

An Interview with Scott Campbell

Director of the Sacred Archives of Adidam

By Claire Murdoch



Scott Campbell has been the Director of the Sacred Archives of Adidam for 22 years. The Sacred Archives encompasses a vast collection of artifacts that Avatar Adi Da generated during His lifetime, including photographs, audio recordings, video footage, handwritten pages, Bhagavan Adi Da's art and His personal effects. Over the years, Scott has overseen the gathering and preservation of these treasures that are so precious to Avatar Adi Da's devotees. He also received a great deal of personal instruction from Adi Da on how these materials should be preserved and used by devotees for all time.

So it was my great pleasure to hear Scott talk about his longtime service and the inspiring Vision that Avatar Adi Da has for the Sacred Archives of Adidam:

Q: Thank you for talking with us, Scott. Tell us about when you first became Avatar Adi Da's devotee?

Scott: I first saw Bhagavan in late August of 1975.

Leading up to that, I'd spent a lot of years in an agonized search, which my family would attest to. I was a very intense kind of person who was clearly dissatisfied with everything. I got involved in college in the 1960s in political demonstrations, and underground newspapers, and developing an alternative natural foods bakery that was a collective--all that kind of thing. I got into, "we're going to create a whole new kind of society, because clearly the one we're living in is broken". So that's kind of where I started my adult life.

But soon I began to really see that there was no solution in that, because it became clear we weren't going to have a political-social revolution that was really going to change anything at a fundamental level. It was a youthful and naive idea. And when I clearly saw that, I had a moment of real despair where I just gave up everything. We had a weekly meeting in our bakery, where we would have a discussion about what we were as an organization, and how we wanted to represent ourselves as a vehicle for social change, and so on. I remember going to what ended up being my final meeting. I was feeling the futility of it all. I was one of the founding members of the group, but I decided, right then and there, to resign. I remember walking out of that meeting and sitting down on the curb outside and just crying, because I realized that I'd invested every-

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thing in this thing and there was nothing in it at all, it was empty. So I'd come to a real moment of despair. And that moment lead me to seriously begin to investigate what I began to describe as the "other half of life": There's the grounded physical life, but what about the psychic and spiritual dimensions of life, the emotional and the feeling side of life? What about all of that? That's another part of existence. And none of my friends were seriously addressing that. They felt that if socio-political change would happen, it would change everything, and I had begun to see that that was not at all the case. So I began by investigating my own history. I had grown up as a Christian Scientist, and there was always a mystery as to why I never got sick, why prayer seemed to work. All my friends growing up had colds and illnesses, and I had measles, but beyond that nothing ever happened to me, or anyone in my family. So it was always a mystery, and at that point I began to really investigate it. I researched all kinds of things - philosophies and different kinds of scientific explanations about reality, hypnosis, Silva Mind control, as well as delving into all the ancient Eastern spiritual traditions. And I began to really feel like there was something else that was missing, but no one was addressing it. And that began a long search on my part.

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Well, this all went on for a couple of years until I had exhausted my seeking. I didn't know what else to do. It seemed to me that I had investigated every possibility and nothing availed. I was still fundamentally unhappy. So I resigned myself to just living my life, not know what if anything would ever change. I had this habit of an evening, after work, of pulling out a book from my bookcase, which itself was a virtual map of my search, and re-reading something. So one evening, I pulled out The Knee Of Listening by Adi Da. I had read the first few pages and the Epilogue a year before, because a local spiritual bookstore owner had pointed it out, saying, "You gotta read the Epilogue, it's fantastic." So I had read the Epilogue and thought it was pretty good, but I couldn't relate to the rest of the book at that time. I had put it down and it remained untouched in my bookcase until this one particular evening at the seeming end of my search. I pulled it off the shelf and opened it up to "The Meditation of Understanding" chapter and I completely understood what He was saying for the first time. I got completely ecstatic. I was out of my mind with ecstasy

and happiness. This state of unabashed joy went on for hours. I effortlessly devoured everything in that book.

On that occasion, Bhagavan Gifted me with a kind of "samadhi", where I realized that He understood fully what Reality was about. He comprehended it, and He was the only one I had ever found who could talk about it, write about it, explain it, Transmit it. And it was True. So it was the greatest relief one could ever imagine. I was happy for months. I went back to that bookstore and got an audio tape of Bhagavan Speaking called "Guru, Faith, and Satsang" and I'd listen to it every night, and go to sleep to it.

A few months later there was a spiritual fair happening in Ann Arbor which was an hour and a half from where I was living. At the entrance to the fair there was a telephone pole with a poster for the movie "A Difficult Man" (the first film about Adi Da) playing that evening at the university. I knew I had to see this film. So I went to the auditorium and when the movie started, as soon as I saw Bhagavan, I knew that was it. I knew my life as I had known it was over. As soon as I saw His living physical form, that was enough for me. Everything came together. I knew that I was just going to simply tie up my life and go out to California to be with Him.

So I basically did that. In fact, within a few weeks there was a flood right where I lived and it wiped out everything I owned. So I didn't really have all that much to take care of in that sense. All I needed to do was make a little money. So in a couple of months, I moved out to San Francisco, and after a few weeks, I went up to the Mountain Of Attention Sanctuary for my first Darshan of Avatar Adi Da.

In those days, in 1975, we would make the 2 hour drive up to the Mountain Of Attention Sanctuary every Friday night after work. And Bhagavan would sit with us and Grant Darshan that evening. And there would be other sittings during the weekend, as well as Discourses that He would Give. I remember that first time, this was in August in 1975, I remember coming up to the Sanctuary... it had a magical feeling to it. It had this live, living presence about it, like nothing I had ever experienced. It was 10 o'clock, the crickets were sounding, and it was a warm summer evening. I remember meeting with devotees who prepared us for our first Darshan. As new people, we were supposed to sit way at the back of the Darshan Hall (Land Bridge Pavilion). So I sat in the very back. But the one advantage was that I was sitting right by where Bhagavan's entrance was. I was sitting right next to His pathway, so when He came in, we bowed our

heads to the floor, but I could feel the floorboards move and see His feet pass within inches from my head as He walked by. And it was a really amazing night to first see Bhagavan, to actually feel Him directly. It was just an amazing time to finally find my Guru and connect with Him and realize there was something I could actually live in relationship to Him. It was no longer my search. There is nothing to compare to the relief when you can finally let that search go. Of course, you learn later on that there are many more levels to all that. But that basic search, to find Reality, to actually find out that there is Truth Alive in human form in the world – that discovery was like no other.

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Q: When did you start to work for the Adidam Sacred Archives?

Scott: The first time was in January of 1989. I had always had a relationship to His Dharma since that night when I first encountered it in The Knee Of Listening. I was really interested in the Archives, because I saw the Archives mainly from the point of view of it as a repository of His Dharma. I didn't really think of the other extensive holdings that the Archives encompassed. So for the next 2 years, I was the head of the Archives. And a lot of what we were doing then was the transcribing of Avatar Adi Da's Talks. One of my functions was to facilitate the transcribing process. That's when we had our first computer system, a Wang minicomputer that had a 5 megabyte hard-drive. Everything created on it had to be transferred and stored onto large 5 inch floppy disks, because a 5 megabyte hard-drive couldn't hold much. There was no other kind of storage available. That's the way things were back then in the early-to-mid-1980s. So one of the things I did was transfer the typed transcriptions to floppy discs, and print them, thus ensuring we had hard copies, which were more secure because they didn't require the Wang's proprietary system to access their content. In addition, we were also receiving other important materials –

original audio tapes, original video tapes, and copies of the formal publications of Adi Da's Teaching, all needing to be inventoried and stored securely.

We were also working with Avatar Adi Da's Yellow Pages (the pages of His handwritten Teaching), which we were de-acidifying during that time. In fact, Bhagavan Adi Da came to the Archives on one occasion and watched the de-acidification process, where we'd put the Pages in an alkaline bath, which then modified the acidity of the paper. His earliest Yellow Pages were written on very acidic paper, which He knew about. He had said many times, "I just bought the cheapest paper out there and it happened to be yellow, and I used Bic pens". One of our main functions in Archives back then was to make sure that His Yellow Pages, the oldest ones, were de-acidified, so they would physically last, because otherwise, they'd get very brown and brittle, and deteriorate over time. The de-acidification process would keep them supple, and modify the acidity in the paper so they could last for hundreds of years.

Another way we had of storing and protecting His Dharma was to microfilm it. We'd end up with many 16 millimeter rolls of film that had black and white images of each page, which we stored in a bank vault.

From the very beginning days of His Teaching, Bhagavan was very much concerned about the Archives, and the preservation of the records of His Work. But we, as His devotees, did not have any such long view. There is a story from those early days in Los Angeles, about a time when there was no money to buy more audio tapes to record Adi Da. So He said, "Well, maybe you should just erase what you've recorded and re-use those tapes so you can keep recording me." This had the effect of rudely awakening us to reality, and a few devotees talked with Him about it and said they couldn't let that happen. So the money was raised in the form of a weekly contribution, basically becoming our first tithing gesture. If it hadn't happened at that point, perhaps those tapes would have been erased--all those important recordings from the earliest years of His Work!

Now, those tapes had been transcribed, but we still needed the tapes. From a strictly archival point of view, the tapes are provenance. You can have transcripts, but they can be altered. But the audio tapes prove that He spoke this, that this is what He said. We didn't invent any of it. Nobody designed these words out of their own mind. He spoke them. This is real Dharma from the God-Realizer, therefore, and we have the recordings to authenticate it. So from that perspective, I've always felt everything that's

ever been recorded of Bhagavan has to be preserved, because it is a record of His Incarnation and demonstrates the reality of the Divine's compassionate Intervention. Not only that, but for devotees, it is a wonder and a joy to hear your Guru speak the Dharma. It is one of the primary ways we all have of feeling and taking in His consideration and having it affect us. It is one thing to study His written Teaching. Bhagavan has talked about how it exercises certain parts of the brain. But to hear Him speak it activates a whole other part of the brain, a whole other part of the body. You take it in in a different way, and it really informs you in a different way altogether. So preserving the audio tapes, and preserving the video tape recordings of Adi Da as well, became a primary thing that I began to work on during that first stint of serving in the Archives, from 1989 to 1990.

I wrote to Bhagavan during that period of time, because He asked for reports about what was going on with the preservation of the Archives. One of the first things that I talked about was our efforts to preserve the earliest video tape recordings we had of Him. Bhagavan said, "THESE VIDEO TAPES SHOULD NEVER BE LOST". It was written all in caps in the transcribed notes of His comments. He said in no uncertain terms should these ever be lost, so we knew we had to do whatever we had to do to preserve them.

I had written to Him about how we were working on a process to try and figure out how to preserve them. And He would never accept that kind of language - "We're working on it, and we hope we'll get something done" point of view. No, for Him it was much more important. And He wanted to impress upon all of us, and me in particular, that, no, you must make absolutely certain that these things can never be damaged, can never be lost.

So, Tim Holmes and I began to work out how to transfer these earliest video tapes. They were all open reel video tapes. The black and white videos were the ones we were having problems with because they were recorded in an early format that you couldn't translate into a modern video format. There was no way to do it at that point. So the only thing we could propose to Bhagavan was that we would play the tapes onto a TV monitor and use a video camera to record the images shown on the monitor to modern videotape. That was really our fall back solution if nothing else worked. What we principally began working on was designing what is called a TBC, which is a signal translation device that, among other things, allows you to take one video signal and transform

it into another video signal, and for us, would allow us to record in a modern video format directly off the original tapes. Since there wasn't a commercial TBC out there that we could find that would work, we engaged a devotee in Chicago, who was an engineer, to design a device like this. And we spent a few years with him going over various designs. He'd send his work out here and Tim would hook it up, but none of the designs worked. So that was a failure, but we kept on looking for someone who had the ability to do it, until, at one point in the late 90's, we found a place in San Francisco that did have a TBC that could transfer these tapes. So it took us many years of working on this problem to finally solve it, to be able to actually transfer these tapes.

Transferring these tapes was the focus of the first really big fundraiser that we did for the Archives. There were 210 original open reel tapes that had to be transferred. I

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took them down to the company in San Francisco in batches. And I would leave them in a locked safe, so it was all very secure. We had the company create copies in 3 different kinds of formats: a professional analog tape copy, a professional digital tape copy, and a research copy, which was a VHS tape so we could look at the content without ever having to play the other 2 copies, which we considered to be the archival copies.

So that was the design of our archiving project at that point, and it took us somewhere into the early 2000's before we were able to finish it off. Ultimately, I think it cost us something like 60 thousand dollars, which we fundraised for in increments over time. But we finally did

it. We finally transferred them all, and it was a great thing to have that accomplished, because these were the earliest video recordings of Bhagavan. The first tape is from July of 1974.

Thinking about Bhagavan as He appeared 40 years ago reminds me of one of the interesting things about the Archives, which is the perspective it provides. For instance, looking at Bhagavan's Spoken and Written Teaching, you can see that from the very beginning in the early 70s, all the way through current time, what Bhagavan says, His Dharma, has always been the same. He's always said the same things. He has certainly elaborated on it, in great detail. Made it more precise, and used language that would get at the same essential consideration that He's always brought in a way that would be fresh for us time and again. But His Dharma has always been the same. And you could see that from the very beginning, from the very first Talks all the way up to His final writings.

Another thing that I wrote to Him about during that time was capturing the sacred history of His Life. I suggested that part of what the Archives could do would be to create an annual volume of what happened. It would include all the Discourses He Gave, Essays He Wrote, Notes He had Given, all the photographs taken of Him, and the leelas [instructive stories about Avatar Adi Da], in order to create a day-by-day record of His Life during a year's time. He responded, "He has to understand that my Teaching is not in the Archives. My Teaching is in my Source Books. If you want to know what my Teaching is, go to my Source Books." But then He also said, "The Talks and other things that are in the Archives are very useful to support that. And they can be used for educational purposes in the future, and for telling the leelas." But He again said, "If you want to know what my Teaching is, it's in my Source Books." So He wanted to make it very clear to me that my "fetishism", if you will, about His Written and Spoken Dharma and the various changes and additions He'd made over all the years, that was just me and my little interest and obsession, and if I was going to really serve Him, I had to understand what the real use of all these things is, and to not be confused about that. So that was one of the things that He really wanted to impress upon me.

I did have an interest in the sacred history - one of my earliest service functions was walking around the Mountain Of Attention with a tape recorder, as part of a sacred history guild, and recording people's leelas. And we have in Archives some early volumes of historical narrative that were produced using some of those interviews with peo-

ple in the early days of Adi Da's Work, up to 1975. Bhagavan was given those volumes originally, and He made some notations in them. He wrote in the names of some people He knew during the early years of His Sadhana, and corrected some other information on a few pages. We discovered that just recently. We pulled out the volumes and I looked at some of the pages and I went, "Oh my god, that's Bhagavan's handwriting." That was a pretty amazing find.

So that was my first couple of years in Archives. And then I left the Archives for several years to do different services in other areas. But in 1995 I was asked to come back to the Archives again, this time to research video tapes for the Adidam Mission. They needed a variety of footage to use for mission purposes. I thought it would be great to do it and I was definitely ready to change my life again.

I took on that function, but what I found out immediately was that there was no video tape machine to even play most of the tapes. How was I going to be able to review these things, to know what's in them? So one of the first things I did was to raise some money and buy a re-conditioned video tape player. It was a u-matic deck, because most of the early footage was recorded on 3/4 inch u-matic videotape.

It became quickly apparent that I was kind of on my own. There was an initial enthusiastic push to get me on board, but then once I was in the function, nobody was really asking me about finding useful video materials. So I began looking around and realized there was no one in charge of the Archives. There was one devotee transcribing Talks, and basically nothing else. It was languishing at that point. But I did know how to run an archives, I did understand what needed to happen. Bhagavan had instructed me. He had shown me over the years the disposition and point of view that was necessary for preserving the Archives and making right use of its Treasures. So I started doing the overall archival preservation, request fulfillment, and management functions again, and continue to this day, with the permission and under the guidance of the Ruchira Sannyasin Order of Adidam.

The fundamental thing we have been doing in the Archives, since the beginning, is working to ensure that it will last through time. That is not an easy thing to do. It's what I've said to people many times: how do you make permanent that which is impermanent, in an impermanent world? How do you do it? That's the conundrum that we face, that everyone faces who has similar kinds of things they value. In our case, as devotees of Bhagavan Adi Da,

it is incredibly important to the future, and to humanity, and His Work with all beings, that it be preserved and made rightly accessible. And so I knew that this was my lifetime service to Bhagavan. I wrote to Him many times and pledged that to Him.

So we continue to intensively research all the different kinds of preservation technologies, to solve the problems and challenges we have with all the different media in the Archives. Asking basic questions like: What are the best industry standards out there? What are other people actually doing to preserve their archival assets? How successful are they? What are the limits of it? And what should we be looking for beyond all that? We've found that what others are doing now may be fine, but that doesn't mean it is actually going to work for the length of time that Bhagavan requires. Our situation is unique, because Bhagavan always Talked about perpetuity! How do you get to perpetuity when current technology may allow you to preserve materials for only a few years or perhaps decades?

So I spend some time every week researching new or emerging technologies. We have many different kinds of media containing the record of Bhagavan's Life and Work, and they each have different technical requirements that must be met for them to actually exist and persist in this world through time. The Yellow Pages need a particular kind of work done with them. And in some ways they're the least vulnerable. Paper has been around for a very long time, and if it's not acidic paper, or if it's been de-acidified as we have done, it will potentially last for hundreds of years. But even so, we always have to assess and account for its physical state as it ages. And that goes for everything in the Archives.

Bhagavan has given many, many Notes about preserving and protecting the Archives. In certain periods of time, like the early 2000's, we received Notes from Him, it seemed like every day, saying, "The Archives is at risk, what are they doing?" And I'd write Him reports, but they would never really satisfy Him, because it was just myself and perhaps one or two others writing Him about the Archives. It didn't have the force of many devotees' attention on the fate of His Archives. And Adi Da could feel that, so He could never be satisfied with what I was saying, even though what I wrote about were good things to do, and we were doing them, though minimally because we were just beginning to systematically create archival duplicates of everything. He was never convinced by those reports, because He knows the ego. He knows what we tend to be. So He could never relent. He had to

always keep that pressure on. Now, we have to be that pressure for one another. We absolutely have to be that, and attend to every aspect of serving His Work, including His Archives, to make sure that His Revelation and Offering of the Way is known and available in the world, which is what He has always wanted.

For Archives, that means being serious about the long-term preservation of everything He's Given, and not accepting any limit about it, to always be looking to improve on it. So we've developed a lot of procedures, mainly in the digital realm at this point, for preserving things. Digital preservation has the advantage of creating something that can be very close to its analog original, but which can be preserved, without change, through time. You can make multiple copies, for distributing in many locations, that are each identical to your first digital copy. Whereas if you were to copy an analog video tape multiple times, each copy would degrade over time, and each generation would be a little bit less faithful to the original than the previous one. That is not the case with digital. But digital has its own problems, in the sense that digital files are just "ones and zeros" in a computer somewhere, and we've all had experience with hard drives failing and things getting corrupted. So that's one of the things that we have to be vigilant about, maintaining the digital archival material that we're creating of the original audios, videos, Yellow Pages, and the photographs of Avatar Adi Da. We have to make sure that those digital copies stay completely stable and are readable on systems into the future.

We have also seen the obsolescence that occurs with software that we've used over time. Early computer disks and files that we've had, information we've had from the 1980s and early 90's, some of it can't be easily read in modern computers, especially if the file requires specialized software no longer supported. So what that means is that archiving in this digital era requires using broadly supported (not proprietary) standards, constant refreshment of your data, and recopying of it periodically, making sure that those bytes that you originally saved are exactly the same bytes in this copy that you have just made. And there are ways of doing that, which we are doing in the Archives. We're creating checksum algorithms to go along with each digital copy that we can examine on the next copy that we make from that original, and we can see whether those algorithms have the same number of bytes in them, the same information. And if they've changed, then we can go back and look at it, and see if we need to re-capture or re-digitize the original archival material. So, as I say, digital archiving has its

own difficulties, and one of them is that systems and software and formats are changing so much you're never sure if something will be able to be read in the same way into the future. So that's part of what we're having to become experts in, by constantly talking to others who are experts about it, and using the best practices that are out there, and looking at the future of things. Hopefully, in the future, there will be developed a truly archival medium that is not magnetically based (and one that is physically

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more reliable than current cd and optically-based disc technology), because magnetically based files and storage media are vulnerable to erasure and corruption. We store things on data tape, which is magnetic, and we store things on hard drives, which are magnetic. So there is a level of vulnerability with that, but that is also why we make multiple copies, refresh the data often, and store them separately worldwide.

We do put certain things on paper, as insurance, if you will. That's what we continue to do with His Notes and with His Talk transcripts and Yellow Pages, and we have all the Adidam publications in print in multiple copies that we keep. However, you can't put video and audio recordings on paper. And, we could also print all the photographs in Archives, although it would be a massive and expensive project to print a quarter of a million photographs. But photo prints themselves, especially from color originals, which is the vast majority of what is in the Archives, themselves do not last. So it's not likely we'll do that.

The original photographic film we have is being kept in very controlled conditions to extend its lifetime. Even so,

one of the things we want to do is to construct a zero-degree freezer to store it. If we were to freeze the film-based materials at that temperature, which wouldn't harm them in any way, the chemical process that film represents would be halted immediately, reduced to nothing. They wouldn't fade anymore. Film is just a sandwich of all kinds of chemicals (laid on top of polyester or acetate) which reacts to temperature and humidity and continues to change, unless you put it in very cold storage. Some scientists who have studied this, estimate that certain kinds of film could last for 35,000 years under those conditions. That's the kind of longevity that might, just might impress Bhagavan. It would be better, certainly. So that's the kind of thing that we're looking to develop very soon. We need to construct a small building and outfit it for zero-degree storage of the film. Inside will be a walk-in freezer that will have specialized cabinets within it that have a seal that doesn't allow air to get in or out, creating a more-or-less steady state environment. It is something that we really need to do. Some of our film dates back to Bhagavan's Childhood, over 75 years ago. We'd probably put His oldest Yellow Pages in there as well, because over the longest time they're going to get brittle, too. They're made of lignin paper that has qualities that just aren't going to survive 10,000 years.

So then we will have these frozen materials that need continuous power to keep them frozen. The ability to maintain this type of environment for long spans of time is a complex problem, no doubt. But we don't need to solve it today, or before we build this vitally important facility. Still, it will require regular re-visiting, until a solution appears.

So devotees, and those who value Bhagavan's Work, have to be continuously responsible for ensuring the ongoing survival of all that Bhagavan has Given us in His Archives, understanding that this is one of our primary obligations through time. Every future devotee will have to take this up as part of their service to Bhagavan, and for the sake of humanity altogether.

For now, we are continuing to digitally copy and preserve everything. We're making copies at the highest resolution that we're technically capable of at the moment. We use the highest quality possible, because you can't predict what we might want to do with these materials in the future. Maybe we could take a digital replica of an original video recording and create a realistic holographic image from it in the future - who knows? No one knows how to do that very well now, but in the future we might, so we need to have as many bytes in our digitized files repre-

senting the original recordings, so that in the future we'll have enough bytes to do what we want. And we're also keeping the originals, in case they ever need to be re-digitized, and because the originals are artifacts alive in Bhagavan Adi Da's time. They recorded His voice, His image, literally. They are like nothing else in the universe. So we are going to keep them and preserve them.

There is an enormous amount of service that we will be doing into the future. We won't be able to finish all of it during our lifetimes, but we should be able to digitally preserve everything that He's Given to us. There is an endless amount of His Gifts in the Archives that we can make creative use of, and that will benefit everybody over time. I mean, we have 18,000 audio recordings of Bhagavan. It's just a phenomenal amount of His Speech. Including the analog and digital recordings, we probably have 10,000 to 12,000 video hours of Bhagavan. And we have around 300,000 handwritten Pages - His whole Dharma that He wrote by hand. That always amazes me when I think of that. And the photographs, when I say we have a quarter of a million photographs, that's mostly just accounting for the mounted slides, but we have a lot of other photographic materials, like the many thousands of photographs taken with digital cameras, beginning in the early 2000s, which we are also copying and storing.

We're a good way through scanning the film-based photographs - 60% to 70% done - turning them into high resolution digital images. And it's all due to devotees' generosity, and their understanding of the necessity of archiving, and supporting this effort by the Archives staff to preserve everything. And probably in the next 3 to 5 years, we will finish this phase of it. It's kind of a moving target. It's hard to say exactly when we'll really be finished. I was talking to Tim Holmes and he was saying that maybe in the next year, year and a half we might be done with digitizing all the analog video tapes. That's significant. And Elliott Mehrbach has been working on the digital video tapes, transferring them to digital video files. We have a few thousand more to go. And the audio cassette tapes of Adi Da's Discourses, we've digitized up through 2003, and have tapes remaining up to mid-2005. After 2005, we recorded Adi Da digitally. So we're getting close to finishing the digitization of the audio cassette tapes.

After we have completed the initial phase of digitizing everything, we have to look at how we're going to secure these files over time. Digitally speaking, about every 5 years you should re-copy everything to new storage media. You should be checking all along to make sure the files are not corrupt, that they are whole and stable, and copying them onto new media or even new formats that

new computer systems would require. During the process of re-copying to new media one needs to ensure that nothing is lost, nothing is changed. It all has to be exactly the same as when it was first transferred. So that will be what we'll be doing once we've completed this initial part of the digital preservation.

Another aspect of what we're doing to preserve the Archives into the future is to account for the vicissitudes of human life here on this planet. So, as mentioned, we make multiple full copies of everything, and keep them in different places around the world. We want to make sure that we have significant geographic separation between our repositories. The chances of something happening that would affect all our repositories at the same time is small, so we feel confident that Bhagavan's Work is secure that way. But Bhagavan did say, which I haven't been able to find again in His Notes, but I know He said it, He said, "We should be keeping things off planet, too." (Laughter)

Q: That's a great idea!

Scott: So you see, devotees have a lot of work to do in the future. The Archives on the moon or on Mars! People are gonna have to serve there! (Laughter)

You know, I'm so grateful to have this service. I don't know what my life would be without it. To have the opportunity to serve Him here is a grace. Every day I feel it, and every day I'm amazed by it and so grateful for it. We need to preserve Adi Da's Gifts, like those in the Archives, and extend them to others, as Adi Da has Instructed us to do, because they awaken us to the Truth of our existence, which He Is. That's what they're for. They are there to awaken us. He'd often say to us, "You never talk to me about God-Realization. Isn't anybody interested in God-Realization?" That is the whole point. And God-Realization is simply realization of Him. It is devotion. It is moment to moment being at His feet. And, ultimately, that's what all the objects in Archives are for, to put us at His feet in every moment, to facilitate that. So He Gave all this to us so that could happen. Even as He's passed out of the body, He is here. He is always here, because of Who He Is. And He is here in these Archives, in everything He Gave us. So the Archives is a Gift that never stops giving, just as He is. And that's what the Archives really is and why it's so important for us to preserve it.

Q: Yes, so very true. Thank you very much, Scott.

Visit AdidamArchives.org to see all of the details of the Sacred Archives of Adidam's Digital Preservation Project.

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We would love to hear from you!

If you are inspired by the work that Scott Campbell and others are doing at the Sacred Archives of Adidam, please consider making a monthly donation. Every dollar you donate will go directly to fund this all-important Digital Preservation Project.

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