

INTUITION AND REMOTE VIEWING: TEN YEARS OF R&D AND APPLICATIONS FOR PUBLIC AND PRIVATE ORGANIZATIONS

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ABSTRACT

The use of intuition to answer concrete problematics, for both private and public organisms, and in a blind way with regard to the explored problematics, is a reality since the 1970s. This is the field of operational remote viewing. Since the mid-2000s, a few commercial enterprises emerge and develop, certain with success, conducting an increasing number of operational projects. iRiS Intuition in France is one of them. Operational projects conducted by these companies are more and more diversified and original in their field of application and in their implementation framework. This general context, and the particular context of iRiS intuition, tends to show that the remote viewing protocol can be a tool to produce information and ideas, quite suitable to address a large number of real issues of contemporary world. To this day, iRiS has led more than one hundred interventions for private and public organizations.

This paper addresses research and development and operational remote viewing via five applicative projects led by iRiS in the course of the last 10 years. These projects were led for underwater archeologists, an international bank, an innovative high-tech company, a high court in justice, and artists. This paper also addresses the methodology used for such projects.

For iRiS, since the constitution of the team in 2007, consulting projects have always had as primary objectives and *modus operandi*, to respond to clients' requests, and to answer them by leading the projects internally at iRiS. Since 2014, the team has also facilitated workshops during which intuitive information were produced by non-trained individuals, having, in most cases, never been in contact with this type of methodology, and sometimes not even thinking about the existence of intuitive capacities.

Aside the expertise and training of the iRiS team members, the success of these projects is also due to the development of software solutions that would analyze remote viewing sessions. This article discusses these aspects.

In the discussion part, the article shows that operational remote viewing projects are as many fertile grounds to investigate further the nature and phenomenology of intuition and perceptive psi. For instance, among the classical questions and debates relevant to psi phenomena, is elusiveness. The repeated success of applications, and, moreover, implying numerous actors and variables, lends us to think that psi is not elusive by nature, but that, possibly, attitudes, mind states and methodological considerations have induced to think that way. Operational remote viewing also seems to show that the use of intuition can be developed. At the individual as well as the collective levels.

INTRODUCTION

Intuition is defined as a mode of knowledge independent of reason and logic. It provides an immediately relevant information, without the aid of analysis or deduction. It builds itself with no input information, any kind of reasoning requiring to be fed by primary data. Larousse insists, should it be needed, that intuition doesn't bear on acquired experience, on the already-known. Intuition is therefore pure perception, entirely new and fresh, which is not the case with information used or produced by our intellect. This means that to intuit is to make an experience of the world through our bodily feelings and ideas reaching our mind beyond analysis. And beyond physical contact, naturally. It is perfectly possible to define intuition as being a synonym of non-local perception, or perceptive psi.

Remote viewing is a parapsychology protocol the purpose of which is to describe a target problematic of any nature (location, event, person...) while being blind with respect to this problematic. RV was mainly elaborated during the 1970s on the basis of research conducted for the civil sector as well as the military one. RV is today a field embracing many scientific works, learning methods and real-situation applications. Techniques which relate to RV discipline teach how to understand and develop the

utilization of perceptive psi, therefore of intuition. They also have in common to teach how to sort information according to their nature: intuitions, emotions, opinions, mental constructions.

In a remote viewing protocol for an operational project, an intuitive (i.e. a person that uses intuition) doesn't know either the target problematic, nor the client or the field being concerned, not even, often, whether he/she is the only intuitive involved in the project. This way, one avoids feeding the intellect which restlessly analyses all received information and thus scrambles the intuitive process. Similarly, if the intuitive is assisted by a person asking him or her questions (the monitor), this implies that the latter adopts a strict verbal and non-verbal (visible reactions in the posture, gesture, emotions) neutrality, in order not to influence or provide clues to the intuitive. The monitor is him/her-self blind regarding the searched elements.

The use of intuition to answer concrete problematics, for both private and public organisms, and in a blind way with regard to the explored problematics, is a reality since the 1970s. Since the mid-2000s, a few commercial enterprises emerge and develop, certain with success, conducting an increasing number of operational projects. Examples are the Mindwise Consulting and Husick Group LLC in the USA, and iRiS Intuition in France. Operational projects conducted by these companies are more and more diversified and original in their field of application and in their implementation framework. This general context, and the particular context of iRiS intuition, tends to show that the remote viewing protocol can be a tool to produce information and ideas, quite suitable to address a large number of real issues of contemporary world.

To this day, iRiS has led more than one hundred interventions for private and public organizations. The following section presents the field of operational remote viewing via five applicative projects led by iRiS Intuition during the last 10 years. These projects are as many fertile grounds to investigate further the nature and phenomenology of intuition and perceptive psi.

R&D AND APPLICATION PROJECTS: 5 REPRESENTATIVE EXAMPLES

The fields of application of intuition and remote viewing

Intuition is a knowledge tool. A tool for answering problematics, questions one might ask. An informational tool. And everything indicates that it is possible to obtain elements regarding any type of problematics.

Here is a possible, and non-exhaustive categorization of application fields easily associated with the use of intuition:

- Emergency situations: intuition is particularly relevant in these situations. This is true in the moment, to be better armed, to provide assistance. And also upstream, to prevent risks, such as forest fires, transportation accidents, terrorist attacks...
- Innovation: any institution or enterprise wishing to boost its creativity or to develop an innovative product, service or internal process, can benefit from a well-mastered intuitive approach. Intuition is the engine of any creativity. And all innovation obviously stems from creativity. Intuition can step in at various stages of the innovation process.
- Art: as here-before mentioned, any creativity involves intuitions. The artist, whatever his or her field of expression, feeds from a central source of inspiration and transgression of the preset frameworks and frontiers.
- Archeology and History: archeologists often are explorers of the innovations of the past and of our ancestors' creativity. Intuition may be a fantastic tool for them to better grab the thoughts and issues of yesterday.
- Communication: intuition improves communication with ourselves and others. It therefore allows a better coordination or cooperation. Intuition can also be useful in marketing, to bring to light the core values of an enterprise or a group, or to elaborate a logo.
- Human resources: obviously, intuition will offer a real bonus when recruiting, dealing with dissensions between partners, or when making a personal carrier decision. Any activity involving human relations can benefit from the intuitive listening to oneself and others.

- Finance: whether in « pure » finance or in financial investment in the broader sense, intuition is highly beneficial in those fields. Uncertainty, constrained deadlines and risk-taking provide an ideal context.
- Entrepreneurship: whether in the private or social arena, activities which imply the creation and growth of an enterprise cannot skip the need to anticipate situations and make intuitive choices. And it is not coincidental if successful entrepreneurs score high at intuition tests.
- Industry: industry needs consulting, audits, innovation, management solutions, strategy and much more. As many aspects where intuition can become a player. Similarly, this remark applies to any sort of activity in the primary and tertiary sectors.
- Sustainable development: since it is a non-invasive and non-expensive tool, intuition is the perfect ally to help us challenge a human development which preserves natural resources.
- Prospective and trends: searching our world beyond the here-and-now conceivable limits is a challenge which intuition can help us meet. It's up to us to use it and delve into tomorrow's world, and fish ideas and advice for today.

Below are a few examples of R&D and application projects for public organizations or private companies, which were led by iRiS Intuition in the course of these last ten years.

Archeology and History

« Intuitive individuals can tell of past events and circumstances through a process of instant knowledge... I propose to use a novel approach... by combining the domains of archeology, science and psyche studies... This should have a large impact on the future of humanity in times which need so much a change to positive directions. » J. Norman Emerson, founder of the chair of Canadian archeology

Intuitive archaeology

Origins:

Archeology and intuition already have a century of fruitful relations. Emerson, a specialist of Amerindian civilization, forged the term « intuitive archeology » and defined its fundamentals. The first work of intuitive archeology ever recorded (although this term was not used at the time), dates back to the early 20th century with the excavations led by Frederick Bligh Bond in Glastonbury in England. Bligh Bond was site excavation director and was able to provide information enabling to locate the abbey of Glastonbury in its original map. Soon after, between 1936 and 1941, works were undertaken in Varsow by professor Stanislaw Poniatowski with Stefan Ossowiecki on european prehistory. In Scotland, in 1961, General James Scott Elliot began research on the localization of archeological sites. It is in the USSR, as of 1970, that for the first time an intuitive archeology work was sponsored by a political authority, with the team led by I. Pluzhnikov. The goal was to search for and describe the contours of architectural and historical underground artefacts, of which no trace could be seen from the ground. Around the same period, in Canada, professor Emerson and viewer George McMullen officialized intuitive archeology. In their footsteps, large-scale research programs were led by American Stephan A. Schwartz, who notably focused on the localization of sites with a high archeological potential around the city of Alexandria, in particular the ancient site of Marea.

Any researcher in the field of archeology, having to investigate an artefact and its environment (human, geographical...), can benefit from an intuitive attempt, the latter being integrated within a scientific protocol. As for any other tools used by archeologists (radiocarbon dating, airborne prospection, palynology, numerical simulations, and so on), intuition provides elements which will be available for analysis, comparison, context definition, thus comforting or weakening a hypothesis, or even generate a new working hypothesis. Intuition therefore allows to gather data which, confronted with facts and ideas already elaborated in the course of the archeological investigation, will feed this investigation.

Intuition can step in at various stages of the archeological process. Whether upstream, to look for an artefact, or to enrich the study of an artefact already far advanced. Beside aiding to localize, intuition is most useful for exposing the artefact's life context: the methods used for its conception and manufacturing, its uses, its primary geographical environment, its cultural environment (e.g.

characteristics of its creator(s) such as clothing, ethnic, gender...). Intuition also allows to bring information inaccessible otherwise, such as the intentions beyond the artefact conception.

What is true for archeology also applies to historical research. Intuition will then provide a set of data on past events, data which the historian can then exploit.

iRiS Intuition and archaeology:

Over the past ten years, iRiS teams have had to work on various archeological problematics. The existence of iRiS owes to the realization of archeology projects. Among the themes we have tackled, let's mention: the causes of a destructive fire in an ancient Oriental city, a French site over several periods of human settlement, a prehistorical music instrument, or access roads to a pre-Columbian site. The sponsors were the Muséum National d'Histoire Naturelle, archeology associations, journalists and professional treasure hunters.

In parallel with sponsored projects, iRiS leads research and development projects in partnership with archeologists. Among them, we can mention the search for caves bearing parietal art in Dordogne, the study of objects from Ancient Egypt, of prehistorical objects, or the exploration of the life story of an enigmatic jug found in the sea near Nice.

Such partnerships represent a major axis of research & development at iRiS, and are instrumental in progressing toward an increasingly efficient implementation of the intuitive process and of the remote viewing protocol.

Example of R&D and applicative project: intuitive archaeology in the Mediterranean Sea

Based near Nice, ANAO archeologists and divers of ANAO, l'Aventure sous-marine (Submarine Adventure), conduct searches every year in the Mediterranean Sea. Their association is commissioned by the Département des recherches archéologiques subaquatiques et sous-marines du ministère de la Culture (DRASSM) to undertake these prospections. For ANAO, the intuitive tool is used to validate or invalidate their working hypotheses and, most of all, generate leads no one had yet thought about.

We began by becoming tame, getting to understand our respective competences, through the study of a small jug discovered by ANAO during the winter 2001, and about which the IRIS team knew nothing, not even that it was a pottery. We were completely blind, as it should.

This was Oracle 1 Project, conducted between 2015 and 2017. All actors involved in this project did it on a voluntary basis. For the intuitive team, four remote viewers and one analyst participated in addition to the project leader. The archeologists were given a 160-page thick report consisting of text data, sketches, maps and redacted syntheses.

The life story of the Italian jug:

The ANAO team presupposed that the artefact was quite old. It has esthetic, symbolic and religious characteristics, a small volume, and astounds archeologists since no such object has ever been dug out, from what is known. « Tell us the life story of the object », they asked. Thus, we described it, refined its period, the place of its fabrication, how it had been used... The intuitive data provided to ANAO by IRIS generated interest, and the Menton Museum where the jug is, became a partner in this project. A movie, partly animated and made by David Le Bozec, has visually captured this adventure and is now projected in the permanent exhibit « Trésors d'épaves » (Wreck treasures), dedicated to Ligurian pottery.



Fig. 1 Shots from the movie projected at the Museum of the City of Menton, showing the life story of the Ligurian jug. Left, man holding the jug in the fabrication workshop. Right, vessel in the harbour while the jug is being brought onboard.

The intuitive exploration of the jug – synthesis:

In a potter's workshop, a group of people is busy creating an object. One person is perceived in particular, tall, and probably the commissioner of the jug or the one who watches over its fabrication. A ritual and sacred usage is perceived. One individual, embodying some kind of spiritual authority, evoking a monk, displays the object in front of an assembly, focused and gathered in a solemn atmosphere. The object could have been used by an apothecary. It seems to have received ointments, mixtures containing vegetal and mineral elements, and to it are associated impressions of chemical reactions. The object is perceived as moving during boat journeys. It transited via several harbors, was carried by traders who tried to commercialize it, the object itself or the knowledge linked to it. A wreckage in a context of war, seems to be the cause for the jug's loss.

The intuitive approach of the jug has opened up new tracks to understand its usage throughout centuries. Let's take its utilization by an apothecary: it has been suggested by the intuitive perception of various preparations that the object had contained, later cross-checked by a literature search done by ANAO and other archeologists.



Fig. 2 The jug of which the life story was described by the intuitives during project Oracle 1.

In its kind, this project is of unprecedented richness since it is all at once a R&D project for the remote viewing team and the archeologists, a project applying intuition to archeology and history, an artistic project through the creation of a video, and a communication and educational project with respect to the public visiting the Museum.

Submarine dive:

Following project Oracle 1, diver-archeologists have wished to find certain types of objects (a wreck of such epoch, a weapon...) within an area they had defined as potentially containing them. This prompted project Oracle 2, which is still going on as we write. One of the innovations of this project is that the general public has been invited to help localizing, via a specially developed Internet site. In addition to the archeological and historical interest of such a project, this one particularly matters for us at the intuitive level, since it requires a perception and localization work in a context of submarine dive in troubled waters, that is, in an extremely difficult and even hostile environment. One of the intuitives of the project, Marie-Estelle, dives since teen age; hence we've been very lucky that she could join the ANAO divers.



Fig. 3 Two of the intuitives on the project, Alexis Tournier and Marie-Estelle Couval, near Villefranche-sur-Mer during project Oracle 2, after an exploratory dive with members of the diver-archeologist of ANAO, l'Aventure sous-marine.

To us, the project's main interest resides in our competence increase in the field of intuition: how do we manage in an aqueous environment, to handle bodily perceptions, the intuitive message? The body « talks »: a sense of heat in the hand, tingling, a reflex movement... In the open air, it's not always obvious to become aware, for instance, of tingling in one's hand. In water, it's a real challenge! Especially in November and with waves. Nobody had ever done it. We're only at the beginning yet we already have obtained encouraging results: for instance, the localization consensus provided by the professional remote viewers is the same target zone as the localization consensus provided by the volunteering public. The dig is currently going on and should span over a few years, at the rate of about one week a year. Desk research to validate the provided information is also under way.

During the second semester of 2017, an ANAO-iRiS official archeological search report was sent to DRASSM at its request. This 70-page report is a synthetic analysis of the intuitive and archeological information gathered so far.

Innovation

« Intuition is a very powerful thing, more powerful than intellect, in my opinion... Have the courage to follow your heart and intuition... » Steve Jobs, disruptive entrepreneur

Intuition, an engine for creativity

As we already mentioned, intuition can step in at various stages of the innovative process, whether high upstream, prior to any working hypothesis, or when dealing with consequences of in-house implementation or commercialization. For a new product, for example, intuition can be called in to describe both the physical properties (functionality, design), the manufacturing solutions (partners, deadlines, investment), launch solutions (marketing, packaging, target population) and the product life (impact on market, impact on brand's image, lifetime).

iRiS Intuition and Innovation:

Listed below are a few examples of projects achieved by iRiS over the past ten years: design of a watch enabling one to do micropayments; interior of a typical bank agency at the 2020 horizon; high-technology measurement apparatus; study of an air-cleaning home device; exploration of solutions to regulate a city's climate at the 2060 horizon.

Despite the fact that each of these problematics relates to a huge and complex domain, intuition will always bring us either a brand new working hypothesis, a previously unseen yet germane guiding principle, implementable elements, and occasionally a fully packaged solution.

The portable oil level detector

In 2012, a Swiss high-tech company specialized in measurement apparatus, internationally renowned in its market, asked iRiS to intuitively explore the design of one of their future products.

The request target was:

- Describe the mobile apparatus or equipment developed and marketed by the company and representing its most important benefits over the period 2015-2025.
- Describe the range of application of this apparatus/equipment. Including the working environment for this device; the type of work done using it. And the physical quantity which the apparatus measures.

The first question is what the company needs. The second question is here to allow to bring control data, i.e. information already known to the company. If that second question brings verified inputs, then the answer elements to the first may be taken into consideration with enough confidence as to operate concretely based on them.

This project involved three viewers and one analyst. A 29-page report was provided to the client company.

To give an idea, here are a set of intuitive data at the beginning of the report, and validated by the client (for confidentiality reasons, we cannot reproduce here more elements):

« Movement – Energy:

Notions of movement and displacement are underlined (mobile, it moves, moving, speed...).

A movement evoking a feeling of aspiration or absorption (sucked inward) is felt. Something seems to come inside and within the object, as if it were being pumped. It may be a fluid or a flux. Something blowing and filtering is also mentioned.

The movement seems to repeat itself. It is qualified as cyclic, oscillating, like a wave.

In addition, the notion of « come-and-go » is evoked in various ways:

- Something getting filled then emptied
- Something going up and going down
- Something opening up and closing.

A turning and whirling movement is also mentioned.

Notions of movements and displacements are also linked to energy. Indeed, the notion of energy is very present (energetic, charged, charging, excited, excitable).

It's about electric energy, but also free/natural energy, and a pulsing, expanding energy. Small particles are perceived.

The term « flux » comes regularly: outgoing flux, energy flux, directed flux, flux movements... The movement of this energy seems to be guided (forced, compulsory).

Technical:

The object shows a highly technical aspect, notably as far as its fabrication and maintenance, which require important competences and high skills. The object is well made, complicated and sophisticated.

The people who fabricate this object must show abilities of concentration, control, precision and a good vision. The manufacturing process seems to include the accurate and meticulous assembly of tiny elements, as in a mechanism or a clockwork. This work is compared to gold smithery. A mechanical aspect is mentioned. The object evokes a machine and reminds of robotics or informatics.

The notion of care (careful, maintained, clean, cleaned...) is emphasized. Much care and attention are directed toward this object.

The notion of tools is present. Nuts, screws, cables and transmissions are perceived.

Are also evoked a drill bit, holes and drilling noises.

Innovation:

The object is perceived as being innovative (novative, novel, revolutionary, feeling of modernity) and ensuing from a new way of thinking. The processes are new and seem linked to new technologies.

The notion of Research & Development is evoked (draft, project, experimental). A discovery is mentioned, a source of joy and expansion. This expansion seems related to results from a successful analysis or scientific experiment.

Utilization – Generalities:

The object is practical, useful (utilitarian), simple, easy, fast and efficient. It seems to enter into people's daily life.

The notion of mobile/movable is associated with the object (carried, hand carried, transported).

People seem to want to touch it, grab it, hold it. The notion of handling (manual utilization, tactile, touched, manipulated) is very present. For instance, one person is perceived with the object in his/her hand. He/she looks at it, places the object facing him/her. He/she sometimes gives the impression to talk or to blow into the object. Another person runs his/her hands over the object.

However, the object is also stuck into the ground.

The object seems to function over a short time period. It may be its utilization time on its lifetime. In any case, it seems to function and stop rapidly.

Noise is perceived and seems to stop when the object is not functioning, as for an engine. This noise evokes a humming. A « tic » sound, voices, and a sparks sound are also perceived.

Utilization – Functions:

Among its functionalities, it facilitates and simplifies certain tasks. It assists the user and works in his/her place.

The object is perceived as a sort of complement, somehow like a USB key for a computer.

The notions of information and data are mentioned. One perceives writings, digits and numbers, diagrams, measurements... The object seems to measure, compute, evaluate, analyze, control data, et bring results.

It is described as a machine connected with the creation of energy, or to an artificial process to « suck »/extract something while producing a result. Other uses are evoked: design, create, organize, select, step back.

In addition, this object seems endowed with a certain sensitivity.

Notions of connection and link are evoked. This object could be some sort of interface, and be used to transport or transmit data. »

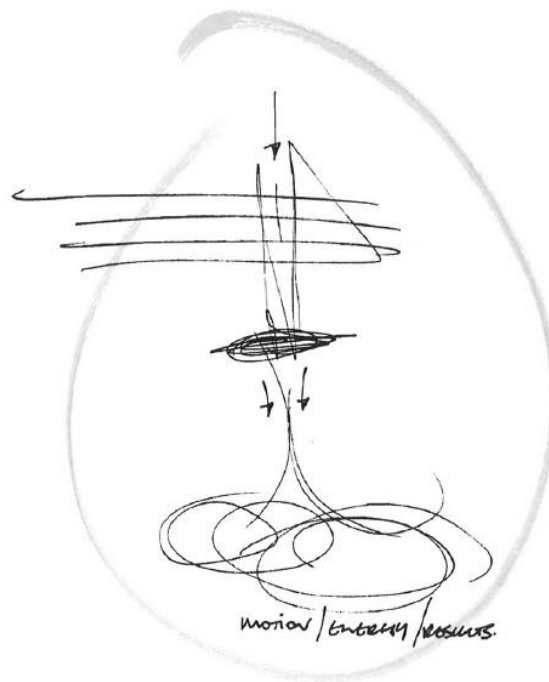


Fig. 4 Sketch describing the measuring device.

About the targeted device (information provided by the client in 2017):

According to the Marine Environment Protection Committee, oil tankers shall be provided with effective oil/water interface detectors approved by the administration for a rapid and accurate determination of the oil/water interface in slop tanks and shall be available for use in other tanks where

the separation of oil and water is effected and from which it is intended to discharge effluent direct to the sea.

An interface detector is an electrical instrument for detecting the boundary between oil and water in tanks. Though generally both fixed and portable type interface detectors are an important part of cargo operation equipment on ships, the portable ones are more widely used because of the ease of handling and maintenance.

When at sea, the tanker ship's dirty ballast water or oil contaminated water from tanks in the cargo area, other than slop tanks, may be discharged by gravity below the waterline, provided sufficient time has elapsed in order to allow proper oil/water separation. Interface detectors are used to examine the ballast water before the discharge to ensure that the height of the interface is safe enough to avoid traces of oil. Interface detectors are also used in various other tanks to monitor the level of oil and water.



Fig. 5 Example of an older version of an ullage temperature interface detector.

After having received the intuitive report and its analysis, the client's Sales Administration Manager transmitted to iRiS the following feedback: « We recognize in the report the development of one of our apparatus, with its future extensions and its current weaknesses. The first indication is that our product's development is on the right tracks, but, as very rightly identified in the report, efforts remain to simplify it. Actually, we added many functionalities which we found useful, but that the client doesn't seem eager to pay for. »

Subsequently to these informations, in 2012, the client and its R&D team have tried to re-aim the design and development of the apparatus, so that it be simpler in its functionalities and hence more suited to the users' needs.

In 2017, the client gave us more feedback. He informed that « there's been no concretization of this development. As the intuitive report indicated, that instrument was an overcomplicated 'beast'. »

Group innovation

A few years ago, iRiS Intuition led numerous projects for the Innovation Direction of a major French bank: La Société Générale. At some point during this client-provider cooperation, emerged the idea to leave the production of the intuitive information, the generation of creative ideas, to other individuals than the iRiS professionals, for instance SG collaborators and invited people, such as designers. At this stage of the iRiS know-how, it was indeed conceivable that these persons could be guided in order to, themselves, intuitively perceive and describe the solution to an innovation problematic.

From the very first workshop facilitated by iRiS, a small group of entirely novice people, following the remote viewing method with guidance, generated concrete results. Below is the report on this first workshop.

Of course, this method differs radically from currently proposed methods, such as brainstorming or Creative Solving Problem, which aim at producing a large number of ideas. What will be brought to

light during this workshop, is the core of creativity itself. The method rests on the use of intuition, conceived as a faculty in its own right, separate from reasoning and complementary of it.

The connected watch prototype

One condition for creativity is to break free from conditionings, beaten paths and readymade ideas: to think out of the box. That's why the workshop propose to its participants a parachute jump: a blind work, beneficial to the emergence of intuitive ideas. And the remote viewing protocol is perfect for that.

Here is how the problematic is set: « describe the mystery object, as it will be on December 31, 2015 ». This object, the eight people attending the creativity workshop ignore all of it. The bank would like to design a watch which will be used for doing micropayments.

At the beginning of the day, only the commissioner knows. The workshop facilitator also knows the type of object desired, but doesn't know its design nor its functionalities, since those remain to be invented. The goal, here, is to let the object emerge, to imagine it with a maximum of characteristics. Never does the facilitator provide clues about the object, of which by the way he only knows the generic name: « watch which allows to do micropayments ». The attendees have come from various sectors of the company, except the innovation one. They are open and anxious to experiment, yet have no idea of what's in store for them.

They have a compass to guide them: the well-set intention to describe the object as it will be on December 31, 2015, associated with the method they will unfold in the coming hours. This intention will orient them in their information quest. The act of firmly setting an intention is a crucial point in the usage of intuition. And following the method's red wire, perceptions will structure themselves and the mystery object characteristics will emerge, from the subconscious to conscious mind.

Here they are, facilitator and participants, in a small room, facing a paperboard. No documentation, no prerequisite information, except the directive to describe today's mystery object. On this basis only, they will engage in a sensorial exploration. Intuition has this specificity: the less we know at the beginning on what is looked for, the better it works. This blind work limits a priori and interpretative biases, which are products of reasoning, and therefore parasites for intuition.

These a priori are flushed at the beginning of the day. Contrarily to a common idea, the first thoughts or ideas coming to mind are far from being always the best. « You have ideas about what the mystery object is? Forget them », advises the facilitator. To get rid of a priori, attendees become aware of them, write them down and put them aside. It's a matter of becoming as pristine as possible.

They now are in a position to start the sensorial exploration, with a hyper focused intention and maximally opened perceptions. Throughout the day, the participants will learn remote viewing by experimenting. Senses carry information about the mystery object. They will thus interrogate them systematically. The facilitator guides them with questions. « The mystery object has colors. What are they? Describe them. Note them down. » It possesses tastes, textures. Maybe it makes noises... The attendees fetch the information within themselves, in their feelings and their perceptions, true key for the creative potential, which is comprehended as the ability to let the solution to a given problematic emerge.

During the exploration, the facilitator intervenes once in a while to say: « Right now, you may have an idea of what the object is; note it, and leave it aside for now. » This way all elements risking polluting the perception of intuitive information are evacuated. What matters in the process, is not to find that it is some watch, but to provide the maximum of descriptive information. If we think we have an idea about the object's nature, we start describing this idea instead of continuing to pay attention to information coming from the senses. That is why, during this whole period of sensory exploration, we don't give any object name. We only use adjectives, closer to the sensory language. Trying to name the mystery object would be like guessing.

During a first round-table, we collect information that have emerged during this exploration. Among the adjectives which are cited several times, colors (« red », « black », « yellow »), shapes (« round », « spherical », « rectangular »), materials (« metallic », « rubbery »), movements (« vibrating », « turning

»). Attendees also provide verbs: « watched », « slid », « is thrown into the air »... The facilitator keeps everything, but a greater importance is attributed to recurring perceptions.

Then come the questions in relation with the object's use. « This object exists. Which moves do you make when you use it? » asks the facilitator. We are now at the frontier between the sensorial and conceptual aspects of things. The facilitator observes the participants. Some realize that they are looking at their hand and that it rotates. « I'm using my hand and I press upon it », « Hey, but there are buttons on this object! » Gradually, intuition coming into play, the intuitive explorers perceive that the object is connected, that it is electronic...



Fig. 6 A few productions by one of the innovation workshop participants – notes taken on the method, descriptions, sketches and plasticine representing the explored mystery object.

After a new data collection, the group engages in a second consensus analysis, by noting recurring perceptions. At this stage, several participants have seen that the object was located at wrist level. One participant made himself a bracelet with plasticine, another a disk that he lays on his wrist wondering : « What the hell could this be? » Among words that are cited, there is chronometer, screen, counter... and watch, repeated several times in a row. « I hear it a one table, then three tables further, I laugh inside, but I must not let anything show », recounts the facilitator.

Beginning of afternoon, there is a consensus on this word, which comes back the most frequently. How has this happened? The perception has made itself more precise, refined, until two or three of the eight participants suggest it is a watch. This suffices for the word to emerge. All of a sudden, there is a general awareness.

Then we launch the last stage: the exploration of the watch functionalities. The attendees still are in the dark as far as the mystery object. If the word « watch » has been pronounced, the facilitator did not confirm anything. Even though they make sketches of what is emerging, that is, the watch, they stay in a liminary state, at the frontier between the known and the unknown. The intuitive flux is in full gear.

At the end of the day, all information are brought together. Designers step in to draw the mystery object. Once the sketches finished, we end the workshop. Exhaustion starts to be felt. Then the commissioner announces the day's problematic: « It was to describe a watch that does micropayments. » Surprise and emotion of participants. There is a double impact. Some feelings have been experienced individually, and in group. The effect is all the more strong that the participants did not know why they were there in the first place. They feel they have lived a special moment, both marvelous and incomprehensible, hence a feeling of intense joy.

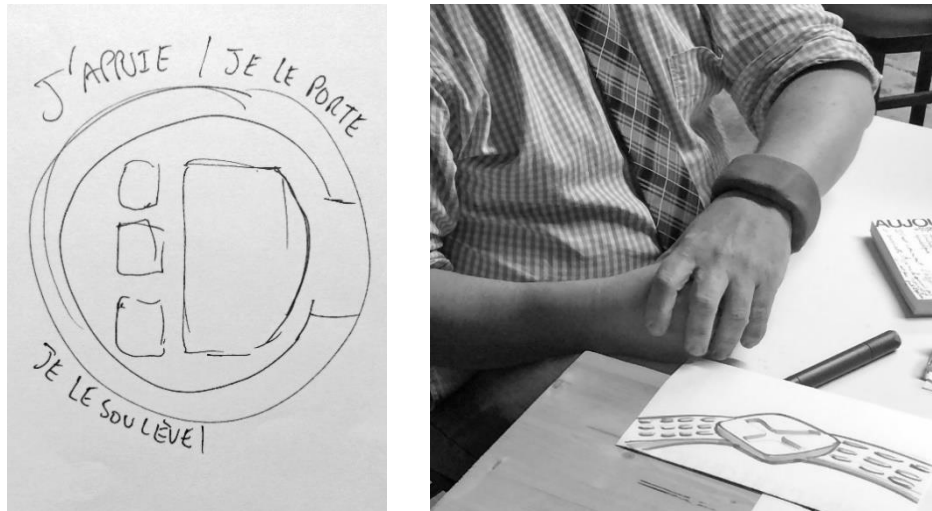


Fig. 7 Left, sketch of the mystery object made by one of the Innovation workshop participants, with annotations of intuitively perceived actions relevant to the use of the object (I press, I carry it, I lift it). Right, plasticine representation of the object, positioned around the wrist of one participant, and final sketch of the object prototype realized by an attending designer.

The mechanism of creativity appears to everyone under a new light. Within one day, the attendees have tested the intuition capacity to provide data and information, driven solely by the creativity engine. Intuition appears to them as a wire which connects them to an inexhaustible mine. Everyone can access creativity, so far as one unfolds a well-structured method, resting on an authentic know-how. Everybody goes home gifted with an additional resource they were not always aware of having: the force of their intuition and of blind exploration.

As for the watch itself, its design is known at the end of the workshop, documented by sketches. The results can be used. At the functionalities level, it's on technicians to provide the object with the adequate technology: the agenda, which has been mentioned by the participants, Internet to do the micropayments... The design study phase can be launched.

Art

« To fly at thought-speed to any existing location, you first have to be convinced that you've already arrived at destination » Jonathan Livingston Seagull by Richard Bach, author

Intuition at the heart of all arts

American author Richard Bach, who sold more than 40 million copies of his novel, was one of the first to experiment the conscious use of his intuition via a laboratory protocol. This took place in the early 1970's at Stanford Research Institute (SRI), the scientific organization where the method described in this very book originated. Following this successful experiment, Bach decided to personally co-finance the SRI research program. The writer came motivated by his own interest for the topic, interest partly sparked by a striking creative episode he had known a few years prior. He now wished to understand and know a bit more about a phenomenon of which he had spontaneously been the agent, in order to reproduce it at will.

Following is the event, as Bach recounts it:

« One evening, for the first time of my life, I heard a voice, although nobody was there. I was walking alone. I was a young starving writer, desperate to know how I was going to pay the rent. Then « someone » behind me and to my right said: "Jonathan Livingston Seagull"... I turned around, rather surprised, and there was no-one. I went back home, frightened, and I locked the door behind me, wondering who the voice was and what a Jonathan Livingston seagull was. Hours of perplexity later, at about the time I finally admitted I had no idea of what's a Jonathan Livingston, my office wall disappeared, and, in its place, a Cinerama screen appeared. On the screen, I saw the ocean underneath, the sky, and a solitary

bird which was what must have been a seagull. The story unfolded itself and I wrote what I saw, as fast as I could write, scene after scene. »

Art is also music. Like Richard Bach, Brahms describes his moments of elated creativity:

« In this elated state, I see clearly what is obscure to me when I'm in my ordinary mood; then I feel able to draw inspiration from above, as did Beethoven... These vibrations take on the shape of distinct mental images... Instantly, a flow of ideas fall onto me... And I don't only see distinct themes with this mind's eye, but they also come wearing the right forms, harmonies and orchestration. Step by step, when I find myself in these rare moments of inspiration, the finished product reveals itself to me. »

It seems that Mozart had similar experiences. The connection was so loud and clear that the pages of his compositions show little if any modification and look like finished transcripts.

Art is also theater, sculpture or painting. To convoke inspiration, Leonardo da Vinci spent hours absorbed in the contemplation of nature, immersing himself in its colors, forms and movements. Only then came the objective perception of what is, followed by the creative ideas.

Today we know that we can trigger, voluntarily and consciously, moments of intense creativity and artistically express, in one field or another, the visions and perceptions arising from our inside being wired to our sources of inspiration. Of course, not everyone is Mozart. But creative genius can show up, should you call it in, and learn how to listen to it.

French artist Vincent Ceraudo links between psyche, space and time, told us one day: « To be a remote viewer is to be artistic ». Intuition is indeed pure creation. An artist makes use of it, questions it, molds and deploys it according to his senses and aspirations.

iRiS Intuition and art:

Since iRiS' creation in 2008, its teams are honored to be engaged in artistic projects, with angles every time different, surprising, and filled with challenge and marvel. Here are a few examples: to be filmed while intuitively exploring mystery locations where the artist was to be heading, the whole being edited into a video creation ; to be filmed while exploring a future event connected to the emission of very long distance radio waves ; to be appointed by an artist to provide him/her with ideas, inspirations, about a future artwork he/she will exhibit in a great Parisian museum ; to be consulted to describe the intuitive experience from the inside, and make a demonstration of the intuitive exploration capacity, targeting a location, to assist the script-writing of a fictional story for some national TV channel.

The artists and the dungeon

Here is one the first artistic projects for which IRIS intervened in 2010.

Generally, for a command work, artists receive a theme about which they let their ideas and inspiration run freely. The Project « Racines Carrées (Square Roots) », however, involved a novel and daring experimentation. Three young artists (Cécile Beau, Claire Fouquet et Marie-Jeanne Hoffner) set the goal of fetching in themselves – intuitively – the whole of their creative prime material, without any knowledge of the topic from which they would have to express themselves. So to speak, a dive within themselves to let their future creations emerge.

The project, to which participated the French city of Bourges, l'École Nationale Supérieure d'Art, the La Box art gallery and iRiS, made use of intuition to explore and determine the theme of the works of the three artists. Each one wanted to independently create a work of art on a common theme, which was related to an archeological site in Bourges chosen by the town. It dawned upon them to use intuition to obtain data about that location of which they would know nothing, rather than simply ask about it at the town hall. They turned to iRiS to be trained to use their intuition, to use remote viewing, then went on their quest of the mystery site which would later feed their works.

The goal was to create a common canvas allowing each artist's individual expression. Except for the city clerk in charge of culture who made the location choice, nobody knew the site. The artists then worked blindly with respect to their exploration problematics, as intuitive use recommends. The artists

and Alexis Champion had to intuitively search the information regarding this specific site. The challenge for the three artists and iRiS was to reach high gear as quickly as possible, conception and realization deadlines being short. Two of three young women started from scratch. The third one worked for iRiS at the time, making graphic supports, and had followed some training. She had the idea for the project.

Following two days of intensive training, the three artists associated with their instructor were able to evoke the site with high precision. Descriptions were rich, notably the sensorial descriptions telling of a « stony, concretish, metallic, roundish, high... » place, then the more conceptual descriptions such as « imposing, stairwayish, circulating, whirling, walled up, in columns, controlled, disciplined, armed, impenetrable, caulked, underground » and also « abandoned, ancient, old, sculpted... », while being also « new, busy, cultural and social ». Once put together, the pieces of information turned out to be numerous and often in agreement between the four percipients, yet also apparently contradictory on certain aspects. All things considered, the artists and the instructor proposed the hypothesis that the chosen location probably was « a military base, a cavern or a public, cultural building. » Marie-Jeanne Hoffner suggested it was maybe a dungeon, being right on target as the small group would later find out.

Indeed, the location, chosen by the city of Bourges and kept confidential, was the old dungeon – two functions of which were to host soldiers and to retain prisoners. This dungeon is a major historical site, on which is now erected the city hall, a modern public building.

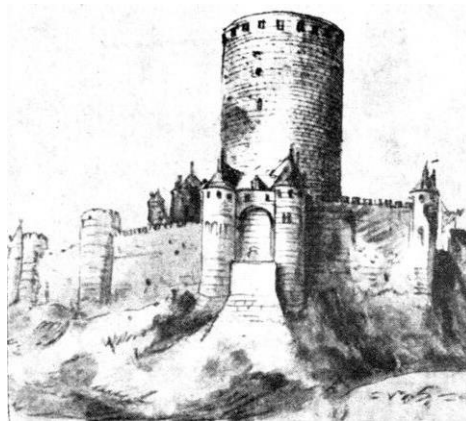


Fig. 8 partial reproduction of a drawing by Joris Hoefnagel (coll. Thoby, Nantes) showing the Bourges dungeon, known as « la Grosse Tour ».



Fig. 9 Dungeon foundations, at the end of the underground City Hall parking lot.

In this project, we are dealing with pure creativity. In some way, everything came from the artists, the inspiration and the source of inspiration. And it was both a collective work, in the sense that all were heading in the same direction and all information was put together, and a highly individual and personal undertaking. The works were to render the intuitive material collected, and also the unusual manner

employed to collect it. Each in her own style, the artists interpreted the feelings and information perceived intuitively. The correlations between their perceptions ensured the coherence between the various pieces of art exhibited, which used different media: video, drawing, sonic and plant installation, architectural structure, light sculpture and projection.

While the three artists were busy in Bourges, a fourth one, Italian Meris Angioletti, had flown to New-York to meet one of the founders of the here-employed intuitive method: Ingo Swann. She told of their encounter imagining the scenario of a radiophonic interview. She mixed with it the narrative of their meeting, considerations on the act of psychic perception, and an offbeat comment of the narrator on the meaning of artistic work.

Intuition is at the heart of this multiform project; it is found as the intuition of a distant location in space and time – the archeological site of the dungeon -, then as the artistic intuition, expressing and using the former. Both get entangled to allow the emergence of the works. Probably do they make use of the same receptive process. « Creativity is not enough taken into account to investigate psychic phenomena », Ingo Swann told Meris Angioletti, before adding: « Yet I think it is the key to tackle them. ».

Judicial

The use of intuition in the judicial sphere (as for the military one) fosters imagination and a sometimes fantasized vision. Its concrete implementation, especially by people who spontaneously want to help solve a criminal case, therefore carries numerous difficulties and constraints, and even risks, for the investigation team, for the victim, as well as for the auto-designated viewer.

A first element to take into account is that any intuitive work, in order to be meaningful, must be conducted blindly, i.e. without knowing a thing about the affair to be targeted, so as to limit projections and emotional impact. By the way, let's remind that using information issued from media, or other sources which are not first-hand, is doubly risky since they are sometimes false; and sometimes even faked by the investigators themselves, who communicate in strategic ways in order to play the individuals tracked by Justice.

But even working blindly bears a risk! Indeed, a viewer who spontaneously shows up to the Police with valid information might be suspected of being involved in the crime.

Working blindly can also bring to the intuitive people, or even dangerous gangsters, seeking help for, by instance, locating a person they do not find and wish to be dead. Cases of that sort happen; they are unfortunately one of the classical dangers for any private investigator.

Finally, let's insist on the fact that spontaneously offering information to the Justice doesn't guarantee it will look at this information carefully and make any use of it. Quite often, the opposite happens. Not necessarily by unwillingness or disdain on the part of authorities, but simply because a judicial investigation is often quite complex already, and, moreover, it regularly attracts tens or hundreds of unsolicited testimonies or intuitive reports from all over. This ends up clogging the system. The intuitives goodwill then turns against their initial motive, rendering police work even more tricky. Not mentioning (and we'll never insist enough on this point) that police and intuitives dwell in two distinct realms and do not speak the same language. Therefore, there is a need for a real interface making sense between both parties.

To circumvent any of these risks which may jeopardize the judiciary action and cause additional emotional distress to the relatives of the victim, it is crucial that the intuitive follow one simple rule : to intervene exclusively by request from the judiciary system, a judge, the investigators, or, at a minimum, by a well-identified lawyers firm or a victims' aid association – and for these last two last, investigators approval is required.

iRiS and investigations:

Among projects undertaken at iRiS, the following ones have concerned the gathering of information about a missing young woman abroad, assistance to charge a crook, and assistance to localize a young woman who apparently is still alive. In the latter case, it was intuitively perceived that this lady didn't

wish to be found. The ethical chart defining the perimeter of professional intuitive activities then led us to not provide all perceived information to our client; this option, naturally, is fully stated in the contract.

Judicial expertise project

In 2010, iRiS was commissioned as judicial expert by a High Court (Tribunal de Grande Instance), in coordination with a Judicial Police team and with consent of the Prosecutor, to work on an investigation. This certainly was a first in this domain. The problematic, as defined by the police, was to « collect – in priority – information on the victim or victims of the investigated case, as well as any other related information that might move the investigation forward. »

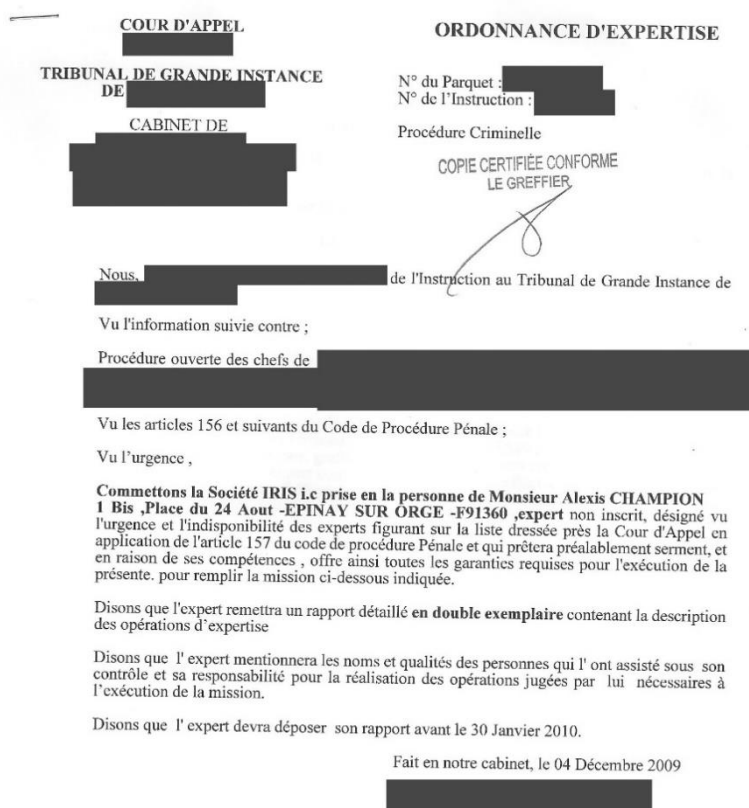


Fig. 10 Judicial expertise order issued by the district court.

The intuitive project allowed the investigators to conduct new and productive interrogations, and to avoid closing the case. It has mainly allowed to identify a witness as being in fact a victim, not spontaneously declared as such. This key element has been identified and foreseen by the intuitive project.

Having taken into account the intuitive report, the Judicial Police officer in charge of the investigation wrote: « In my name and in the name of my three colleagues assisting me on this affair, I wish to congratulate you and your collaborators for the immense work that you have accomplished in the investigation we are dealing with. It has led, as I told you on the phone, to working directions which will potentially advance our investigations. In any case, even should we fail in solving this case, I consider this collaboration as having given full satisfaction. »

To this day, this project has been for iRiS the one with the heaviest workload for a paying client. It mobilized 5 remote viewers, each during one-hour sessions; it produced 2200 raw data. It has required a total production time of 24 man-day, including an analysis of 13 man-day. In those times of the beginning of our activities, our productivity had not yet reached what it has become since 2011.

Here are a few other statistics:

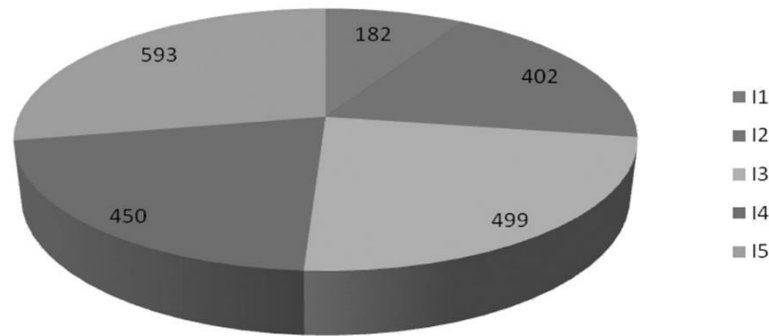


Fig. 11 Number of informations produced by each viewer on the project.

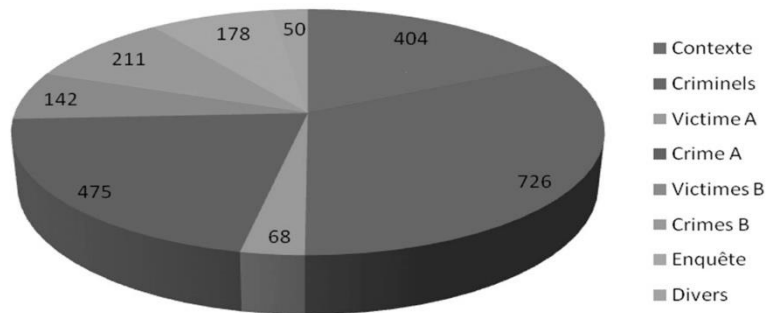


Fig. 12 Number of informations produced in each category.

METHODOLOGY AND 10 YEAR OVERVIEW

Methodology and human aspects

For iRiS, since the constitution of the team in 2007, consulting projects have always had as primary objectives and *modus operandi*, to respond to clients' requests, and to answer them by leading the projects internally at iRiS. Since 2014, the team has also facilitated workshops during which intuitive information were produced by non-trained individuals, having, in most cases, never been in contact with this type of methodology, and sometimes not even thinking about the existence of intuitive capacities. The double competence - remote viewing plus group animation - of the workshop facilitators, are instrumental to the success of such operational projects. This multiple competence, as any competence, is built on a learned experience, enabling to understand and practice the processes and mindsets to be implemented as finely as possible.

Concerning operational projects conducted internally, they follow a project cycle similar to any consulting project in whatever field. Upstream, we find the definition of the problematics and its formalization for the remote viewing protocol, then the production and analysis of data, and finally the analysis and use of the information by the commissioning client. The only difference relative to another type of project is that, in the field of RV, work is done blindly.

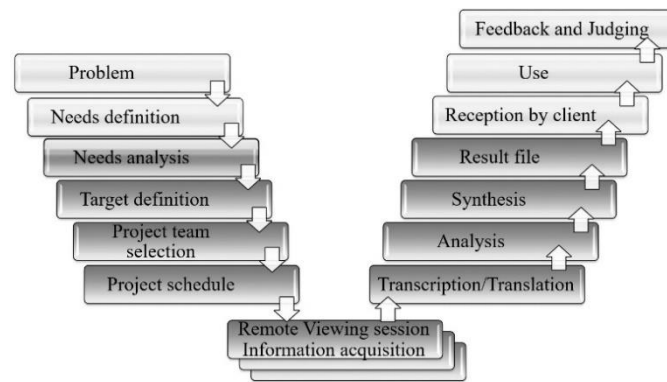


Fig. 13 Production process for a consulting project. Light colors: client ; dark colors: remote viewing team.

As for what is specifically the handling of the intuitive sessions, it is almost exclusively done in the form of interview, with one monitor questioning the viewer. Each session has a standardized 45 min duration. The methodology use is one developed by the iRiS team ; it draws heavily on the controlled remote viewing (CRV ; each intuitive has to master this method) with the intention of going through, as fast as possible – yet obviously as securely as possible – the stages leading to the intuitive opening, to arrive into CRV's stage 4 ½ and then switch to a method reminding (as seen from the outside) the mode of extended remote viewing (ERV). The key idea here is to benefit maximally from the strength of CRV and of the fluidity and speed of ERV. This methodology is in effect since 2010.

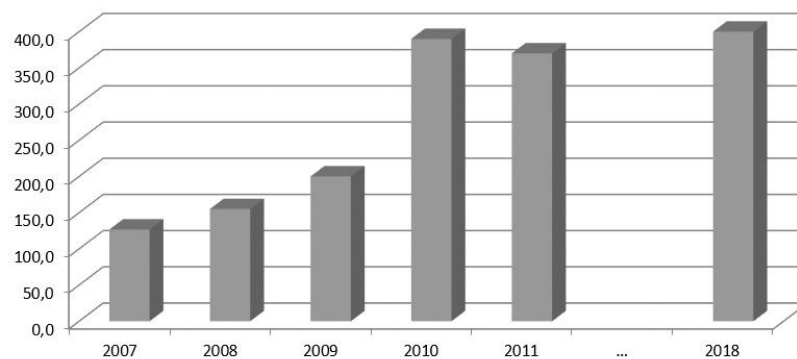


Fig. 14 Quantity of data generated by a professional remote viewer during one hour of RV session.

Among all the phases of any project, the analysis phase is the most time-consuming. It represents in average 65% of the project's worktime. Generating the intuitive information only takes 6% of the total time.

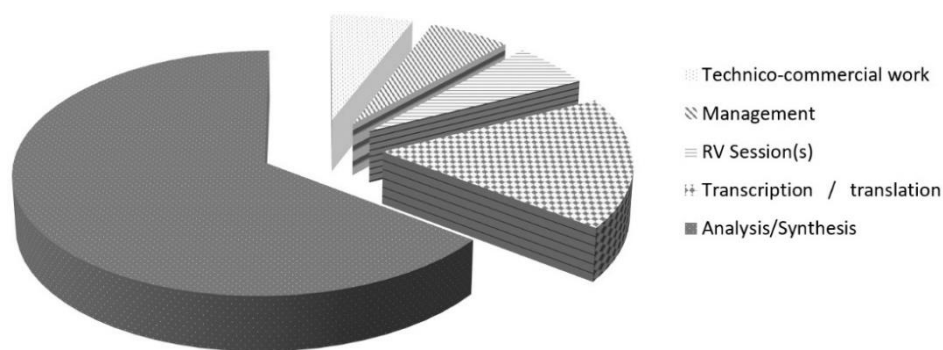


Fig. 15 Workload distribution for a consulting project.

As for the analysis of intuitive perceptions, it is a classical qualitative data analysis, except for the particularity, and high difficulty, of working in a blind context. This analysis is done following the so-

called consensus-protocol, or cross-reference, developed for remote viewing operational projects in the 1970s by Stephan A. Schwartz.

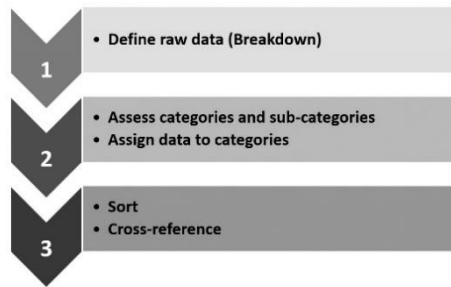


Fig. 16 Stages of the consensus analysis protocol.

One key ingredient of the success of consulting projects at iRiS is the development and use of an analysis-aid software. Indeed, this part of a project's work being by far the most consequent, the mid and long-term success and viability of such a company approach very strongly depends on the analysis being achieved as efficiently as possible, both quantitatively and qualitatively speaking.

Quality and productivity supported by software computing

As for any growing business, remote viewing faces the fundamental challenges of feasibility and profitability, both for the supplier (the team of viewers) and for the client. Like other business services based on human factors, profitability can be obtained and enhanced based on the performance of both human resources, and the tools, in this case, software.

As the protocols and methods evolve and become more effective, taskers, viewers, monitors, and analysts can enhance their competence through up-to-date training. Even though the remote viewing domain has been thoroughly explored since the 1970s, there is still more work to be done. It is surprising however, that software tools are practically non-existent in such an innovative area as remote viewing, especially for consultancy services.

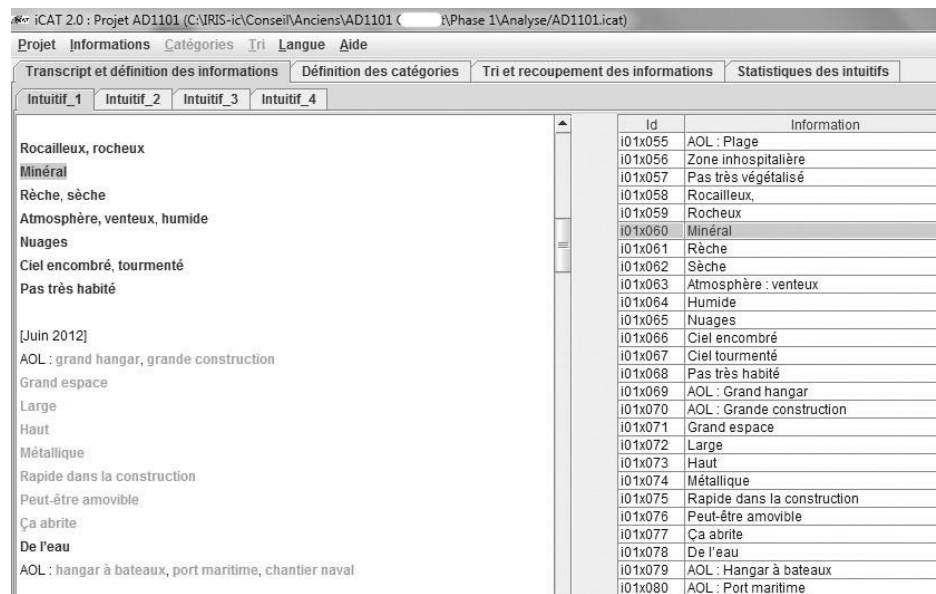
Only a few software development efforts are worth mentioning of which the Mobius Group with Stephan Schwartz who created their analysis-by-consensus tool, P>S>I with Lyn Buchanan who created a database to input statistical data from session work and from CRV training and dowsing exercises, and few other newcomers on that path such as Sandra Hilleard and its brand new ProjectX. Although computers have been used in some remote viewing research projects, their use in the remote viewing field in general is limited.

The lack of RV software tools could be due to the fact that there are few software developers operating in the world of RV. But most probably it is due to the fact that RV is still in the early stages of being recognized as a mainstream service and as a profitable business.

But things are currently starting to change.

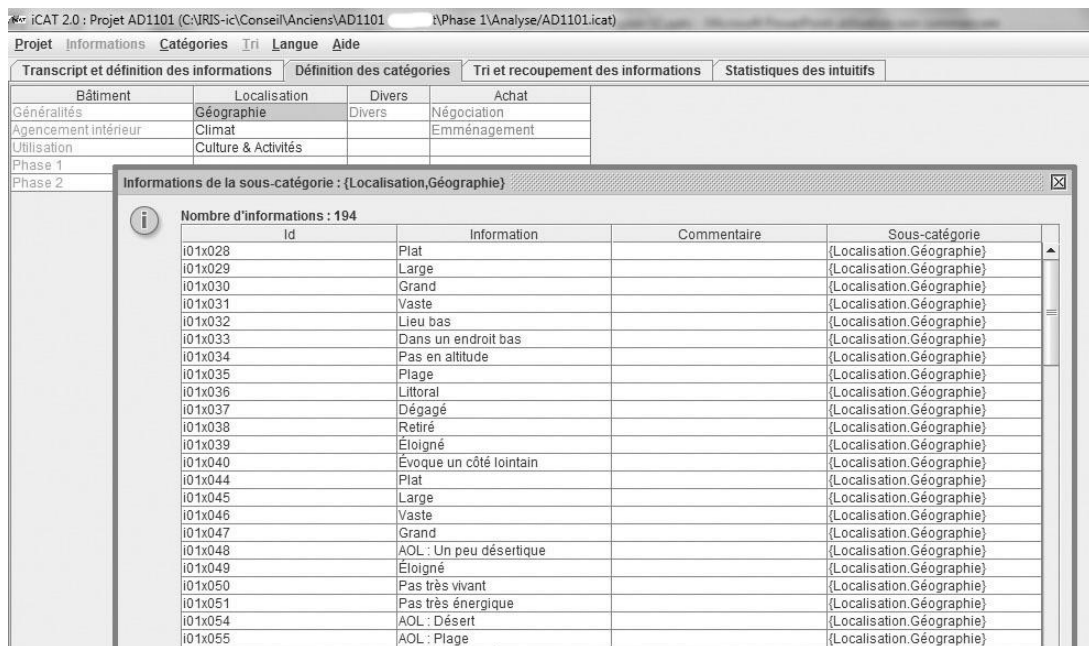
In 2007, iRiS realized that these were requirements within the standards of mainstream businesses. In 2008, iRiS launched a R&D program to find solutions. The program included software development projects focusing on RV applications with the purpose of implementing software solutions that would analyze session work and enable data entry during session work. By 2010 the budget allocated to this program was of 14,000 Euros.

The investment initially served to develop the second version of the iCAT (information - Consensus Analysis Tool) session analysis software tool. This is a multipurpose piece of software that works on session transcripts, identifies any and all unitary information (concepts), helps define sorting categories and sorting, and then, for projects involving more than one viewer, helps crosschecking through the different categories.



Id	Information
i01x055	AOL : Plage
i01x056	Zone inhospitalière
i01x057	Pas très végétalisé
i01x058	Rocailleux,
i01x059	Rocueux
i01x060	Minéral
i01x061	Rêche
i01x062	Sèche
i01x063	Atmosphère : venteux
i01x064	Humide
i01x065	Nuages
i01x066	Ciel encombré
i01x067	Ciel tourmenté
i01x068	Pas très habité
i01x069	AOL : Grand hangar
i01x070	AOL : Grande construction
i01x071	Grand espace
i01x072	Large
i01x073	Haut
i01x074	Métallique
i01x075	Rapide dans la construction
i01x076	Peut-être amovible
i01x077	Ça abrite
i01x078	De l'eau
i01x079	AOL : Hangar à bateaux
i01x080	AOL : Port maritime

Fig. 17 Analysis software: transcript and data identification.



Id	Information	Commentaire	Sous-catégorie
i01x028	Piat		{Localisation.Géographie}
i01x029	Large		{Localisation.Géographie}
i01x030	Grand		{Localisation.Géographie}
i01x031	Vaste		{Localisation.Géographie}
i01x032	Lieu bas		{Localisation.Géographie}
i01x033	Dans un endroit bas		{Localisation.Géographie}
i01x034	Pas en altitude		{Localisation.Géographie}
i01x035	Plage		{Localisation.Géographie}
i01x036	Littoral		{Localisation.Géographie}
i01x037	Dégagé		{Localisation.Géographie}
i01x038	Retiré		{Localisation.Géographie}
i01x039	Éloigné		{Localisation.Géographie}
i01x040	Évoque un côté lointain		{Localisation.Géographie}
i01x044	Piat		{Localisation.Géographie}
i01x045	Large		{Localisation.Géographie}
i01x046	Vaste		{Localisation.Géographie}
i01x047	Grand		{Localisation.Géographie}
i01x048	AOL : Un peu désertique		{Localisation.Géographie}
i01x049	Éloigné		{Localisation.Géographie}
i01x050	Pas très vivant		{Localisation.Géographie}
i01x051	Pas très énergique		{Localisation.Géographie}
i01x054	AOL : Désert		{Localisation.Géographie}
i01x055	AOL : Plage		{Localisation.Géographie}

Fig. 18 Analysis software: data sorting.

iCAT 2.0 : Projet AD1101 (C:\IRIS-ic\Conseil\Anciens\AD1101\Phase 1\Analyse\AD1101.icat)		
Projet	Informations	Catégories
Transcript et définition des informations		
Définition des catégories		
Tri et recoupement des informations		
Statistiques des intuitifs		
Catégorie : Localisation		
Sous-catégorie : Géographie		
Id	Information	
i02x044	Hémisphère Nord	
i04x122	Entre urbain et rural	
i02x040	Pas une ville	
i02x226	Pas si près de la ville	
i02x222	Pas dans un centre industriel	
i02x224,i02x225	Tranquille autour + Pas trop stressant	
i02x042,i02x240,i02x223,i02x221	Plutôt campagne + Campagne + Plutôt en campagne + Assez rural dans région immédiate	
i02x037	Lieu non construit	
i02x036,i02x038,i02x083,i04x126	Impression de nature + Plutôt naturel + Caractère naturel + AOL : En pleine nature	
i02x192	Eléments naturels très forts à cet endroit	
i02x131,i01x379,i01x381,i02x134,i02x193	Problème d'accès + Pas facile d'accès + Compliqué pour y aller + Pas facile d'accès + Endroit à accès limités	
i01x380	AOL : îles Canaries	
i02x133,i02x203	Pas perdu dans le bois + Pas perdu dans la brousse	
i02x021	Pas inaccessible	
i01x382,i01x039,i01x038,i02x041,i01x049,i01x0...	Pas tout près + Éloigné + Retiré + Isolé + Éloigné + Évoque un côté lointain + Isolé de la ville + Un endroit un peu i...	
i01x383,i04x113,i04x114	Une route toute droite pour y aller + Une route pas loin + Une départementale	
i04x118	AOL : Un parking	
i02x132	Pas loin	
i01x029,i01x045	Large + Large	
i01x030,i01x047,i02x019	Grand + Grand + Assez grand	
i01x031,i01x046,i02x020	Vaste + Vaste + Assez étalé	
i01x037	Dégagé	
i04x149,i01x372,i02x267	Pas montagneux + Pas de grandes montagnes + Pas des montagnes	
i01x398,i01x399	Au pied d'un endroit comme des montagnes + Montagneux au loin	
i04x147,i01x361,i04x150,i01x358	Collines + Collines + Collines + Des collines pas loin	
i01x370,i02x268,i02x288,i02x271	L'ensemble paraît un peu vallonné + Des vallons + Des Vallée ? + Vallonné	
i02x287	2 dépressions majeures dans cette région	
i02x289	Deux différents points de vue	
i02x290	Qui sont plus élevés	
i02x292	2 points d'élévation	

Fig. 19 Analysis software: consensus analysis.

Since 2010, iCAT has enabled the iRiS team to work almost ten times faster than in the early days of 2007 when only using MS-Excel. The significant time-saving factor frees up the analyst to better concentrate on both the details and the scope of data. Thus, project delivery times, quantity of data, and quality of RV projects have all been enhanced. Not only do all of iRiS' clients benefit from this increased effectiveness, but each project has become profitable on its own.

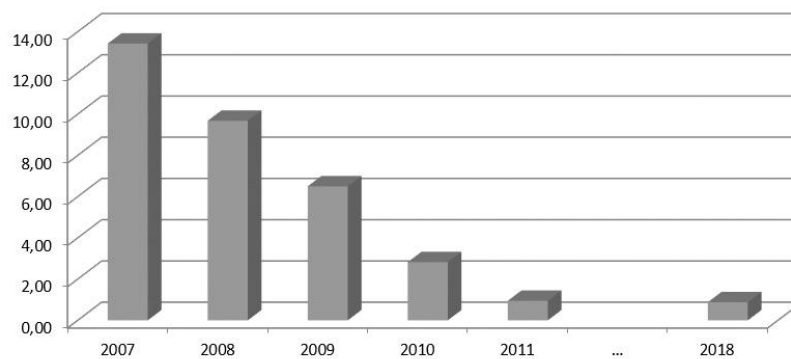


Fig. 20 Total workload per 100 data. Unit: Man-day.

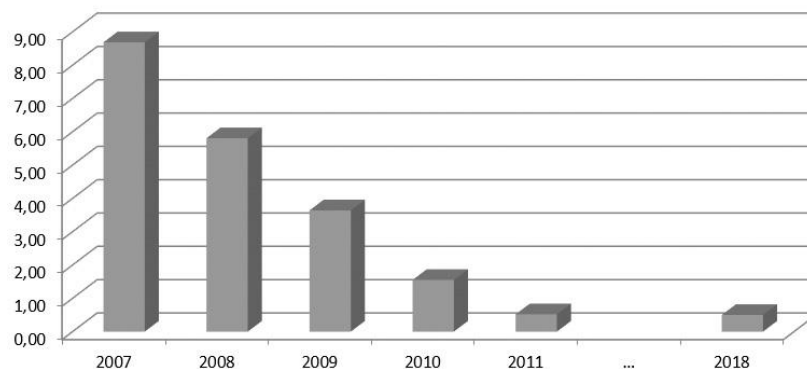


Fig. 21 Analysis workload per 100 data. Unit: Man-day.

DISCUSSION

Today, intuitive counseling, counseling using remote viewing, is a business activity as any other, at least in its operational functioning and its concrete achievements. It is therefore legitimate to think that the efficient use of the intuitive ability in an entrepreneurial mode is now a matter of a certain ordinary and can be thought of as normal. At iRiS, we have the conviction that to think of RV as a normal working framework, strongly plays in favor of the success of such enterprise. And scientific research also suggests likewise. Efficient development of a fee-based remote viewing activity is thus conditioned by the fact that it's considered obvious. And it is this obviousness which, in turn, allows the development to happen. A professional use of intuition with a blind protocol and for professionals of all disciplines, is today a reality. The more than 100 interventions of the iRiS team are a perfect illustration of that.

Indirectly, this state of affairs strengthens evidence for the existence of an intuitive phenomenon – psi when viewed with a wider angle. This factual situation also teaches us about the phenomenon's ecology: many precious elements of understanding pertaining to the induction and control of the phenomenon are brought into light by its concrete application. Surely, this applicative context is the one bringing most richness to our understanding.

Fundamental research has all to gain to pay attention to the applicative domain. Applications initially derived from the achievements of fundamental research, applied research and R&D. The bridge, now more than ever, can also be used the other way.

For instance, among the classical questions and debates relevant to psi phenomena, is elusiveness. The repeated success of applications, and, moreover, implying numerous actors and variables, lends us to think that psi isn't elusive by nature, but that, possibly, attitudes, mind states and methodological considerations have induced us to think that way. By studying and analyzing the conditions under which applicative projects were conducted, we may very plausibly learn about the psychological and methodological factors allowing the psi capacity to manifest with true constancy and consistency.

This point, in several ways, relates to the concept of learning. Indeed, if a project team is able to scale up in competence, this seemingly indicates that psi is not elusive and that its use can be developed. At the individual as well as collective levels. Let's emphasize here the fundamental difference existing between the capacity and the use of this capacity: it's not because the use can be improved that the capacity itself can be. Besides, if the human psi capacity exists, as the scientific corpus demonstrates, then it is. And this is necessary and sufficient to express this capacity. But this is different from the use which can be made of it, and mostly, from the way it is used. And here it is a matter of learning via the intellect, another human capacity. To consider jointly these two levels and the links between them seems crucial to us. This is what has been done since the early 20th century by researchers having conceived and developed methods for utilizing the psi capacities, and to start with, the perceptive psi capacities.

For application projects, it has been observed that a key factor concerning the success of a project is the intention and the state of mind, notably those of the clients. This converges with what is known in psi fundamental research concerning experimenters and subjects. It is then crucial to explicit these aspects to the client if one expects the project to be successful. At iRiS, we spend the necessary time to this learning phase. We also ask each of our clients to sign a moral contract. This contract is an intention contract. Since the implementation of such a contract, and when its respect is real (for instance, the client is positive or neutral regarding the feasibility of the project, or he ensures that he always keeps the same intention, that is, a stable definition of the problematic to be intuitively explored), then the project shows a clear trend to success. Educating all involved parties is necessary, and possible. This shows another point discussed in the psi domain: its systemics. Intuition, its usage and, in a broad sense, psi, are systemic.

To conclude on this central idea of learning and of systemic, a “surprising” effect was noticed by the iRiS team in early 2010: as the analysis software developed in functionality and operational speed, the amount of data generated by the viewers increased to such a level that by September 2010 it was decided to decrease the maximum amount of time given to each session. The viewers directly responded to the launch of such an analysis tool. Learning itself operates in a systemic way.

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