ADDITIONAL READING ONLINE

For expanded coverage of this month's topic "Tools for Cinema and Video," you can find the following papers in the Digital Edition. Visit the SMPTE digital library at http://journal.smpte.org to access the issue to read these additional papers.

Study on the Acceptance of Higher-Frame-Rate Stereoscopic 3D in Digital Cinema

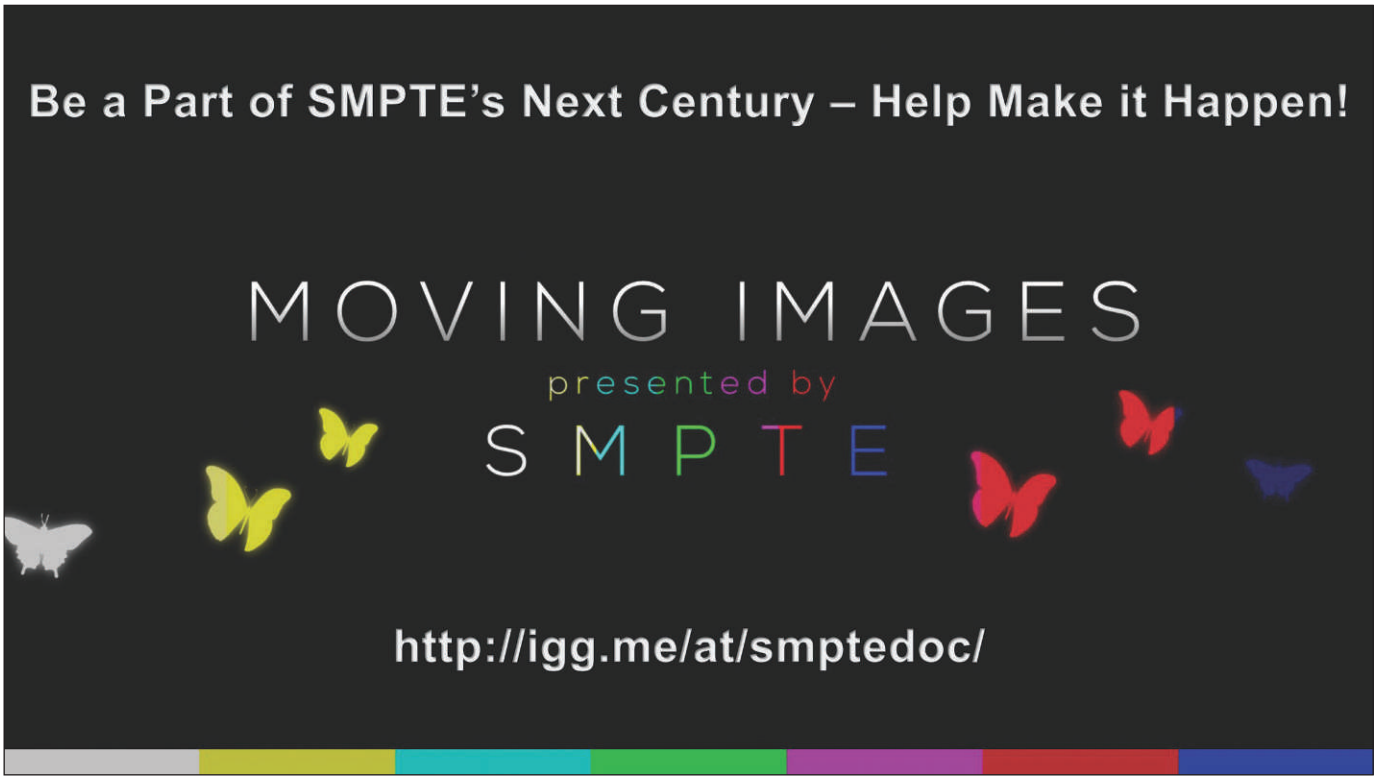
By Wolfgang Ruppel, Yannic Alff, and Thomas Göllner

Frame rates higher than the conventional 24 frames/sec have been proposed, and three movies of the film series The Hobbit have been shown in theaters in higher-frame-rate (HFR) three-dimensional (3D) format at 48 frames/sec/eye. This paper contributes to the debate whether HFR 3D is appreciated by the audiences over conventional 24 frames/sec/eye stereoscopic 3D. Subjective tests have been conducted in order to evaluate the effect of the frame rate on the reception of stereoscopic content in a cinema environment. The method used for the subjective tests is based on an International Telecommunications Union recommendation leading to a subjective assessment in three categories related to image perception, these being smoothness of motion, sharpness of motion, and overall visual impression.

Depth/Disparity Interchange Representation for Post-Production

By Peshala V. Pahalawatta and Kevin J. Stec

Depth/disparity information is conducive to various post-production processes, such as compositing, editing, and alternate view rendering. Therefore, this paper describes a display-agnostic framework for representing depth and disparity in post-production. The paper details the requirements and constraints associated with the representation. It also shows the manner in which the interchange framework can be used during compositing, conforming, and editing. The framework simplifies the exchange of depth/disparity information gathered from live and computer-generated imagery (CGI) sources. Finally, the paper analyzes the robustness of the representation to depth/disparity conversion errors and provides example scenarios in which the representation can be used.



ERRATUM

Re: November/December 2014, "Designing Camera Spectral Sensitivities for UHDTV," p. 26. **Table 1**. Chromaticity coordinates of the RGB primaries and the reference white specified in Rec. 709 and Rec. 2020.

Blue primary (B) Rec. 709 y chromacity should be 0.060.

The full article can be viewed at http://journal.smpte.org/content/123/8/26.full.pdf+html?sid=e7b093ac-5bae-4a62-9ad5-23a356c34609.

	Rec. 709		Rec. 2020	
	x	*y*	*x*	*y*
Red primary (R)	0.640	0.330	0.708	0.292
Green primary (G)	0.300	0.600	0.170	0.797
Blue primary (B)	0.150	0.006	0.131	0.046
Reference white (D65)	0.3127	0.3290	0.3127	0.3290