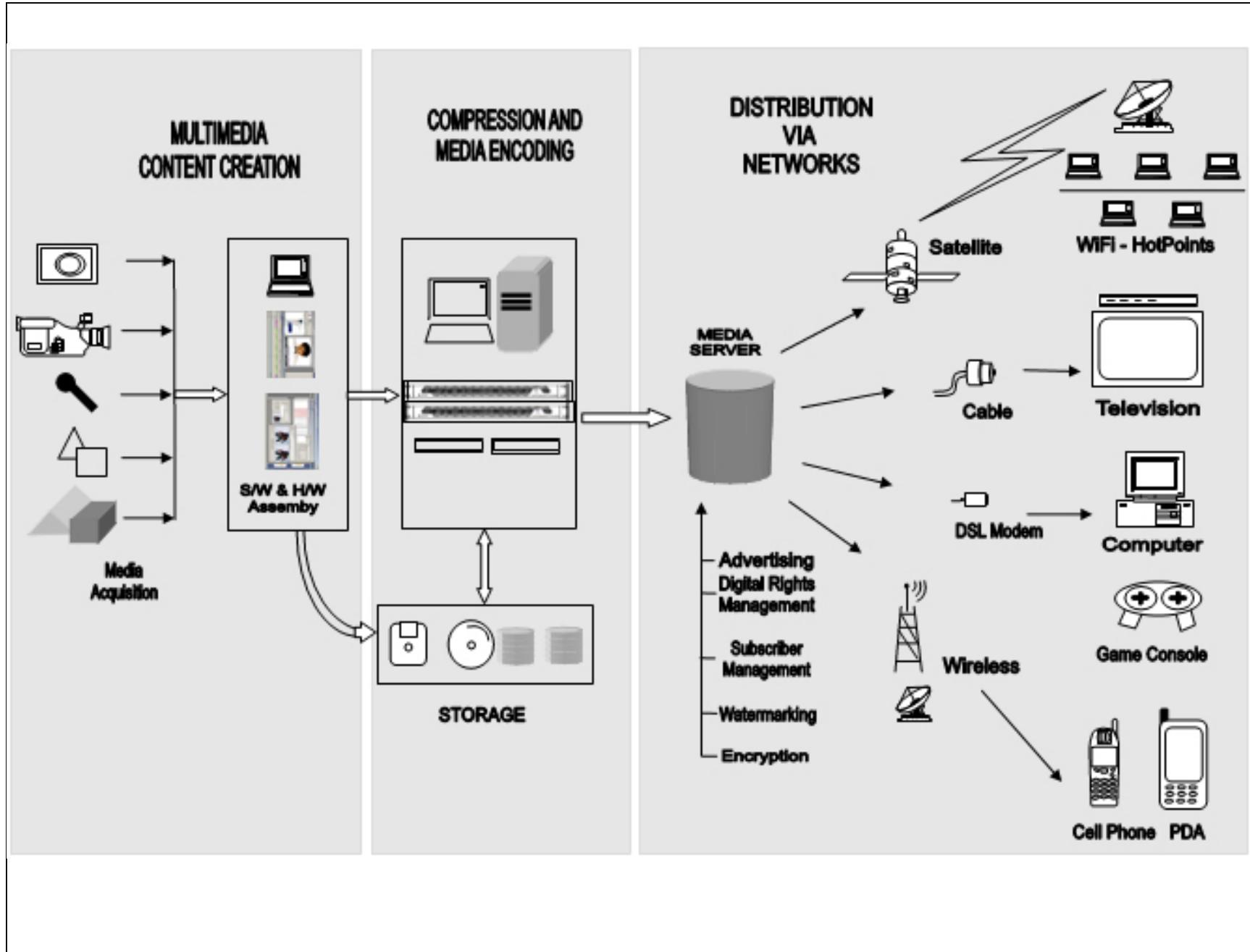
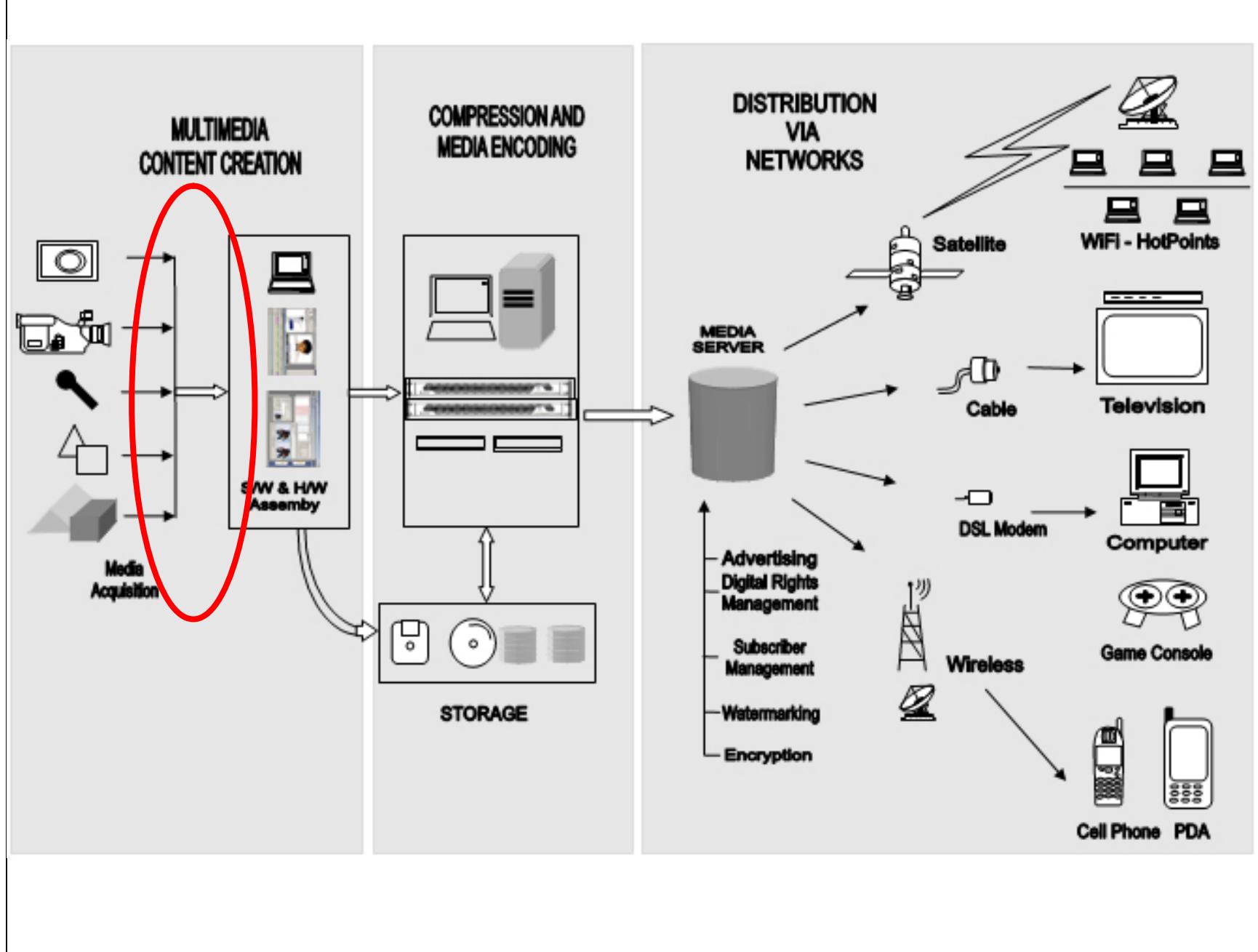


# **DIGITAL DATA ACQUISITION & MEDIA BASICS**





# **LECTURE SUBTOPICS**

## **Issues in Digitizing a Signal**

- **Signal Sampling**
- **Quantization**
- **Bit Rate**

**What do you lose in the digitization process?**

**Why do you lose it?**

**What can you do to avoid (minimize) the loss.**

**Filtering and Subsampling**

**Acquisition of media and formats**

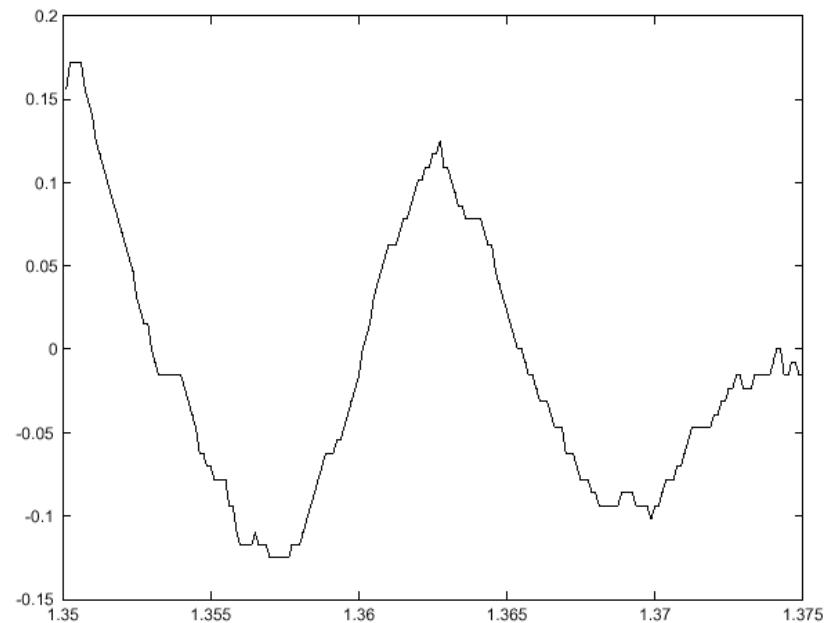
**Video Progressive and Interlaced**

**Digital Component Video Formats**

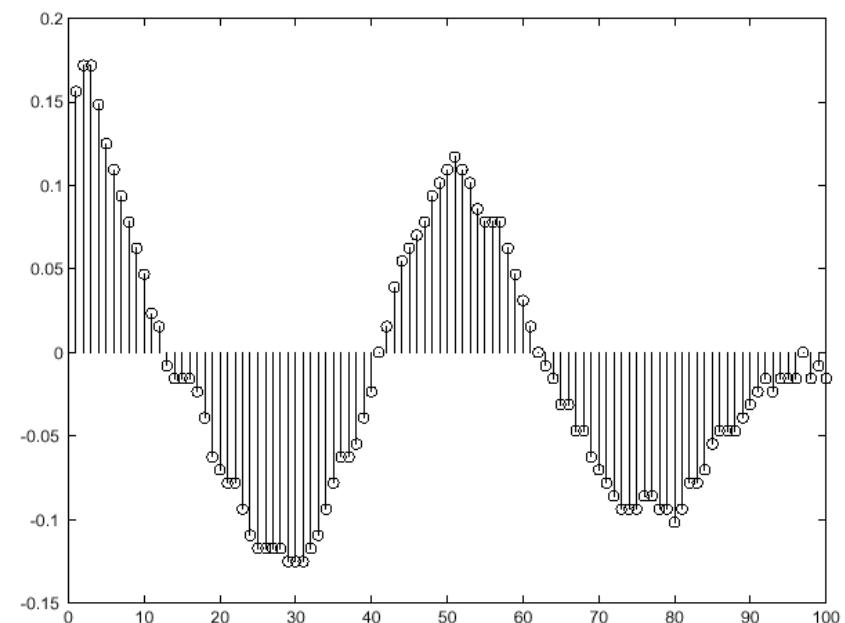
**Aspect ratios**

# EXAMPLE SIGNALS

Analog Signal



Digital Signal



# **SAMPLING**

**For a signal  $x(t)$ ,**

**$x_s(n) = x(nT)$  where  $T$  is the sampling period  
 $F = 1/T$  is the sampling frequency.**

**The inverse transformation is called Interpolation  
 $x(t)$  from  $x_s(n)$**

## **Issues**

- If the sampled signal is interpolated, how do you ensure that you get back the original signal**
- How fast should we sample**

# QUANTIZATION

The value at every sampled location is digitized.

The digital domain has a finite bit representation

The sampled value is approximated to the nearest digital value.

OR Formally -

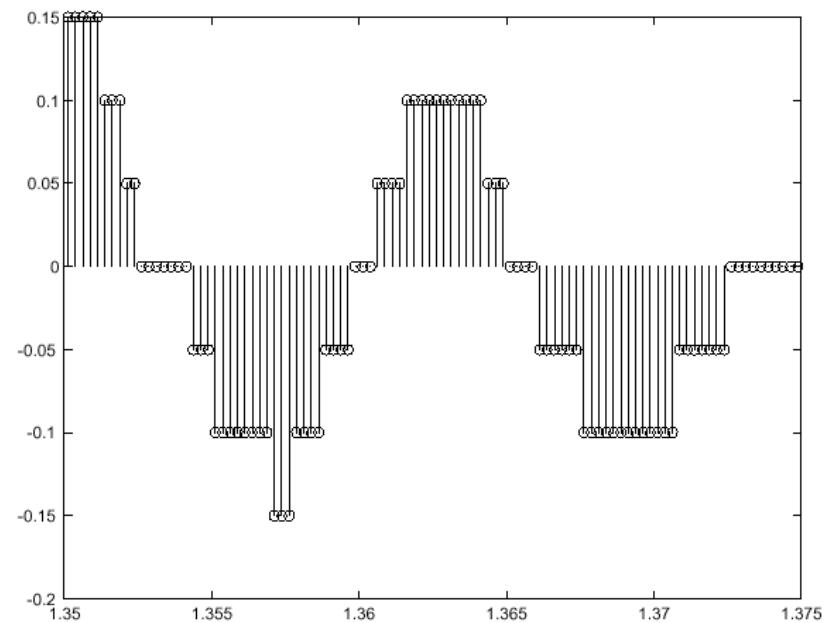
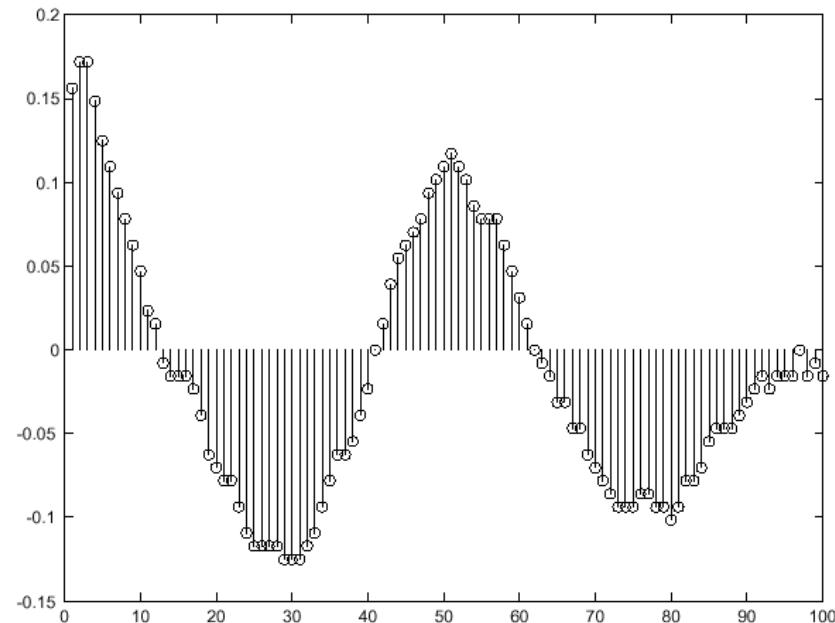
$x_q(n) = Q(x_s(n))$ , where  $Q$  is a rounding function which maps the values of  $x_s(n)$  into  $N$  levels with a quantization step  $\Delta$ .

Typically,  $N=2^b$  so that we need  $b$  bits to represent one quantized sample.

Issues

What is the correct quantization step?  
Quantization errors may result!

# QUANTIZATION EXAMPLE IN 1D



## QUANTIZATION EXAMPLE IN 2D (1)



6 bits



5 bits

## QUANTIZATION EXAMPLE IN 2D (2)



4 bits

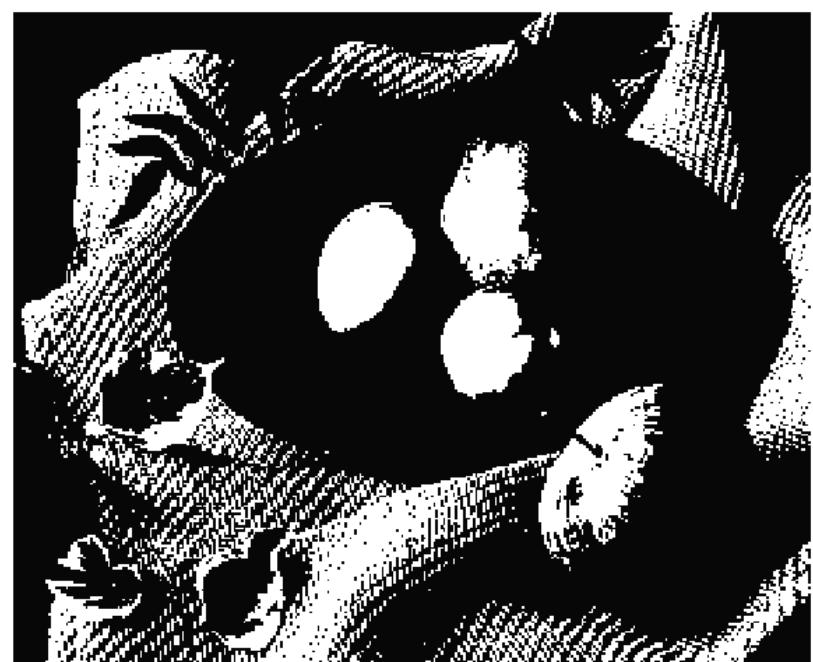


3 bits

## QUANTIZATION EXAMPLE IN 2D (3)

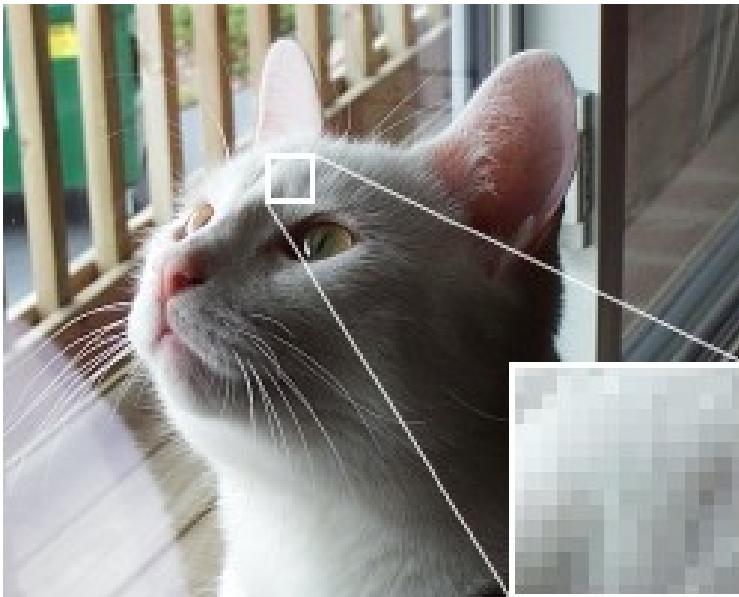


2 bits

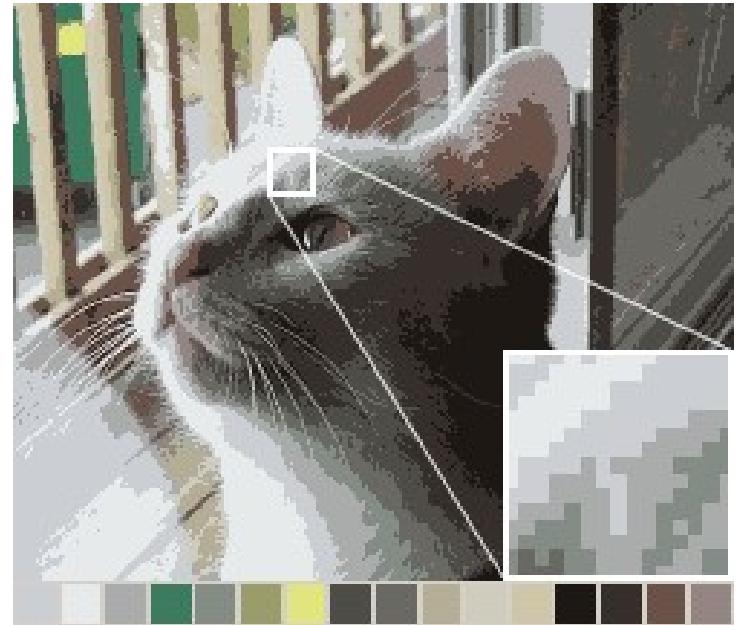


1 bits

# COLOR QUANTIZATION IN IMAGES



**24 bit RGB Color  
(8 bits per channel)**



**16 Colors**

# **BIT RATE**

**How many bits do you get per second?**

**Bit rate = (number of samples per second) x  
(bits per sample)**

**Bit rate relates to the network through put**

**Examples of bitrate**

- **Audio – CD Bitrate**

**Sampling frequency:  $F = 44.1 \text{ KHz}$**

**Quantization with 16 bits**

**Bit-rate = 705.6 Kb/s (per channel)**

**As sampling rate increases, bit rate increases**

**As quantization bits used increase, bit rate increases**

# **BIT RATE**

<b>Signal</b>	<b>Sampling Rate</b>	<b>Quantization</b>	<b>Bit Rate</b>
Speech	8 KHz	8 bits per sample	64Kbps
Audio CD	44.1 KHz	16 bits per sample	706 Kbps (mono) 1.4 Mbps (stereo)
Teleconferencing	16 KHz	16 bits per sample	256 Kbps
AM Radio	11 KHz	8 bits per sample	88 Kbps
FM Radio	22 KHz	16 bits per sample	352 Kbps (mono) 704 Kbps (stereo)
NTSC TV image frame	Width – 486 Height – 720	16 bits per sample	5.6 Mbits per frame
HDTV (1080i)	Width – 1920 Height – 1080	12 bits per pixel on average	24.88 Mbits per frame

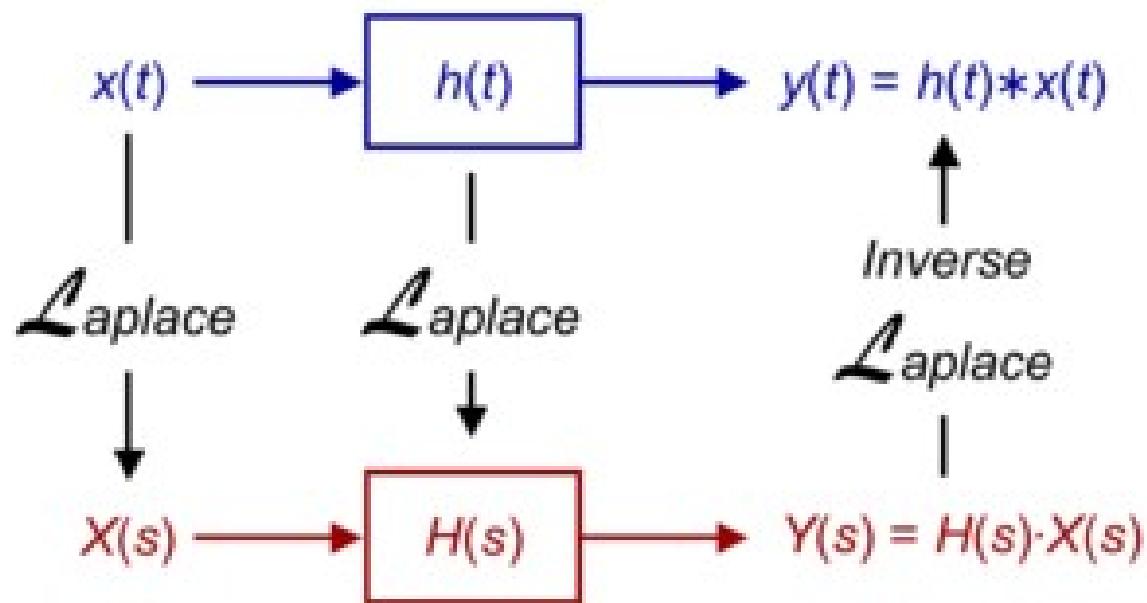
# **SOME THEORY**

## **Linear Time Invariant Systems**

- **Can be completely characterized by impulse response**
- **Impulse Response Vs Transfer Function**
- **Time Domain View: The output of the system is the convolution of the input with the system's impulse response**
- **Frequency Domain View: The frequency transform output of the system is the product of the transfer function and the frequency transform of the input**

# TIME DOMAIN VS FREQUENCY DOMAIN

Time domain



Frequency domain

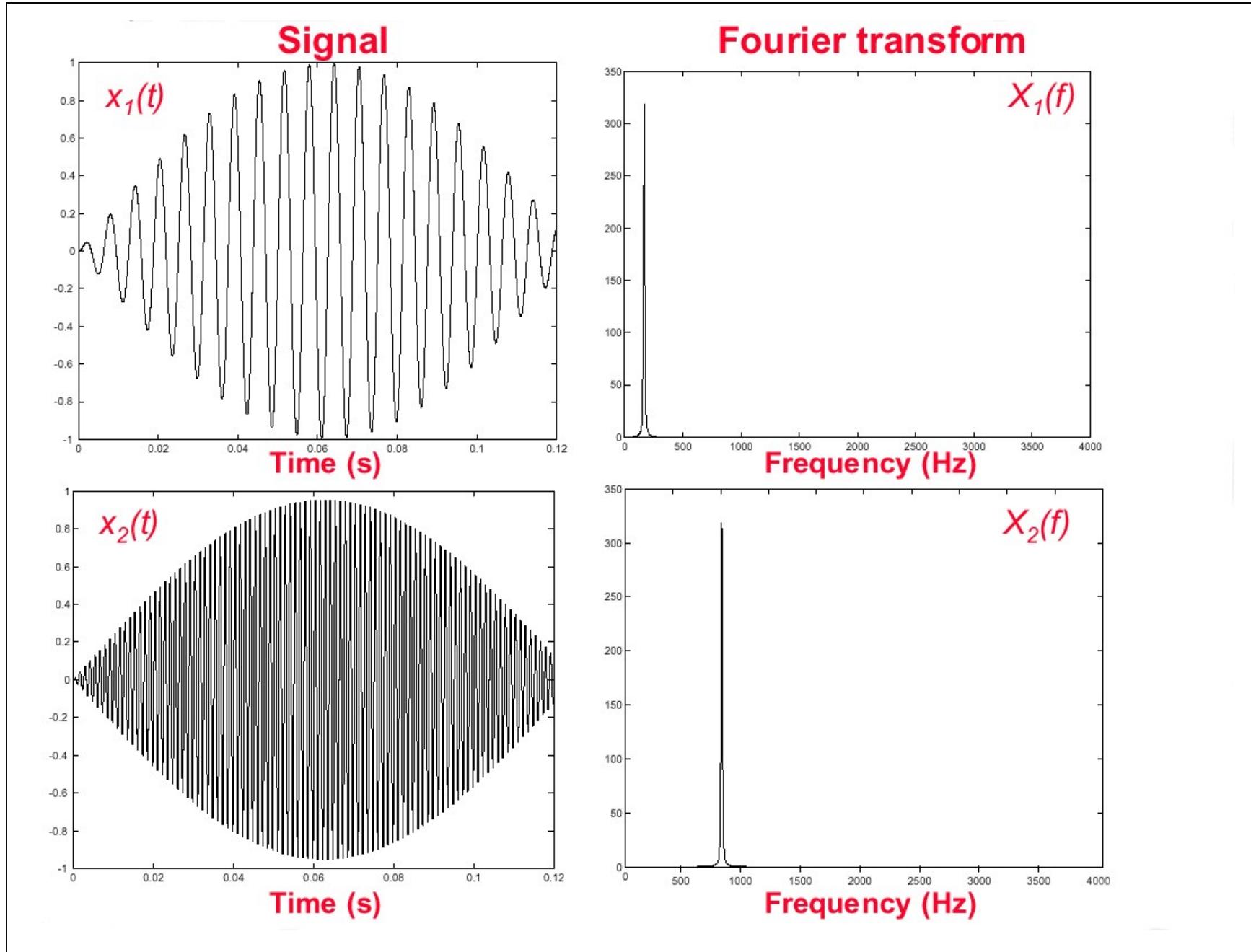
# WHAT'S THE CORRECT SAMPLING RATE?

If  $F$  is too large ( $T$  is too small), we obtain too high a bit-rate

If  $F$  is too small ( $T$  is too large), too much information is lost in the sampling process

We want to capture as much information as necessary to represent the signal correctly

the *minimum sampling rate* for “correct” sampling depends on the frequency characteristics of the signal



## **NYQUIST'S SAMPLING THEOREM**

**Let  $x(t)$  have a maximum frequency  $F$ . Then we can “perfectly” interpolate the signal  $x(t)$  from its sampled version  $x_s(n)=x(nT)$  only if the sampling period  $T$  is less than  $1/(2F)$**

**In other words, the sampling frequency should be at least  $2F$  for a signal whose maximum frequency is  $F$  - Otherwise – aliasing**

# ALIASING EXAMPLES

Spatial Aliasing in one dimension

Example of a sinusoidal function in 1D

Audio aliasing (single frequency)

Audio without aliasing –



aliaspt.au

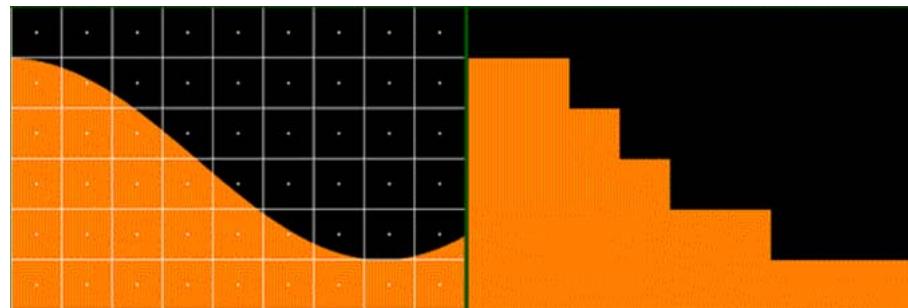


aliaspt2.au

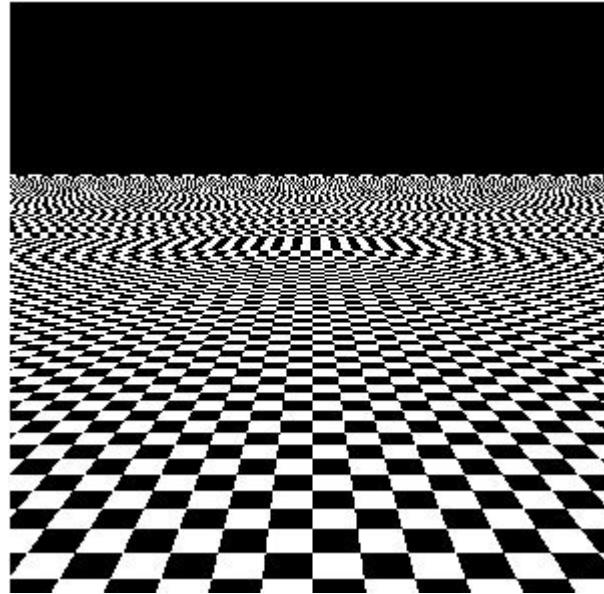
and with aliasing

Spatial Aliasing in two dimensions

Example of sinusoid in 2D and moiré lines



## Spatial Aliasing



## Temporal Aliasing

[Revolving Light](#) [Rotating Wheel](#)

## **OTHER EXAMPLES**

**Convolution –**

**<http://www.jhu.edu/signals/lecture1/frames.html>**

**Fourier Transform -**

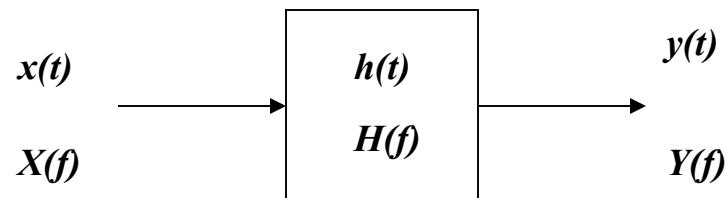
**<http://www.jhu.edu/signals/sampling/index.html>**

# BANDLIMITED SIGNALS AND FILTERS

Fourier Transform  $X(f)$  of a signal  $x(t)$ : describes how the “energy” of  $x(t)$  distributes among frequencies  $f$

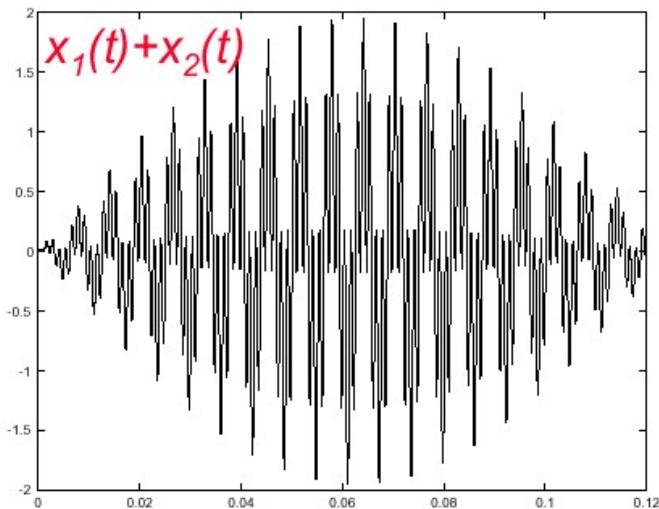
If the highest frequency in  $X(f)$  is  $B$ , we say  $x(t)$  is Band Limited to  $B$

A “*filter*” is an operator characterized by its frequency response  $H(f)$ :

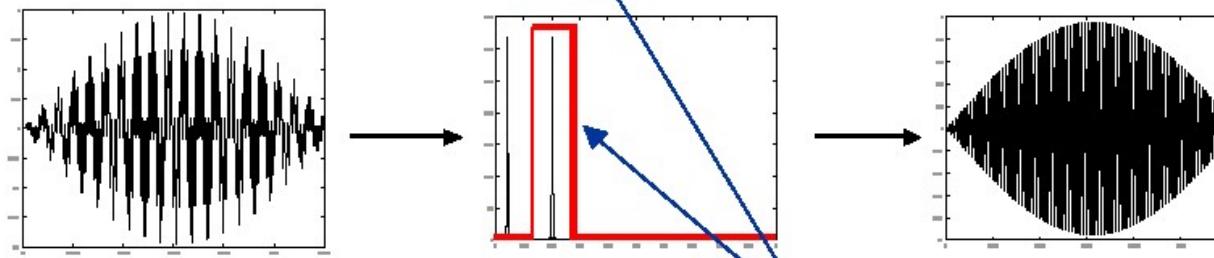
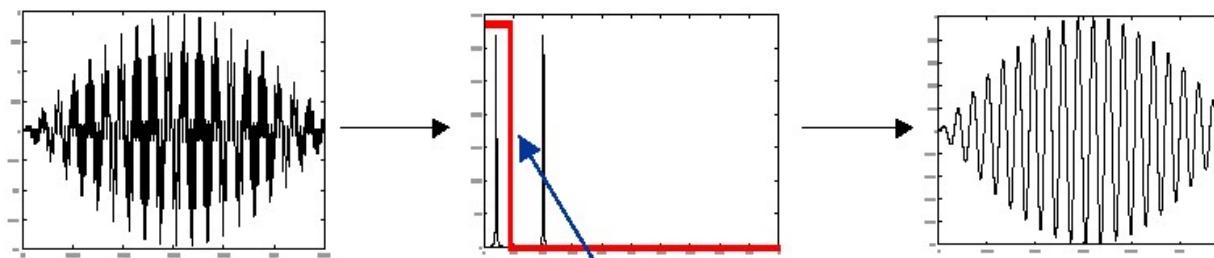
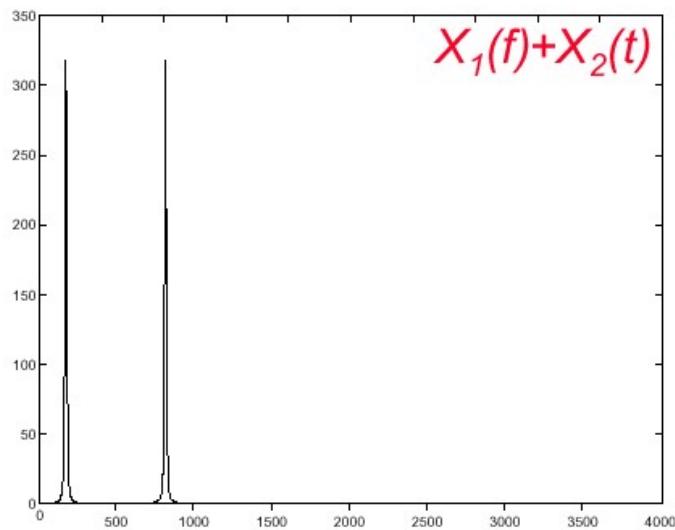


- The Fourier transform of  $y(t)$  is  $Y(f)=H(f)X(f)$
- Therefore, the band  $B_y$  of  $y(t)$  is < the band  $B_h$  of the filter
- Filters can be low-pass, band-pass or high-pass

**Signal**



**Fourier transform**



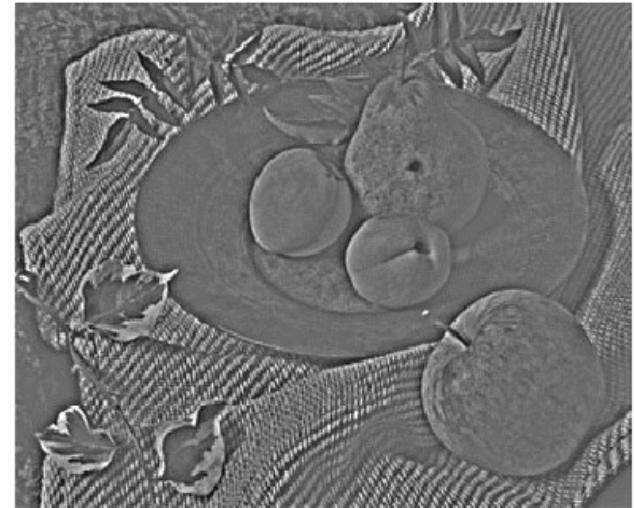
$H(f)$



Original



Low-pass filtered



High-pass filtered

# **EXAMPLES USING FILTERS IN COMPRESSION**

## **Audio Filtering Example**

**Cut-off frequency of microphone is 100KHz. We should sample at 200KHz. If Quantized at 16 bits per sample -> 3 Mbs!**

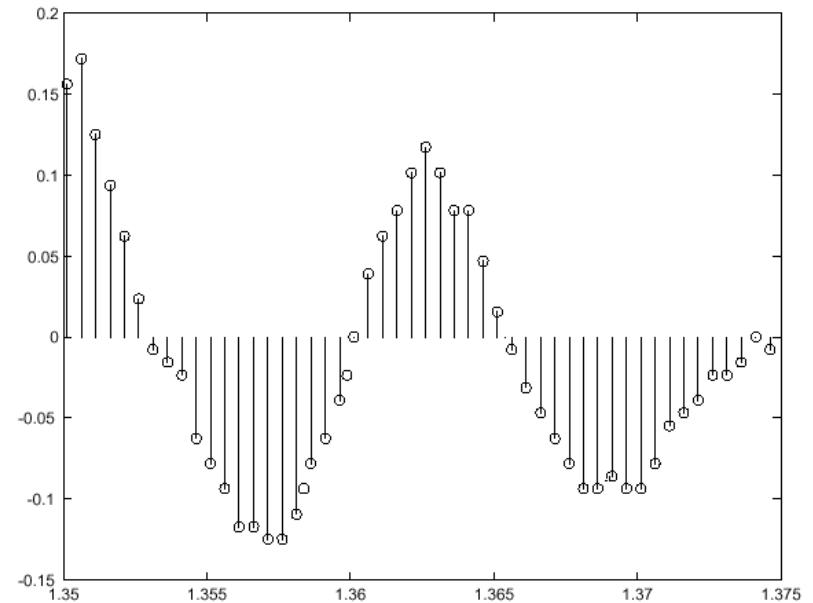
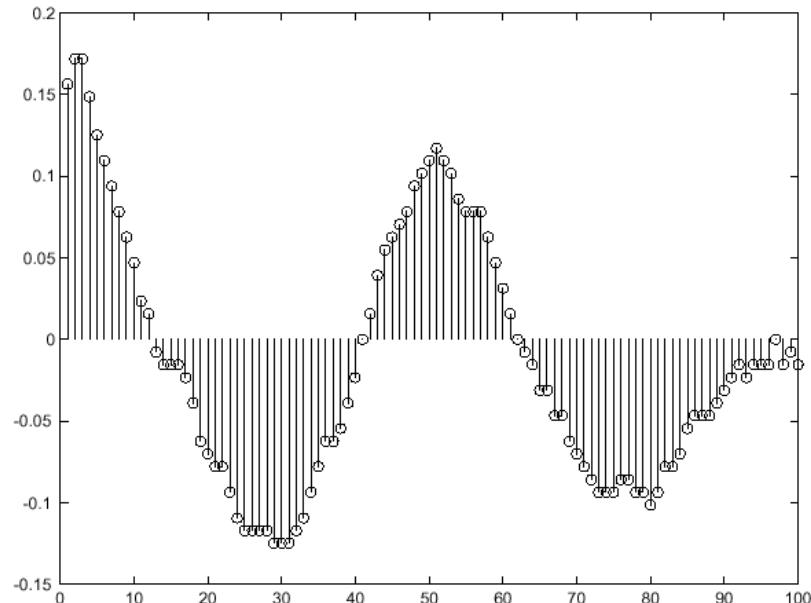
**Our hearing system can only detect frequencies up to ~20KHz.**

## **Prefilter the signal**

**Use a low-pass filter with cut-off frequency B=20KHz. Then, we sample the signal at 40KHz producing only 640 Kb/s**

# SUBSAMPLING (DECIMATION)

Given  $x(n)$ , subsampling by  $M$  means generating a signal  $y(n) = x(Mn)$ .



## **SUBSAMPLING EXAMPLE**

**Example:** A continuous signal  $x(t)$ , band-limited to  $B=4\text{KHz}$  is sampled without aliasing with  $F=10 \text{ KHz}$ . Suppose now we subsample the resulting signal by 2.

**This is equivalent to sampling the original signal with rate  $F=5\text{KHz}$  (which gives *aliasing*)**

**Solution: digital low-pass filter before subsampling.**

# **STATISTICAL DEFINITIONS**

**Mean or Expectation of the signal  $x(n)$ , for a large sample space M is defined as**

$$\mu_x = \left( \sum_{n=1}^{n=M} x(n) \right) / M$$

**The Variance of the signal  $x(n)$  is defined as**

$$\sigma_x^2 = \left( \sum_{n=1}^{n=M} (x(n) - \mu_x)^2 \right) / M$$

**The power of the quantization error,  $\sigma_e^2$  is the variance of the signal  $e(n) = x_q(n) - x(n)$**

**The signal-to-quantization noise ratio (measured in dB)**  
 $\text{SNR} = 10 \log_{10} (\sigma_x^2 / \sigma_e^2)$

# ORIGINAL IMAGE



## SUBSAMPLED BY 2



Without prefiltering



With prefiltering

## SUBSAMPLED BY 4



Without prefiltering



With prefiltering

# **MEDIA REPRESENTATIONS**

**Audio Signals – Time Varying Signals (amp @ t)**

**Images – 2D Signal (color @ x, y)**

**Video Signals – 3D Signals (color @ x, y, t)**

**Graphics –**

- **Inherently Digital**
- **2D graphics objects**
- **3D graphical objects**

# VIDEO SIGNALS

**Video is obtained via *raster scanning*, which transforms a 3-D color signal (function of  $x$ ,  $y$  and  $t$ ) into a one-dimensional signal for transmission**

**Scanning is a sampling operation:**

Samples in time: *Frames*

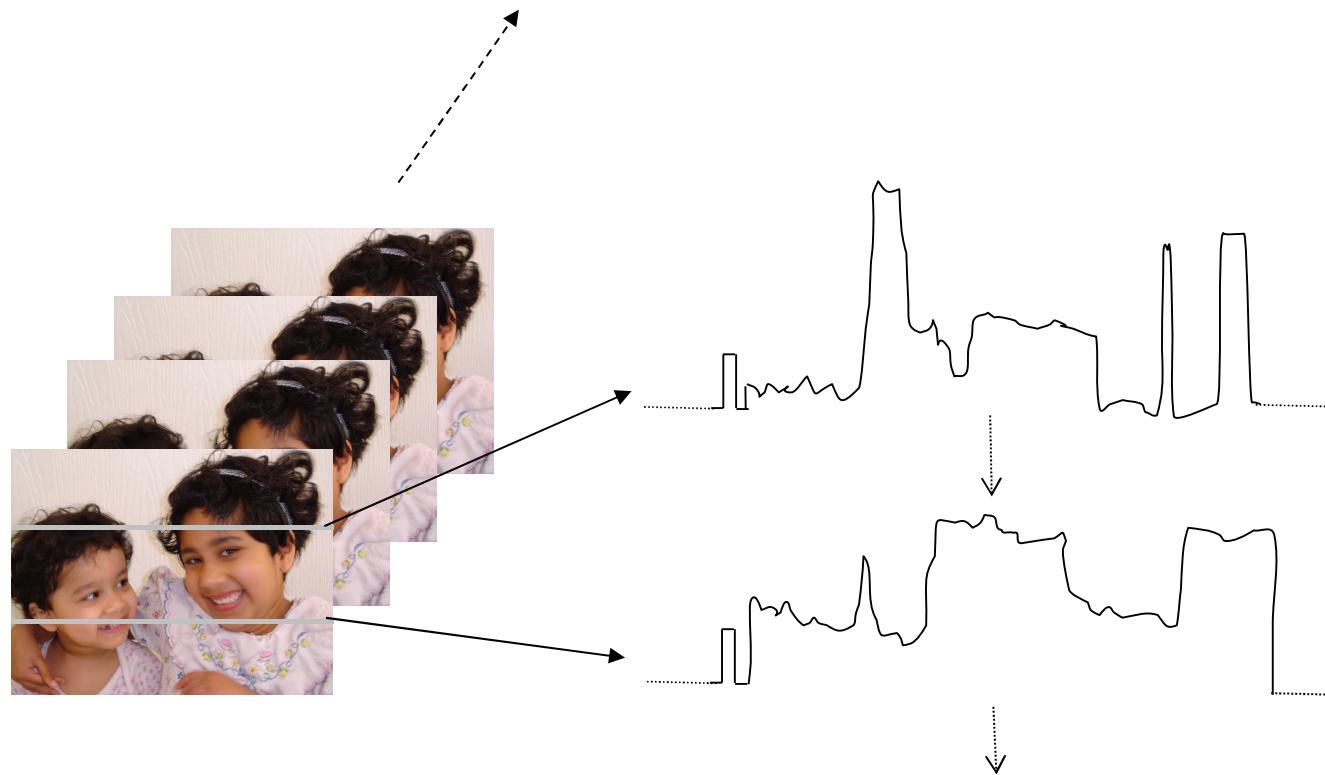
Samples along  $y$  (vertical direction): *Lines*

Samples along  $x$  (horizontal direction): *Pixels*

**Scanning is done using two formats**

- **Progressive Scanning**
- **Interlaced Scanning**

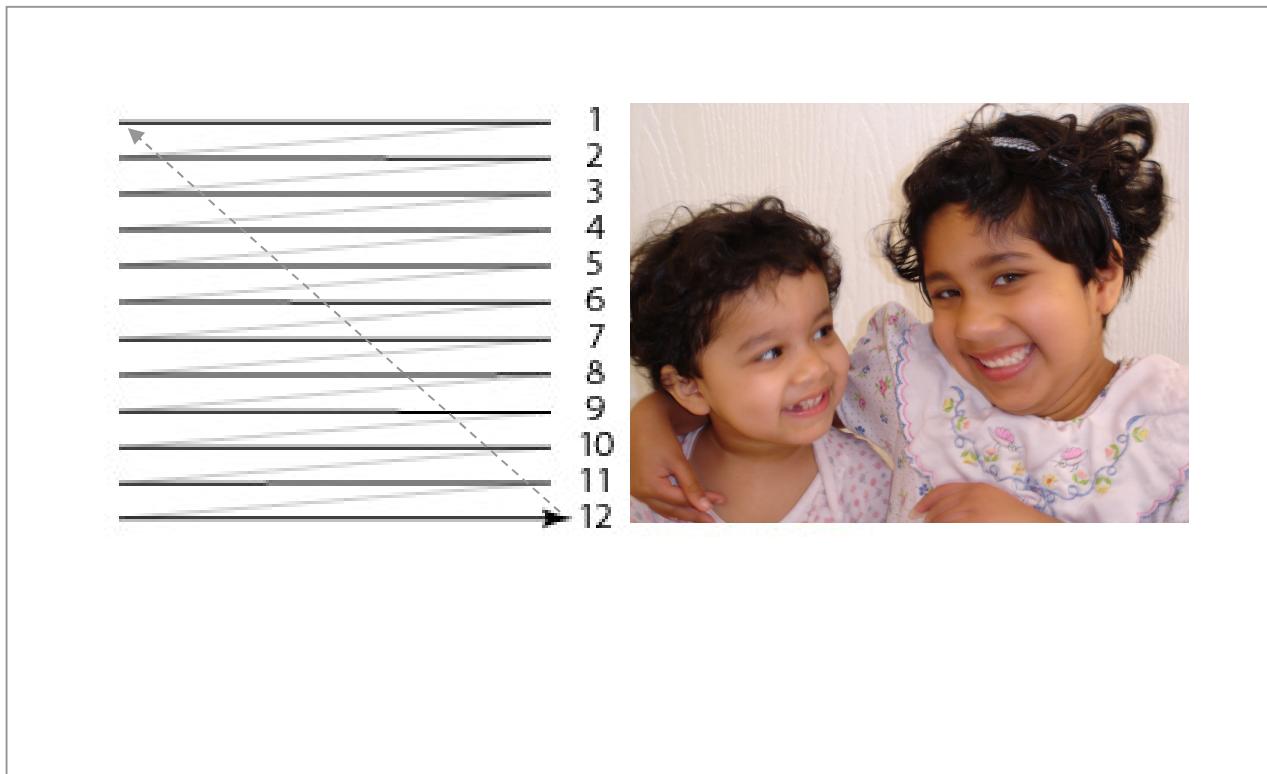
# ANALOG VIDEO



## History of Television and Analog Video

# PROGRESSIVE SCANNING

Rows are scanned left to right and top to bottom



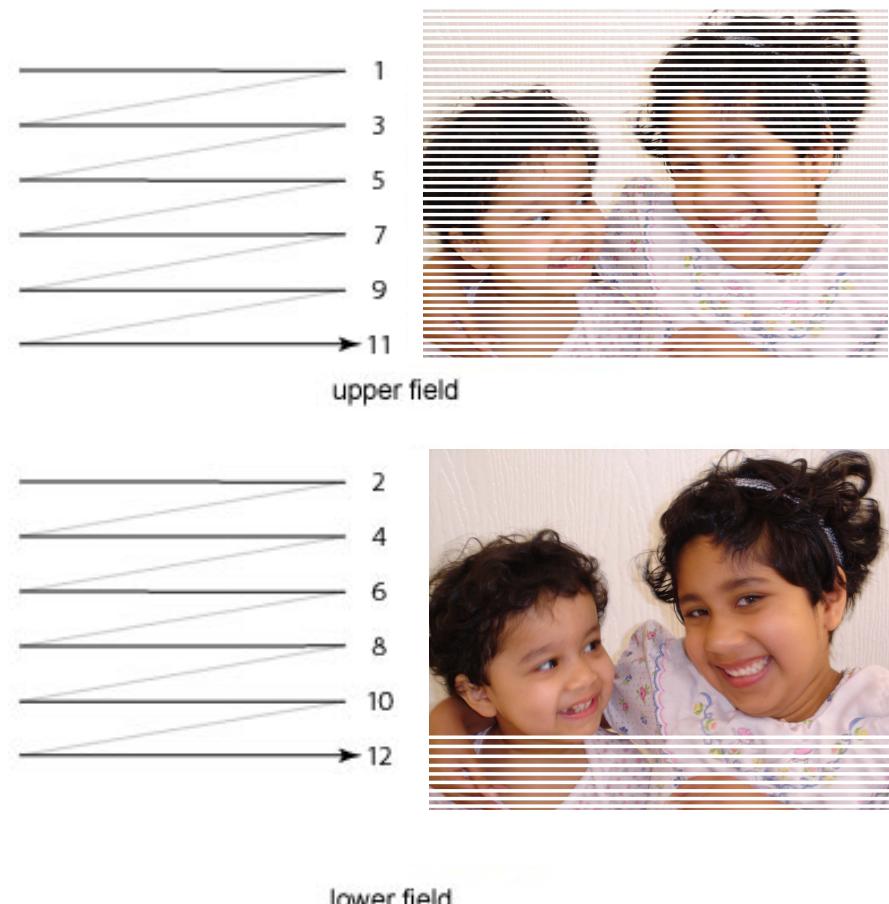
# **INTERLACED SCANNING**

**Each frame is scanned twice (two fields)**

**First, scan all even lines  
then, scan all odd lines**

- Slow-moving objects can be perceived with high spatial resolution**
- fast-moving objects can be perceived at high frame rate**

# INTERLACED SCANNING EXAMPLE



# LUMINANCE AND CHROMINANCE

In color video, we have 3 signals:

1 signal of *luminance*

2 signals of *chrominance*

The three signals are composed together to form a color image.

If only the *luminance signal* is received: grayscale image

# CHROMINANCE SUBSAMPLING SCHEMES

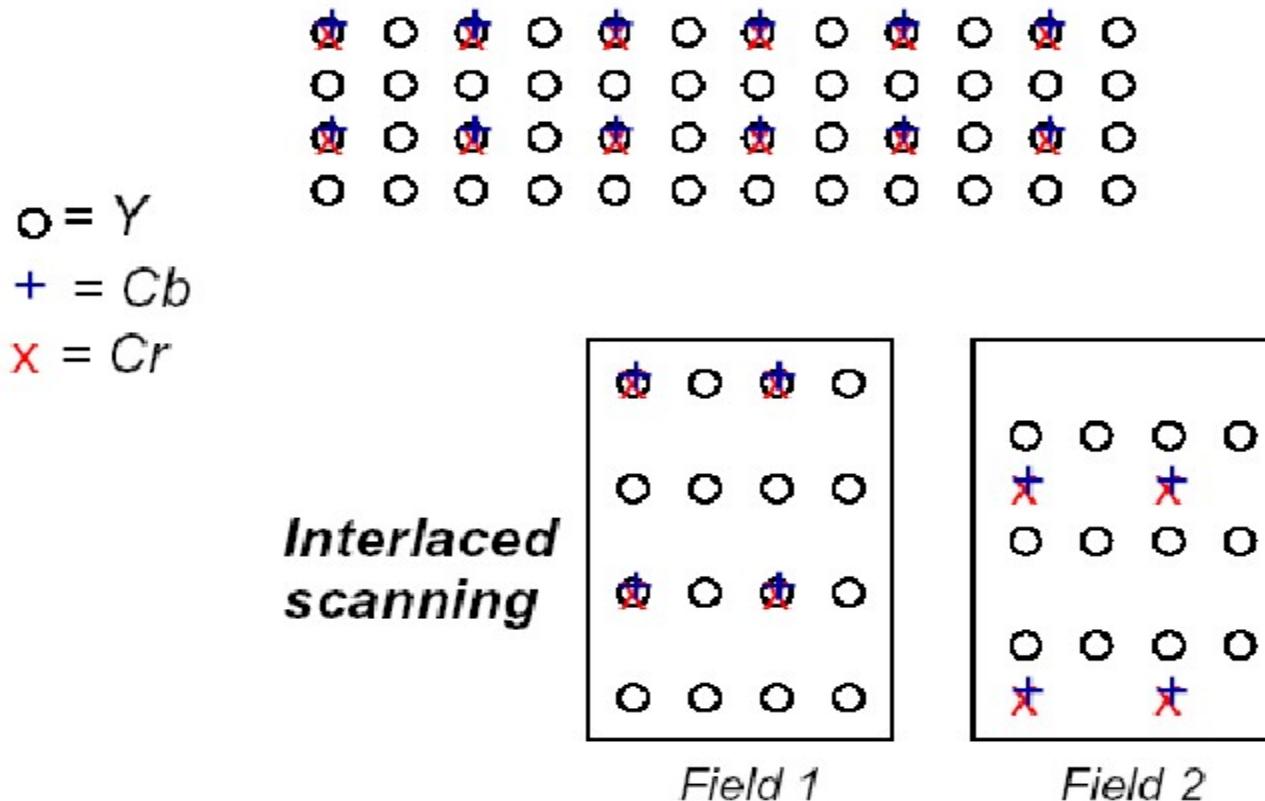
**Human visual system is less sensitive to the  
*Chrominance channels than to Luminance channel***

**We can *subsample* the chrominance channels without  
noticeable loss of detail**

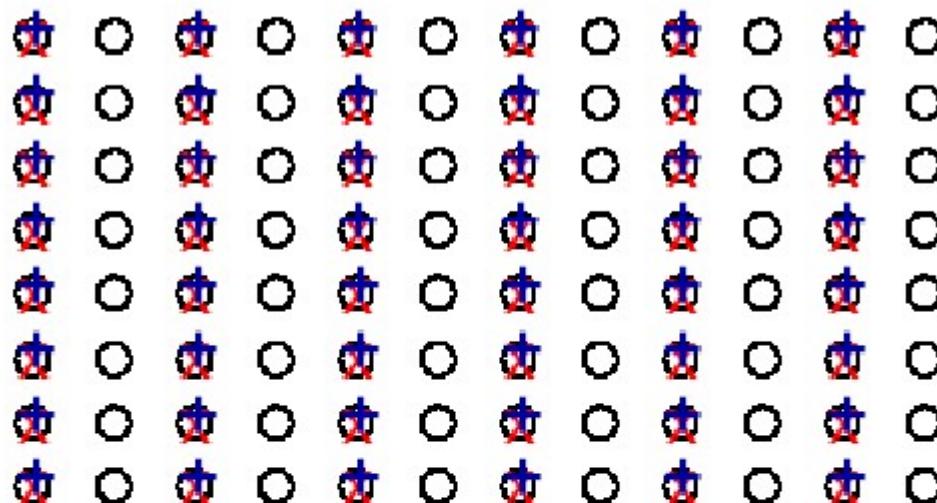
**Color subsampling schemes:**

- **4:2:0 (a.k.a. 4:1:1): 1 sample of each chrominance  
channel every 4 samples of luminance**
- **4:2:2: 1 sample of each chrominance channel  
every 2 samples of luminance**

## 4:2:0 SUBSAMPLING SCHEME



## 4:2:2 SUBSAMPLING SCHEME



$\circ = Y$

$+$  =  $Cb$

$\times$  =  $Cr$

## **EQUIVALENT BITS/PIXEL**

**Assume luminance and the two channels of chrominance are quantized with 8 bits/sample**

**4:2:0 - For every 4 pixels, we have 4 sample of luminance and 1 sample each of chrominance.**

- Overall,  $4 \cdot 8 + 8 + 8 = 48$  bits per 4 pixels.
- On average,  $48/4 = 12$  bits per pixel.

**4:2:2 - For every 2 pixels, we have 2 sample of luminance and 1 sample each of chrominance.**

- Overall,  $2 \cdot 8 + 8 + 8 = 32$  bits per 2 pixels.
- On average,  $32/2 = 16$  bits per pixel.

# IMAGE ASPECT RATIOS

**Image Aspect Ratio:** ratio of width to height in the image

- Typically 4:3 for standard TV
- HDTV has 16:9
- Cinemascope has 47:20!



# PIXEL ASPECT RATIOS

**Pixel Aspect Ratio:** ratio width to height of a pixel, assuming it is a rectangle

- Computers have square pixels, ratio = 1
- NTSC Wide Screen 16:9, ratio = 1.2

**Example:**

Image Aspect Ratio = 4:3;  $N_w = 486$ ;  $N_h = 720$ ;  
Then Pixel Aspect Ratio =  $(4/3)(486/720) = 0.9$



# **SEAM CARVING**

**<http://www.youtube.com/watch?v=qadw0BRKeMk>**

# STILL IMAGE FORMATS

Format name	Lines/frame	Pixels/line	Bits/Pixel
FAX	2200	1700	1
VGA	480	640	8
XVGA	768	1024	24

# VIDEO FORMATS

Format Name	Lines per Frame	Pixels per Line	Frames per Second	Interlaced?	Sub sampling scheme	Image Aspect Ratio
CIF	288	352		N	4:2:0	4:3
QCIF	144	176		N	4:2:0	4:3
SQCIF	96	128		N	4:2:0	4:3
4CIF	576	704		N	4:2:0	4:3
SIF-525	240	352	30	N	4:2:0	4:3
SIF-625	288	352	25	N	4:2:0	4:3
CCIR 601 NTSC (DV, DVB, DTV)	480	720	29.97	Y	4:2:2	4:3
CCIR 601 PAL/SECAM	576	720	25	Y	4:2:0	4:3
EDTV (576p)	480 / 576	720	29.97	N	4:2:0	4:3 / 16:9
HDTV (720p)	720	1280	29.97	N	4:2:0	16:9
HDTV (1080i)	1080	1920	59.94 (field rate)	Y	4:2:0	16:9
HDTV (1080p)	1080	1920	29.97	N	4:2:0	16:9
Digital Cinema (2K)	1080	2048	24	N	4:4:4	47:20
Digital Cinema (4K)	2160	4096	24	N	4:4:4	47:20

## **VIDEO FORMATS – BIT RATE COMPUTATION**

**Bit-rate for interlaced HDTV format is calculated as**

$N_l = 1080$  lines per frame,

$N_p = 1920$  pixels per line,

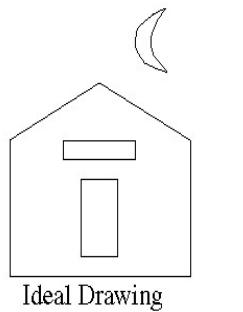
$N_{fps} = 29.97$  frames/second

$P = 12$  bits per pixels (luminance + chrominance)

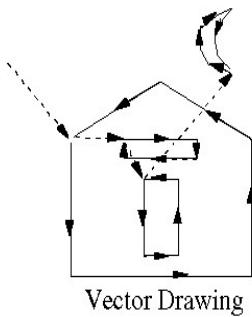
$$N_l N_p N_{fps} \cdot 12 = 745,749,504 \text{ bits/s.}$$

# GRAPHICS

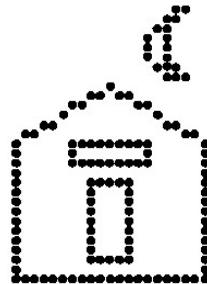
## Representation - vector and raster



Ideal Drawing



Vector Drawing



## Graphical object in 2D/3D

