

Video Recording and Indexing of Theatre Rehearsals

Remi Ronfard

INRIA, LJK, University of Grenoble, France

Email: remi.ronfard@inria.fr

Benoit Encelle

LIRIS, University of Lyon, France

Email: xxx

Pierre-Antoine Champin

LIRIS, University of Lyon, France

Email: xxx

Thomas Steiner

LIRIS, University of Lyon, France

Email: xxx

Nicolas Sauret

IRI, France

Email: xxx

Cyrille Migniot

University of Burgundy, France

Email: xxx

Abstract—BLA BLA BLA

Keywords—Component, formatting, style, styling, insert.

I. INTRODUCTION

0.5 pages (Rémi)

This paper describes the result of a two-year project dedicated to the creation of a digital archive of the complete rehearsals of a theatre production at Theatre de Lyon Célestins.

Spectacle en ligne : complete workflow for a natively digital archive from capture to editorialization (caption/annotation/enrichissement/publication/éditorialisation)

II. STATE OF THE ART

STATE OF THE ART IN THEATRE, COMPUTERS AND VIDEO (1 page - Rémi)

Why record rehearsals ? Why index them ? Who are the targeted audiences ? Professors, researchers, students, and amateurs We can use Pascal Bouchez evaluation grids to assess the quality of the dataset ? Our common goal is to show ?theatre at work?

Not much work dedicated to document the rehearsal process. Not much work dedicated to document the mise-en-scene. Mention the Brecht archives, the Stanislavsky archives.

[Regarder l'annexe technique du projet] [+ présentation REMI à la FFIRT ?]

III. THE REHEARSAL PROCESS

CONTEXTE DE L'ARCHIVE (1 page - Nicolas) "du terrain à la donnée" : ce qui nous a amené à structurer les données de cette façon description des besoins

Actors and participants: Theatre rehearsals involve many actors and participants, not limited to actors in the play. Other participants include the director and her assistants, the lighting director, the sound director, the stage manager, technicians, etc.

Performances

Discussions

IV. THE REHEARSAL ARCHIVE : COMPLETE WORKFLOW OF CONSTRUCTION AND PUBLICATION PROCESS

(2,5 pages)

A. Capture

(nicolas)

Non intrusive, push-button, integral, full HD, sound

B. Annotation

1) *live performed*: (nicolas)

2) *Data models*:

C. Data conformation

(nicolas)

Problem and solution ? Manually done with internal tools

D. Audio and video processing

Remi Enrichissement - signal processing [option]

1) *Learning actor's voices and appearances*:

2) *Alignment between play-script and performances*:

3) *Actor tracking*:

4) *Generation of annotated, cinematographic rushes*:

E. Applicative plateforme for data exposure

Ligne de temps (nicolas , PA)

1) *Ingest*:

2) *Search engine*:

3) *Metadata player*:

F. Linked Open Data publication

Important : au service d'un digital heritage, implication de l'open data pour le patrimoine. (PA)

V. ARCHIVE VALORISATION SCENARIOS

(1,5 pages)

A. Visualization and browsing strategies

B. Demonstrator for Brick and Maggie scene

Describe fine-grained browsing interfaces allowing to quickly review all rehearsals for a scene or a line

C. Mobile app

If space permits !

Maquettes ?

Not sure that this is relevant here !

D. Experimental validation

The recordings have been evaluated subjectively by the actors, the director and her assistants ?

A separate evaluation is being performed by film editors.

We can use Pascal Bouchez evaluation grids to assess the quality of the dataset ?

VI. LIMITATIONS AND FUTURE WORK

(0.25 pages)

Reframing and play text alignment is experimental and needs to be further validated and automated.

Better image resolution may be useful (4K, 8K).

Stereoscopic 3D images requires future work.

Reverse shots of the director and her assistances would be valuable.

Sound quality is a problem that can be addressed with better microphones.

More work is needed to extrapolate to other performances - concert, opera, ballet.

Graphical annotations would be useful.

Future work is needed for assigning the virtual cameras automatically.

VII. CONCLUSION

(0.25 pages)

Our technology is non intrusive and well accepted by the production team

It is made available to researchers in genetic analysis.

ACKNOWLEDGMENT

The authors would like to thank...

REFERENCES

- [1] R. Ronfard, "Video recording and genetic analysis of theatre performances," in *Annual Conference of the International Federation for Theatre Research*, Barcelone, Espagne, Jul. 2013.
- [2] —, "Notation et reconnaissance des actions scéniques par ordinateur," in *Notation du travail théâtral, du manuscrit au numérique*, M. Martinez, S. Proust, and M. Pouget, Eds. Lansman, Dec. 2012. [Online]. Available: <https://hal.inria.fr/hal-00768893>