboring village. Since the taskings for our class targets involved advice and solutions for the future, I was much more comfortable using metaphor to explain something that hadn't happened yet in my experience or the tasker's.

I also experienced a change in how I recognized aesthetic impact (AI). I was already trained to know the border between Stage-II and Stage-III is an awareness a viewer has in relationship to the target. What caught me by surprise in this OPRV class was the way the AI carried through the session. Viewers are taught to use prompts like, "move and describe," to do just that. But precognitive targets can draw in alternative solutions and outcomes that are, in a way, mathematically fractal. For me, that felt like having an AI on every page as I viewed how different the target could become given different advice in the session. ■

Lily Efflorescence:

Precognitive remote viewing has been done with untasked sessions by Prudence Calabrese and John Vivanco, in which sessions are assigned after they have been completed. I have done many of these sessions during my time with John Vivanco and his RV partner Heather, and find it to be a nonrestrictive approach to tasking with successful results on par with regular, prior tasked sessions.

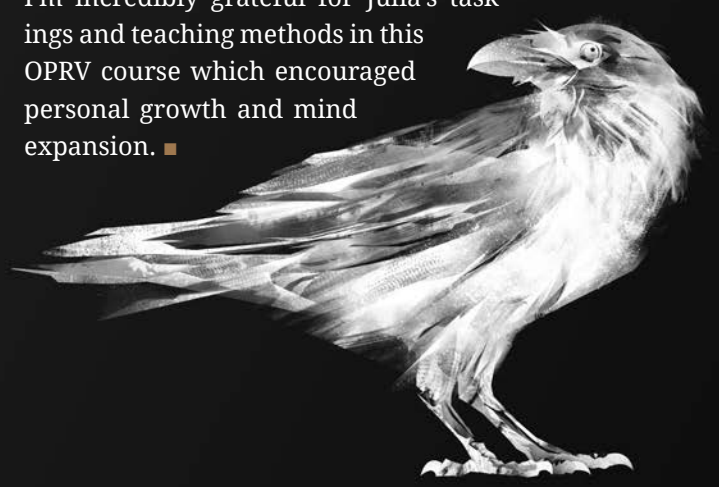
What is unique to Julia Mossbridge's approach is the application of unconditional love written into the tasking cue and retroactively through intent. This was new to me, and so initially the sessions which were tasked with applying unconditional love to the situation or relevant subjects within the target didn't show any obvious data that would demonstrate that unconditional love was being applied or sent in any way.

Interestingly, I did begin to see evidence of unconditional love as I progressed through the course. And in my very last session of this type, data was present which showed distinct evidence of unconditional love at the target. The idea that a remote viewer could actively send, receive or otherwise apply unconditional love during a session was inspiring.

We did verifiable targets along with less verifiable operational targets for problem solving and future prediction, but the highlight of my experience during this course was when I was tasked with viewing myself and giving myself advice that would help me with remote viewing. It was a profound experience where I recognized myself as a child, wearing the same shirt with a huge tie sewn onto it that I was photographed in as a four year old.

In this session, my child self told me all sorts of helpful things and offered me emotional support. This gave me a deeply insightful understanding of how self-healing can operate out of linear time.

I think everyone who has done plenty of verifiable targets should find a way to be tasked to view themselves. It's an unforgettable experience and I'm incredibly grateful for Julia's taskings and teaching methods in this OPRV course which encouraged personal growth and mind expansion. ■



Team Lead
Lily Efflorescence

Lily is trained in TDRV. She is a viewer on a professional team and has also been a viewer on a number of other teams and projects. Some of her work has been featured in *Chronicles of a Psychic Spy.* Her experience as one of the viewers on Jon Knowles' Alphabetics experiment ignited a passion for Alphanumerics. More recently, she has also done some project managing. Lily managed the IRVA 2022 Online Conference, is the IRVA ED director and is part of the IRVA board of directors.

Team Lead
Anita de Lange

Anita de Lange is a longtime practitioner of CRV, ongoing apprentice of Lyn Buchanan from P>S>I (Problems >Solutions >Innovations) and aspiring representative for IRVA in South Africa. She has experience in Jungian Dreamwork, ERV, ARV, Dowsing, Mediumship; is a freelance writer/researcher, artist, and baker—having retired from a 20 year long career with PSG Group/Theron du Plessis Auditors, in 2014.

Teaching Assistant
Angela Atkinson

Angela Atkinson owns a business, The Intuitive Life, where she teaches intuitive tools such as remote viewing, psychic readings, dreamwork, and shamanic journeying as well as offering direct services. She has a background in nonprofit leadership and entrepreneurship, teaching at the college level as well as consulting to nonprofits, public sector agencies, small businesses, and community organizations. She has an MBA from UC Berkeley in nonprofit leadership, and has studied remote viewing from Paul Smith, Ph.D., and Debra Katz, Ph.D. She can be reached at angela@theintuitivelife.net

Team Lead
Henni Hajdu

Henni started to learn remote viewing a little bit over 2 years ago and is currently an advanced student of Lori Williams. She participated in numerous experimental and exploratory remote viewing projects as well as in pro-bono client works. Besides being a viewer-apprentice, she occasionally runs and publishes her own projects. Her main interests lie in historic, precognitive, forensic, and medical uses of remote viewing.

Additional Team Lead
Jan Sutton

Jan Sutton is a student of the esoteric arts. As an empath, she uses her intuitive skills to foster healing and compassion. She is an avid student of intuition, spirituality, energy medicine, and vibrational healing. She has studied CRV with Debra Lynne Katz, Ph.D., International School of Clairvoyance, and Operational Precognitive Remote Viewing with Julia Mossbridge, Ph.D.

Team Lead
Coral Carte

Coral Carte lives and works in Italy as a certified Biodanza (movement therapy) facilitator, an Art Therapist, and a Controlled Remote Viewer and CRV trainer. She completed Advanced RV with Lyn Buchanan in 2001, Med Aps with Richie Mahoney in 2022, RV with Angela Ford, Clairvoyance with Debra Lynne Katz, and OPRV with Julia Mossbridge. Her studies include a BA with majors in Psychology, English and Dramatic Arts, a postgraduate specialization in Television Production, and an MA in Interaction from Domus Academy/University of Wales.

HERE BE DRAGONS

by Jana Rogge

"Here be dragons" (Latin: *hic sunt dracones*) means dangerous or unexplored territories, in imitation of a medieval practice of putting illustrations of dragons, sea monsters and other mythological creatures on uncharted areas of maps where potential dangers were thought to exist.[1]

Fifty years ago, a small group of daring scientists set out to explore and survey another mythological area on the map—extrasensory perception. Daring because they were risking their careers by being associated with this "dubious" field of activity. They were not the first to enter this field, but they were essential in building a bridge between myth and science, and in beginning a cartography of this mystic edge of the world.

I see some interesting parallels between this history and the spirit of discovery with which medieval nautical charts were drawn. The discovery of new territories has always been and continues to be associated with overcoming obstacles from within one's own ranks, as with skeptics, paradigms, ideologies, and a deep-rooted fear of change that clashes with an equally deep-seated curiosity and urge for discovery in the human being, which are the driving forces of development and progress. Both sides of this coin, holding on to the tried and true as well as questioning traditional boundaries, are basic evolutionary principles that enable

1 Wikipedia

based on a picture by Andrey Burmakin © AdobeStock.com

Jana Rogge

Jana Rogge is a German remote viewer, author, RV researcher, and graphic designer. Besides being the Editor of *Aperture*, Jana runs several projects in the RV field, such as PSI unit, the PSI.vision Institute, the Institute of Element Studies and local work groups.

She started as an artist, then studied and graduated in graphic design, and is running a communications and design agency, and two publishing houses. For seven years she held a teaching position at Weimar University, teaching the fundamentals of visual design and perception theory. Her publishing house is currently building a series of scientific and historical publications on remote viewing, anomalistics, parapsychology, and edge sciences.

Photo: Anatoli Oskin

the survival of our species and are anchored in our inner core. Yet, the obvious problem is that new discoveries always challenge existing structures. For many, this is not just an opportunity, but also a threat that often evokes automatic resistance.

The issue is not only about threatening the integrity of one's personal worldview, but also, in very practical terms, the vulnerability of existing power structures. Remote viewing ultimately takes this threat to its logical extreme with the prospect of a world without secrets, assuming that it is an innate human ability.

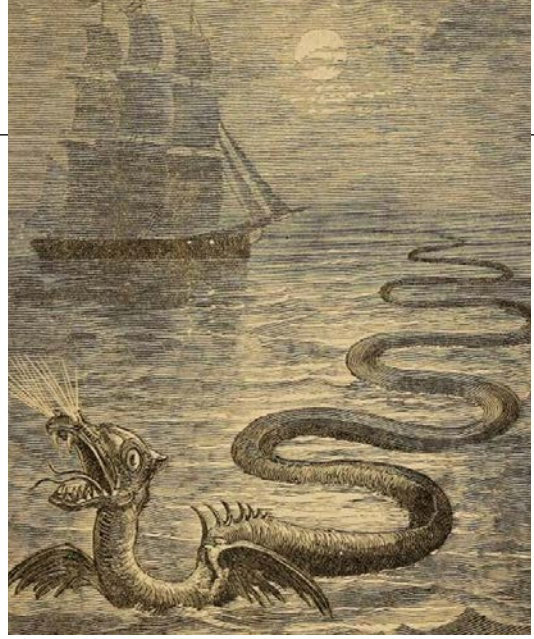
This may be one of many reasons for the everlasting problem of finding sponsors for daring research and expeditions. Columbus, for example, spent 8 years trying to find a financier for his envisioned sailing expedition and received one dismissal after another until the "crazy Italian" found a sympathetic audience with the Spanish king and queen. By the way, even the Spanish king initially rejected the request, and only changed his mind when rumors arose that the archenemy Portugal had captured vast gold resources in Africa and Asia.

This reminds us directly of the effect that intelligence and reports on psychoenergetic research in the Eastern bloc[2] had in the early 1970s, doesn't it? Again, the threat from the outside was the real driving force behind the willingness to provide government funding for such research. Further parallels in history can be found when looking at how often the RV program had to be defended against skeptics and be rescued, how it passed from one hand to the other and was finally discontinued in 1995.[3] But it wasn't because this "ship" had not been seaworthy.

To be precise, Columbus' achievements can at best be called a "rediscovery"— after all, the Vikings had arrived in North America 500 years earlier. Moreover, he reached a land that had been inhabited for thousands of years and had therefore already been discovered—but not yet by the Europeans. In the metaphor I'm using here, these "natives" are the

2 Exemplary sources are *Paraphysics R&D—Warzaw Pact (U)*, originally published in 1978 by DIA, available in the CIA library as a version from NSA, February 1980; H.E. Puthoff, R. Targ, E.C. May, *Psychonenergetic Research: Suggested Approaches, SRI International*, May 1978; Sheila Ostrander, Lynn Schroeder, *Psychic Discoveries Behind the Iron Curtain* (first published 1970).

3 https://psi-unit.com/en/rv/



natural psychics, who have known and used this domain since mankind can remember.

One of the most prominent misunderstandings is that remote viewing refers to the innate *ability* of psi functioning and remote perception, rather than just a way of using those underlying abilities. The most important discovery is that ESP is a natural human skill, and its use can be trained like any other human skill. However, this insight followed chronologically only after the coinage of the term "remote viewing."[4] Consequently, there were different definitions of what was meant by remote viewing depending on historical context. This leads us directly to the issue of distinguishing RV from non-RV, which is an important, if not the central factor in how we understand the discipline.

It is difficult to provide a satisfactory and simple answer to the question of where exactly the boundaries are between remote viewing and other psychic work.

There are a handful of different definitions of remote viewing, but it is difficult to provide a satisfactory and simple answer to the question of where exactly the boundaries are between *remote viewing in all its varying formats* and other psychic work. If we could inclusively describe remote viewing in a single sentence, many laborious discussions could be shortened.

The use of scientific protocol elements, such as blinding or feedback, is only part of this answer. Coordinate/Controlled Remote Viewing (CRV), as it was later developed and applied, is a form of the training mentioned above, and at the same time a fully applicable working method. It is the basis or at least the inspiration for nearly all variants and derivatives developed later. One of the core themes of the CRV developed by Swann/Puthoff is how to deal with the phenomenon of Analytical Overlay. The CRV protocol is based on the separation of signal and noise by the viewer. Recognition that AOL exists and applying active methods to filter it out are two of the key features that distinguish protocol-based remote viewing from other forms of psychic work.

The mental process that generates AOL is fundamental—not only a survival mechanism, but a *basic building block of our perception* and physical existence in the world itself. Our visual perception is a vivid example of this. Even though we think we have a complete visual impression of the world around us, this is not true, technically speaking. Our retinas primarily capture brightness information; the field of view of actual "clear" vision is only as

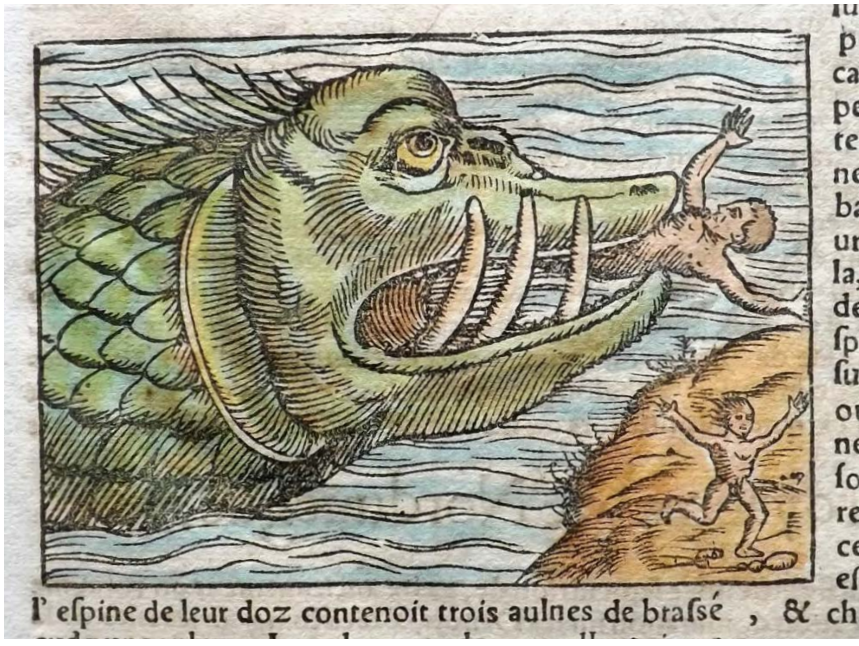
4 The term was coined by Ingo Swann, who had demonstrated an ability to accurately "remote view" weather in various American cities in experiments with researcher Gertrude Schmeidler of City College, New York and the American Society for Psychical Research (ASPR).

large as a coin.[5] Through a constant involuntary minimal movement of the eyes,[6] combined with the interpolation of the data fragments, a "complete picture" of our surroundings is generated, which in reality exists only virtually in our mind and was never registered by our sensory organs in the detail that we think we perceive. Essentially, our perceptual processes fill in the gaps. So, from the very beginning, we "live" in a world that we perceive as 100% real, but which in fact consists to a large extent of constructed and interpolated data.

Now, we want to teach *this* mind how to separate signal and noise. This is an exciting endeavor, and the fact that it has succeeded is one of the amazing things about the CRV protocol.

The part of our perception that is responsible for the interpretation and completion of data is active as a biological "basic program," so to speak. Unfortunately, this is also the main opponent when it comes to filtering "clean data" in remote viewing. Being aware of the problem already helps a lot, but only extensive training and practice leads in the long run to learn to reliably recognize and sort out the friendly help of this "assistant" and to train one's subconscious to a new way of perception.[7]

So, you could say remote viewing is a process, where one trains to subdue one of these "survival programs" anchored in us, for a certain period of time, and replacing it with a different behavioral pattern, that exposes an innate human ability, which is usually repressed by the conscious mind.



Back to the dragons, the white areas on the map and the undiscovered land. Fifty years of RV research have already brought some major insights into the functioning of extrasensory perception. But despite the many questions that have been answered, new questions continue to be raised.

But we have not yet reached our destination. Like the world explorers in Columbus' time, we are still on the move. But now we are discovering the world on a new and higher level. We are crossing oceans, but this time without getting physically wet. Some see this exploration as a competition, they think they need to stake their claim to these newly discovered lands. When reaching a new coast, they proclaim themselves governors. But, when looked

5 The two types of receptors, cones and rods, are not evenly distributed in the retina. In the periphery there are primarily rods. In a small central spot— the so-called yellow spot (macula lutea)—the cones cluster. In the center of this spot lies the area of the sharpest vision, that covers a visual field of about coin size.

6 oculomotor activity, cf. saccades, fixation jumps

7 Note: Natural psychics do not usually understand how to deal with AOL, yet, like everyone else they experience it when they're being psychic. What gives us an indication that AOL is indeed an issue is the fact that even with natural psychics, the quality and hit accuracy of their data varies across different sessions. Obviously, they can receive particularly large or good clusters of data at times, when they are particularly well connected to the "signal."

at from a more objective perspective, it becomes clear that we're all just the same kind of naive sailors in a group of tiny wooden medieval sailing ships, navigating the same ocean as everyone else, and that the new world belongs to no one, yet it belongs to everyone.

"HC SVNT DRACONES" – Engraving on the Hunt-Lenox Globe, one of the first globes to show the New World.

In recent years, more and more are gathering on the beaches of the "old world," raising their eyes to the horizon and being curious about what they think RV is (given their sources of information). They come with different desires and assumptions, and our responsibility is to provide them all with the accurate knowledge of what RV really is (and what it is not), so that they can make their own decisions about where they want to go from there.

Not everyone has the same goals. Some are only looking for the evidence, a first-hand experience that proves that ESP really exists. Others want to answer binary questions as fast and cleanly as possible and have a look into the future. A handful are interested in really using the methodology to gather information and getting really good at it.

One of the most prominent misunderstandings is that remote viewing refers to the innate ability of psi functioning and remote perception, rather than just a way of using those underlying abilities.

For each of us, there are different ambitions and working areas, different methods: If I only want to cross a lake, maybe a rowboat would be better, and in fact, I may already be almost to the far end of the lake before someone else's sailing ship has even loosened its lines and weighed anchor. But if the goal is to cross an entire ocean, an ocean liner is what you want, and a rowboat wouldn't do. So it is with remote viewing methods and applications. Some might be better for one purpose, but not good for others. And vice versa.

Those who spend years of detailed work drawing the charts to the new world, and responsibly resist the temptation to color in the unknown white spots with their speculations, have earned our respect, as have those who return home from spectacular expeditions and contribute with their stories to spreading the word about remote viewing. ■

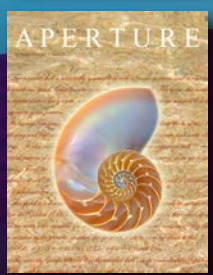
Participate in the short survey and tell me what you think about it:

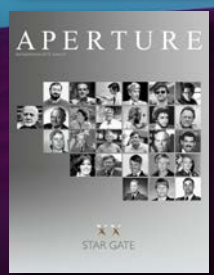
How would you define remote viewing in a way that also explains how it is different from other modes of psychic behaviour?

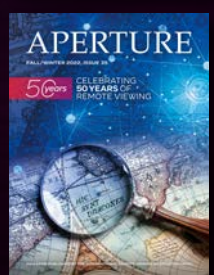
www.surveymonkey.de/r/S2RHP6K

IRVA

APERTURE







ONLINE LIBRARY

In keeping with our mandate to promote accurate information about remote viewing both to our members and to the world at large, the Board has decided to release all back issues of *Aperture* into the public domain, and new issues (like this one) will be similarly available.

The entire set is now available at www.irva.org/library/aperture
For the print-copy fans, it is still possible to order physical copies via MagCloud.

CALL FOR PAPERS

The editors of *Aperture* would like to extend an invitation to all readers to submit relevant and well written articles about remote viewing for possible publication in future issues. All submissions must pertain to remote viewing research, applications, protocols, skills, or experimentation. Article length should generally be between 500–1500 words, but is negotiable. Please submit any additional questions regarding submissions to aperture@irva.org.

INGO'S IDEOGRAMS AT THE MASTER'S LEVEL

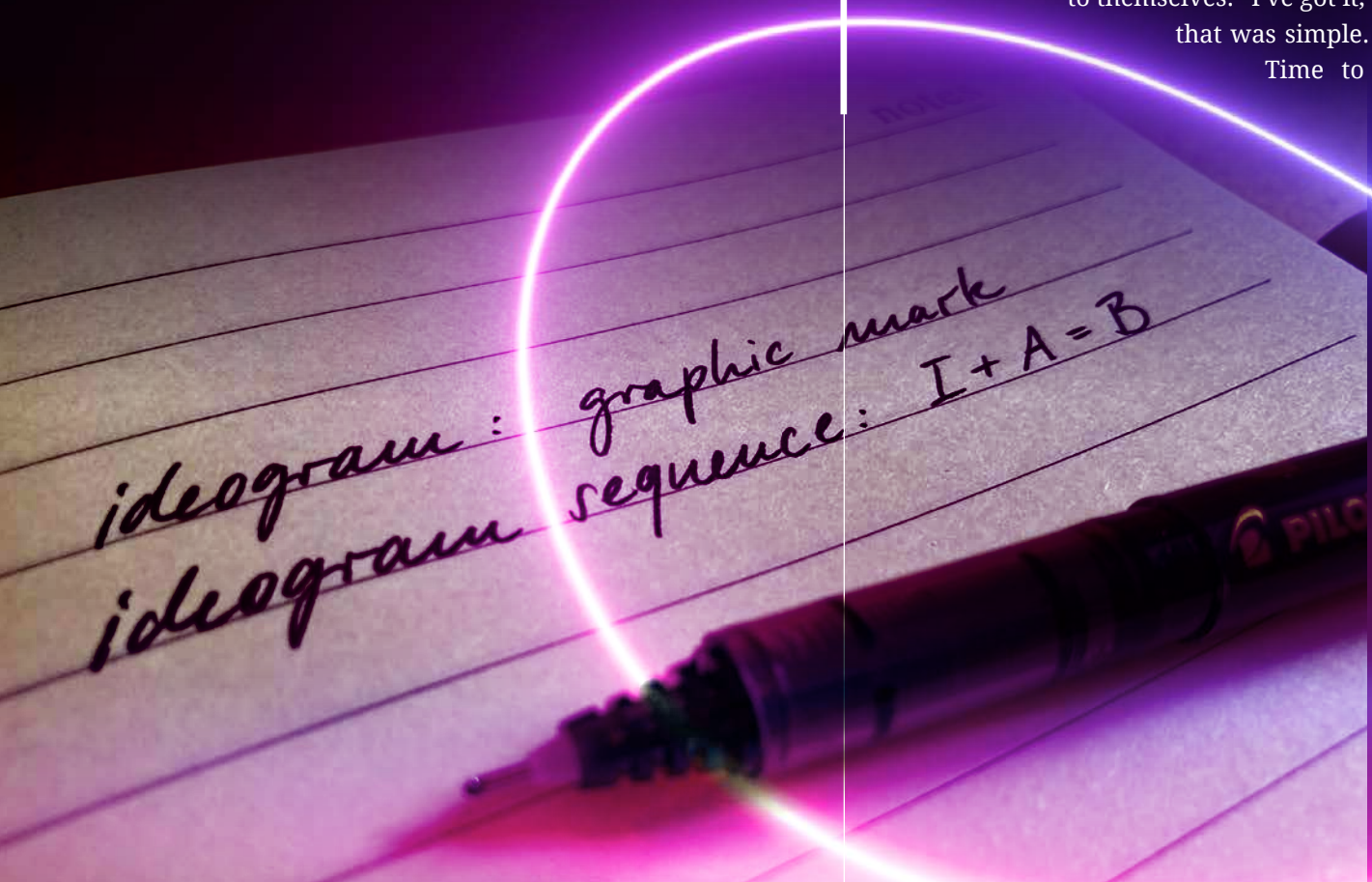
by Thomas "Tom" M. McNear

WHAT INGO SWANN TAUGHT ME ABOUT HIS IDEOGRAMS

INTRODUCTION

The ideogram is perhaps the greatest insight of Ingo Swann. It seems simple at first, yet may be the most exquisite and least-understood concept of Ingo Swann's teachings on Controlled Remote Viewing (CRV). In my three years of study with Swann I learned a lot from him, which I will share with you here.

It may seem strange, but as simple as the ideogram itself appears to be, this very simplicity may be what makes it so hard to master. Many inexperienced viewers quickly grasp what they believe to be the basics of the ideogram, then think to themselves: "I've got it; that was simple. Time to



move on to the higher stages of CRV." They want to start sketching. They want to experience the site in almost mystical ways. They want to name the target. Often it is this desire to rush into remote viewing's higher stages that prevents them from truly mastering the apparently simple complexity of the ideogram. Yet, it is understanding this that will allow them to successfully advance into remote viewing's higher stages.

Swann taught that the ideogram represented the gestalt of the primary aspects of the target, and provided all the information necessary to understand it. This information is in an *encoded* form; the remote viewer, working through the stages of CRV, *decodes* the information that the ideogram initiates.

The ideogram you could think of as being like the cover of a book lying on a table. Yes, by looking at the cover one can learn the basics of what is contained therein. Is it a biography or a science book? Is it about ancient history or about space exploration? If this rudimentary understanding is all one seeks, there is no need to open the book and read it.

Likewise, if one only wants to know the basics of the site—Is it land or water? Is the target a structure or a natural feature?—an in-depth understanding of the ideogram may not be necessary. But if the viewer wants to know more, then understanding the complexity and the intricacy of the information initiated by the ideogram is essential.

I call this paper *Ingo's Ideograms at the Master's Level*, because truly understanding the way it was taught by Ingo Swann will help ensure valuable information about the site is not lost by racing prematurely into the higher stages of remote viewing. Those who prematurely move beyond the ideogram will surely fail to recognize the depth of the information the initial ideograms make available.

As I said, in this document I'm sharing what Ingo Swann taught *me* about ideograms. I emphasize *me* because I can't speak to what and how he may have taught others who came after me. I also emphasize that I am writing about what Ingo Swann taught, not what others may teach. It is not my intent to enter into a discussion of what others may teach. But I hope many can learn from Ingo Swann's brilliance.[1]

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1 Finally, in addition to my years with Ingo Swann, I must acknowledge that in the past 40 years I have learned a great deal from my many friends and colleagues in the CRV community. Some of the concepts and phrasing in this document may have come directly from discussions, readings, zoom conferences, etc. Where possible I have given credit to these people, but I wish to apologize in advance if I have inadvertently used the ideas or phrasing from these exchanges without giving due credit to the originator. Forty years is a long time and I am greatly challenged to remember what, and from whom, I may have learned. I am grateful to all who have contributed to my understanding and have contributed to the information contained herein; to them, I say thank you.

I will begin with what Swann taught and did not teach about the ideogram, but I will also address the questions frequently asked by viewers, often by long experienced viewers. Perhaps in gaining more in-depth knowledge viewers will share what they learn here with others in the RV community, especially beginning viewers. Let's get them off to a great start in CRV.

One frequently asked question is, "Did Swann change what he taught or how he taught?" Let's address this question up front. While Swann likely used different words or phrasing from one student to another, what he taught remained the same. Swann was highly intuitive and could tell if his students clearly understood the points he was making. If he perceived his student needed further explanation, he might use a different word or expression to ensure the student's understanding, but as for what he taught his students—it was the same.

Where did the concept of the ideogram originate? Let me begin by quoting my friend and colleague Paul H. Smith. In a 2001 document entitled *Ideograms*,[1] Paul wrote:

> Over the years, Puthoff and Targ had a neat way of dealing with reporters, scientists, and government officials showing up at SRI demanding proof that remote viewing really worked. Instead of trotting out some stellar remote viewing performer whose success would be doubted even if demonstrated under the very nose of the questioner, visitors were challenged to try it themselves. Many of them accepted the challenge, and most of them were successful. All these sessions done by people "right off the street," amounted to more than 140 remote viewing trials that were useful as scientific data.
>
> In looking over this pile of RV transcripts, Ingo noticed something peculiar. Both experienced and inexperienced viewers were encouraged to remote view with pen and paper in hand, to record their impressions in word and sketch during the session. But nearly every time someone launched into remote viewing, he seemed to have the urge to make a little scribble on the paper when first contacting the signal line. Ingo found something familiar about the behavior, and the scribbled results it left. One day it suddenly dawned on him– it reminded him of a chapter in Arnheim's book, *Art and Visual Perception*, which Ingo had first read when studying art in college. Arnheim had looked at how young children first approached art, and what role their newly developing perceptual abilities played. When first learning to capture on paper the things around them, young kids made scribbles that were very similar to those of remote viewers. It was as if the children were intuitively trying to grasp the essence of the subject they wanted to draw. Essence is closely akin to—perhaps identical with—the notion of gestalt. Ingo wondered if perhaps these little scribbles were the initial apprehension of the major gestalt of the target. After experimenting with the concept, Puthoff and Swann decided that indeed the scribble was a primitive representation of the target's gestalt. Seeking a word to call it, they happened upon "ideogram," which means basically a graphic mark or sign of some sort that stands for an object or idea.

In December of 2010, Ingo Swann stated, "The first thing that goes downhill in RV is (that) people don't understand the ideogram."[2] Even experienced

1 https://rviewer.com/ideograms/

2 Transcript of an unlisted audio recording made of a discussion between Paul H. Smith and Ingo Swann on December 1, 2010.

Tom McNear

Tom McNear was the first member of the Army Star Gate program to be personally trained in Coordinate Remote Viewing (CRV) by Ingo Swann and the only member Swann trained through Stage VII; he was the "proof of principle guinea pig." Near the end of Tom's training, he and Swann discovered Stage VII (phonetics). In 1985 Tom wrote the first CRV manual, *Coordinate Remote Viewing Stages I–VI and Beyond,* based on his training with Ingo Swann. This manual became the basis for the Defense Intelligence Agency (DIA) manual published a year later.

Author Jim Schnabel, in his book *Remote Viewers: The Secret History of America's Psychic Spies,* stated that "Swann considered his true protégé to be Tom (McNear) … the formal prototype for the CRV-trained military remote viewer, the best that could be achieved." Author Jim Marrs, in his book *PSI Spies,* quoted Ingo Swann as saying Tom was "the first to finish all seven stages. He was better than me."

viewers sometimes forget the significance of the ideogram. In doing so, they fail to recognize it is the initial ideogram(s) that establish the foundation for the rest of the session. Swann taught that the initial ideogram represents the primary gestalt of the target and contains, in an encoded form, all necessary information needed to understand the target in its basic nature. By decoding the information contained in each ideogram, viewers will have the firm informational base necessary to progress to more advanced CRV stages.

How is a remote viewer tasked, targeted, or "sent" to the location of interest? The term for this tasking is *a target reference number (TRN)* or just *tasking number (TN)*. A TN is a coordinate or random number used to identify for the viewer the desired location of interest. Almost any reference can be used to task viewers providing the tasker's intentions are associated with the reference. The tasker and the viewer both implicitly agree that the TN indicates the target and the information the tasker seeks about that target. Just how the tasker's intentions become linked or entangled with the desired target is all part of the mystery of CRV and is far beyond what is covered in this document. Just as the tasking number represents the target in the minds of the tasker and the viewer, likewise the ideogram represents the target in another form.

During early CRV training with Swann the tasking number was simply the geographic coordinate of the physical location on Earth expressed in degrees, minutes, and seconds. This was one reason why CRV was initially known as *Coordinate* Remote Viewing (CRV). CRV was later changed to *Controlled* Remote Viewing—still CRV—and geographic coordinates were no longer used.[3]

Instead, arbitrary numbers or even sealed envelopes replaced the use of geographic coordinates. Why? There were several reasons. CRV skeptics often charged that viewers weren't really viewing, they had simply memorized all the coordinates on the face of the Earth and were merely describing the target from memory. Actually, this would probably have been a feat greater than remote viewing itself. Additionally, using geographic coordinates sometimes confounded the viewer; from the coordinates, they could often recognize the general area

3 This term was also coined by Ingo. After the project was declassified in late '95, when remote viewing became a public issue, Ingo said that he had wanted to call it Controlled Remote Viewing all along, and that he preferred to use that term, and so everyone adopted it. (*The Development of Controlled Remote Viewing (CRV)*, video recording of an interview between Dr. Harold E. Puthoff and Paul H. Smith from April, 2021.)

of the world the coordinates represented, causing the analytical mind to "try to help" by offering "suggestions" as to what the target could be. Switching to sealed envelopes or randomly selected numbers alleviated these concerns. An added benefit was that it allowed remote viewers to be tasked on targets whose locations were not known, such as people or events.

There are two other terms readers must understand before reading further: *site* and *target*. The *site* is the general vicinity in which viewers find themselves after receiving the tasking number. The *target* is the actual object or event the viewer is being asked to describe. The *site* may be The White House in Washington D.C., but the *target* may be the President of the United States who resides within the site. The *site* may be a specific location, but the *target* may be an event occurring at that location. The *site* may be Pearl Harbor on today's date, but the *target* may be Pearl Harbor on December 7, 1941. Typically, *sites* are locations, while *targets* may be locations, people, events, or times. While they may appear to be interchangeable, and sometimes they are, I will endeavor to use the appropriate term at the appropriate time throughout this document.

In Paul Smith's previously cited *Ideogram* document, he mentioned Swann's concept of the *signal line.* Swann described the signal line as a sequence of signals that emerge from the target. I like to describe this *sequence* as an oncoming freight train. Upon receiving the tasking number, information about the target is aligned and presented to the viewer in sequence much like a train on its tracks—freight car after freight car or ideogram after ideogram. The initial ideogram usually represents the primary gestalt(s) of the target (the locomotive). When this ideogram is correctly and completely decoded (more about decoding later), subsequent ideograms may present themselves providing additional, more detailed information about the target. Swann's friend, Robert (Bob) Durant, called the process "the relentless progression of the data." There's no better way to describe it.

Because Swann taught that ideograms are sequential, he taught his students to receive the initial ideogram, decode it, then take the tasking number again ready to receive the next ideogram containing refined details about the site. Some RV schools teach a process where the viewer may receive a long, elaborate ideogram that may represent many aspects of our "freight train." After objectifying the ideogram, the viewer then assesses the ideogram for changes in feeling along the length of the ideogram. It may start as a solid feeling of flat land, change to a fluid feeling of water, and then change again to the feeling of manmade. At each point where the feeling changes, the viewer places a small mark and objectifies the changes in feeling—objectifying a feeling and an analytic assessment for each portion. As taught by Swann, these three features, in this case, land, water, and manmade would likely each present as separate ideograms.

Swann taught to never add to the ideogram after it was received and objectified. While he and I never discussed the "segmenting" of long ideograms, I feel certain he would question this practice. He would ask, "How does the viewer know

whether the additional marks are a part of the original ideogram or part of the analytical function of dividing the ideogram into its various parts?"[4] Perhaps practitioners of this extended ideogram learn how to make use of the sectioning marks without it interfering with their decoding of the ideogram, but this was not what Ingo Swann taught.

What Is an Ideogram?

Remember, Swann said: "The first thing that goes downhill in RV is [that] people don't understand the ideogram." Before moving forward, one must clearly understand what the ideogram is. The appearance of an ideogram can be described as a "scribble," or a "squiggle on paper." The graphic portion of the *ideogram sequence* is the *ideogram*. The ideogram is the first spontaneous, graphic representation on paper of the major gestalt of the target. It is an *almost* involuntary, kinesthetic, feeling-response to encountering or contacting the signal line. Some compare the production of an ideogram to what is known as automatic writing. The ideogram produces itself in response to receiving the tasking number with little help from the viewer. I stated the ideogram is *almost* involuntary; if a viewer resists producing an ideogram, none will be produced, but if the viewer cooperates with the *feeling*, the ideogram is spontaneously produced with little thought or effort from the viewer.

Just as Arnheim discovered, the basic scribbles of children frequently captured the basic forms and shapes of the items they were sketching, Swann also recognized the initial "scribbles" of beginning viewers often resembled these same basics. When asked what the scribble represents, viewers often respond with, "I don't know," "it was spontaneous" or "it just felt right." It was this sense of *feeling* that lead Swann to discover what he called the *feeling-motion*—but more about that later. Arnheim recognized this sketching to be an innate ability in children that required neither tutoring nor instruction. Likewise, Swann discovered that beginning viewers required little guidance or instruction to produce ideograms: he believed it to be an innate reflex we all possess. He determined it was the feeling-motion that motivated the hand/arm to produce the ideogram.

Because the feeling-motion produced the ideogram, his emphasis was always on capturing the feeling-motion rather than on the graphic appearance of the ideogram. Sometimes, beginning viewers believe they can look at the ideogram and determine the target, but relying on the visual appearance of the ideogram will almost surely lead to failure. This is generally because the ideogram was produced by the viewer's near-automatic response to the *feeling-motion* of the target (see feeling-motion below), and because the viewer initially may have no understanding of the perspective from which they are engaging or viewing the target. Is the curving ideogram a dome-shaped structure as viewed from ground level, or is it the curving shoreline of an island as viewed from above? While receiving the ideogram, the viewer has little awareness of this perspective or viewpoint.

Most viewers think of the ideogram as just the *squiggle* or the *ideogram*, but the complete ideogram sequence as taught by Swann consisted of three parts, 1) the squiggle or ideogram, 2) what he called the feeling-motion that caused the ideo-

4 Use of the term "analytical function" refers to the concept of the left-brain (left hemisphere) and right-brain (right hemisphere). Throughout this document, I refer to the basic intuitive functions of the subconscious as being right-brained or belonging to the right hemisphere of the brain, and I refer to analytic functions as being left-brained or belonging to the left hemisphere of the brain. While this is generally agreed upon by many scientists, psychologists, neurologists, and remote viewers, it is an oversimplification that some readers may question. For this discussion of the ideogram, I will not get involved in the left-brain, right-brain debate.

McNear, Tom & Smith, Paul H. (2022). *The Foundations of Controlled Remote Viewing.* Eckhaus Verlag. ISBN: 978-3-945294-98-7
Language: English. To be be published end-2022 (available for pre-order) ►

gram to be produced, and 3) the automatic analytical response to the synergy of the ideogram and feeling-motion. Three parts, not one. We will now take a closer look at each of the three parts of the ideogram sequence.

Ideogram Sequence Part One: The Ideogram—the I-Component

The graphic portion of the ideogram sequence is the ideogram. As previously mentioned, many consider the ideogram mark to be the ideogram in its entirety; this is an easy and common misperception. For many of us, our visual sense is our dominant sense. "I see things more clearly now" or "Look at it this way" are common phrases. When we hear a sound, we often try to *visualize* what it is that could make such a sound. So when one looks at a remote viewing transcript and sees the ideogram on the page, they believe THAT is the ideogram. Many beginning viewers also look at the ideogram and think they are seeing the target, thinking the ideogram is a sketch or drawing of the target. This is wrong; why this is wrong will become more clear as you read on.

Swann said that no two ideograms "look" the same. Each is representative of a specific target. Just as structures and landforms can have millions of shapes, so can the ideograms representing them. Is the structure dome-shaped, tall and thin, or underground …? While the ideogram may not look like these shapes, they represent these structures in a right-brained, subconscious sort of way.

Below is an example of a basic ideogram:[5]

5 The ideogram examples in this article are taken from Ingo's training folders.

Some viewers believe the ideogram should or does "look like" the target and they place great weight on its physical or graphic appearance. Ingo Swann said, "Don't look at the ideogram and expect to see something in it." Why he said this will become clear; but he didn't say, "Ignore the visual aspects of the ideogram"; why would he? The viewer produced the ideogram. They saw the pen produce the ideogram on paper. Of course, they know what the ideogram looks like; for them to try to "unsee" its physical appearance would cause confusion—not a good way to begin a remote viewing session. The physical appearance of the ideogram is definitely a component of the ideogram sequence that the viewer will incorporate in the viewing process, but the viewer's focus must be on the feeling-motion. So what is the feeling-motion?

Ideogram Sequence Part Two: The Feeling-Motion—the A-Component

The term *feeling-motion* is not a term in common use. Swann taught that the ideogram was produced by what he called the feeling-motion. This feeling-motion is one thing, not two. He said that there was no word in the English language that simultaneously encompassed both feeling and motion so he developed the phrase, and the concept, of the feeling-motion. The viewer experiences the *feeling* while producing the ideogram. These feelings represent the *consistency* of the target and the feel of the target as if the viewer were physically at the site. These feelings are expressed as adjectives. Viewers experience such feelings as hard, fluid, liquid, soft, manmade, etc. Because of the open construction of the Eiffel Tower, viewers might describe it as airy. But these feelings are only the first part of the feeling-motion.

While producing the ideogram, the viewer is experiencing the feeling, but they are also experiencing the *motion*. This motion is often described

as the motion of the pen on the paper as the viewer was producing the ideogram, but it is more than that. The motion emanates from the target, and this motion motivates the viewer's muscles and nerves to move the pen in such a way that it produces an ideogram that represents the main gestalt or contours of the target. Did the motion move horizontally across the page? Did the motion go up or down? This motion is the second part of the feeling-motion. Up, down, wavy, erratic, diagonal, or across are examples of the motion the pen might take and the viewer might experience. Viewers may also experience motion at the site, such as rapidly moving, expanding, moving up and down, etc. The viewer's ability to accurately perceive and characterize the motion improves with experience.

A complete *feeling-motion* accompanying the production of the ideogram then might be *fluid wavy* or *rising solid.* The feeling and the motion can present in either order, the importance is to capture both sensations and not to worry in which order they present. It is the feeling-motion that caused the creation of the ideogram, and it is the synergy of both the feeling and the motion that conveys significant information to the viewer.

Ideograms are the viewer's kinesthetic response to the target. Viewers, through the feeling-motion, feel and experience the target. The feeling-motion *precedes* the ideogram because the feeling-motion *produces* the ideogram.[6] The feeling-motion causes the viewer's hand and arm muscles to move in response to contact with the target. This response is pre-conscious and is initially not intelligible to the conscious mind; the muscles know, but the conscious mind does not. Because the feeling-motion preceded the ideogram, the viewer must focus on the feeling-motion, not the physical characteristics of the ideogram as it exists on the paper.

What Swann called the feeling-motion, RV instructor Paul H. Smith calls the *motion-feeling* because the viewer typically experiences the motion

6 We should think of the "feeling-motion" as being an intrinsic part of the ideogram since, in fact, it is the feeling-motion that impacts the viewer's hand as it holds the pen to paper that produces the visible trace of the ideogram. Though they happen virtually simultaneously, the ideogram is the result of the feeling-motion experience, and not the other way around. (Similar to how the kinetic movement of the earth is recorded by the ink stylus on the seismograph paper when an earthquake occurs.) The subsequent written decoding of this feeling-motion into the two elements that comprise the A-component is a consciously-performed process by the viewer. Thus, the written, two-part A-component recorded on paper is not itself a part of the ideogram; it is merely the "objectification" the viewer produces of the experience he or she just had while creating the visible trace of the ideogram—even though it is still referred to as "the feeling-motion." And just as an earthquake happens whether or not there is an ink-trace on a seismograph drum, an ideogram may be experienced even if there is no pen held to paper. Sometimes, after taking the coordinate, if the viewer is too slow in putting pen to paper, the ideogram is produced in the air. In such an event, the viewer may experience the feeling but will fail to record the motion on paper.

first, before the feeling. While Paul reverses the term, his teaching of the feeling and the motion is identical to that of Ingo Swann, and, as stated above, the feeling and the motion can present in either order.

After producing the ideogram, the viewer will write an upper case letter A (see below). Following the letter A, they will write the feeling-motion they experienced. This "objectifies" the feeling-motion.

While the feeling-motion may appear to be two things, the feeling and the motion are experienced nearly simultaneously and can be thought of as one unified experience. I like to use the example of riding in a canoe. Riders in a canoe experience the calm feeling of floating and flowing with the motion of the canoe, but when a motorboat passes by they suddenly experience the feeling of the canoe rising and falling, and rocking side to side. They feel the feeling and their body experiences the motion of the canoe simultaneously. If at that time, the rider in the canoe had a pen on paper, I feel certain they would produce an ideogram that contained or expressed both the feeling and the motion. Simple.

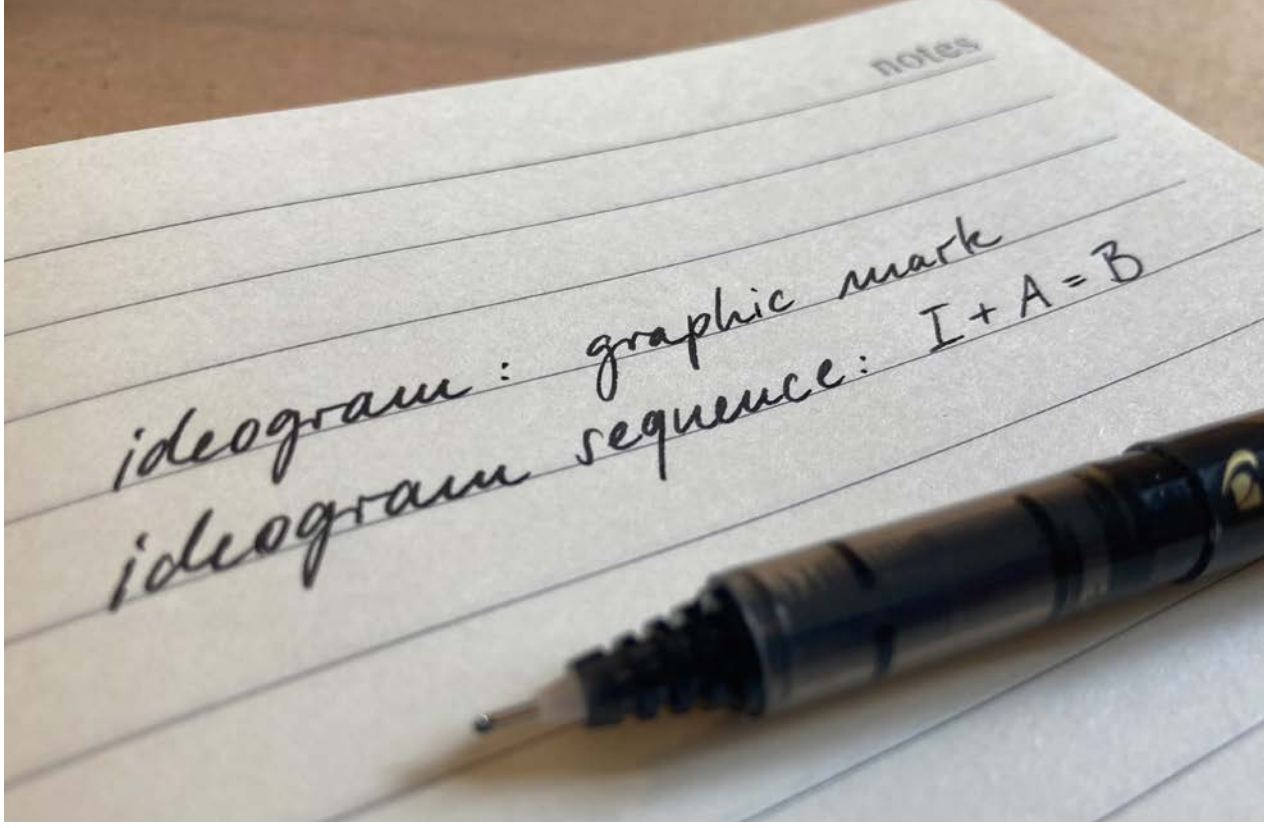
Ideogram Sequence Part Three: The Automatic Analytical Response—the B-Component

After the viewer has produced the ideogram and objectified the feeling-motion behind the letter A, next comes the viewer's *automatic analytical response* to the target. The automatic analytical response is the spontaneous response of the viewer to the ideogram and the *feeling-motion;* there is synergy when the two are taken together. The viewer felt the feeling and experienced the motion; from this, their intuition may give them an immediate general idea of what the site might be. Until this point, the viewer was encouraged to use only adjectives to describe their perceptions. The automatic analytical response is a noun representing the viewer's "spontaneous analytical" response to the ideogram and the feeling-motion. This response is immediate, fast, and effortless. I call this a right-brained analysis—what Swann called "an analytic judgment within the subjective or intuitive process."[7]

Is it land, is it water, is it a structure? While viewers may perceive other nouns, these are the broad categories that typically present after the ideogram and the feeling-motion. After objectifying the feeling-motion as the A, viewers will write an upper case letter B (see below). This B prompts the viewer to make the quick automatic analytic response.

The sequence is I + A = B. This analytic response must be quick and automatic without overly engaging the left-brained analytic mind; hesitating or pausing too long can allow the analytic left-brain to jump in and "try to help" by submitting analytical ideas for the viewer's subconscious to consider. If there is no automatic response, the viewer should

7 Many tend to separate analysis (left-brained) from intuition (right-brained), but Swann believed that right-brained intuition possessed the ability to perform rudimentary decision making.



simply state there is no B and take the tasking number again to once again begin the I + A = B sequence.

The A component is a description of the experience of initially encountering the target in psychic space; the B is a statement of what the target is, in gestaltic terms. Any time viewers begin wondering to themselves what the target might be, the analytical left-brain will surely provide an answer and create confusion or "analytical overlay" (AOL). Analytical overlay is the left-brain trying to make sense of the fragmentary data received during the ideogram process; these impressions come from imagination or memory.

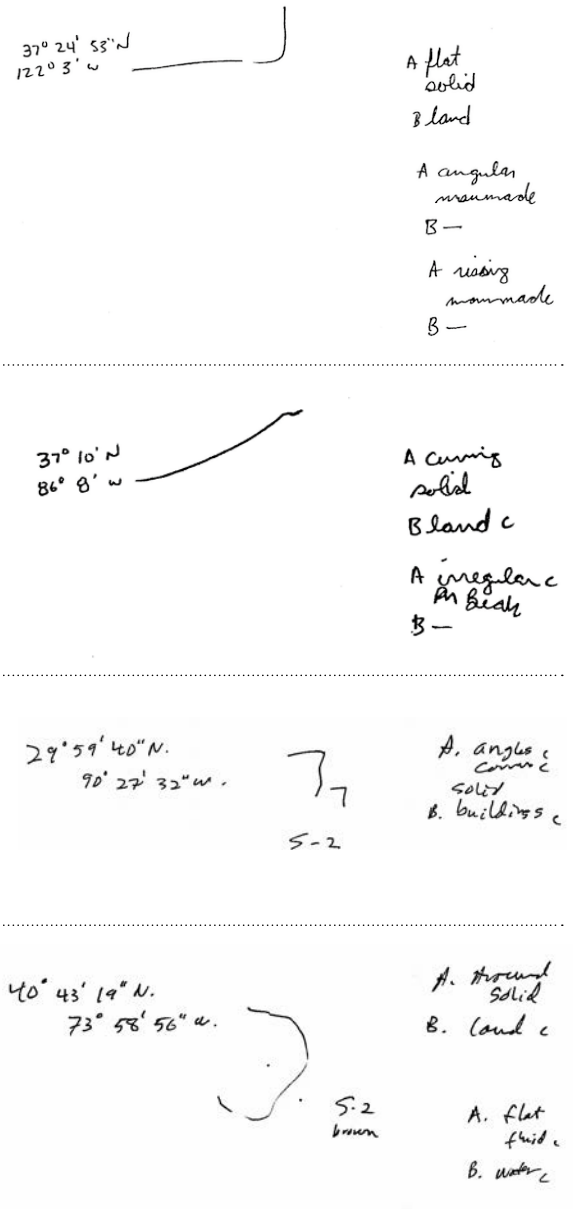
Viewers might also intuitively incorporate the visual aspects of the ideogram into this response, but the visual aspects of the ideogram are secondary to the feeling-motion. AOL may sometimes be correct, but often this overlay leads the viewer away from the signal line and into imagination.

The Ideogram Sequence (I + A = B)

After objectifying the noun that represents the target (the B) the viewer has completed CRV Stage-1. While Stage-1 often provides just the basic perceptions of *land*, *water* or *structure*, it is the most important stage of CRV because it is the foundation for all subsequent CRV stages.

The initial ideogram perceived by the viewer typically represents the primary gestalt of the site or target. Once this ideogram has been processed or *decoded* through the CRV process, subsequent, different ideograms may present themselves. These subsequent ideograms likely pertain to different aspects of the site. For example, if the site is a barn in the middle of a grassy field, the viewer may receive both gestalts in a multiple ideogram, or may receive one ideogram representing the barn and a subsequent ideogram representing the grassy field. These subsequent ideograms are rarely received until after the initial ideogram is accurately and completely decoded (unless that's all that is present, such as the middle of an ocean). If the same ideogram repeats itself, this indicates that the viewer has incompletely or inaccurately decoded the ideogram. Once the ideogram has been correctly decoded, subsequent ideograms may be produced.

Different ideograms may present themselves for the same target. Swann believed the ideogram contained all of the information necessary to understand the target. For example, there are many structure shapes or styles and there is no "one correct" ideogram to represent them all. As stated, ideograms come from the target, not the viewer's



mind. Different ideograms may take on physical characteristics of the target, i.e., curving or straight, underground, low and broad, or soaring; these characteristics are felt in the feeling-motion and are often graphically portrayed in the ideogram.

When the same viewer is tasked against the same target, they may often produce a different ideogram with each tasking. One ideogram may represent the target from one perspective, on the ground in front of the building, for example, but the next ideogram may represent the same target from the side or from above. These two different perspectives will likely produce different ideograms representing the same target. This is common.

Additionally, "similar looking" structures may have an entirely different *feel* to the viewer. This is due to the *feeling* of the structure and not the *appearance* of the structure. A church, a school building, or an official government office building, while all may have similar visual appearances, they may feel very different to the viewer. These differences will become clear in the more advanced stages of CRV, but in focusing on the graphic appearance of the ideogram, the viewer is likely to lose the appreciation of these advanced feelings emanating from the target. Swann was adamant that viewers should focus on the feeling of the ideogram and not its graphic or visual appearance. While it's true that the ideogram can often *look* like the physical appearance of the target, the ideogram usually *feels* like the true characteristics of the target.

With this understanding of the ideogram sequence, its three parts (the I, the A, and the B), and the importance of the feeling-motion in decoding the information contained therein, let me address why the ideogram is not better understood.

Ideograms: A Lack of Understanding?

If there is ambiguity in understanding the ideogram, why? One possible cause, Swann followers please forgive the heresy, may lay with Ingo Swann himself. When Swann was teaching me from 1982 to 1985, he wrote little about the ideogram; much of the instruction he provided was verbal. Below is perhaps Swann's most detailed description of the discovery and development of the ideogram. Swann stated he saw what later became known as "ideograms" in the works of many early "psychics." I will let Ingo speak for himself.

> The concept of the "ideogram" began coming into view in about 1974, and it was my humble self that first recognized its importance—because in my early art research and studies I had read the first 1954 version of a book entitled *Art and Visual Perception—A Psychology of the Creative Eye* by Rudolph Arnheim (a new version of this book was published in 1974). Arnheim also produced a book entitled *Visual Thinking*. Now, what we were referring to as "doodles" (i.e., an aimless scribble, design or sketch) had over frequently been turning up in experimental sessions produced by many dozens of volunteers, and which had been considered as some kind of "noise." So I finally asked: "What are all of these doodles doing in this stuff?"
>
> Arnheim doesn't particularly identify these doodles as ideograms, but plenty of them are illustrated in his book—as "something that STANDS [his emphasis added] for the idea of something," especially in the cases of children who can't otherwise draw the something more completely or accurately. Hal [Puthoff] and I decided to refer to these doodles as "ideograms" defined as a picture or symbol used in an information system to represent a thing or idea; especially one that represents not the object pictured but some thing or idea that the object pictured is supposed to suggest.
>
> This was sort of shocking at the time. For it implied that the RV process was a creative gestaltic artistic one from the bottom up, and not an intellectual linear one at all. Much to your credit you seem to have recognized this on your own, but as time soon proved few others can do so (or even want to). Indeed, if we had not had numerous perceptual psychologists in our equally numerous oversight committees who understood this, our project would probably have been quietly terminated.[8]

Swann doesn't say so in this correspondence, but he is quoting almost word for word the Merriam-Webster definition of "doodle," which is "an aimless or casual scribble, design, or sketch." Obviously, Swann realizes that ideograms are more than "doodles." He tells us that Arnheim himself refers to "doodles" as standing for the idea of something (though a search of Arnheim does not show that wording; rather Arnheim refers to "doodles" as graphical elements created absentmindedly which are "more often just chance agglomerations of elements" [*Art and Visual Perception*, p. 149, 1974 ed.]; Swann may be confusing his memory of "doodles" with some other passage in Arnheim's book, where Arnheim does talk about purposeful children's sketches—which he does not refer to as "doodles"—as representing the 'idea" of what the child perceives). But we are dealing with Swann's words here, not directly Arnheim's, so in the letter quoted above, Swann mentions an ideogram as "a picture or ... a symbol ... that represents a thing or idea ..."

This at least distinguishes an ideogram from a doodle in that, to the perceiving person, an ideogram expresses meaningful content, whereas a doodle ("more often just chance agglomerations of elements") does not. Unfortunately, Swann's description still retains some ambiguity. "Symbol" can, of course, refer to anything from a simple abstract graphical element (such as a corporate logo) with little intrinsic representational appearance, to a recognizable representation in the form of an icon, a caricature or even a realistic pictorial image—to even a physical object. I believe in this letter Swann doesn't mean us to take the word "symbol" too rigidly, and that he is using "doodle" figuratively, referring to an ideogram's superficial resemblance to more mindless squiggles like doodles on a scrap of paper, but not at all implying that an ideogram is as empty of content as is an actual doodle.

8 Message from Ingo Swann to Daz Smith, 27 December 2007.

◀ Ingo Swann and Tom McNear, New York, 2011

This is confirmed by his remark that coming to understand ideograms helped lead him to the realization that the remote viewing process is "a creative gestaltic artistic one from the bottom up," which rules out the possibility that ideograms bear any similarities to doodles beyond a mere superficial resemblance to those who are unaware of what ideograms are.

So, as readers can clearly see for themselves, even Ingo Swann could occasionally be imprecise with his wording. Perhaps this has contributed to a lack of understanding.

What Did Ingo Swann Teach About the Ideogram?

One of the problems this question brings up is that Swann had never documented his formal training program—no known textbooks, formal written notes nor slides. So in order to get a reliable definition, you have to seek the answer from someone with first-hand experience in learning directly from Swann himself.[9]

Tom Bergen, who was the final person trained by Swann from 2004 to 2012, confirmed that as late as 2013, Swann appeared to have no training notes or manuals, "just some slides from the SRI training days" (1982–1984).

Many have read documents from Swann's archives and have used his written notes to try to understand his views on the ideogram. Some have even cited the training notes and essays of Swann's students to support their views. Their "interpreting" of these notes has sometimes led to some of the confusion. On the subject of the ideogram, Swann spent days and weeks explaining his views to his students. Though he taught the ideogram during CRV Stage-1, detailed discussions about the ideogram continued throughout all stages of CRV training—for me, all the way through Stage-6 training. These long, in-depth discussions cannot be reduced to the few notes one might find in his archive. Indeed, it is difficult for me to capture such depth in this document.

To emphasize the importance of the ideogram, regardless of the CRV stage, below I quote my CRV Stage-6 daily report. On 3 Jul 1984, I was training with Ingo Swann on Stage-6. Surely by Stage-6 I should have fully grasped the importance of the simple ideogram, but in that day's daily report I wrote:

> I relearned for the 100th time the importance of fully interpreting (decoding) the ideogram. The ideogram is the basis for the entire signal line. The ideogram contains all the basic elements needed to acquire the site. Ideograms are important. Ideograms are important. Ideograms are important. Ideograms are important …
>
> If you don't completely interpret (decode) the ideogram, four things will happen: 1) you won't get the content of the site, 2) you will not progress into the more difficult aspects of the site, 3) you will produce many AOLs, and 4) you will go into AOL drive.

As you can see from my Stage-6 report, the ideogram never loses its importance to the remote viewing process no matter what stages the viewer has achieved.

9 See table page 51 (all people known to be trained by Ingo Swann).

◀ Ingo Swann and his military students, 1984

There are many ways to teach remote viewing, and there are other forms of remote viewing than Swann's Controlled Remote Viewing. I have no qualms with those who may be teaching differently from the Swann method. I know some very effective viewers who have learned from those instructors. With certainty, I can say that some of the other methods are producing capable viewers; but we must recognize these are not the methods of Ingo Swann. Why is this important? We students of Ingo Swann simply want to keep the historical record straight. Today the CRV community is studying the historical records of luminaries such as Rene Warcollier or Upton Sinclair. What if, back in the day, others attributed to Warcollier teachings that were not his own? Today, we would not have an accurate picture of Warcollier's true contributions—what he got correct and where he may have been inaccurate. If today, we in the RV community are doing the same to the teachings of Ingo Swann, how will future generations be able to accurately understand his true contributions?

I applaud those who are successfully teaching other methods, but please don't attribute those ways to the teachings of Ingo Swann. Various practitioners and instructors have developed their own ideogram techniques; they should not be criticized for that. If their teaching techniques are working for them, they should be happy with that success. They should put their names to their techniques and call them their own. But please don't confuse the historical record by inappropriately attributing them to Ingo Swann. As I write this paper, Ingo Swann "is the history of RV and CRV." One hundred years from now, many of our contemporary CRV instructors may be the "new history of CRV." The record must remain accurate and their stories should be told. It is this accuracy I seek in writing this document.

I was trained by Ingo Swann from 1982 to 1984. For the first few months, my friend and colleague Robert (Rob) Cowart and I trained directly with Ingo Swann. Unfortunately, Rob was soon diagnosed with cancer and was medically retired from the Army. From that point forward, for the next three years, I received my training one-on-one from Swann.

As I was the "prototype" for this training and Swann knew others would follow, he spent much of his time with me seeking to develop and improve the delivery of CRV training. He would ask, "How was that?" or "Could I have presented that differently?" Because of this, I believe he may have made small changes in his delivery or in the particular wording he chose, but after many years of discussions with his other students who came after me, I feel certain he did not change *what* he taught.

What Did Ingo Swann Teach Me?

Swann was highly intuitive and could tell if his students clearly understood the points he was making. If he perceived his student needed further explanation, he might use a different word or expression to ensure the student's understanding, but as for what he taught his students—it was the same.

Ingo Swann knew the significance of words. He frequently said that "words are mind-traps" and that precision in word choice was essential in avoiding ambiguity leading to confusion. The words he used in teaching CRV were often unique: before being involved in CRV, who had heard of remote viewing, ideograms, feeling/motions, etc?

These terms can be interpreted in several ways. Even more common words can also have multiple meanings; if the instructor and the student are not in agreement with the actual meaning of a given word, training may fail due to the "mind traps" of which Swann spoke. For this reason, each of Swann's students was handed a Merriam-Webster (M-W) dictionary at the beginning of class. Let's see what Merriam-Webster online says about the subject of this document: ideograms.

The Merriam-Webster dictionary defines *ideogram* as:

> a picture or symbol used in a system of writing to represent a thing or an idea but not a particular word or phrase for it; especially: one that represents not the object pictured but some thing or idea that the object pictured is supposed to suggest.

As you can see for yourself, the M-W definition isn't especially clear. M-W states an ideogram is a picture *or* (emphasis added) a symbol. Additionally, the ideogram "represents not the object pictured" but "some thing or idea that the object pictured is supposed to suggest." Perhaps such ambiguities are another cause of this perceived confusion.

We have agreed that, per Ingo Swann, the ideogram is the foundation for all CRV, yet we can't find a definition in a dictionary that clearly states just what this foundation is. While Swann was not fond of neologisms (creating new words), in the case of the "ideogram," he provided his students with what he considered an acceptable definition. For him, an ideogram:

- is the objectification or graphic representation of the psychic signal
- is a graphic representation representing the primary gestalt(s) of the target
- presents in sequential order from the main gestalt to greater and greater detail
- is represented in three parts: the ideogram, the feeling-motion, and the automatic analytical response
- contains all the necessary information in an encoded form to understand the target gestalt(s).

As I reflect on my years of being taught and mentored by Ingo Swann, (and 30 years of subsequent discussions), I realize Swann never taught me *how* to produce an ideogram; he taught me what an ideogram was, what it represented, and what to expect when "taking the coordinate …" Then it was my task to sit down, take the coordinate and produce an appropriate ideogram—spontaneously! When I sat down, I either produced an ideogram … or I didn't. (Fortunately, I did.)

Remembering the success Puthoff and Targ had with skeptical visitors and how these visitors were able to produce "ideograms" before Swann knew what ideograms were, Swann provided me with his views on the ideogram and a pen and paper. The rest was up to me. Oh, surely he coached me along the way, especially for those first few weeks of producing ideograms, but he never told me what form of ideogram was supposed to represent water, land, or a manmade structure. He taught me that ideograms are unique to the viewer and to the target.

Swann taught that the viewer does not *draw* an ideogram. Drawing is a left-brained, analytic function. The ideogram is a spontaneous right-brained process; the ideogram produces itself. The viewer *perceives* an ideogram; the viewer *receives* an ideogram, or the viewer *produces* an ideogram, but the viewer *does not draw* an ideogram. The left-brain analysis must remain disengaged. Drawing, tracing, and sketching are conscious, left-brained processes which can lead to analytical overlay.

Swann taught that the signal enters through the subconscious and the subliminal, and impacts

the limen which is the threshold of one's conscious awareness. When the signal impacts the limen, we objectify it by producing the ideogram.

Swann spoke of a pictolanguage or picture drawings. These are not a product of one's artistic abilities in the usual sense. He stated that picture drawings drawn by gifted artists were "strikingly similar" to the drawings of non-artists, suggesting that they represent some form of subconscious picture language instead of an actual drawing. He called it "pictolanguage." He said it incorporates information into basic forms and shapes, and that these forms and shapes are rarely fleshed out into highly artistic drawings. He said *detailed drawings* are a product of the conscious mind versus the picto-drawings of the unconscious mind. Picto-drawings are a kind of psychic imaging shorthand. Shape-form recognition takes place automatically—below conscious awareness. When initial, spontaneous shape-forms "pop out," verbal descriptions may follow, but these verbal descriptions are a secondary response to the spontaneously drawn shape-form and may contain left-brained analysis. In other words, the picto-drawing is most likely correct, but the words that follow may be less correct or even incorrect.

I have had many discussions with many very good remote viewers who believe that the ideogram "looks like the target." And while I will acknowledge that the ideogram often resembles the target, it can be misleading. While, at times, it *may sometimes* look like the target, according to Swann the ideogram *always feels* like the target.

One very good viewer once told me that, for them, a flat line is always land. I acknowledged that a flat line is often land. I then asked what ideogram might they produce if the tasking number was in the middle of the Pacific Ocean on a very calm day—to which they responded, "well, I suppose it could be a flat line." I then asked what would be the difference between a flat line representing land and a flat line representing water … well, of course, it's the feeling-motion. Land would feel *flat solid*, water would feel *flat fluid*.

The lesson here is: don't use the visual appearance to determine what the target is or what it looks like—use the feeling-motion. Remember, it was the feeling-motion that created the ideogram!

This lesson is especially important for visually ambiguous sites.

cceliaphot © AdobeStock

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Looking at the above wavy-like ideogram, is it symbolic of water as in the lower picture, or does it represent the wavy land we see in the upper picture? How can a viewer tell the difference? It is the feeling-motion that will clearly differentiate between the two photos. Does the target, represented by the wavy line, feel fluid-like, or solid?

Brian © AdobeStock

inigocia © AdobeStock

Again, looking at the flat-line ideogram above, does it represent the flat land of the first picture or the flat water of the second? It is the feeling motion which will allow the viewer to correctly decode the ideogram.

Alexey Fedorenko © AdobeStock

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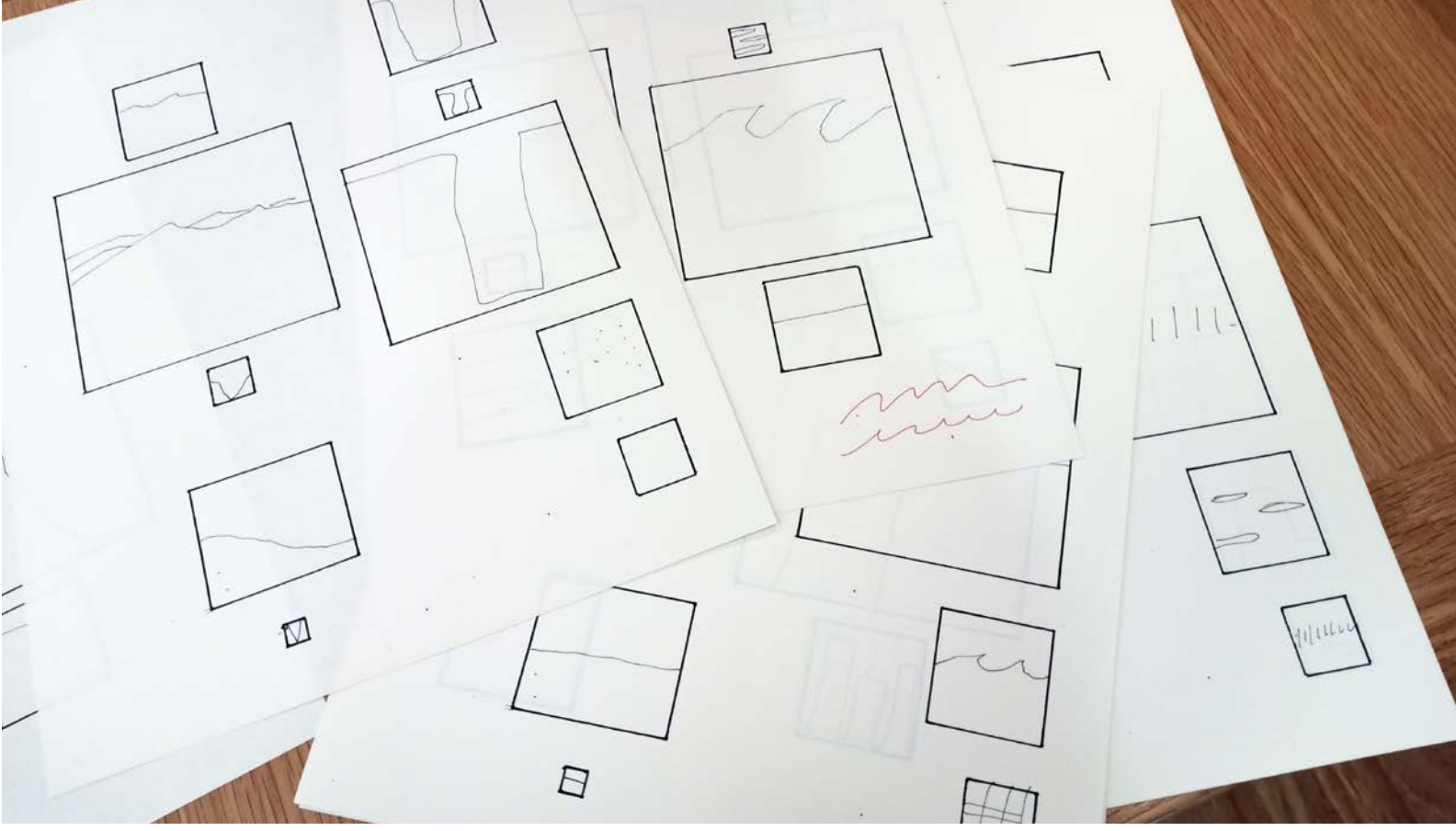
Just to be abundantly clear—since the point is an important one—consider the third curving-rounded ideogram. Does it represent the curving-rounded manmade structure in the first photo or the curving-rounded land/water interface in the second? It should now be obvious: it is the feeling-motion that reveals the nature of the target, and not what the mark on the paper "looks like."

Did Ingo Swann Conduct Ideogram "Drills" With His Students?

A question I'm often asked is whether Ingo Swann conducted ideogram "drills" with his students. The answer is *yes*, but not for the reasons that so many think.

During Stage-1, when I first began producing ideograms, I tended to make wee small ideograms—many were less than one-half inch long. This did not please Ingo. He told me that larger ideograms were the product of more strongly experienced feeling-motions. He told me that I must produce larger ideograms to more fully experience the feeling-motion. After a continued period of producing less than the desired size ideograms, he said he had an idea. He pulled out unlined bond paper with a series of squares drawn on the page—some larger than others. He told me that he was going to call out to me geographic features like land, water, structure, mountain, etc. He said he didn't care what the ideograms looked like; my task was to produce whatever ideogram came to mind, but *it must span the size of the box*, from top to bottom and from side to side (see below). In this way, he forced me to produce larger ideograms.

The purpose of Swann's drills with me was to force me to produce larger ideograms. Today, some have perceived that these drills were intended to develop a standard ideogram for the features he was calling out. In other words, they believe that each time Swann called out water, I was to produce



▲ Ideogram drills, from Ingo's training of Paul H. Smith (1984)

the same ideogram each time for water, or when he called out structure, I was to produce a standard ideogram for structure. This was not the intent of the ideogram drills during my time with Swann. The goal was not *standard* ideograms, the goal was *larger* ideograms.

Paul H. Smith said that during his time training with Swann, if Swann ever noticed that a student was "in a rut" and starting to make ideograms that looked like each other, he made them do ideogram "drills," a conscious exercise designed to loosen up the production of *unconscious* ideograms. While this intent was somewhat different from my drills, Swann did not instruct them as to the appearance of the ideograms they produced, it was intended only to elicit a faster, more free-flowing ideogram in response to the target. As I stated above, Swann said that "every ideogram was unique," and "no two ideograms were the same."

What Did the CRV Manuals Say About the Ideogram?

Ingo Swann wrote little about the ideogram; consequently, the ideogram is not well addressed in the 1985 and 1986 CRV manuals. I wrote the first CRV manual in 1985 at the conclusion of my training with Swann. This document was entitled *Coordinate Remote Viewing Stages I–VI and Beyond, February 1985*. In 1986, when the program was transferred to the Defense Intelligence Agency (DIA); Paul H. Smith and the other members of the program wrote a follow-on manual.

At the time both manuals were written, their purpose was to document or outline the Coordinate (later Controlled) Remote Viewing techniques being trained to the military members by Ingo Swann; neither manual was intended to be a "training manual." Consequently, both manuals identified what ideograms were, what they represented, and what could be gleaned from them, but no effort was made to teach readers how to produce an ideogram or how exactly to work through the ideogram sequence.

Had we known that 30 years later students of CRV would find our manuals online and use them to teach themselves how to remote view, we would surely have written a more comprehensive "training manual."

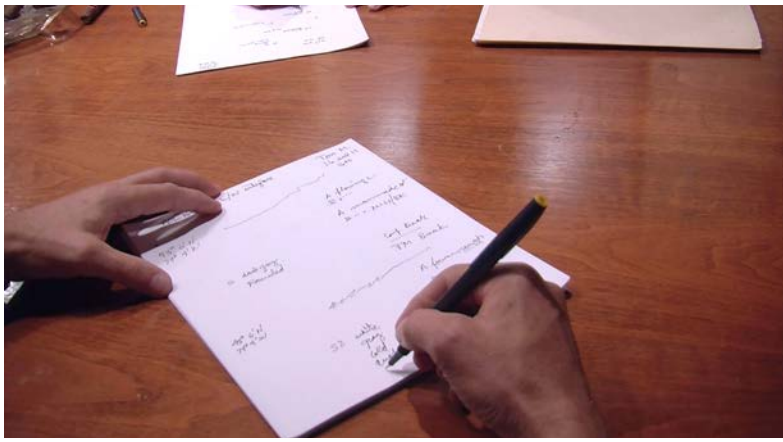
CRV by the Numbers

In Stage-1, Swann taught that the ideogram (I), the feeling-motion (the A), and the semi-automatic analytical response (the B) emerge from the right-brained subconscious. The steps in this process are:

1. Receive the coordinate (tasking number) (usually from the monitor sitting at the other end of the table).
2. The signal impacts the limen (the threshold of one's conscious awareness).
3. The impact of the signal on the subconscious spontaneously moves to the hand/arm producing an ideogram on the paper.
4. The viewer describes the feeling-motion she/he experienced as the ideogram was being produced. This is labeled with an upper-case A.
5. The viewer perceives an automatic analytic response to the combination of the ideogram and the feeling-motion. This automatic analytic response is labeled with an upper-case B.

As can be seen from above, this entire process emanates from the right-brained subconscious. And even though the B is called the automatic analytic response, this is essentially a jointly formed right/left-hemispheric subconscious analysis of the ideogram and the feeling-motion (I + A). If the viewer does not experience a spontaneous automatic sense of the site, the viewer should simply state "no B," and take the tasking number again. If the viewer ponders the nature of the site and does not curtail the desire to provide an automatic analytical response, the higher order, left-brain analysis will become engaged and will seek to provide a response. This left-brained response is based on fragmentary data and is the beginning of analytical overlay (AOL).

▼ Tom McNear at Ingo Swann's Studio, New York, 2011



Summary:

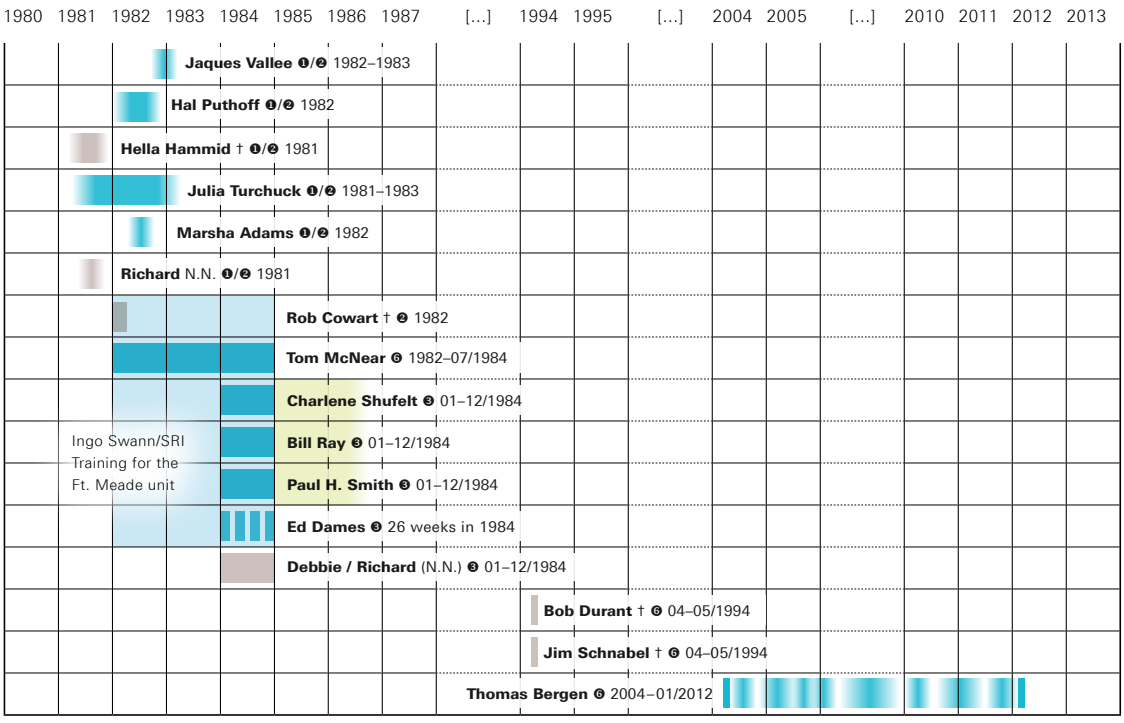
In this document, I have sought to explain *what Ingo Swann taught me* during the three years from 1982 to 1984. It was my goal to help readers understand that, while at first, the ideogram seems such a simple concept, only by comprehending its more complex aspects can viewers fully benefit from the data contained therein. Viewers can learn a great deal about the target from the simple I + A = B sequence. Accurately and fully decoding the initial ideogram(s) can establish a firm informational basis for the rest of the remote viewing session.

Controlled Remote Viewing is Ingo Swann's legacy and his amazing gift to those who use it. His understanding of the ideogram, the way he taught it, and what it tells us about the capabilities of our subconscious is the gateway to Controlled Remote Viewing.

Thank you, Ingo! ■

If you have spent any time at all in the remote viewing social media sphere, you will know that not everyone sees eye to eye on a number of core principles. Bilocation and ideograms are two of these, and there are others. Tom McNear, Ingo Swann's star pupil, is in a better position than anyone to untangle the thorny knots that have grown up around these various topics. At the Cedar Mountain Remote Viewing Summit 2022, Tom McNear will discuss what Swann taught his students about the concept of bilocation. ►

All people known to have been trained by Ingo Swann up to at least Stage 1 CRV. (❻ = highest stage)



Paul H. Smith, Jana Rogge, with thanks to Brian Lawlan for his support

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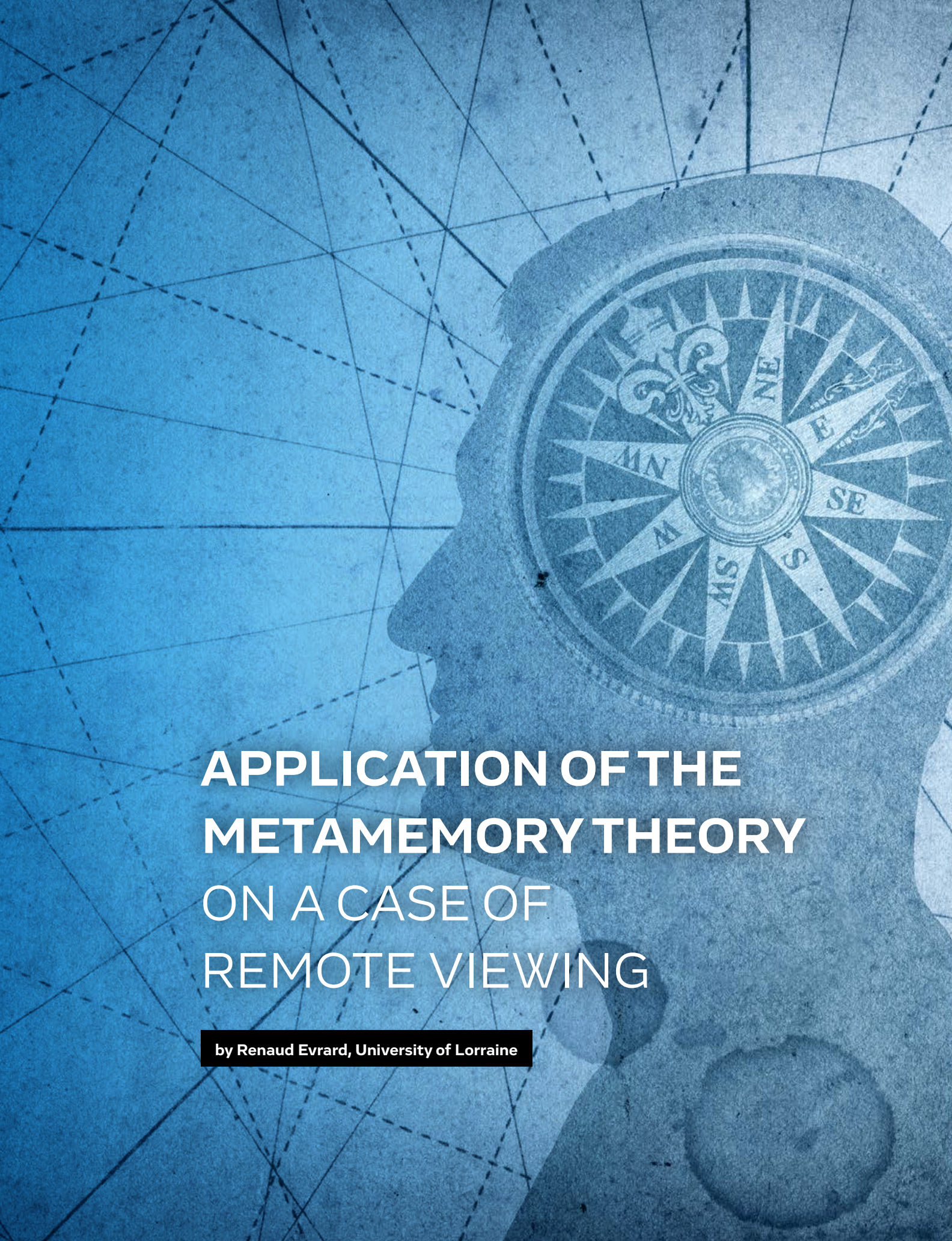

APPLICATION OF THE METAMEMORY THEORY ON A CASE OF REMOTE VIEWING

by Renaud Evrard, University of Lorraine

Renaud Evrard

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https://renaudevrard.wordpress.com/

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Abstract

Introduction: Bertrand Méheust's theory of metamemory is not well known in English. From a comparison of the performances of psi subjects belonging to different cultures and eras, he assumes an identity of the structure of experience of "metagnomy." And he asserts that this same structure is found in the smallest act of recollection. Metagnomy would consist in remembering information that we will know in the future.

Method: I present the principles of Méheust's theory of metamemory and apply them to a case of recollection and to a remote viewing session.

Results: The course of the two episodes is presented in the form of a textual sequence and in the form of a metamemorial matrix schema. The remote viewing trial has 7 entries and 17 subentries in the matrix, while the reminiscence is simpler with only one entry.

Conclusion: The qualitative analysis of the remote viewing trial shows the interest of the theory of metamemory to describe the different stages of the process, and in particular why this process does not always allow the remote viewer to get out of the "amnesia" that prevents him from directly naming the object of which he makes a description crumbled into various sensory and conceptual perspectives.

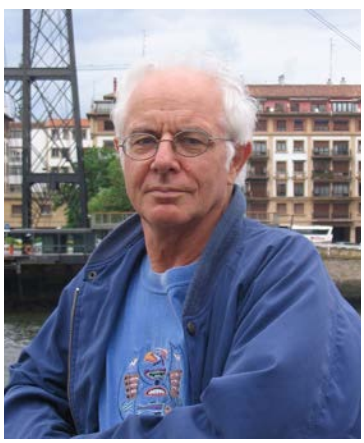
Keywords: memory, theoretical models, remote viewing, Bertrand Méheust

Introduction

In 2011, French philosopher and sociologist Bertrand Méheust formulated his theory of metamemory to describe the *psi gamma* process (or "metagnomy," i.e., paranormal knowledge ability). I will present this theory for the first time in English, then apply it on a recollection and a case of remote viewing from an online video of a training session.

After having made a history of artificial somnambulism and psychical research in France from 1784 to circa 1930 (Méheust, 1999), Méheust (2003) has focused on the case of Alexis Didier, a 19th century "prodigious seer." He also published a book on clairvoyance in general (Méheust, 2005) and another on paranormal phenomena associated with the S.S. Titanic (Méheust, 2006), where he hierarchized three levels of performance: low, medium, and high clairvoyance.

Website of Bertrand Méheust, French sociologist, essayist and ufologist.



The book he published in 2011 is based on the method of "comparative metagnomy," a hermeneutical method he introduced to analyze the trajectories and performances of the psi subjects from antiquity to the era of psychical research and through to our contemporary period. The main cases he compared were the Pythia of Delphi, Alexis Didier, Leonora Piper, Stephan Ossowiecki, Joseph McMoneagle, Ingo Swann, and the French professional clairvoyant Maud Kristen (with whom he conducted unpublished experiments). All these figures belong to various cultural contexts and have been studied in different ways. But Méheust claimed they all show the same "structure of experience" regarding *metagnomy*.

At the middle of his book (Méheust, 2011, pp. 135–198), he developed a new theoretical model called the hypothesis of metamemory, whose key idea was that *metagnomy was like remembering:* "Everything happens as if the clairvoyants 'remember' through a veil, 'memories' of facts, events, places and people of which they should not have been aware" (Méheust, 2011, p. 189). His arguments are based on the theories of memory by the writer Marcel Proust and the geologist François Ellenberger, two unconventional theoreticians to say the least. Nevertheless, he showed how remembering can be described as a quite strange cognitive ability whose "structure of experience" is isomorphic to that of the metagnomy. I will summarize his demonstration, the principles governing metamemory, and give an application in the qualitative study of a remote viewing trial.

Paradox of Remembering

In his dialogue with Meno (quoted by Méheust, 2011, pp. 148–149), Socrates is asked about the possibility of accessing and recognizing a sought-after memory, even though ignorance is the starting point:

> *How do you go about searching for something you don't know what it is at all? Which of the things you do not know do you propose to seek? Even supposing that, by some extraordinary chance, you should come upon it, how will you know that it is it, since you have never known it?*

According to Socrates (and Plato), discovery precedes research, and he illustrates this by leading a slave to rediscover geometric theorems. Is it therefore the case that knowledge is already there and that the act of knowing amounts to remembering?

The slightest memory contradicts the logic of causal time, since it is triggered by the intention to find a targeted but unavailable (past) memory. But how can we recognize what we do not know? If, in the default case, when the mental lexicon is contacted to access a specific word, the latter is retrieved quickly and apparently without too much effort, in some cases one fails to produce the needed target word, even though one has the strong feeling of knowing it and can identify peripherical aspects concerning the form of the target word. This has sometimes been dubbed as tip-of-the-tongue phenomenon (Béroule & Zock, 2009).

According to the physician and parapsychologist François Favre (1982), there is not an analogy but an isomorphism between recollection and metagnomy. If memories and rational predictions are excluded from ESP, by definition, for Favre, recollection would be a *self-postcognition* concerning intra-personal targets of the past; whereas metagnomics as super-memory would concern any information that the subject could be brought to know *(self-premonition).*

Here we face three theoretical options:

- Metamemory is a subcategory of memory that deals with targets outside the subject (Méheust).
- Metamemory is a subcategory of memory that deals with targets belonging to the subject's future.
- Metamemory is a super-category encompassing common memory and self-premonition, which use the same process (of "percipience") (Favre).

Principles of Metamemory

Juggling with examples of trivial anamnesis and metagnomy, Méheust (2011) describes the rules of access to the target memory through a **metamemorial matrix.** The memory appears wrapped in a **network of congruent and correlated information.** The network forms a whole that has a complete meaning (**"mother image"**), which is partially expressed in each of the **intermediate images.** These images thus take on forms or formulations that are more equivocal and elusive than the overall meaning. These intermediate images show an "intention to signify" the target memory analogous to a staging.

The entry into this matrix can be done simultaneously through several channels (name, image, place, date, stimulus having a multi-sensory priming effect…) which may not appear to be connected to each other at first. These **multiple entries** can give the feeling of a **"multi-presence"** in the matrix.

The target memory functions as an **attractor** of the afferent process of anamnesis, but the **trajectory remains undetermined.** An **imaginary spatial determinism** is often used to navigate through the matrix, in the manner of the mental palace as a mnemonic tool:

- The subject can describe **detours through peripheral images** which, if they do not lead the subject directly to the target, allow to touch other nodes in the chain. For example, the passage from literal to figurative meaning, the translation of a word into another language, the passage from verbal to sensorimotor, etc.
- Another technique is the **strategy of taking the field:** a centrifugal movement to bypass an obstacle when associations are blocked.
- The process of anamnesis appears quasi-automatic, but the will can intervene by efforts of concentration in order to avoid getting lost at the **"crossroads of meaning."** The subject sometimes says that he weighs the relevance

of certain paths, letting his choices settle at the crossroads.

- One often gives the impression of circling around the target without being able to tie the information together, **like an amnesiac.** Sometimes the subject gets to the target memory, otherwise he only gets close to it (Méheust, 2006).

According to Méheust (2011), two antagonistic consciousnesses manifest themselves throughout this process: an **imaging consciousness** that generates new links with images that distract from the target (false memories, false leads); and a **reminiscent consciousness** that moves closer to the target by eliminating certain links and reducing the memory chain. Mnemonic methods as well as remote viewing protocols seem to be designed to facilitate the circulation in this memory matrix. In remote viewing, certain products of the imaging consciousness are called **analytical overlays** (AOL) and must be strictly distinguished.

Méheust (2011) shows well how the fact of walking through a network of memories (or in metagnomy) puts in evidence the functioning of the reminiscent consciousness. It requires a "backward thinking" that grapples with the obstacles that stand between the "I" and the sediments of identity. To walk through this network requires an effort of "maintenance" which ensures the coherence of the mental trajectory. Méheust leans on the work on the "mysteries of the memory" of the geologist and psychologist François Ellenberger (1947) who renames this exploratory drive, the "larva." It operates according to a hollow presence, an effect of aspiration analogous to the void: "an empty call that draws consciousness towards what it seeks with blind certainty." During this entire operation, the psyche is subjected to a "dysmemic tension" until the sought-after memory returns. Ellenberger (1947, p. 263) himself compares this connection to one's own memories to a "telepathic participation."

Application on a Memory

François Ellenberger was held for five years in a Nazi camp. He seized the opportunity of this forced isolation, with few books at his disposal, to attempt an experiment in introspection. For him, the mystery of memory is that it is always already there in what he calls the "psychological timelessness": memories are objective beings that one reaches by a kind of direct perception, similar to what Bergson (1896) describes as "contemplation."

An extremely banal experience of the "larva" as "hunger and thirst of the consciousness which feels amputated of its timeless self" (Ellenberger, 1947, p. 112) is the experience of the search for a forgotten name. He gives an example (Ellenberger, 1947, p. 186), summarized by Méheust (2011, pp. 150–151), that we analyze below. On November 29, 1941, after the lights went out in the barracks, in the state of numbness that precedes sleep, the author allows himself to be invaded by thoughts and images. At the same time, in the half-light, he mechanically notes down all the thoughts that come to him, placing himself before them in a state of total passivity.

(→ Table 1. Summary Transcript of the Recollection and Analysis)

This example shows how a tip-of-a-tongue regarding a name is bypassed by a memory chain, with several intermediate images, using a strategy of spatial determinism to reactivate other memory nodes. Some are implicit, such as the gallery of comrades from the boarding school era. Others are more implicit, such as the idea of looking for a homonym of the target; or going through the homophony in French between "Pyrénées" and "frère aîné." However, the first name becomes accessible through the patronymic transmitted in the family. This memory remains quite simple because it is accessible through a single entry point, an image realized in a mental drawing. Many other associations

Table 1. Summary Transcript of the Recollection and Analysis

Steps	*Recollection*	*Analysis*
1	It all begins with the motor impulse to draw a bear head. To draw it, that is, not physically, but mentally. The head in question takes shape. It appears as children draw it; it evolves into a cactus, the round ears becoming the buds of the cactus, then it transforms into a mouse with big ears, before being suddenly replaced by a multicolored bird. And here a small quadruped appears on the right. It is the bear that returns, immediately associated with the idea of "Pyrenean bear." This representation brings to mind a fragment of a song from his childhood: "For this rule is governed, the bear comes down from its cave."	The first entry is a motor image (drawn bear). Various associations. The image insists.
2	Associated with the idea of the bear is the idea of Switzerland, thought of as a vague place "in the east," as if the dreamer were in France. The idea of the bear becomes clearer, he has a very vivid image of a brown bear, with its coat. The constellation now installed is "Switzerland, family, kinship." The image of the bear insists, in the form of a carved wooden bear, and brings with it the image of a boarding school classmate who, to keep himself busy, carved such figurines. This happened in Switzerland, in the boarding school where they were studying. All the tension is now directed towards the name of this comrade. Impossible to remember his name or his face.	The image is now associated with a previous comrade in boarding school in Switzerland. His name becomes the target-memory.
3	The psychologist then draws in his mind the plan of the boarding school, walks in an imaginary corridor, going from room to room. This leads him to think of another student whose name he has also forgotten. The place evokes the name of a certain Teulon, another friend close to the one he is looking for; then Teulon is transformed into Teulère, a meaningless name. Still advancing in the corridor, he remembers another comrade, a certain Morin, who in turn evokes the name of a comrade from the camp, a jazz musician also called Morin. Then, in the virtual corridor, he passes the room of another comrade with a forgotten name, who also belongs to the category of "Swiss students."	Strategy of taking the field: the plan of the boarding school, used as a spatial determinism to find the attracting lost name. Several names are reviewed thanks to detours through peripherical images. One image gives two similar names without any results. Ellenberger knows this name is meaningless (crossroad of meanings). Another image gives two identical names, suggesting the search for a homonym.

Steps	*Recollection*	*Analysis*
4	He remembers the older brother of the one around whom all this effort unfolds, the one who carved wooden bears—a memory that is accompanied by precise but fragmentary visual representations: the boy is tall and strong, he plays a song on the accordion: "between the three of us we had only one name."	One intermediary image found useful: the comrade had an older brother, who logically shares the same name. This brother had played a song suggesting the patronymic community.
5	Finally and almost immediately his name emerges, which is immediately brought back to his younger brother, to this X sought since the beginning: the task has found its accomplishment, the constellation its expression: it is the name of Besson.	The obstacle of finding the targeted name is circumvented by accessing the memory of the elder brother (i.e., "frère aîné," which resonates, in French, with the word "Pyrénées" associated with the original bear).

This trajectory can be put in a metamemorial schema:

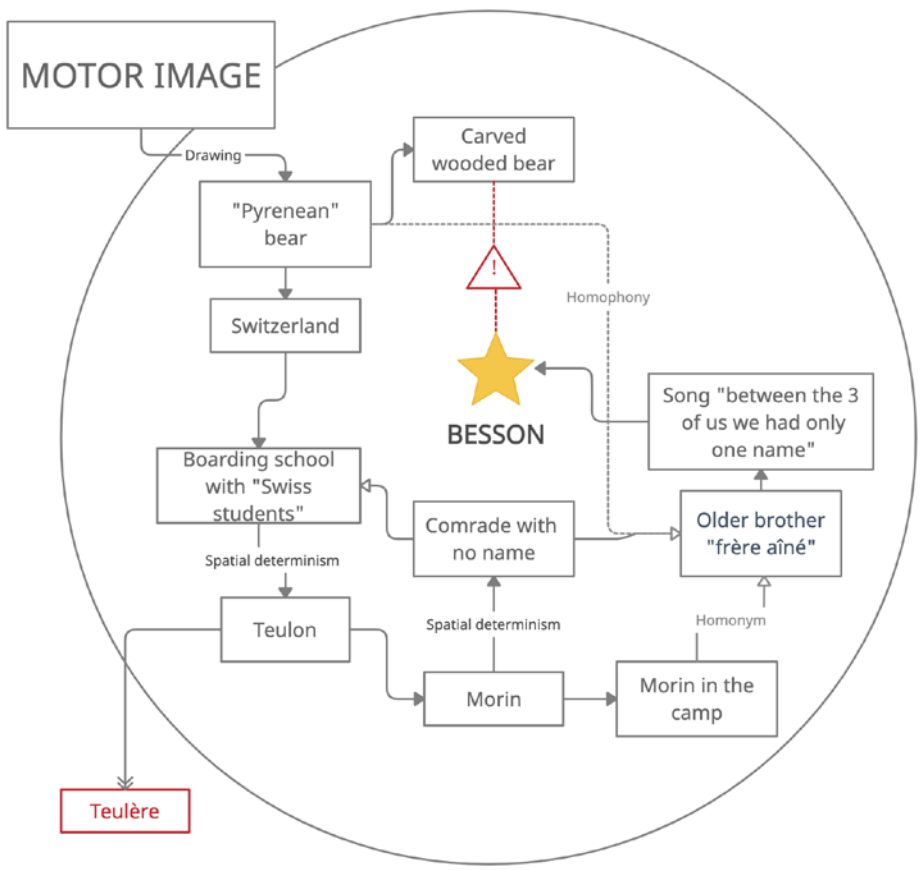


Figure 1
Metamemorial Schema of the "Besson" Recollection

are made by Ellenberger in the analysis of this reverie which lasts about twenty minutes. This shows the richness and the complexity of this process of recollection (Méheust, 2011, p. 152).

Application on a Remote Viewing Session

To show the parallel with metagnomy, I will apply the same analysis to a remote viewing trial. In order to facilitate its reading, I identified 18 steps and provided two intermediate metamemorial schemas which restore the progression of this complex process. This trial was provided by the French remote viewer Alexis Tournier, who offers training in remote viewing, for which it distributes commented educational videos. This one involves a 32-minute session conducted on September 21, 2021, and put online on October 1 of that same year (→ see link). The target is the image of an object, chosen by a third party, put in an envelope to which Alexis Tournier has access. This is not a scientific test with reliable conditions, but a training in which the clairvoyant claims not to have cheated. As the objective of this article is not to provide evidence for remote viewing, this case is suitable only for a theoretical exploration.

The first two minutes are spent writing down on the white sheets of paper in front of him all the parasitic thoughts that he wants to get rid of in his mind. Knowing the target is an object charged his mind with plenty of irrelevant objects. Then he closes his eyes for about ten seconds and starts with a "basic and sensory exploration of this object." He asks himself a first general question: how is this object?

I have arbitrarily divided the sequence into 18 stages, according to whether the subject develops this or that sensory or conceptual elaboration, depending on the questions he asks himself. Several moments are forks in the road during which the subject is obliged to pull himself together in order not to let himself be totally parasitized by his imaging consciousness.

I cannot analyze all the ideas and all the links between each idea, so I am trying to give only main aspects. I listed seven main entries, with 17 subentries, and I took 27 main claims regarding the object. This is not a biased selection of positive claims only, as almost all claims left out are also positively correlated with the target, or have been identified in the column for AOL.

Youtube video: Session from Alexis Tournier

Figure 2
Picture from the Video (13'55") of the Remote Viewing Session

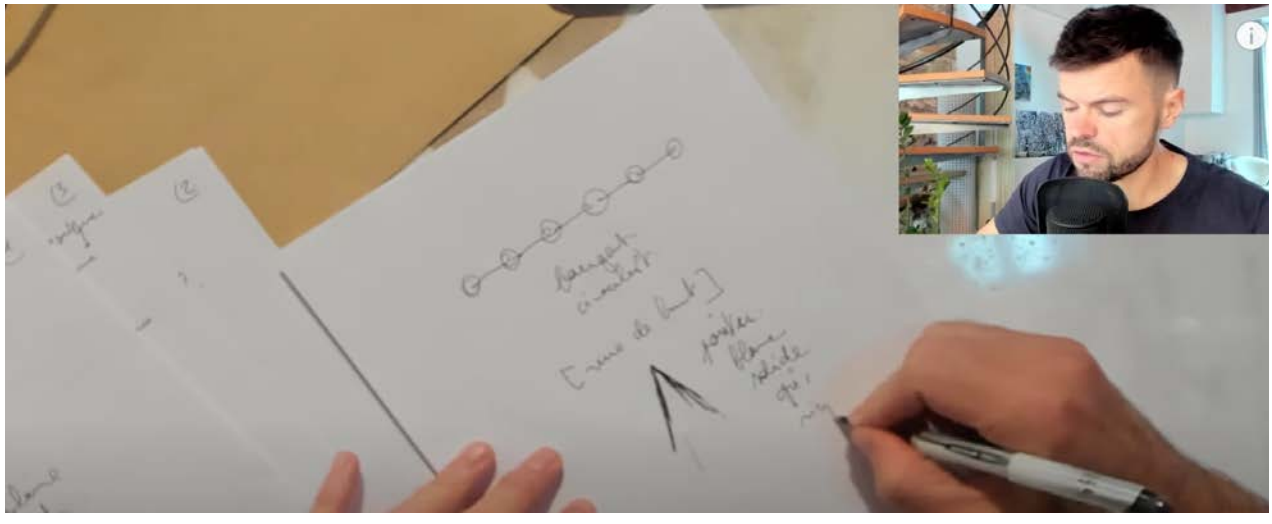


Table 2. Summary Transcript of the Session and Analysis

Steps	*Recollection*	*Analysis*
1	Colors ("white, gray, beige, blue it seems"), a general relationship to light ("Overall quite clear, a part that reflects the light"), and a beginning of texture ("Something cold, icy even").	Entry: visual/colors Entry: visual/relation to light Entry: tactile/texture Multi-presence
2	Ideas of texture ("Quite smooth, quite cold in fact, "Smooth as metal" written as an AOL).	Entry: tactile/material
3	Double exploration: returns on color ("white") and on texture ("Stiff, quite solid").	Entry: visual/colors Entry: tactile/texture Multi-presence
4	Explores shape ("Not very big," makes a size with his hands: "medium." Compares to objects: "it's less big than a car"; "I think it could fit on the table; put it down, store it"). Gets the idea that it is a "commonplace object," but dismisses this information on the proper ties and functions of the object as premature.	Entry: shape/size Entry: cognition/uses
5	Explores sounds ("Doesn't make much noise, quiet"; "If you touch this object, makes a dull noise, doesn't resonate, object that is full, pretty solid"; "No feeling of emptiness inside, that could echo if you tap it"). Returns to texture ("Artificial, elements that are assembled"; "Several parts, several small things assembled together").	Entry: sound image/ spontaneous sounds Entry: sound image/interacting sounds Entry: tactile/material
6	AOL ("multiple elements composed together," "feeling of electronic components"; "like a circuit board"). Eliminates all technological objects ("Computer, smartphone, camera") as AOL. "My mind would like this to be it, but I say to myself: this is not it. I stop thinking and ask myself another question: What are the geometric shapes of this object?"	Crossroads of meanings

Steps	*Recollection*	*Analysis*
7	Explores shape through drawing “Sensation of something quite flat, flat area, smooth, shiny”; draw a line. Idea of volume: Starts to draw a rectangle, but the pen insists on the angle at the top left (“No-tion of angle”; “Moreover, it seems that it is not necessarily orthogonal, a little like a tip, it is pointed”). Redraws the tip (“the angle is not 90° but less”; “Pointed, triangular shape, prickly”). Understands that he has drawn the object from above.	Entry: shape/above view Uses sensory-motor channel
8	Explores front view of the shape through drawing. Round things that appear aligned to each other (“it’s weird, a little blurry”). Sort of chain on the same line (“Blurred, it looks like it’s wet, misty”). With the right hand holding the pen, moves back and forth on a line. Draws arrows to the left and to the right (“movement, oscillating”; “maybe something moving in there”). Redraws his sketch in front view: six circles connected by a line, with the hand rendering this movement (“moving, circulating”; “I don’t know if it’s the object that’s doing that, or something inside the object that’s circulating”).	Entry: shape/front view Entry: motor/internal dynamics Uses sensory-motor channel Spatial determinism

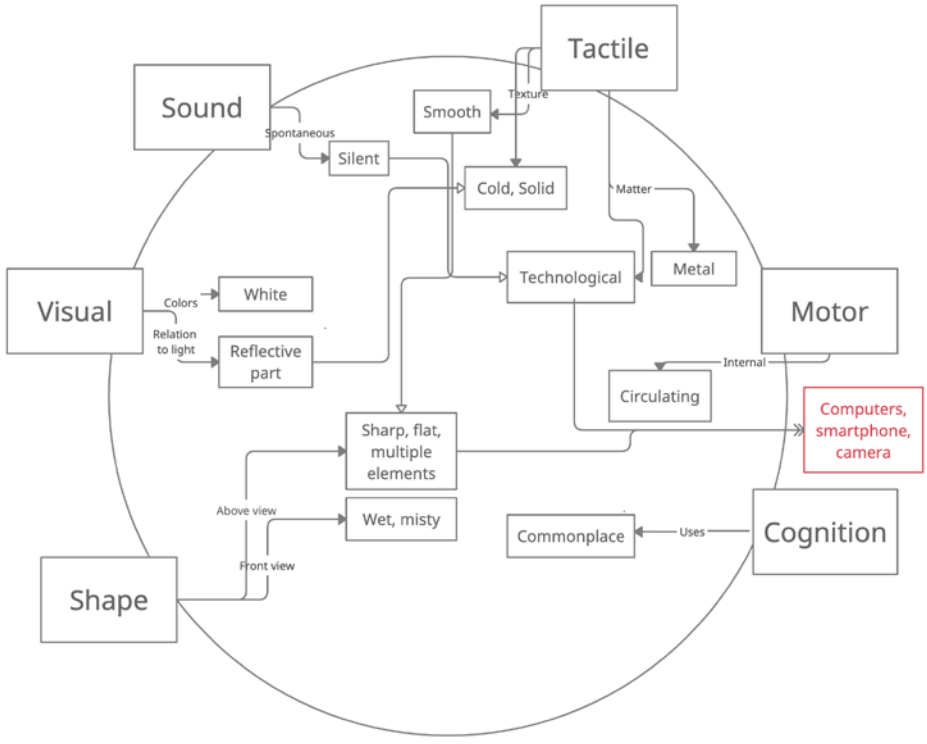


Figure 3
Metamemorial Schema of Steps 1 to 8

Steps	*Recollection*	*Analysis*
9	Back to the view from the above. Redraws a pointed shape and wonders about the rest of the object ("I don't know how it looks afterwards"; "It's white, it's solid, it's gray, it's rigid"). AOL "To have drawn that, it makes me a pyramid. It's an analytical construction." "Impression that there is a mess there." Tip: "this is solid." "It looks like there is a click click, noise" (lower part). "There is a lot of stuff, multiple, colored." "The part there (tip) is quite neutral, uniform." "It's as if there were two parts."	Entry: shape/above view Entry: tactile/material Entry: sound image/ spontaneous sounds Entry: visual/colors Multi-presence Spatial determinism Uses sensory-motor channel
10	Imagines the action of taking the object in hand ("I don't even know if it's portable? Yes, it's quite light"; "I don't think the characteristic of this object is to be heavy"; "It can move; it can be moved, grabbed, picked up"; "It can be carried like a handbag").	Entry: motor/interacting dynamics
11	Try to look inside ("Kind of weird, it's kind of narrow"; "I feel like there are edges like that"). Scribbles of intermingled scrolls. ("Something that's very moving, restless"; "Something in operation"; "Kind of mechanical, technical"; "Noise of movement"; "It's weird it looks like I see like tubes" [AOL]). "I'm going to draw it because it feels like something that is cylindrical." "It brings me to an impression of flow, something circulating, circulating flow." AOL by deduction ("Makes me think of water").	Entry: inside view Entry: motor/internal dynamics Spatial determinism Uses sensory-motor channel
12	Conceptual assessment: he seeks his own opinion about the object ("I like this object, it makes me happy").	Entry: emotion/ personal
13	Explores functions of this object ("Idea of something that works, starts up"; "A bit technical, mechanism, several elements assembled").	Entry: cognition/ functions
14	Conceptual development ("I have the idea that it's quite common, quite banal, quite classic"; "It's everyday, everyday object"; "It's not an unknown thing. Everybody knows this"; "Like a pair of scissors, like a dishware thing";	Entry: cognition/uses Crossroads of meanings

Steps	*Recollection*	*Analysis*
14	"It's domestic, it can be in a house, an apartment"; "There is a closeness to everyday life"; "I don't think it's an object that relates to something that is very far from everyday life, like a satellite"; "It's not big, it can fit in a house"; "Not a vehicle"; "Something that can be found, that can be put away"; "It doesn't show, it's not decorative"). Let a shameful idea pass ("That said, it's true, there's something that persists, it's weird in fact, it looks like it's a bit feminine as an object"; "I have a bit of an impression that it's not a toy, it's not for children, adolescents. It's an adult thing"). AOL: "It reminds me of sex toys, I hope they didn't put this in the envelope, the person who se-lected the target could have played a joke on me." "Concerns more the female gender": beauty products (AOL). "What do women use in their lives that fits in a house?" ("Cleaning products, vacuum cleaner, there you see the references, as if men never vacuumed" [AOL]; "Makeup kit, brushes, feminine beauty equipment" [AOL]). "I have to stop thinking about it, I put it aside, I make the gesture" (hands that grow back); "It's not necessarily makeup material."	Entry: cognition/uses Crossroads of meanings

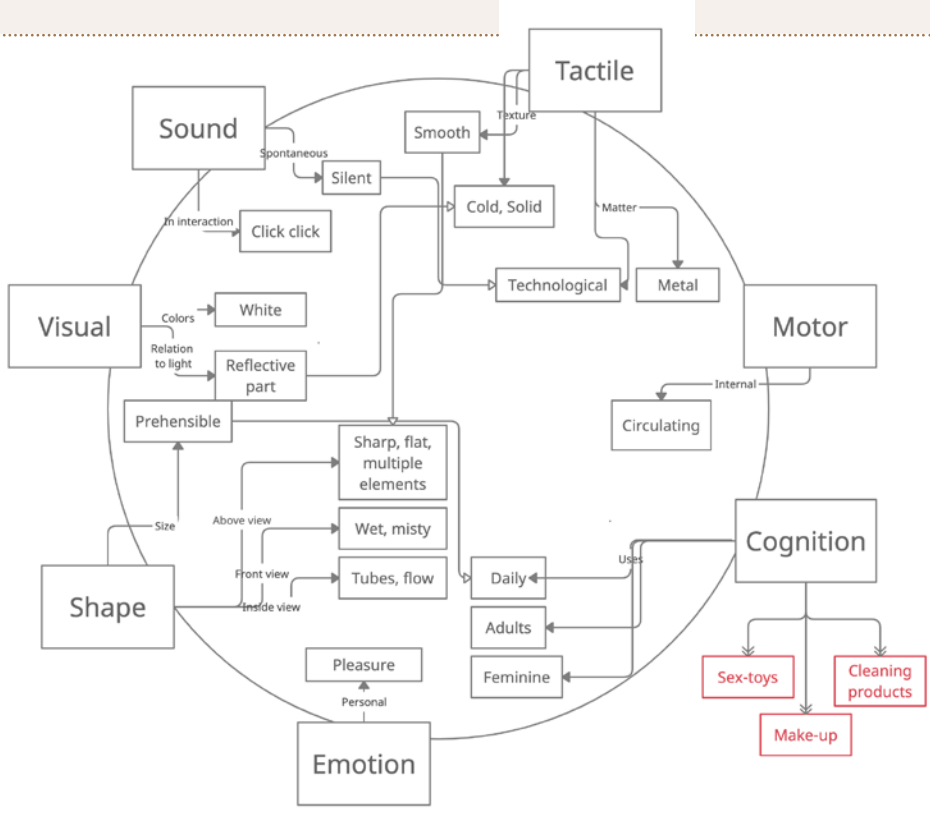


Figure 4
Metamemorial Schema of Steps 1 to 14

Steps	*Recollection*	*Analysis*
15	Complementary exploration: "What else does it do?" ("I have the impression that with this ob-ject, it looks good; It serves to look good; It serves to look nice; It serves to look pretty. And maybe that's why it's feminine?"; "When you use this, when you use it, when you take it out, it's something that's going to make something pretty"; "Objective to make pretty"; "I'm afraid of being influenced by my aesthetic thing"; "To make beautiful, to make clean"). AOL: "It makes me think of household stuff, housework material"; "It makes me think of housewives under 50."	Strategy of taking the field Entry: cognition/ functions Entry: cognition/ uses
16	Raise to exhaust the target ("I'm not sure what I'm going to do with this"; "Can I take it further? Can I redraw it?").	Strategy of taking the field
17	Explores a close-up view ("Always a triangle, an angle like that"). Tries to draw the outline of the object ("I don't know how far it goes." "No, it would stop there": draws an end line. "What I feel is that it's not long long long like that"); (in the middle) "I feel like there's a mess." Reappearance of the movement ("Here, it goes like this": back and forth gesture between the tip and the line, along an axis perpendicular to the line; "There is a movement like this, inside surely").Crosses with what he had drawn in front view ("When you look at it [connected circles] it looks like a ball bearing"; "But it's true that there too, I have something that goes back and forth, it makes a blur, it makes it wet"). Interprets the movement ("There is something that goes back and forth; moved"; "It looks like something that is actually sliding"; "It reminds me of the ball movements that can be found on treadmills" (AOL); "Sensation of sliding; I have the feeling that if we walked on it we could slide").	Entry: shape/ close-up view Entry: motor/ internal dynamics Entry: motor/ interacting dynamics Multi-presence Spatial determinism Uses sensory-motor channel

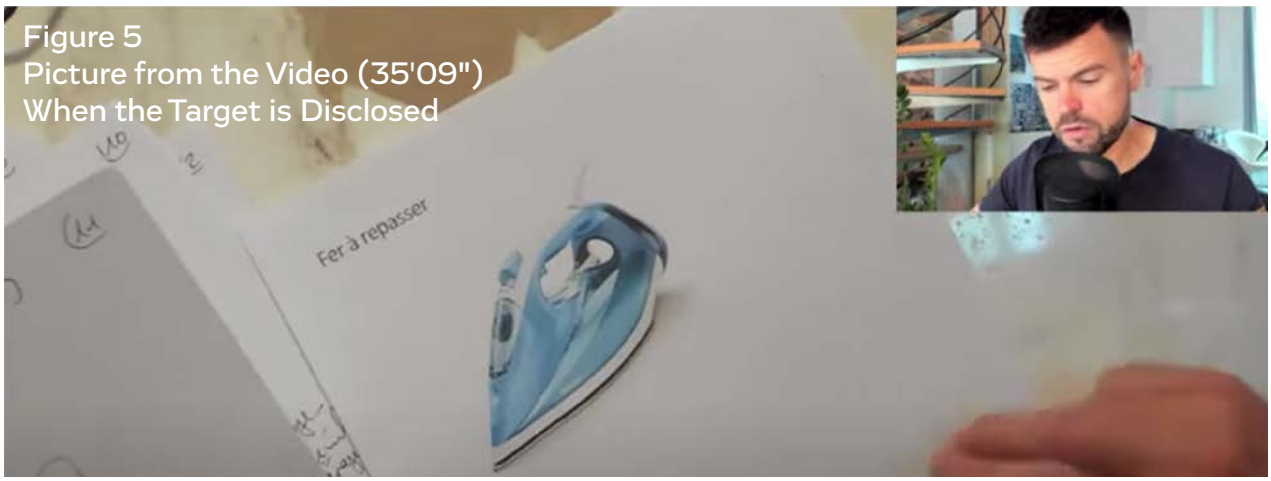


Figure 5
Picture from the Video (35'09")
When the Target is Disclosed

Steps	*Recollection*	*Analysis*
18	Summarizes all that he perceived with some additions (“We are dealing with a rather banal object of everyday life. Pointed shape, triangular, maybe a little conical”; “There is a mess inside”; “Functioning, walking, history of flow, something that circulates”; “Movement, back and forth, it slides”; “Colors: I don’t have the impression that it makes light”; “It doesn’t make a special noise”; “It’s not decorative, it has a use”; “It’s feminine”; “It’s used to make it look good, to make it pretty”; “Makes you think of household stuff”; “At the same time that I say that, it makes me think of a lid that is put on top”; “It is put away”; “It is not an object of which one is proud, like a painting, like a work of art, one does not feel that at all”; “It is rather something that one does not see”). Expresses his doubts (“I am afraid to make a big mistake”; “We are all the time taken by a kind of stress, all the time the mind which wants to find”).	Summary
	The target is a light blue and white iron (see Figure 5).	

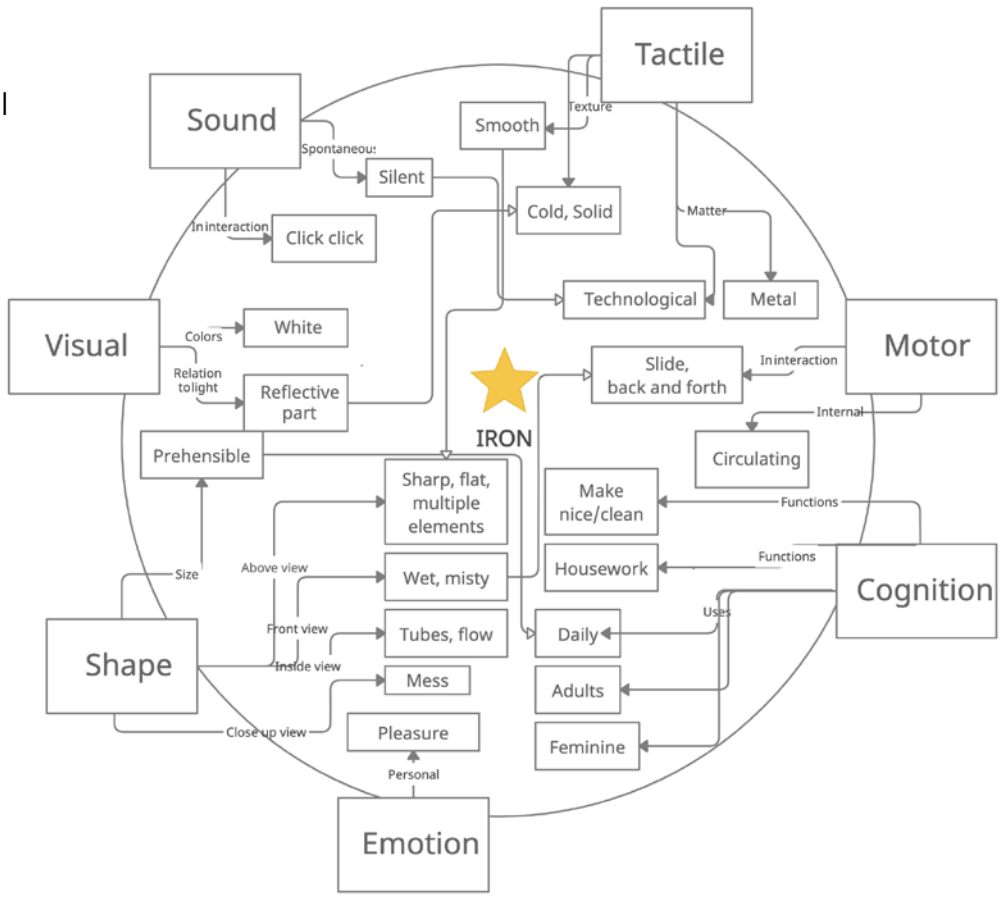


Figure 6
Full Metamemorial Schema of the “Iron” Remote Viewing Session

Table 3. Entries, Subentries, and Claims Regarding the Object "Iron"

Entries	*Subentries*	*Claims*
Visual	Colors	White
	Relation to light	Reflective part
Tactile	Texture	Smooth, solid, cold
	Matter	Metal, technological
Shape	Size	Prehensible
	Above view	Sharp, flat, multiple elements
	Front view	Wet, misty
	Inside view	Tubes, flow
	Close-up view	Mess
Sound	Spontaneous sounds	Silent
	Sounds in interaction	Click click
Motor	Interacting dynamics	Slide, back-and-forth
	Internal dynamics	Circulating
Emotion	Personal	Pleasure
Cognition	Functions	Make nice/clean, housework
	Uses	Daily, adults, feminine

It is very surprising, but entirely consistent with the metamemory hypothesis, that the remote viewer Alexis Tournier remains "amnesiac" about the target of which he nevertheless adequately describes all the contours. Until the end, he expressed doubts about the quality of his performance and was ready to have made a big mistake.

The trajectory of this remote viewing session can be put in a full metamemorial schema, as shown in figure 5.

Even if it does not contain all the elements mentioned, this schema is already extremely complex. It shows that the remote viewer explored successively and sometimes simultaneously several aspects of the target, going by his sensations or by automatisms, his mind answering the questions he asked. The methodology he used allowed him to cover the target in half an hour.

In this schema, we could also add the several AOL that the remote viewer was able to remove: the first ideas of objects triggered by the type of target; the technological objects derived from the caught "electrical elements"; the "pyramid" derived from the sharp angle; "sex toys" associated with "adult thing"; "beauty products" deduced from "feminine," etc. Due to relevant choices, all these AOL were localized outside the metamemorial matrix. This looks like an important part of the process.

Conclusion

By bringing together trivial anamnesis and metamemory, Méheust provides a concrete example of the unity of normal and anomalous cognition, consistent with models of psi-mediated instrumental response (Stanford, 1990) and psychopraxis (Thalbourne, 2004). His model suggests that the metamemorial matrix responds to an anti-causal logic: the target is the final attractor of a teleological process. Furthermore, since the target memories may belong either to the individual seeking them or to other individuals or the future, this suggests that the memories in question are not local. They are not stored in the brain of one individual or another, but reside in a "psychological timelessness" (Ellenberger, 1947).

The metamemorial matrix describes the field of knowledge that surrounds each piece of information, such as a name or an object in the examples above. To describe this field, we can take up the concept of a self-organizing system organizationally closed by its interactions that Walter von Lucadou (2015) derives from Francesco Varela. In this system, each element behaves towards the others as correlated objects, the whole being held together by a "mother image" to which they all refer. As the trajectory between the entry and the target memory remains undetermined, information transfer between the correlated objects doesn't seem to behave like classical signals.

This everyday difficulty in making our way to a lost memory and, even more so, to information that we never had in our past, calls for a more complex modeling of the processes involved, which poses important questions to contemporary theories of memory. It would be important to find a better way to model the metagnomic process based on the work on modeling the tip-of-the-tongue state (Beroule & Zock, 2009). ■

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FORENSIC ART AND REMOTE VIEWING

by Sandra Hilleard

A review of Sandra's presentation will be available in the near future as part of the full conference video recording.

Sandra Hilleard

Sandra is an author, speaker and a qualified vocational education trainer in Australia. She has been a remote viewing trainer since 2009 and she is a member of the Australian Institute for Parapsychological Research. She holds a certificate from the University of Sheffield in Forensic Facial Reconstruction and combines forensic art techniques with remote viewing skills. Her skills have been used by law enforcement agents around the world.
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As part of the special online program at the end of the third day of this year's IRVA conference, I gave a presentation and workshop about "Forensic Art and Remote Viewing." The two skills have a lot in common, and forensic art techniques can assist remote viewers. Although a forensic sketch artist (aka police sketch artist) always has a witness, the remote viewer is the witness; and when the remote viewer perceives a person, it can be helpful to record as much detail as you can possibly capture.

A police sketch artist generally puts the witness at ease. The remote viewer needs to do the same and they need to feel comfortable describing whatever is presented to them. Then a cognitive interview follows, by asking non-leading questions. These are, in remote viewing terms, questions that a monitor would ask. For example: "Can you tell me more about the person you just mentioned? What is their complexion, can you describe their facial features, did you perceive their gender? What approximate age do you estimate them to be?" These are non-leading questions. Leading questions would be: "Was their hair black or blonde?" In re-

◄ In this video Sandra takes the audience through her experience of the Mollie Tibbetts case: https://youtu.be/1c0raG8F_ww

◄ More detailed explanation about the two mentioned cases can be found in the "case files" section on Sandra Hilleard's website: www.sandrahilleard.com/category/case-files/

mote viewing terms, this causes Analytical Overlay, because the "witness" is more inclined to name either of the options that have been suggested, rather than the actual perceived color. If the person in question had dark-brown hair, and the monitor mentions "black or blonde," it is more likely for the witness or remote viewer to say "black," instead of dark brown.

During the process, the remote viewer needs to switch from being the witness to being the interviewer and sketch artist. This requires some practice. It is helpful to have the vocabulary of a sketch artist and of course the skills to make a sketch.

Faces Can Solve Cases: Examples of How Remote Viewing Sketches of Faces Have Assisted Law Enforcement

I listed two examples of how sketches of faces have previously assisted law enforcement, in each case using a different technique and explaining the pros and cons of those techniques. ►

The presentation included some tips for those who are not yet comfortable sketching faces. These include using the FlashFace app (Identikit software) or a reference book like Samantha Steinberg's *New Facial Identification Catalogue*.

Asking the Right Questions to Get Results

Active listening techniques clarify things by reflecting, the words that were initially used, back to the virtual witness.

I took the audience through the dialogue of questioning and answers, during a remote viewing session, which is the same as when there would be a witness. The remote viewer needs to switch from observing witness mode to sketch artist mode

Photo Courtesy: RTV NOORD 2007

Composite Sketch: Sandra Hilleard, FlashFace, 2007

1 Digitally created composite from a remote viewing session using the FlashFace App.

Photo Courtesy: Kelsey Kramer – The Des Moines Register

Remote Viewing Sketch by Sandra Hilleard, 2018

2 Sandra Hilleard's Stage 3 Sketch with a pen of the person of interest. (Feedback: Mollie Tibbetts case.)

during a session. Similar to asking about colors, textures, sounds, tastes, temperatures and dimensions, you can ask about categories of facial features, such as complexion, hair, face shape, forehead, eyes, eyebrows, nose, nostrils, mouth, lips, facial hair, chin, cheeks, and neck.

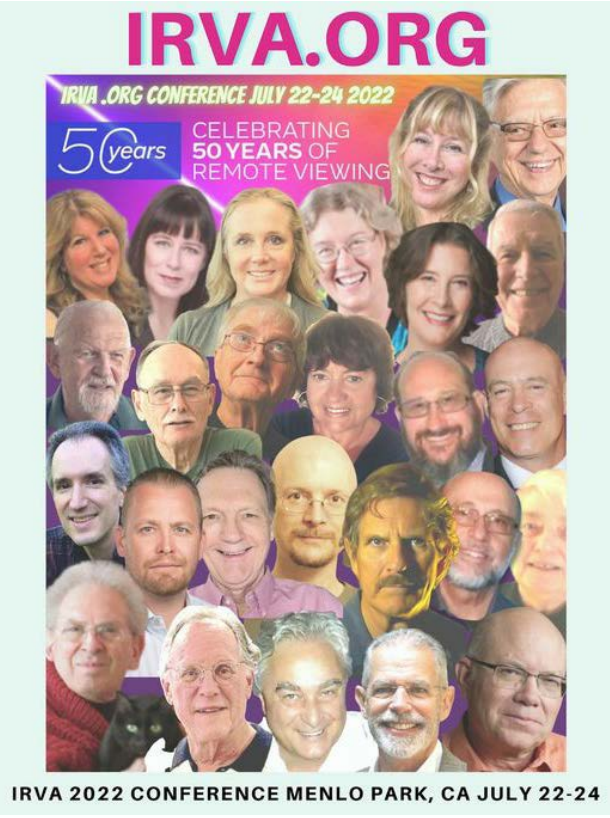
Studying Faces and Their Features

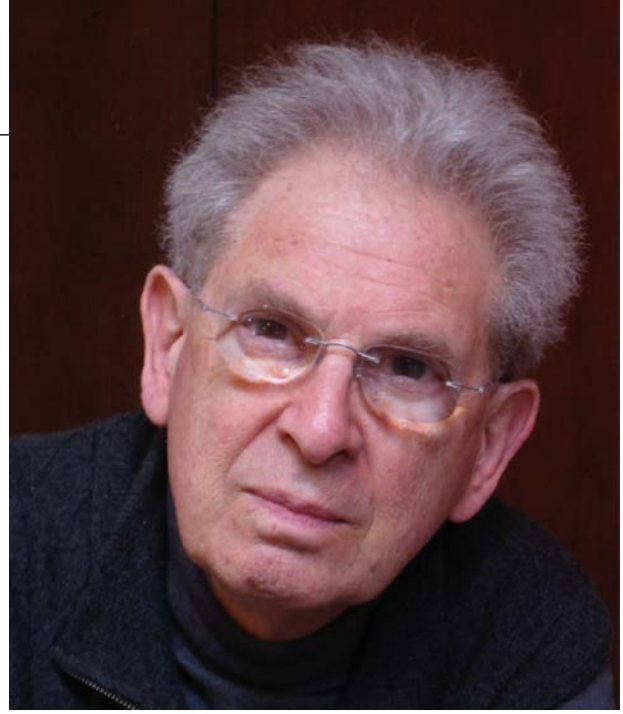
I gave a brief overview of different facial features, based on the skull identification principles. The differences between male and female skulls, the

challenges identifying children and their characteristics. Then the very basic terminology used to describe faces was demonstrated. In reality, this is far more complex, but it helps to have a basic vocabulary to work with. It helps greatly to study faces and the anatomy of the face!

The Sketch Artist

During the second part of the presentation, I asked the audience to get a sketch pad and pencils ready, they were going to practice being a sketch artist. I described a person I had seen years ago at a conference, and they made a sketch of this person. At the end of the interview I showed the IRVA conference poster, which contained all the speakers of the current conference and the audience was asked if they could pick the person they sketched from this poster.





Some immediately picked Russell Targ, while others pointed at Hal Puthoff. The mystery person I was describing was indeed Russell Targ.

There were some really good questions after this practice! Tamra asked: “How do you sketch frameless glasses?” The trick is to outline ever so lightly and then use an eraser around the highlighted edges to represent the light refraction. Sometimes you can also erase a little bit on the curve of the glass to suggest the reflection.

Everyone who tried to sketch with a pen, probably realized why I recommended pencils, blending tools, and soft erasers. It works a lot better for detailed portraits. Lessons learned!

Other questions were about my personal experience and how I perceive data during remote viewing. On a good day, if I have a strong signal, I perceive things as in a movie or as if I were there. On other days it can be fragmented into short snippets of impressions, with a few fleeting visuals. I try to prompt myself to look for useful information. If I perceive a person, I ask my “remote viewing self” to look specifically at recognizable facial features. After the presentation, I received feedback from one of the IRVA workshop participants, who incorporated this exercise into his training. His students did the exercise and it taught them a lot. I am pleased to see their results also. ■

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Sketch 1 ▶ Oana Dimitropol

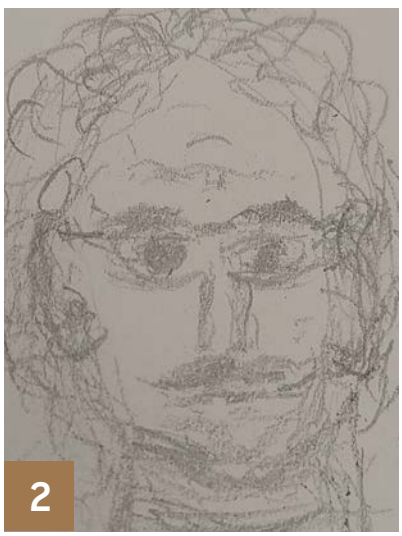
Sketch 2 ▶ Tamra Temple

Sketch 3 ▶ Henni Hajdu

Sketch 4 ▶ Patricia Haddadi

Sketch 5 ▶ Martin Andrews

Sketch 6 ▶ Jay Sierra Fox



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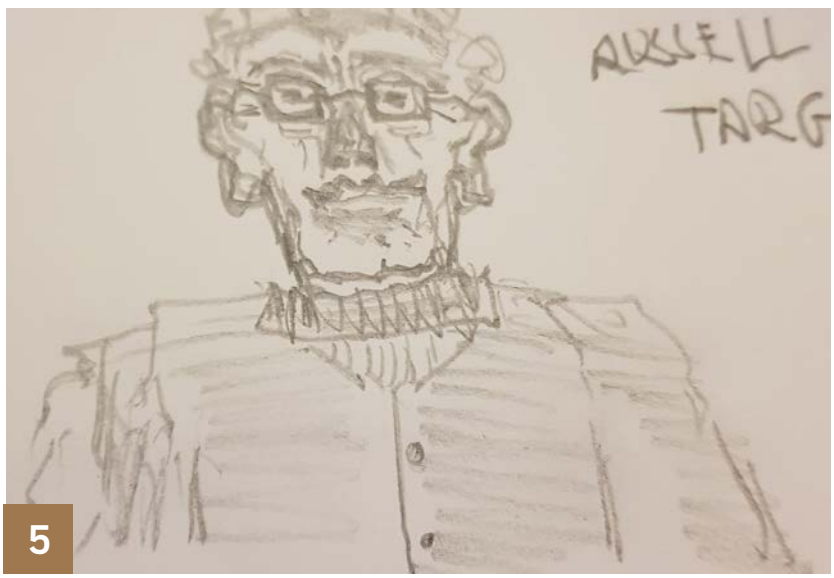

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Video Transcript: *New Thinking Allowed* with Jeffrey Mishlove

DOWSING AND REMOTE VIEWING

with Paul H. Smith
June 2015

Jeffrey Mishlove, Ph.D.

Jeffrey Mishlove hosts the *New Thinking Allowed* channel on YouTube. He is author of *The Roots of Consciousness, Psi Development Systems,* and *The PK Man.* He is the recipient of the only doctoral diploma in "Parapsychology" ever awarded by an accredited university (University of California, Berkeley, 1980). Between 1986 and 2002 he hosted and co-produced the original *Thinking Allowed* public television series. He is the Grand Prize winner of the 2021 Bigelow Institute essay competition regarding the best evidence for survival of human consciousness after permanent bodily death.

Paul H. Smith, Ph.D.

A retired Major in the United States Army, Paul was a seven-year veteran of the military remote viewing program, and author of the remote-viewing program's Coordinate Remote Viewing (CRV) training manual. He is author of *Reading the Enemy's Mind: Inside Star Gate: America's Psychic Espionage Program* and *The Essential Guide to Remote Viewing: The Secret Military Remote Perception Skill Anyone Can Learn.* He is a founder and former president and director of IRVA. Paul is currently president and chief instructor for Remote Viewing Instructional Services, Inc., in Cedar City, Utah.

JM: Hello and welcome. I'm Jeffrey Mishlove. Today we are going to look at dowsing and how it compares with remote viewing. My guest, Dr. Paul Smith, is an expert in both subjects. He is currently the president of the International Remote Viewing Association. He is the author of several books on remote viewing including *The Essential Guide to Remote Viewing* and *Reading the Enemy's Mind.* In addition to that he has DVD courses on how to do both dowsing and remote viewing. Welcome, Paul.

PS: Thank you. I'm happy to be here.

JM: It's a pleasure to be with you once again. I might say, for our viewers who are interested, our previous interviews on training remote viewing are the most popular ones so far in the *New Thinking Allowed* video collection.

PS: I think that's exciting. I figure I'm getting my 15 minutes of fame, 30 seconds at a time.

JM: Well, today we're going to look at dowsing and how it compares with remote viewing. I think one of the first things about it that strikes me is that the military has had an interest in both.

PS: Yes. In fact, really that's why remote viewing even has really seen the light of day in a way. It was secret, really. Remote viewing itself wasn't exactly secret...

JM: Sort of an open secret.

PS: It was an open secret. It was kind of tucked away in scientific journals, a certain portion of the parapsychology community knew about it but it wasn't very widely publicly known about. Part of that was because the major efforts in it were being done behind a classified curtain essentially. The military was pursuing it, research programs and also applying and operationally.

JM: Let me just interrupt for a second because Puthoff and Targ published a book, *Mind-Reach*. There was also another book Targ and Harary published, *The Mind Race*, very early in the game. In fact, I seem to recall Skip Atwater [F. Holmes 'Skip" Atwater] who helped develop the military remote viewing program was inspired by *Mind-Reach.*

PS: *Mind-Reach.* Yeah, see, an interesting story about that. He came across that in a conjunction with his duties as an operational security specialist in the Army and he said, how do we defend against this? And there was no answer to that.

JM: And there still isn't.

PS: There still isn't, but at least because that motivated him to go out and find a way at least to apply it.

JM: Well, I guess that's the first thing the military was concerned about is, how do we protect ourselves, our secrets, from being viewed by remote viewers of our enemies.

PS: And then as is typical of any defense establishment, then they said, well, we've defended ourselves, how can we use it to attack them? So they found ways.

JM: Although, I recall back in the Vietnam era there were many stories about the military training Marines, I think it was to use dowsing to locate landmines.

PS: Louis Matacia actually, a widely famous dowser, was actually... I want to say commissioned but he wasn't exactly commissioned. He sort of volunteered and they accepted him to train Marines in finding booby traps and hidden tunnels and things like that. As Louis has said, he was successful. In fact, Chris Byrd's book, *The Divining Hand*, as I recall has photos of some of the Marines doing their dowsing and having some success at that. Louis was very excited when he says that he got reports back from the field, that the Marines were actually having some success with it. There was an article in *Stars and Stripes* about the Marine dowsers in Vietnam and even the, I believe it was *Wall Street Journal*, had a small cover article on that. But it went away. People stopped talking about it and I think they stopped using it largely.

JM: How did you get into dowsing?

PS: I got into dowsing when we found out remote viewing didn't work for certain things, or at least didn't work as well as it needed to. And of course, I got into remote viewing I'd say by accident; it was an accident on my part: I just happened to move into the right place at the right time with the right background and I was recruited. I had no idea that remote viewing even existed. I'd never heard the term before until my next-door neighbor, Skip Atwater, when they knocked on my door and he said, "I think you might be good at what we do over on our project," which was a black project. I said,

"Well, what's that?" He said, "I can't tell you." And then I said, "Well, how am I gonna know whether I'm going to be good or not?" But that got all sorted out and then eventually I signed on.

JM: If I recall, you were a major.

PS: At the time I was a captain, yeah. In fact, I spent almost my entire captaincy as a remote viewer.

JM: You were a major when you retired then.

PS: Yes. I got promoted actually out of that program. I got promoted to major. But I didn't pin on until Desert Storm. I was in Desert Storm with the 101st airborne and from then on I was a major the rest of the time. But as a remote viewer I was a captain. But what we found was remote viewing was actually very useful for something. Now, the first thing I have to say, there's this disclaimer I always give folks. It doesn't always work. If you listen to all the stories you hear on the media and stuff from the former remote viewers...

JM: Particularly the ones who are selling high-priced courses.

PS: Yes. Well, I actually sell a high-priced course.

JM: Yes, I should mention you are the founder of Remote Viewing Instructional Services. I know you have courses but I'm not talking... You don't charge sky-high prices.

PS: I don't know, it depends on how you define it. But frankly, I believe I charge a fair price for what people get. I mean, I limit my student-teacher ratio to two students per instructor and the class is forty hours, five and a half days. It's the equivalent of a full semester university course. So I don't think I'm overcharging for that. Now, it is fairly steep for some folks and it's not gonna be for every budget. But...

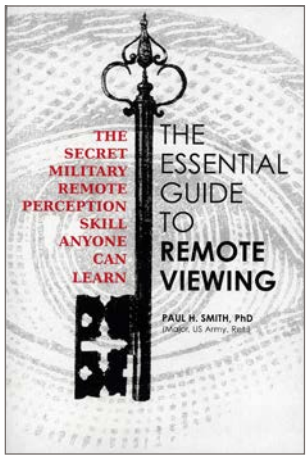
JM: There are people who claim that military grade remote viewing is a hundred percent accurate.

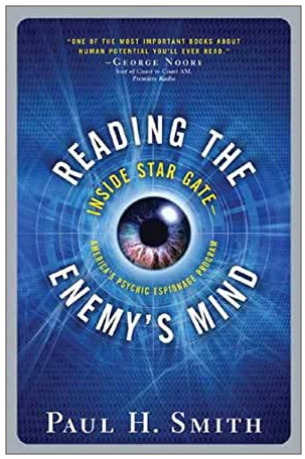
PS: Yes. And that is just hype and balderdash, if you will. No remote viewing is a hundred percent accurate. It doesn't matter how good the remote viewer is. The best remote viewer is going to be wrong some of the time, which makes sense because this is a process, this is a phenomenon, this is a function, a skill, however you want to describe it, that we know if you put certain principles and practices into practice you'll have a higher likelihood of success. But we don't know the causality. We know some of it but we don't know all of it. What that means is we don't know sometimes which thing leads to what and consequently we may do something that isn't going to be optimum for success and not even know it.

JM: You think the same is true of dowsing?

PS: Absolutely. So how I got into dowsing was, I was in remote viewing and a lot of our tasks... So whenever you tell somebody you're psychic they want you to do one or two things, right. The first thing that they want you to do is predict the future, especially the lottery numbers. The second thing they want you to do is find something or someone that's missing. Those are the two hardest things not only for remote viewing to do but for any psychic modality to perform. The reason we think being psychic is a good way of predicting the future is because all you hear are the success stories. The times when it doesn't work nobody said anything about those. But first of all in a way it's kind of psychological. Who cares about the ones that failed? We want to know about things that succeed. Those are the good stories, right. So consequently you hear the good ones, you don't hear the failed ones.

The other problem is finding things or people. The problem here with remote viewing is that it's a descriptive methodology. You don't get numbers, you don't get names. The reason is, I'm going to





speak very simplistically here, was because essentially remote viewing is a right brain function. Most of the processing and everything that happens is sensory based and the right brain seems to be mostly implicated in how that all works. Where you get numbers and names is the left brain. The problem with the left brain is that it's the intellectual side of the brain, it's the more linear, logical, whatever.

> **JM:** Not particularly intuitive.

PS: It's not particularly intuitive. When it gets intuitive information it starts guessing what it means. Remote viewing, any kind of psychic behavior, I call it a low bandwidth process because there's a small amount of data that comes through what we call the aperture, but we don't know what it really is right, and consequently if the left brain gets that information it jumps to conclusions all the time. If you try and get numbers and names they're always, almost inevitably, going to be wrong. So when you're trying to find something remote viewing you're not going to get a coordinate, you're not going to get a street address. What you're going to get is descriptions. You're going to get impressions of surroundings, the location. So... I think you're about to ask a question?

> **JM:** Well, let's contrast that with dowsing now.

PS: Yes, okay. So if you're trying to find something with remote viewing the approach is to identify some landmark or something that's in the vicinity and then describe the actual location where the person is. That works really well if there's someone who recognizes the landmark and can recognize the setting.

> **JM:** Some viewers come up with shapes and colors and forms and textures, and maybe even smells.

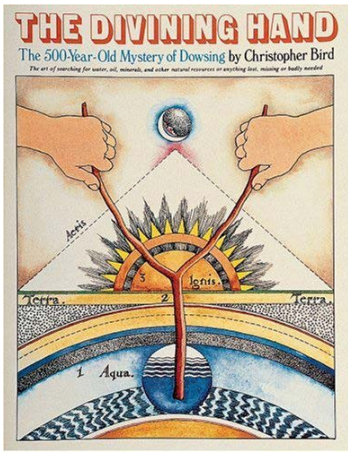
PS: And sometimes even quite detailed drawings and descriptors that actually are very, very... if you were there you could match it.

> **JM:** Emotional impressions.

PS: Emotional impressions. People have been recovered thanks to remote viewing descriptions. But the problem is, what do you do with a situation where you don't know where these things are? Like you're on one side of the planet and you're trying to find somebody in the Bekaa Valley in Lebanon, which we did a lot of that, or a smuggler ship that's carrying narcotics in the Caribbean, which we did a lot of that. How do you do that? Particularly the Caribbean trick? Because you say, “Oh yeah, there's water.” How do you do that?

Well, so remote viewing doesn't work all that well for what we call a search problem, which is this. So what does? And that was the problem I had to solve, and others of us, I'm not taking full credit, but we started including a dowsing approach.

> **JM:** You're talking, I presume, about map dowsing.



PS: Largely map dowsing but we used other forms of dowsing as well and maybe we get into that here in a little bit. So now here's the relationship between dowsing and remote viewing. In remote viewing, and again this is very simplistic again, right, but in remote viewing you know where something is but you don't know what it is. So we use this all the time. For example, there might be a facility in Uzbekistan, the Soviet Union or whatever that was, obviously an R&D facility, but they didn't know what was going on inside.

> **JM:** In other words, the remote viewer might be even given the geographical coordinates of that location and asked to say, okay, what do you see at that particular spot?

PS: What's going on here, right? So essentially we knew where it was but we didn't know what it was. That's why I say it that way. We did tons of those kinds of things and with reasonable success. Again, not everything worked but sometimes it worked and it worked really well. So dowsing is... I like to say it's the inverse of remote viewing. So in remote viewing you know where it is, you don't know what it is. In dowsing you know what it is, but you don't know where it is. So they kind of complement each other in that regard.

So in dowsing, we'll use the simple thing, water, people like to dowse for water. So, you know what you're looking for, this water and you don't know where exactly it is, how you access it on the ground. So you go out with your forked stick or whatever you have and you walk around until the stick points to the water or whatever you're dowsing mode is, right. So you've now found where it is too.

> **JM:** Now, traditionally water dowsers, as I understand it, do not think that they are performing a psychic task.

PS: No, they actually think in terms of magnetism oftentimes. There's some kind of magnetic attraction the water has and they experience that magnetic attraction. My belief is it is psychic. I guess it's a good place to get into this, that in fact the way dowsing works in my opinion, and I think there's some evidence to support this, is it works through what's known as the ideomotor effect. Now, what's interesting about the ideomotor effect is that generally speaking it is the skeptics of dowsing who use that term to explain why dowsing is fake. I use that term to explain why dowsing works. It's interesting.

So briefly, the ideomotor effect is tiny muscle movements you have when you think about things. So if you're at a baseball game and you happen to be a wannabe baseball pitcher and you're watching the pitcher on the mound wind up and throw the ball, as you follow his movements as you think about them, those same muscles on your body will tense and relax in appropriate ways. But it's very micro movement so you don't really notice that. So the skeptics can say, well, the dowser has this consciousness or subconscious idea where the water

is and so as they're going along they're thinking about that and then their muscles, without seeming to have volition, end here where the water is.

Well, my version of that is that you get this, it is often called a non-local signal, so it's the psychic signal, if you will. It's in there and it comes in through the subconscious, through the right brain essentially. As you're using your implementer, or whatever you're looking for, the signal informs your subconscious and the central nervous system. When you get to the right spot the ideomotor effect actually causes the muscles to contract and move and indicate where the psychic signal is telling you the whatever it is that you're looking for is.

And so in remote viewing, it's more of a conscious component and dowsing is more of a subconscious kinesthetic component. So we thought about this problem, trying to locate things. We knew something about dowsing, we hadn't really explored it. And at one point I finally decided I'm going to check this out and see if we can apply dowsing. So we played around with it a little bit just reading books and things. And then... And I'll tell you how we integrated the two here in a minute. And then I thought, you know, I'm really not learning enough from books here. What can we do? This is actually kind of a funny story.

So, the American Society of Dowsers is the biggest, I'd say certainly the oldest organization in the United States, and they have annual conferences and they teach dowsing and this kind of thing. I thought, I'm going to find a chapter of the ASD, and there was one in Baltimore, Maryland. Interestingly, it met in a Quaker meetinghouse downtown just across from Johns Hopkins.

> **JM:** You're at Fort Meade at the time.

PS: I was at Fort Meade, yeah. So, I think they met every other month or every month, I don't remember now. But I'd make the trip up there and I go in, and they knew I was in the Army but they had no idea I was collecting intelligence about their methodologies. So I go in and I do their exercises and I'd learn from them. I learned some really good things. Those folks were great. I really loved these guys. Some of them were kind of quirky but in a very engaging kind of way.

So I'm learning the dowsing skills and things like that and then I bring it back, the stuff I learned I bring back and I'd start practicing them in our work there. One of my co-workers said, that's kind of cool, I want to come along. Her name was Gabby Pettingell. So we started going up there, and this becomes interesting in a minute, because after a year or two attending these they needed a new president and they elected me.

> **JM:** You became the chapter president.

PS: I became a chapter president. This is the Chesapeake chapter of the American Society of Dowsers.

> **JM:** It's a wonderful organization. I was the keynote speaker at their national convention one year.

PS: Cool.

> **JM:** They're lovely people.

PS: Yes, and I think what they're doing is an important thing.

> **JM:** It used to be mostly like farmers. And I think more and more it's becoming, I guess you might say, new age, or at least people who are open to yoga and energy healing and all sorts of non-traditional approaches.

PS: Non-traditional dowsing things, yeah, some of which I'm not so sure about myself. But I'm more of a concrete person.

> **JM:** They're very experimental we might say.

PS: Yes, yes. And of course in a way that makes sense. How can you possibly find new applications if you're not exploring all possibilities, right.

And so some of them may be legitimate and some of them may just not work. So I'm not discouraging people from exploring, you know, pushing the limits on this. But it was interesting. Interestingly, Gabby got elected as vice president. So we have these two Army psychic spies running the Chesapeake chapter of the ASD.

> **JM:** Let me just come back to one point. If you're actually dowsing for water, oil or minerals, you're walking across the land, it's entirely possible that you might be picking up subtle electromagnetic signals and then they're triggering an ideomotor response.

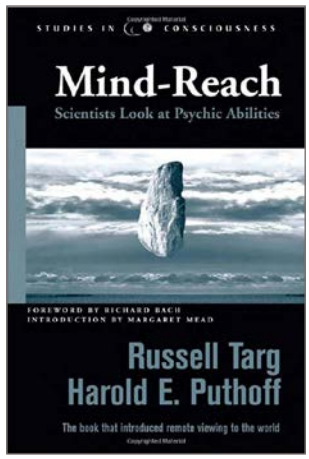
PS: It could be a hybrid kind of a theory here, yeah.

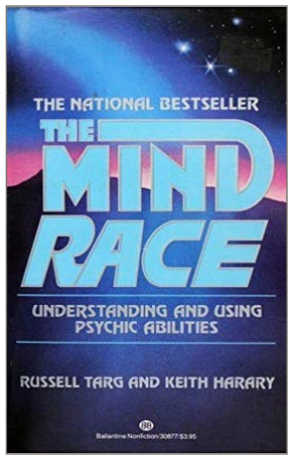
> **JM:** But when you're doing map dowsing, when you're not on location, when you're doing the dowsing over a map and the map might be describing a location hundreds or thousands of miles away, now we're talking about some channel of information that is not electromagnetic.

PS: And almost by definition can't be physical. It's gotta be something else. So, yes. And the interesting thing is that it works. So how we integrated the dowsing and the remote viewing is, let's say we have a hostage in Lebanon and we've got to find this person. We describe the location really well but there's not enough details to actually go pick the guy up because every village in the Bekaa looks like every other village of the Bekaa Valley, right. So what we do is, we do a full up remote viewing session. The viewer of course would start off blind to the target. They would presumably not know that it was a hostage or who the hostage was. It's the way we normally do remote view.

> **JM:** A double-blind protocol is very important.

PS: Yeah. So we start off there. And then if the viewer correctly described the situation, you know, whether the target person, whatever, or the fact



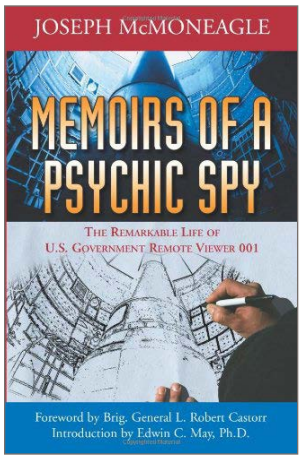


that it involved a person who had been kidnapped, however they needed to describe it to indicate it was correct. Then what would happen is, then of course the locational question would come up.

Okay, so you've described this target fairly well. We're interested in knowing what you've described, where that is. Then the viewer would switch into the dowsing mode. Now in dowsing, intention plays an important role, just as it does in remote viewing. In dowsing it's very important that the dowser has in mind what it is that is being sought. So if you're dowsing for water you have to hold in mind that you're looking for water. If you're dowsing for gold or whatever, the same thing. In fact, some dowsers go to the point where they even have a little sample of whatever it is they're searching for attached to their dowsing implement.

> **JM:** Now, if in a double-blind situation how can you do that?

PS: Well, what you do is get some confirmation that you're on the target. Now, it may work a couple different ways. It's possible... We have this thing called legally blind and operational remote viewing. Joe McMoneagle works from a legally blind perspective oftentimes. For example, he may know he's looking for a missing person, but he doesn't know who it is, where it is, anything like that. So the necessary unknowns are still unknown. So, in our case, legally blind wouldn't mean that the



viewer knew he or she was looking for a missing person. The monitor might know. They might tell a monitor, okay, the target is a missing person. They won't be told where, under what circumstance, anything like that because they don't want to contaminate the viewing process. The monitor at least knows it's a missing person.

> **JM:** Now, when you say contaminate you mean that, should the viewer get that little bit of information it might... It's called front-loading and it stimulates the conscious mind.

PS: Or, it's sensory leakage, in how they get it...

> **JM:** In other words, the logical mind is going to start making guesses as soon as it has a scrap of information.

PS: And interestingly, that's why being blind is so important in remote viewing. It's not because you're trying to keep the viewer from cheating, it's because knowing where the target is makes it even harder to get the data correct. So you keep them blind and the monitor doesn't say anything about what the target is and they don't know anything about anything other than the fact it's a missing person, this is just an example, right. But when the viewer then describes in fair detail, the missing person, the setting in which that missing person is, then the monitor has some confidence that they're on the target.

At that point they say, okay, well you've described this and this and this and this. That's all they have to say, is repeat back what the viewers described. They'll say, okay, so we're interested in finding the location that you described. And so the viewer usually doesn't have to be told to use dowsing. They'll say, okay, well I'm going to dowse this. What we would often do, we start off with laying out a map. We stopped doing that because a map has too much info on it and it becomes a front loaded situation. If you unfold a map of the Bekaa Valley in Lebanon, instantly the viewer knows way too much about what's happening there. Now, I said way too much, it's possible they could still successfully dowse, because dowsing you know what you're looking for just don't know where it is.

> **JM:** Many psychic tasks, if you're not working in a scientific protocol, your psychic will have knowledge.

PS: Yes. But I tend to find that confusing. I tend to prefer not to know. And particularly if you have a map you've got clusters of population. You have cities indicated, you have geographic coordinates. The viewer starts... The left brain, the analytical part of the mind, starts working and the viewer, even as hard as he or she tries, oftentimes will take clues from the map and it will bias where they indicate things.

> **JM:** So, you give them a grid instead of a map?

PS: Usually I give them a blank piece of paper.

> **JM:** A blank... OK.

PS: A blank piece of paper keyed to a certain location. So upper left-hand corner [of blank sheet], upper left-hand corner [of map]. Just give them a blank piece of paper. Here's your blank piece of paper. Dowse the location of what you've discerned from remote viewing.

> **JM:** And they draw an X somewhere on the paper.

PS: Yeah. And there's various ways to do it but...

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Supporting Conversations on the Leading Edge of Knowledge and Discovery with Psychologist Jeffrey Mishlove

The *New Thinking Allowed* YouTube channel is currently organizing their network of volunteers to provide new English language transcripts, as well as foreign language translations of their archive of video interviews concerning parapsychology and related topics. New Thinking Allowed reaches out to organizations in various countries to see whether they would make use of such translations in any fashion (i.e., publishing in magazines and newsletters, or providing them to students, etc.). Translations can be made available in Russian, Polish, German, Greek, Persian, Indonesian, Portuguese, Czech, Italian, and Spanish.

As part of IRVA's efforts to promote an international network on remote viewing, we think it would be a good idea to ask especially IRVA's foreign members if they see a possibility to support the dissemination of this content. So, if you are affiliated with an organization that would like to make active use of foreign language translations of *New Thinking Allowed* interviews or monologs, please let them know and email to jmishlove@newthinkingallowed.com

> **JM:** We've got about two minutes...

PS: Oh my goodness. Time flies. Okay, yeah, so I won't go into the various ways we do it. But, yeah, they use a process and they indicate where on the map they feel the actual target is.

> **JM:** And the process often somehow involves the muscles.

PS: Well, it's very kinesthetic. You go and sometimes you get some kind of a sensation, a reaction, like if you're sliding a ruler across and it cuts the line where the target is, you might get a little, I get a little tingle. Then I mark it. Other people, they may get some other indicator. If they're using a pendulum, that's why you often use a device, a pendulum or a rod because then those indicate.

> **JM:** There are many different instruments that dowsers work with.

PS: Yeah, and it's generally personal preference or whatever seems to work for you. So that's how we integrate it. It didn't work all the time but sometimes, like with [?] it worked really well, and maybe in some other interview I can tell you some of those stories.

> **JM:** I know there are many stories involving the actual location and a successful recapture of missing people.

PS: Yes. Although we had a lot of success in capturing contraband and narco traffickers using dowsing, a lot of success at that.

> **JM:** And of course any of our viewers can look at some of the literature on dowsing. There's some amazing stories in the dowsing literature just as there is with remote viewing.

PS: Yeah, and both my books actually... Well, the first book, *Reading the Enemy's Mind*, has more about our search problems and stuff, but there's still some in *The Essential Guide to Remote Viewing* as well

> **JM:** Well, Paul, the time has gone quickly.

PS: Wow, that's amazing.

> **JM:** We have covered a lot of ground but this has been fascinating. It's really intriguing to me how different methodological tools work in the context of human psychic functioning. Thank you so much for being with me.

PS: Oh, you're welcome. This is a lot of fun.

> **JM:** It's been a pleasure. Thank you for being with us. ■

Interview on YouTube channel:
New Thinking Allowed,
Recorded on June 15, 2016,
Published to YouTube on August 4, 2016
Transcript Copyright © 2020,
New Thinking Allowed Foundation

FOCAL POINT

FOCAL POINT is not the average remote viewing discussion group. It is available to IRVA members who wish to actively remote view new targets and participate in group discussions about those results. A new target will be posted each month, and the feedback a couple of weeks later. Members can upload their sessions and discuss the results. Targets will not involve any disturbing or controversial subject matter, and are appropriate for all skill levels. All remote viewing methodologies and skill levels are welcome.

IRU was designed to provide a collaborative forum for all those interested in research and to support members in their project development.

IRU'S GOALS

- Help move more viewers' research into the more formal arena of scientific publishing.
- Provide input for experienced researchers who are in the preliminary stages of writing up proposals.
- Help connect researchers with many valuable resources such as participants (from IRVA's membership), raters, analysts, and statisticians, along with relevant articles, etc.
- Share resources and liaison with other parapsychological organizations.

IRU
IRVA RESEARCH UNIT

JOIN OUR MONTHLY MEETINGS ▶

with
Dale Graff
Debra L. Katz
Jenifer Prather
and Jimmy Akin

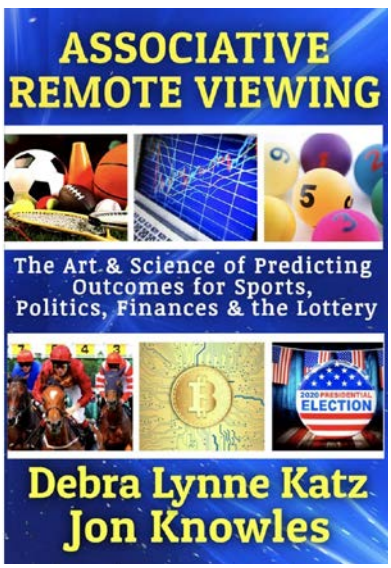
MEETING LINK: WWW.IRVA.ORG/RESEARCH/IRU

Based on review published in *Journal of the Society for Psychical Research,* April 2022.

IF YOU ARE SO PSYCHIC, HOW COME YOU HAVEN'T WON THE LOTTERY?

Book review by Teresa "T.W." Fendley

Debra Lynne Katz & Jon Knowles
ASSOCIATIVE REMOTE VIEWING: The Art & Science of Predicting Outcomes for Sports, Politics, Finances & the Lottery.
Living Dreams Press, 2021.
ISBN: 978-1-943951-28-4
Paperback, 728 pages, $34.99
Kindle eBook $9.99



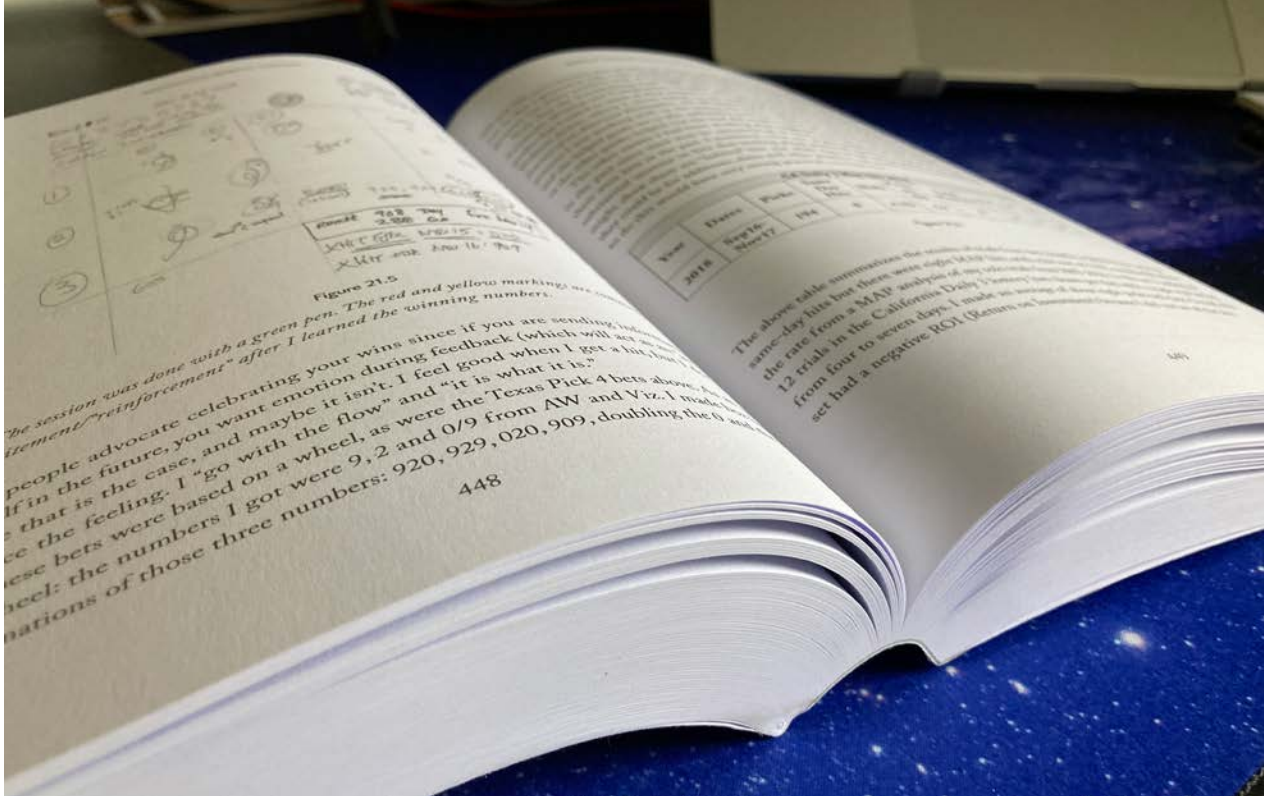
"If you are so psychic, how come you haven't won the lottery?" You'll be able to answer that question and more after checking out the stories of those who have won the lottery and profited from various other financial ventures described in this book.

Associative Remote Viewing: The Art & Science of Predicting Outcomes for Sports, Politics, Finances & the Lottery is equally well suited for those new to the remote viewing community and those at the forefront of consciousness exploration. It gives viewers and researchers a convenient "one-stop" overview of what has already been done for fun, profit, and academic research.

The 728 pages span more than four decades of projects and studies that focus on intentional precognition. These range from informal explorations using remote viewing (RV) and associative remote viewing (ARV) to formal, peer-reviewed trials. More than two dozen viewers, project managers, and researchers permitted their work or other materials to be included.

The two editors—Debra Lynne Katz, Ph.D., and Jon Knowles, M.A.—present what practitioners on the leading edge of the remote viewing community have been doing, using intuition paired with scientific principles. "We hope our book sparks interest and opens minds to the rich range of possibilities available to us as a species."

I became very familiar with this ambitious project—affectionately nicknamed "ARVIE" by its creators—as a contributor to the chapter on horseracing and as one of the book's copy editors. I was glad to see many of the ARV projects I had participated in since 2009 were explained well enough that someone new to the concepts could understand how they were done. It was fun to see transcripts from so many viewers I've known over the years and from others whose



work I also greatly admire. I was excited to learn of experiments unknown to me, such as Jon's extensive work with the Pick 3 and Pick 4 lottery, and Debra's foray into graph reading of financial charts or "Wowsing."

Debra currently serves as president of IRVA (International Remote Viewing Association) and is director of the International School of Clairvoyance. She has a Ph.D. in psychology and a master's in social work; for years, she has conducted remote viewing and parapsychological research. Debra is the author of *The Complete Clairvoyant*, and is an accomplished clairvoyant, remote viewer, medium, and healer who works for business owners, manufacturers, stockbrokers, and other investors (www.debrakatz.com).

Jon has been active in remote viewing for 20 years. In *Remote Viewing from the Ground Up* (2017), he recounted his three years as a training coordinator and viewer with TransDimensional Systems. Jon was a group manager, viewer, and membership coordinator with the Applied Precognition Project (APP) for six years. He wrote many articles about remote viewing published in *Eight Martinis* magazine. Jon has a B.A. in philosophy from Harvard University and an M.A. in English from Berkeley (www.jonknowles8.com).

Debra studied for three years at the University of West Georgia (UWG) in the archives of Ingo Swann, the father of remote viewing. Jon also completed several weeks of research at UWG. They share this first-hand knowledge in ARVIE, citing references to some of Swann's memos, special reports, and documents found only in his archives. Some of these reveal advances in the field before his involvement with Stanford Research Institute (SRI). For instance, while at the American Society for Psychical Research, Swann and the other researchers explored the usefulness of receiving feedback and the importance of sketching.

About Associative Remote Viewing

As the book's name implies, ARV is its primary focus. Remote viewing was born in research laboratories in support of U.S. government intelligence-gathering efforts, but researchers created ARV to make predictions for money-making ventures. It allows viewers to get a clear, immediate outcome from their remote viewing efforts, which also makes ARV useful in parapsychological and psychological research.

"By linking, for example, an apple with a name or number, or scissors with a specific analytical

outcome, I could acquire information it would otherwise be hard to obtain nonlocally," said Dr. Stephan A. Schwartz, describing ARV's origins (Chapter 2). He tested the hypothesis in September 1977 with a researcher from SRI to predict the winner of a horse race. Their horse won $14 on a $2 bet (Schwartz, 2020).

ARVIE describes many ARV projects since then—some profitable and some not. As the editors note, the days of government funding of parapsychology in formal labs have largely passed. Present-day researchers often collaborate with groups such as IRVA and APP, and use social media sites, including Facebook and Reddit.

ARVIE is dedicated, in part, to APP co-founder Marty Rosenblatt. For decades, he has been a leader in actually doing ARV, keeping statistics, and educating thousands of people through online and in-person workshops and conferences (Chapter 12). In 2015, the Applied Precognition Project Institute (APPI)—APP's nonprofit affiliate—launched the Precog Pro program to pay viewers with consistently high hit rates of around 70% for more than 25 predictions.

T.W. (Teresa) Fendley

Teresa has been an active participant in Marty Rosenblatt's ARV group (now the Applied Precognition Project) since 2009. She is a co-researcher and co-author of various published remote viewing formal research projects and has participated in research and operational projects as a professional remote viewer. Teresa is an award-winning speculative fiction author (www.twfendley.com), and she hosts an ARV website (www.arv4fun.com).

Reference Tool

A book of this size could easily be overwhelming. Before publication, I felt it should've been separated into at least two volumes. When my paperback copy arrived, however, I changed my mind. The reader-friendly layout pleasantly surprised me. It has clearly marked subheads, lots of white space, and relevant graphics.

I find ARVIE works well as a reference tool with all the information in one book. It has a name index, a subject index, bibliography, and endnotes. Appendices focus on Forex/stock market ventures and an overview of publications about ARV from 1977–2021.

The book's website (www.arvbook.com) includes a comprehensive chart of documented ARV projects (with links).

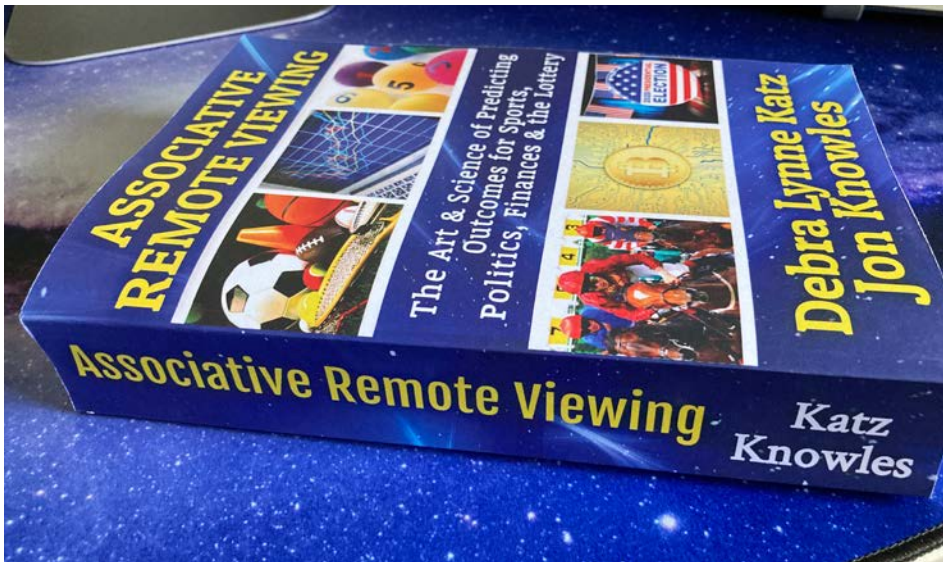
www.arvbook.com
the book's website

The 27 chapters are organized into four parts.

Part 1: Nature and History of Remote Viewing and Associative Remote Viewing

The first 136 pages give an overview of the field, including a discussion of two key issues—displacement and time. For trials using photo pairs, displacement occurs when a viewer describes the wrong photo instead of the photo associated with the target. Reviews of various theories about displacement start with 19th-century parapsychology experiments. Additionally, Debra examines possible solutions to "false feedback."

Many ARV sessions involve precognition, so the question of how time works is fundamental. This section provides insight into retrocausation, quantum physics and entanglement, cycles of time and time loops, the fuzziness of time, and more.



Part 2: Scoring and Targeting

Eighty-three pages explore the history of targets and scoring systems. These include computer-assisted scoring methods developed by Dr. Ed May and Dr. Julia Mossbridge, respectively.

In Chapter 11, Alexis Poquiz tells how he developed a comprehensive flowchart method: the Dung Beetle Scoring System. It's built upon the most widely used confidence ranking (CR) system for predicting whether a remote viewing session will be a hit, which SRI developed in the early 1970s. At an APP conference, former Star Gate viewer Joe McMoneagle praised the Dung Beetle, saying it was what might have been developed if SRI had continued to work on its CR methodology.

Part 3: Applications: Associative Remote Viewing Targets the World

The 283 pages in this section provide information about ARV's use in financial trials, political elections, the lottery, cryptocurrency, horseracing, and other sports, including football, baseball, basketball, and European soccer. The section also describes the use of precognitive intentional dreaming in remote viewing, and another experiment using colors instead of photos as ARV targets linked to the potential outcome.

Forays into financial predictions include CryptoViewing. It has a large subscriber base on Patreon that funds about a dozen full-time and part-time staff. The 53.2K subscribers of the CryptoViewing YouTube channel get cryptocurrency predictions and more esoteric crowd-pleasers, such as how the pyramids were made. The Precognitive Trading Group is another subscription-based service that provides financial predictions.

Part 4: How to and Other Topics

This section's 107 pages offer guidelines on how to access psi-based information, and they give an overview of the field's ethical considerations. It also discusses the pictolanguage of ARV sketches and showcases the work of many viewers at different stages in their development.

Conclusions

ARVIE is not for the casual reader; it literally weighs about as much as a small Chihuahua. Instead, I agree with what Debra and Jon said—it is for those who want to learn more about our innate psychic abilities and "how this knowledge can be used to achieve personal and financial success, while having fun and engaging with other like-minded enthusiasts."

It is available in print and ebook formats from most book retailers, including Amazon. ■

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The Editors of *Aperture* would like to extend an invitation to all readers to submit relevant and well written articles about remote viewing for possible publication in future issues. All submissions must pertain to remote viewing research, applications, protocols, skills, or experimentation. The article length should generally be between 500–1500 words, but is negotiable. Please submit any additional questions regarding submissions to aperture@irva.org.

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Preview #36

In preparation for the next issue

The Spring issue of *Aperture* will be published in April 2023. Deadline for submission of additional articles is January 31.

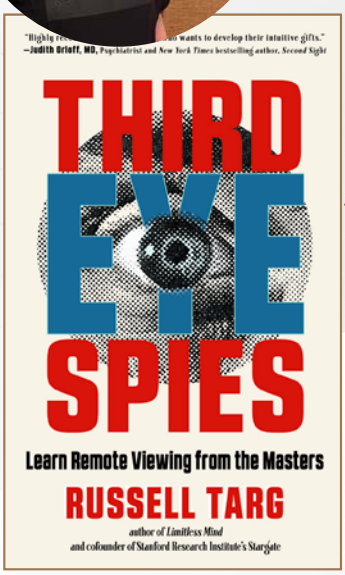
Tom was a member of Ingo Swann's five-person team that on 15 June 1984 remote viewed the planet Mars. Swann included many details from this team effort in the posthumously published *Penetration Special Edition Updated.* McNear not only wrote the afterword for this book, he also went into in-depth research about this interesting project and has prepared a detailed article about his findings.

Tom McNear

Ed. note: Tom has already submitted this article, but in order not to exceed the magic 100-page limit for this issue, we decided to have the ideogram article appear first and save the penetration article for the spring issue.

Russell Targ

Russell Targ in interview about ESP machines, ET consciousness, the nature of remote viewing and his new book coming out in Spring 2023.



Journalist Amy Katz and other participants will give us an interesting and in-depth look at the 2022 IRVA conference.

Bill Ray

How it came to be that the military remote viewers started to use arbitrary numbers as tasking numbers, and what that has to do with the "Bread Pudding School of Advancement" philosophy, we learn from a conversation between Bill Ray and Paul H. Smith.

INTERNATIONAL REMOTE VIEWING ASSOCIATION

IRVA

The International Remote Viewing Association (IRVA) was organized on March 18, 1999 in Alamogordo, New Mexico, by scientists and academicians involved in remote viewing from its beginning, together with veterans of the military remote viewing program who are now active as trainers and practitioners in the field. IRVA was formed in response to widespread confusion and conflicting claims about the remote viewing phenomenon.

One primary goal of the organization is to encourage the dissemination of accurate information about remote viewing. This goal is accomplished through a robust website, regular conferences, and speaking and educational outreach by its directors. Other IRVA goals are to assist in forming objective testing standards and materials for evaluating remote viewers, serve as a clearinghouse for accurate information about the phenomenon, promote rigorous theoretical research and applications development in the remote viewing field, and propose ethical standards as appropriate. IRVA has made progress on some of these goals, but others will take more time to realize. We encourage all who are interested in bringing them about to join us in our efforts.

IRVA neither endorses nor promotes any specific method or approach to remote viewing, but aims to become a responsible voice in the future development of all aspects of the discipline.

Expand Awareness, Research, & Educate

In keeping with the 2022 IRVA conference theme, the famous historic photo of Russell Targ and Hal Puthoff in front of SRI's front door—then and now. (left photo: Hella Hammid, right photo: Paul H. Smith, based on an idea by Judy Chadderon)

Find this publication at www.irva.magcloud.com