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Fine-grained Controllable Video Generation via Object Appearance and Context

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Abstract

While text-to-video generation shows state-of-the-art results, fine-grained output control remains challenging for users relying solely on natural language prompts. In this work, we present FACTOR for fine-grained controllable video generation. FACTOR provides an intuitive interface where users can manipulate the trajectory and appearance of individual objects in conjunction with a text prompt. We propose a unified framework to integrate these control signals into an existing text-to-video model. Our approach involves a multimodal condition module with a joint encoder, control-attention layers, and an appearance augmentation mechanism. This design enables FACTOR to generate videos that closely align with detailed user specifications. Extensive experiments on standard benchmarks and user-provided inputs demonstrate a notable improvement in controllability by FACTOR over competitive baselines.

1. Introduction

Recent text-to-video models [6, 18, 25, 27, 32, 49, 50, 52, 59, 60, 80] allow users to translate their creative ideas into video content easily. However, achieving precise control over the composition of these videos remains a challenge. Specifying detailed object movements and appearances through text alone is often difficult and requires iterative revisions. Even when users provide additional descriptions like "from right to left" or "yellow and black trim," models can still struggle to generate the desired output, as shown in Fig. 1 top. It is highly desirable to have a user-friendly system that enables fine-grained control over the appearance and motion of individual objects.

Recent advances such as ControlNet [75] offer potential solutions, integrating structural controls (e.g., optical flow, depth) into text-to-video generation [10, 32, 61, 76]. Similar techniques have been developed in video editing [20, 38, 44, 54], where natural language guides the manipulation of a video's content and style. While these methods offer promising results, they rely on dense control inputs for every frame – typically extracted from a reference video (Fig. 1 middle). This limits the generation of novel videos with structures different from the reference and makes the process impractical for manual user input.

On the appearance control front, methods like DreamBooth and its extensions [6, 21, 32, 47, 61, 79] allow for subject customization in video generation. However, these methods are limited to adjusting the appearance of individual subjects and cannot manipulate their appearances and locations simultaneously. VideoComposer [56] takes a step forward by integrating text with spatial and temporal controls. However, it requires dense motion information from a reference video and applies these controls globally to the entire video. A method for generating videos composed of multiple entities, with precise control over appearance and motion, remains an exciting and open problem.

In this work, we introduce FACTOR, a framework for fine-grained controllable video generation. We demonstrate that for precise control, users should be able to easily manipulate individual entities when generating videos with multiple objects. FACTOR prioritizes user-friendliness by accepting sparse and intuitive inputs: a text prompt, user-drawn bounding boxes, and user-provided reference images. To this end, we build FACTOR upon an off-the-shelf text-to-video model [50]. We use a joint encoder to integrate the multimodal input control signals and insert control-attention layers into the model's transformer blocks. Training involves only these newly inserted layers, with the pre-trained model's weights frozen. This design ensures high-quality video generation while introducing object-level control mechanisms. We further enhance the diversity of reference appearance images through color and geometric transformations to improve appearance control. Experiments on the MSR-VTT benchmark [65] demonstrate that FACTOR significantly improves generation quality, trajectory, and appearance control compared to the alternative approaches. A user study further validates the effectiveness of the proposed method. The main contributions of this work are:

- We target the new form of *fine-grained controllable video generation* that aims to synthesize videos via multimodal context (text, appearance, and trajectory) of individual objects from easy-to-give user inputs.

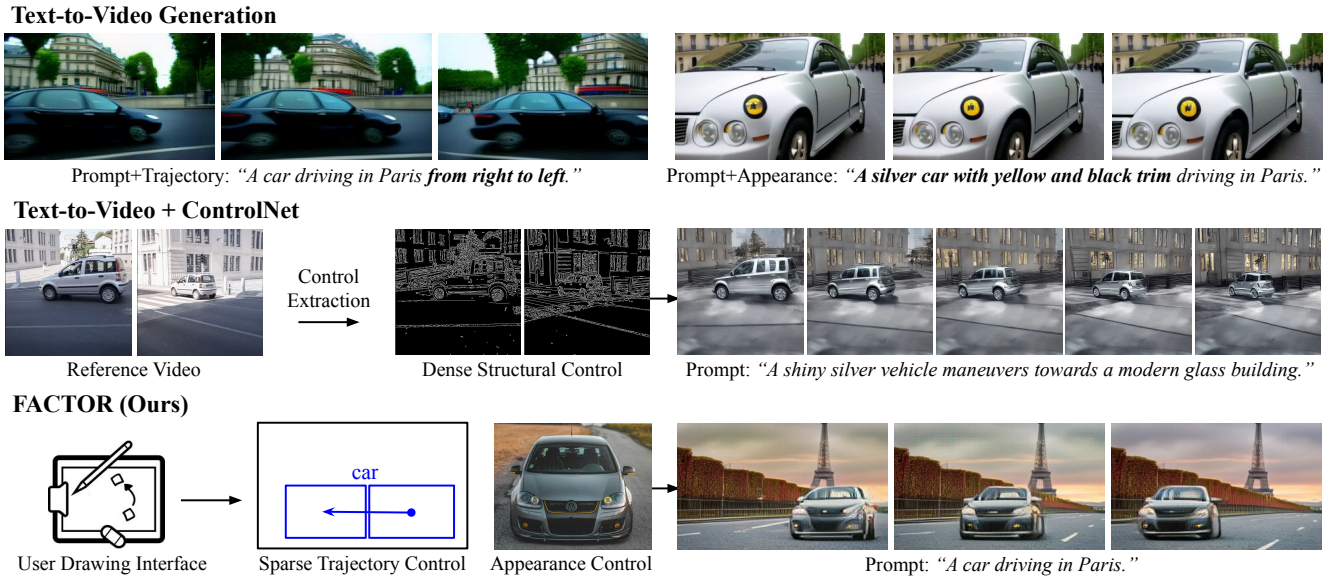


Figure 1. **Text-to-video generation** [50] has limited controllable ability through user-provided prompts. **Text-to-video+ControlNet** [76] requires dense control signals extracted from a reference video. To enable controllability through user-friendly inputs, **FACTOR** controls precise subject movements through hand-drawn trajectories and their visual appearance using reference examples.

- We propose a unified framework to achieve multi-modal control within a single training process. This is achieved by injecting control signals with control-attention and appearance augmentation.
- We validate that our method offers fine controllability of multiple objects compared to existing works and shows the additional benefit of creating interactions, which is challenging for existing text-to-video models.

2. Related Work

Text-to-video generation. Text-to-video models have made impressive progress. Token-based methods [27, 59, 60] utilize an auto-regressive model to predict videos in the latent space. Diffusion-based models [25, 26, 49] extend the 2D diffusion model [46] to generate videos [5, 6, 8, 9, 18, 19, 21, 22, 32, 33, 39, 52, 52, 53, 55, 57, 64, 74, 80] by incorporating temporal layers. Although these models produce promising results, they have limited control over the generated videos since text prompts cannot accurately convey precise control signals. In this work, we develop a fine-grained video generation framework that controls the location and appearance of objects. We adopt a generative transformer model [50] as our base model, and our approach can be adapted to diffusion-based models.

Controllable text-to-image generation. Various models have been proposed to enhance the controllability of text-to-image models, particularly in terms of structure and appearance. ControlNet [36, 42, 66, 71, 75, 78], structure-guided generation [1, 23, 67, 70, 73], and training-free approaches [3, 14, 34, 62, 72] incorporate various spatial control signals such as edges, depth, segmentation, and human pose into pre-trained diffusion models. However, the dense structure inputs these models require can be challenging for users to provide when generating videos. Fine-tuning on reference images [16, 35, 47] and encoder-based methods [17, 58] are employed to control the appearance of subjects. However, these methods do not control the locations of subjects. In contrast, we propose a fine-tuning-free method to jointly control the appearance and location of subjects for video generation. ControlNet is extended to control global appearance and style [66, 71], while FACTOR focuses on individual subject appearance control.

Controllable text-to-video generation. Structural control for video generation [10, 12, 13, 15, 32, 37, 40, 56, 61, 63, 76] focuses on producing temporally consistent videos using a temporal attention layer integrated with ControlNet. Video editing approaches [7, 20, 28, 30, 38, 43–45, 48, 51, 54, 64, 69] aim to alter the appearance and style of videos based on text prompts. They typically require dense structural inputs extracted from reference videos. In contrast, our work focuses on controllable T2V generation using sparse and user-friendly control signals. Video customization through fine-tuning [24, 32, 61, 79] still relies on dense structural inputs and often lacks control over subject location [6, 21]. VideoComposer [56] employs a reference image for global appearance control and a dense motion sequence for spatial control. In contrast, FACTOR focuses on controlling the generation of individual subjects using sparse inputs.

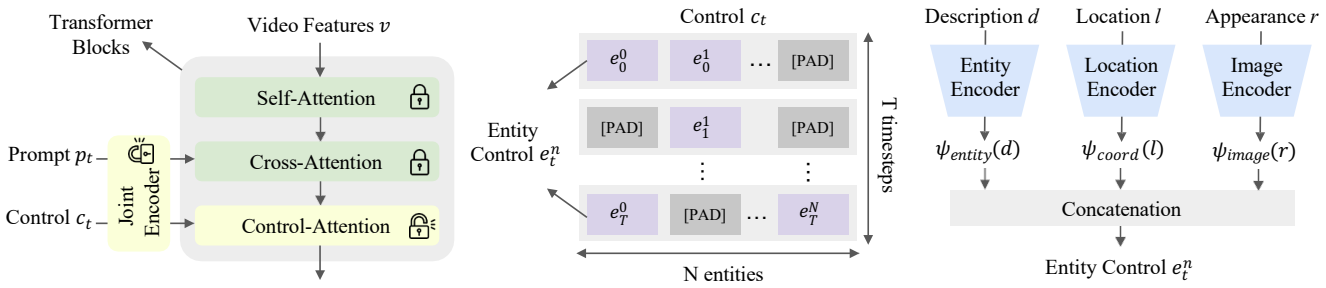


Figure 2. **Overview.** a) **Multimodal condition**: a joint encoder is learned to encode the prompt and control to capture their interaction. Control-attention layers are inserted into the transformer blocks of the text-to-video model to incorporate multimodal control signals. Only the inserted layers are optimized to generate videos satisfying the fine-grained control. b) **Entity control encoding**: given T time steps, the embedding of control c_t is formed by the control for N entities, e_t^n, where padding tokens replace the embedding of the non-existing entity. The control for entity n at time t is formed by embeddings of the description, location, and reference appearance.

3. Method

Our main goal is to develop a user-friendly system allowing entity-level motion and appearance control for video generation. To this end, we enable users to provide multimodal inputs: a text prompt, user-drawn bounding box trajectories, and user-provided reference images. By breaking down the video into manageable entities, users can create the desired video content by adjusting the properties of individual elements. Our intuitive control interface facilitates users to gradually design their videos by adding entities with reference images in one frame and adjusting their positions across multiple frames. We first briefly review the base T2V model and provide an overview of our approach. Then, we introduce each component in detail.

3.1. Preliminaries: Text-to-video Generation

Our base T2V model [50] consists of an encoder-decoder model that encodes the video into discrete tokens and a bidirectional transformer model that predicts the video tokens conditioned on the embedding of text prompts. During training, the tokens are replaced with a special token `[MASK]`, and the transformer model is optimized to predict the tokens at `[MASK]` locations based on the text embedding. We minimize the negative log-likelihood of predicting the masked tokens $v_t, t \in M$, where M denotes the subset of video tokens that are masked, v denotes the video token sequence, and v_M denotes the masked version of v.

$$\mathcal{L} = - \mathop{\mathbb{E}}_{v \in \mathcal{D}} \sum_{t \in M} \log p(v_t | v_M, p). \tag{1}$$

The transformer model contains a series of attention layers that condition the video token prediction on the text embeddings. At inference time, all tokens are replaced with `[MASK]`, and the model iteratively predicts the tokens. We use a token-based generative transformer model for its fast inference and inherent flexibility in modeling various control signals directly within the same architecture.

3.2. Overview

We present a novel approach for fine-grained video generation that allows for precise control of individual objects using user-friendly inputs. The problem is defined as follows: given a text prompt p and fine-grained control c as inputs, our model aims to generate a video that satisfies both input conditions. Specifically, users provide multimodal control c by 1) describing the desired entities in the video, 2) drawing their trajectories, and 3) providing a reference appearance image for each entity. This pipeline helps users create videos intuitively. The input control signal is given at T timesteps. Assuming there are N entities in the video, we define our control as $c = \{c_t\}_{t=1}^{T}$. At a single timestep t, the embeddings c_t are formed by a sequence of entity controls, i.e., the embeddings of the N entities $c_t = \{e_t^n\}_{n=1}^{N}$. The embeddings e_t^n encode the desired conditions to generate the entity indexed by n at time t, as shown in Fig. 2.

3.3. Multimodal Condition

We introduce an effective multimodal condition method for generating videos that satisfy fine control of different modalities within a single training pipeline. Our method includes a joint encoder and a control-attention module.

Joint encoder. Existing text-to-image models (*e.g.*, [36, 75]) use a separate encoder for each input condition and directly input the independent embeddings into the model, which is less effective (see Tab. 1 GLIGEN [36], VideoComposer [56]) as the encoder needs to be trained for new conditions and the interaction between the controls is ignored. In contrast, we use a joint encoder that simultaneously encodes the text prompt p and the fine-grained control c of different modalities within the same encoder. This design facilitates the learning of interactions between multimodal inputs, captured in the contextualized embeddings.

Control-attention. The next task is to incorporate the sequence of control embeddings into the base T2V model. A natural design choice is to include the control embed-

dings in the original cross-attention module. However, this poses difficulties in generating videos aligned with the new control because the cross-attention layers are optimized for the text prompt, weakening their flexibility for new inputs (see Tab. 1 ELITE [58]). Instead, we insert a new control-attention layer in each transformer block to accommodate additional control. During training, we freeze the weights of the pre-trained model and train the joint encoder and the new control-attention layer. This allows the T2V model to generate videos aligned with both text and the new multi-modal condition. By fixing the pre-trained weights, we preserve the capability to generate high-quality videos while updating only 23% of the parameters.

Our control-attention has less computational overhead (19%) compared to gated-attention [36], which struggles to converge with the increasing length of tokens in videos. While we use a generative transformer model, our control-attention layers can be extended to other T2V models, like diffusion models, which have similar attention blocks [6, 46]. This module can also handle other control signals, such as camera poses. We achieve this by transforming the control into tokens and inputting them into our joint encoder and control-attention layers. Our unified training process conditions the model on multimodal control signals in a single pipeline, avoiding the need for multiple condition-specific methods.

3.4. Entity Control Encoding

Here, we discuss our entity-level fine-grained control. The entity embeddings e_t^n are constructed by encoding the context of each entity. First, the description of the entity d is given by text, e.g., a cat, and encoded into embeddings $\psi_{\text{entity}}(d)$. Second, the location of the entity l is given by the top-left and bottom-right bounding box coordinates of the entity and encoded as $\psi_{\text{coord}}(l)$. Finally, the reference appearance r of the entity is given by a single example image and encoded by a CLIP image encoder as $\psi_{\text{image}}(r)$. The embeddings e_t^n are the concatenation of the description, location, and appearance embeddings of the entity:

$$e_t^n = \text{Concat}(\psi_{\text{entity}}(d_t^n), \psi_{\text{coord}}(l_t^n), \psi_{\text{image}}(r_t^n)). \quad (2)$$

We replace the embeddings of e_t^n with padding embeddings when the entity of index n is missing at timestep t.

User-friendly inputs. To make our method user-friendly, we assume descriptions and appearances are fixed throughout the video, and only the location changes over time although all the conditions can be thoroughly given at T timesteps. Our method takes sparse inputs where the location of the entity is provided by simply drawing a bounding box in the first frame and dragging it to move to the location in the last frame. We obtain the locations in middle frames by linear interpolation. Our sparse input is more user-friendly compared to [56], which is only applicable to dense inputs. In addition, we randomly drop the description, the location, and the appearance embeddings of the entities 20% of the time during training. In this case, the model is trained to generate results when one or more control signals are absent. At inference time, users can provide partial control signals as inputs (see Fig. 11).

Data collection. In practice, very few video datasets include annotations for object trajectories and visual examples. To train our model, we employ an off-the-shelf object detector [29] and tracking algorithm [4] to extract N entities within a video clip and their locations across T timesteps. For each entity, we collect a reference visual example r by cropping the region defined by the detected bounding boxes.

3.5. Appearance Augmentation

Unlike image synthesis [35, 47], it is difficult to collect multiple images of the same subject as training data for videos. Here, we discuss how we create diverse reference images of the subject. During training, we sample the reference visual example of the subject from a longer video clip outside our training clip within the same video to obtain reference images with more diverse appearances. However, these samples still contain limited backgrounds and poses. To create more diverse references, we apply strong augmentation to the reference images. Specifically, we use color augmentation to create diverse backgrounds and geometric augmentation to introduce different subject poses. These operations force the model to learn the subject's appearance and exclude irrelevant information such as backgrounds and poses, thus preventing the model from overfitting the generated results to the given reference image.

To further enhance the motion of live subjects at inference time, we simulate different poses of the subject by sampling a sequence of transformed variants of the reference image using translation and cropping. Specifically, we randomly crop the reference image to an initial appearance r_0^n. Then, we define a translation vector δ to augment the initial appearance. We create a sequence of reference images with enhanced poses, $r_t^n = T_{\delta \cdot t}(r_0^n)$, where T denotes the translation, as conditions at different timesteps. This strategy greatly improves the motion dynamics of generated live subjects, such as animals (See Tab. 3). In addition, the test-time augmentation can be prompt-dependent, such as using a translation vector spanning downward to customize the target motion of getting up (See Fig. 10).

4. Experiments

Dataset. Our model is trained on a dataset consisting of 10M videos from the WebVid dataset [2] and a randomly sampled subset of 500M images from the WebLI dataset [11]. Each training batch comprises 20% images and 80% videos.

Evaluation metrics. 1) `FVD` assesses video quality. 2)

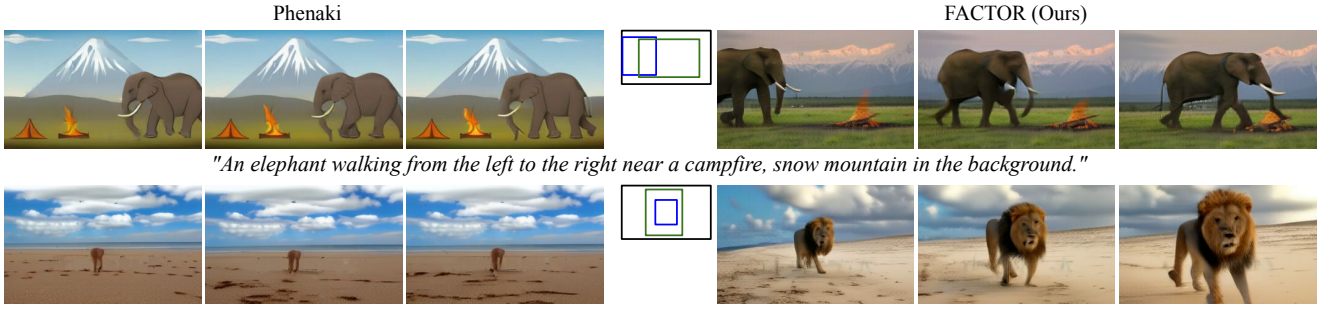


Figure 3. **Trajectory control.** We assess FACTOR's ability to control trajectories compared to the base model Phenaki [50]. The text prompt is augmented with trajectory descriptions as inputs to Phenaki. While Phenaki fails to accurately generate object movements, FACTOR successfully controls object movements. The blue and green boxes denote the positions in the initial and final frames.

Figure 4. **Enhanced subject interaction through trajectory control.** By utilizing trajectories of the two main entities as inputs, FACTOR improves the generation of subject interactions, a challenging task for T2V models.

`CLIP-T` measures the alignment between prompts and generated videos using CLIP embeddings. 3) `AP` evaluates alignment to trajectories by comparing detected bounding boxes in generated videos with ground truth using an object detector [29]. 4) `CLIP-V` quantifies alignment to reference images by comparing image similarity in generated videos with ground truth using CLIP embeddings [47].

Implementation details. We implement the base T2V model following the architecture of Phenaki [50]. The base model and FACTOR are trained for 1M and 500K steps with batch sizes of 256 and 128, respectively. Videos are generated at a length of 11 and a resolution of 192×320. The dimension of c_t is 220×512. The model is trained with a maximum of four entities. Further implementation details and model architectures are in the supplementary materials.

4.1. Trajectory Control

First, we evaluate FACTOR's ability to control the trajectories of generated entities. Since FACTOR is constructed based on Phenaki [50], we first validate that FACTOR enhances fine controllability compared to its base model without compromising quality. We design several prompts using descriptions of bounding box trajectories as inputs to Phenaki [50]. In Fig. 3, Phenaki fails to generate object movements aligned with the designed prompts, whereas FACTOR accurately generates the correct movement direction for the entity by conditioning the generation on hand-drawn trajectories. In Fig. 4, we use trajectories of two main entities as inputs. FACTOR generates videos aligned with these trajectories and additionally benefits by generating interactions between entities, such as "high-fiving", even though our method is not specifically trained on annotated interactions.

In Fig. 5, we demonstrate FACTOR's advantages by comparing it with state-of-the-art T2V and controllable T2V models. By conditioning the generation on input trajectories, FACTOR synthesizes videos with enhanced semantic meaning and larger motion, such as an astronaut stretching their hand to a duck. In contrast, the T2V model VideoLDM [6], which relies solely on text prompts, generates videos with less dynamic motion. We compare FACTOR with controllable T2V models [56, 68, 77] designed to control subject movements. VideoComposer requires a reference image and dense motion sequence, but with FACTOR's sparse trajectory inputs, it often generates static or fade-out results due to its reliance on dense inputs. Direct-a-Video, which controls object locations by amplifying attention maps, struggles with overlapping boxes. FACTOR better aligns objects to bounding boxes by training on a large-scale video dataset. MotionDirector, which requires reference *videos* for motion control, only approximately controls object locations and cannot generate structures different from the reference (e.g., an elephant lifting an object).

4.2. Appearance Control

We demonstrate FACTOR's capability of appearance control. For this evaluation, we use images of subjects

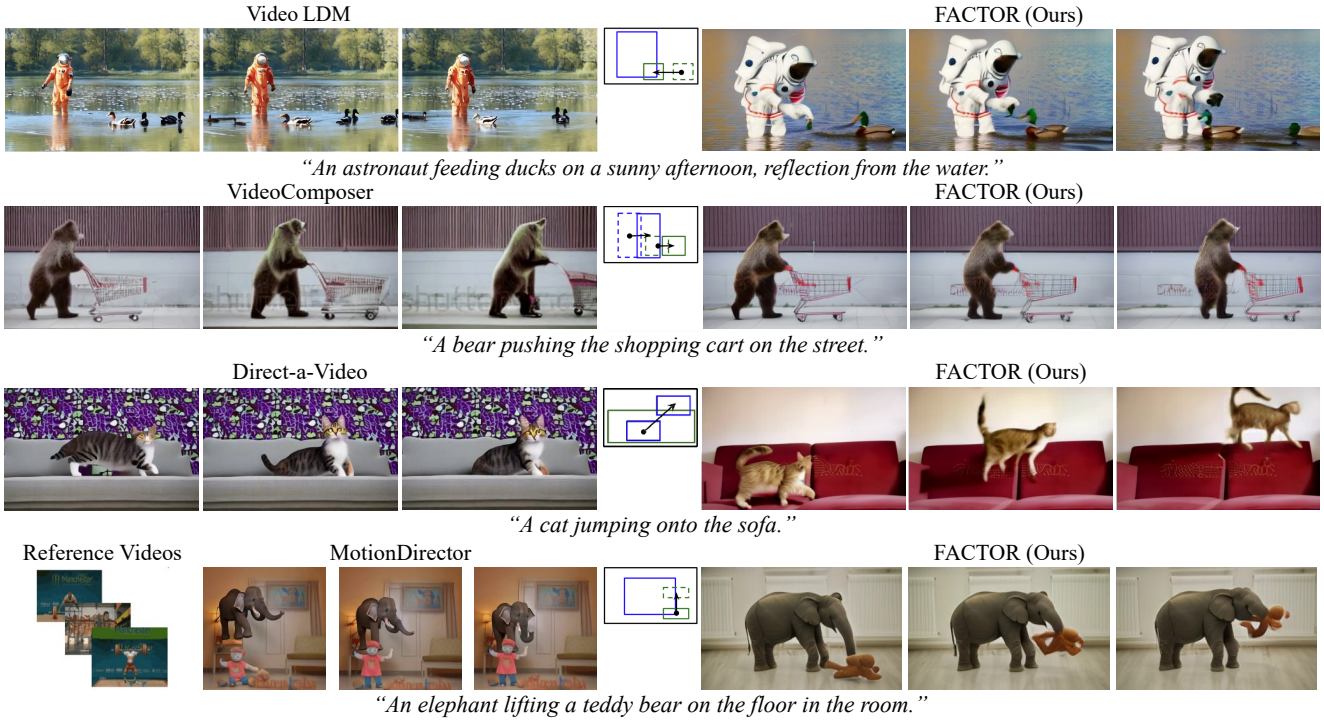


Figure 5. **Comparison to state-of-the-art.** By conditioning video generation on trajectories, FACTOR synthesizes videos with larger motions compared to T2V models. When using FACTOR's trajectory inputs, VideoComposer generates fade-out effects, Direct-a-Video struggles with overlapping boxes, and MotionDirector fails to generate videos with structures differing from the reference video.

Figure 6. **Comparison of subject customization.** FACTOR generates subjects with higher fidelity and larger movements compared to DreamBooth and VideoBooth, which lack trajectory control. MotionDirector struggles to generate accurate environments (e.g., New York).

from [35, 47]. Each subject's appearance is conditioned on a single reference image for FACTOR. In this section, we compare FACTOR to state-of-the-art subject customization methods. We further evaluate FACTOR's control injection by comparing it to the control modules developed for T2I models. We then show FACTOR's ability to achieve controllable image animation, a special type of appearance control.

First, we compare FACTOR with subject customization images and video synthesis methods including DreamBooth [6], VideoBooth [31], and MotionDirector [77]. Notably, these models cannot control entity trajectories or handle multiple entities. Fig. 6 shows FACTOR generates high-fidelity customized subjects and exhibits larger movements by controlling trajectories, outperforming DreamBooth and VideoBooth. MotionDirector [77] uses separate temporal and spatial LoRA for motion and appearance controls, resulting in inadequate motion and incorrect environments (e.g., New York).

Next, we evaluate FACTOR's control module by comparing it to the control modules of ELITE and GLIGEN [36, 58] implemented on our video backbone. Since no existing models achieve the same control on videos as FACTOR, we compare methods originally designed for T2I

Figure 7. **Comparison of control modules.** FACTOR generates videos that align accurately with input trajectories and appearances. Other control methods, ELITE and GLIGEN, often generate inaccurate subject appearances and struggle to control their locations.

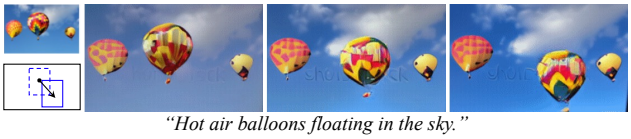


Figure 8. **Controllable image animation.** FACTOR achieves image animation conditioned on the initial frame and the trajectory.

tasks. In Fig. 7, we show that FACTOR generates subjects that closely align with input trajectories and appearances. In contrast, ELITE and GLIGEN often generate inaccuracies in subject appearance and struggle to effectively control their locations. GLIGEN's use of separate encoders for different controls introduces higher computational overhead and presents convergence challenges for video models, limiting its ability to inject precise control signals compared to FACTOR's unified encoder approach.

Though beyond the scope of this paper, we show FACTOR's capability for appearance control in image animation, aiming to generate videos conditioned on the first frame. In Fig. 8, FACTOR animates the hot air balloon in the initial frame based on the input trajectory. This capability leverages generative transformers adept at various infilling tasks. FACTOR's training involves predicting video tokens within random masks, enabling it to predict subsequent frames from the initial frame and control inputs, thus achieving controllable image animation.

4.3. Quantitative Results

We evaluate our models on the MSR-VTT test set [65], comprising 2,990 examples. We generate one video per example by randomly selecting one prompt from 20 prompts [6]. We use an unseen set of 6,513 videos as the real videos for FVD evaluation and compare two variants: 1) `FACTOR-T`: our model with trajectory control. 2) `FACTOR`: our model with trajectory and appearance control.

In Tab. 1, we first compare FACTOR and FACTOR-T with the base T2V model Phenaki, all using the same video backbone but accepting different levels of control inputs. To test our control module's capability, we use inputs automatically extracted from ground truth videos for FACTOR and FACTOR-T. This allows us to quantitatively evaluate the alignment between generated and ground truth videos, noting the extracted inputs are noisier than user-provided ones. FACTOR improves FVD scores with control inputs that enforce closer alignment to real video distributions in trajectories and appearances. However, it achieves slightly lower CLIP-T scores than Phenaki, likely due to misalignment between extracted controls and text prompts in test data. Longer training enhances control alignment but could reduce prompt alignment, as noted in concurrent works [41]. We also assess AP scores. While Phenaki is not designed for generating videos with specific object trajectories, its AP score reflects chance alignment when prompts sufficiently match input trajectories. FACTOR's higher AP score indicates successful alignment with provided trajectory controls. Additionally, FACTOR outperforms Phenaki in CLIP-V scores, showing superior alignment with appearance controls. We also present results from other state-of-the-art T2V models trained on different data and backbones for reference.

Table 1. **Quantitative results.** FACTOR achieves higher AP and CLIP-V scores, demonstrating its capability to generate videos aligned with trajectory and appearance control inputs.

Methods	FVD ↓	CLIP-T ↑	AP ↑	CLIP-V ↑
T2V models				
MagicVideo	1290	—	—	—
VideoLDM	—	0.2929	—	—
Make-A-Video	—	**0.3049**	—	—
ModelScope	550	0.2930	—	—
Controllable T2V models				
VideoComposer	342	0.2906	0.126	0.742
Direct-a-Video	360	0.2849	0.144	0.658
GLIGEN	217	0.2817	0.173	0.703
ELITE	130	0.2712	0.137	0.733
Same backbones				
Phenaki*	411	0.2870	0.099	0.663
FACTOR-T (Ours)	339	0.2787	0.290	0.683
FACTOR (Ours)	**116**	0.2721	**0.356**	**0.763**

*We implement and train the Phenaki model from scratch using our datasets.

Next, we compare FACTOR's control injection module with controllable T2V models. Compared to VideoComposer [56] and Direct-a-Video [68], FACTOR achieves bet-

Table 2. **User study.** FACTOR consistently achieves performance gains using inputs provided solely by users. Average scores on a 0-2 scale are reported based on 16 prompts and 5 subjects.

	Quality↑	Text↑	Trajectory↑	Appearance↑
Phenaki *vs.* FACTOR-T	1.13 / **1.63**	0.72 / **1.97**	0.16 / **1.96**	-
Phenaki *vs.* FACTOR	1.25 / **1.63**	1.70 / **1.75**	0.43 / **1.88**	0.38 / **1.75**

Table 3. **Ablation study.** FACTOR consistently outperforms ablated models across various metrics.

Methods	FVD↓	CLIP-T↑	AP↑	CLIP-V↑
FACTOR	**116**	0.2721	**0.356**	**0.763**
w/o joint encoder	133	0.2719	0.307	0.726
w/o control-attention	127	0.2720	0.322	0.750
w/o augmentation	124	**0.2723**	0.341	0.758

"Milk poured into a sks vase."

Figure 9. **Ablation study.** FACTOR achieves better alignment with control inputs compared with ablated models.

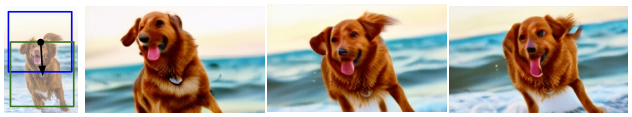
ter FVD, AP, and CLIP-V scores. These results highlight FACTOR's enhanced controllability with user-friendly trajectory inputs. Compared to ELITE and GLIGEN [36, 58], FACTOR also outperforms in terms of FVD, AP, and CLIP-V scores, highlighting the effectiveness of FACTOR's control-attention module.

Finally, we conduct a user study using input controls provided by users. Raters assess two videos generated by different methods using the same inputs on a 0-2 scale for the following criteria: quality, text alignment, trajectory alignment, and appearance alignment. Average scores from 16 videos and 5 subjects are reported in Tab. 2. FACTOR consistently achieves higher ratings across all criteria.

4.4. Ablation Study

We conduct an ablation study to validate the effectiveness of each proposed module. In Tab. 3 and Fig. 9, we compare the following models: 1) `w/o joint encoder`: uses separate encoders for prompt and fine control. 2) `w/o control-attention`: concatenates prompt and fine control inputs to the original cross-attention layer. 3) `w/o augmentation`: trained without appearance augmentation. FACTOR consistently achieves higher metrics compared to these alternative models, confirming the importance of the proposed components. Here, our appearance augmentation technique proves effective across different prompts, with augmentations randomly sampled.

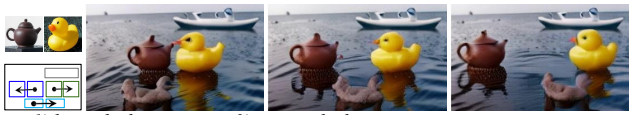
In Fig. 10, we further demonstrate that appearance augmentation can be dynamically adjusted at test time to better meet user preferences. By applying a translation vector, such as moving downwards for a jumping motion, we use variations of the reference image as appearance conditions



"A sks dog jumping on the beach."

Figure 10. **Appearance augmentation.** We demonstrate fine-tuned augmentation at test time as a form of control. For instance, adjusting the translation of the reference image downwards to achieve a desired jumping motion.

1) painting: no control, 2) cat: trajectory, 3) sofa: trajectory, appearance



1) boat, duck: trajectory, 2) teapot, duck toy: trajectory, appearance

Figure 11. **Partial and multiple control.** FACTOR demonstrates capability with partial inputs and supports up to four objects.

at different time steps, which enhances the realism of live subjects' motions. In Fig. 11, we show that FACTOR handles partial inputs where one or more controls are absent for the entities. Also, FACTOR supports up to four objects.

5. Conclusions

We introduce a novel approach for fine-grained, controllable video generation. Our framework allows users precise control over video creation by specifying entity names, drawing trajectories, and providing visual appearance examples. Key components include a joint encoder for learning interaction among controls, control-attention modules for precise control injection, and appearance augmentation for diverse subject poses. This approach enables nuanced control over the appearance and trajectory of multiple objects in generated videos.

Limitations. First, FACTOR's performance relies on the capabilities of the base T2V model. Integrating the proposed control module into more advanced models could enhance overall quality. Second, FACTOR implicitly manages camera poses (Fig. 6). Explicit control over camera poses could be achieved by integrating them into FACTOR's control sequences. Third, FACTOR faces challenges when text prompts do not align well with fine-grained control inputs. Lastly, generating subject poses significantly different from a single reference image is challenging for FACTOR. Training FACTOR on datasets with multiple references and upgrading the base model could improve its performance.

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