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**Information technology — JPEG 2000  
image coding system: Core coding  
system**

**AMENDMENT 4: Guidelines for digital  
cinema applications**

*Technologies de l'information — Système de codage d'images  
JPEG 2000: Système de codage de noyau*

*AMENDEMENT 4: Lignes directrices pour les applications de cinéma  
numérique*

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**INTERNATIONAL STANDARD  
RECOMMENDATION ITU-T**

**Information technology – JPEG 2000 image coding system: Core coding system**

**Amendment 4**

**Guidelines for digital cinema applications**

**1) Modification to Annex J**

*Add the following new clause J.16 at the end of Annex J (i.e., immediately following J.15.3):*

**J.16 Guidelines for digital cinema applications**

This clause is intended as guidelines for the usage of JPEG 2000 in the framework of digital cinema applications. It is split in four parts: the first is dedicated to multicast transmission; the second presents the recommended visual frequency weightings for digital cinema environment; the third deals with the use of JPEG 2000 for film archive applications, and finally the fourth gives guidelines for digital cinema distribution.

**J.16.1 Reliable multicast transmission of JPEG 2000 codestreams**

**J.16.1.1 Introduction**

Digital Cinema (D-Cinema) content may be delivered to the theatres by using several communication channels, and many of them can be wireless, such as, for example, DVB-T [50], DVB-S [51], and WiMAX [52]. The destination of the video contents, in this case, can also (at reduced resolution/quality) be a mobile user, such as, for instance, an audience located on a train or bus.

In addition to the file transfer approach, already used for digital cinema transfer to the theatres, the use of streaming would allow for applications such as live events exhibition and (Near) movie on demand (in this case, however, additional methods for the reduction of the bit rate must be adopted).

The delivery of JPEG 2000 compressed video is a well-known challenge for wireless IP networks. In the case of TCP, the variable delay is unacceptable for many types of real-time applications. D-Cinema will introduce even more stringent conditions, in terms of both the required bandwidth and the high quality demand.

As concerns the distribution, the requirements can be specified in the following terms:

- low required bandwidth occupancy, not only of the JPEG 2000 compressed content itself, but also considering some signalling overhead;
- reliable transmission of the contents, by use of forward error correction techniques (FEC) and/or selective retransmission of lost data (selective ARQ).

A possible solution can be that of adopting a multicast protocol, which can be adapted to the high bit rate and low packet loss rate necessary for the distribution of D-Cinema content. If using multicast transmission, a reliable protocol could be used, which guarantees the sender that every receiver has a copy equal to the original. NORM protocol [56] can be a viable solution for such needs: it uses a NACK-oriented reliable multicast, achieving reliability by means of negative ACKs that are sent back from the receivers to the sender. In addition, it is possible to specify even a small FEC layer, which reduces the retransmission rate at the expense of some added overhead.

Moreover, in case of multicast transmission of JPEG 2000 codestreams, there are some constraints in limited network bandwidth or capabilities of mobile devices.

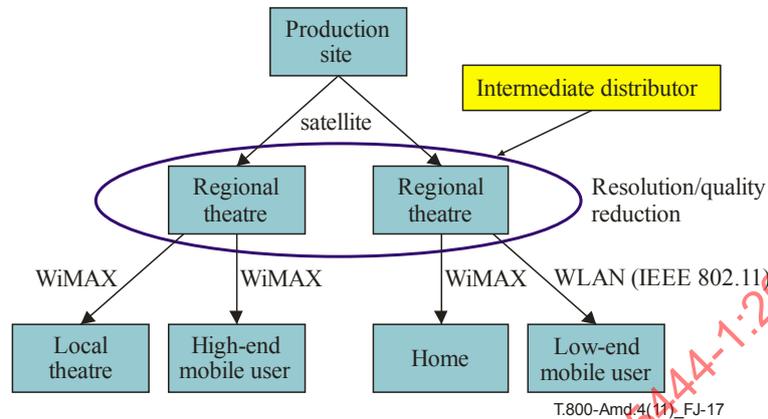
New mechanisms are required to distribute D-cinema contents to local theatres, high-end mobile users via wireless networks under the constrained conditions.

In forwarding packets to a mobile user, an intermediate distributor may have such functions such as adjusting the image quality or resolution for network bandwidth, network convergence, or capability of mobile device purposes.

**J.16.1.2 Distribution model**

Figure J.17 shows a possible scenario for content distribution. Different users, with different quality requirements/capabilities may be foreseen. In this scenario, an intermediate distributor is required with the role of adaptation of resolution/quality for forwarding capabilities.

In Figure J.17, cinema contents are transmitted from the production site (for example, studio post-production house) to regional theatres through satellite links. After that, some resolution or quality level is extracted from the original content and is distributed to local theatres, high-end mobile users, home and low-end mobile users by wireless network such as DVB-T, WiMAX and WLAN (IEEE 802.11n) [54].



**Figure J.17 – Distribution scenario for D-Cinema and live event**

There are mainly three main problems in network delivery:

- 1) limited bandwidth;
- 2) convergence;
- 3) packet loss.

In forwarding a digital cinema stream to mobile users, an intermediate distributor such as a regional theatre might have functions of adjusting the image quality or resolution for network bandwidth, network convergence, or the capability of mobile device purposes.

**J.16.1.3 Multicast protocol overview**

NORM (NACK oriented reliable multicast) is a multicast protocol designed to provide end-to-end reliable multicast transfer. This protocol uses generic IP multicast capabilities, and on top of that tries to achieve reliable transfer using NACKs (negative acknowledgments). It can work both on reciprocal multicast network (i.e., wireless or wired LAN) or unidirectional link (such as a unidirectional satellite); in this way, it can satisfy all of the transmission needs for digital cinema distribution [53].

NORM repair capabilities are based on the use of negative acknowledgments (NACKs), sent from the receivers to the sender upon detection of an erroneous or missing packet. The sender transmits packets of data, segmented according to a precise strategy, each of which is identified by symbol numbers. As a receiver detects a missing packet, it initiates a repair request with a NACK message. Upon reception of NACKs, the sender prepares the appropriate repair messages, using FEC (forward error correction) blocks. Each receiver can reinitiate a repair procedure if it does not receive repair blocks.

Feedback suppression is applied, using a random back-off algorithm; each receiver, before sending a NACK for a certain packet, waits for a random-duration interval, during which it senses the medium and checks if other receivers requested a repair for the same packet: if so, it discards the NACK; otherwise, it sends it and waits for repair bits. When the sender receives the NACK, it enqueues repair bits (or the entire lost packet). Feedback suppression works efficiently in this protocol, and can achieve good results.

NACK packets can be sent both in multicast or unicast mode, using the sender's address. In the second case, feedback suppression can be achieved using multicast advertising messages, sent from each sender, which allow the receivers to know which packets have a pending repair request.

A NORM sender can even autonomously add FEC parity bits to each packet, thus enabling the receiver to correct errors and recover losses without starting a NACK procedure.

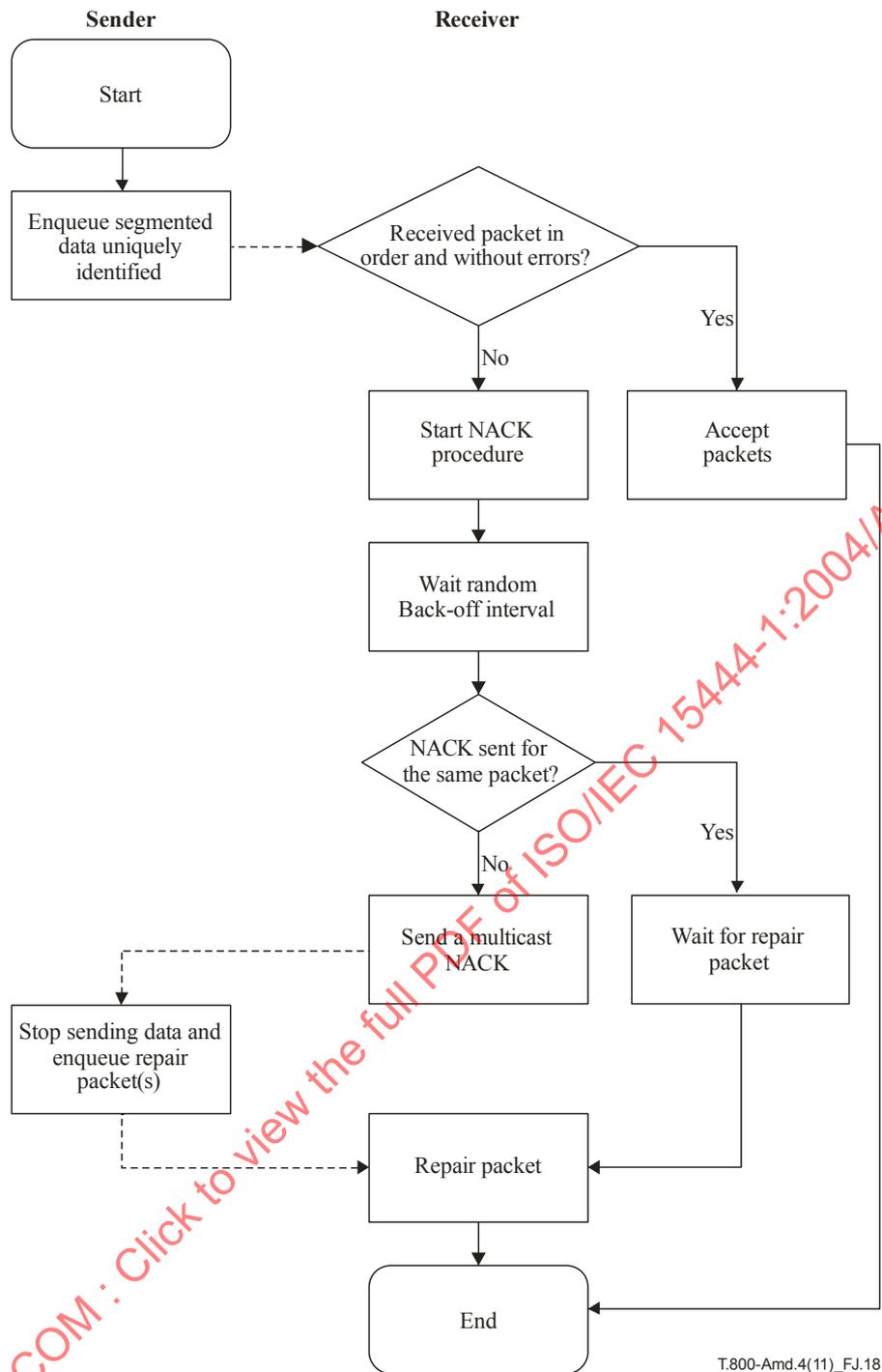


Figure J.18 – Sender and receiver sequence of operations

Figure J.18 shows a sequence of operations performed by a NORM sender and receiver during the normal transmission session. The sender node enqueues data packets, segmented according to parameters that can be changed by the user to accommodate for particular needs: in this case, JPEG 2000 codestreams are encapsulated and an additional header is included at the end of the NORM packet header. It also periodically enqueues control messages, such as round-trip collection and rate congestion control feedback.

Each receiver controls if the packet is in order and error-free: in this case, it accepts the packet and passes it to the destination application. Otherwise, it enters the NACK procedure: this consists in picking a random back-off delay, based on some parameters such as the greatest round-trip delay, usually supplied by the sender, and delaying NACK transmission until this interval is passed. In the meantime, if it receives a repair request for the same packet or the repair bits, the NACK is dropped; otherwise, it sends the NACK in multicast mode. Sending the NACK in multicast is useful for feedback suppression, as described previously.

When the sender receives the NACK, it stops usual data transmission and sends repair packets, in the form of a bit sequence derived from a Reed-Solomon (RS) code. With these repair bits, receivers are able to recover from transmission errors. If a receiver loses a repair packet too, it can resend a new NACK for the same packet after waiting for a new back-off interval.

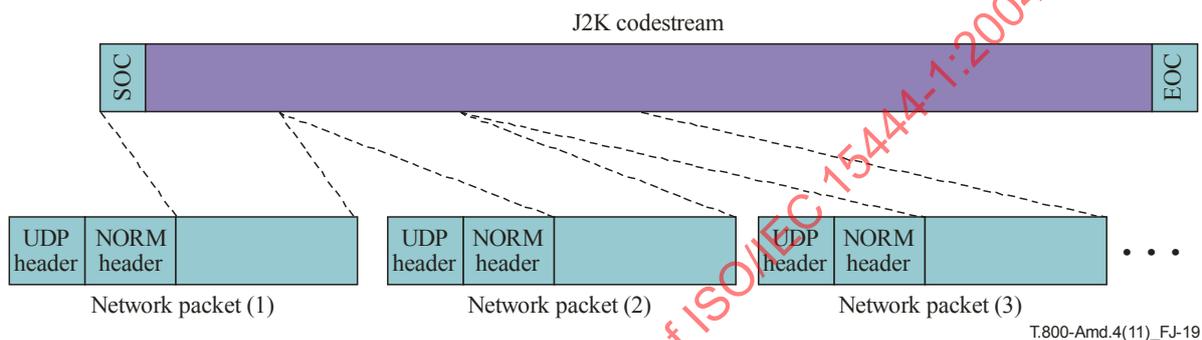
**J.16.1.4 Packetization strategy**

To achieve a correct delivery of the DC content to all users, the JPEG 2000 video content must be carefully split into network packets that will be sent via the multicast protocol. To this purpose, three main procedures are needed:

- 1) preparation of the JPEG 2000 codestream (J2K);
- 2) splitting of codestreams into network packets;
- 3) adaptation of the multicast protocol packet header to J2K content.

**J.16.1.4.1 J2K codestream preparation**

In the first stage, the J2K codestream is split into many pieces to be combined with the NORM header and UDP header as shown in Figure J.19. As a result, the network packet consists of the UDP header, the NORM header and one part of the J2K codestream.



**Figure J.19 – J2K codestream and network packets**

In this case, the problem is that it is difficult to control the image quality because there is no information on what kinds of J2K packets are contained in network packets.

In order to solve the problem, a kind of J2K packet attribute information on the NORM J2K header is added to the following two cases.

- Case 1: An intermediate distributor that can easily control the image quality by discarding the network packets containing higher layers.
- Case 2: An intermediate distributor that can easily control the image resolution by discarding the network packets containing higher resolutions.

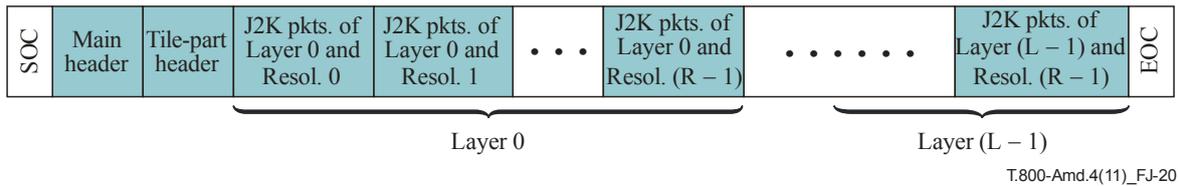
The "attribute" concept is provided to indicate the attribute of J2K packets, and it is similar to "Priority" in the JPEG 2000 RTP format. But "attribute" is simpler. "Attribute" is an incremental number classifying J2K packets by the same layer number and resolution level. Every J2K packet has an attribute number (> 0). The main header and tile-part header have a special attribute number (= 0).

There are two types of attribute numbering:

- "Layer-Resolution" attribute numbering
  - Applied to LRCP progression order.
- "Resolution-Layer" attribute numbering
  - Applied to RLCP, RPCL, PCRL or CPRL progression order.

**J.16.1.4.1.1 <Type-1> "Layer-Resolution" attribute numbering**

J2K packets are grouped by the layer and the resolution (Figure J.20).



**Figure J.20 – Attribute numbering (Layer-Resolution)**

In "Layer-Resolution" attribute numbering, the attribute number is calculated as  $(layer\ number) * (number\ of\ resolution\ levels) + (resolution\ level) + 1$ .

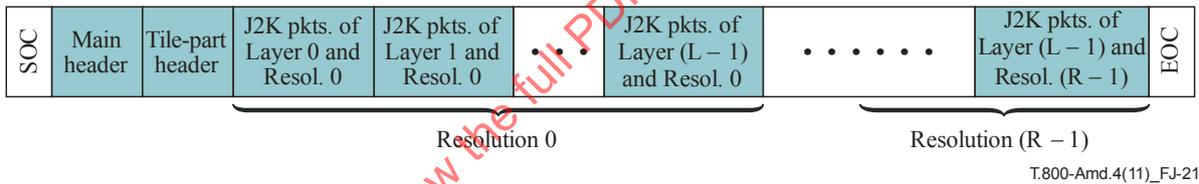
The attribute numbering can be applied for J2K codestream (LRCP).

For example:

- The attribute number of J2K packets belonging to "Layer 0 and Resolution 0" is 1.
- The attribute number of J2K packets belonging to "Layer 0 and Resolution 1" is 2.
- ...
- The attribute number of J2K packets belonging to "Layer 1 and Resolution r" is "1 \* R + r + 1"
- ...
- The attribute number of J2K packets belonging to "Layer (L - 1) and Resolution (R - 1)" is "L \* R"

**J.16.1.4.1.2 <Type-2> "Resolution-Layer" attribute numbering**

J2K packets are grouped by the resolution and the layer (Figure J.21).



**Figure J.21 – Attribute numbering (Resolution-Layer)**

In "Resolution-Layer" attribute numbering, the attribute number is calculated as  $(resolution\ number) * (number\ of\ layers) + (layer\ number) + 1$ .

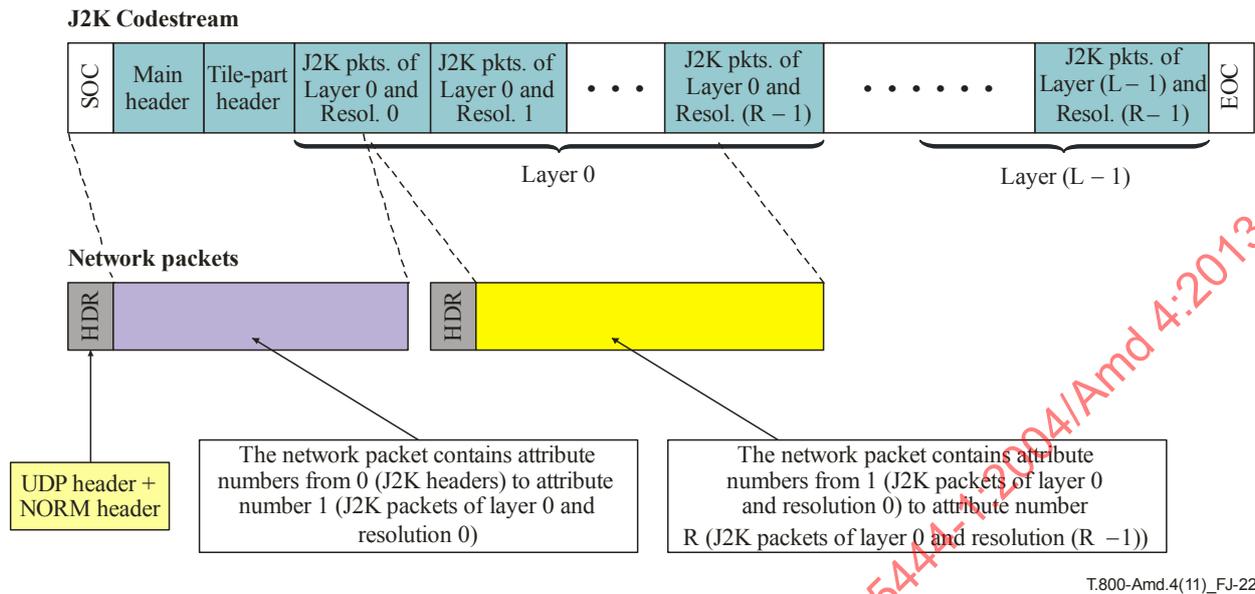
The attribute numbering can be applied for J2K codestreams (RLCP, RPCL, PCRL or CPRL).

For example:

- The attribute number of J2K packets belonging to "Layer 0 and Resolution 0" is 1.
- The attribute number of J2K packets belonging to "Layer 1 and Resolution 0" is 2.
- ...
- The attribute number of J2K packets belonging to "Layer 1 and Resolution r" is "r \* L + 1 + 1"
- ...
- The attribute number of J2K packets belonging to "Layer (L - 1) and Resolution (R - 1)" is "L \* R"

**J.16.1.4.2 Network packet and attribute number**

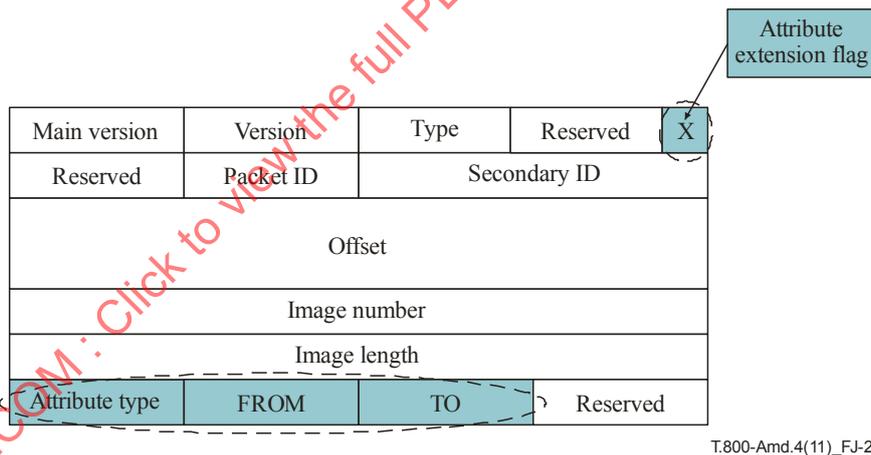
This clause explains the coordinating network packets (Figure J.19) to the J2K codestream. The J2K codestream in Figure J.22 is of the "Layer-Resolution" type, as shown in Figure J.20.



**Figure J.22 – Network packet and attribute number**

**J.16.1.4.3 Multicast protocol header format**

It is important that the sender and the receiver jointly minimize the probability of retransmissions; this can be done by making them aware of the underlying codestream-based file structure. A number of fields can be added to the base NORM protocol header, based on the fields utilized by the JPEG 2000 RTP streaming protocol.



**Figure J.23 – Format of the header used for JPEG 2000 packetization**

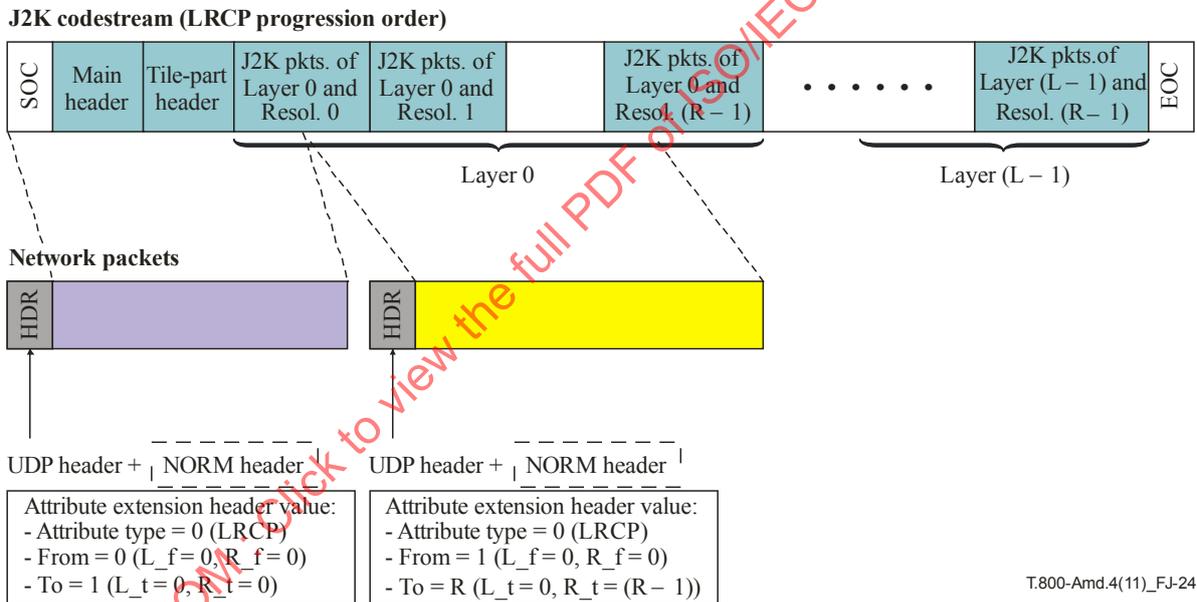
A tabular view of the additional header fields is presented in Figure J.23; their meaning and aim are as follows:

- *main version* (8 bits): it is always set to 0xCB. If the received packet has a different value for this field, it is discarded.
- *version* (8 bits): minor version of the protocol, currently 1. Any packet with a different minor version is discarded from the receiver.
- *type* (8 bits): it indicates the kind of transfer; in particular, it is related to the format of the codestream-containing file. Currently, it can be set to 0xF1 when a set of .j2c files (raw codestreams) is sent or to 0xF6 if a single .mj2 video file (wrapped file format) is being transferred. Unrecognized types would result in packet discarding.
- *X* (1 bit): attribute extension flag, attribute extensions are valid only if X = 1.

- *packet ID* (8 bits): if a single codestream is fragmented at the sender, it indicates the progressive number of the transmission. This is especially useful when transmitting large codestreams, which can be divided into smaller portions at the data packet boundary. This is used for packet reordering upon receiving and checking missing packets.
- *secondary ID* (16 bits): it can be used to order different tracks inside a video file, or to differentiate among video, audio and synchronization data.
- *image number* (32 bits): progressive number of image (i.e., codestream) in a movie. This is used to reconstruct the video file in the correct order, and to check for the correct receiving of packets.
- *offset* (64 bits): it represents the offset of the first data in this packet, starting from the beginning of the file; it is directly expressed in bytes (since DC video content files can be as large as 250 GB, 8 bytes are necessary for seeking). The receiver uses the value carried by this file for correctly placing the received packet in the destination file.
- *image length* (32 bits): it denotes the total length of the codestream containing the image, expressed in bytes. It is used to check if the image has been completely received.
- *attribute type* (8 bits): 0 denotes "Layer-Resolution" attribute, 1 denotes "Resolution-Layer" attribute, other values are reserved.
- *FROM* (8 bits): attribute range, from.
- *TO* (8 bits): attribute range, to.

This header is added to each sent multicast packet for identification.

Figure J.24 is an example of the "attribute header value". In the first NORM J2K extension header, the attribute range is from "0" to "1", and in the second header, the attribute range is from "1" to "R".



**Figure J.24 – Attribute header value**

**J.16.1.5 Intermediate distributor function**

This clause explains the function of the intermediate distributor. Full quality NORM packets ("L" layers and "R" resolutions) will be distributed from the production site to the intermediate distributor, as shown in Figure J.25.

The following workflow is an example of forwarding network packets to end users:

- 1) An intermediate distributor determines the number of layers and the number of resolution levels to be forwarded to the end user by judging from the network bandwidth or display.
- 2) After that, the distributor defines which network packets are to be forwarded, by using the attribute information of "FROM" and "TO", in the NORM J2K extension header.
- 3) Determination of the number of layers and resolution is out of scope in this Recommendation | International Standard. Instead, a method of how to forward network packets by checking the attribute extension is presented in the following examples.

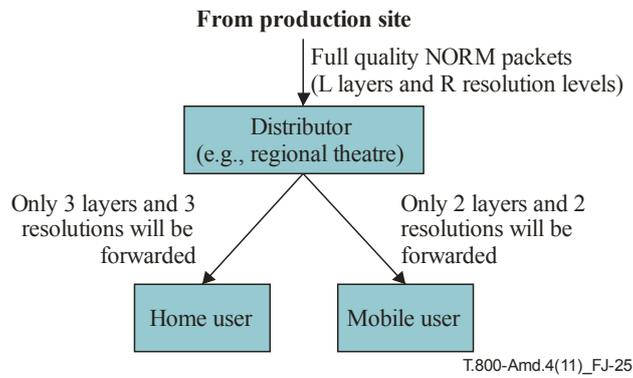
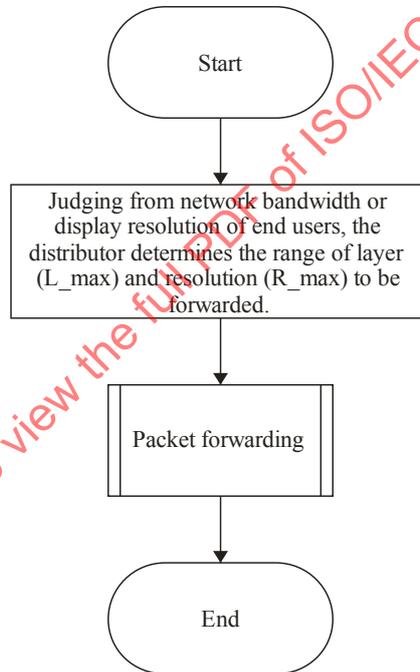


Figure J.25 – Example of forwarding network packets

Figure J.26 shows the procedure of forwarding packets by judging from the network bandwidth or display resolution of end users.

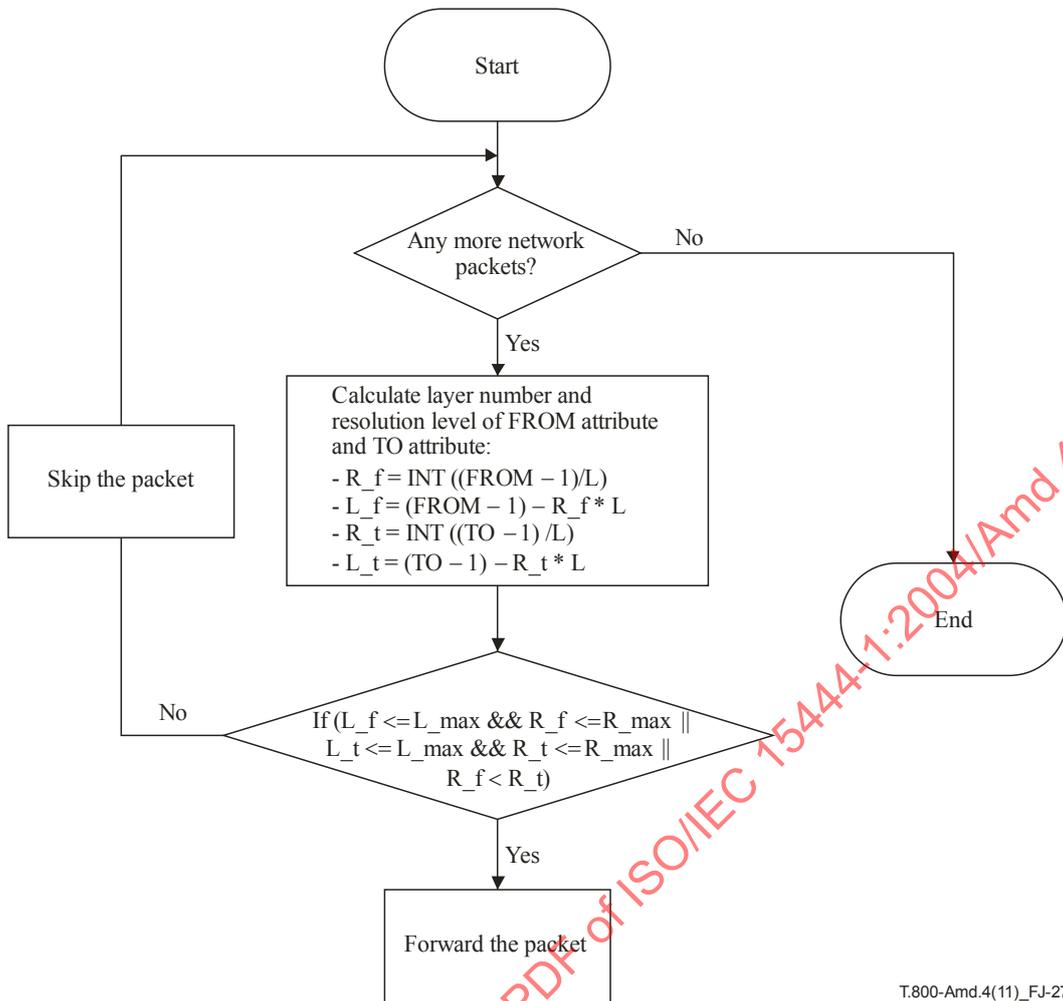
Figure J.27 shows the procedure of determining the attribute extension header value (FROM(R<sub>f</sub> and L<sub>f</sub>) and TO(R<sub>t</sub> and L<sub>t</sub>)) and forwarding those packets that satisfy the conditional sentence in the "Resolution-Layer" type.

Figure J.28 shows the procedure of determining the attribute extension header value (FROM(R<sub>f</sub> and L<sub>f</sub>) and TO(R<sub>t</sub> and L<sub>t</sub>)) and forwarding those packets that satisfy the conditional sentence in the "Layer-Resolution" type.



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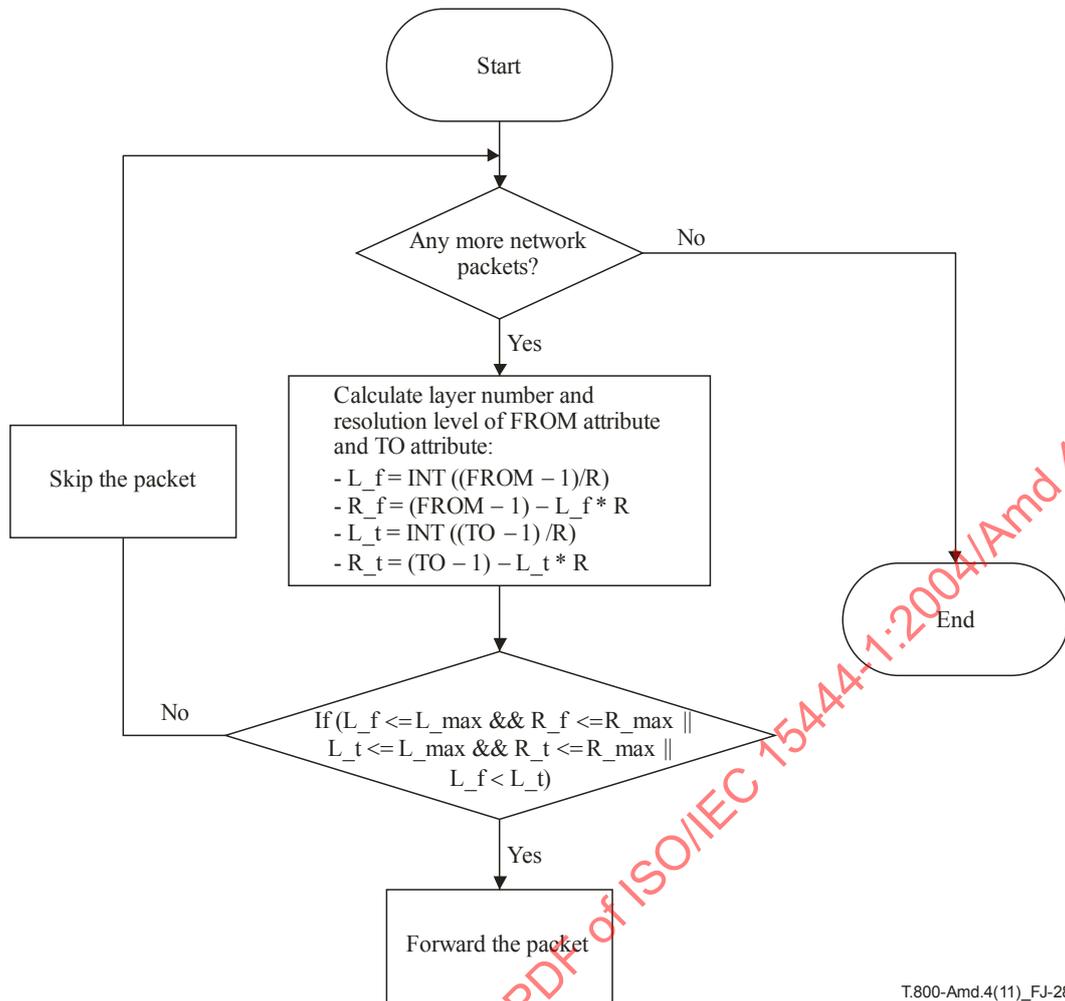
Figure J.26 – Packet forwarding in intermediate distributor



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Figure J.27 – Packet forwarding ("Resolution-Layer" type)

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Figure J.28 – Packet forwarding ("Layer-Resolution" type)

**J.16.2 Implementation guidelines for digital cinema distribution**

**J.16.2.1 Experimental conditions**

The following clauses explain frequency weightings and quantization steps for the 2K digital cinema obtained in specific experimental conditions:

- 2K projector calibrated with respect to SMPTE recommendations;
- distance between the screen and the observer = 1.5 width of the displayed content.

**J.16.2.2 Quantization steps for 2K visually lossless compression**

Table J.27 provides quantization steps for 2K visually lossless compression. These latter are based on perceptual thresholds above which transparency (visually lossless) is achieved.

Table J.27 – Quantization steps for 2K visually lossless compression

Subband	C0	C1	C2
HL5	0.015625	0.03125	0.0078125
LH5	0.03125	0.03125	0.0078125
HH5	0.0625	0.0625	0.046875
HL4	0.00390625	0.0078125	0.00390625
LH4	0.00390625	0.0078125	0.00390625
HH4	0.015625	0.015625	0.0078125
HL3	0.00195313	0.00585938	0.00097656
LH3	0.00195313	0.00390625	0.00048828

**Table J.27 – Quantization steps for 2K visually lossless compression**

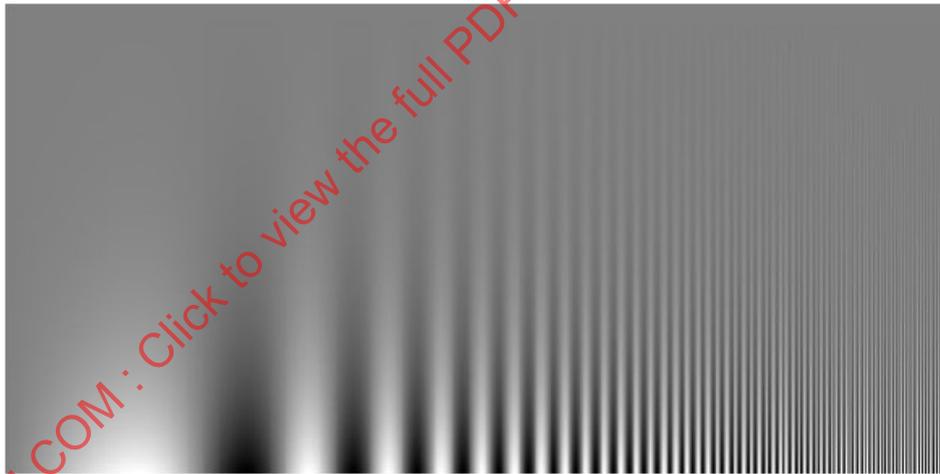
Subband	C0	C1	C2
HH3	0.00195313	0.00390625	0.00390625
HL2	0.00097656	0.00195313	0.00097656
LH2	0.00097656	0.00195313	0.00097656
HH2	0.00097656	0.00195313	0.00195313
HL1	0.00048828	0.00097656	0.00048828
LH1	0.00048828	0.00097656	0.00048828
HH1	0.00048828	0.00195313	0.00048828
LL	0.00048828	0.00097656	0.00048828

### J.16.2.3 Visual frequency weighting in digital cinema environment

The different researches on the Human Visual System propose some models concerning the way that humans discern the surrounding world. For example, some models have been created to characterize the human sensitivity to brightness and to colours, with regards to the spatial frequencies. One of these models is the contrast sensitivity function (CSF).

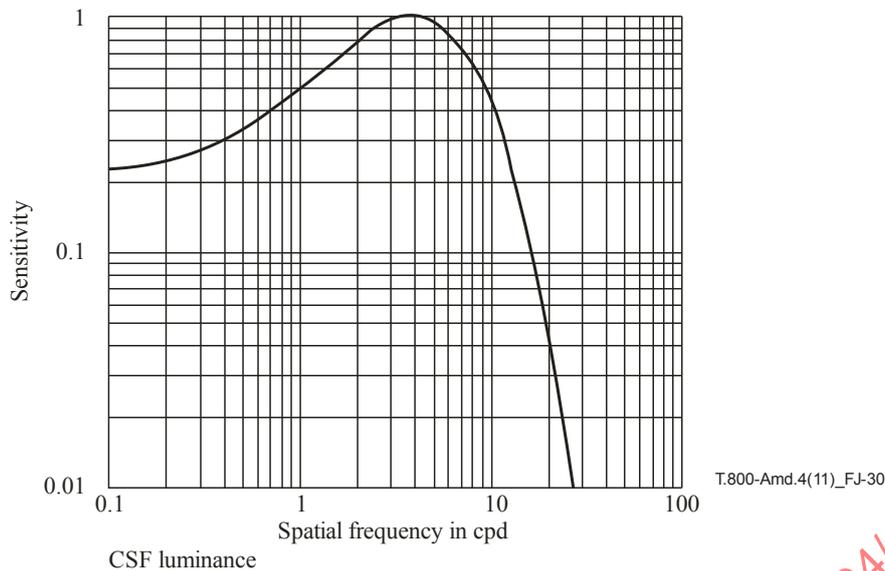
To describe this function, it is necessary to introduce the notions of contrast threshold and contrast sensitivity. The contrast is a basic concept for the vision science. It is explained by the fact that the information represented in the visual system does not correspond to the absolute brightness level, but to the contrast. The latter is the ratio between the local intensity and the average intensity of the whole image. The most representative definitions for contrast are those proposed by Michelson and Weber [58]. These definitions have been expressed, for example, from simple experiences on the luminance, representing a sine-wave grating in gray level.

The neurons respond only to stimuli above a given contrast. The necessary contrast to provoke a neuron response is defined as the contrast threshold. The inverse of this threshold is called the contrast sensitivity. The latter varies with the spatial and temporal frequencies, which leads to the CSF concept.



**Figure J.29 – Experience of Campbell and Robson for the construction of the CSF: modulation of a sine-wave grating for luminance**

It is generally admitted that the human eye is more sensitive to spatial low frequencies than to high frequencies. Campbell and Robson [59] were the first to try to demonstrate the effect of the CSF with a representation as the one given by Figure J.29. The pixels luminance varies in a sine-wave way in the horizontal direction. The spatial frequency of this modulation increases exponentially from the left to the right, and the amplitude decreases exponentially from the bottom to the top of the image. The min and max values according to the horizontal axis remain constant. However, it is not visible when we observe this image. The observer has the impression that, on the left and right sides, the amplitude modulation was weaker. What the observer really perceives is his own contrast sensitivity function. If he could designate a line browsing the points where the stimulus confounds with the background of the image, he would finally have his own CSF curve of the luminance, as the one presented in Figure J.30.



**Figure J.30 – CSF of luminance**

The physiological and psychophysical studies showed a low-pass behaviour of the eye and a high-pass behaviour of the retina. The general behaviour is therefore a band-pass with a sensitivity peak between 2 and 8 cpd (cycles per degree) and a cut-off frequency below 64 cpd. The most used model for this dependence has been proposed by Mannos and Sakrison [60] in 1974 for the case of the luminance, and joins the spatial sensitivity  $S$  to the spatial frequency  $f$ .

One of the most common visual optimization strategies in image compression is the use of the CSF described previously and which characterizes the variation of the visual system sensitivity in relation to the 2D spatial frequencies. In general, the human eye is less sensitive to high frequency errors (artefacts) than low frequency ones. The CSF could be used to determine the necessary relative precision for the different spatial frequencies, where the term of weighting is used to describe the asked proportional precision. To use the CSF, described in visual frequencies as the cycle per degree (cpd), it must be mapped on the domain of the digital frequencies of the compression, as the cycles per pixel (cpp). A correct weighting in frequency or in colour can lead to an important preservation of the details and textures, without the introduction of colour distortions.

In general, the visual weighting factors are more efficient for high observation distances or for large display or impression resolutions. Indeed, the weighting could also be used to reduce the artefacts of flickering in the Motion JPEG 2000 that results in a noise linked to the movement in a scene.

Digital cinema is quite a new application characterized by different viewing conditions that do not allow the use of already defined weighting factors without checking their validity. This is mainly due to the large aperture that introduces the peripheral vision in the process and low illumination that move our perception from the photopic domain to the photopic/mesopic one.

**J.16.2.3.1 Recommended frequency weighting tables for digital cinema distribution**

Table J.28 gives frequency weightings for digital cinema with respect to SMPTE recommendations 428 to 432.

Table J.28 – Recommended frequency weighting for digital cinema environment

## a) Y weighting factors

Level	HL	LH	HH
5	0.260484	0.463463	0.651362
4	0.449002	0.754981	0.789797
3	0.912848	0.974562	0.976948
2	0.993774	0.997151	0.997898
1	1.000000	1.000000	1.000000

## b) Cx weighting factors

Level	HL	LH	HH
5	0.088143	0.111436	0.109352
4	0.094904	0.149177	0.152355
3	0.190024	0.347601	0.362426
2	0.472931	0.636333	0.661777
1	0.741372	0.830503	0.865330

## c) Cz weighting factors

Level	HL	LH	HH
5	0.204351	0.251607	0.262396
4	0.228638	0.420631	0.439335
3	0.567974	0.748305	0.754203
2	0.841546	0.913070	0.921399
1	0.951529	0.978377	0.976763

## J.16.3 Implementation guidelines for the use of JPEG 2000 in film archive applications

## J.16.3.1 Introduction

The digital film archive system architecture has to provide a solution for two major use cases with partly oppositional requirements. These are, on the one hand, long-term archival with the requirement to store the source imagery without any loss of information. This practice usually requires lossless compression and results, regarding the high spatial resolutions used in cinematic production, in large amounts of data. On the other hand, there is the requirement of frequent access to archived items. This practice usually does not require the original lossless quality of the source imagery. Instead the focus lies on easy and standardized access through local and remote channels. This results in the requirement for a significant reduction of the original amount of data and the restriction of certain coding parameters to ensure maximum compatibility with a wide range of decoding and playback equipment.

The above requirements lead to a two-tier system architecture with different file formats and JPEG 2000 profile specifications for long-term storage and frequent access (access or viewing copies), both specified in Annex A, Table A.46. Archived material may be stored in either one of the two formats or in both formats simultaneously depending on the type of usage scenario for the material. The long-term storage format (with profile indication Rsiz=5) should be used if cinematic material needs to be preserved digitally in all of its aspects. The access format (with profile indication Rsiz=6) should be used if access to the material is the main concern. The latter can be generated through transcoding from the former. The access format is close to the 2K digital cinema profile (with profile indication Rsiz=3), for simplified distribution of digital content to cinemas. It can also be used to transcode to other formats for delivery to end-users. For more information, see below.

Cinematic content usually consists not only of image sequences but also of additional data of various types. Typically, these are one or more sets of single or multi-channel audio data, timed text for subtitles and technical as well as descriptive metadata of different levels of details. All of this data should be stored together in one place, as described by the asset store approach standardized within the "open archival information system – Reference model" standardized as ISO 14721:2003.