



**THE FARSIGHT PROTOCOLS<sup>SM</sup>**

**of**

**Scientific Remote Viewing<sup>®</sup>**

***FARSIGHT VOYAGER COMPANION***

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## THE HEADER

The viewer must declare any physical or emotional distractors (PS and ES) as well as any advanced perceptuals (AP) at the top (center) of the first page. To the right of that is the viewer's name or viewer identification number (VIN - if available), date, and time that the session begins. To the left is the data type and the name of the monitor or monitor identification number (MIN - if the session has a monitor and if the monitor has a MIN). The format of the initial header is as follows:

Data: Type 4	PS—none	VIEWER'S NAME
Monitor: MONITOR'S NAME	ES—none	7 September 1995
	AP—none	11:33 a.m.

## PHASE 1

A: *Ideogram descriptors*: vertical upward, vertical downward, diagonal, sloping upward, sloping downward, curving upward, curving downward, curving over, curving under, horizontal flat across, horizontal flat along, looping (only used for repeated loops), angle, peaking, moving

*Following ideogram probing:*

[Primitive descriptors] hard, soft, semi-hard, semi-soft, wet, mushy

[Advanced descriptors] natural, manmade, artificial, movement, energetics

B: No-B, structure, structures, water, land, dry land, wet land, motion, subject, mountain, city, sand, ice, snow, swamp

C: Any low-level descriptor allowed in Phase 4 is permitted here. But most entries should relate to the senses (Phase 2 type data).

D: A sketch (optional in Basic SRV)

## PHASE 2

Sounds: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, drop drop, voices, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring

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

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

Visuals:

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

*Luminescence*—bright, dull, dark, glowing

*Contrasts*—high, medium, low

Tastes: sour, sweet, bitter, pungent, salty

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

Magnitudes:

1. [VERTICALS] high, tall, towering, deep, short, squat
2. [HORIZONTALS] flat, wide, long, open, thin
3. [DIAGONALS] oblique, diagonal, slanting, sloping
4. [TOPOLOGY] curved, rounded, squarish, angular, flat, pointed
5. [MASS, DENSITY, SPACE, VOLUME] heavy, light, hollow, solid, large, small, void, airy, huge, bulky
6. [ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning

Viewer Feelings (VF)—The viewer must declare a VF at this point before moving on to Phase 3. The VF reflects the viewers own feelings about the target or the target site (a personal gut response). The VF is NOT a description of the target (that is, is it not data). Typical VF's could include: feels good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, enlightening, wow! After the VF, the viewer must put the pen down (thereby interrupting the flow of the data) and take a break (usually momentary, a few seconds). More powerful VF's require longer breaks.

### **PHASE 3**

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



## PHASE 4

*The Matrix:* S      M      VF      E      P      SUB      C      GD      D

where these labels represent the following:

S: senses

M: magnitudes

VF: viewer feelings

E: emotionals

P: physicals

SUB: subspace

C: concepts

GD: guided deduction

D: deduction

*Cuing:* In Phase 4, the unconscious is allowed to solve the problem. The monitor can only make minimal suggestions for cuing. When cuing is suggested by the monitor, words that originate from the viewer's own data are entered in the appropriate column in parentheses ( ). Monitor originating cues must be entered into the appropriate column in square brackets [ ]. In Phase 4, if the monitor's own word(s) are used to construct a cue, then the cue should be closely tied to the viewer's existing data (without entering a new element). For example, if the viewer perceives a moving airborne vehicle such as

an airplane as a physical, then the monitor may want to have the viewer cue on the word "destination" (in brackets in the physicals column). In this example, the cue would be a part of a level three movement exercise (see below). The cue should always be placed in the appropriate column for each situation.

*Working the Target:* This normally involves focusing on the physical and concepts columns. However, the viewer should also continue to probe the emotionals and subspace columns from time to time or as needed. Working the target typically begins after the viewer has collected approximately two pages of Phase 4 data.

*Slow Data Flow:* If the flow of data slows or stops, the monitor may suggest probing the emotionals column to see if this triggers the flow of additional data. The viewer may also probe various parts of the Phase 3 sketch. If neither of these things trigger the flow of more data, then the monitor must decide whether to suggest a movement exercise or to end the session.

*Phase 4½:* This is entered across the entire Phase 4 matrix (beginning on the left) to describe information that is too long or not appropriate for any single column. A sentence describing several target related gestalts that are connected would be usefully described as an P4½.

*Phase 4½ S:* The viewer places an "S" in the physicals column. The viewer then takes another piece of paper, gives it the same page number as the last Phase 4 page

appended with the letter "a" (such as page "9a"), writes P4½S at the top center, and draws a sketch of any perceived visual. The viewer then returns to the Phase 4 matrix to resume probing.

*Movement exercises:* There are three levels of movement exercises. All levels can be done after spending time in Phase 4.

Level One: Level-one movement exercises essentially return the viewer to a modified form of Phase 1. The viewer draws an ideogram after writing the cue, and then the ideogram is decoded in the normal fashion. The viewer then continues the session with another Phase 2 and Phase 3 before returning to Phase 4. The decision to execute a level-one movement exercise is based on one of two reasons. If the monitor is concerned that the viewer may not be on target, a level-one movement exercise usually returns the viewer to the target. The other primary reason for using a level-one movement exercise is if the viewer needs to relocate to another area related to the target that may be substantially different in character to the originating area. Thus, the new Phase 1 through Phase 3 information may be particularly valuable, and perhaps essential to assisting the viewer in differentiating the two target related sites.

The following is a list of cues used for level-one movement exercises, beginning with the most common.

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

2. "From 1000 feet (or an alternative long distance) above (or to the north, south, east, or west) of the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding environment.
3. "Immediately to the left (or right, in front of, behind) the target, something should be perceivable."
4. "From the center of the target area (or site), the target subject (or object) should be perceivable."
5. From inside the target structure, something should be perceivable.

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

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

In this cue, the "new target location or item" should ideally originate from the

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

The level-two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the movement exercise cue.

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

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

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

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

cue can be a word originating from the viewer, in which case the cue is entered in parentheses ( ). If the cue originates from the monitor (and is thus significantly different from the words used by the viewer), the cue must be placed in square brackets [ ].

Monitor originating cues should be only be of a generic and non-leading variety.

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

A level-three temporal movement exercise can be obtained by using event or action related cue words. Level-three temporal cues need to be clearly connected to the viewer's own data, but do not need to originate explicitly from the viewer's data. Such movement exercises can shift the viewer's perspective in both time and space. Level-three cues are entered in square brackets [ ] in the concepts column in the Phase 4 matrix. Examples of safe and non-leading level-three temporal cues are: activity, period of construction, current time, place of arrival, time of arrival, place of departure, time of departure, etc. Such cues would be used after the viewer has already obtained some obviously related information. For example, if the viewer already has accurately perceived an airborne metallic vehicle containing subjects, the level-three cue of "origination point" is appropriate and non-leading since it is obvious that such a moving airborne structure had to have an origination point.

# **The Basic SRV Script**

**(For use by monitors)**

## *SRV AFFIRMATION*

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



## PHASE 1

Data: Type 4	PS—none	VIN
Monitor: MIN	ES—none	7 September 1995
	AP—none	11:33 a.m.

Prepare to receive the target coordinates.

(Repeat three times.)

A: Describe the movement of the pen with words.

Probe the ideogram for your primitive descriptor.

Probe the ideogram again for your advanced descriptor.

B: Any B? Otherwise, No-B.

C: Probe the ideogram again. After each probe, enter your perceptions in C. If you perceive any visuals, you may sketch these to the left of C.

D: (an optional sketch)

## PHASE 2

Sounds: What sounds do you perceive?

Textures: What textures do you perceive?

Temperatures: What temperatures do you perceive?

Visuals:

*Colors*—What colors do you perceive?

*Luminescence*—What luminescence do you perceive?

*Contrasts*—What contrasts do you perceive?

Tastes: What tastes do you perceive?

Smells: What smells do you perceive?

Magnitudes:

What VERTICALS do you perceive?

What HORIZONTALS do you perceive?

What DIAGONALS do you perceive?

What TOPOLOGY do you perceive?

What MASS, DENSITY, SPACE, or VOLUME do you perceive?

What ENERGETICS do you perceive?

VF- Declare your viewer feeling, then put your pen down.

## **PHASE 3**

Move on to your Phase 3 sketch. (Wait 5 minutes.) When you finish the sketch, move on to Phase 4.

## PHASE 4

S    M    VF    E    P    SUB C    GD    D

S: senses

M: magnitudes

VF: viewer feelings

E: emotionals

P: physicals

SUB: subspace

C: concepts

GD: guided deduction

D: deduction

Begin by going through the matrix. Remember to drop down a line after each data entry, unless the items are related. (Monitor should wait about five minutes.) You can work the target by focusing on the physical and concepts columns. (Monitor should wait about five minutes.) If the data flow slows, cue on the emotionals column. When the data flow slows

again, then probe the Phase 3 sketch. Remember not to edit out anything. Just enter all of the data in the correct columns.

### ***Movement exercises:***

#### Level One:

Prepare for a level-one movement exercise. If you need a new sheet of paper, get one now. Remember, you will draw an ideogram immediately after writing down the level-one movement exercise. You will then decode the ideogram in the normal fashion.

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

3. Immediately to the left (or right, in front of, behind) the target, something should be perceivable.
4. From the center of the target area (or target site), the target subject (or object) should be perceivable.
5. From inside the target structure, something should be perceivable.

Level Two:

Prepare for a level-two movement exercise. You will stay in Phase 4 after you write down the level-two cue. There is no ideogram for a level-two movement exercise.

1. Move to the [new target location or item] and describe.
2. Move to the time (or period) of [temporal identifier here] and describe.