Sensing Accuracy: A Survey of Experienced Remote Viewers' Awareness of Correctness and Being on Target[1]

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Abstract: *Objective*. Remote viewing data frequently contain a mixture of accurate and inaccurate elements, which has raised concerns regarding its reliability in applied contexts. The objective of this study was to examine whether remote viewers report being able to recognize when specific pieces of information are correct. *Methods*. A survey using an experience-centered, phenomenological approach was administered to remote viewers with varying levels of training and experience, recruited through snowball sampling, yielding 122 valid responses. *Analysis.* Quantitative analyses and thematic coding of open-ended responses were conducted. *Results*. Results showed that 89% of participants reported experiencing a sense of correctness regarding specific target details that were later verified. Among those endorsing this experience, 37% reported it occurred occasionally, 42% often, and 7% during every session. Most respondents (86%) indicated this awareness was developed independently through personal practice while 14% attributed it to instruction. Participants identified recurring phenomenological markers associated with correctness, including unexpected or surprising information, persistent or repeating impressions, vivid or unusual imagery, suddenness or immediacy, emotional impact, and instant cognitive "downloads." Attitudes toward the study's focus were mixed, with participants expressing both supportive and critical perspectives. *Conclusions*. Remote viewers report subjective cues they associate with accuracy at the level of specific target elements, paralleling reports from participants in forced-choice psi experiments, which may have implications for future research on confidence judgments and reliability in remote viewing applications.

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Remote viewing spans a 55-year history that includes over three decades of classified governmental research, exploration, and operational usage, followed by 25 years of further development through educational, research, and applied efforts carried out with civilians. These efforts and the efficacy of remote viewing have been well-documented. Targ and Katra (2000) defined remote viewing as "the acquisition and description by mental means of information blocked from ordinary perception by distance, shielding, or time" (p. 4). Swann (1993) described it as a "type of experiment" involving a design that utilizes psi and requires blinding protocols, feedback, and analysis (p. 75). The International Remote Viewing Association (IRVA) defines it as

> a novel perceptual discipline for gaining information that is not available to the ordinary physical senses. For example, a viewer might be asked to describe a location on the other side of the world, which he or she has never visited; or a viewer might describe an event that happened long ago, or describe an object sealed in a container or locked in a room; or perhaps even describe a person or an activity; all without being told anything about the target—not even its name or designation. (IRVA, n.d.)

A recent meta-analysis of 36 studies with a total of 40 effect sizes, using both frequentist and Bayesian methods, revealed a strong average effect size of .34 (95% confidence interval: .22–.45). In the raw scores, these results correspond to a difference in hits of 19% (95% confidence interval: 14%–25%) above chance expectations. This prompted the authors (Tressoldi & Katz, 2023) to conclude:

> A comparison among meta-analyses results observed with other experimental protocols testing extrasensory perception showed the clear superiority of remote viewing. After more than 50 years of investigation into extrasensory perception, remote viewing experimental protocols appear to be the most efficient for both experimental and practical applications. (p. 467)

A survey of experienced and professional-level remote viewers found that "remote viewing applications are wide, spanning from business to scientific and intelligence applications, and for the use of personal, corporate, and public agencies. The range of the training and experience with remote viewing was expansive, and the majority used mixed methods depending on the project… [They] expressed both awareness of and respect for the scientific principles related to blinding and separation of

roles, yet there was a range of views regarding the practicality of adhering to these for application purposes" (Katz & Tressoldi, 2022, p. 135). There are practical uses include intelligence gathering, treasure hunting, oil exploration, crime solving, health diagnosis, personality profiling, scientific discovery, locating missing people, pets, and objects, and gaining insights into esoteric topics such as orbs, UFOs, and non-human lifeforms. Another popular application is predicting future outcomes of financials, sports, elections, and the lotto (Katz & Knowles, 2023), and anticipating future weather events or disasters (Brown, 2005).

Issues with Accuracy and Confidence

Despite its promising results, researchers and government evaluators from its inception (Kreiss, 1977) have noted that remote viewing data often includes a mixture of correct and incorrect responses. This leads to a decrease in confidence that remote viewing can be used effectively or consistently in many real-life scenarios. Project managers must find ways to assess whether to include all or partial data when reporting to a client, and confusion may reign when a team of viewers have contradictory data. Therefore, finding a mechanism to know when viewers are on target or when they are correct about aspects of a target would serve to make this practice more reliable.

Many efforts have been made to improve accuracy in remote viewing and other free-response-type studies. These include training efforts (Smith, 2005); selecting targets thought to produce better results (Delanoy, 1989; Honorton et al., 1990; Honorton & Schechter, 1987; Katz & Knowles, 2023; Watt, 1989); constructing homogenous target pools integrated with analysis approaches (Humphrey et al., 1988; May et al., 1985, 1990; May & Spottiswoode, 1994); and utilizing approaches that have "redundant protocols" built in, such as multiple judging techniques, multiple judges, or multiple remote viewers for a single trial (Katz et al., 2021, 2022; Targ et al., 1995). Other ways of increasing success in remote viewing for predicting future outcomes include databasing impressions to identify which types of data individual viewers tend to get correct (Buchanan, personal communication, 2023) and combining intuition and logic for future-based predictions (Kolodziejzyk, 2012).

Confidence Calls in Parapsychology

A "confidence call" refers to the act of declaring how confident one is with a choice, mentation, or intuitive input made while carrying out a psychic task during an

experimental trial (Tart, 2001). Few formal remote viewing studies have examined the accuracy of confidence calls, some going back several decades. Most of these centered on forced-choice tasks that allowed respondents a very short time period—often from one to ten seconds, in rapid succession—to choose between a predetermined set of targets. For example, Kanthamani and Kelly (1974) conducted three series of card-guessing experiments, utilizing an exceptional participant, B.D., who had previously established high degrees of accuracy in similar experiments. In the first two series, he made 25 confidence calls, all of which were entirely correct. In the third series, he made 20 calls; fourteen were entirely correct, and six were partially correct.

For most forced-choice experiments, psi participants were rarely asked about the experiences that led to their choices or "guesses." That changed when McCallum and Honorton (1973) used structured interviews to gain insights into participants' experiences during trials where they had made correct confidence calls. Those who based their calls on a combination of intuition and somatic feelings showed the best results.

Watt (1996) published three studies involving forced-choice tasks in which participants were required to indicate whether their choices were based on impressions or guesses. She concluded that

> Participants may have more success with forced-choice ESP impressions, particularly if these participants have had previous experience that may have facilitated the recognition of the characteristics of accurate ESP impressions. The importance of the phenomenological experiences underlying participants' laboratory ESP mentations and calls is stressed. (p. 97)

In her review of the past literature, she concluded, "Despite this, however, the results of the studies reviewed above suggest that under certain conditions, participants can indeed have conscious insight into when they are having a correct psi impression under forced-choice conditions" (p. 98).

Mixed Methods Approaches to Confidence Calls: Surveying Participants

Milton (1994) conducted a mixed-methods study in which participants were given a forced-choice ESP task and later asked questions about their guessing strategies. Most often, respondents mentioned having an unusually vivid or clear image, a hunch, or just an overall feeling of confidence. Results were only slightly better for trials in which confidence calls were based on vivid imagery compared to "hunches." Milton

suggested that those who took more time using introspective styles might achieve greater success with confidence calls to increase accuracy. However, the results of her study did not provide significant support for this. She noted that the short time span given to psi participants by researchers—who believed a guess was a subconscious reflex requiring little introspection—might not have been conducive to deeper reflection leading to confidence.

Phenomenological Inquiries

Only a small number of studies have surveyed participants on their experiences of what leads to success in psi-based tasks. White (1964) surveyed gifted participants and found consensus that preparation through relaxation, focus, and clearing the mind—followed by waiting for impressions to come in—often led to greater accuracy. Vivid and spontaneous imagery generated greater confidence in the moments they were received by many participants.

Research from the Windbridge Foundation has extensively explored the phenomenology of mediums, focusing on their subjective experiences and reading accuracy. Rock et al. (2009) conducted a qualitative analysis of six certified mediums and found distinctions between mediumship readings (survival psi) and psychic readings for the living. Mediumship experiences included unique features, such as olfactory signs, verificatory cues, and independence themes, which were absent in psychic readings. These findings suggest that mediums can differentiate between the two types of readings, potentially improving accuracy.

Beischel et al. (2017) surveyed 127 mediums, 97% of whom reported being able to distinguish between discarnate communication and psychic information about the living. Mediums identified unique sensory aspects, such as taste and food-related themes, in mediumship readings that were not as prevalent in other types of readings. Their content analysis found that mediums often experience multiple sensory modalities that function concurrently in both mediumistic readings and psychic readings. Both involve similar emotional aspects as well.

Rock et al. (2014) investigated the relation between mediumship accuracy and specific PCI (Phenomenology of Consciousness Inventory) dimensions, identifying a significant negative correlation between self-awareness and accuracy ($r[16] = -.43$, $p = .04$). This suggests that as mediums become less "aware of being aware of myself," their accuracy scores increase. Building on this, Beischel et al. (2021) conduct-

ed a quantitative study involving 10 masked mediums across controlled conditions, examining phenomenology and accuracy across 26 PCI dimensions. Their findings showed that dimensions such as altered time sense, imagery, and self-awareness were consistent across psi conditions. Accuracy scores correlated uniquely with certain dimensions, including feelings of love during mediumship readings. Although no significant differences were observed in affect, memory, or rationality across conditions, the study reaffirmed the link between lower self-awareness and higher accuracy scores, particularly in mediumship readings. Researchers noted limitations, such as non-masked raters potentially influencing results, but the findings emphasize the critical role of phenomenological factors in mediumship accuracy.

Purpose of the Study: Remote Viewing and Confidence Calls

Ingo Swann, who has been referred to as "the father of remote viewing" (Katz, 2001), extensively studied his own and others' experiences to identify indicators of accuracy during remote viewing sessions. His insights led to the development of the Controlled Remote Viewing (CRV) methodology, a structured, stage-based approach widely adopted today (Smith, 2014; Swann Archives, n.d.). A key aspect of CRV is the organization of session data to distinguish between lower-level descriptors (e.g., adjectives, verbs) and higher-level descriptors (e.g., pronouns, specific nouns). This distinction addresses the issue of "analytic overlay" (AOL), defined as the analytical response of the viewer's mind attempting to make sense of the information it receives by falsely interpreting or prematurely labeling perceptions, which may involve superimposing familiar patterns onto the received data, resulting in inaccuracies (Smith, 2011).

An example of this would be perceiving a rectangular shape with circles at the bottom and then either jumping to the conclusion the target might be a car or even spontaneously receiving a vision of a car when in fact the target is really a train. To decrease the impact of the mind's tendency to construct meaning from patterns, Controlled Remote Viewing methodology aims to minimize early distortions caused by AOL by requiring the viewer to identify when they may have just experienced one and "set it aside," allowing them to accumulate lower-level descriptors (adjectives or more general nouns) so that a detailed picture of the target can develop with less interference and contamination.

Even practitioners not strictly adhering to CRV methodology are often aware of its principles and remain cautious of data that seems overly coherent, recognizing the potential influence of AOL. The challenge lies in balancing this caution, as viewers of-

ten do receive highly accurate and specific information, such as proper nouns or detailed concepts (Katz et al., 2022). Although CRV's methodology seeks to prevent sessions from being derailed by AOL, it also risks dismissal of pertinent data. To date, no formal studies have evaluated the effectiveness of the CRV for enhancing accuracy.

Limited inquiry exists into whether remote viewers or participants in free-response psi studies can accurately gauge when they are on target or correctly perceiving specific aspects of a target, as well as the factors contributing to such self-awareness. Anecdotal evidence provided during a series of IRVA research unit meetings suggests that experienced remote viewing practitioners (including some of the present researchers) occasionally experience justified high confidence during sessions, confirmed by target feedback. Our research team developed an exploratory survey employing an experience-centered approach to explore the question of "Can viewers know when they are accurate about a data point or on target?" This method describes experiences without using potentially loaded or controversial terms (Beischel & Boccuzzi, 2020, p. 39).

Our exploratory study aimed to investigate the relation between remote viewing experiences, confidence levels, and accuracy. It also aimed to develop a questionnaire that can be used by other researchers to examine these questions.

METHOD

Development of the Questionnaire

As experienced remote viewers, instructors, and researchers, we set out to design a survey specifically tailored to capture the remote viewing experience, rather than relying on pre-existing tools from broader consciousness studies. Using SurveyMonkey, we developed a 24-question survey. The first question explained the project's purpose and acted as a participation agreement. The next six questions gathered biographical information, including age, gender, profession, and details about the respondent's remote viewing experience and training. Questions 8 through 24 focused on understanding whether participants could discern when they were correct or incorrect during a remote viewing session and the experiences that led them to these conclusions. Most of the questions were multiple-choice, allowing for the collection of quantitative data.

Additionally, each question included an option or requirement for open-ended

commentary, enabling respondents to provide qualitative data of unlimited length, which generated a substantial amount of rich, descriptive feedback.

Analysis Method

We used inductive thematic analysis, as outlined by Braun and Clarke (2006), to analyze the qualitative data. This iterative qualitative approach, described as "accessible and theoretically flexible," involves identifying, analyzing, and reporting patterns and themes within data. Mihas (2023) outlines the process in six steps: (1) becoming familiar with the data through immersion and iterative cycles of reading, (2) generating codes, (3) identifying themes, (4) reviewing themes, (5) defining and naming themes, and (6) selecting exemplars to illustrate findings. Each cycle of reading provided deeper insight and understanding of the data.

We primarily employ descriptive statistics to summarize and highlight key patterns in our data, which aids in exploring the qualitative aspects of the phenomena under investigation. Additionally, where relevant, we incorporate some quantitative analysis to provide deeper insights into the prevalence and distribution of these phenomena.

Inter-Evaluator Agreement Controls

Two of the authors served as evaluators to have inter-evaluator agreement control. However, we divided up the questions and mostly checked each other's work rather than independently coming up with themes for the same items. Once we (humans) completed our independent analysis, we ran all data through OpenAI's ChatGPT-4 to perform its data analysis, qualitative coding, and thematic extraction from survey responses. We compared our own themes with themes identified by ChatGPT-4 to enhance the rigor and efficiency of qualitative analysis.

Participant Recruitment

To recruit participants, we employed snowball sampling, targeting intermediate to advanced remote viewers. Respondents were recruited through IRVA's membership, email lists of remote viewing instructors, previous remote viewing research project participants, and private invitations. Potential participants were vetted for their level of

remote viewing experience. Intuitive practitioners and experiencers who did not have training and experience in specific remote viewing methodologies were excluded.

Ethical Considerations

All participants provided informed consent before taking part in the study. No identifying information, including names, was collected to ensure anonymity and confidentiality. The survey data were handled in accordance with established ethical guidelines and best practices for research involving human participants. All responses were stored securely and used solely for the purposes of this study, with strict adherence to data protection protocols to prevent unauthorized access or disclosure.

Formal Institutional Review Board (IRB) approval was not sought for this study, as it involved a minimal-risk survey focused solely on collecting anonymous, non-sensitive self-reported data. The research team determined that the study met the criteria for exemption from formal IRB review while still adhering to principles of informed consent, confidentiality, and data protection.

Results

Demographics

The 122 participants in this study included 54 who identified as "male" (44%), 66 who identified as "female" (54%), and 2 who identified as "other" (2%). Participants represented a diverse range of professions, including attorneys, real estate agents, engineers (information technology, systems, and electrical), and various others, including journalists, and individuals whose primary professional work involves mediumship, clairvoyance, or remote viewing. Eleven participants reported having obtained a Ph.D. or M.D. (9%); 39 had a master's degree (32%); 32 had graduated from a 4-year college (26%); 17 from a 2-year college (14%); 22 from high school (18%); and 2 only from elementary school (2%).

Remote Viewing Methods. When asked about remote viewing methods they had studied (see Tressoldi & Katz, 2023 for definitions of methods), 52 (42%) indicated they had studied Controlled Remote Viewing or a derivative; 2 (2%) indicated Extended Remote Viewing; and 4 (3%) participants had only studied Associative Remote Viewing

(see Katz & Knowles, 2023 for a detailed description of this methodology). Forty-six (37%) indicated a combination of these methods, while 19 (15%) reported using other remote viewing methods.

Remote Viewing Training Level. When polled on the highest level of remote viewing training, 51 participants reported having completed advanced remote viewing training (41%); 33 intermediate remote viewing training (27%); 17 beginning remote viewing training (14%); and 22 had learnt through books, videos, etc. (18%). When asked about their level of expertise and experience based on the number of remote viewing sessions previously completed, 22 (18%) chose the response "Expert" (I'm a professional remote viewer); 53 (43%) indicated "Advanced," defined by 100 or more sessions; and 48 (39%) chose "Intermediate," defined as having completed 20 to 100 sessions.

Quantitative Assessment: Sense of Being Correct

When asked whether they ever had a sense of being correct about a specific piece of information that was later verified, 109 participants (89%) answered "Yes," while 14 (11%) said "No." Regarding how often they experienced such a sense of correctness during a session that turned out to be validated, 9 respondents (7%) reported "every session," 52 (42%) said "often," 46 (37%) answered "occasionally," 10 (8%) chose "rarely," and 6 (5%) selected "never." When estimating the percentage of time during a session they felt on target and this sense was validated, the average response was 59%. Conversely, when estimating the percentage of time they felt on target but turned out to be incorrect, the average response was 30%.

On Being Wrong

When asked, "When remote viewing a target, do you have a feeling when you are wrong that is later verified?" Of 123 respondents, 86 (70%) answered "Yes," while 37 (30%) answered "No." The interquartile range (IQR) shows that 50% of respondents estimated their correctness between 45% and 78%, while incorrectness estimates fell between 16% and 40%. These findings indicate a significant variability in self-perceived accuracy among participants.

Participants were also asked whether someone taught them how to sense correctness or if they discovered this skill independently. A total of 106 respondents (86%) indicated that they realized this ability on their own, while 17 respondents (14%) cred-

ited an instructor or mentor. This finding suggests that most participants developed this awareness independently, which could indicate that some instructors either do not teach this skill or discourage its feasibility.

When asked about the nature of their sense of correctness, 13 participants (11%) described it as physical, 8 (7%) as emotional, 26 (21%) as cognitive or mental, 13 (11%) as "something else," and 55 (45%) as involving more than one aspect. Furthermore, 27 participants (22%) reported that their sense of correctness changed during a session, whereas 38 (31%) indicated it remained consistent.

Regarding sensory impressions, 83 participants (67%) found certain senses (e.g., sight, sound, taste, smell, touch) to be more accurate than others, while 40 (33%) did not notice such differences. When asked whether accuracy levels differed across senses (such as vision, taste, smell, sound, or touch), 85 participants (69%) said "Yes," while 38 (31%) said "No."

Thematic Analysis

Respondents were asked open-ended questions, such as, "Please describe how you can tell when you are correct about something that turns out later to be correct." They were also asked, "What does it feel like when you are correct during a remote viewing session? Name as many sensations as apply." Because responses across both questions were repetitive, the data were combined within the same analysis. Several themes emerged and are presented below.

Surprising/Unexpected

Nine (9) respondents described the feeling of correctness as being tied to a sense of surprise or unexpectedness. One participant stated, "It stands out in a surprising way." Another explained, "The first indication is when I get some piece of data that is 'surprising' to me. These often come in the form of words I normally don't use or simply a piece of data that stands out as clearly." A respondent elaborated, "The only sense is that feeling of surprise—like, 'Oh, this isn't what I thought it was.'" Another added, "I have found the 'surprising' and 'interesting' aspects of the target to often be correct." Some referred to expert advice, such as "Russell Targ… always says to describe the 'surprising' aspect of the target with emphasis on the surprising aspect. Until I had enough sessions under my belt, I didn't understand the importance of those words. It's very subtle but real."

Others mentioned specific examples, such as "sense of happy surprise" and "at times I have had the sense that a flash of an image came to me that is so different from anything I experience in my day-to-day life that I thought it must be correct because I don't think I would have made that up. Likewise, I have had a phrase of words or a saying come to me unexpectedly while viewing, like 'X marks the spot!' or 'look over here!' or 'pencil thin.'" Another shared, "Something I haven't thought of or experienced on my own for many years caused me to determine, 'This must be correct because it is so unusual for me.' So, for me, generally, I get the sense that I must be on target because the information that is coming to me is not something I normally experience going through my mind on a day-to-day basis. This is usually right on target." Finally, one participant noted, "When I get some piece of data outside what I think the target is ahead of time, that is when I really pay attention." However, another concluded, "I could also say that when my data surprise me, intellectually, I could use that to speculate that it's correct, but I don't."

Repeating/Persistent Information

Repetition and persistence of data were also strong indicators of accuracy for respondents. One participant observed, "Usually when the image or shape descriptors are very clear and repeat 1 to 3 times while probing around the target." Another shared, "Certain data may appear multiple times within a session, which is an indication for correctness (as it wants to be expressed/reported)." Others noted the passive quality of recurring data, such as, "The data comes in muted but persistent. There is never required mental energy input to sustain this." Another explained, "When I get a repeating idea that seems to be looping around. To me, that tells me that I may not be interpreting the data correctly, but I am on the signal line. So, the recurring data tells me to let go of what I think I am getting, probe again, or even take a break and probe it again." Finally, one participant summarized, "Through probing the target from multiple angles and receiving similar descriptions."

Viewers indicated repeating data as being a factor across multiple questions in the comments section. Later in the survey, when asked more specifically, "When the same information repeats at one or more points in a viewing session, does this information tend to be more or less correct?" Seventy-two (59%) responded "more correct," 15 (12%) responded "less correct," and 36 (29%) responded they hadn't noticed.

Visual/Imagery and Other Phenomena

Visual and imagery-based perceptions were frequently described as indicators of correctness. Respondents mentioned visuals 76 times in all combined responses. Respondents described these experiences as "clearer visions" and "fleeting impressions, colors, density, and dimension," with one adding, "Images are more vivid during the session; images are more and more detailed during the session. The details are really sharp, and the visuals appear in like 5D, as it feels very real." Others emphasized the dominance of the visual sense, noting, "My output is mostly visual and doesn't come with a strong feeling; as long as the visual aspect is coherent, I'm happy with that." And "I don't 'know' I'm correct, but the perceptions seem more rich, deep, multi-faceted, often more visually and experientially fulfilling." Another stated, "The image I see looks much clearer than the others." Specific methodologies were also referenced, such as, "When I'm probing a target and I close my eyes and focus on the blackboard (an imaginary frame to receive data in HRVG methodology), I see flashes of white and golden wiggly patterns; some decorative elements of the same figure come to the blackboard without my conscious probing—this is exactly when I know I'm on target!!!" Other responses included, "The clearer I see the target means more data will be correct." "Sight is the strongest and most accurate." And another: "Images are hyper-visual, almost dreamlike." It should be noted a few viewers indicated that their visuals were usually incorrect or misleading.

Sounds/auditory. Only a couple of viewers mentioned auditory cues and sounds compared to visuals as indicators of being correct or on target. The strongest statement to this effect was, "I frequently have surround sound, like real life, as opposed to peeking in or only hearing from one spot."

Suddenness/Immediateness/Speed

The immediacy of correct data was another theme among respondents. One shared, "For me, it's like a blast of cold water… sensory information is visual, forms quickly, with accompanying awareness." Another added, "The image comes immediately, and it just feels right. Sometimes it's associated with a feeling about the image." Others described the experience as "the sudden and spontaneous appearance of an image or physical sensation" and "feeling when I think I'm correct is rapid physical descriptors and thematic relationships. That I have got it." Several respondents emphasized the speed of the experience: "It's usually quick; it doesn't take a huge ef-

fort when something is right." "My writing speed increases." And "Inevitable. Quick. Not mine. Flowing. Puzzling. Already there."

Sense of Flow

Ten viewers mentioned the word flow. Examples included "flowing, already there"; "a state of flow; free flowing; connected to the divine; lighthearted"; "exciting, fun, engaging, flow state"; "easy, open, flow, confident; flowing openly"; "Inevitable. Quick. Not mine. Flowing. Puzzling. Already there."

Fuller Integration with the Target

Aesthetic Impact (AI). In remote viewing, Aesthetic Impact (AI) refers to the viewer's emotional and sensory response upon perceiving the target from a first-person perspective, often causing them to make "I" statements and sometimes accompanied by a sense of relationship between self and object or emotions. This response, typically noted during the second stage of Controlled Remote Viewing (CRV), can include sensations such as surprise, curiosity, or awe. It suggests that students wait for the AI experience to happen before proceeding to further stages, as it was observed by Swann and others that once a viewer has an AI experience, their data may be more accurate (Buchanan, personal communication, n.d.).

This theory is supported by our respondents, who described a variety of experiences linked to AI. One respondent noted, "I have had a couple of 'AIs' that were crystal clear, and when using CRV, I am confident when in AI during Stage 2, sensory perceptions, i.e., texture, smell, movement, etc., of what I'm perceiving are correct." Another shared, "Usually, during the session, I do rarely get an 'I am correct' feeling, or rather, it has a strong 'energetic' component/impact [AI]. The latter is more related to totally unexpected information leading to AI's like: 'that's weird/unexpected/surprising,' etc., and is a typical indication for correctness."

Others described the sensory immersion of AI. One participant explained, "Aesthetic impact and realness: I see and/or feel its intensity on myself (AI). It is similar to having my existence overlaid onto the target for a split second—long enough to retrieve the details." Another noted, "The most interesting one was a feeling of nausea when the image turned out to be on the top of Mt. Everest. I get altitude sickness at real altitudes." Physical sensations such as weight or size were also highlighted: "I feel

weight and size measures. True, clear, magnetic, pulled towards the information, clear sensation of what is around me at the target site and what I see in my mind's eye. It feels like you're there touching it. You're aware of what your boundaries can and cannot be."

The emotional element of AI was also prominent. One participant recalled, "After a few minutes, I had a fun 'whoop' of a moment in which I felt I was riding a roller coaster of light, twisting off into the darkness. I gasped, 'Oh! It's microscopic! I just rode a strand of DNA!' The gasping or surprise moment of the target is the turning point. Called the Aesthetic Impact, it is the moment that truly pulls the viewer onto the target, and from that moment on, many viewers are quite accurate."

Bilocation. In remote viewing, bilocation refers to the phenomenon where the viewer's consciousness appears to be simultaneously present at their physical location and at the target site. This dual awareness allows the viewer to vividly perceive and describe the target environment as though physically present, while still maintaining awareness of their actual surroundings (McNear, 2015).

Participants shared vivid accounts of bilocation. One stated, "Bilocation with the ability to move in the target by cueing myself. I was 100% sure of what I saw; I saw it all as if I were there." Another added, "I have bilocated multiple times and stood at/on the target. I have done many targets over the years that I was almost 100% confident in. I also won a worldwide contest where I bilocated to the exact target. I also did financial forecasting with ARV successfully at a 77-78% success rate."

The sensory immersion during bilocation was frequently noted. One respondent explained, "If I get a solid contact with the target, meaning some measure of a bilocation, then I know that most of the data recorded will be verified later on feedback." Another shared, "Then there are the sensations when I bilocate—taste, smell, sight, hearing, touch. When I am bilocating, that's the surest way I know the data will be good." Some participants described unique sensations, such as "Sometimes I feel 'thick,' like enduring two spaces at one time, but that's rare. I frequently have surround sound, like real life, as opposed to peeking in or only hearing from one spot."

Behavioral Indicators

Behavioral cues were frequently mentioned as indicators of correctness. One participant noted, "One time when I was viewing, I said aloud, 'Shouting but not in an-

ger.' The target was of cowboys herding cattle." Others emphasized the importance of drawing or sketching. One respondent explained, "When I remote view and I get intense in my focus of what I am drawing, I have no clue yet why I am drawing what I am drawing, but what I do know is that I have to draw it because it is correct." Another shared, "The first time I remote viewed accurately, I drew an hourglass and some sort of a mechanism with wheels upon wheels. Well, the remote view was a watch. The feeling of certainty when I drew the hourglass is the same feeling when I remote view now." Participants also noted, "I knew it was a festive gathering and was able to draw the scene fairly well." Another stated, "My sketches are pretty accurate," but added, "I never know when I'm on target—the only exception to this is when I get a very unique pictogram, and I get a strong feeling from it, but that is uncommon."

Mixed Senses

Participants described the simultaneous involvement of multiple sensory modalities. One explained, "This is not restricted to separate perceptions (feeling, tasting, visuals, etc.), but by the expression of the data appearing multiple times." Another shared, "The image and senses of the target are clear, repeat, don't fade, feel strong, and stay with me." Others highlighted the integration of multiple sensory experiences. One participant noted, "All my senses are in unison. When information comes to me, there is a clear feeling of knowing this absolutely is at the target." Another shared, "If the imagery feels strong and won't fade away, I go to my gut instinct, my clairsentience, and if my gut tells me this is correct, then I 'know' that it is at the target." Another: "Shivers, body sensations, clearer visions."

Synesthesia

Synesthesia in remote viewing refers to the blending or merging of sensory modalities, where perceptions associated with one sense are simultaneously experienced through another. Participants provided vivid accounts of synesthetic experiences in their open responses. One explained, "I can 'feel' shapes and the surrounding area (internal-external)." Another noted, "Sensing colors is easier than other perceptions, but only for large volumes/areas."

Knowingness, Sense of Certainty

Many participants indicated they will just have a sense of certainty without being able to say why. One stated, "I don't think personally that this can be taught; I think all RVs have this. It is with experience, after many RV sessions, that one gets to recognize this feeling/sensation/confirmation… difficult to describe. An example would be when you study hard for an exam, and the same question you have studied comes up on the exam paper; that feeling that you know the answer inside out and a 'confident-absolute' feeling." Another stated, "I have a knowing feeling. Like knowing the sun is about to rise and it does… with the added dimension of emerging from subconscious into conscious." Another stated, "I don't feel anything different. If anything, it's just a feeling of knowing." Another stated, "I have a confident, relaxed, confirmed feeling"; another stated, "confident, surprised, elated."

Types of Information: Names, Numbers, and Specific Details

Participants emphasized the importance of specific types of information, such as names, nouns, and numbers. One participant shared, "Names and significant dates to that person are often identified." Another explained, "One time early in my studying RV, I knew, without a doubt, that the target was the Grand Canyon, and it was." A detailed example involved Bridal Veil Falls: "From Tom McNear, many examples… In Ingo Swann's studio, with Ingo as my monitor, I did my first CRV session in 26 years. I knew the target was Bridal Veil Falls, yet the feedback I received was 'Niagara Falls.' This surprised me, but I accepted that I got the waterfall aspect correct, but I missed the name of the falls. More than a year later, as I was addressing the 2012 IRVA Conference, someone in the audience clarified that Niagara Falls, on the US side, is called Bridal Veil Falls. The CRV message was true and accurate. This was my feedback."

Numbers were mentioned less frequently. One participant stated, "Usually with numbers, it is just a hard-to-define sense that it is the correct number."

Criticism and Praise for Our Line of Questioning

Responses indicated a wide diversity of opinion within the remote viewing community regarding the utility and practicality of identifying correctness during a session. While some individuals recognized the value in developing this skill, others argued that it could interfere with the process by introducing unnecessary complications and

noise. One instructor who had initially agreed to share the survey expressed disappointment after taking it herself, stating that the line of questioning was counterproductive for new students. She emphasized that newer viewers often need help moving away from their intellect. This tendency can lead them to doubt and dismiss correct information or place undue confidence in distorted perceptions.

Other respondents emphasized that their primary goal in remote viewing is to experience and enjoy a target rather than focusing on their performance. One participant asserted that it is not the viewer's responsibility but rather the project manager's responsibility to determine accuracy. Another expressed doubt that anyone can reliably determine their correctness during a session and suggested that this line of questioning was not helpful.

One participant shared the perspective that individuals should not aim to be correct about specific aspects of a target but instead "be open and build trust towards [their] subconscious and to the spirit world." The participant added, "I know some people do develop this feeling of being on or off target, but I think it's much better to aim to be on all the time and not introduce analysis before feedback—except when something has gone really obviously wrong." An experienced viewer expanded on this idea, noting, "There are many times when my body (mind/physical/emotions) tries to give me information, but I'm too busy with competing thoughts, emotions, or commitments. With practice, you can learn to sense when you are on target. Learn to lean into this gentle whisper of sensations. Relax and allow your body (mind/body/emotions) to help you navigate RV journeys. The outcome isn't nearly as important as what you learn about yourself in the RV experience."

Another respondent cautioned against overthinking or worrying about correctness during a session. They stated, "Stop obsessing with being wrong or right or being able to sense it. That's not important, especially being able to sense it during a session. To me, this tells me you just haven't practiced enough, have poor technique, or aren't disciplined enough as a viewer. Not meditating, not taking care of your body. I never cared about sensing if I was wrong or right. My mind and body are as empty as I can make them. My body is a tuning fork, and I am a printer. Printers print; they don't question whether they are right or wrong. Inaccurate during a session? They only care about being a perfect vessel."

Another respondent emphasized that caring about correctness could lead to analytical overlay (AOL). They explained, "Caring about the correctness of the data has the potential to lead into AOL. My sessions are best when I do not care or think

about accuracy. In my opinion, it has more value to train to identify AOL correctly, while the impressions of being right will emerge naturally."

Despite these varying perspectives, many participants expressed gratitude for the opportunity to reflect on this issue. One participant shared, "Oh, so much to say. I am so glad you're doing this survey. It is the hardest thing for me as a remote viewer: how to be more consistent with accuracy and how to know if I'm on the right track. I would benefit from that confidence, and I believe it would help me be a better and more accurate RVer. Thank you so much. I look forward to learning what you all learn."

Ultimately, these insights reveal a range of opinions about the importance of accuracy in remote viewing. Some prioritize experiential learning and trust in the subconscious, while others express a desire for tools to improve their reliability. Both perspectives underscore the complex dynamics of remote viewing and the diverse attitudes and approaches taken by practitioners.

Discussion

This exploratory project stemmed from the self-reports of seasoned remote viewers, including the present researchers, that they sometimes have a strong, even overwhelming sense that specific data received during a remote viewing session may be correct, and that verification of this will be received at a future point in time when feedback is received. Not all viewers experience this sense, nor do all believe it is possible or desirable to develop. However, 89% of respondents reported having experienced a sense of correctness that was later verified, and 37% indicated this occurs occasionally, with 7% claiming it happens every time. Only 13% said "rarely" or "never." Interestingly, 86% of those who experienced this awareness or confidence reported that it developed over time and was not taught, while only 14% attributed it to instruction from a teacher. It is possible that some teachers primarily interact with newer viewers, or less experienced ones, who may not yet have developed this sense.

Respondents often identified this as a higher-level skill that develops gradually. For example, one respondent stated, "It probably takes many sessions of practice to develop this sense. It may require longer remote viewing sessions rather than shorter ones." Another shared, "It takes hundreds of practice sessions, and it feels a lot like a muscle. It's reliable with time and repetition." A third respondent noted, "You will not be able to assess accuracy in the beginning or when you are new to remote viewing. Over time, it will develop on its own and have a unique way of appearing." These observations support the idea that remote viewing skills, including making confidence calls,

can develop over time with consistent practice. However, it is also possible that not all viewers can cultivate this ability. Further, many participants indicated that the sense of correctness is self-taught, with few reporting being explicitly trained in this skill. This suggests a potential gap in remote viewing education that could be addressed by integrating specific modules on identifying correctness.

The survey data includes unique observations like synesthetic experiences (e.g., "feeling shapes," "hearing colors") and other mixed-sensory phenomena. This level of detail is not discussed in the paper but could be valuable for understanding how remote viewing manifests differently among individuals. It correlates with the findings of other studies that there is a connection between synesthesia and psi (Simmonds-Moore & Holt, 2019).

Limitations of the Study and Suggestions for Improvement

This study was exploratory, representing the first attempt to develop a questionnaire capturing viewers' phenomenological experiences and their awareness of when they are correct or incorrect about a target. The study did not include real-time trials to test the accuracy of confidence calls; instead, it relied on respondents' recollections of past experiences. This approach required us to depend on the honesty and memory of the participants. While the study included neutral, open-ended questions such as "Please describe how you can tell when you are correct about something that later turns out to be correct," it also included narrower questions that could be construed as leading, such as "What does it feel like when you are correct during a remote viewing session? Name as many sensations as apply." This latter question assumes correctness and the experience of "sensations," which may not apply to all respondents or may cause them to overemphasize a bodily feeling as opposed to a visual or auditory impression. This issue seemed to have been mitigated somewhat by using an open-response format, allowing participants to clarify if they did not experience correctness or associated sensations, but it was not ideal. Another example of a somewhat problematic question was the one framed as "When you feel you have a sense of being correct about an aspect of a target, does this sense usually seem more physical, emotional, or mental/cognitive?" While we allowed for alternative options such as "more than one" or "something else," we should have provided definitions of these, as it was unclear as to whether visual data or data experienced on a sensory level but then later interpreted would be considered "mental/cognitive" or "something else." While these questions were unclear, they did not compromise the overall integrity of our study.

Another challenge was discerning whether responses reflected personal experiences or were influenced by previous instruction or shared opinions. For example, one respondent referenced a teaching from Russell Targ, who reportedly recommends to viewers that they pay attention to "surprising" data. This raises questions about whether all viewers were truly sharing their personal experiences or echoing an instructor's perspective. This issue is likely unavoidable in any study involving highly trained respondents but could be mitigated by clearer instructions to participants about separating out teachings from pure experiences. That said, we believe this was not a significant problem in our study, as most teachers do not explicitly instruct students on how to identify correctness.

Accuracy and Its Role

A noteworthy finding was the diverse attitudes toward accuracy. While some viewers prioritize accuracy as a top concern, others do not. This perspective could be alarming in professional settings, such as intelligence gathering and crime solving, where accuracy is critical. However, this subset of viewers expressed sentiments such as that they consider remote viewing to be a creative, self-development, and exploratory experience and tool, trusting that accuracy will follow naturally. Some stated that they do not work solo but rather rely on project managers or analysts to handle the accuracy aspect. While we were not able to cross-reference responses with the various ways in which some viewers operate, we would assume that viewers who utilize project managers as an intermediary between themselves and clients might have less of a focus on results than those who act as their own manager. There was indication of this in the present survey as well as a previous survey conducted with professional viewers on their attitudes and behaviors in relation to applied projects (Katz & Tressoldi, 2022). Further, some may downplay accuracy to reduce performance anxiety. Some respondents seemed to indicate that their attitude during a remote viewing session may be different outside of the session itself. For example, a concert pianist in the middle of a performance cannot be thinking about whether they are playing the wrong notes any more than an Olympic ice skater cannot be thinking about whether they just got the previous jump correct if they are to do their next one properly. Likewise, if a viewer is not entirely focused on the target because they are thinking about how well they are doing, they are far less likely to access any data or the correct data.

Nevertheless, when going after a remote viewing target, remote viewers who would like to develop the ability to know if a data point is likely to be correct might consider just putting a star next to any item when they have a feeling something came

in stronger or more powerfully than other data. They don't need to be thinking about this every moment, but when the feeling of accuracy spontaneously arises, they could indicate how that piece of data came to them (sense, vision, word, etc.) with a simple notation. Since so many viewers are already using paper and pen and organizing their data in one form or another, this should not be too much to ask. Many already do this, such as when they get stuck on a potential analytic overlay and need to take a break.

Regardless of the diversity of attitudes, this survey revealed that experienced viewers often do value lifelong practice and training to ensure accuracy. It also revealed they do have the ability to effectively articulate and translate subtle senses and experiences into forms of expression we can categorize. It also revealed that some data stands out differently from others, although how often this indicates accuracy, or falsely gives the impression of accuracy, needs further exploration.

Future Research and Takeaway for Researchers

Given that several viewers find that some items that are surprising or unexpected offer clues into being on target, researchers constructing target pools might be able to help this along by choosing items that are unusual or stand out from the norm. This is in alignment with other projects that have found "numinous" targets to make better ones. For example, instead of a picture of a person with brown or blonde hair, the person might have pink or green hair. Instead of regular clothes, they might have on a funny costume. Instead of a location with a blue sky, perhaps one with a brilliant, unusual sunset color or dark, ominous clouds might stand out more to the viewer who is not expecting this.

Since aesthetic impact was mentioned quite a bit, it's recommended that photos or videos that contain a strong and unique sense of first-person perspective be used, as well as ones that might elicit strong body sensations and activate multiple senses at once.

Finally, future researchers might build on the categories and themes discovered in this study by developing multiple-choice surveys that include more robust quantitative measures. For example, whereas the present study invited participants to explain the way information comes to their awareness through an open-ended format, future studies could include the themes we found, such as "visual," "auditory," "smells," "surprising," "sudden," "repeating," "bilocation," etc., and ask viewers about the frequency they experience each one of these. Additionally, phenomenological inquiry

such as that included in the present study could be paired with remote viewing tasks to provide stronger supporting evidence for the hypothesis that viewers can recognize when they are correct about specific data points.

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