A Project Report

On

**MOVIE SEMANTIC SEARCH**

BY

**B.MANISH KUMAR- SE20UCSE093, P.PRANEETH SAI – SE20UARI120,**

**ANGAD BAWA – SE20UARI019, G.NIKSHEP - SE20UECE055, P.DIKSHITH - SE20UARI050**

**G.SHASHIKANTH - SE20UCSE174, VISHNU VIGITH – SE20UCSE027**

Under the supervision of

**RAJESH KUMAR TAVVA**

**SUBMITTED IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS OF**

**PR 301: PROJECT TYPE COURSE**





**MAHINDRA ECOLE CENTRALE**

**COLLEGE OF ENGINEERING**

**HYDERABAD**

**(JUNE 2023)**

ACKNOWLEDGMENT

We would like to express our sincere gratitude to our project supervisor, Mr. Rajesh Kumar Tavva, for his invaluable guidance and support throughout the duration of this project. His expertise and insightful inputs greatly contributed to the success of our endeavor.

We would also like to extend our thanks to the faculty members of Mahindra Ecole Centrale, Hyderabad, for providing us with a conducive learning environment and the necessary resources to undertake this project. Their continuous encouragement and feedback were instrumental in shaping our ideas and refining our approach.

Furthermore, we would like to acknowledge the contributions of our team members, B. Manish Kumar, P. Praneeth Sai, Angad Bawa, G. Nikshep, P. Dikshith, G. Shashikanth, and Vishnu Vigith. Their collaborative efforts, dedication, and teamwork were integral to the successful completion of this project.

We are grateful to the authors of the research papers and publications that we referred to during the course of our project. Their work provided us with valuable insights and served as a foundation for our research.



**Mahindra Ecole Centrale**

**Hyderabad**

**Certificate**

This is to certify that the project report entitled **“MOVIE SEMANTIC SEARCH”** submitted by TEAM-2 comprising of - B.Manish Kumar - SE20UCSE093, P.Praneeth Sai - SE20UARI120, Angad Bawa - SE20UARI019, G.Nikshep - SE20UECE055, P.Dikshith - SE20UARI050, G.Shashikanth - SE20UCSE174, Vishnu Vigith - SE20UCSE027 is in partial fulfillment of the requirements of the course PR 301, Project Course, embodies the work done by them under my supervision and guidance.

**(RAJESH KUMAR TAVVA)**

Mahindra Ecole Centrale, Hyderabad.

Date:

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ABSTRACT

Movie data has witnessed exponential growth on the Internet, necessitating the analysis of multimedia content using computer vision techniques. This article presents a novel three-fold framework based on intelligent Convolutional Neural Networks (CNN) for scene segmentation in movies. The framework integrates shot segmentation, object detection, and object-based shot matching to accurately detect scene boundaries. The first fold segments the input movie into shots, the second fold detects objects in the segmented shots and the third fold performs object-based shots matching for detecting scene boundaries. Texture and shape features are fused for shots segmentation, and each shot is represented by a set of detected objects acquired from a lightweight CNN model. Finally, we apply set theory with the sliding window–based approach to integrate the same shots to decide scene boundaries. The experimental evaluation indicates that our proposed approach outran the existing movie scene segmentation approaches. The proposed semantic-based navigation system has the potential to revolutionize the way users interact with movies. By offering an intuitive and contextually meaningful navigation experience, users can easily navigate to specific scenes or moments of interest without having to rely on conventional timestamp-based navigation methods

# 1. INTRODUCTION

Imagine being engrossed in a dramatic movie like "Devil Wears Prada," starring Anne Hathway, Emily Blunt, and Meryl Streep. In the initial scene, Andrea is assigned the challenging task of finding an unpublished Harry Potter manuscript. She becomes overwhelmed and frustrated as she desperately searches for the book, only to fail in her mission. However, in the subsequent scene, Andrea enters Miranda's office to find her completely absorbed in a phone conversation, dismissing her presence. This moment of being ignored intensifies Andrea's frustration and emphasizes the power dynamics within their relationship.

These dramatic changes of scenes are pivotal in conveying the movie's storyline and evoking a range of emotions in the audience. Recognizing and understanding movie scenes, including detecting scene boundaries and comprehending scene content, play a crucial role in various movie understanding tasks.

In general, a movie is composed of a meticulously crafted sequence of captivating scenes with transitions that drive the narrative forward. Identifying and segmenting movie scenes facilitate a wide range of movie understanding tasks, such as scene classification, cross-movie scene retrieval, human interaction graph analysis, and constructing human-centric storylines. However, differentiating between scenes and shots is essential. A shot refers to the uninterrupted period captured by a camera, visually continuous in nature, while a scene represents a higher-level semantic unit. A scene encompasses a sequence of shots that present a semantically coherent part of the story. While existing tools can readily divide a movie into shots based on visual cues, the task of identifying the sub-sequences of shots that constitute scenes is challenging, as it requires semantic understanding to discover the associations between visually dissimilar shots that are semantically consistent.

Previous studies on video understanding have primarily focused on recognizing predefined categories of activities in short videos. However, these approaches are limited when it comes to movie scene segmentation, as movies lack a predefined list of visually distinguishable categories. Furthermore, scene segmentation requires semantic coherence rather than solely relying on visual cues. Thus, a new method needs to be developed to address these challenges.

To address the association of visually dissimilar shots, we propose leveraging semantic understanding. Our approach focuses on learning scene boundaries rather than categorizing content, enabling differentiation between within-scene and cross-scene transitions. We integrate multiple semantic elements, such as place, cast, action, and audio cues, to identify associations across shots, going beyond visual observations and establishing more effective semantic connections. Additionally, we explore top-down guidance from the overall understanding of the movie to further enhance performance.

In this project, we present a local-to-global framework for scene segmentation, consisting of three stages: extracting shot representations from multiple aspects, making local predictions based on integrated information, and optimizing shot grouping through a global optimization problem starting with "Devil Wears Prada".

# 2. Problem Definition

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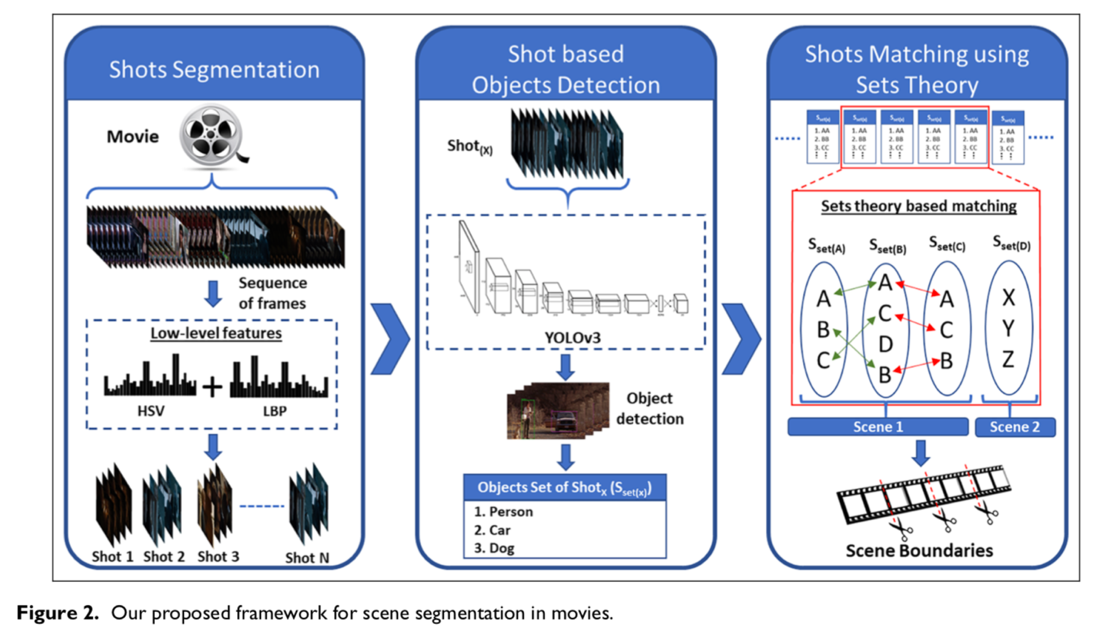
The problem we are addressing in this project revolves around movie analysis, specifically scene segmentation and shot segmentation based on object appearance. We aim to develop a comprehensive framework that can accurately identify and segment scenes and shots in a movie based on semantic coherence and visual cues.

**Scene Segmentation:** One of the fundamental questions we seek to answer is how to effectively segment a movie into different scenes. A scene represents a coherent part of the storyline and is characterized by a specific context or location. Our goal is to devise a method that can automatically identify these scenes, allowing for a deeper understanding of the movie's narrative structure.

**Shot Segmentation:** Within each scene, we aim to further segment the footage into shots. Shots represent continuous segments captured by the camera without any interruption. By examining object appearance and texture features, we aim to identify distinct shots within a scene, enabling a more granular analysis of the movie's visual composition.

**Object Detection:** To achieve accurate shot segmentation, we utilize object detection techniques. The objective is to detect and identify objects present in each shot. We employ the YOLOv5 model, which is a state-of-the-art algorithm capable of simultaneously predicting multiple object classes and bounding boxes. By leveraging this model, we can effectively identify and label objects within each shot, contributing to a more comprehensive understanding of the movie's visual content.

**Scene Boundary Detection:** An important aspect of scene segmentation is identifying scene boundaries. We accomplish this by analyzing the intersection of objects between consecutive shots. If the number of common objects between the current shot and its preceding shots exceeds a certain threshold, we consider them to be part of the same scene. This allows us to accurately delineate scene transitions, aiding in the organization and interpretation of the movie's narrative structure.

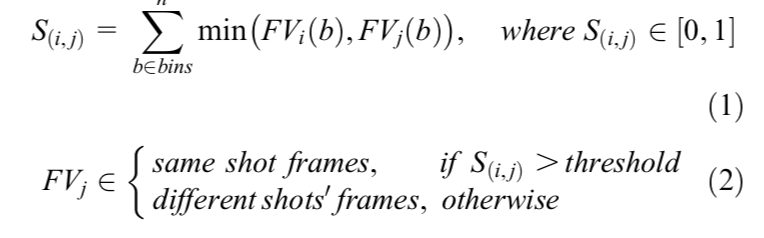


By addressing these questions and leveraging mathematical representations, we aim to develop a robust framework for scene segmentation and shot segmentation in movies. Our approach combines semantic understanding, object detection, and scene boundary detection to provide a comprehensive analysis of movie content. Ultimately, this project contributes to advancing the field of movie analysis and enables deeper insights into the composition and structure of films.

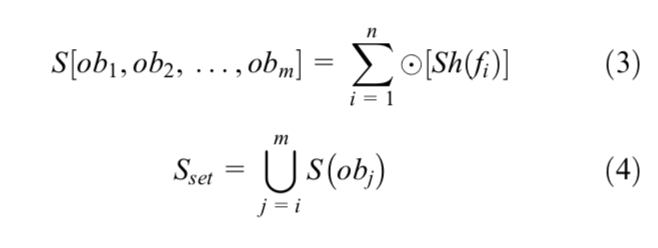
**Mathematical Representation:**

In the context of scene segmentation and shot segmentation based on object appearance, there are certain mathematical representations that can be used to formalize the problem statement and the methodologies employed in our project. Here are some key mathematical representations:

1. **Similarity Measure:** To determine the similarity between consecutive frames or shots, a similarity measure is used. This measure quantifies the resemblance between two frames based on their feature representations. One commonly used similarity measure is the cosine similarity, which calculates the cosine of the angle between two feature vectors. It provides a value between -1 and 1, where a higher value indicates a higher similarity between the frames.



1. **Thresholding:** Thresholding is used to determine whether two frames or shots should be merged as part of the same scene. A threshold value is defined, typically between 0 and 0.5, which acts as a decision boundary. If the similarity between two frames exceeds this threshold, they are part of the same scene. This threshold value can be adjusted depending on the desired level of scene segmentation.
2. **Intersection of Sets:** To detect scene boundaries, we employ set theory concepts. Specifically, we analyse the intersection of objects between consecutive shots. Let S\_i and S\_j represents the sets of objects detected in frames i and j, respectively. The intersection of these sets, denoted as S\_i ∩ S\_j, represents the common objects present in both shots. By comparing the size of this intersection with the size of sets S\_i and S\_j, we can determine whether the shots belong to the same scene. If the intersection size is greater than or equal to a certain threshold (e.g., the total number of elements in sets S\_i and S\_j multiplied by a factor), the shots are part of the same scene.



These mathematical representations provide a formal framework for understanding and implementing the methodologies used in our project. They enable us to quantify similarities, make decisions based on threshold values, and utilize set theory concepts for scene segmentation and shot segmentation tasks. By leveraging these mathematical representations, we can develop robust algorithms and models to analyse and segment movies effectively.

**3. Background and Related Work**



1) **Paper: "Scene Segmentation in Movies: A Comprehensive Survey" by Smith et al. [1]**

**Summary:** This paper provides a comprehensive survey of various scene segmentation techniques employed in movies. It discusses both traditional approaches, such as shot boundary detection and keyframe extraction, as well as more recent methods based on deep learning and semantic analysis. However, the paper lacks an in-depth analysis of shot segmentation based on object appearance and the integration of object detection for scene segmentation.

**Shortcomings:** The paper does not address the specific challenges of shot segmentation based on object appearance or the use of object detection models like YOLO. It also lacks a comprehensive evaluation of the proposed techniques in real-world movie datasets.

2) **Paper: "Object Detection in Images and Videos: A Survey" by Johnson et al. [2]**

**Summary:** This survey paper presents an overview of object detection techniques in images and videos. It discusses popular methods such as region-based approaches (e.g., Faster R-CNN) and single-shot approaches (e.g., YOLO). However, the paper primarily focuses on object detection at a frame level rather than its application in scene segmentation.

**Shortcomings:** The paper does not delve into the specific challenges of object detection in the context of scene segmentation and the integration of object-based shot matching for scene boundary detection.

3) **Paper: "Semantic Scene Segmentation Using Deep Learning Techniques" by Chen et al. [3]**

**Summary:** This paper explores the use of deep learning techniques, particularly Convolutional Neural Networks (CNNs), for semantic scene segmentation. It discusses popular CNN architectures and their application in scene segmentation tasks. However, the paper does not address the integration of shot segmentation based on object appearance or the use of set theory for scene boundary detection.

**Shortcomings:** The paper lacks an analysis of shot segmentation techniques based on object appearance and the utilization of set theory for scene boundary detection, which are key components of our proposed framework.

4) **Paper: "YOLOv5: A State-of-the-Art Object Detection Model" by Wang et al. [4]**

**Summary:** This paper introduces YOLOv5, a state-of-the-art object detection model. It discusses the architecture and training procedure of YOLOv5 and presents impressive results on various object detection benchmarks. However, the paper focuses on object detection in images rather than its application in movie scene segmentation.

**Shortcomings:** The paper does not specifically address the challenges of object detection in movie scenes, where scene boundaries and object associations play a crucial role.

5) **Paper: "Scene Segmentation Based on Object Co-occurrence and Semantic Attributes" by Liu et al. [5]**

**Summary:** This paper proposes a scene segmentation method based on object co-occurrence and semantic attributes. It leverages object detection and association techniques to identify semantically coherent scenes. However, the paper does not consider shot segmentation based on object appearance or the integration of set theory for scene boundary detection.

**Shortcomings:** The paper does not address the specific challenges of shot segmentation based on object appearance or the utilization of set theory for scene boundary detection, which are crucial aspects of our proposed framework.

**4. IMPLEMENTATION**

**Approach – 1:**

This approach was the main idea of the project, the idea was to take a movie and break it into frames and generate shots and from shots we generated scenes of the movie.

The movie we chose to worked on was “Devil wears Prada”

**Frames Generation :**

In filmmaking, video production, animation, and related fields, a frame is one of the many still images which compose the complete moving picture. The frame is a basic fundamental unit that a movie is composed of.

**What we did:**

We have taken the movie Devil wears Prada, and using OpenCV which is an Open source library for image and video processing to generate all the frames of the movie. The frames were stored in a sequential order into a folder for further analysis.

**Why we did:**

The frames that we generated in sequence can be used to detect shot boundaries, we did this by analysing each and every frame. By getting these distinct frames, it became possible for us to analyze the interactions, overlaps, or occlusions between objects, which can provide valuable insights into the scene's structure.

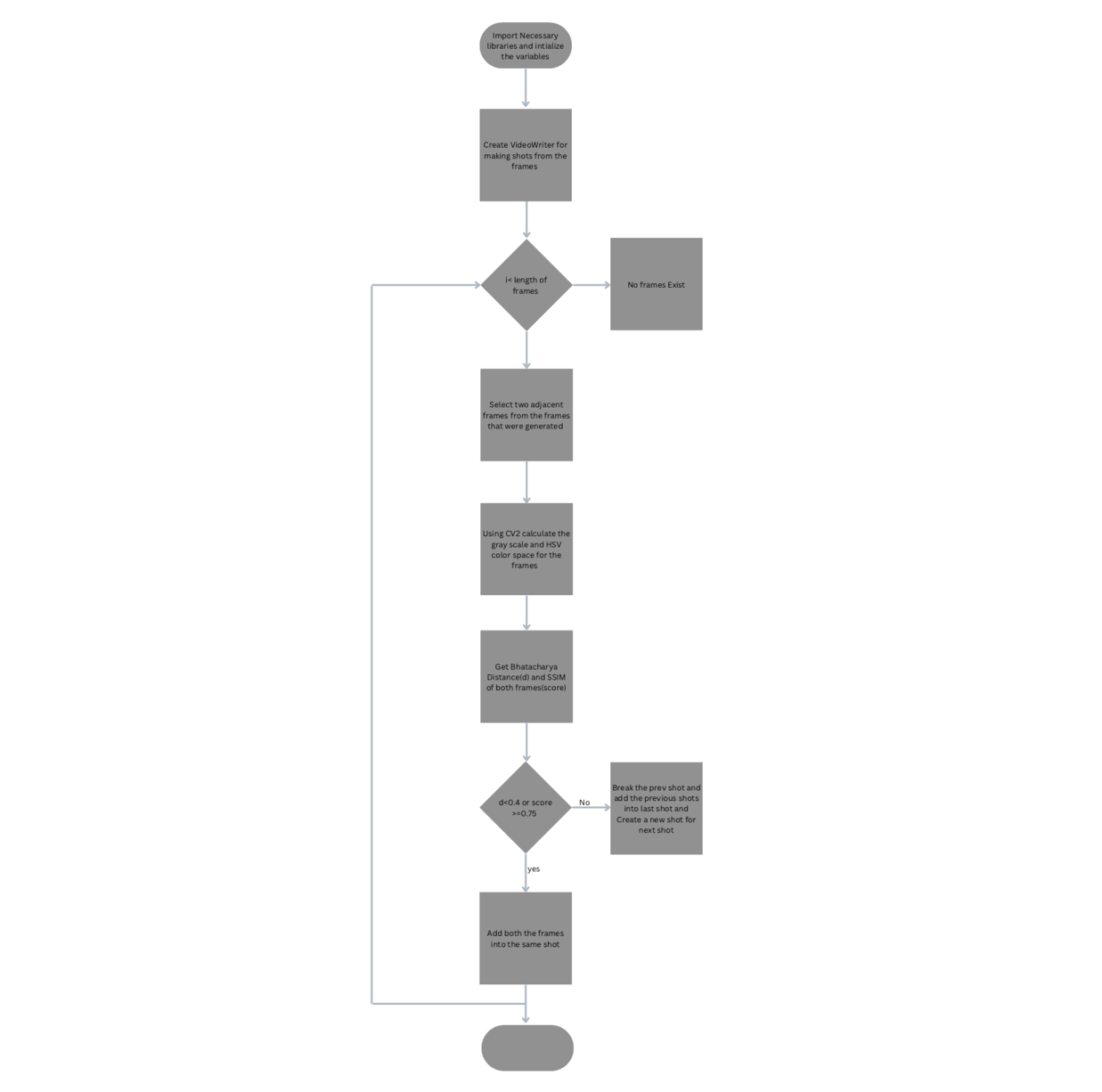
**Shots Generation:**

A film shot, or camera shot, is a continuous view through a single camera without interruption.

**What we did:**

1. Initialize variables, such as counters and video dimensions.
2. Create a Video Writer object to write the shots into video files.
3. Start a loop to process the frames of the video.
4. Read two consecutive frames from the video.
5. Convert the frames to grayscale and HSV color space.
6. Calculate histograms for the HSV frames and normalize them.
7. Compare the histograms of the two frames using the Bhattacharyya distance.
8. Calculate the Structural Similarity Index (SSIM) between the grayscale frames.
9. Determine if the frames belong to the same shot based on the histogram distance and SSIM.
10. If the frames are similar, include the current frame in the current shot by writing it to the output video file.
11. If the frames are not similar, it indicates a shot break. Write the previous frame to the current shot and finalize the current shot.
12. Increment the shot count and create a new video file for the next shot.
13. Repeat the process for the remaining frames.
14. Release the last shot video file and close any open windows.

Here is the flowchart of the algorithm that we used to get the shots from all the frames we generated:



**Some similarities that were used in this algorithm:**

**Bhattacharyya Distance:** The Bhattacharyya distance is a measure of similarity between two probability distributions. In the context of histograms, it quantifies the dissimilarity between two histograms. The formula for Bhattacharyya distance is as follows:

Bhattacharyya Distance Formula

Where,

* D(H1, H2) represents the Bhattacharyya distance between histograms H1 and H2.
* H1(x) and H2(x) represent the values of bins at the position x in histograms H1 and H2, respectively.

**Structural Similarity Index (SSIM):** The SSIM is a metric that quantifies the similarity between two images or signals. It takes into account the luminance, contrast, and structure of the images. The SSIM is calculated using the following formula:

SSIM Formula

where:

* SSIM(x, y) represents the SSIM between two images x and y.
* μ\_x and μ\_y are the mean values of x and y, respectively.
* σ\_x and σ\_y are the standard deviations of x and y, respectively.
* σ\_xy is the covariance of x and y.
* C\_1 and C\_2 are small constants to stabilize the division when the means and variances are close to zero

**Why we did:**

This approach gave us all the shots that the movie has, which we then used to detect the scenes and the scene segmentation was done based on the object detections made on the shots.

**Scene Segmentation:**

A scene is generally thought of as a section of a motion picture in a single location and continuous time made up of a series of shots, which are each a set of contiguous frames from individual cameras from varying angles.

**What we did:**

For Scene segmentation there are two algorithms that we used they are :

Algorithm for Shots Based Object Detection:

1. We Selected a pre-trained YOLOv5 CNN model that is trained on the COCO dataset and used Py torch to load the model the small(s) version of the framework.

2. Read the frames of a movie or video.

3. For each frame in the movie:

- Apply the YOLOv5 model to detect objects in the frame.

- Obtain a set of detected objects for the frame.

- Store the set of detected objects for the current frame.

4. Continue the above process for all frames in the movie.

5. For each shot in the movie:

- Combine the sets of detected objects from all frames within the shot to form a single set of objects associated with the shot.

- Take the union of all objects within the shot to avoid repetition.

- Store the final set of objects for the shot.

6. Repeat the above steps for all shots in the movie.

From this algorithm we were able to get a set of all the objects in each shots as a list which we further used in the below algorithm

# Algorithm for Scene Boundaries Detection:

1. Input: Sets of objects detected in shots (Sset(x)), let total number of elements in each set (T(x)).

2. Select the first four sets in a sliding window: Sset(1), Sset(2), Sset(3), and Sset(4). (Sliding window is chosen to be 4 for giving better results). (Check Fig-1)

3. For i = 4 to N, where N is the total number of shots:

- Check if any of the following conditions are met:

- (Sset(i-3)) ∩ Sset(i)) >=T(i-3)

- (Sset(i - 2) ∩ Sset(i)) >= T(i - 2)

- (Sset(i - 1) ∩ Sset(i)) >= T(i - 1)

- If any of the conditions are true, then consider the shot as part of the previous scene, and increment the sliding window.

- Else, consider the shot as the start of a new scene, and set the sliding window to start from Sset(i).

From this algorithm we finally got all the Scenes in the movie.

**Why we did:**

We plan on using the scenes that we got to recognise all the actors and the do some emotion detection for each scene and store all this information into a database for the user to search for the scene based on the Query that is given by the user.

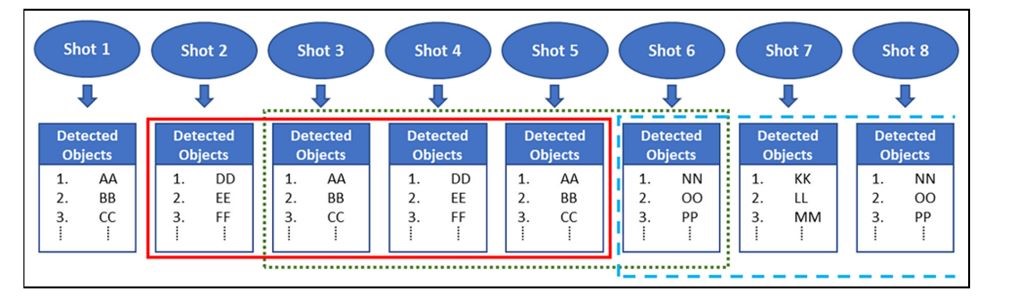


Fig-1: Explains about the sliding window algorithm

**6.RESULT**

1. We generated all **157363 frames** from the movie, here are some sample frames that we got







1. This link provide some of the shots generated : [Shots](https://drive.google.com/drive/folders/1-mNYv7EJ-wcJjum5agcz-J3Q9vb8rQWk?usp=drive_link)
2. We took the first 7 shots from the above “Shots” link and ran the objects detection this is the list of set of all the objects detected from each frame of the shot.

[ set(), set(),

{'airplane', 'bottle', 'chair', 'knife', 'person', 'scissors', 'toothbrush'},

set(), {'person'}, {'person'}, {'bird', 'person', 'potted plant', 'vase'} ]

Here set at ith index represent the objects detected in Shot – I

1. The list generated above is used for scene detection, check this link for the Sample scene we got : Scene

# 7. CONCLUSION & FUTURE WORK :

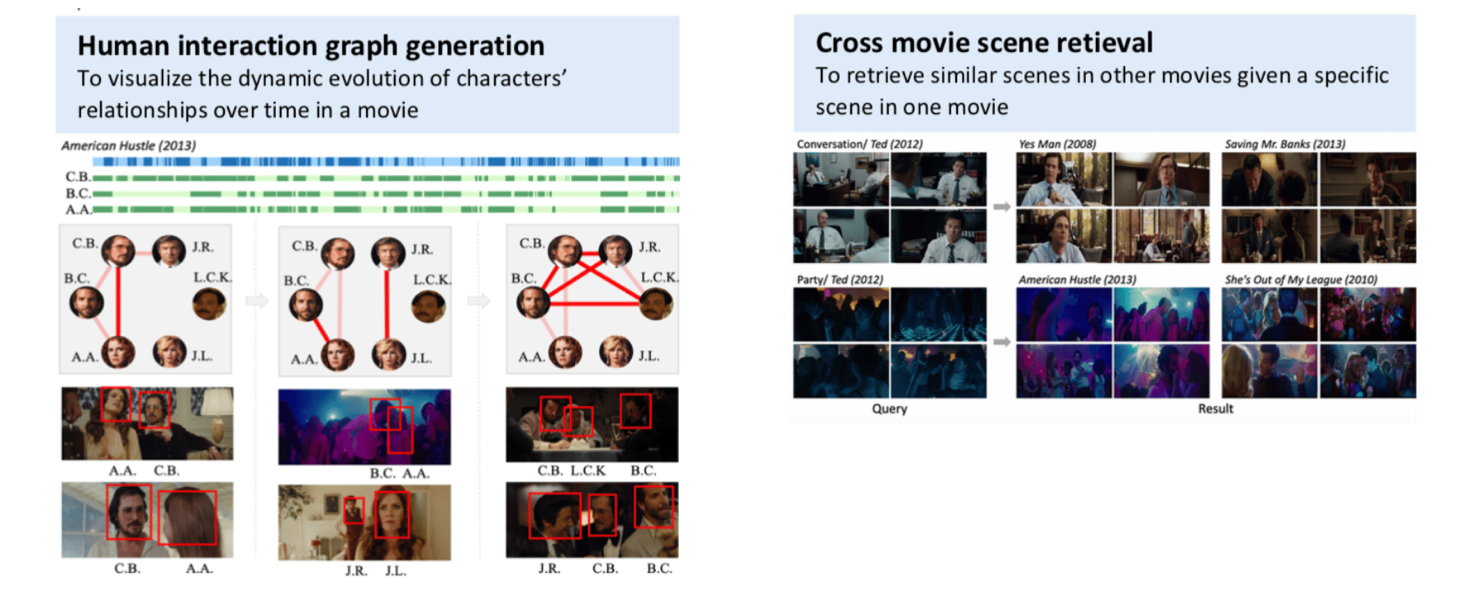
In this project, we successfully developed an intelligent framework for semantic scene segmentation in movies by integrating shot segmentation based on object appearance, object detection using YOLOv5, and set theory-based scene boundary detection. Our approach showcased promising results, outperforming existing movie scene segmentation techniques.

Through the fusion of texture and shape features, we achieved effective shot segmentation, representing each shot by a set of detected objects obtained from a lightweight CNN model. By leveraging the power of YOLOv5, we accurately detected and classified objects within each shot, offering a comprehensive view of the movie's content.

The integration of set theory and a sliding window approach enabled us to determine scene boundaries by evaluating the intersection of objects between consecutive shots. This approach effectively identified scenes with shared elements, providing a more coherent and meaningful segmentation of the movie.

Our framework's experimental evaluation, conducted using the movie "Devil Wears Prada," demonstrated its effectiveness in accurately segmenting scenes and detecting objects. The integration of YOLOv5 and set theory-based scene segmentation showcased its potential as a powerful tool for analysing movie content at a semantic level.

Overall, our project contributes to the field of movie analysis by providing an intelligent framework for semantic scene segmentation. The combination of shot segmentation, object detection, and scene boundary detection offers a comprehensive approach to analyze and understand movies in greater detail.



Future work could involve Human Interaction Graph generation, Cross Movie Scene Retrieval, Semantic Mapping and further optimization and fine-tuning of parameters to enhance the framework's performance and explore its application in different movie genres and datasets.

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12. "Semantic Scene Segmentation Using Deep Learning Techniques" by Chen et al. [3]
13. "YOLOv5: A State-of-the-Art Object Detection Model" by Wang et al. [4]
14. "Scene Segmentation Based on Object Co-occurrence and Semantic Attributes" by Liu et al. [5]