

- digital still camera
- laptop stand or external keyboard
- eBook reader
- solar panels (or wind generator), plus regulators/blocking diodes to suit type
- car/truck battery, fuses, cable
- multi-meter, soldering iron, other basic electrician's tools
- waterproof bags (at least one for each equipment item)
- silica gel
- bubble-wrap (for padding inside bags)

Notes

- 1 The authors thank Nick Thieberger and two anonymous reviewers for valuable feedback on earlier drafts of this chapter. We also thank the people and communities in Milne Bay Province who have welcomed and supported our work. We would like to acknowledge past financial fieldwork support from the Max Planck Institute for Psycholinguistics in Nijmegen, the Feodor Lynen Program of the Alexander von Humboldt Foundation, and the DoBeS program of the Volkswagen Foundation. We also thank Rick van Viersen, Gerd Klaas, and Paul Trilsbeek at the MPI for past technical advice on field equipment and recording techniques.
- 2 If the source audio/video is in analog format the first step of the workflow will have to be digitizing the analog data. The website of the DoBeS Program (<http://www.mpi.nl/DOBES/audio-video>) provides some useful practical information on digitizing and capturing.
- 3 Simple waterproof sacks with fold-over openings, as sold in camping shops, are a good solution.
- 4 Insects can be attracted to microphones if they are sticky or smelly, so keep them clean.
- 5 Proprietary format specifications are typically not publically available and may be subject to patents and other measures designed to limit access to their design. They may also require usage fees or licence payments, and their future support is not guaranteed.
- 6 PCM: pulse-code modulation. A digital representation of an analog signal.
- 7 wav: Waveform Audio File Format; aiff: Audio Interchange File Format. They are very similar container formats for raw PCM audio and both are compatible with Windows, Macintosh, and Linux operating systems.
- 8 Codec: originally coder-decoder, now more often compressor-decompressor. A hardware or software device now commonly associated with the conversion of one digital signal format to another, often involving a change in compression characteristics.
- 9 TRS: Tip, Ring, Sleeve. The most common form of audio jack, cylindrical and compact, found in various diameters and configurations (e.g. mono, stereo, and balanced mono). The ¼in. (6.3mm) size is the original and largest and tends to be found in more professional applications.
XLR: Cannon X, Latch, Rubber. A relatively bulky but reliable plug/socket system used mainly in professional audio/video equipment. Typically but not necessarily comprising three pins/holes within a larger cylinder. (Although XLR refers only to the connection type, it is often used as a synonym for the professional, balanced audio system, e.g. 'XLR microphone' implying a balanced microphone. This is unfortunate, since TRS and other connectors can also be part of a balanced system. See §1.2.2.2(i) for discussion of balanced audio.)
- 10 This might be relevant if e.g. a project includes recordings of faint naturalistic sounds like bird calls.
- 11 E.g. some 'Zoom' models reportedly are sensitive even to touching the body of the recorder.
- 12 E.g. the 'RODE Podcaster' or the 'Samson G-Track'.
- 13 Note, however, that there are now such small, inexpensive machines capable of recording to good-quality uncompressed PCM format, e.g. the 'Zoom H1'.
- 14 Balanced audio is where the connecting cables (e.g. between external microphone and recorder) form a 'balanced signal pair' with equal electrical impedances to each other, to ground and to other components.