Advanced SRV® Protocols

OVERVIEW AND INSTRUCTIONS
Short Version

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Version 2.2

Advanced SRV® Overview and Header Page

Overview: The purpose of the Advanced SRV procedures is to enable the remote viewer to systematically perceive a given target's features in a manner that is generally not supported by Basic SRV. Basic SRV is primarily designed to enable an individual to have a successful remote viewing experience, not to achieve a more demanding and specific mission objective. Using a flying analogy, the use of Basic SRV is more analogous to recreational flying, whereas employing Advanced SRV procedures is more comparable to precision flying. With recreational flying, people fly where they want, avoiding clouds and swooping down on interesting sights. But with precision flying, patterns and altitudes are more strictly controlled in order to accomplish pre-determined objectives. Advanced SRV is designed to be used either by people who are new to remote viewing or by those who are already proficient in either Basic SRV procedures or another form of remote viewing (such as CRV, TRV, LRV, etc.). Since the format of Advanced SRV is more complex than that of Basic SRV, Advanced SRV is only performed with a preprinted template for all pages.

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

Advanced SRV is conducted using paper and pen. Viewers should be sure to use a good quality black liquid ink pen (such as the Uni-ball variety). The ink dries instantly with such pens, they probe well, and (most importantly) they reproduce and scan well. Try to avoid regular ballpoint pens, regardless of color. They do not reproduce or scan well since they have a shiny ink surface and irregular line edges. If a viewer is artistically inclined, color graphics using color pens or markers can be created to more fully represent the target visuals. However, when this is done, it should be done after the session is completed using a black liquid ink pen first.

Scanning the Sessions: When an Advanced SRV session is completed, it is normal to scan it into a computer using the following settings: 300 dpi, black and white, and as a pdf file. Black and white pdf files have small file sizes that are appropriate for sending as email attachments. If color images are included in a session, then those can be scanned in color separately from the bulk of the session.

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

Under "Data Type," the viewer should write the data type to be collected (normally Type 3 or Type 4 in most situations). Under that the viewer should write the level of

monitoring used if the data are of Type 4 or Type 5.

For reference, the data types are as follows:

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

For reference, the Monitoring Levels (for all forms of SRV) are as follows:

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

Level 2: The monitor's primary role is to suggest movement exercises when the data flow slows or when the viewer no longer seems focused on the target. Using occasional movement exercises only, the monitor should ensure that the viewer achieves the maximum degree of target description possible by the end of the remote viewing session. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 3: The monitor is actively engaged in directing the remote viewer by suggesting movement exercises whenever they may seem appropriate. The data flow does not have to slow for the monitor to suggest a movement exercise. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

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

Level 5: The monitor is actively engaged in all aspects of the data collection process. This includes an evaluation of all or most data entries. This type of monitoring level is appropriate for occasional use only, or in certain instructional situations with new viewers. The monitor can state the word “check” after each datum that is appropriate for

the target, or the monitor can remain silent if it is unclear whether or not a datum is appropriate. The monitor can state the word “reject” if a datum is inappropriate for the target. The viewer records all data, but puts a line through all rejected data entries.

INTERVIEWER: In order to gain greater depth in a session, a remote-viewing session can have an interviewer. The purpose of an interviewer is to ask the remote viewer questions about a target that address specific informational needs. These questions can only expand upon perceptions already reported by the remote viewer. This is different from the role of a monitor. A monitor guides the remote viewer through the remote-viewing process while using the Advanced SRV template, as is typical in instructional situations. An interviewer does not give the remote viewer any guidance with respect to the remote-viewing process, which is still totally controlled by the remote viewer. For example, if a remote viewer reports the perception of subjects holding tools, an interviewer may ask if the tools are passive or powered tools. Another example, if a remote viewer reports a nonsurface structure with subjects inside, the interviewer may ask how many subjects, as well as their gender and clothing. A remote-viewing session with an interviewer can still be considered solo (Type 3) as long as the presence of the interviewer is reported. A monitored session where guidance through the remote-viewing process is offered cannot be considered solo, and is typically reported as Type 4 data.

Interviewed sessions are typically done over the Internet, such as with Zoom. The remote viewer does the session on a tablet, and shares the screen with the interviewer. The interviewer’s video is turned off so that the remote viewer cannot see the interviewer. The interviewer can also turn off the audio for such sessions, except when an instruction is being given to the remote viewer. Alternatively, the chat function can be used to give an instruction to the remote viewer.

Interviewed sessions are an adaptation from a long series of sessions done entirely solo where the remote viewer takes a session to a certain point and then stops, usually because the remote viewer does not know what to do next. Then the analyst subsequently looks at the session to determine if more information is needed from the remote viewer, and a new instruction is given to the remote viewer to expand upon something that the viewer perceived in the previous session. For example, if a remote viewer perceives a nonsurface structure crashing, the analyst may request that the remote viewer continue the session on a different day by tracing the nonsurface structure back in time, where the analyst is hoping the remote viewer may perceive the reason why the nonsurface structure crashed. This process of asking the remote viewer to continue the session repeatedly, session after session, typically takes place over a significant number of sessions, and it can take months to complete a project. If multiple remote viewers are involved in the project, then the project may never be completed due to a lack of resources. Interviewed sessions solve this problem by allowing the interviewer to offer new instructions to the remote viewer in a completely nonleading manner during the original session, thereby shortening the data collection process to one or two sessions conducted over one or two days rather than months. But only very experiences remote viewers and interviewers who have been trained to operate under such strict conditions can be involved with such methodologies.

Again, monitored sessions are much different from interviewed sessions. Monitored sessions are done to guide students who are learning the basics of the remote-viewing process. This is how students are taught how to use the Advanced SRV templates, for example. The monitor offers detailed guidance through every step involved. This can often be considered leading the remote viewer, since the entire experience of remote viewing is new to the student, and the student has to be guided in terms of these new perceptual capabilities as well as with the technical aspects of working with the Advanced SRV templates. In general, students who are new to the remote-viewing process are never assigned interviewed sessions. For a remote viewer to be assigned an interviewed session, the remote viewer must first be able to successfully use the Advanced SRV templates to fully describe all the basic physical elements of a target without any external assistance or guidance.

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

Phase 1

PHASE 1: Ideograms

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

With some forms of remote viewing, ideograms are more or less a "freeform" means of expression. That is, viewers determine their own ideograms over time, and there is little standardization across viewer with respect to ideograms shapes. However, with SRV, ideograms are considered a form of language, and all languages have words that have similar meanings across many people. The words are derived from shapes at the target, and the ideograms trace these shapes. Imaging traveling to France and announcing to the French that you have re-invented the entire French language and created a complete set of new "French" words. The French would not understand a word you said. Similarly, if you think of ideograms as a form of language, one would want ideogram words to be standard across viewers. Thus, viewers are encouraged to develop a set of ideograms that correspond to standard ideogram shapes. These shapes can be found in the Basic SRV manual. The interpretation of these shapes during a remote-viewing session is not rigid, since probing an ideogram can reveal that a shape that looks like one ideogram word in fact represents something else. In general, ideograms trace shapes at the target. Each shape is normally associated with a preset meaning, and probing tends to confirm those meanings on average. But it is important to remember that the ideograms trace shapes at the target. So probing is needed in order to confirm whether or not a shape is associated with its preset meaning. For example, a mesa is a rock formation that has a vertical side and a flat top in the American southwest. So an ideogram of a mesa could look a lot like an ideogram of a structure. Probing is needed to sort such things out. So ideograms are not actually words, although we think of them as words. They are tracings. Viewers should be careful that their ideograms do not all look alike. It is very difficult to determine meanings through probing alone if a viewer's ideograms all have the same shape.

The ideograms are executed in the normal fashion (that is, writing the coordinates, then the ideogram) on the left side to the page — that is, far to the left of the label "IL." The viewer then writes what the ideogram looks like after "IL:" which stands for "ideogram label." Remember that ideograms are words, and ideograms that correspond to preset shapes will look like one of those words. Thus, the ideogram label is the viewer's recognition that of the shape of the ideogram. The viewer wants to recognize the shape of the ideogram and simultaneously not be rigidly bound by it. This is the reason for the ideogram label. This declaration purges the mind of the label itself, allowing the viewer to approach the ideogram without this re-assigning baggage. For example, if the ideogram looks like a mountain ideogram, then the viewer writes "mountain" to the right of "IL." Similarly, if the ideogram looks like a structure ideogram, the appropriate ideogram label is "structure." It is important to remember that the viewer is not trying to

correctly identify the ideogram at this point. Rather, the viewer is simply discharging the labeling concept from his or her mind, thereby preventing the label from leading the remainder of the data-collection process. The viewer then writes down the “A” and “B” data in the normal fashion as per Basic SRV, and then continues with the next ideogram. This first page should contain three ideograms when finished.

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

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

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

PHASE 1: Advanced Ideograms

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

1. Primitive descriptors (hard, soft, semi-hard, semi-soft, wet, mushy)
2. Advanced descriptors (natural, manmade, artificial, movement, energetics)
3. Level of change/dynamics: (write "d+" for high, or "d-" for low)
4. Complexity level: (write "c+" for high, or "c-" for low)

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

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

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

The next page of Phase 1 is a flash sketch. Viewers close their eyes, hold their heads up in a 45 degree angle, and envision a black background (often called "blackboard"). Then an image will momentarily appear. It will be very, very brief in its appearance. The viewer sketches whatever appears

The following page is to denote any activity that may be observed at the target.

The above elements (A through D, plus the flash sketch and the activity page) are normally repeated three times before moving on to the map section (the "E" element).

PHASE 1: The Map Pages

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

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

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

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

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

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

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

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

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

The viewer then moves on to the next page with is a flash sketch from the “m4” position.

Phase 1: The Timeline

Part G of Phase 1 collects longitudinal data, which means data with respect to time. Here the emphasis is on activities, processes, and change that relate to the target. One of the primary purposes of this part is to note any significant changes to the target element within a given range before and then after target time. The viewer needs to write the time range under the time line under "t1" and "t3" in the given underlined spaces. 24 hours before and after the target time is the default if no other time frame has been given to the viewer in advance of the session, or if no other time frame seems reasonable to the viewer during the session.

Viewers should be aware that physical changes to the target are not the only emphasis in part G. When probing the timeline, viewers should be keenly aware of any activities and/or processes that are perceived at the target site. This is true for all time points probed on the target timeline.

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

FARSIGHT MOVEMENT EXERCISES
(Use a separate piece of paper for each movement exercise.)

1. Move to the center of the target and describe ●

2. Move to the target activity and describe ●

3. Move to the target event and describe ●

4. Move to the target subject and describe ●

5. Move to the original cause of the target event and describe ●

6. Move to the initial moment of the target event and describe ●

7. WALK AROUND ●

8. DEEP MIND PROBE ●

9. COLLECTIVE DEEP MIND PROBE ●

Summary

The viewer ends the session with a brief summary of the findings. The summary should remain low level. High-level conclusions should be stated as deductions. So the viewer should be sure to keep the summary at an appropriately low-level of description, being careful not to let the conscious mind interpret the data into a story-line. This summary is part of the consolidation process, in the sense that the viewer is now using words to bring together the major target gestalts.