

Kansas State University Libraries

## New Prairie Press

---

Central Plains Network for Digital Asset  
Management

Planning and Digitizing Yesterday to Preserve It  
for Tomorrow (2016)

---

# Eyes on the Prize: Delivering archival content with synchronized transcripts in Hydra

Irene Taylor

*Washington University in St. Louis*, [itaylor@wustl.edu](mailto:itaylor@wustl.edu)

Shannon Davis

*Washington University in St. Louis*, [ssdavis@wustl.edu](mailto:ssdavis@wustl.edu)

Follow this and additional works at: <https://newprairiepress.org/cpndam>



Part of the African American Studies Commons, Archival Science Commons, Cataloging and Metadata Commons, Computer and Systems Architecture Commons, Curriculum and Instruction Commons, Data Storage Systems Commons, Digital Communications and Networking Commons, Film Production Commons, Management Information Systems Commons, Oral History Commons, Political History Commons, Public History Commons, Social History Commons, Technology and Innovation Commons, Television Commons, and the United States History Commons



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 4.0 License](https://creativecommons.org/licenses/by-nc-sa/4.0/).

---

### Recommended Citation

Taylor, Irene and Davis, Shannon (2016). "Eyes on the Prize: Delivering archival content with synchronized transcripts in Hydra," *Central Plains Network for Digital Asset Management*. <https://newprairiepress.org/cpndam/2016/day1/6>

This Presentation is brought to you for free and open access by the Conferences at New Prairie Press. It has been accepted for inclusion in Central Plains Network for Digital Asset Management by an authorized administrator of New Prairie Press. For more information, please contact [cads@k-state.edu](mailto:cads@k-state.edu).



# *Eyes on the Prize:*

Delivering archival content with  
synchronized transcripts in Hydra

## *Central Plains Network: Digital Asset Management*

Shannon Davis

Irene E. Taylor



# Film Production of *Eyes on the Prize*



- 90 interviews were recorded between 1985-1986 during the production of *Eyes on the Prize: America's Civil Rights Years 1954-1965*.
- Interviews recorded on 16mm negative film stock and 1/4" audio reel to reel tape.
  - Negative film was processed into silent positive sync film
  - 1/4" audio recorded onto 16mm full coat magnetic film
    - These elements were then synchronized and used in the production process.
  - However, during the final editing process the negatives were removed from the original camera rolls and inserted into the episodes.
- From production until now, there have been no accessible viewing copies of the complete interviews.



# Preserving *Eyes on the Prize*



- In 2010, the Film & Media Archive received a four-year, \$550,000 grant from the Andrew W. Mellon Foundation to preserve all interviews and the first six episodes of *Eyes on the Prize: America's Civil Rights Years, 1954-1965*.
- Working with Colorlab, new preservation elements on polyester stock were created.
  - Check Prints and Interpositives made from negative.
  - New full coat 16mm magnetic stock made from ¼" audio reels.
    - Preservation viewing prints were not made during the grant due to financial considerations.
- In addition to 90 interviews from *Eyes on the Prize*, the grant also preserved interviews from an earlier, never completed production, *America, They Loved You Madly*, some of which were used in *Eyes on the Prize*.

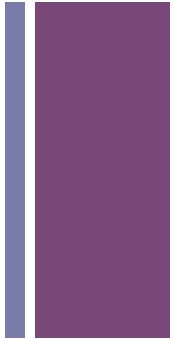
# + Digitizing *Eyes on the Prize*



- In 2015, the Film & Media Archive received a \$150,000 grant from National Historical Publications and Records Commission (NHPRC) to digitize all interviews (including those from earlier production) and reassemble them.
- Preservation elements were digitized at Crawford Media Services.
  - Film scanned to create 10-bit uncompressed HD digital files.
  - 1/4 " digitized to create 24-bit 96kHz .wav files.
- Jim Hone, Film & Media Archive's Digital Archivist reassembled interviews using these digital files at the Film & Media Archive workstation.



# Transcribing *Eyes on the Prize*



Washington University Digital Gateway Texts home | Login

Eyes on the Prize Interviews The Complete Series

washington university digital gateway Your bookbag has 0 items

Home Search Browse Bookbag Help

Interview with John McLaurin  
[Table of contents](#) | [Add to bookbag](#)

**Interview with John McLaurin**

Interviewer: Judith Vecchione  
Production Team: A

Interview Date: May 7, 1985  
Interview Place: Brandon, Mississippi  
Camera Rolls: 217-219  
Sound Rolls: 1157

Interview gathered as part of *Eyes on the Prize: America's Civil Rights Years (1954-1965)*.  
Produced by Blackside, Inc.  
Housed at the Washington University Film and Media Archive, Henry Hampton Collection.

**Editorial Notes:**

**Preferred citation:**  
Interview with **John McLaurin**, conducted by Blackside, Inc. on May 7, 1985, for *Eyes on the Prize: America's Civil Rights Years (1954-1965)*. Washington University Libraries, Film and Media Archive, Henry Hampton Collection.

These transcripts contain material that did not appear in the final program. Only text appearing in *bold italics* was used in the final version of *Eyes on the Prize*.

**INTERVIEW**

CAMERA CREW MEMBER:  
DONALD THOMAS, SOUND RECORDIST. SOUND ROLL 1157, CAMERA ROLL 217. -7 DB REFERENCE TONE.

**QUESTION 1**

INTERVIEWER:

# + Film & Media Workflow

- After receiving the digital files from Crawford, Jim Hone reassembled the interviews.
  - Synching audio and video.
  - If interview was used in the production, then that picture/audio was edited into the interview.
- Transcripts: Information Corrected and Added

INTERVIEWER: OK UH, TELL ME, TELL ME ABOUT FANNIE LOU HAMER.

Blackwell: You know, Fannie Lou Hamer when, and you, when I think of Fannie Lou Hamer, I think of her sitting in her house in Ruleville uh, she loved to cook and uh, we had a lot of different dishes and like greens and beans and stuff like that you know, and uh, she cooked big pots of stuff and I think of her as uh, full of laughter um, she was very full of humor uh, about her situation. I would be I was, you know, be very, I would be so mad because something would be done happened that night or that day or whatever, and uh, that we would end up uh, laughing about it. But she, she could see humor in, in anything, you know and uh, and that's the way I, I, I think about her. You know, she would, somebody would take us or take us to jail and she would say, did you see his eyes, you know, and say, his eyes were just gleaming you know. And say, his lip was just quivering you know. And says, honey, he was so mad he was about to have a stroke, and I was so tick off, hoping that he would, you know, and uh, we, we, you know, it's that kind of feeling that you have about Ms. Hamer, she gets you out of, of um, your anger, and uh, into looking at the anger and the sickness of uh, what was happening to us, that it was a sick situation. She was um—

**Excerpt of Interview with Jo Ann Robinson**



# Transcripts: TEI document model



```
<recording type="audio" dur="PT00H42M42S">
```

```
<equipment>
```

```
<p>Interviews were filmed on 16mm with audio  
recorded simultaneously on ¼ inch audio tape.</p>
```

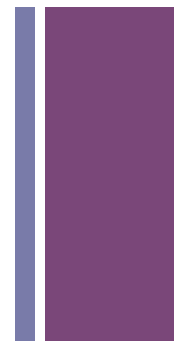
```
</equipment>
```







# Transcripts: TEI document model



```
<sp>  
<speaker>CAMERA CREW MEMBER 2: </speaker>  
<p>SECOND STICKS.</p>  
</sp>
```

```
<sp>  
<speaker n="interviewer">INTERVIEWER: </speaker>  
<p> CAN YOU TELL ME ABOUT WHO, WHO PUT UP THE  
MONEY—</p>  
</sp>
```

```
<sp>  
<speaker n="interviewee">Courtland Cox: </speaker>  
<p> Can I, can I ask, do you want this?</p>  
</sp>
```



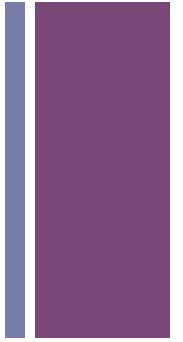
# + Transcripts: timecodes

## SMIL standard

```
<div2 type="question" n="2"  
smil:begin="00:01:28:00"  
smil:end="00:02:19:00">
```



# + Transcripts: TEI workflow



# + Ingest into Hydra

Washington University in St. Louis

DIGITAL GATEWAY

## University Libraries

All Fields

Type keywords in here



ssdavis-

All

Works

Collections

« Previous | 1 - 10 of 1,748 | Next »

### Limit your search

Type of Work >

Creator >

Subject >

Language >

Publisher >

Collection ▾

Freedom Bonds 1,093

Circuit Court Records 482

Eyes on the Prize 125

Fanny Lewald 10

DocNow Meeting 6

[more »](#)

### 1. Interview with Courtland Cox, [Video]



**Description:** Filmed interview with Courtland Cox conducted for America, They Loved You Madly, a precursor to Eyes on the Prize. Discussion centers on the March on Washington, the Mississippi Freedom Party's effort to be seated as delegates to the 1964 Democratic National Convention, and divisions between...[Show full record](#)

**Subject:** Cox, Courtland, Randolph, A. Philip (Asa Philip), 1889-1979, Rustin, Bayard, 1912-1987, Democratic National Convention (1964 : Atlantic City, N.J.), Mississippi Freedom Democratic Party, March on Washington for Jobs and Freedom, Washington, D.C., 1963, Civil rights--History--20th century, Civil rights movements--United States, Race relations--United States, Oral History--United States

**Creator:** Blackside, Inc.

**Contributor:** Blackside, Inc.

**Publisher:** Blackside, Inc., Washington University in

Sort by time created ▾

10 per page ▾

# + Hydra functionality



## Interview with John McLaurin (Video)



Auto scroll:

Language: English ▾

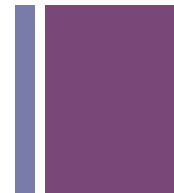
**[John McLaurin:]** Now, the, the feeling was very high among practically every Mississippian. That night if Governor Barnett had gotten on the radio and asked for people to come to Oxford to defend the state of Mississippi I feel like it—the, the roads wouldn't have carried all the people that would've come in there from Mississippi, Alabama, Arkansas, Tennessee, and Louisiana.

**[INTERVIEWER:]** NOW, AT WHAT POINT WOULD YOU SAY DID THE GOVERNOR AND YOU AND OTHER PEOPLE REALIZE THAT THE UNIVERSITY AND THE COURTS WERE NOT GOING TO STOP THIS Q—THIS ENROLLMENT. THAT THE GOVERNOR WAS GOING TO HAVE TO TAKE SOME ACTION HIMSELF?

**[John McLaurin:]** Well,

**[coughs]** he had told us all the way through that it was not going to happen and, and he led the people of Mississippi and we believed in him. And we didn't believe it, it would actually happen. And Kennedy

# + Collection Website



washington university  
digital gateway

Eyes on the Prize Interviews The Complete Series



[Browse Interviews](#)

[Additional Resources](#)

[Contact](#)

[Home](#)



NATIONAL  
ARCHIVES

NATIONAL HISTORICAL  
PUBLICATIONS  
& RECORDS COMMISSION

The original interview elements, 16mm negative and 1/4" reel to reel audio, were preserved during 2010-2016 thanks to the generosity of a grant from the Andrew W. Mellon Foundation.

Thanks to a grant from the National Historical Publications and Records Commission (NHPRC), the preserved films were digitized to create 10-bit uncompressed HD files and the original 1/4" elements were digitized to create 24-bit 96kHz .wav files.

The picture and audio were then reassembled at the Film & Media Archive.

## Series I

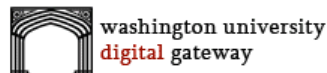
[\[Jump to Series II\]](#)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



**Ralph Abernathy**  
Interview | Biography

# + Collection Website



Eyes on the Prize Interviews The Complete Series

[Browse Interviews](#)

[Additional Resources](#)

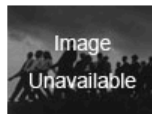
[Contact](#)

[Home](#)



## Interviewee Biographies

A - M N O P Q R S T U V W X Y Z



### Diane Nash (1938-)

Interview

A young activist in the civil rights movement, Diane Nash was one of the founders of the Student Non-Violent Coordinating Committee (SNCC). As a leader in SNCC, Nash helped lead the 1960 Nashville sit-ins, the 1961 Freedom Rides, and the 1965 Right-to-Vote Movement in Selma, Alabama. Nash became involved in the civil rights movement in 1959 while attending Fisk University. An advocate of non-violent protest, Nash was active in the Nashville boycott and sit-ins of 1960. In February of 1960, hundreds of Nashville students participated in sit-ins throughout the city and the protests lasted for the next three months. During the sit-ins, African-American protesters sat at white-only lunch-counters and asked to be served. When they were denied service, they refused to leave. In Nashville and other southern communities, African-Americans were required to stay out of white-owned hotels and restaurants and to use only designated drinking fountains, waiting rooms, and restrooms. The sit-ins were non-violent and the protesters established a system where those arrested were replaced by new activists. During the sit-ins, Nash publicly confronted Nashville Mayor Ben West about the issue of racial inequality. "Mayor West," she asked, "do you think it is wrong to discriminate against a person solely on the basis of their race or color?" The Mayor agreed that it was wrong and, on May 10, 1960, Nashville started integrating public facilities. In 1961, after the Freedom Rides were stopped in Birmingham, Alabama, Nash and other Nashville activists continued the Ride from Birmingham to Jackson, Mississippi. Initially organized by the Congress of Racial Equality (CORE), the Freedom Rides aimed to test the federal government's willingness to enforce the United States Supreme Court's 1960 ruling in *Boynton v. Virginia* that racial segregation in public interstate travel facilities was unconstitutional. The Nashville Riders were met with violence and most were arrested. In late May 1960, the Interstate Commerce Commission officially banned segregation in all facilities under its control. In 1963, Diane Nash was appointed by President John F. Kennedy to a committee that promoted passage of the Civil Rights Act. Nash also helped coordinate the 1965 Right-to-Vote Movement in Selma, Alabama, which set the stage for the Voting Rights Act.



Demo

<http://repository.wustl.edu>





# Questions?

Shannon Davis | [ssdavis@wustl.edu](mailto:ssdavis@wustl.edu)  
Irene E. Taylor | [itaylor@wustl.edu](mailto:itaylor@wustl.edu)

<http://repository.wustl.edu>

<http://digital.wustl.edu/eyesonthepize>