VP CAPTURE STUDIO

Talent guide

Your motion capture session, explained step by step

For actors, dancers, stunt performers and athletes

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1. Motion capture in 5 minutes

Welcome! You are about to lend the way you move to a digital character. Your walk, your gestures, your energy will be recorded and then applied to a 3D character, in a film, a game or a virtual reality experience. This guide explains everything that will happen, so you arrive relaxed and every take counts.

The idea, with a simple picture

Imagine several photographers standing in the corners of a room, all taking your picture at the same instant, 50 times per second. In every image, software finds your joints: head, shoulders, elbows, wrists, hips, knees, ankles. Because each photographer sees you from a different angle, the software can work out where each joint is in space, just as your two eyes judge a distance.

The result is a 3D skeleton that moves exactly like you. An animator then dresses it as a character: a knight, a dancer, a robot… with YOUR movement.

No suit with dots here

In some studios, you wear a suit covered with small reflective balls. Here, that is not needed: the cameras recognise your body directly. You wear your own clothes, as long as they show the shape of your body (section 3). It is faster, more comfortable, and you move freely.

Your role

The studio takes care of all the technical side. You do three things: you stay inside the zone marked on the floor, you follow the small ritual of each take (T-pose, clap, your movement, T-pose), and you move as you would in front of a film camera. A voice guides you at every step, in your language.

2. What the cameras see (and what they do not)

Recorded	Not recorded
Head (position and orientation), shoulders, elbows, wrists	Fingers: the hand is one point at the wrist
Hips, knees, ankles, feet	Facial expressions: the face is captured separately if the project needs it
Your posture, rhythm, weight, balance and intention in the body	Your voice and the sound: the studio records image only
One single person in the zone	A second person at the same time

What matters, then, is that every part of your body stays clearly visible to several cameras. A hand in a pocket, an arm hidden behind the back or a loose jacket hiding the knees, and the software has to guess. That is the reason behind almost every tip in this guide.

The floor zone

A square is marked with tape on the floor, about 3 m per side. It is the place where every camera sees all of you, from your feet to your raised hands. Outside this square, part of your body leaves at least one camera's image. Spot it when you arrive: the voice will remind you to stay inside it.

3. What to wear

This is the most important advice in this guide. The cameras must work out where your joints are: your clothing must show the shape of your body, without shine, and stand out from the background.

The rule in three words: FITTED, MATTE, CONTRASTING

- **Fitted:** your elbows, knees and waist must be visible. Close-fitting sportswear, leggings, a fitted t-shirt.
- **Matte:** cotton, fleece, technical fabric without shine. Shiny fabrics create reflections that confuse the cameras.
- **Contrasting:** a colour that stands out from the studio background and floor. Ask about the background colour before coming; in general, a plain medium or bright colour works everywhere.

	Bring ✔	Avoid ✖
Top	Fitted t-shirt or long-sleeve sports top, plain colour	Hoodie, loose shirt, wide sleeves, jacket, shiny or sequined top
Bottom	Leggings, fitted training trousers, cycling shorts	Wide trousers, skirt, dress, jeans that restrict movement
Feet	Flat closed trainers with a matte sole, or bare feet if the movement requires it	Heels, sandals, flip-flops, boots (unless the role requires them)
Hair	Tied back (ponytail, bun) so the head and neck are visible	Loose long hair over the face and shoulders, wide hats, caps
Accessories	A spare top in another colour	Watches, bracelets, large earrings, necklaces, belts with a shiny buckle
Left armband	The coloured armband provided by the production, worn on the LEFT arm	Another coloured item on the right arm (it would cancel the marker)

Why a marker on the left arm?

Seen from behind or from the side, a symmetrical body can be confused with its mirror image: left and right swapped. The coloured armband the production gives you, worn on the left arm, lets the team check at a glance, on the images, that your left really is your left. Its colour is noted on your record.

The role needs a costume?

Discuss it with the team before the session. A loose costume (cape, long dress, coat) hides the joints: movement is often captured in fitted clothing, acting as if the costume were worn, and the animator adds the fabric afterwards. A light, matte prop (staff, foam sword) is usually possible.

4. Before you come

- **Know the movement:** choreography, fight sequence or scene: arrive knowing it. The session is for capturing it, not learning it.
- **Practise:** two or three short rehearsals at home, with the take ritual (section 5). It is what saves the most time on the day.
- **Warm up:** plan to warm up on site or just before. A warm body moves more freely and is less likely to get hurt.
- **Your height and weight:** you will be asked for them. They are used to scale the 3D skeleton correctly; they stay confidential.
- **Water and a snack:** a session can last one to three hours with breaks.
- **The voice language:** the voice that guides you can speak French, English, Spanish, German, Italian, Portuguese or Chinese (Mandarin). Tell the team which one you prefer.
- **A physical limitation?** an injury, a pain, sensitivity to bright lights: tell the team before starting. We will adapt.

Consent

Before any take, you sign a written consent stating what your movement will be used for, for how long and for which uses. Read it, ask your questions. Without signed consent, the studio refuses to record: it is a protection for you.

5. Practising before the session

On the day of the session, every minute counts: the cameras, the lighting and the team are there for you. Talents who have practised at home get takes right on the first try, tire less and leave earlier. It only takes 20 to 30 minutes, two or three times in the week before, in a clear room.

Preparing your space

- Clear a square of about 3 m × 3 m (10 ft × 10 ft). Not enough room? 2 m × 2 m is enough for the ritual; keep the large area for travelling movements.
- Mark the 4 corners with painter's tape or 4 flat objects (books, cushions): as in the studio, the square is your limit.
- Mark the centre with a cross: most takes start there.
- Wear the clothing you will bring to the session (section 3): you will know right away if it gets in the way of a movement.

The exercises

Exercise 1 — The perfect T-pose

How: In front of a mirror: feet hip-width apart, arms straight out to the sides at shoulder height, palms facing the floor, looking straight ahead. Hold for 5 seconds without moving. Close your eyes, take the pose again, open them: are your arms still level?

Why: The T-pose opens and closes every take; an identical pose every time makes the animation cleaner.

Time: 2 minutes

Exercise 2 — The take ritual, until it is automatic

How: Have someone read you the phrases from section 9, or read them aloud: “T-pose, arms out level.” — “Clap your hands once.” — “Go ahead.” — 10 seconds of movement — “T-pose, and hold still.” Hold the final pose for 2 seconds. Repeat 10 times, changing the movement.

Why: On the day, you will not have to think about it: all your attention goes to the movement. If the voice will speak to you in another language, practise with the phrases in that language.

Time: 5 minutes

Exercise 3 — One clear, visible clap

How: Arms out in front of your chest, hands clearly visible, one sharp clap. Not two, not a small discreet clap close to the body.

Why: The clap is the instant every camera must see to prove they are synchronized.

Time: 1 minute

Exercise 4 — Staying in the square without looking at your feet

How: Perform your movement (dance, fight, travelling) in full, without looking down. At the end, see where you are. Spot the moments when you get near an edge, then adjust your travel (shorter steps, starting closer to the centre).

Why: Outside the square, part of your body leaves at least one camera's image and the take must be redone.

Time: 5 to 10 minutes

Exercise 5 — Cutting your movement into takes

How: Cut a long choreography or a long scene into pieces of 30 seconds to a minute and a half. For each piece, decide on a clear start position and end position, in the centre if possible.

Why: Short takes are quick to redo, and each piece starts and ends cleanly.

Time: 10 minutes, once

Exercise 6 — The rehearsal with a witness

How: Ask someone to stand in a corner of the room, facing the centre of the square, like a studio camera. Perform the complete ritual and your movement; they check the points in the table below. Repeat from the other corners.

Why: You will know what a studio camera sees: a hand hidden behind the body, clothing that floats, leaving the frame. Fix it at home rather than in the studio.

Time: 10 minutes

Exercise 7 — For a “library” session: the neutral pose

How: Standing, relaxed, arms by your sides, looking ahead, still for 2 seconds. Chain: neutral pose, clap, a few steps of walking, back to the neutral pose, end clap. Then practise walking “as usual”: your normal walk, slow, hurried, and a few gestures you make when talking.

Why: The library captures your real way of moving: the more at ease you are with the ritual, the more natural your movements stay. Also think about the list of your usual mannerisms and gestures: the team will ask you for it.

Time: 10 minutes

What your witness should look for

Check	Good ✔	To fix ✖
T-pose	Arms level, still for 2 s at the start and end	Arms too high or too low, moving during the pose
Clap	One clap, in front of the chest, visible	Two claps, hands hidden, clap against the body
Square	Whole body inside the square the whole time	Feet or hands go past the tape
Hands	Visible most of the time	In pockets, behind the back, against the belly for long
Clothing	Elbows and knees visible, nothing floats	Wide sleeves, floating fabric, shiny material
Movement	Clear start and end, natural rhythm	Hesitation at the start, end trailing off

Your preparation week

When	What to do	Time
7 days before	Read this guide. Try on the clothing and move in it. Exercises 1 to 3.	30 min
3 to 5 days before	Exercises 4 and 5 with your real movement. Exercise 6: rehearsal with a witness, then corrections.	30 min
2 days before	Second rehearsal with a witness, the whole movement, take by take.	20 min
The day before	A short, light rehearsal (ritual and the start of each take). Pack your bag (section 3). Sleep well.	10 min
On the day	Arrive warmed up or plan 10 minutes to warm up on site. Water and a snack.	—

I am ready when…

- I can hold a level T-pose, eyes closed, for 5 seconds;
- I chain T-pose, clap, movement, T-pose without thinking;
- my movement fits in the square without looking at my feet;
- my movement is cut into short takes, with a clear start and end;
- my clothing is fitted and nothing hides my hands, elbows or knees, seen from every corner.

6. When you arrive

1. **The sheet.** Name, height, weight, voice language, colour of the armband the production gives you for your left arm. The operator also checks your clothing. Your record is kept: next time, it only needs confirming.
2. **Tour of the zone.** You are shown the square on the floor, the cameras in the corners (do not touch them or their stands) and the lights.
3. **The body check.** Standing in the centre, arms raised above your head, still for about ten seconds. The studio checks that every camera sees all of you, from your feet to your fingertips, and that the light is good. If a camera cuts off your feet or hands, the team adjusts it: it is never your fault.
4. **Warm-up.** Use the final adjustments to warm up, inside the zone, to get a feel for it.
5. **The welcome.** The voice welcomes you: “Hello and welcome. Stay inside the zone marked on the floor. For each take: T-pose, one clap, your movement, then the T-pose again.”

7. A session, from start to finish

A session is a series of takes. A take is one piece of movement: a walk there and back, a dance sequence, a fight combination, a line of dialogue. We do as many as needed, redoing the ones that are not perfect.

Stage	What you do	Typical length
Welcome and sheet	Sign the consent, give your height and weight, put the armband on your left arm	10–15 min
Body check	Stand in the centre, arms raised, still	1–5 min
Warm-up and rehearsal	Rehearse the movement once in the zone, without recording	10–20 min
Takes	The ritual of each take, then the movement; listen to the verdict	a few seconds to 3 min each
Breaks	Rest, drink, as often as needed: nothing is lost	as you need
End	The voice thanks you; the team checks the takes are safely copied	5 min

The “movement library” session

Some sessions do not capture a scene, but YOUR way of moving, so that a character can then walk, sit, gesture and react like you, without you coming back. That is the movement library: about 77 short movements in 8 blocks, over half a day (about 3 h 30 with you, breaks included).

Block	What you do	Examples
A — Calibration	Reference poses and range of motion	T-pose, A-pose, slow head, shoulder, trunk and leg circles
B — Postures	Standing still, naturally	Waiting, tired, listening, arms crossed, hands in pockets
C — Walking	Your walk in every form	Slow, fast, start and stop, turns, backwards, steps, light jog
D — Sitting, floor	Chair, stool, picking up	Sitting down, getting up, squatting, bending
E — Gestures	Your conversation gestures	Telling a story, pointing, hello, shrugging, your own mannerisms
F — Emotions	The same walk with different emotions	Happy, angry, sad, proud, shy, surprised; laughing, victory
G — Objects	Handling props	Showing, giving, receiving, carrying a box, drinking
H — Role	Actions specific to your character	Prepared with the team before the session

You are not asked to “act”: we want your real way of moving. Each movement is done one to three times; the team keeps the best take. You do not leave until every movement has at least one good take, unless you are tired: a short second session is then planned rather than tired movements.

Several talents in the same session

A session can bring several talents together, for example two fighters or a dancer and their double. They perform one after the other, never together in the zone: the studio tracks a single person at a time. When it is your turn, the operator selects your record; the voice then speaks to you in YOUR

language, and every take keeps your name, height and weight. While another talent performs, stay outside the square and out of the cameras' view.

For a two-person scene (a fight, a pas de deux), each performs their part alone, with the same start clap and the same floor marks; the animator then brings the two movements together.

After each take: the verdict

A few seconds after the end, the studio checks that every camera filmed everything, at the same instant. Then it computes a first 3D skeleton of the take, which the team looks at before deciding. Three cases:

- **Perfect:** the take is kept. On to the next one.
- **Technical issue:** a camera missed some frames. It is not you: we simply redo the same take.
- **Redo:** you left the zone, part of your body was hidden, or the director wants a different intention. We go again.

> **Redoing a take is normal**
>
> Even professionals redo the same take several times. A take to redo costs a few seconds; a bad take discovered later costs a whole new session. When the voice says “let's do it again”, nothing is wrong.

8. One take, second by second

Every take always follows the same small ritual. It feels strange the first time; by the third take, it becomes natural.

#	You hear	You do	Why
1	The movement instruction (for example for a dance)	Place yourself where it says (often the centre)	So the whole movement stays inside the zone
2	“T-pose, arms out level.”	Stand straight, feet hip-width apart, arms out to the sides, level, palms down. Hold still.	A clear reference skeleton, seen by every camera
3	“Clap your hands once.”	One clear clap, in front of your chest, arms in view	A precise instant visible on every camera: it proves they are in sync
4	“Go ahead.”	Your movement, staying inside the zone	This is the take
5	“T-pose, and hold still.”	Back to the T-pose, still for 2 seconds, until the verdict	A clean end for the animation
6	“Perfect, thank you.” or a retake	Relax, listen to the team	The take is kept or redone

In a “library” session: the neutral pose and two claps

For the library, the ritual changes slightly, following motion capture best practice:

1. The voice announces the take: “C03, take 2.” No need to repeat it: it is for finding the take later.
2. It says the movement's instruction, for example “You are in a hurry, late for an appointment.”
3. “Neutral pose, arms by your sides. Hold still.”: standing, relaxed, arms by your sides, looking ahead. The T-pose is only used once, for the first movement (A01).
4. “Clap your hands once.” then “Go ahead.”: the movement.
5. “Back to the neutral pose, and hold still.” then “One clap to finish.”: a second clap, and you hold still until the verdict.

Why the neutral pose: the animator chains your movements one after another; starting and returning to the same pose avoids jumps between two animations.

The T-pose, done right

- The body forms a T: arms straight at shoulder height, neither higher nor lower.
- Palms facing the floor, fingers straight, looking straight ahead.
- Feet hip-width apart, weight on both legs.
- Still, like a statue, until the next sentence.

Length of a take

A take lasts up to 3 minutes. Several short takes (from 10 seconds to a minute and a half) are better than one very long one: a mistake only means redoing a small part, and you keep your energy.

Your screen: everything you need, at a glance

Facing the zone, a large screen follows you for the whole session, in your language. It never shows your image: you stay in your performance. It only tells you where you are and what comes next.

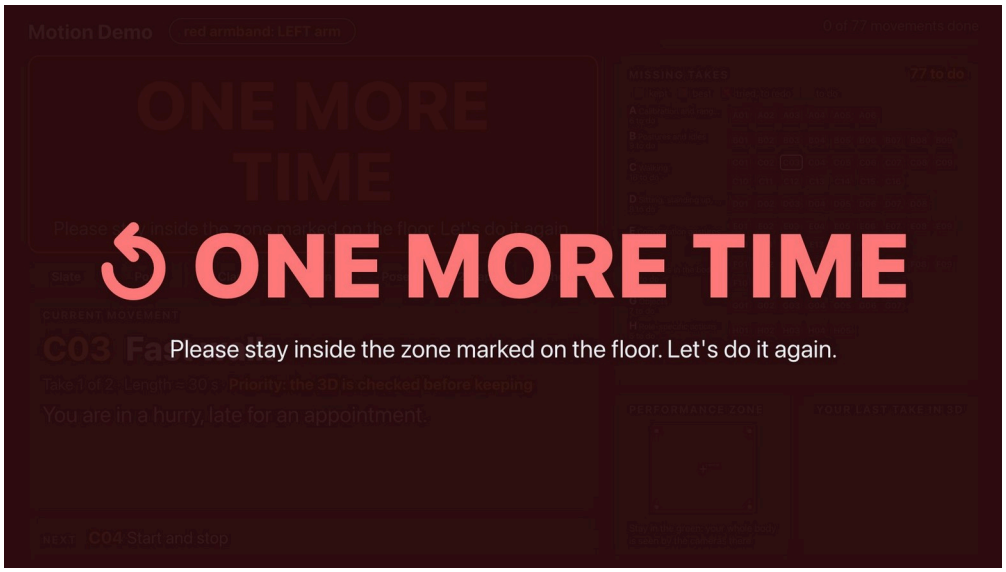


Your screen during the action (real capture of a demo session)

Where	What you see	What it is for
Large box, top left	The step of the take in huge letters: TAKE 2, NEUTRAL POSE, CLAP, ACTION, END CLAP, CHECKING. Below, the sentence the voice just said	If music covers the voice, you still know what to do
Under it	The 7 steps of the take, the current one in gold	You see what comes next: pose, clap, action…
During ACTION	A timer and a bar up to the planned length of the movement (for example ≈ 30 s)	You pace your movement without counting
Current movement	Code, title, take number, length, and the full instruction	Re-read the instruction at any time
Next	The next movement	You prepare it during the break
Missing takes	All movements, by block: green kept, gold best take, red to redo, grey to do; yours pulses	You see how far you have come and what is left
Performance zone	The floor seen from above: in green, where the cameras see your whole body	You stay in the green
Your last take in 3D	Your skeleton, animated, with a simple verdict (“body well tracked”, “left the zone at times”)	You understand a retake without any technical jargon
Top	The reminder of your armband on the LEFT arm, and your progress	Nothing is forgotten

The verdict, full screen

After each take, the whole screen turns green “✓ KEPT”, gold “★ BEST TAKE” or red “↻ ONE MORE TIME”, with the reason in plain words. A retake for a technical reason says so clearly: it is not you.



A retake asked because the talent left the zone

Why we redo, and how to nail the next one

When a take is redone, the screen says why, in plain words, with a tip: for example “Left the zone — Stay inside the square on the floor, your whole body” or “Too fast — Take your time”. Until the next take starts, an orange “For the next take” box keeps these tips in front of you.

The studio also analyses your 3D skeleton and tells you simply: whether you left the zone (and when), whether an arm was hidden, whether the start or end pose moved, whether the T-pose was at the right height, whether the clap was seen, and the length of your action compared with the planned one. On the zone plan, a blue trace shows your path. When a take of the same movement is already kept, the screen compares: length, path, hand range.

Acting, however, cannot be measured: intention and emotion are given to you by the team.

Reviewing your take

When it helps, the team can show you your take on the screen: your skeleton large, in slow motion, and next to it the take already kept for the same movement. It is never the video of you: only the movement, exactly what will be kept. Look at the shape of the gesture, the height of the arms, the rhythm: it is the best way to understand a retake or adjust an intention.

Good to know

- Look at the screen between takes, not during the action: during the action, your eyes belong to the character.
- The voice and the screen always say the same thing. If you cannot see the screen (back turned, on the floor), the voice is enough.
- Free programme (dance, fight, jumps…): the screen shows the movement type and its instruction, and the list of your takes.
- The production may ask you for the whole library, a few blocks or only some gestures: the screen only shows the movements planned for you, and what is left.

9. The voice guide: what you will hear

A voice guides you throughout the session, in the chosen language. It only tells you what YOU must do: you do not need to look at a screen or wait for the team's explanations. Sentences play one after another, without cutting each other off. If the team also talks, it is usually to adjust a camera: keep following the voice.

The phrases of every take

Moment	In English	In French
Welcome	Hello and welcome. Stay inside the zone marked on the floor. For each take: T-pose, one clap, your movement, then the T-pose again.	Bonjour et bienvenue. Restez dans la zone marquée au sol. Pour chaque prise : pose en T, un clap, votre mouvement, puis de nouveau la pose en T.
Start	T-pose, arms out level.	Pose en T, les bras à l'horizontale.
Clap	Clap your hands once.	Frappez une fois dans vos mains.
Action	Go ahead.	À vous.
End	T-pose, and hold still.	Pose en T, et on ne bouge plus.
Take passed	Perfect, thank you.	Parfait, merci.
Library: announcement	C03, take 2.	C03, prise 2.
Library: start	Neutral pose, arms by your sides. Hold still.	Position neutre, les bras le long du corps. On ne bouge plus.
Library: end	Back to the neutral pose, and hold still.	Revenez à la position neutre, et on ne bouge plus.
Library: end clap	One clap to finish.	Un clap pour finir.

When we go again

The voice always tells you WHY we are going again, so you know what to change… or that you have nothing to change:

You hear	It means	What you do
“A small technical issue on our side, nothing to do with you. Let's do it again.”	A camera missed some frames	Exactly the same take again
“Please stay inside the zone marked on the floor. Let's do it again.”	Part of your body left the cameras' view	The same take, a little more towards the centre
“Let's do that one again, please.”	The team wants another attempt (intention, timing…)	Listen to the team's note, then go again

The instruction for each type of movement

Before the T-pose, the voice may give you a start instruction suited to what you are about to do. The operator chooses it for each take; the voice says it in full before starting.

Type	You hear
Walk / run	“Start at one end of the zone and walk to the other, without leaving it. At the end, hold still.”
Dance	“Start in the centre of the zone. Dance without leaving the zone, and finish still in the centre.”
Fight / martial arts	“Stay inside the marked zone. Keep your strikes inside it, away from the cameras and the lights.”
Floor work / rolls	“Start standing in the centre. On the floor, stay in the middle of the zone, then get up and finish standing still.”
Jumps / acrobatics	“Jump in the centre of the zone. Land inside the zone, then hold still.”
Acting	“Act naturally, without leaving the zone. Keep your hands visible. At the end, hold still for two seconds.”
Free	No instruction: the team tells you what to do

The voice sometimes also speaks to the technical team (“Take 3: checks passed…”, “Camera 2…”) in the team's language. Those sentences are not for you: simply hold the T-pose until the verdict.

10. Tips for a perfect take

1. Stay inside the square. It is the only place where every camera sees all of you. Glance at the tape during rehearsal, then trust your bearings.

2. Keep your hands visible. No hands in pockets, behind your back or hidden against your belly for long. Hands are what the software loses most easily.

3. Start and finish still. The T-pose at the start and the end is not a detail: it frames the animation. Hold it until the voice moves on.

4. One clear clap. Once, firmly, in front of your chest. Not two, not a soft one.

5. Do not look for the cameras. Play towards the front of the scene, as the team shows you. The cameras are high in the corners: forget them.

6. Commit to the movement. The cameras record intention in the body: weight, rhythm, tension. Big or small, make it real.

7. Mistake? Keep going or stop clearly. If you make a small mistake, keep going: the team can use the rest. If it is a big one, stop, come back to the T-pose and say so.

8. Tell us when you are tired. A tired movement is less accurate. A break costs nothing; nothing recorded is lost.

11. Advice by type of movement

Walking and running

- Walk along the square's diagonal: it is the longest line available (about 4 m).
- Walk at your natural pace; the team will ask for slow, normal or fast takes separately.
- Running does not fit into the square: it is often captured on the spot, or the start and stop separately.

Dance

- Rehearse the choreography once in the square to check it fits.
- The studio does not record sound: the music is played separately. The clap is used to align the music with your movement.
- Prefer sequences of 30 to 90 seconds. Avoid floating skirts and loose sleeves: they hide your knees and wrists.

Fighting and martial arts

- Strike in the air, inside the square: never towards a camera, a stand or a light.
- You are alone in the zone: a partner is captured separately, with the same clap.
- Start and finish on guard, still, after the T-pose. Short combinations (5 to 20 seconds).

Floor work and rolls

- Stay in the middle of the square: lying down, the body hides itself, and the centre is where the cameras see best.
- A mat is placed in the centre. Get up and finish standing, still.

Jumps and acrobatics

- Jump in the centre and land inside the square.

- Warm up well; take a break between series. Tell the team about any landing that hurt.

Acting

- You may speak your lines: a separate microphone records the sound if the project needs it.
- Your face is not captured here; if the project needs your expressions, they are recorded in a separate session.
- Keep your hands out of your pockets and away from your belly.

12. Your safety and comfort

- **You can stop at any time.** Say “stop”: everything stops. A break loses nothing.
- **Do not touch the cameras or their stands.** A camera moved by a millimetre means redoing the setup. If you knock one, just say so.
- **The light is strong.** The cameras film very fast and need a lot of light. If it bothers you or if you are sensitive to bright lights, say so: the team can aim it differently.
- **Stay hydrated.** Water is available; drink between takes.
- **The floor.** The floor tape and any mat are fixed; report anything that slips or comes loose.
- **Your data.** The videos and the skeleton are only used as stated in the consent you signed.

13. Frequently asked questions

Do I need to wear a special suit?
No. Fitted, matte, plain clothing is enough (section 3).

Will my face appear in the final animation?
No. Only your movement is applied to the character. The videos are kept as stated in your consent.

Can I talk during a take?
Yes. The studio records image only; sound is recorded separately if needed.

What if I go outside the square?
The take is redone, a little more towards the centre. The voice will tell you.

Can two of us perform together?
Not at the same time: the studio tracks one person. Each performs their part in turn, with the same clap (section 7).

What if I forget the T-pose or the clap?
The team will remind you; we simply do the take again.

Why is it sometimes repeated even though I did everything right?
Because of a technical issue (a camera that missed frames). The voice says so: “nothing to do with you”.

How long does a session last?
Usually one to three hours, breaks included, depending on the number of takes.

Can I see the result?
Yes: after each take, the team can show you the 3D skeleton moving like you.

14. One-page reminder

My clothing

- Fitted, matte, plain colour that stands out from the background
- Flat closed shoes (or bare feet if asked), hair tied back
- No jewellery, no watch; the production's armband on the LEFT arm

Every take

1. I listen to the instruction and take my place
2. T-pose, arms out level, still
3. One clear clap in front of my chest
4. “Go ahead”: my movement, inside the square (the screen shows the timer and the green zone)
5. T-pose, still until the verdict

I remember

- Stay inside the square marked on the floor
- Hands visible, never in pockets
- Do not touch the cameras or their stands
- “Technical issue” = not my fault, same take again
- I can ask for a break at any time