

WHOLODANCE

Whole-Body Interaction Learning for Dance Education

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Deliverable 2.2

Outcome of the pipeline development

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D2.2 – Outcome of the pipeline development	WhoLoDance - H2020-ICT-2015 (688865)
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Design document for the syllabus display

As seen in the above shot-list the captured sequences adhere to the definition of the different dance genres syllabus as defined by the Dance partners. The captured sequences were created based on the different motion principals agreed upon. The naming convention includes the motion principle in the filename, with the eye to assist further research in extraction of HLF / LLF from the data, and in the similarity search.

Further development in the creation of the Blending engine will also take this principal. The motion principals will be used as “tree names” whereas the sub-motions will become sub-directories and sub files.

Objective from DOW

D2.2: This deliverable includes the detailed shot list documents for motion capture per genre (part1), the design document for the syllabus display (part2), the motion capture pipeline flowchart document (part3) and the raw sequences of captured motion per dancer / motion element. (part4)

Related task

T2.2: This is the main task inside WP2 and it entails the creation of detailed shot lists for motion and multimodal capture, the creation of a design document for the syllabus display and blending software and the detailed development of the optimal motion capture pipeline suited for the project. Once those steps are done, the motion capture volume for an area that will include selected genres can be set and the motion capture sessions can commence. The main process of motion capture is followed by secondary motion capture and multimodal data capture of key poses and key transitions.

This document is part 3 of the main task inside WP2 which entails:

- 1: The creation of detailed shot lists for motion and multimodal capture.
- 2: The creation of a design document for the syllabus display and blending software.
- 3: The detailed development of the optimal motion capture pipeline suited for the project.**
- 4: Raw sequences of captured motion per dancer / per syllabus element / per motion

Motion capture pipeline flowchart

Part 1: Pre-Production

Part2: Dance scripts and shot-list storyboarding

Part3: Character / set BIBLE and Shot pre-production

Part4: Production

Part5: Post processing of data

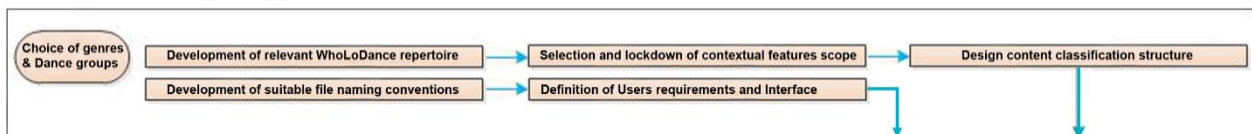
Part6: Format conversions

Part7: Synchronization for blending

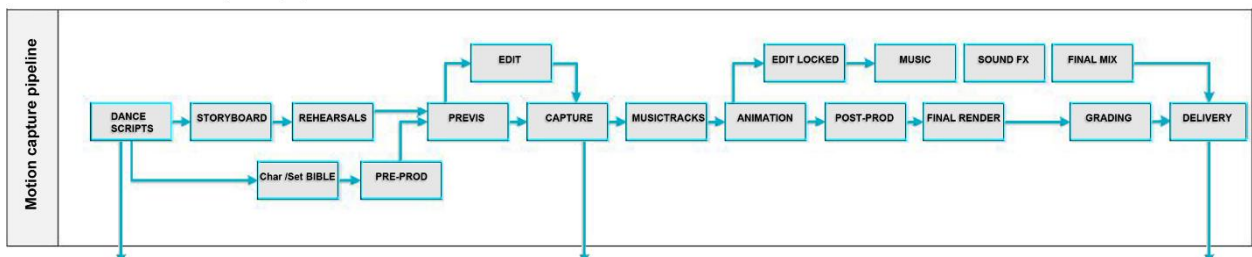
Stages of the Motion Capture Pipeline

The motion capture production pipeline is consisting of the following stages:

1.3.9.1: Motion capture pipeline - PRE PRODUCTION



1.3.9.2: Motion capture pipeline - PRODUCTION



Once motion capture production has been executed, the data processing and the visualization phases will commence.

Detailed description of the pipeline

Pre-production planning

The work of planning begins with understanding the project thoroughly. This means gathering all of the relevant materials like scripts, storyboard, production drawings (characters and sets), references on video, scratch audio tracks, etcetera from the partners.

These materials are often considered highly proprietary and you may be legally bound to keep them secure. Take detailed notes, make photographs and keep them organized e.g. in a binder. Meet with others working on the project to improve your understanding of it. This includes how deeply the material is "in revision." These early meetings are also an excellent time to present the basics mentioned previously, regarding how animation by motion capture is different from other means.

Choreographers and dance teachers may know precisely what they want, and have specified it clearly, or they may know and not have specified it, or they may simply not know. When we are unsure, we will try to build the motion capture repository in a flexible manner that will allow for some modifications in a later stage. It is important to plan for testing and expending more effort on shots that are vaguely specified to also allow exploring possibilities as part of the creative process during capture.

The next questions surround, "To whom will the captured motion go?" These describe where motion capture fits into the project's production process.

- Will the data be used directly or as a reference ("roto-capture")
- Who on the partner's side will receive and check the captured motion files?
- Which avatar types will be used with the motion?
- What animation software is being used?
- What format and kind of data should be delivered? (E.g. translation or rotation)

Shot Breakdown: The next step in planning is to examine the information describing the project and "break it down" into potential motion capture shots. The dance partners provided video reference for the shots, however these references will in some cases need to be fragmented down to individual "motion units" to fit in a relational blending database that will enable creation of new choreographies. For each shot, information relevant to the motion capture work must be extracted. This will be used to plan how to do the work and, more importantly, whether it's possible at all. Note that we both extract information relevant to motion capture, and then break that information out into motion capture shots. There is lots of information to record about each motion capture shot, preferably on a standardized sheet. The shot lists, storyboards and scripts will be organized around camera shots or takes. Each take in front of the camera may require several separate motion "takes" to be shot and combined. We keep the distinction between a "take" in front of the motion capture equipment and a "take" in front of the motion picture camera clear when writing down information about shots, we use prefix letters like "MC." Be sure to annotate "MC" shot information with cross references to the client's "camera storyboard" shot numbers. The current project is created based on a "per (motion capture) shot" basis.

Additionally it is harder to perfect and capture a complex motion than a simpler one. It's often better to isolate motions and shoot them separately than to combine them. The motion to be captured is usually driven, triggered or timed by external media. It could be a voice or video track, whose time code is being written into the captured motion data. This is typical when dancing to music or composited over background action that has already been shot (a background plate, usually provided on video from the production's collection of dailies). It's likely that the performers will rehearse the motion repeatedly while looking at the background plate on video or listening to the sound track. This timing material, along with suitable playback

equipment, must be prepared for the motion capture shoot. If external media is not available for timing, the Dancers and the Director can choreograph the motion of a capture shot to an arbitrary soundtrack, using it purely as a timing aid. The soundtrack may be a completely unrelated piece of music that matches the energy level of the motion in the scene.

The most basic information to extract about each shot on the storyboard is the names of the characters and relevant dance genre and motion principals that are to be captured, along with dialog and actions. These are the heart of the acting in the shot.

One of the most important pieces of information to help determine feasibility of capture is in how large a volume the motion takes place. In addition, is the "action volume" oddly shaped? Or are there obstructions to the visibility of markers? Sketches of complex motion should be made to aid in planning. Finally, where is the camera? Where will the motion-captured character be within the camera's frame of view? How close will the camera be to the character? Which side of the character will be seen? The actor who performs the motion is greatly assisted knowing to what he's playing. Even if only to know not to look in that direction, or to be careful about motions visible from a particular side. Again, for complex scenes it is helpful to sketch in the camera location on diagrams. Characters should be listed as foreground or background. Often a foreground character will be hand animated or captured data will only be used as a reference.

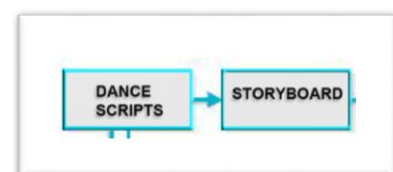
We determine motion-capture requirements for each shot once the basic information about the motion capture shots has been extracted, that is, requirements from the dance and technical partners, the next step is to decide on how these requirements affect actually doing the motion capture. In effect, this step is sketches out how the motion capture will be performed to give good data. The types of data provided by different kinds of motion capture equipment need to be considered with respect to how they will control the final character. The raw data of an optical system is a set of marker positions, in effect a point cloud around the body of the performer. These point clouds can be used directly to animate the final character (translation data), or they can be solved into rotations on a skeleton and those rotations applied to the character (rotations on the joints of a hierarchic skeleton). Passive optical markers should be visible to three cameras. Passive systems require sometimes redundant markers to avoid marking "ghosting" throughout the motion to be tracked accurately. Optical markers must be attached to the performer in a way that minimizes shifting and wobble during action.

While it is more desirable for dancers to perform together, it may be necessary to capture motion in multiple passes. If two dancers do not interact significantly, it is possible to plan a shot in two passes, one for each dancer.

The motion capture pipeline converts the raw information provided by the motion capture equipment into joint rotations on a model of the performer's skeleton and finally onto the target character. The pipeline technician uses the driver software and applications of the motion capture system to derive the "performer skeleton" from the captured rest pose. A low resolution model of the character to be animated will be available for real time previews. After setting up the pipeline, the technician can connect this model to the rest pose. This will allow real-time previewing of the motion data during the capture sessions to come.

Dance scripts and shot-list storyboarding.

The questionnaire that was filled in by the partners as part of WP1 and the video documentation that is created per dance genre and per movement principal, are used to create a comprehensive shot list story board to be used as a guideline for the motion capture production. The shot list storyboard is used as a generic template for all capture sequences that build up the repository database. Each shot is



described and listed in terms of the: Performer name, Shot name and number, Shot description, Duration, Genre, specific shot notes and additional information when applicable that lists the blending Idle / Transition frames of the specific shot.

In the picture below is an example shot-list page as is used on the motion capture stage.

SHOTLIST - CLASSIC - BALANCE											
Dancer (name)	Shot description	Take name	Duration	IDLE / Transition (Y/N)	Quality	Processed (Y/N)	FBX	H/LF/LF	Loopable (Y/N)	Blendable (Y/N) + specific blending notations	Reference and Notes
Left_leg_r1	Left leg move right										
Right_leg_r1	Right leg move right										
Outbal_left1	Out of balance moving left										
Outbal_right1	Out of balance moving right										
Jumps_cross1	Quick jumps cross feet										
RLeg-Rturn1	Right leg right turn										
RLeg-Rturn2	Right leg right turn 2										
Outbal_stepL	Out of balance step left										
Outbal_stepR	Out of balance step right										
Toes_RlegR	On toes right leg to right										

* To be further filled with Dance partners (classic)

WhoLoDance - MOTEK

Video-snippets from reference. Used on set during capture

Rehearsals.

Rehearsals with performers and capture technicians are carried out on two different aspects, Creative and Technical. On the Creative aspect, the rehearsal is done to focus on the performance of the specific motion in the best way. The Technical rehearsal is done to assess the best way to capture the specific shot. (Performer placement, performer calibration and shot specific constraints)



Rehearsals are their most important tool for increasing the quality and decreasing the time needed to capture motion data. There are three stages of rehearsal:

- Proof of Principle motion capture shoot
- Walk-through rehearsal
- Technical rehearsal

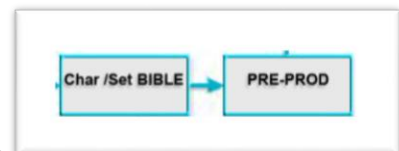
The proof of principle shoot is both a performance related and a basic technical rehearsal, to show that each configuration of markers, sensors, props, rigs and performer to character connections will produce good motion. Several example shots should be selected for each distinct configuration. The captured motion should be applied to a test character. Regardless of whether this type of marker, performer, rig configuration has been captured before it should be tested again. Conditions may have changed since last use, and improvements may be realized during testing. Again, an assistant should take notes on materials that were needed but not present, problems that occurred, and solutions proposed. This rehearsals should be

scheduled to leave time to resolve problems before the shoot. Members of the team are assigned responsibility to fix problems before production begins.

The walk through rehearsal has the dancers act every scene under the motion capture director's supervision. Props and scenery are used, but no motion is captured. It helps to have an assistant take notes of the opportunities and problems found along the way. This rehearsal is videotaped and made into a "video storyboard" for the motion. Videotaping a dress rehearsal. Finally a technical rehearsal should be done while capturing motion. During this rehearsal, the dancer wears all motion capture equipment and rigs. Each shot is acted and captured. However, the captured data should be considered "disposable." The emphasis should be on resolving problems rather than achieving a perfect performance. Again, an assistant should take notes, especially recording missing items and techniques that the director would like to use during the production capture sessions.

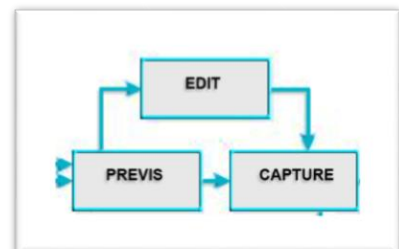
Character / set BIBLE and Shot pre-production.

Some dance movement rely on having props or additional dancers on the set during capture (Specifically for Greek folk dances). These motions are specifically mentioned in the shot-list and need some pre-production on the capture stage to accommodate special shot constraints. A separate list of those "special" shots are set in a "Character / Set Bible" that enables proper capture stage setup before data acquisition stage.



Pre-visualization, Edit and Capture.

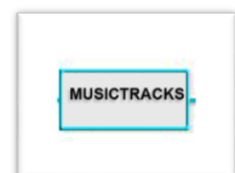
When the technical crew and the performers are on the capture studio and the session is starting, we enable a real-time preview for both the performers, the motion capture director and the technical team. This preview, or pre-visualizations ensure that everyone involved can see the captured movements while they are being captured to identify any possible problems and errors.



Editing here is meant any changes or modifications to the performer template (marker setup) or to the actual capture set. Capturing then commences and every shot in the shot-list for the specific capture session is then recorded and saved into the raw data repository.

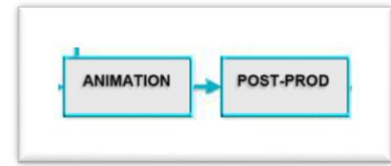
Music tracks

Some of the shots in the list, and the ones based on specific movement principals, need either rhythm or relevant music tracks. Music and rhythm cues are available both during capture or post capture for synchronization purposes. Since for some of the project scope genres, sonification is part of the scope, we will record also sonic data during motion capture sessions when applicable.



Animation – Data post processing

A crucial part of the motion capture pipeline is the data processing before it is passed for curation and HLF/LLF extraction. In this process, all the Shots that have been captured are examined and processed to start and End on the specified IDLE/ Transition poses, any glitches and data spikes that are identified are treated.



Motion Capture Process and Systems

This chapter gives an overview of Motion Capture and various technologies used to do it.

Motion capture is a complex technology that deeply affects the aesthetics of the CG art form. Because of its complexity and the speed at which profitable production proceeds, it is a challenging process to keep under control. In the current project context, passive marker optical technology will be used in conjunction with accelerometer data, audio data and additional sensing devices (breathing)

We distinguish “**capture process**” from “**application process**”.

The “capture process” obtains motion data from the performer, and the “application process” retargets that motion data onto an animated character. The connection between the processes are the two skeletal models in the computer. One model, the performer model, is some representation of the human performer in the capture volume. The second one, the target model, is a computer-animated figure onto which the motion is applied. Such model or “avatar” may be a realistic figure, or as in the current project context an abstract “motion envelope” designed for teaching.

Planning and executing a motion capture production session.

The following section introduces a practical model of motion capture technology. Several motion-capture technologies are brought together in terms of this "generic model." These integrated systems create raw motion data in "sensor space" and this is converted into usable motion data.

Motion-capture is used here because there is a need for massive amounts of motion data within limited budget and time. Martial arts video games were an early example of this. It was not practical to hand animate hundreds of complex full body motions within the budget of a typical video game. In addition, there was publicity value in saying that a top martial artist’s movements had been digitized. A similar example has been digital extras for crowd scenes. In the current project we capture dance masters in their respective genre, as this data will be used for teaching purposes, it is critical to stay absolutely true to the captured motions and not modify it in any way other than fix any technical or system related glitches.

Steps in motion capture production

- Build character geometry
- Rough out animation
- Create skeleton
- Connect skeleton to geometry

- Plan out the animation based on fragmenting shot lists
- Determine approximate character requirements
- Rehearse & optimize shots
- Capture motion
- Process motion data onto a skeleton
- Finalize character geometry
- Retarget skeleton inside geometry
- Repeat for all shots until completion

Motion capture is also a specialized work process for Directors and performers. The Director can guide motion capture on a stage. He can talk to the performers and watch them move. Together they can critique the results and may discover better ways of performing a scene. While it is possible to interact deeply with an animation artist, the style is different. An animation artist must, in some sense, be the actor as well as a talented digital artist. This is a rarified skill. In addition, while an animator can render scenes quickly it still requires more time and is less direct than talking to people who are performing movements. In some sense, the Director is working with a "user interface" (actors creating a performance) with which he is familiar.

Motion-capture can be called for when a particular actor's characteristic motions are desired for a production. A specific dance move, a gesture or a movement quality, if an audience recognizes it, the motion has value to carry a scene. Again, while an animator could create these motions from reference video of an actor, the actor may fortuitously string together many small motions that add up to a characteristic performance. A few projects that started as traditional CG animation have migrated motion-capture to achieve greater realism. In the current project context, Dancers will be captured in a manner that will allow for a large range of motion adaptation based on overlaying of "characteristics" extracted from similarity search techniques and other HLFs.

Organization of the motion capture

Subsequent sections discuss each phase in detail.

- Pre-production planning
- Understanding the desired results
- Gather relevant material (Storyboard, Production boards, etc.)
- Evaluate stability of the design
- Extract info about each potential motion-capture shot (Shot Breakdown)
- Characters and actions
- Rigs and props
- Location, size, movement, etc.
- Shot timing w/handles Boundaries of performance
- Framing Determine motion-capture requirements for each shot
- Rough character setup and marker setup
- Neutral poses
- Blending
- World Axes
- Units
- Sample rate
- Evaluate shots for completion with motion-capture blending engine

Production

All of pre-production to this point should have prepared the dancers, choreographers and motion capture team to efficiently carry off actual production. It should be possible to enter the studio on the day of production, calibrate the system, place the equipment on the talent, calibrate the performer and start shooting. There should be no need to search for things; they should be laid out beforehand within easy reach. If it isn't possible to get up and go, then the preparation was inadequate. Preparing the Studio Preparation occurs in the days and hours before the performers arrive for the actual shoot.

The four core steps of the motion capture work process which are tightly tied to a technology are:

- Calibration
- Setup of the equipment on the performer (performer setup)
- Capture
- Tracking or data post-processing

Post processing of data

Data is post processed automatically and then examined to discover anomalies. These can be data spikes, bad takes (which are usually discovered during production) and any system jitters. Special attention is given to finger tracking in sequences where those are important for the conveying of specific dance meaning.

Format conversions

As defined in the WhoLoDance project document, the master data format that is used throughout the project is FBX. Below is a detailed overview of the FBX format:

FBX format description:

FBX Assets is a framework that allows you to create, edit, and manage asset templates. An asset template defines the interface of an asset. In other words, it specifies the properties an asset must have in order to comply with a specific asset type.

Asset templates are built in XML files called template files. This document describes the XML template file format.

The following goals served as guidelines throughout the design of the FBX Assets framework, its API, and its file format:

- **Human Readability:** A user should be able to understand and modify the content of a template file.
- **Versioning:** A single template file must be able to describe multiple versions of the same template, ideally the whole template history. Versioning is not described in the current version of this document.
- **Multiple Inheritance:** A template can inherit properties from one or more other templates.
- **Type Definition:** New types can be defined using a set of built-in types. These new types can be simple types, enumerations, templates, or arrays of any of these

- Localization: Text that is used to label or describe elements in the file must be localizable in any language. All localized versions of a label or description must be stored in the template file. The format must allow encoding of a mix of single-byte and multi-byte characters.
- Packaging: Template files must belong to a package, allowing template authors to group multiple template files together. Packages may be unnamed if reserved for internal use, but they must be named if published.
- Namespaces: Type names must be namespace using the package name, in order to prevent name collisions across package boundaries. Type names must be unique within a package.
- Referencing: A template must be able to reference types and templates defined in other template files.
- Locking: Templates must allow locking assets in part or in whole in order to limit the changes a user is allowed to perform.
- Views: Different users may want to view a given template differently depending on their workflow.

In the picture below are listed FBX Assets types and their C++ types

<i>FBX Assets Type</i>	<i>C++ Type</i>
BOOL	bool
INT8	char
INT16	short
INT32	int
INT64	long long
UINT8	unsigned char
UINT16	unsigned short
UINT32	unsigned int
UINT64	unsigned long long
FLOAT	float
DOUBLE	double
STRING	char * (UTF-8 encoding)
VOID	void
REFERENCE	N/A (Reference to a node in a scene)

Synchronization for blending engine

Wholodance project involves the creation of a custom blending engine that will relate to the captured FBX data files as a relational database and will enable the blending of any sequence with any other sequence in the database. For this purpose all data needs to undergo different processes of synchronization.

1: Time domain Synchronization

Time Synchronization deals with having the motion capture data adhering to an overall time unit. The data was captured at speeds of up to 120 Hz, but in the blending engine we intend to down sample this to 30FPS to adhere with most real-time technology.

2: Frequency domain Synchronization

Different dance genres are typically dances in different tempos and in many cases , tempo is also changes during the same dance. The blending engine is designed to enable that, however, it means that data files will carry the possibility to be synchronized to different tempos , (rather than the tempo they were recorded in.

3: Spatial synchronization

This relates to having all sequences aligned to the same XYZ global coordinates at start of sequence.

Raw sequences of captured motion per dancer / per syllabus element / per motion]

ALL SEQUENCES RECORDED SO FAR ARE AVAILABLE ON THE PROJECT DROPBOX AREA AT:

https://www.dropbox.com/home/WHOLODANCE/Motion-Capture/Processed_DATA_MOTEK_May

Detailed Shot List MOTEK May Session

Capture day 1	2 Sessions					
PM	75 Takes					
Athina_ROM_001	Bad		0: 51	308 8		
Athina_ROM_002	R.O.M.		0: 54	325 6		
Ballos_full_001	Good	Athina	2: 33	183 65		
Ballos_forward_backward_002	Good	Athina	0: 23	281 3		
Ballos_turn_right_003	Good	Athina	0: 24	287 7		
Ballos_turn_left_004	Good	Athina	0: 23	273 4		
Ballos_diagonal_005	Good	Athina	0: 18	219 8		
Ballos_couple1_006	Good	Athina	0: 16	197 2		
Ballos_fast_forward_backward_007	Good	Athina	0: 24	290 1		
Ballos_fast_turn_right_008	Good	Athina	0: 22	262 3		
Ballos_fast_turn_left_009	Good	Athina	0: 24	291 6		
Ballos_fast_diagonal_010	Good	Athina	0: 19	229 2		
Ballos_fast_couple1_011	Good	Athina	0: 37	449 4		
Stadio_full_001	Good	Athina	0: 42	501 1		
Statria_full_001	Good	Athina	0: 39	469 2		
Statria_full_002	Good	Athina	0: 33	393 3		
Zagorisio_full_001	Good	Athina	0: 43	512 6		
Zagorisio_step1_001	Good	Athina	0: 17	200 4		
Zagorisio_step2_001	Good	Athina	0: 18	220 7		
Zagorisio_step3_001	Good	Athina	0: 19	226 6		
Zagorisio_step4_001	Good	Athina	0: 19	226 1		

TikPal_full_001	Good	Athina	0:45	5398		
TikPal_step1_001	Good	Athina	0:17	2052		
TikPal_step2_001	Good	Athina	0:28	3411		
Tik_Trom_full_001	Good	Athina	0:34	4117		
Seranitsa_full_001	Good	Athina	0:26	3132		
Seranitsa_right_001	Good	Athina	0:17	2098		
Seranitsa_left_001	Good	Athina	0:16	1862		
Seranitsa_jump_001	Good	Athina	0:19	2320		
Letsina_full_001	Good	Athina	0:35	4235		
Letsina_step1_001	Good	Athina	0:17	2019		
Letsina_step2_001	Bad	Athina	0:20	2431		
Letsina_step2_002	Good	Athina	0:16	1952		
Letsina_step3_001	Good	Athina	0:19	2233		
Kastrinos_full_001	Good	Athina	0:59	7131		
Kastrinos_step1_001	Bad	Athina	0:01	93		
Kastrinos_step1_002	Good	Athina	0:23	2728		
Kastrinos_step2_001	Good	Athina	0:16	1866		
Kastrinos_step3_001	Good	Athina	0:22	2583		
Kastrinos_step4_001	Good	Athina	0:23	2793		
Kastrinos_step5_001	Good	Athina	0:27	3193		
Kastrinos_step6_001	Good	Athina	0:25	2998		
Karatzova_full_001	Good	Athina	1:56	13891		
Karatzova_fast_full_001	Good	Athina	0:38	4511		
Karatzova_step1_001	Good	Athina	0:08	994		
Karatzova_fast_step1_001	Good	Athina	0:13	1511		

Karatzova_fast_step2_001	Good	Athina	0:10	1186		
Karatzova_fast_step3_001	Good	Athina	0:18	2117		
Karatzova_slow_step1_001	Good	Athina	0:33	3986		
Karatzova_slow_step2_001	Good	Athina	0:21	2566		
Karatzova_slow_step3_001	Good	Athina	0:20	2344		
Kotsari_full_001	Good	Athina	0:30	3560		
Trigona_full_001	Good	Athina	1:55	13813		
Trigona_slow_001	Good	Athina	0:19	2338		
Trigona_fast_001	Good	Athina	0:31	3736		
Ikariotico_full_001	Good	Athina	1:23	9926		
Ikariotico_step1_slow_001	Good	Athina	0:17	2020		
Ikariotico_step2_slow_001	Good	Athina	0:24	2876		
Ikariotico_step3_slow_001	Good	Athina	0:20	2379		
Ikariotico_step4_slow_001	Good	Athina	0:23	2804		
Ikariotico_step5_slow_001	Good	Athina	0:17	2082		
Laventiikos_full_001	Good	Athina	1:17	9236		
Laventiikos_step1_full_001	Bad	Athina	0:21	2538		
Laventiikos_step1_full_002	Good	Athina	0:52	6200		
Laventiikos_step1a_001	Good	Athina	0:13	1584		
Laventiikos_step1a_002	Good	Athina	0:18	2149		
Laventiikos_step1b_001	Good	Athina	0:20	2412		
Laventiikos_step1c_001	Good	Athina	0:18	2163		
Laventiikos_step2_full_001	Good	Athina	0:24	2856		
Laventiikos_step2a_001	Good	Athina	0:18	2141		
Laventiikos_step2b_001	Good	Athina	0:21	2560		

Laventiikos_step3_full_001	Good	Athina	0:25	2940		
Laventiikos_step4_full_001	Good	Athina	0:34	4104		
Laventiikos_step5_full_001	Good	Athina	0:22	2687		
Laventiikos_step5_full_002	Good	Athina	0:22	2645		
Capture day 2	2 Sessions					
AM	54 Takes					
Warmup_Aliki	Unclassified		0:37	4441		
Konstantinos_ROM	R.O.M.		0:58	3464		
Aliki_ROM	R.O.M.		1:04	3817		
testRec	Not For Use	Konstantinos,Aliki	0:07	442		
Ballos_full_001	Bad	Konstantinos,Aliki	2:40	9596		2 lost markers
Ballos_full_002	Bad	Konstantinos,Aliki	2:30	8989		lost marker
Ballos_full_003	Good	Konstantinos,Aliki	2:28	8894		
Ballos_forward_backward_001	Bad	Konstantinos	0:11	684		
Ballos_forward_backward_002	Good	Konstantinos	0:23	1363		
Ballos_turn_right_001	Bad	Konstantinos	0:20	1202		
Ballos_turn_right_003	Good	Konstantinos	0:17	2082		
Ballos_turn_left_001	Good	Konstantinos	0:18	2102		
Ballos_diagonal_001	Good	Konstantinos	0:21	2536		
Ballos_couple1_001	Good	Konstantinos	0:24	2830		
Ballos_fast_forward_backward_001	Good	Konstantinos	0:12	1429		
Ballos_fast_turn_right_001	Good	Konstantinos	0:19	2279		
Ballos_fast_turn_left_001	Good	Konstantinos	0:18	2216		

Ballos_fast_turn_diagonal_001	Good	Konstantinos	0:25	3053		
Ballos_fast_couple_001	Good	Konstantinos	0:19	2282		
Ballos_fast_turn_001	Good	Konstantinos	0:15	1801		
Stadio_full_001	Good	Konstantinos	0:46	5572		
Statria_full_001	Bad	Konstantinos	0:15	1842		
Statria_full_002	Good	Konstantinos	0:48	5762		
Zagorisio_full_001	Good	Konstantinos	1:42	12294		
Zagorisio_step1_001	Good	Konstantinos	0:17	2084		
Zagorisio_step2_001	Good	Konstantinos	0:22	2637		
Zagorisio_step3_001	Good	Konstantinos	0:21	2481		
Zagorisio_step4_001	Good	Konstantinos	0:17	1982		
Zagorisio_step5Va_001	Good	Konstantinos	0:30	3557		
Zagorisio_step5Va_002	Good	Konstantinos	0:29	3515		
Zagorisio_step5Vb_001	Good	Konstantinos	0:26	3150		
Zagorisio_step5Vc_001	Good	Konstantinos	0:26	3098		
Kastrinos_full_001	Good	Konstantinos	0:56	6677		Cooooooooooooo!!
Kastrinos_step1_001	Good	Konstantinos	0:16	1978		
Kastrinos_step2_001	Good	Konstantinos	0:21	2558		
Kastrinos_step3_001	Bad	Konstantinos	0:09	1137		
Kastrinos_step3_002	Good	Konstantinos	0:22	2604		
Kastrinos_step4_001	Bad	Konstantinos	0:15	1845		
Kastrinos_step4_002	Bad	Konstantinos	0:13	1537		
Kastrinos_step4_003	Bad	Konstantinos	0:16	1965		
Kastrinos_step4_004	Good	Konstantinos	0:27	3244		
Kastrinos_step5_001	Good	Konstantinos	0:26	3074		

Kastrinos_step6_001	Good	Konstantinos	0:41	4876		2nd jump was good
Kastrinos_step6_002	Good	Konstantinos	0:23	2765		
Kastrinos_step7_001	Good	Konstantinos	0:29	3510		
Sera_full_001	Bad	Konstantinos	2:04	14909		
Sera_step1_001	Bad	Konstantinos	0:25	3033		
Sera_step1_002	Bad	Konstantinos	0:22	2588		
Sera_step2_001	Bad	Konstantinos	0:28	3323		to be broken down
Sera_step3_001	Good	Konstantinos	0:37	4385		to be broken down (5 pieces)
Sera_step4_001	Good	Konstantinos	0:33	3960		to be broken down (3 pieces)
Forlana_full_001	Good	Konstantinos,Aliki	1:13	8729		
SyrtoS-Ser_full_001	Bad	Konstantinos,Aliki	1:05	7823		
SyrtoS-Ser_full_002	Good	Konstantinos,Aliki	1:05	7759		
PM	59 Takes					
Konstantinos_ROM	Bad		0:59	3550		
Konstantinos_ROM2	R.O.M.		0:20	1172		
Aliki_ROM	R.O.M.		0:56	3360		
Sera_full_002	Good	Konstantinos	2:27	8801		
Sera_step1_003	Good	Konstantinos	0:18	1054		
Sera_step2_002	Good	Konstantinos	0:33	1983		
Sera_step5_001	Good	Konstantinos	0:28	1662		
Kaneloriza_full_001	Good	Konstantinos,Aliki	1:34	5628		
Kaneloriza_step1_001	Good	Aliki	0:24	1442		
Kaneloriza_step2_001	Good	Aliki	0:21	1263		
Kaneloriza_step3_001	Good	Aliki	0:19	1164		

Enteka_full_001	Good	Konstantinos,Aliki	1:09	4167		
Enteka_female_step1_001	Good	Konstantinos,Aliki	0:40	2424		to be chopped in 4
Enteka_female_step2_001	Good	Konstantinos,Aliki	0:19	1153		
Enteka_male_step1_001	Good	Konstantinos	0:24	1448		to be chopped in 4
Pidiktos_full_001	Bad	Konstantinos,Aliki	0:55	3325		
Pidiktos_full_002	Bad	Konstantinos,Aliki	0:56	3352		
Pidiktos_full_003	Bad	Konstantinos,Aliki	1:02	3706		
Pidiktos_full_004	Good	Konstantinos,Aliki	1:02	3746		
Pidiktos_male_step1_001	Good	Konstantinos	0:20	1196		
Pidiktos_female_step1_001	Good	Aliki	0:23	1398		
Pidiktos_female_step2_001	Good	Aliki	0:29	1710		
Pidiktos_male_step2_001	Good	Konstantinos	0:18	1092		
Pidiktos_male_step3_001	Good	Konstantinos	0:23	1377		
Pidiktos_female_step3_001	Good	Aliki	0:37	2246		
Issos_full_001	Bad	Konstantinos,Aliki	1:17	4592		
Issos_full_male_001	Good	Konstantinos	1:35	5670		
Issos_full_female_001	Good	Aliki	0:53	3180		Canon video didn't record
Issos_female_step1_001	Good	Aliki	0:24	1421		
Issos_male_step1_001	Good	Konstantinos	0:19	1157		
Issos_male_step2_001	Good	Konstantinos	0:27	1598		
Sousta_full_001	Good	Konstantinos,Aliki	1:17	4614		
Sousta_male_step1_001	Good	Konstantinos	0:18	1085		
Sousta_male_step2_001	Good	Konstantinos	0:27	1606		
Sousta_male_step3_001	Bad	Konstantinos	0:25	1478		
Sousta_male_step3_002	Good	Konstantinos	0:31	1847		

Vlaha_naxos_full_001	Good	Konstantinos	1:25	5076		
Vlaha_naxos_step1_001	Good	Konstantinos	0:26	1550		
Vlaha_naxos_step2_001	Good	Konstantinos	0:27	1641		to be chopped in 2
Zervos_full_male_001	Good	Konstantinos	1:11	4236		may need some mobu cleanup
Zervos_step1_male_001	Bad	Konstantinos	0:20	1196		
Zervos_step2_male_001	Bad	Konstantinos	0:22	1300		
Zervos_step2_male_002	Good	Konstantinos	0:31	1868		chop in 4
Vageliza_full_001	Bad	Konstantinos,Aliki	1:15	4492		
Vageliza_full_002	Good	Konstantinos,Aliki	0:53	3153		chop in 4
Raiko_full_001	Bad	Aliki	1:28	5255		
Raiko_full_002	Bad	Aliki	0:28	1650		
Raiko_full_003	Good	Aliki	0:47	2796		
Kalamatianos_full_001	Bad	Konstantinos,Aliki	0:20	1196		
Kalamatianos_full_002	Good	Konstantinos,Aliki	0:41	2482		
Gaida_full_001	Good	Konstantinos,Aliki	1:15	4514		
Gaida_full_male_001	Good	Konstantinos	0:28	1650		
Gaida_full_female_001	Good	Aliki	0:26	3072		
Syghathistos_full_001	Bad	Konstantinos,Aliki	0:22	2694		
Sfarlys_full_001	Bad	Aliki	0:24	2865		
Sfarlys_full_002	Good	Aliki	0:50	6026		chop in 4
Karatzova2_full_001	Good	Aliki	1:56	13920		
Karatzova2_fast_full_001	Good	Aliki	0:39	4660		
Pyrgousikos_full_001	Good	Konstantinos,Aliki	1:34	11288		

Capture day 3	2 Sessions					
AM	76 Takes					
Aliki_ROM	R.O.M.		0: 56	338 3		
Patrounini_full_001	Good	Aliki	1: 06	797 8		
Patrounini_step1_001	Good	Aliki	0: 24	286 8		
Patrounini_step2_001	Good	Aliki	0: 22	258 6		
Patrounini_step3_001	Good	Aliki	0: 21	255 1		
Baintouska_full_001	Good	Aliki	1: 21	967 9		
Baintouska_step1_001	Good	Aliki	0: 26	309 8		
Baintouska_step2_001	Good	Aliki	0: 29	345 5		
Baintouska_step2_002	Good	Aliki	0: 18	213 4		
Baintouska_step3_001	Good	Aliki	0: 21	250 9		
Zervodexos_full_001	Good	Aliki	0: 47	559 0		
Zervodexos_step1_001	Good	Aliki	0: 17	203 9		
Zervodexos_step2_001	Bad	Aliki	0: 18	218 9		
Zervodexos_step2_002	Good	Aliki	0: 10	119 5		
Zervodexos_step3_001	Bad	Aliki	0: 15	183 5		
Zervodexos_step3_002	Good	Aliki	0: 18	215 5		
Zervodexos_step4_001	Good	Aliki	0: 19	226 3		
Karsilamas-meg_full_001	Bad	Aliki	0: 48	572 2		
Karsilamas-meg_full_002	Good	Aliki	1: 07	805 9		
Karsilamas-meg_step1_001	Good	Aliki	0: 23	280 1		
Karsilamas-meg_step2_001	Good	Aliki	0: 25	295 5		
Karsilamas-meg_step3_001	Good	Aliki	0: 32	382 8		

Karsilamas-meg_step4_001	Good	Aliki	0: 19	227 5		
Karsilamas-meg_step5_001	Good	Aliki	0: 22	266 1		
Proskynitos_full_001	Good	Aliki	2: 18	165 88		
Proskynitos_step1_001	Good	Aliki	0: 32	385 3		
Proskynitos_step2_001	Good	Aliki	0: 19	233 3		
Proskynitos_step3_001	Good	Aliki	0: 16	193 8		
Proskynitos_step3_002	Good	Aliki	0: 19	228 9		
Proskynitos_step4_001	Bad	Aliki	0: 41	486 8		
Proskynitos_step4_002	Bad	Aliki	0: 18	211 2		
Proskynitos_step4_003	Good	Aliki	0: 32	385 4		
Athina_ROM	R.O.M.		1: 02	371 9		
Tritepati_full_001	Good	Athina	0: 45	539 6		
Tritepati_step1_001	Good	Athina	0: 23	274 0		
Tritepati_step2_001	Good	Athina	0: 23	279 5		
Tritepati_step3_001	Good	Athina	0: 20	240 3		
Koutsos_full_001	Good	Athina	1: 23	995 2		
Koutsos_step1_001	Good	Athina	0: 18	221 7		
Koutsos_step2_001	Good	Athina	0: 21	253 7		
Koutsos_step3_001	Good	Athina	0: 23	276 0		
Koutsos_step4_001	Good	Athina	0: 20	241 1		
Koutsos_step5_fast_001	Good	Athina	0: 18	212 7		
Koutsos_step6_fast_001	Good	Athina	0: 16	190 4		
Koutsos_step7_fast_001	Good	Athina	0: 19	228 7		
Koutsos_step8_fast_001	Good	Athina	0: 19	224 3		
Raiko_full_001	Good	Athina	0: 51	607 3		

Raiko_step1_001	Good	Athina	0:18	213 9		
Raiko_step2_001	Good	Athina	0:21	255 2		
Raiko_step3_001	Good	Athina	0:15	181 0		
Raiko_step4_001	Good	Athina	0:24	290 7		
Raiko_step5_fast_001	Good	Athina	0:19	232 5		
Raiko_step6_fast_001	Good	Athina	0:29	347 1		
Raiko_step7_fast_001	Good	Athina	0:22	268 3		
Leventikos-presp_full_001	Bad	Athina	0:30	364 0		
Leventikos-presp_full_002	Good	Athina	0:51	609 7		chop to 8
Konstantinos_ROM	Bad	Konstantinos	0:31	186 8		
Konstantinos_ROM2	R.O.M.	Konstantinos	0:59	352 7		
Karsilamas_full_001	Good	Athina, Konstantinos	0:54	653 5		
Chaniotikos_full_001	Good	Athina	2:32	182 58		
Chaniotikos_step1_001	Good	Athina	0:25	294 7		
Chaniotikos_step2_001	Good	Athina	0:25	297 9		
Chaniotikos_step3_001	Bad	Athina	0:25	302 6		
Chaniotikos_step3_002	Good	Athina	0:24	293 6		
Chaniotikos_step4_001	Good	Athina	0:28	336 6		
Chaniotikos_step5_001	Good	Athina	0:32	385 2		
Basic_steps1_drum_001	Good	Athina	0:34	409 1		
Basic_steps2_drum_001	Good	Athina	0:16	188 2		
Basic_steps3_drum_001	Good	Athina	0:20	236 0		
Basic_steps4_drum_001	Good	Athina	0:26	307 8		
Basic_steps5_drum_001	Bad	Athina	0:18	211 5		
Basic_steps5_drum_002	Good	Athina	0:19	227 1		

Basic_steps6_drum_001	Good	Athina	0:19	2281		
Basic_steps7_drum_001	Good	Athina	0:30	3653		
Basic_steps8_drum_001	Good	Athina	0:26	3108		
Basic_steps9_drum_001	Good	Athina	0:28	3388		
PM	29 Takes					
Athina_ROM	R.O.M.	Athina	0:43	2591		
Konstantinos_ROM	R.O.M.	Konstantinos	0:24	1456		
Sygathistos_full_001	Good	Konstantinos,Athina	1:56	6954		
Sygathistos_female_step1_001	Good	Athina	0:21	1276		
Sygathistos_female_step2_001	Good	Athina	0:18	1050		
Sygathistos_couple_step3_001	Bad	Konstantinos,Athina	0:23	1391		
Sygathistos_couple_step3_002	Bad	Konstantinos,Athina	0:21	1285		
Sygathistos_couple_step3_003	Good	Konstantinos,Athina	0:18	1091		
Sygathistos_male_step4_001	Good	Konstantinos	0:29	1758		
Sygathistos_male_step5_001	Good	Konstantinos	0:18	1069		
Sygathistos_male_step6_001	Good	Konstantinos	0:20	1227		
Sygathistos_male_step7_001	Good	Konstantinos	0:19	1128		
Zonaragitos_full_001	Good	Konstantinos,Athina	1:34	5633		
Zonaragitos_step1_001	Good	Konstantinos,Athina	0:19	1159		
Zonaragitos_step2_001	Bad	Konstantinos,Athina	0:17	1046		
Zonaragitos_step2_002	Good	Konstantinos,Athina	0:33	1956		
Zonaragitos_step3_001	Good	Konstantinos,Athina	0:18	1079		
Zonaragitos_step4_001	Good	Konstantinos,Athina	0:20	1224		
Zonaragitos_step5_001	Good	Konstantinos,Athina	0:55	3298		

Pavlov_ROM	R.O.M.		1: 09	416 9		
Streis_full_001	Good	Konstantino s,Pavlov	1: 19	946 9		
Streis_step1_001	Good	Konstantino s,Pavlov	0: 30	358 9		
Streis_step2_001	Good	Konstantino s,Pavlov	0: 26	317 9		
Streis_step3_001	Good	Konstantino s,Pavlov	0: 20	240 3		
Streis_step4_001	Good	Konstantino s,Pavlov	0: 19	224 7		
Streis_step5_001	Bad	Konstantino s,Pavlov	0: 22	258 1		
Streis_step5_002	Good	Konstantino s,Pavlov	0: 27	318 9		
Tsamiko_full_001	Good	Konstantino s,Pavlov	2: 06	150 66		
Tsamiko_full_002	Good	Konstantino s,Pavlov	2: 26	175 25		
Tsamiko_step1_001	Good	Pavlov	0: 26	312 9		
Tsamiko_step2_001	Bad	Pavlov	0: 23	278 2		
Tsamiko_step2_002	Good	Pavlov	0: 27	327 7		
Tsamiko_step3_001	Good	Pavlov	0: 25	302 5		
Tsamiko_step4_001	Good	Pavlov	0: 25	300 0		
Tsamiko_step5_001	Good	Pavlov	0: 25	305 9		
Tsamiko_step6_001	Good	Pavlov	0: 25	298 1		
Tsamiko_step7_001	Bad	Konstantino s,Pavlov	0: 22	261 6		
Tsamiko_step7_002	Good	Konstantino s,Pavlov	0: 26	316 5		
Tsamiko_step8_001	Good	Konstantino s,Pavlov	0: 29	351 0		
Tsamiko_step9_001	Good	Konstantino s,Pavlov	0: 34	404 9		
Tsamiko_step10_001	Good	Konstantino s,Pavlov	0: 34	409 9		
Tsamiko_step11_001	Good	Konstantino s,Pavlov	0: 38	453 4		
Patinada_full_001	Good	Konstantino s,Pavlov	1: 45	125 43		
Patinada_slow_step1_001	Good	Pavlov	0: 25	305 2		

Patinada_fast_step2_001	Bad	Pavlov	0:17	1982		
Patinada_fast_step2_002	Good	Pavlov	0:18	2211		
Nisamikos_full_001	Good	Konstantinos,Pavlov	0:45	5426		
Nisamikos_step1_001	Bad	Konstantinos,Pavlov	0:16	1902		
Nisamikos_step1_002	Good	Konstantinos,Pavlov	0:27	3272		
Nisamikos_step2_001	Good	Konstantinos,Pavlov	0:28	3374		
Nisamikos_step3_001	Good	Konstantinos,Pavlov	0:29	3491		
Papadia_full_001	Bad	Konstantinos,Pavlov	2:04	14938		
Papadia_full_002	Good	Konstantinos,Pavlov	3:01	21718		
Capture day 4	2 Sessions					
AM	36 Takes					
Pavlos_ROM	R.O.M.		1:03	3753		
Konstantinos_ROM	R.O.M.		1:05	3896		
Papadia_step1_001	Good	Pavlos,Konstantinos	0:28	3317		
Papadia_step2_001	Good	Pavlos,Konstantinos	0:23	2741		
Papadia_step3_001	Good	Pavlos,Konstantinos	0:20	2453		
Papadia_step4_001	Good	Pavlos,Konstantinos	0:20	2381		
Papadia_step5_001	Good	Pavlos,Konstantinos	0:29	3513		
Papadia_step6_001	Good	Pavlos,Konstantinos	0:27	3291		
Papadia_step7_001	Good	Pavlos,Konstantinos	0:24	2873		
Papadia_step8_001	Good	Pavlos,Konstantinos	0:25	3030		
Papadia_step9_001	Good	Pavlos,Konstantinos	0:26	3162		
Papadia_step10_001	Bad	Pavlos,Konstantinos	0:23	2717		

Papadia_step10_002	Good	Pavlos,Konstantinos	0:32	380 2		
Papadia_step11_001	Bad	Pavlos,Konstantinos	0:22	262 7		
Papadia_step11_002	Good	Pavlos,Konstantinos	0:24	293 8		
Papadia_step12_001	Bad	Pavlos,Konstantinos	0:21	248 0		
Papadia_step12_002	Good	Pavlos,Konstantinos	0:35	417 1		
Patima_full_001	Good	Pavlos,Konstantinos	0:47	561 4		
Patima_step1_001	Good	Konstantinos	0:21	255 8		
Patima_step2_001	Good	Konstantinos	0:20	237 2		
Patima_step3_001	Good	Konstantinos	0:22	262 3		
Patima_step4_001	Bad	Konstantinos	0:17	203 4		
Patima_step4_002	Good	Konstantinos	0:19	222 5		
Patima_step5_001	Good	Pavlos	0:26	307 6		
Katsivelikos_full_001	Good	Pavlos,Konstantinos	0:48	581 3		
Katsivelikos_step1_001	Good	Pavlos	0:17	204 0		
Katsivelikos_step2_001	Good	Pavlos	0:19	228 4		
Katsivelikos_step3_001	Bad	Pavlos	0:17	207 7		
Katsivelikos_step3_002	Bad	Pavlos	0:22	258 6		
Katsivelikos_step3_003	Good	Pavlos	0:19	224 8		
Katsivelikos_step4_001	Good	Pavlos	0:19	232 3		
Katsivelikos_step5_001	Good	Pavlos	0:21	246 4		
Pentozali_full_001	Good	Pavlos,Konstantinos	1:07	798 5		
Pentozali_full_002	Good	Pavlos,Konstantinos	1:31	109 54	leader is switched	
Gaida2_full_001	Good	Pavlos,Konstantinos	5:13	375 48		
Pousnitsa_full_001	Good	Pavlos,Konstantinos	1:55	137 50		
Chassapiko_full_001	Bad	Pavlos,Konstantinos	1:40	119 55		

Chassapiko_full_002	Good	Pavlos,Konstantinos	1:41	12086		
Chassapiko_fast_full_001	Bad	Pavlos,Konstantinos	1:40	12014		
Chassapiko_fast_full_002	Good	Pavlos,Konstantinos	1:59	14281		
Zorba_full_001	Bad	Pavlos,Konstantinos	3:05	22245		
Zorba_full_002	Bad	Pavlos,Konstantinos	3:05	22177	performers not happy with take	
Zorba_full_003	Good	Pavlos,Konstantinos	3:03	21979		
PM	69 Takes					
Katarina_ROM	Bad		0:00	0		
Katarina_ROM002	R.O.M.		1:16	4532		
Directionality_OS_FO_EH_9pts_FP_001	Bad	Katarina	0:26	3070		
Directionality_OS_FO_EH_9pts_FP_002	Good	Katarina	0:31	3694		
Directionality_OS_FO_EH_9pts_RP_001	Good	Katarina	0:30	3642		
Directionality_OS_FO_EH_9pts_LP_001	Good	Katarina	0:33	3931		
Directionality_OS_FO_EH_9pts_BP_001	Bad	Katarina	0:31	3695		
Directionality_OS_FO_EH_9pts_BP_002	Good	Katarina	0:31	3776		
Directionality_OS_FO_EH_9pts_FLP_001	Good	Katarina	0:34	4021		
Directionality_OS_FO_EH_9pts_CP_001	Good	Katarina	0:35	4150		
Directionality_OS_FO_ES_9pts_FP_001	Bad	Katarina	0:23	2772		
Directionality_OS_FO_ES_9pts_FP_002	Bad	Katarina	0:32	3791		
Directionality_OS_FO_ES_9pts_FP_003	Good	Katarina	0:35	4179	quan	tize
Directionality_OS_FO_ES_9pts_RP_001	Bad	Katarina	0:27	3273		
Directionality_OS_FO_ES_9pts_RP_002	Good	Katarina	0:35	4179		
Directionality_OS_FO_ES_9pts_LP_001	Good	Katarina	0:25	3021		
Directionality_OS_FO_ES_9pts_BP_001	Good	Katarina	0:33	3979		

Directionality_OS_FO_ES_9pts_FLP_001	Good	Katarina	0:31	373 7		
Directionality_OS_FO_ES_9pts_CP_001	Good	Katarina	0:34	404 3		
Directionality_OS_FO_EW_9pts_FP_001	Good	Katarina	0:32	378 9		
Directionality_OS_FO_EW_9pts_RP_001	Good	Katarina	0:39	473 6		
Directionality_OS_FO_EW_9pts_LP_001	Bad	Katarina	0:34	411 8		
Directionality_OS_FO_EW_9pts_LP_002	Good	Katarina	0:33	393 6		
Directionality_OS_FO_EW_9pts_BP_001	Good	Katarina	0:39	469 0		
Directionality_OS_FO_EW_9pts_FLP_001	Bad	Katarina	0:34	410 3		
Directionality_OS_FO_EW_9pts_FLP_002	Good	Katarina	0:31	375 8		
Directionality_OS_FO_EW_9pts_CP_001	Good	Katarina	0:35	419 8	quan tize	
Directionality_OS_FO_EE_9pts_FP_001	Good	Katarina	0:29	349 3		
Directionality_OS_FO_EE_9pts_FP_002	Good	Katarina	0:34	413 5		
Directionality_OS_FO_EE_9pts_RP_001	Good	Katarina	0:34	410 0		
Directionality_OS_FO_EE_9pts_RP_002	Good	Katarina	0:29	352 2		
Directionality_OS_FO_EE_9pts_LP_001	Good	Katarina	0:30	363 0		
Directionality_OS_FO_EE_9pts_LP_002	Good	Katarina	0:32	389 3		
Directionality_OS_FO_EE_9pts_BP_001	Good	Katarina	0:34	406 8		
Directionality_OS_FO_EE_9pts_BP_002	Good	Katarina	0:33	392 9		
improv_001	Good	Katarina	0:58	696 2		
improv_002	Good	Katarina	3:00	216 36	WO W!	
Directionality_OS_FO_EE_9pts_FLP_001	Good	Katarina	0:31	367 2		
Directionality_OS_FO_EE_9pts_FLP_002	Bad	Katarina	0:30	364 6		
Directionality_OS_FO_EE_9pts_FLP_003	Good	Katarina	0:32	378 6		
Directionality_OS_FO_EE_9pts_CP_001	Good	Katarina	0:34	410 5	quan tize	
Directionality_OS_FO_EE_9pts_CP_002	Bad	Katarina	0:30	357 3		

Directionality_OS_FO_EE_9pts_CP_003	Good	Katarina	0:37	4411		
Directionality_OS_FO_EWR_9pts_FP_001	Bad	Katarina	0:09	1096		
Directionality_OS_FO_EWR_9pts_FP_002	Good	Katarina	0:30	3598		
Directionality_OS_FO_EWR_9pts_FP_003	Bad	Katarina	0:22	2693		
Directionality_OS_FO_EWR_9pts_FP_004	Good	Katarina	0:35	4204		
Directionality_OS_FO_EWR_9pts_RP_001	Good	Katarina	0:30	3642		
Directionality_OS_FO_EWR_9pts_RP_002	Good	Katarina	0:34	4119		
Directionality_OS_FO_EWR_9pts_LP_001	Good	Katarina	0:33	4008		
Directionality_OS_FO_EWR_9pts_LP_002	Good	Katarina	0:30	3638		
Directionality_OS_FO_EWR_9pts_BP_001	Bad	Katarina	0:30	3567		
Directionality_OS_FO_EWR_9pts_BP_002	Good	Katarina	0:28	3330		
Directionality_OS_FO_EWR_9pts_BP_003	Good	Katarina	0:29	3537		
Directionality_OS_FO_EWR_9pts_FL_P_001	Good	Katarina	0:30	3615		
Directionality_OS_FO_EWR_9pts_FL_P_002	Good	Katarina	0:31	3722		
Directionality_OS_FO_EWR_9pts_CP_001	Bad	Katarina	0:29	3492		
Directionality_OS_FO_EWR_9pts_CP_003	Good	Katarina	0:32	3786		
Directionality_OS_FO_EWR_9pts_CP_004	Good	Katarina	0:33	3949		
Directionality_OS_FO_EK_9pts_FP_001	Good	Katarina	0:30	3643		
Directionality_OS_FO_EK_9pts_FP_002	Good	Katarina	0:28	3410		
Directionality_OS_FO_EK_9pts_RP_001	Bad	Katarina	0:31	3769		
Directionality_OS_FO_EK_9pts_RP_002	Good	Katarina	0:29	3502		
Directionality_OS_FO_EK_9pts_RP_003	Good	Katarina	0:36	4341		
Directionality_OS_FO_EK_9pts_LP_001	Good	Katarina	0:28	3409		
Directionality_OS_FO_EK_9pts_LP_002	Bad	Katarina	0:31	3731		
Directionality_OS_FO_EK_9pts_LP_003	Good	Katarina	0:28	3401		

Directionality_OS_FO_EK_9pts_BP_001	Bad	Katarina	0:23	277 2		
Directionality_OS_FO_EK_9pts_BP_002	Bad	Katarina	0:22	258 6		
Capture day 5	2 Sessions					
AM	101 Takes					
Cube_ROM	Unclassified		0:01	51		
Marianne_ROM	R.O.M.		0:44	264 6		
Directionality_OS_FO_EK_9pts_BP_001	Good	Marianne,Cu be	0:30	365 3		
Directionality_OS_FO_EK_9pts_BP_002	Bad	Marianne,Cu be	0:27	327 6		
Directionality_OS_FO_EK_9pts_BP_003	Good	Marianne,Cu be	0:29	344 5		
Directionality_OS_FO_EK_9pts_FLP_001	Good	Marianne,Cu be	0:33	393 1		
Directionality_OS_FO_EK_9pts_FLP_002	Bad	Marianne,Cu be	0:21	257 9		
Directionality_OS_FO_EK_9pts_FLP_003	Good	Marianne,Cu be	0:35	423 4		
Directionality_OS_FO_EK_9pts_CP_001	Bad	Marianne,Cu be	0:34	403 2		
Directionality_OS_FO_EK_9pts_CP_002	Bad	Marianne,Cu be	0:01	126		
Directionality_OS_FO_EK_9pts_CP_003	Good	Marianne,Cu be	0:39	473 2		
Directionality_OS_FO_EK_9pts_CP_004	Good	Marianne,Cu be	0:36	427 4		
Directionality_OS_FO_EF_9pts_FP_001	Good	Marianne,Cu be	0:36	428 7		
Directionality_OS_FO_EF_9pts_FP_002	Bad	Marianne,Cu be	0:33	393 8		
Directionality_OS_FO_EF_9pts_FP_003	Good	Marianne,Cu be	0:34	409 2		
Directionality_OS_FO_EF_9pts_RP_001	Good	Marianne,Cu be	0:31	376 3		
Directionality_OS_FO_EF_9pts_RP_002	Bad	Marianne,Cu be	0:13	161 1		
Directionality_OS_FO_EF_9pts_RP_003	Good	Marianne,Cu be	0:35	414 2		
Directionality_OS_FO_EF_9pts_LP_001	Bad	Marianne,Cu be	0:14	172 7		

Directionality_OS_FO_EF_9pts_LP_002	Good	Marianne,Cu be	0: 33	392 5		
Directionality_OS_FO_EF_9pts_LP_003	Good	Marianne,Cu be	0: 33	396 1		
Directionality_OS_FO_EF_9pts_BP_001	Good	Marianne,Cu be	0: 34	412 0		
Directionality_OS_FO_EF_9pts_BP_002	Good	Marianne,Cu be	0: 37	441 6		
Directionality_OS_FO_EF_9pts_FLP_001	Good	Marianne,Cu be	0: 46	554 7		
Directionality_OS_FO_EF_9pts_FLP_002	Good	Marianne,Cu be	0: 40	476 6		
Directionality_OS_FO_EF_9pts_CP_001	Good	Marianne,Cu be	0: 32	385 4		
Directionality_OS_FO_EF_9pts_CP_002	Good	Marianne,Cu be	0: 32	382 3		
Directonality_OS_FO_FreeMove_001	Good	Marianne,Cu be	1: 34	112 81		
Directonality_OS_FO_FreeMove_002	Good	Marianne,Cu be	1: 31	109 19		
Directonality_OS_FO_Head_R_001	Good	Marianne,Cu be	0: 29	349 4		
Directonality_OS_FO_Head_L_001	Good	Marianne,Cu be	0: 33	395 6		
Directonality_OS_FO_Head_T_001	Good	Marianne,Cu be	0: 26	310 5		
Directonality_OS_FO_Shoulder_R_001	Good	Marianne,Cu be	0: 26	307 7		
Directonality_OS_FO_Shoulder_L_001	Good	Marianne,Cu be	0: 28	340 4		
Directonality_OS_FO_UpperBack_001	Good	Marianne,Cu be	0: 34	405 9		
Directonality_OS_FO_LowerBack_001	Bad	Marianne,Cu be	0: 25	305 6		
Directonality_OS_FO_LowerBack_002	Bad	Marianne,Cu be	0: 14	167 3		
Directonality_OS_FO_LowerBack_003	Good	Marianne,Cu be	0: 27	328 1		
Directonality_OS_FO_Hips_L_001	Good	Marianne,Cu be	0: 26	309 4		
Directonality_OS_FO_Hips_R_001	Bad	Marianne,Cu be	0: 14	166 9		
Directonality_OS_FO_Hips_R_002	Good	Marianne,Cu be	0: 24	289 3		
Directonality_OS_FO_FixHand_L_001	Good	Marianne,Cu be	1: 27	104 33		
Directonality_OS_FO_FixHand_R_001	Good	Marianne,Cu be	1: 23	994 3		
Directonality_OS_FO_FixHead_001	Good	Marianne,Cu be	1: 40	120 51		

Directonality_OS_FO_FixHead_002	Good	Marianne,Cu be	2: 27	175 89		
Directonality_OS_FO_Path_Hand_R_small_star_001	Bad	Marianne,Cu be	0: 19	229 7		
Directonality_OS_FO_Path_Hand_R_small_star_002	Bad	Marianne,Cu be	0: 31	366 3		
Directonality_OS_FO_Path_Hand_R_small_star_003	Good	Marianne,Cu be	0: 40	478 8		
Directonality_OS_FO_Path_Hand_R_small_sphere_001	Good	Marianne,Cu be	0: 28	340 3		
Directonality_OS_FO_Path_Hand_R_middle_star_001	Good	Marianne,Cu be	0: 26	315 4		
Directonality_OS_FO_Path_Hand_R_middle_sphere_001	Good	Marianne,Cu be	0: 28	331 4		
Directonality_OS_FO_Path_Hand_R_big_star_001	Good	Marianne,Cu be	0: 32	385 9		
Directonality_OS_FO_Path_Hand_R_big_sphere_001	Bad	Marianne,Cu be	0: 30	357 1		
Directonality_OS_FO_Path_Hand_R_big_sphere_002	Good	Marianne,Cu be	0: 36	428 3		
Directonality_OS_FO_Path_Hand_L_small_star_001	Good	Marianne,Cu be	0: 32	381 6		
Directonality_OS_FO_Path_Hand_L_small_sphere_001	Good	Marianne,Cu be	0: 25	301 0		
Directonality_OS_FO_Path_Hand_L_middle_star_001	Good	Marianne,Cu be	0: 31	372 0		
Directonality_OS_FO_Path_Hand_L_middle_sphere_001	Good	Marianne,Cu be	0: 28	333 3		
Directonality_OS_FO_Path_Hand_L_big_star_001	Good	Marianne,Cu be	0: 29	348 9		
Directonality_OS_FO_Path_Hand_L_big_sphere_001	Bad	Marianne,Cu be	0: 35	422 6		
Directonality_OS_FO_Path_Hand_L_big_sphere_002	Bad	Marianne,Cu be	0: 21	251 9		
Directonality_OS_FO_Path_Hand_L_big_sphere_003	Bad	Marianne,Cu be	0: 30	365 0		
Directonality_OS_FO_Path_Hand_L_big_sphere_004	Good	Marianne,Cu be	0: 33	393 7		
Directonality_OS_FO_Path2_Hand_R_small_star_001	Good	Marianne,Cu be	0: 29	353 0		
Directonality_OS_FO_Path2_Hand_R_small_sphere_001	Bad	Marianne,Cu be	0: 31	368 8		
Directonality_OS_FO_Path2_Hand_R_small_sphere_002	Good	Marianne,Cu be	0: 32	383 1		
Directonality_OS_FO_Path2_Hand_R_middle_sphere_001	Bad	Marianne,Cu be	0: 33	393 9		
Directonality_OS_FO_Path2_Hand_R_middle_star_001	Good	Marianne,Cu be	0: 32	385 4		
Directonality_OS_FO_Path2_Hand_R_middle_sphere_002	Good	Marianne,Cu be	0: 31	375 4		

Directonality_OS_FO_Path2_Hand_R_big_star_001	Good	Marianne,Cu be	0: 29	349 7		
Directonality_OS_FO_Path2_Hand_R_big_sphere_001	Good	Marianne,Cu be	0: 27	328 9		
Directonality_OS_FO_Path2_Hand_L_small_star_001	Good	Marianne,Cu be	0: 27	329 3		
Directonality_OS_FO_Path2_Hand_L_small_sphere_001	Good	Marianne,Cu be	0: 28	337 7		
Directonality_OS_FO_Path2_Hand_L_middle_star_001	Good	Marianne,Cu be	0: 29	349 5		
Directonality_OS_FO_Path2_Hand_L_middle_sphere_001	Good	Marianne,Cu be	0: 28	341 7		
Directonality_OS_FO_Path2_Hand_L_big_star_001	Good	Marianne,Cu be	0: 30	361 8		
Directonality_OS_FO_Path2_Hand_L_big_sphere_001	Good	Marianne,Cu be	0: 29	348 3		
FreeMove_001	Good	Marianne,Cu be	2: 33	183 01		
Directonality_OS_FO_Path3_Hand_R_small_star_001	Bad	Marianne,Cu be	0: 21	256 8		
Directonality_OS_FO_Path3_Hand_R_small_star_002	Good	Marianne,Cu be	0: 29	350 3		
Directonality_OS_FO_Path3_Hand_R_small_sphere_001	Bad	Marianne,Cu be	0: 17	209 7		
Directonality_OS_FO_Path3_Hand_R_small_sphere_002	Good	Marianne,Cu be	0: 31	374 4		
Directonality_OS_FO_Path3_Hand_R_middle_star_001	Good	Marianne,Cu be	0: 27	323 7		
Directonality_OS_FO_Path3_Hand_R_middle_sphere_001	Good	Marianne,Cu be	0: 32	386 6		
Directonality_OS_FO_Path3_Hand_R_big_star_001	Bad	Marianne,Cu be	0: 19	225 3		
Directonality_OS_FO_Path3_Hand_R_big_star_002	Bad	Marianne,Cu be	0: 26	307 7		
Directonality_OS_FO_Path3_Hand_R_big_star_003	Bad	Marianne,Cu be	0: 22	268 1		
Directonality_OS_FO_Path3_Hand_R_big_star_004	Bad	Marianne,Cu be	0: 28	336 6		
Directonality_OS_FO_Path3_Hand_R_big_star_005	Bad	Marianne,Cu be	0: 20	239 2		
Directonality_OS_FO_Path3_Hand_R_big_star_006	Good	Marianne,Cu be	0: 26	309 7		
Directonality_OS_FO_Path3_Hand_R_big_sphere_001	Good	Marianne,Cu be	0: 26	311 0		
Directonality_OS_FO_Path3_Hand_L_small_star_001	Good	Marianne,Cu be	0: 28	336 1		
Directonality_OS_FO_Path3_Hand_L_small_sphere_001	Bad	Marianne,Cu be	0: 16	192 3		
Directonality_OS_FO_Path3_Hand_L_small_sphere_002	Good	Marianne,Cu be	0: 27	320 7		

Directonality_OS_FO_Path3_Hand_L_middle_star_001	Good	Marianne,Cu be	0: 28	330 8		
Directonality_OS_FO_Path3_Hand_L_middle_sphere_001	Bad	Marianne,Cu be	0: 15	177 1		
Directonality_OS_FO_Path3_Hand_L_middle_sphere_002	Good	Marianne,Cu be	0: 28	340 1		
Directonality_OS_FO_Path3_Hand_L_big_star_001	Bad	Marianne,Cu be	0: 17	205 8		
Directonality_OS_FO_Path3_Hand_L_big_star_002	Good	Marianne,Cu be	0: 30	365 8		
Directonality_OS_FO_Path3_Hand_L_big_sphere_001	Bad	Marianne,Cu be	0: 20	240 8		
Directonality_OS_FO_Path3_Hand_L_big_sphere_002	Good	Marianne,Cu be	0: 28	334 6		
PM	36 Takes					
Marianne_ROM	R.O.M.		1: 06	396 8		
Directionality_onSpot_FreeBodyParts_001	Bad	Marianne,Cu be	0: 10	121 5		
Directionality_onSpot_FreeBodyParts_002	Good	Marianne,Cu be	3: 56	283 01		
Directionality_onSpot_FreeBodyParts_003	Good	Marianne,Cu be	4: 23	315 85		
Directionality_onSpot_FreeBodyParts_004	Good	Marianne,Cu be	0: 40	484 9		
Directionality_onSpot_FreeBodyParts_005	Good	Marianne,Cu be	2: 09	154 36		
Directionality_travel_small_step_001	Good	Marianne,Cu be	1: 08	813 5		
Directionality_travel_medium_step_001	Good	Marianne,Cu be	1: 06	793 4		
Directionality_travel_maximum_step_001	Good	Marianne,Cu be	1: 16	915 9		
Directionality_travel_maximum_volume_001	Good	Marianne,Cu be	1: 05	779 6		
Directionality_travel_walk_the_lines_001	Good	Marianne,Cu be	0: 51	607 9		
Directionality_travel_walk_the_lines_002	Good	Marianne,Cu be	0: 39	473 3		
Directionality_travel_walk_the_lines_freeRot_001	Good	Marianne,Cu be	1: 17	920 1		
Directionality_travel_walk_the_lines_freeRot_002	Good	Marianne,Cu be	1: 29	106 63		
Directionality_travel_walk_the_lines_freeRot_003	Good	Marianne,Cu be	0: 04	531		
Directionality_travel_walk_the_lines_freeRot_004	Good	Marianne,Cu be	1: 44	124 58		

Directionality_travel_hyperSpace_001	Good	Marianne	2:39	19111		
markers_on_lines	R.O.M.		0:02	181		
markers_on_lines_with_wand	R.O.M.		0:01	172		
Directionality_segments_001	Good	Marianne	0:24	2901		
Directionality_segments_002	Good	Marianne	0:17	2040		
Directionality_segments_003	Good	Marianne	0:15	1828		
Directionality_segments_004	Good	Marianne	0:15	1746		
Directionality_segments_005	Good	Marianne	0:18	2111		
Directionality_segments_006	Good	Marianne	0:18	2143		
Directionality_segments_007	Good	Marianne	0:18	2183		
Directionality_segments_008	Good	Marianne	0:15	1768		
Directionality_segments_009	Good	Marianne	0:14	1731		
Directionality_segments_010	Good	Marianne	0:17	1996		
Directionality_segments_011	Good	Marianne	0:16	1922		
Directionality_segments_012	Good	Marianne	0:15	1816		
Directionality_segments_013	Good	Marianne	0:20	2378		
Directionality_segments_014	Good	Marianne	0:13	1563		
Directionality_segments_015	Good	Marianne	0:13	1505		
improv	Good	Marianne	0:18	2171		
Directionality_Marianne_001	Good	Marianne	3:58	28505		
Capture day 6	2 Sessions					
AM	87 Takes					
Marianne_ROM	Bad		0:20	1204		

Marianne_ROM2	R.O.M.		1: 06	393 2		
Symmetry_vert_arms_motor1_001	Good	Marianne	0: 24	286 1		
Symmetry_vert_arms_motor2_001	Good	Marianne	0: 23	277 9		
Symmetry_vert_arms_motor3_001	Good	Marianne	0: 22	260 3		
Symmetry_vert_arms_motor4_001	Good	Marianne	0: 22	264 8		
Symmetry_vert_arms_motor5_001	Good	Marianne	0: 24	288 3		
Symmetry_vert_arms_001	Good	Marianne	1: 03	750 4		
Symmetry_vert_arms_002	Good	Marianne	1: 12	860 8		
Symmetry_vert_legs_001	Good	Marianne	1: 12	862 1		
Symmetry_vert_legs_002	Good	Marianne	1: 17	921 1		
Symmetry_vert_arms_legs_001	Good	Marianne	1: 21	967 4		
Symmetry_vert_arms_legs_002	Good	Marianne	1: 10	834 1		
Symmetry_vert_arms_legs_free_001	Good	Marianne	1: 32	110 70		
Symmetry_horiz_arms_legs_001	Good	Marianne	0: 47	561 3		
Symmetry_horiz_arms_legs_002	Bad	Marianne	0: 17	204 3		
Symmetry_horiz_arms_legs_003	Good	Marianne	0: 48	573 0		
Symmetry_horiz_arms_legs_004	Good	Marianne	1: 01	727 1		
Symmetry_sagit_arms_legs_001	Good	Marianne	1: 00	716 8		
Symmetry_sagit_arms_legs_002	Good	Marianne	0: 56	667 2		
Asymmetry_vert_arms_001	Good	Marianne	1: 07	806 7		
Asymmetry_vert_arms_002	Good	Marianne	1: 07	798 5		
Asymmetry_vert_legs_001	Good	Marianne	1: 32	110 45		
Asymmetry_vert_arms_legs_001	Good	Marianne	1: 29	106 99		
Asymmetry_horiz_arms_legs_001	Good	Marianne	0: 59	704 8		
Asymmetry_horiz_arms_legs_002	Good	Marianne	1: 02	744 2		

Asymmetry_sagit_arms_legs_001	Good	Marianne	0: 54	649 3		
Asymmetry_sagit_arms_legs_002	Good	Marianne	0: 58	698 1		
Asymmetry_travel_small_combi_001	Good	Marianne	1: 04	766 3		
Asymmetry_travel_medium_combi_001	Good	Marianne	1: 15	900 8		
Asymmetry_travel_medium_combi_002	Good	Marianne	1: 18	941 4		
Asymmetry_travel_max_combi_001	Good	Marianne	2: 44	196 40	Some parts outside of area	
Balance_onSpot_EH_fall_001	Good	Marianne	0: 23	271 8		
Balance_onSpot_EH_fall_002	Good	Marianne	0: 21	250 3		
Balance_onSpot_EH_fall_003	Good	Marianne	0: 27	323 9		
Balance_onSpot_EH_fall_004	Good	Marianne	0: 24	282 2		
Balance_onSpot_EH_fall_005	Good	Marianne	0: 28	339 7		
Balance_onSpot_EH_fall_006	Good	Marianne	0: 28	336 3		
Balance_onSpot_EH_fall_007	Good	Marianne	0: 29	343 6		
Balance_onSpot_ES_fall_001	Good	Marianne	0: 20	241 9		
Balance_onSpot_ES_fall_002	Good	Marianne	0: 22	265 3		
Balance_onSpot_ES_fall_003	Good	Marianne	0: 18	219 2		
Balance_onSpot_ES_fall_004	Good	Marianne	0: 20	241 0		
Balance_onSpot_ES_fall_005	Good	Marianne	0: 24	287 4		
Balance_onSpot_ES_fall_006	Good	Marianne	0: 25	304 6		
Balance_onSpot_ES_fall_007	Good	Marianne	0: 23	275 9		
Balance_onSpot_ES_fall_008	Good	Marianne	0: 23	278 2		
Balance_onSpot_ES_fall_009	Good	Marianne	0: 25	300 0		
Balance_onSpot_ES_fall_010	Good	Marianne	0: 23	271 7		
Balance_onSpot_ES_fall_011	Good	Marianne	0: 29	345 9		
Balance_onSpot_ES_fall_012	Good	Marianne	0: 25	300 9		

Balance_onSpot_ES_fall_013	Good	Marianne	0: 28	330 2		
Balance_onSpot_ES_fall_014	Good	Marianne	0: 25	295 0		
Balance_onSpot_EW_fall_001	Unclassified	Marianne	0: 15	180 7		
Balance_onSpot_EW_fall_002	Unclassified	Marianne	0: 16	197 4		
Balance_onSpot_EW_fall_003	Unclassified	Marianne	0: 26	309 8		
Balance_onSpot_EW_fall_004	Unclassified	Marianne	0: 20	234 0		
Balance_onSpot_EW_fall_005	Unclassified	Marianne	0: 20	234 7		
Balance_onSpot_EW_fall_006	Unclassified	Marianne	0: 16	192 7		
Balance_onSpot_ELB_fall_001	Unclassified	Marianne	0: 21	255 6		
Balance_onSpot_ELB_fall_002	Unclassified	Marianne	0: 21	247 1		
Balance_onSpot_ELB_fall_003	Unclassified	Marianne	0: 21	246 8		
Balance_onSpot_ELB_fall_004	Unclassified	Marianne	0: 21	248 3		
Balance_onSpot_ELB_fall_005	Unclassified	Marianne	0: 17	206 4		
Balance_onSpot_ELB_fall_006	Unclassified	Marianne	0: 21	247 6		
Balance_onSpot_EFI_fall_001	Unclassified	Marianne	0: 27	327 4		
Balance_onSpot_EFI_fall_002	Unclassified	Marianne	0: 19	232 7		
Balance_onSpot_EFI_fall_003	Unclassified	Marianne	0: 19	232 6		
Balance_onSpot_EFI_fall_004	Unclassified	Marianne	0: 23	278 0		
Balance_onSpot_EFI_fall_005	Unclassified	Marianne	0: 20	243 7		
Balance_onSpot_EFI_fall_006	Unclassified	Marianne	0: 25	305 0		
Balance_onSpot_EFI_fall_007	Unclassified	Marianne	0: 20	236 2		
Balance_onSpot_EFI_fall_008	Unclassified	Marianne	0: 19	222 0		
Balance_onSpot_EK_fall_001	Unclassified	Marianne	0: 26	308 4		
Balance_onSpot_EK_fall_002	Unclassified	Marianne	0: 21	249 7		
Balance_onSpot_EK_fall_003	Unclassified	Marianne	0: 18	214 5		

Balance_onSpot_EK_fall_004	Unclassified	Marianne	0:18	2208		
Balance_onSpot_EK_fall_005	Unclassified	Marianne	0:22	2625		
Balance_onSpot_EK_fall_006	Unclassified	Marianne	0:18	2190		
Balance_onSpot_EK_fall_007	Unclassified	Marianne	0:19	2250		
Balance_onSpot_EK_fall_008	Unclassified	Marianne	0:24	2858		
Balance_onSpot_EF_fall_001	Unclassified	Marianne	0:15	1801		
Balance_onSpot_EF_fall_002	Unclassified	Marianne	0:18	2120		
Balance_onSpot_EF_fall_003	Unclassified	Marianne	0:15	1842		
Balance_onSpot_EF_fall_004	Unclassified	Marianne	0:17	2009		
Balance_onSpot_EF_fall_005	Unclassified	Marianne	0:21	2479		
Balance_onSpot_EF_fall_006	Unclassified	Marianne	0:23	2710		
PM	39 Takes					
Marianne_ROM	Bad		1:06	7942		
Marianne_ROM2	R.O.M.		0:40	4819		
Marianne_ROM001	R.O.M.					
Balance_onSpot_EF_fall_007	Good	Marianne	0:18	2193		
Balance_onSpot_EF_fall_008	Good	Marianne	0:17	2044		
Balance_onSpot_EF_fall_009	Good	Marianne	0:18	2188		
Balance_onSpot_EF_fall_010	Good	Marianne	0:17	1980		
Balance_onSpot_recenter_001	Good	Marianne	2:03	14729		
Balance_onSpot_recenter_002	Good	Marianne	2:08	15347		
Balance_onSpot_recenter_003	Good	Marianne	2:16	16330		
Balance_travel_001	Good	Marianne	0:36	4270		
Balance_travel_002	Good	Marianne	0:44	5339		
Balance_travel_003	Good	Marianne	0:53	6303		

Balance_travel_004	Good	Marianne	1: 35	113 85		
Balance_static_001	Good	Marianne	0: 59	703 2	no filtering	
Balance_static_002	Good	Marianne	0: 51	609 3	no filtering	
Balance_static_003	Good	Marianne	0: 07	874	no filtering	
Balance_static_004	Good	Marianne	0: 16	193 6	no filtering	
Balance_static_005	Good	Marianne	0: 17	200 2	no filtering	
Balance_static_006	Good	Marianne	0: 16	186 2	no filtering	
Balance_static_007	Good	Marianne	0: 13	159 6	no filtering	
Alignment_onSpot_vert_001	Good	Marianne	2: 10	155 64		
Alignment_onSpot_horiz_head_001	Good	Marianne	1: 29	106 86		
Alignment_onSpot_horiz_waist_001	Good	Marianne	1: 19	946 1		
Alignment_onSpot_horiz_waist_002	Good	Marianne	1: 11	850 0		
Alignment_onSpot_horiz_knee_001	Good	Marianne	1: 11	847 5		
Alignment_onSpot_horiz_floor_001	Good	Marianne	1: 34	113 09		
Alignment_onSpot_sagit_001	Good	Marianne	2: 23	171 49		
Alignment_onSpot_sagit_002	Good	Marianne	1: 52	133 85		
Alignment_freeMove_001	Good	Marianne	0: 00	50		
Alignment_freeMove_002	Good	Marianne	2: 25	173 65		
Alignment_freeMove_003	Good	Marianne	1: 39	118 98		
Alignment_combi_3planes_001	Good	Marianne	2: 08	153 37		
Alignment_combi_3planes_002	Good	Marianne	1: 30	108 57		
Alignment_combi_3planes_travel_001	Good	Marianne	3: 42	265 94		
Alignment_combi_3planes_travel_002	Good	Marianne	3: 10	227 74		
Worst_contemporary_dance_ever_001	Good	Marianne	1: 02	744 7		
Worst_contemporary_dance_ever_002	Good	Marianne	0: 09	102 4		

Worst_contemporary_dance_ever_003	Good	Marianne	0:17	2064		
Capture day 7	1 Session					
AM	90 Takes					
Marianne_ROM	Bad	Marianne	0:00	0		
Marianne_ROM2	R.O.M.	Marianne	1:01	3679		
Motorics_iso_head_001	Bad	Marianne	0:21	2533		
Motorics_iso_head_002	Good	Marianne	0:55	6556		
Motorics_iso_upperTorso_001	Good	Marianne	0:44	5292		
Motorics_iso_upperTorso_002	Good	Marianne	0:23	2792		
Motorics_iso_head_003	Good	Marianne	0:38	4548		
Motorics_iso_middleTorso_001	Good	Marianne	0:43	5142		
Motorics_iso_waist_001	Good	Marianne	0:56	6760		
Motorics_iso_shoulderR_001	Good	Marianne	0:47	5601		
Motorics_iso_shoulderL_001	Good	Marianne	0:53	6326		
Motorics_iso_shoulders_001	Good	Marianne	0:50	6038		
Motorics_iso_RupArm_001	Good	Marianne	0:54	6471		
Motorics_iso_LupArm_001	Good	Marianne	0:48	5797		
Motorics_iso_upArms_001	Good	Marianne	1:02	7469		
Motorics_iso_RlowArm_001	Bad	Marianne	0:13	1601		
Motorics_iso_RlowArm_002	Good	Marianne	0:37	4475		
Motorics_iso_LlowArm_001	Good	Marianne	0:57	6823		
Motorics_iso_lowArms_001	Good	Marianne	1:04	7707		
Motorics_iso_Rhand_001	Good	Marianne	0:44	5254		
Motorics_iso_Lhand_001	Good	Marianne	0:39	4624		

Motorics_iso_hands_001	Good	Marianne	0: 34	411 1		
Motorics_iso_fingers_001	Good	Marianne	2: 21	169 41		
Motorics_iso_RupLeg_001	Good	Marianne	1: 28	105 79		
Motorics_iso_LupLeg_001	Good	Marianne	1: 31	109 26		
Motorics_iso_upLegs_001	Good	Marianne	1: 06	790 6		
Motorics_iso_upLegs_002	Good	Marianne	0: 41	493 9		
Motorics_iso_RlowLeg_001	Good	Marianne	0: 55	660 8		
Motorics_iso_LlowLeg_001	Good	Marianne	0: 48	571 2		
Motorics_iso_lowLegs_001	Good	Marianne	1: 02	742 8		
Motorics_iso_Rfoot_001	Good	Marianne	0: 49	588 1		
Motorics_iso_Rfoot_002	Good	Marianne	0: 35	418 9		
Motorics_iso_Rfoot_003	Good	Marianne	0: 39	468 1		
Motorics_iso_Lfoot_001	Good	Marianne	1: 16	910 8		
Motorics_iso_combi_upper1_001	Good	Marianne	1: 06	791 3		
Motorics_iso_combi_upper2_001	Good	Marianne	0: 55	657 8		
Motorics_iso_combi_upper3_001	Good	Marianne	1: 46	126 62		
Motorics_iso_combi_lower1_001	Good	Marianne	1: 54	136 27		
Motorics_iso_combi_distal_001	Good	Marianne	1: 15	900 3		
Motorics_iso_combi_diag1_001	Good	Marianne	1: 07	808 3		
Motorics_iso_combi_diag2_001	Good	Marianne	1: 02	742 8		
Motorics_iso_combi_central_001	Good	Marianne	1: 41	121 24		
Motorics_iso_combi_central_002	Good	Marianne	1: 16	909 7		
Motorics_iso_combi_central_003	Good	Marianne	1: 09	832 3		
Motorics_iso_combi_right_001	Good	Marianne	1: 02	748 1		
Motorics_iso_combi_left_001	Good	Marianne	1: 08	821 5		

Motorics_alt_full_iso_001	Good	Marianne	0: 23	276 3		
Motorics_alt_full_iso_002	Good	Marianne	0: 18	214 2		
Motorics_alt_full_iso_003	Good	Marianne	0: 18	221 6		
Motorics_alt_full_iso_004	Good	Marianne	0: 15	176 4		
Motorics_alt_full_iso_005	Good	Marianne	0: 21	246 1		
Motorics_alt_full_iso_006	Good	Marianne	0: 17	201 5		
Motorics_alt_full_iso_ROC_001	Bad	Marianne	0: 31	368 1		
Motorics_alt_full_iso_ROC_002	Good	Marianne	0: 12	146 3		
Motorics_alt_full_iso_ROC_003	Good	Marianne	0: 17	198 6		
Motorics_alt_full_iso_ROC_004	Good	Marianne	0: 17	207 4		
Motorics_alt_full_iso_ROC_005	Good	Marianne	0: 18	218 6		
Motorics_alt_full_iso_ROC_006	Good	Marianne	0: 16	193 3		
Motorics_alt_full_iso_ROC_007	Good	Marianne	0: 17	198 7		
Motorics_alt_full_iso_ROC_008	Good	Marianne	0: 19	227 7		
Motorics_alt_full_iso_ROC_009	Good	Marianne	0: 17	199 5		
Motorics_alt_full_iso_ROC_010	Good	Marianne	0: 13	156 9		
Motorics_alt_full_iso_ROC_011	Good	Marianne	0: 16	189 8		
Motorics_alt_full_iso_ROC_012	Good	Marianne	0: 14	169 2		
Motorics_alt_full_iso_ROC_013	Good	Marianne	0: 18	214 8		
Motorics_alt_full_iso_ROC_014	Bad	Marianne	0: 09	111 2		
Motorics_alt_full_iso_ROC_015	Good	Marianne	0: 15	182 4		
Motorics_alt_full_iso_ROC_016	Bad	Marianne	0: 13	157 2		
Motorics_alt_full_iso_ROC_017	Good	Marianne	0: 12	147 8		
Motorics_alt_full_iso_free_001	Good	Marianne	3: 34	256 35		
Coord_simul_two_001	Good	Marianne	0: 23	270 8		

Coord_simul_two_002	Good	Marianne	0: 23	271 5		
Coord_simul_two_003	Good	Marianne	0: 23	279 7		
Coord_simul_two_004	Good	Marianne	0: 26	315 9		
Coord_simul_two_005	Good	Marianne	0: 19	231 1		
Coord_simul_two_006	Bad	Marianne	0: 01	145		
Coord_simul_two_007	Good	Marianne	0: 19	228 0		
Coord_simul_two_008	Good	Marianne	0: 20	239 9		
Coord_simul_three_001	Good	Marianne	0: 29	352 0		
Coord_simul_three_002	Good	Marianne	0: 30	361 2		
Coord_simul_three_003	Good	Marianne	0: 39	467 7		
Coord_simul_three_004	Good	Marianne	0: 36	431 0		
Coord_simul_three_005	Good	Marianne	0: 31	376 6		
Coord_simul_three_006	Good	Marianne	0: 31	368 2		
Coord_simul_three_travel_001	Good	Marianne	0: 30	354 0		
Coord_simul_three_travel_002	Good	Marianne	0: 46	552 9		
Coord_simul_three_travel_003	Good	Marianne	0: 17	205 5		
Coord_simul_three_travel_004	Good	Marianne	0: 31	368 3		
Coord_free_001	Good	Marianne	2: 43	195 31		
Coord_free_002	Unclassified	Marianne	1: 46	126 72		
Capture day 8	2 Sessions					
AM	49 Takes					
Marianne_ROM	R.O.M.		1: 09	412 2		
Weight_onSpot_stand_feet_001	Good	Marianne	1: 37	115 90		

Weight_onSpot_stand_feet_002	Good	Marianne	1: 19	948 5		
Weight_onSpot_stand_feet_003	Good	Marianne	1: 25	101 68		
Weight_onSpot_stand_feet_004	Good	Marianne	2: 43	195 25		
Weight_onSpot_transfer_feet_att_001	Good	Marianne	3: 03	219 95		
Weight_onSpot_transfer_feet_att_002	Good	Marianne	2: 33	183 55		
Weight_onSpot_transfer_feet_att_003	Good	Marianne	2: 28	177 52		
Weight_onSpot_transfer_feet_att_004	Good	Marianne	2: 28	177 03	turns	
Weight_travel_inSpace_step_001	Good	Marianne	0: 31	375 6		
Weight_travel_inSpace_step_002	Good	Marianne	0: 40	480 7		
Weight_travel_inSpace_step_003	Good	Marianne	0: 37	444 4		
Weight_travel_inSpace_step_004	Good	Marianne	0: 42	501 4		
Weight_travel_inSpace_step_005	Good	Marianne	0: 41	492 1		
Weight_travel_inSpace_step_006	Good	Marianne	0: 44	531 8		
Weight_travel_inSpace_step_007	Good	Marianne	0: 40	476 4		
Weight_travel_inSpace_heelToe_001	Good	Marianne	1: 49	130 24		
Weight_travel_inSpace_heelToe_002	Good	Marianne	1: 22	986 7		
Weight_travel_inSpace_toeHeel_001	Good	Marianne	2: 52	206 52	quan tize	
Weight_travel_inSpace_slide_001	Good	Marianne	1: 47	128 38		
Weight_travel_inSpace_slide_002	Good	Marianne	1: 18	941 2	counting error	
Weight_travel_inSpace_slide_toe_001	Good	Marianne	2: 53	207 38		
Weight_travel_inSpace_slide_heel_001	Good	Marianne	2: 50	204 15		
Weight_travel_inSpace_jump_001	Good	Marianne	0: 39	467 2		
Weight_travel_inSpace_jump_002	Good	Marianne	0: 47	563 0		
Weight_travel_inSpace_jump_003	Good	Marianne	0: 26	312 8		
Weight_travel_inSpace_jump_004	Good	Marianne	0: 35	420 6		

Weight_travel_inSpace_jump_005	Good	Marianne	0: 35	424 9		
Weight_travel_inSpace_jump_006	Good	Marianne	0: 30	360 3		
Weight_travel_inSpace_combi_001	Good	Marianne	1: 19	950 9		
Weight_travel_inSpace_combi_002	Good	Marianne	1: 40	119 75		
Weight_travel_acrossSpace_001	Good	Marianne	3: 19	238 96		
Weight_travel_across_parts_001	Good	Marianne	5: 01	361 41	Very difficult take	
Marianne_ROM2	R.O.M.	Marianne	0: 30	181 0		
Weight_travel_across_parts_002	Good	Marianne	2: 24	172 82	Very difficult take	
Motion_across_traj_straight_001	Good	Marianne	0: 25	303 5		
Motion_across_traj_curved_001	Good	Marianne	0: 21	253 6		
Motion_across_traj_curved_002	Good	Marianne	0: 23	274 6		
Motion_across_traj_undulating_001	Good	Marianne	0: 37	440 1		
Motion_across_traj_angular_001	Good	Marianne	0: 41	489 7		
Motion_across_traj_angular_002	Good	Marianne	0: 45	545 9		
Motion_across_traj_spiral_001	Good	Marianne	1: 56	139 09	quan tize	
Motion_across_traj_erratic_001	Good	Marianne	1: 31	108 96		
Motion_across_traj_spiral_002	Bad	Marianne	0: 26	306 0		
Motion_across_traj_spiral_003	Good	Marianne	1: 36	115 75		
Motion_across_traj_shapes_001	Good	Marianne	2: 14	161 34		
Motion_across_volume_001	Good	Marianne	2: 29	179 12		
Motion_across_volume_002	Good	Marianne	1: 58	141 57		
Motion_across_volume_003	Good	Marianne	3: 02	218 78		
PM	16 Takes					
Marianne_ROM	R.O.M.		0: 45	268 1		

Motion_across_bodySpace_OS_002	Good	Marianne	2: 25	174 16		
Motion_across_bodySpace_MS_001	Good	Marianne	2: 09	155 19		
Motion_across_bodySpace_MN_001	Good	Marianne	2: 00	144 00		
Motion_across_bodySpace_LS_001	Good	Marianne	2: 42	194 15		
Motion_across_bodySpace_XL_001	Good	Marianne	4: 23	315 66		
Motion_across_bodySpace_travel_O S_001	Bad	Marianne	0: 32	386 4		
Motion_across_bodySpace_travel_O S_002	Good	Marianne	2: 53	208 12		
Motion_across_bodySpace_travel_X S_001	Good	Marianne	2: 18	166 17		
Motion_across_bodySpace_travel_ MS_001	Good	Marianne	2: 47	200 46		
Motion_across_bodySpace_travel_L S_001	Good	Marianne	2: 46	199 25		
Motion_across_bodySpace_travel_X L_001	Good	Marianne	3: 55	281 51		
Motivation_combi_001	Good	Marianne	1: 53	136 11		
Motivation_combi_002	Good	Marianne	2: 00	143 70		
Motion_across_combi_001	Good	Marianne	6: 53	495 00		
Motion_across_combi_002	Good	Marianne	8: 26	606 79		
Capture day 9	1 Session					
AM	37 Takes					
Marianne_ROM	R.O.M.		1: 07	401 0		
Convergence_alignment_balance_00 1	Good	Marianne	1: 06	789 0		
Convergence_alignment_balance_00 2	Good	Marianne	0: 55	658 3		
Convergence_alignment_balance_00 3	Good	Marianne	0: 50	604 6		
Convergence_alignment_balance_00 4	Good	Marianne	0: 49	587 3		
Convergence_alignment_balance_00 5	Good	Marianne	1: 01	734 4		
Convergence_alignment_balance_00 6	Good	Marianne	0: 47	567 1		

Convergence_alignment_balance_007	Good	Marianne	1:05	7822		
Convergence_alignment_balance_008	Good	Marianne	1:10	8385		
Phrasing_combi_001	Good	Marianne	4:09	29897		
Phrasing_combi_002	Good	Marianne	4:27	32041		
Phrasing_combi_003	Good	Marianne	1:09	8331		
Phrasing_combi_004	Good	Marianne	1:13	8735		
Phrasing_combi_005	Good	Marianne	1:16	9177		
Phrasing_combi_006	Good	Marianne	3:07	22463		
Phrasing_combi_007	Good	Marianne	3:02	21898		