Orbs in Video Recordings

Introduction

Our research into the orb phenomenon started in 2004 and led to the publication of our books "***The Orb Project***"[2] and "***Orbs, Their Mission and Messages of Hope***".[3] was based on conventional still photography. More recently, the technical advancement and pricing reduction of smartphones and, in particular, video surveillance cameras enticed more and more people to purchase and use such video recording equipment, and people started seeing orb phenomena recorded with them. It is almost as if "regular" still photography of orbs is being replaced with video recordings of orbs, or, as we would rephrase, *the entities emanating orbs onto electronic recording media are more and more using orb video recordings to make people aware of the existence and significance of a reality beyond the physical realm*.

Orbs in Surveillance Camera Recordings

More and more often, orb enthusiasts are sending us orb video recordings, such as from surveillance cameras, that unquestionably show authentic "moving orbs." We have confirmed these observations ourselves and obtained stunning film clips of this type of phenomenon, recorded with an iPhone and with a surveillance camera installed at our house. Such security cameras are inherently infra-red (IR) sensitive, which also happens to be the favored light frequency range for imaging orbs.

An example is shown here. The security camera is mounted such that it overlooks our parking area, behind an entrance gate. On the left it looks at a house corner which is about 7 feet from the camera location. The camera has a built-in IR light source, which preferentially illuminates the house wall facing the camera – hence that wall appears bright. We are examining a representative film clip. Within a recording of a few seconds, the orb is moving seemingly erratically in various directions throughout the

[1] **Phenomena,** Code of the **G**rand **O**riginal **D**esign, Balboa Press – Div. of Hay House, ISBN 978-1-9822-3675-5 (2019)

[2] **Orbs** - Their Mission and Messages of Hope, Hay House Publ., ISBN 978-1-401902886-5 (2010/2014)

[3] **The Orb Project**, Atria Books – Beyond Word Publishers, ISBN 13-978-1-58270-182-0 (2007)

entire field of view, back and forth and up and down. We are showing five snapshots of the multitudes of momentary locations of the orb.

Photos above: Series or 5 snapshots taken from a video recording taken with a security camera at our house. Each photo represents one frame from that movie clip, in about 1-second intervals. It is apparent that during this short time the orb never moved in a continuous motion but rather always in a quantum step-wise fashion.

The reader may appreciate that it is generally very difficult to present the essence of a movie clip in printed media, where only still-photos can be shown. However, a movie picture is composed of *a multitude of separate individual picture frames (typically 30 per second)*, and it is therefore possible to select and print certain picture frames at will to make a point. In our example above, we have tried to depict the most representative movie frames for showing a particular displacement event of the orb. Our 4^{th} and 5^{th} frames actually show the orb while *in motion*. These movie frames are directly comparable to still photographs in which we, and many orb photographers, have previously observed and described orbs *in motion*. These still photographs, or movie picture frames in this case, show the orb not all fuzzy or out of focus, but rather in *discrete dislocations*. We see clear evidence of a stop-and-go type displacement – the orb is not moving gradually and continually, but it is being displaced from one position to the next, then pauses, then "jumps" to the next position, and pauses gain, all happening during the short duration of recording of the picture frame (about $1/30^{th}$ of a second).

On a different note, we have investigated several videos recorded with this particular surveillance camera that looks at a house corner, including the film strip of about 15 seconds length from which we selected the still shots shown in the photos earlier in this chapter. That same orb appears to have entered into the wall and exited on the other side not once but actually several times. This analysis can be seen at www.https://theheinemanns.net/Moving-Orbs.mp4.[4]

The Energetics of Recording Orbs in Video Cameras

Let us now look at the *energetics* of recording orbs in videos, as compared to still photographs. Here we need to differentiate between videos taken with dedicated video cameras (or smart phones), and with surveillance cameras. The difference is mainly due to two parameters: the wavelength of the photons (light) used in the imaging process, and the intensity of the scene illumination provided during filming.

Regular film cameras, as well as smart phones, image in the visible wavelength range (approximately 400-700 nm). Surveillance cameras operating in night vision mode work at a longer wavelength of about 850 nm, i.e., in the near infrared spectral range. We estimate from our research into still photography of orbs

[4] However, Vagner Santos doubts that the orb penetrated the wall but remained in front of it. We agree that there is that possibility, and the video-recorded evidence that orbs can penetrate through physical objects remains uncertain.

that it takes only about a few hundred photons, which is an energy equivalent of the order of 10^{-16} Watt-seconds, to produce a rudimentary orb image on a photographic charge plate.[5] Since infrared photons are less energetic than photons in the visible range, this means that, apart from every other consideration, surveillance cameras require less energy (about 50% less) to record an orb image then smart phone-type cameras.

The energy equivalent of about 10^{-16} Watt-seconds is in the typical "subtle energy" range, which is the energy reign of thought and consciousness. It is believed that the conscious nonphysical entities which produce the orbs are doing so by beaming photons into the recording camera, and that they do this by converting energy coming from the camera flash. Due to their operation at longer wavelengths – hence lower energy – surveillance cameras require less energy to record an orb on their photo sensor. Hence, we can assume that, from an energetic perspective, conscious nonphysical entities would prefer to "manufacture" orbs in IR sensitive cameras, more so than in regular cameras, because they will then need to deal with – or produce – less physical energy for this endeavor. Surveillance cameras are, therefore, intrinsically preferable for orb visualization.

However, we should mention here that the conscious nonphysical entities assumed to be producing "spirit orbs" are well ***capable*** of applying more energy, and they will "gladly" do so if they so choose. They are, for example, known to occasionally produce *very large orbs with intricate interiorities* that take orders of magnitude more photons to record than just a few hundred, as we had assumed to be required for recording small-size faint, nondescript orbs. In extreme cases, we know that large, high-contrast orbs with mandala-like interiorities have even been recorded on conventional emulsion-type film, which is much less light sensitive than the CCD image charge plates used in electronic cameras and requires substantially more photon energy per recording.

Flash Photography, Strobe Lighting and Continuous Lighting

It is a well-known conclusion from the evidence that orbs can be produced much easier – albeit not exclusively – when external energy is provided during the photographic event. This usually occurs by means of a flash in still photography, or a strobe light or simply a bright continuous illumination in video filming. Let us now look at the illumination characteristics typically available for recording orbs with point-and-shoot cameras and compare it with that of movie cameras. Are the energetics of flashes and continuous lighting comparable?

First, we compare the illumination energy that is required for flash still-photography with the illumination typically available in film and surveillance cameras. A camera flash is very bright but typically lasts only about $1/1000^{th}$ of a second. During this short time, it will illuminate the photographed scene quite brightly. The shutter will be open much longer, usually about $1/60^{th}$ sec, and the flash event will fall into that time interval. The actual photo imprint on the camera charge plate is dependent on the total amount of light reflected from the illumination, not the *momentary* brightness, i.e., on the integral of the

[5] http://www.theheinemanns.net/Light5-13.pdf.

brightness over time. This is called *illuminance*. In flash photography, even though the shutter is open for a much longer time, all the exposure is done in the short 1/1000 sec interval of the actual flash illuminance. During the entire rest of the 1/60th shutter opening, the photographed scene is black and will not contribute to the photo recording.

The illuminance of a very bright flash lasting 1/1000th of a second is mathematically approximately the same as the illuminance from a *continuous, steady* light illumination of only 1/60th of the peak brightness of the flash.[6] This means that the average illuminance of the light source provided by a smart phone camera operating in the low light level video mode is of the same order of magnitude as the illuminance from the flash of a shoot-and-point camera.[7] But, of course, it is continuous and lasts as long as the video is filmed, while a flash is only good for one photo. Therefore, ***it is in principle understandable that one can see orbs in a video recording***. This is not self-evident. Before I had gone through this rationalization, I had intuitively assumed that, when people see orbs in videos, they were seeing a different kind of orbs, or a somewhat different orb phenomenon. I now see that there is a direct, 1:1 correlation between orbs in still photos and orbs in videos.

Surveillance Cameras vs. Video Cameras

Now let us look at the illumination situation in the case of IR cameras, such as in a typical surveillance camera. Again, the illumination is at constant brightness. The IR emission is provided by powerful LEDs (light emitters) working in the near infrared (at about 850 nm wavelength). These emitters are very bright and provide an illuminance reaching quite far, certainly extending further than the typical light source in a high-quality smart phone. Yet they are essentially not detectable by the human eye. It is, therefore, logical that *surveillance cameras are even better instruments for detection of moving orbs than smart phones*.

All this explains why an IR-sensitive surveillance camera is equally or even better "qualified" to record orbs on videos than a point-and-shoot still camera can record orbs in photos. And it explains why a regular smart phone, which has only a relatively weak built-in light source for illumination of a scene when you make a video under extremely low light conditions, records videos with orbs much more seldom than an IR surveillance camera. Given that nowadays surveillance cameras have become almost as much commonplace as digital point-and-shoot cameras were in 2004, when we first discovered orbs in our photos, it is therefore *not surprising that more and more people see orbs in their video recordings*.

Interpretation of Orbs in Videos

The question then remains how we can *interpret* orbs in videos. We are only at the very beginning of tackling this question. The familiar method for orb communication in still photography is via the *interiority*

[6] … provided that the spectrum of both light sources is the same.

[7] However, not every flash has the same intensity; the flash of a point-and-shoot camera is typically much more powerful than the illumination from a smart phone.

of imaged orbs. This would generally be difficult to apply to orb videos, primarily for energetic reasons. As we explained earlier, to produce orbs with descriptive interiorities is difficult to begin with and takes many more photons, i.e., much more energy to accomplish. Translating this to videos, the additional amount of energy would have to be expended not only once but hundreds of times during the duration of the orb appearance in the video. In the orb videos which we have observed and attempted to evaluate, any one single orb movement event lasted about 0.5 to over 5 seconds. The energy required to "write" a 5-second long orb trail in a video amounts to several hundred times the energy required for a single orb photo. It is certainly *possible* to do this even with highly intricate orbs, but not very *likely*. It is more likely that we will see *simple* moving orbs, just small opaque disks with uniform interiority.

From our work with orbs in still photography we concluded that *positioning* of the orb in the photo is, more so than than interiorities, used by the entities emanating the orbs for communicating a message. How then would the entities convey their messages via moving orbs in video clips? What kind of messages *can* they easily communicate in orb videos?

Clearly, positioning does not apply in videos. Here the orbs move all over the place, mostly in seemingly entirely erratic patterns. It is conceivable that they might move in the pattern of writing numbers, letters, or symbols; but we are only at the beginning stages of ascertaining such a communication pattern.

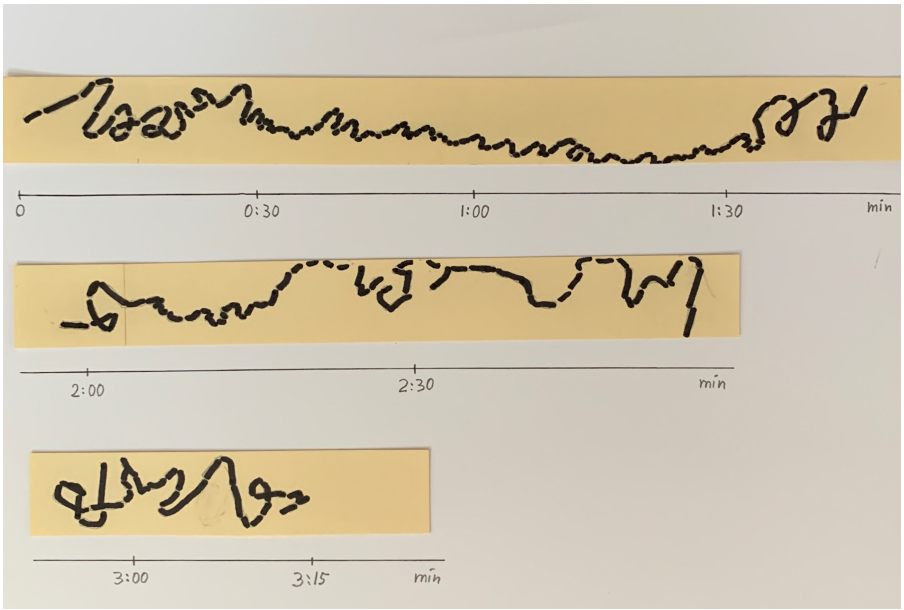
Orbs "Writing" a Message

We now describe an example of an orb movement that appears as if a message was imparted by the way the orb moved in front of the camera.

Photos above: snapshot series of 4 consecutive frames selected at random from a 24-second video recording taken with a security camera at our house, showing a continual movement (albeit still in rapid quantum-step like displacements within each frame), in that the position of the orb in the prior frame continues seamlessly in the following frame. The four frames selected here can be interpreted as showing an orb movement in form of the script version of the letter "a."

The photos above were taken from a long (24-second) recording with a surveillance camera at our home. The camera was programmed to record 12 picture frames per second. The various positions of the circular-shaped orb during 1/12 second are shown in one frame, and then again during the 1/12-second duration of the next frame, seamlessly starting where it had ended in the previous frame. If the orb performance was, as we assumed, a writing and not just a "dance" movement in front of the camera, it did this writing always in the same area, rather than moving from one side to another as writing is normally done. This made the interpretation more difficult, because the lateral movement of the recording substrate (the image sensor in the camera) was missing. The problem is similar to trying to write the letters of a message without moving the hand to the right, or – in an even more accurate metaphor – to trying to write onto a moving paper, such as onto a strip chart recorder.

We have simulated this analysis by transferring the positions of the orb, frame by frame, onto paper, moving an equal distance to the right after each frame. This resulted in the scribbling shown in figure below. I am open to any enlightening interpretation. It is, of course, possible that the orientation of the scribbled text is off, and one would have to entertain turning it upside down, inverting it, or look at it after turning it by 90 degrees in either direction. The interpretation of orb writings remains unclear.



Left: plot of the orb position assuming it had been written as a message, transposing it onto a strip chart paper. An interpretation remains unclear.

Summary

We have examined orbs observed in video recordings and compared them to orbs observed in still photography. Orb recordings in videos are as commonplace today as they were in still photos ten years ago. They are intriguing evidence of the presence of nonhuman consciousness. However, meaningful messaging from conscious entities in the unseen reality by means of orbs is more difficult to interpret in videos than it is in still photos. The table to the left is the best assessment of the results of our analysis.

	Orbs in Still Photography	Orbs in Videos
Message by location	yes	no
message by shape	yes	difficult
message by interiority	yes	difficult
message by "writing"	no	possible
authenticity - eclipsing	yes	more convincing
Quantum Steps	yes	yes
High Definition	yes	no
color	yes	mostly no
authentic	yes	yes