

- 15 Although there is also the opinion that it is better to omit the foam sleeve, the idea being that this creates a better 'still air space' around the microphone proper and so a lower degree of wind noise transmission.
- 16 If you choose to make your own wind gag, reasonably acoustically transparent materials are apparently 'gardening fleece' (as used to protect plants from frost) and cloth intended for loudspeaker covers.
- 17 When working with a long microphone cable on the ground between camera and speaker, tying the cable to the very bottom of one of the tripod legs reduces the leverage and the risk of making the camera topple if someone pulls on the cable.
- 18 Such microphones are not balanced and therefore should not be used with long cables. So for video, a professional wired model would be required.
- 19 A recent development in consumer/prosumer video cameras is the provision of inbuilt zoom microphones offering, in theory, some kind of surround sound. We suspect that this trend has more to do with marketing than with providing useful audio capability. It is worth noting that the more expensive camera models do not offer this, so it is probably a gimmick.
- 20 This splitter will not be required on a machine with professional audio or with an XLR to mini jack adaptor as there should then already be provision for independent input to each channel. But the splitter can be used effectively with lesser equipment, e.g. an MP3 recorder with a couple of basic wired lapel microphones.
- 21 If it is important to achieve a stereo recording of the event then two recorders could be used. It should be relatively easy to subsequently synchronize the separate recordings, since the audio for the commentary will include the main event in the background.
- 22 The traditional professional approach to stereo recording is to use two or more mono microphones in strategic locations—something of a black art. Professional stereo microphones also exist, but some are professional enough to consume an entire field budget.
- 23 The microphone splitter combines two mono channels (one from each microphone) into one stereo channel. In the case of the headphone splitter, the same stereo signal is delivered to two sets of headphones.
- 24 This section assumes that the camera is required to fulfill both audio and video functions acceptably. Another scenario is to continue to record audio independently with a dedicated recorder, and to synchronize audio and video tracks in the editing software afterwards. In this case, the observations about camera audio quality do not apply. Audio purists may argue that even professional cameras cannot match professional audio equipment. This is technically true, since the maximum setting for DV recordings is 16bit/48kHz (audio sample size/rate) PCM whereas current solid-state recorders can achieve 24bit/96kHz. However, it is still better than standard CD quality (16bit/44.1kHz) and sufficient for most phonetic analyses.
- 25 Most HD tape cameras that will be within budget use the same tape format as conventional Mini-DV/DVCAM. Moreover most are backwards compatible, i.e. they can record in DV as well as HDV quality.
- 26 Keep the originals, though: at present tapes are still widely used for archiving because they are in some respects safer and more durable than digital files on e.g. a hard drive or DVD, so it makes sense to preserve the tapes until and unless a more reliable backup technology becomes widely available.
- 27 This applies to HDV tape cameras as well, i.e. they too use a version of MPEG2 compression.
- 28 ELAN: EUDICO Linguistic Annotator. A powerful and widely used, XML-based, audio/video annotation tool, <http://www.lat-mpi.eu/tools/elan/>.
- 29 DoBeS: Dokumentation Bedrohter Sprachen/Documentation of Endangered Languages, <http://www.mpi.nl/DOBES/>. PARADISEC: Pacific And Regional Archive for Digital Sources in Endangered Cultures, <http://paradisec.org.au/>.
- 30 Where light from a strong source (either in the image itself or just outside it) 'bleeds' into other areas or causes a haze.
- 31 We are not discussing still images here, but it is appropriate and also helpful to have a portrait photo of each speaker who has contributed to the text collection. The photos can help to remember who is who, they make good gifts for speakers, and they can be included in a speaker database or in a publication of recorded texts. Video cameras generally have a setting to take stills.
- 32 The fact that 'High Dynamic Range' imaging, where an image preserves detail across all tones, requires the merging of several photographs which are identical except for their exposure levels, demonstrates clearly the limitations of the standard image.
- 33 CCD: charge-coupled device; CMOS: complementary metal-oxide semiconductor. Both refer here to the chips which take the place of the film in a digital camera.
- 34 Secondhand professional cameras such as the 'Sony Z1' or 'PD150' models are also worth considering. Such cameras are designed to be maintained and serviced, and hold up better than the consumer/prosumer types.
- 35 When choosing a camera, note that the typical LCD screens are all but useless in strong sunlight, so models with no optical viewfinder should be avoided. Manufacturers are beginning to promote digital SLRs as video recorders—e.g. Zoom