e ISO/IEC JTC 1/SC 29/WG 04 N 0577

**ISO/IEC JTC 1/SC 29/WG 04  
MPEG Video Coding   
Convenorship: CN**

**Document type:** Output Document

**Title:** Common test conditions for MPEG immersive video

**Status:** Approved

**Date of document:** 2024-11-08

**Source:** ISO/IEC JTC 1/SC 29/WG 04

**Expected action:** None

**Action due date:** None

**No. of pages:** 25 (without cover page)

**Email of Convenor:** yul@zju.edu.cn

**Committee URL:** <https://sd.iso.org/documents/ui/#!/browse/iso/iso-iec-jtc-1/iso-iec-jtc-1-sc-29/iso-iec-jtc-1-sc-29-wg-4>

**INTERNATIONAL ORGANIZATION FOR STANDARDIZATION**

**ORGANISATION INTERNATIONALE DE NORMALISATION**

**ISO/IEC JTC 1/SC 29/WG 04 MPEG VIDEO CODING**

**ISO/IEC JTC 1/SC 29/WG 04 N 0577**

**November 2024, Kemer, TR**

|  |  |
| --- | --- |
| **Title** | **Common test conditions for MPEG immersive video** |
| **Source** | **WG 04 MPEG Video Coding** |
| **Status** | **Approved** |
| **Serial Number** | **24570** |
| **Authors** | **Adrian Dziembowski (PUT), Bart Kroon (Philips), Joel Jung (Tencent)** |

1. **Introduction**

Common test conditions are desirable to conduct coding experiments in a well-defined environment and ease the comparison of the outcome of experiments. This document specifies the common test conditions for ISO/IEC 23090-12 MPEG immersive video (MIV) related activities. This document replaces [5]. The common test conditions are defined to evaluate the coding efficiency, subjective quality, pixel rate and user experience of immersive video solutions. The technical approach is following these steps:

1. Compress test content,
2. Synthesize intermediate views from decoded views and metadata (when available),
3. Render viewports of real/virtual pose traces with a limited or a wider movement,
4. Evaluate coding efficiency and parallax effect, considering both decoded views and synthesized views.

The bitstream is viewer-independent, meaning that neither the position nor the orientation of the viewer is considered when compressing the test content. The range of supported possible viewer positions is constrained and known.

Two anchors are used that are based on the latest Test Model for MPEG immersive video(TMIV) [1, 2]. The first one, the *MIV main anchor*, is a configuration of TMIV and VVenC encoder[[1]](#footnote-2), encoding some source views completely while taking only patches of others. The second one, the *MIV decoder-side depth-estimating (DSDE) anchor*, is a configuration of TMIV + VVenC + Immersive video depth estimation (IVDE) [4], restricted to encoding an automatically-determined subset of source views without geometry information, and applying depth estimation in between decoding and rendering.

In addition, the *best reference* is the best-known method to render synthesized views using the full source material (without coding). The views are synthesized with the TMIV renderer with view-weighting synthesizer (VWS).

1. **Test material**

This section lists the test material that is used by the common test conditions. The configuration files are attached to the TMIV reference software [2].

Non-MPEG members may request access to the test material. Some test material is publicly available on the MIV website[[2]](#footnote-3). All test material is available from the following location on the MPEG content server:

/MPEG-I/Part12-ImmersiveVideo/ctc\_content/

The test material is provided as a set of raw sequences, one per view and component (texture or depth). Texture and depth maps sequences characteristics are reported in Annex A. The sequences have a common format as defined in the Call for MPEG-I Visual Test Materials [6] determining texture and depth representations, filenames, and metadata. The views are numbered according to the ordering of the metadata files. Video data is named as follows:

*v{i}\_{t}\_{w}x{h}\_yuv{f}p{b}le.yuv*

where:

* *i* is a unique positive integer index used to identify the camera that captured the video sequence. The indexing should preferably start from zero.
* *t* denotes the property of the video that is represented by the video stream. The following types are allowed: (a) texture (b) depth.
* *w* is the width (total number of pixels in a row) of a frame in the Y (luma) channel of the video sequence.
* *h* is the height (total number of pixels in a column) of a frame in the Y (luma) channel of the video sequence.
* *f* is the YUV sub-sampling format used for the video sequence, e.g., 420.
* *b* is the bits per channel of the YUV sequence.

Examples:

• v0\_depth\_2048x1088\_yuv420p16le.yuv

• v2\_texture\_2048x1088\_yuv420p10le.yuv

Table 1 provides the list of sequences. The test material is organized into two categories: computer-generated content and natural content with estimated depth, and several classes:

* Class A – omnidirectional scene captured by spherical cameras (ERP representation),
* Class B – omnidirectional scene captured by semi-spherical cameras (ERP representation),
* Class C – semi-omnidirectional scene captured by semi-spherical cameras (ERP representation),
* Classes D and J – scene captured by camera array (perspective content),
* Class E – scene captured by linear multicamera system (perspective content),
* Classes L and W – scene captured by converging cameras (perspective content).

There are mandatory sequences, which results are required for non-informative proposals, and optional sequences. Optional sequences are challenging content that are deliberately difficult to handle. They are not meant for evaluation or promotion of the test model. The split between mandatory and optional sequences is given in Section 4, as it depends on the anchor.

*Table 1: List of sequences. Descriptions of listed sequences are available in Annex A.*

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | | Computer-generated content | | | Class A: | | | A01 | ClassroomVideo | | Class B: | | | B01 | Museum | | B02 | Chess | | B03 | Guitarist | | Class C: | | | C01 | Hijack | | C02 | Cyberpunk | | Class J: | | | J01 | Kitchen | | J02 | Cadillac | | J03 | Mirror | | J04 | Fan | | Class W: | | | W01 | Group | | W02 | Dancing | | |  |  | | --- | --- | | Natural content | | | Class D: | | | D01 | Painter | | D02 | Breakfast | | D03 | Barn | | Class E: | | | E01 | Frog | | E02 | Carpark | | E03 | Street | | Class L: | | | L01 | Fencing | | L02 | CBABasketball | | L03 | MartialArts | |

1. **Software tools**

The referenced tools are listed in Table 2, with source code location, documentation, and release tag.

*Table 2: List of used tools*

|  |  |  |  |
| --- | --- | --- | --- |
| Tool name |  | Location | Release |
| TMIV | [2] | <https://gitlab.com/mpeg-i-visual/tmiv> | v22.0 |
| VVenC |  | https://github.com/fraunhoferhhi/vvenc | v1.11.1 |
| VVdeC |  | https://github.com/fraunhoferhhi/vvdec | v2.3.0 |
| QMIV | [3] | <https://github.com/mpeg-i-visual/qmiv> | v2.0 |
| IVDE | [4] | <https://gitlab.com/mpeg-i-visual/ivde> | v8.0 |

* 1. ***VVenC***

The VVenC implementation of VVC is used for all anchors. The expert mode (vvencFFapp) based on VVC test model is used, with the random access “slow” configuration. The configuration file is attached to the TMIV software.

* 1. ***QMIV***

The Quality Metrics for Immersive Video (QMIV) software is used for objective quality assessment. QMIV outputs IV-PSNR [7], IV-SSIM [8], and WS-PSNR scores.

* 1. ***IVDE***

Immersive Video Depth Estimation (IVDE) is a depth estimation method that can be used to create geometry data for a 6DoF scene representation from views acquired by multiple perspective or omnidirectional cameras. Depth is estimated for segments instead of individual pixels, and thus the size of segments can be used to control the trade-off between the quality of depth maps and the processing time. Larger segments can be used to attain fast depth estimation, or finer segments can be used to attain higher quality.

IVDE further includes a feature extractor, used with the decoder-side-depth-estimating anchor, to produce a list of blocks to be skipped by IVDE.

1. **Anchor definition**

Two anchors are considered to encode the multi-view sequences:

* **MIV main anchor**: coding with TMIV + VVenC, packing some source views completely while taking only patches of others,
* **MIV decoder-side depth-estimating anchor**: encoding with TMIV + VVenC, packing a subset of source views completely but without their geometry information, followed by decoding, depth estimation and rendering with TMIV + IVDE.

In addition, there is a non-anchor reference condition named the **best reference** that directly renders from all source views without coding, using the best-known method, which currently is the TMIV renderer with the view-weighting synthesizer (VWS).

An algorithmic description of TMIV is provided in [1]. VVenC is configured to encode each video sub-bitstream using the VVC random access profile. All configuration parameters for each of the anchors is provided by that document and its attachments.

CTC-specific configuration files and detailed run instructions are provided with the reference software [2]. CTC-specific IVDE configuration files for IVDE are provided with the IVDE software.

* 1. ***Coding of the anchor views***

For each anchor, a sequence of 65 consecutive frames is encoded. The start frames for each sequence are reflected in Table 3. Specific details for each anchor are given in the following sub-sections.

*Table 3:* *Start frames for each sequence.*

|  |  |  |
| --- | --- | --- |
| Id | Sequence | Start frame |
| A01 | ClassroomVideo | 23 |
| B01 | Museum | 100 |
| B02 | Chess | 60 |
| B03 | Guitarist 1 | 0 |
| C01 | Hijack | 0 |
| C02 | Cyberpunk | 0 |
| J01 | Kitchen | 0 |
| J02 | Cadillac | 0 |
| J03 | Mirror | 0 |
| J04 | Fan | 0 |
| W01 | Group | 0 |
| W02 | Dancing | 0 |
| D01 | Painter | 40 |
| D02 | Breakfast | 0 |
| D03 | Barn | 0 |
| E01 | Frog | 135 |
| E02 | Carpark | 115 |
| E03 | Street | 167 |
| L01 | Fencing | 0 |
| L02 | CBABasketball 2 | 0 |
| L03 | MartialArts | 0 |

1 for Guitarist sequence only odd views are used: v1, v3, v5, etc.

2 for CBABasketball sequence, only first 15 views are used: v0 – v14.

* 1. ***Coding for the MIV main anchor***

For each video sequence, four rate points are considered. The set of QPs for the texture is sequence dependent, to target the 5 to 50 Mbps bitrate range. The set of texture QPs is supplied in Table 4. To each texture QP corresponds one single geometry QP. The mapping from texture QP (q) to geometry QP (*q’*) is the same for all sequences, and is given by:

(1)

whereby indicates the rounding to nearest integer operation.

*Table 4: List of texture QPs for the MIV main anchor.*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Sequence** | | **RP1** | **RP2** | **RP3** | **RP4** |
| A01 | ClassroomVideo | 26 | 30 | 38 | 51 |
| B01 | Museum | 29 | 40 | 47 | 51 |
| B02 | Chess | 18 | 27 | 35 | 45 |
| B03 | Guitarist | 22 | 29 | 43 | 51 |
| C01 | Hijack | 19 | 24 | 34 | 49 |
| C02 | Cyberpunk | 21 | 24 | 29 | 39 |
| J01 | Kitchen | 18 | 26 | 33 | 41 |
| J02 | Cadillac | 22 | 31 | 41 | 51 |
| J03 | Mirror | 26 | 33 | 42 | 51 |
| J04 | Fan | 32 | 38 | 45 | 51 |
| W01 | Group | 26 | 31 | 37 | 46 |
| W02 | Dancing | 20 | 24 | 28 | 40 |
| D01 | Painter | 24 | 32 | 43 | 51 |
| D02 | Breakfast | 25 | 30 | 35 | 43 |
| D03 | Barn | 25 | 30 | 35 | 42 |
| E01 | Frog | 29 | 34 | 40 | 46 |
| E02 | Carpark | 23 | 28 | 37 | 47 |
| E03 | Street | 21 | 25 | 32 | 41 |
| L01 | Fencing | 23 | 28 | 39 | 51 |
| L02 | CBABasketball | 24 | 27 | 31 | 43 |
| L03 | MartialArts | 24 | 27 | 31 | 43 |

Besides the four rate points defined above, there is also the “RP0” rate point, in which no video compression (i.e., no VVenC coding) is performed. The anchor encodes all source views.

The mandatory sequences are B02, B03, J02, J04, W01, D01, E01, and L02. All other sequence from Table 1 are optional.

Coding for the MIV main anchor has the following steps:

1. Encode the MIV bitstream using the TMIV encoder.
2. Encode the resulting attribute video data using the VVenC encoder (only for RP1 – RP4).
3. Multiplex the bitstreams using the TMIV multiplexer (only for RP1 – RP4).
4. Decode and render the MIV bitstream using the TMIV decoder.
   1. ***Coding for the MIV decoder-side depth-estimating anchor***

The encoder parameters for the MIV decoder-side depth-estimating anchor are the same as for MIV main anchor except:

* maxBasicViewFraction = 1.0,
* outputAdditionalViews = false,
* dynamicDepthRange = false,
* haveGeometryVideo = false,
* geometryScaleEnabledFlag = false,
* maxAtlases = 4

The mandatory sequences are J01, W01, D01, D03, L01, and L02. All other sequence from Table 1 are optional.

The set of texture QPs is supplied in Table 5. Note that there is no geometry to encode, hence there are no depth QPs. Besides the four rate points defined below, there is also the “RP0” rate point, in which no video compression (i.e., no VVenC coding) is performed.

Coding for the MIV decoder-side depth-estimating anchor has the following steps:

1. Encode the MIV bitstream using the TMIV encoder.
2. Encode the resulting attribute video data using the VVenC encoder (only for RP1 – RP4).
3. Multiplex the bitstreams using the TMIV multiplexer (only for RP1 – RP4).
4. Decode (but not render) the MIV bitstream using the TMIV decoder.
5. Estimate depth maps for each view using IVDE.
6. Render using the TMIV renderer.

*Table 5: List of texture QPs for the MIV DSDE anchor.*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Sequence** | | **RP1** | **RP2** | **RP3** | **RP4** |
| A01 | ClassroomVideo | 29 | 33 | 41 | 50 |
| B01 | Museum | 39 | 47 | 49 | 51 |
| B02 | Chess | 23 | 29 | 35 | 42 |
| B03 | Guitarist | 30 | 36 | 40 | 42 |
| C01 | Hijack | 18 | 23 | 29 | 35 |
| C02 | Cyberpunk | 25 | 30 | 35 | 39 |
| J01 | Kitchen | 26 | 32 | 38 | 43 |
| J02 | Cadillac | 26 | 33 | 40 | 48 |
| J03 | Mirror | 25 | 33 | 40 | 48 |
| J04 | Fan | 29 | 31 | 37 | 46 |
| W01 | Group | 28 | 33 | 39 | 46 |
| W02 | Dancing | 28 | 33 | 38 | 42 |
| D01 | Painter | 23 | 30 | 36 | 41 |
| D02 | Breakfast | 21 | 27 | 31 | 36 |
| D03 | Barn | 21 | 26 | 30 | 35 |
| E01 | Frog | 29 | 32 | 37 | 44 |
| E02 | Carpark | 21 | 25 | 31 | 35 |
| E03 | Street | 21 | 24 | 28 | 35 |
| L01 | Fencing | 21 | 25 | 28 | 34 |
| L02 | CBABasketball | 19 | 23 | 25 | 29 |
| L03 | MartialArts | 19 | 23 | 25 | 29 |

***Synthesis of intermediate views***

Both for objective and subjective testing, a range of frames of each sequence is synthesized at source positions. For the synthesis, all decoded atlases are used as input of the view synthesis algorithm.

Proposals are not required to code views corresponding to all anchor-coded views but are required to be able to reconstruct source views and generate viewports for any intermediate view position in the designated range for each test sequence. Each sequence definition includes a virtual view named “viewport” that defines the field of view and resolution of the viewports.

The format of each synthesized view is an omnidirectional image with equirectangular projection with the same angular resolution (pixels / degree) for ERP or semi-ERP test materials, and a linear perspective projection for linear perspective input content. The synthesis result is 10-bit YUV 4:2:0 format for subjective and objective evaluation. Inpainting of invalid pixels is used for both subjective and objective testing.

1. **Evaluation of proposals**

Objective and subjective results on mandatory sequences only are required for an adoption of a proposal. Additional results obtained on optional sequences can be provided as additional information.

Bitrate matching between the anchor and the proposal is encouraged to facilitate the objective and subjective comparison. The proponent is allowed to have a single QP change to better match the QP of the anchor.

A proponent may choose to base their proposal on another TMIV version than the one defined in Table 2. However, such a choice should be made with caution, to ensure that a proposed tool do not interfere with changes that occurred between used and current TMIV releases. Moreover, the used TMIV version (if different from Table 2) should be explicitly written in the proposal. If such a proposal is considered relevant, then it can be tested on the latest version of TMIV in a collaborative manner.

* 1. ***Subjective quality evaluation***

For subjective viewing, each sequence is synthesized according to a set of pose traces. A pose trace specifies for each frame the position and orientation of the viewport to synthesize. Each pose trace is stored as a comma-separated table with position (X, Y, Z) and orientation (Yaw, Pitch, Roll) columns and exactly one row per frame of the sequence. The format of each synthesized view is an image with perspective projection with 1920 × 1080 pixels resolution, at most 90-degree field of view and 10-bit YUV 4:2:0 color format. The purpose is to mimic natural viewing on a head-mounted display while using offline tools and a 2D monitor.

Because of the large difference in visual comfort between a viewer that voluntarily initiates head motion versus a viewer watching the same viewport on a 2D monitor, pose traces have a small amount of motion. For each sequence there are three pose traces – named *X*p01, *X*p02 and *X*p03 – which are meant to represent a diversity of natural head movement compliant with the overall dimension of the capture rig. The pose traces are attached to the TMIV reference software [2]. The TMIV decoder is configured to extend the video to 260 frames by mirroring the 65-frame sequences. It is meaningful to define the pose traces according to the conditions of capture, and typically to define the related path within the volume of the camera rig. It is convenient to formulate this range as a volume in 3D space.

For adoption of a proposed method, the proponent must provide any pose trace of the proposed method, during a viewing session, and make it clear what the bitrate and pixel-rate differences with the anchor are.

The mp4 pose traces are 1920 x 1080 viewports converted from the YUV pose trace. The following command line shall be used to generate the mp4 pose traces:

ffmpeg \  
 -f rawvideo -pix\_fmt yuv420p10le -s:v 1920x1080 -r ${rate} -i {input}.yuv \  
 -c:v libx264 -crf 10 -pix\_fmt yuv420p {output}.mp4

whereby ${rate} is the frame rate in Hz, e.g., 25 or 30. It is recommended to use ffmpeg 4.2 or newer.

* 1. ***Objective evaluation***

A “synthesized view” corresponds to a source view that is reconstructed through synthesis (view interpolation) by the anchor using the decoded bitstream. All source views are synthesized for objective evaluation, and it is not considered if the source view is fully, partially, or not at all present in the bitstream.

The proposal should be compared with the anchor coding results, by reporting the metrics using the reporting template attached to this document. This includes a tab per sequence, two summary sheets, and an analysis sheet per metric. BD-rates, BD-PSNRs, BD-SSIMs, and averages are automatically calculated to ensure consistent reporting.

For all test classes, the QMIV software will be used to compute both the WS-PSNR and IV-PSNR based BD-rate and BD-PSNR, as well as IV-SSIM based BD-rate and BD-SSIM values calculated for synthesized source views. The comparison of proposals with the anchors will be expressed in terms of BD-rate, BD-PSNR, and BD-SSIM computed on rate-distortion curves.

The BD-rate, BD-PSNR, and BD-SSIM values for anchor and proponent are obtained from:

* The average over each source view and specified frames (Table 3) of the metric between the intermediate view synthesized from decoded atlases and the original/non-compressed source views,
* The total bitrate required to encode the views (including depths) for all frames.

For WS-PSNR and IV-PSNR the average is computed in mean square error (MSE) space.

Because TMIV makes use of floating-point operations, it is important to report the compiler and operating system that are used for evaluation. Preferred compilers are GCC 7 or newer and VC15 or newer. The TMIV software includes a manual with build instructions.

When the BD-rate, BD-PSNR, or BD-SSIM computation returns a zero value, no average over all sequences will be calculated for this metric (instead “---” is printed). The reporting template includes rate-distortion curves for each metric to study and report the reason for the lack of overlap. The result of the “RP0” is shown as a horizontal line presenting the practical limitation of the TMIV encoding of each sequence (without the influence of video compression).

* 1. ***Pixel rate evaluation***

Objective evaluation criteria include pixel rate, which is included in the reporting template. Contributions are required to provide pixel rate for each tested sequence. Proponents should report results which they believe are the most optimal compromise between pixel rate and quality. To provide a meaningful reference for pixel rate values, the following constraints are defined:

**The pixel rate test condition constraints:**

* The combined maximum luma sample rate across all decoders is maximally 1,069,547,520 samples per second (e.g., 32 MP @ 30 fps, corresponding to HEVC Main 10 profile @ Level 5.2)
* Each decoder instantiation is constrained to a maximum luma picture size of 8,912,896 pixels (e.g., 4096 x 2048, corresponding to HEVC Main 10 profile @ Level 5.2).
* The maximum number of simultaneous decoder instantiations is four.

These conditions are orthogonal to bitrate conditions. All anchors satisfy the pixel rate test condition constraints: the test model automatically determines suitable atlas frame sizes based on these constraints.

With proper motivation, a proponent may choose another pixel rate or release the pixel rate constraint completely. In such a case, the proponent shall generate the anchor accordingly.

* 1. ***Runtime evaluation***

Runtimes should be reported for anchors and proposals (corresponding cells in the reporting template are mentioned):

* Atlas generation including all preprocessing but without video encoding, cells M224 to M227 and AA224 to AA227.
* Video encoding of all atlases of all components, cells M4 to M103 and AA4 to AA103, M114 to M213 and AA114 to AA213.
* Rendering including video decoding and all postprocessing, cells N232 to N356 and AB232 to AB356.

The reference software includes measurement of CPU runtime, excluding loading from disk and writing to disk. Proposals should include a similar runtime measurement.

It is reminded that the proponent should fill in the runtimes for both anchor and proposed method, so that the delta between anchor and proposal runtimes has a meaning. The anchor and proposed methods should be run on the same system with a similar load. On a compute server with fluctuating load, the anchor and proposal may be run concurrently. On a workstation the conditions may be run successively, with no other processes active.

1. **References**

[1] Test model 22 for MPEG immersive video,  
ISO/IEC JTC 1/SC 29/WG 04 N 0576, November 2024, Antalya.

[2] TMIV reference software, public url: <https://gitlab.com/mpeg-i-visual/tmiv>,  
MPEG-internal url: <https://git.mpeg.expert/MPEG/Video/MIV/Software/TMIV>.

[3] Software manual of QMIV 2,  
ISO/IEC JTC 1/SC 29/WG 04 N 0580, November 2024, Antalya.

[4] Manual of Immersive Video Depth Estimation,  
ISO/IEC JTC 1/SC 29/WG 04 N 0058, May 2020, Online.

[5] Common test conditions for MPEG immersive video,  
ISO/IEC JTC 1/SC 29/WG 04 N 0536, July 2024, Sapporo.

[6] Call for MPEG Immersive Video Test Materials,  
ISO/IEC JTC 1/SC 29/WG 04 N 0170, January 2022, Online.

[7] A. Dziembowski, D. Mieloch, J. Stankowski, and A. Grzelka,  
"IV-PSNR – the objective quality metric for immersive video applications,"  
IEEE Tr. on Circuits and Systems for Video Technology, 2022, doi: 10.1109/TCSVT.2022.3179575.

[8] A. Dziembowski, W. Nowak, and J. Stankowski,  
"IV-SSIM – the structural similarity metric for immersive video,"  
Applied Sciences, 2024, doi: 10.3390/app14167090.

**Annex A: test sequences characteristics**

***Computer-generated content***

**ClassroomVideo**

The general characteristics of the ClassroomVideo sequence are summarized in Table 6. Source view positions are according to a hexagonally-packed circular disc with an additional top and bottom view, as shown in Figure 1.

*Table 6: Characteristics of the ClassroomVideo sequence*

|  |  |
| --- | --- |
| Category – Short name | A01 |
| Input contributions | WG 11 M42415, WG 11 M 42756 and WG 11 M 42944 |
| Length & frame rate | 120 frames (30 fps) |
| Number of source views | 15 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.8m, ), normalized disparity |
| Source view resolution | 4096 × 2048 |
| View FoV & mapping | 360° × 180° ERP |
| Global FoV | 360° × 180° |

Chart, radar chart

Description automatically generated

*Figure 1: Visualization of the view positions of the ClassroomVideo sequence*

The viewing space volume is a spheroid centered at source view v0 e.g. (0, 0, 0) meter position, with equatorial radius 104 mm and polar distance 60 mm:

**Museum**

The general characteristics of the Museum sequence are summarized in Table 7. The cameras are disposed on a spherical surface of 30 cm radius, and divergent in the direction of the sphere radius. Figure 2 provides the (X, Y, Z) coordinates and the spherical dimension, with an example using the 11th view. The metadata file comprising source and intermediate view positions is attachment A12 to this output document.

*Table 7: Characteristics of the Museum sequence*

|  |  |
| --- | --- |
| Category – Short name | B01 |
| Input contribution | WG 11 M42349 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 24 |
| Source view resolution | 2048 × 2048 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.5 m, 25 m], normalized disparity |
| View FoV & mapping | 180° × 180° ERP |
| Global FoV | 360° × 180° |

Diagram

Description automatically generated

*Figure 2: Coordinate system as used by 3D Audio and OMAF, with view 10 of the Museum sequence superimposed*

The viewing space volume is a sphere centered at position [0, 0, 1.65] meter with a 300 mm radius:

**Chess**

The general characteristics of the Chess sequence are summarized in Table 8. In total there are ten source cameras, laid out in a sphere-like arrangement as illustrated in Figure 3. One camera in the constellation captures the top of the scene and another the bottom. The remaining eight cameras are pointing outwards to capture the rest of the scene. The radius of the spherical camera constellation is 30 cm. This sequence also comes with a ground truth pose-trace viewport video.

*Table 8: Characteristics of the Chess sequence*

|  |  |
| --- | --- |
| Category – Short name | B02 |
| Input contributions | WG 11 M50787 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 10 |
| Texture format | YUV 4:2:0 10-bits |
| Depth format | YUV 4:2:0 16-bits |
| Depth range | [0.1 m, 500 m], normalized disparity |
| Source view resolution | 2048 × 2048 |
| View FoV & mapping | 180° × 180° ERP |
| Global FoV | 360° × 180° |

Diagram

Description automatically generatedDiagram, schematic

Description automatically generated

*Figure 3: visualization of the camera constellation for Chess*

The viewing space volume is a sphere centered at position [-0.5, -0.5, 1.0] meter with a 300 mm radius:

**Guitarist**

The general characteristics of the Hijack sequence are summarized in Table 9. Figure 4 provides a visualization of the virtual camera rig.

A screenshot of a video game

Description automatically generated

*Figure 4: Visualization of the view positions of the Guitarist sequence*

*Table 9: Characteristics of the Guitarist sequence*

|  |  |
| --- | --- |
| Category - Name | B03 |
| Input contributions | M58080 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 46 |
| Texture format | YUV 4:2:0 10-bit |
| Depth format | YUV 4:2:0 16-bit, normalized disparity in (0.1 m, 500.0 m) range |
| Source view resolution | 2048 × 2048 |
| View FoV & mapping | 180° × 180° ERP |
| Global FoV | 360° × 180° |

**Hijack**

The general characteristics of the Hijack sequence are summarized in Table 10. Figure 5 provides a visualization of the virtual camera rig in bias, top and front view respectively.

*Table 10: Characteristics of the Hijack sequence*

|  |  |
| --- | --- |
| Category – Short name | C01 |
| Input contribution | WG 11 M42349 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 10 |
| Source view resolution | 4096 × 2048 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.5 m, 25 m], normalized disparity |
| View FoV & mapping | 180° × 90° ERP |
| Global FoV | 180° × 90° |

Chart, diagram

Description automatically generated

*Figure 5: Visualization of the view positions of the Hijack sequence*

The viewing space volume is a sphere centered at position [0, 0, 1.65] meter with a 300 mm radius:

**Cyberpunk**

The general characteristics of the Hijack sequence are summarized in Table 11. Cameras were arranged in the same way, as for Hijack sequence.

*Table 11: Characteristics of the Cyberpunk sequence*

|  |  |
| --- | --- |
| Category – Short name | C02 |
| Input contribution | M58433 |
| Length & frame rate | 100 frames (30 fps) |
| Number of source views | 10 |
| Source view resolution | 2048 × 2048 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.95 m, 77 m], normalized disparity |
| View FoV & mapping | 180° × 180° ERP |
| Global FoV | 180° × 180° |

**Kitchen**

The general characteristics of the Kitchen sequence are summarized in Table 12. The captured views form a 5 × 5 planar array.

*Table 12: Characteristics of the Kitchen sequence*

|  |  |
| --- | --- |
| Category – Short name | J01 |
| Input contribution | WG 11 M43318 |
| Length & frame rate | 97 frames (30 fps) |
| Number of source views | 25 (5x5) |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 10 bits |
| Depth range | [2.24 m, 7.17 m], normalized disparity |
| View FoV & mapping | 53.1° × 31.4° Rectilinear |
| Lens | 32 mm |
| Camera spacing | 20cm x 20cm |

The viewing space volume is a spheroid centered at position [0, -0.4, 0.4] meter, covering a vertical square of side equal to 0.8m and developed in the forward axis by 0.35m max.

**Cadillac**

The general characteristics of the Cadillac sequence are summarized in Table 13. The rig is a planar rectangular rig of 5 by 3 cameras with a slight tilt upward.

*Table 13: Characteristics of the Cadillac sequence*

|  |  |
| --- | --- |
| Category – Name | J02 |
| Input contribution | WG 11 M57186 |
| Length & frame rate | 100 frames (30 fps) |
| Number of source views | 15 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [1 m, 14 m], normalized disparity |
| View FoV & mapping | 66° horizontal Rectilinear |
| Camera spacing | 5 x 3 rectangular rig spaced by 20cm horizontally and vertically  1st row: v0 to v4  2nd row: v5 to v9  3rd row: v10 to v14 |

The viewing space volume is a spheroid encompassing the 15 cameras.

**Mirror**

The general characteristics of the Mirror sequence are summarized in Table 14. The rig is a planar rectangular rig of 5 by 3 cameras with a slight tilt downward.

*Table 14: Characteristics of the Mirror sequence*

|  |  |
| --- | --- |
| Category – Name | J03 |
| Input contribution | WG 11 M55710 |
| Length & frame rate | 100 frames (30 fps) |
| Number of source views | 15 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [1.5 m, 8.0 m], normalized disparity |
| View FoV & mapping | 70° horizontal Rectilinear |
| Camera spacing | 5 x 3 rectangular rig spaced by 20cm horizontally and vertically  1st row: v0 to v4  2nd row: v5 to v9  3rd row: v10 to v14 |

The viewing space volume is a spheroid encompassing the 15 cameras.

**Fan**

The general characteristics of the Fan sequence are summarized in Table 15. The rig is a planar rectangular rig of 5 by 3 cameras with a slight tilt downward.

*Table 15: Characteristics of the Fan sequence*

|  |  |
| --- | --- |
| Category - Name | J04 |
| Input contribution | WG 11 M54732 |
| Length & frame rate | 97 frames (30 fps) |
| Number of source views | 15 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.35 m, 12.5 m], normalized disparity |
| View FoV & mapping | 50° horizontal Rectilinear |
| Camera spacing | 5 x 3 rectangular rig spaced by 10cm horizontally and vertically  1st row: v0 to v4  2nd row: v5 to v9  3rd row: v10 to v14 |

The viewing space volume is a spheroid encompassing the 15 cameras.

**Group**

The general characteristics of the Group sequence are summarized in Table 16 and source view positions illustrated in Figure 6.

Diagram

Description automatically generated

Figure 6: Visualization of the view positions of the Group sequence

The captured views form a partial dome of 21 views made of lower, middle and upper arc shape row, roughly span over 180° and looking inward to a central scene.

*Table 16: Characteristics of the Group sequence*

|  |  |
| --- | --- |
| Category - Name | W01 |
| Input contribution | WG 11 M54731 |
| Length & frame rate | 99 frames (30 fps) |
| Number of source views | 21 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [1.5 m, 25 m], normalized disparity |
| View FoV & mapping | 75° × 48° Rectilinear |
| Camera spacing | 12 cameras span on #180° of arc radius 4.0m, height 2.5 m tilt 25°  6 cameras span on #180° of arc radius 2.75m, height 4.0 m tilt 45°  3 cameras span on #180° of arc radius 2.0m, height 5.0 m tilt 60° |

The viewing space volume is a flat volume which would be wrapped around this partial half dome.

**Dancing**

The general characteristics of the Dancing sequence are summarized in Table 17. Figure 7 provides a visualization of the virtual camera rig.

*Table 17: Characteristics of the Dancing sequence*

|  |  |
| --- | --- |
| Category - Name | W02 |
| Input contribution | WG 11 M43318, M57751 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 24 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| View FoV & mapping | 90° horizontal rectilinear |
| Camera spacing | 3 x 8 vertically stacked arcs :  1st row: v0 to v7  2nd row: v8 to v15  3rd row: v16 to v24  vertical spacing = 0.3m  horizontal spacing (identical on each arc):  v0 -> v1 = 0.62m  v1 -> v2 = 0.64m  v2 -> v3 = 0.66m  v3 -> v4 = 0.34m  v4 -> v5 = 0.68m  v5 -> v6 = 0.69m  v6 -> v7 = 0.70m |
| zNear | 1.2 m |
| zFar | 14.2 m |

A picture containing indoor

Description automatically generated

Figure 7: Visualization of the view positions of the Dancing sequence

***Natural content***

**Painter**

The general characteristics of the Painter sequence are summarized in Table 18. The refined depths proposed in [m47445] are used.

*Table 18: Summary of the Painter sequence*

|  |  |
| --- | --- |
| Category – Short name | D01 |
| Input contributions | WG 11 M40010, WG 11 M40011, WG 11 M43366 and WG 11 M47445. |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 16 (4x4) |
| Source view resolution | 2048 × 1088 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [1 m, 10 m], normalized disparity |

The viewing space volume is a spheroid centered at position [0, -0.35, -0.35] meter, covering a vertical square of side equal to 20cm and developed in the forward axis by 25cm max.

**Breakfast**

The general characteristics of the Breakfast sequence are summarized in Table 19 form a 5x3 planar array.

*Table 19: Summary of the Breakfast sequence*

|  |  |
| --- | --- |
| Category – Short name | D02 |
| Input contributions | M56730, M63015 |
| Length & frame rate | 97 frames (30 fps) |
| Number of source views | 15 (5x3) |
| Source view resolution | 1920 × 1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [1.8 m, 15 m], normalized disparity |
| View FoV | 66° × 40° |
| Camera spacing | 20 cm horizontally, 23 cm vertically |

**Barn**

The general characteristics of the Barn sequence are summarized in Table 20 form a 5x3 planar array.

*Table 20: Summary of the Barn sequence*

|  |  |
| --- | --- |
| Category – Short name | D03 |
| Input contributions | M56730 |
| Length & frame rate | 97 frames (30 fps) |
| Number of source views | 15 (5x3) |
| Source view resolution | 1920 × 1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [2.5 m, 25 m], normalized disparity |
| View FoV | 66° × 40° |
| Camera spacing | 20 cm horizontally, 23 cm vertically |

**Frog**

The general characteristics of the Frog sequence are summarized in Table 21. The captured views form a 15x1 line following left to right scan order. The refined depths proposed in [m47445] are used; these depths do not exist for extreme view positions v0 and v14 and therefore only the views from v1 to v13 are used.

*Table 21: Characteristics of the Frog sequence*

|  |  |
| --- | --- |
| Category – Short name | E01 |
| Input contribution | WG 11 M43748, WG 11 M44914 and WG 11 M47445 |
| Length & frame rate | 300 frames (30 fps) |
| Number of source views | 13 (13x1) |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.3 m, 1.62 m], normalized disparity |
| View FoV & mapping | 63.65° × 38.47° Rectilinear |
| Lens | 2.16 mm |
| Camera spacing | 3.675 cm |

The viewing space volume is a rectangle centered at position [0, 0, 0] meter with a 15cm width, 44.1cm length, and no z component.

**Carpark**

The general characteristics of the Carpark sequence are summarized in Table 22. The captured views form a 9x1 line and are numbered v0 to v8 following left to right scan order.

The scene unit (u) is unknown, but in the same order as a meter. The reported camera spacing does not match with the camera extrinsics.

*Table 22: Characteristics of the Carpark sequence*

|  |  |
| --- | --- |
| Category – Short name | E02 |
| Input contribution | WG 11 M51598 |
| Length & frame rate | 250 frames (25 fps) |
| Number of source views | 9 (9x1) |
| Source view resolution | 1920x1088 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [3.45 u, 276 u], normalized disparity |
| View FoV & mapping | 63° × 48° |
| Lens | 4.5 mm |
| Camera spacing | 13.75 cm |

**Street**

The general characteristics of the Street sequence are summarized in Table 23. The captured views form a 9x1 line and are numbered v0 to v8 following left to right scan order.

The scene unit (u) is unknown, but in the same order as a meter. The reported camera spacing does not match with the camera extrinsics.

*Table 23: Characteristics of the Street sequence*

|  |  |
| --- | --- |
| Category – Short name | E03 |
| Input contribution | WG 11 M51598 |
| Length & frame rate | 250 frames (25 fps) |
| Number of source views | 9 (9x1) |
| Source view resolution | 1920x1088 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [3.45 u, 276 u], normalized disparity |
| View FoV & mapping | 63° × 48° |
| Lens | 4.5 mm |
| Camera spacing | 13.75 cm |

**Fencing**

The general characteristics of the Fencing sequence are summarized in Table 24. The captured views form a 10x1 linear arc and are numbered following left to right scan order.

Warning: Fencing textures have changed from WG 11 N 19484 to WG 11 N 19679.

Warning: Fencing depth maps have changed from WG 11 N 19484 to WG 11 N 19679.

Warning: Fencing length has changed from N0372 to N0406

Warning: Fencing depth maps have changed from N0372 to N0406

*Table 24: Characteristics of the Fencing sequence*

|  |  |
| --- | --- |
| Category – Short name | L01 |
| Input contribution | WG 11 M38247 |
| Length & frame rate | 65 frames (25 fps) |
| Number of source views | 10 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [3.0 m, 7.0 m], normalized disparity |
| View FoV & mapping | 63° × 48° |
| Lens | 4.5 mm |
| Camera spacing | 5 stereopairs (baseline: 22 cm) placed on arc (radius: 4 m), angle between neighboring stereopairs: 15 degrees, total angle of the system: 60 degrees |

**CBABasketball**

The general characteristics of the CBABasketball sequence are summarized in Table 25. The captured views form a 34x1 linear arc.

*Table 25: Characteristics of the CBABasketball sequence*

|  |  |
| --- | --- |
| Category – Short name | L02 |
| Input contribution | M58275 |
| Length & frame rate | 97 frames (30 fps) |
| Number of source views | 34 |
| Source view resolution | 2048x1088 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [100 u, 1000 u], normalized disparity |

**MartialArts**

The general characteristics of the MartialArts sequence are summarized in Table 26. The cameras were arranged in stereopairs placed on an arc, on two different elevations, as shown in Figure 8.

|  |  |
| --- | --- |
|  |  |

Figure 8: Visualization of the view positions of the MartialArts sequence

*Table 26: Characteristics of the MartialArts sequence*

|  |  |
| --- | --- |
| Category – Short name | L03 |
| Input contribution | M61949 |
| Length & frame rate | 97 frames (25 fps) |
| Number of source views | 15 |
| Source view resolution | 1920x1080 |
| Texture format | YUV 4:2:0 10 bits |
| Depth format | YUV 4:2:0 16 bits |
| Depth range | [0.8 u, 500 u], normalized disparity |
| Camera spacing | Arc radius: 4 m  Stereopair baseline: 0.8 m  Vertical distance between neighboring stereopairs: 1 m  Horizontal distance between neighboring stereopairs: 1 m |

1. <https://github.com/fraunhoferhhi/vvenc> [↑](#footnote-ref-2)
2. <https://mpeg-miv.org> [↑](#footnote-ref-3)