



DATATON PICKUP PRODUCER'S GUIDE

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SPECIFICATIONS SUBJECT TO CHANGE.

BASED ON PICKUP FIRMWARE VERSION 1.0 OR LATER.

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1. AT FIRST GLANCE

This manual is designed for buyers and potential buyers of the Dataton PICKUP audio guide system. It is specifically aimed at those members of staff who will be responsible for getting the most out of the system at a location.

The manual describes how to convert sound files on your computer into audio guide tracks suitable for PICKUP, and how to make it all work in an exhibition environment.

PICKUP is consciously designed with zero compromises — it's uncompromisingly easy to use for the visitor and for tour staff. We believe that an audio guide for use in a public environment should be so simple that you don't even have to think about it: using it should just come naturally. And it doesn't get much easier than Dataton PICKUP. Pick it up, point it at the object of interest and press the one-and-only button.

PICKUP provides premium sound quality. It gives you the scope to create dramatic soundtracks, a far cry from the simple solutions available on mobile phone guides. You can create scores that mix sensitive voice elements with sound effects and music ... and let it all interact with the physical surroundings.

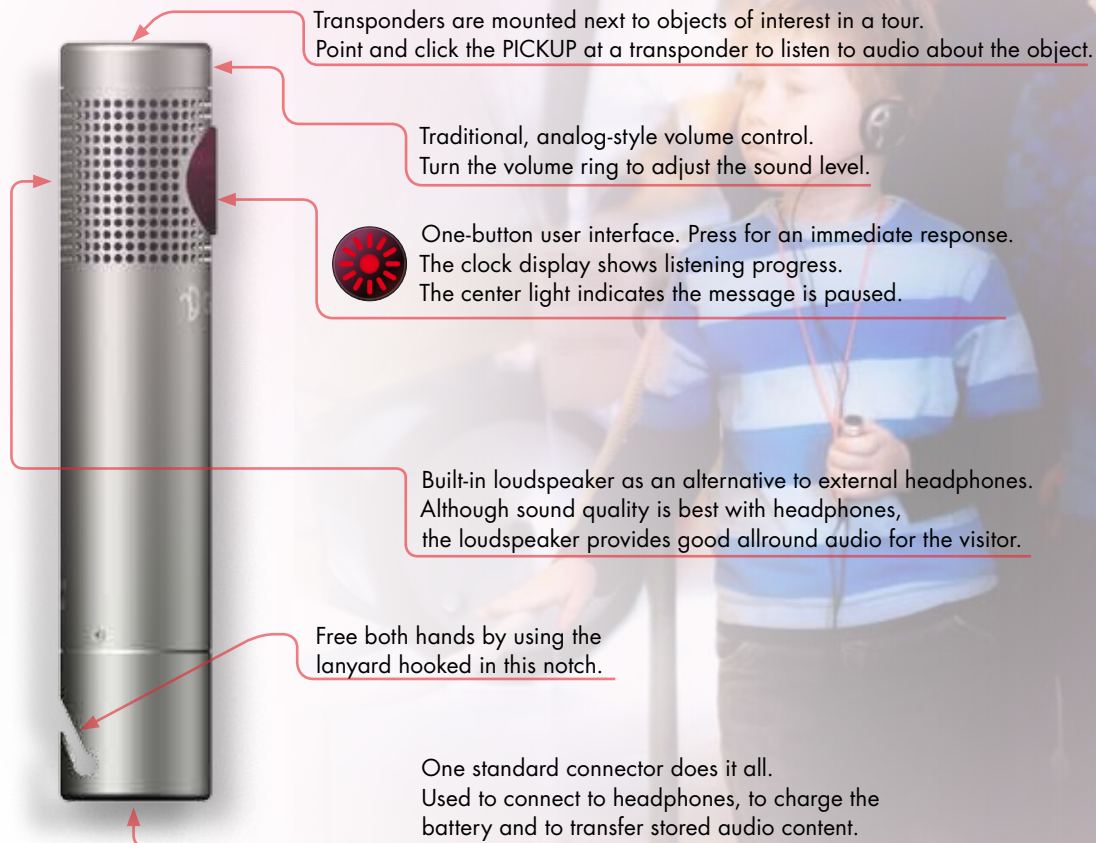
PICKUP is also the only audio guide in the world that interacts with the three most important components at an exhibition: inanimate artefacts, real people and moving images!

Thank you for choosing PICKUP.

PICKUP – YOU HEAR WHAT YOU SEE!







2. PICKUP USER INTERFACE



LISTENING TO AUDIO TRACKS






With PICKUP’s one-button user interface you’ll quickly learn how to start, stop, jump forward and backward along audio tracks, as well as accessing specific audio related to PICKUP transponders.

Remember, whenever you point and click PICKUP at a transponder, you interrupt the current listening status, no matter what that is: a paused audio track, an audio track in progress, or streaming audio coming from a radio transmitter. To conserve power, the light indicators in the button will turn off if you pause for several minutes. The audio guide will immediately resume playing when you press the button again.

TO	DO THIS	BUTTON RESPONSE	COMMENT
Play.	Click the button once.		Point-click towards a transponder to play the relevant track. If there is no transponder, the current track will be played.
Pause.	Click the button once.		Point-click away from any visible transponders.
Go to the next track.	Double-click the button.		Point-click in any direction.
Go to the previous track.	Triple-click the button.		Point-click in any direction.






LISTENING TO PRE-PROGRAMMED RADIO CHANNELS

Apart from listening to internally-stored audio you can also listen to streaming audio from the built-in FM receiver. (Note that access to the FM receiver may be inhibited – read more about *Settings* on page 18).

TO	DO THIS	BUTTON RESPONSE	COMMENT
Listen to the first radio channel.	Turn the button clockwise. Keep turned for at least two seconds.		First channel is indicated by a light at one o'clock. A flashing light means no channel has been assigned. See next page.
Listen to the subsequent radio channel.	Double-click the button.		To listen to the previous channel, triple-click the button.
Mute radio.	Press the button once.		
Resume radio after mute.	Press the button once.		
Resume listening to audio tracks.	Turn the button anti-clockwise. Keep turned for at least two seconds.		You'll be returned to the audio track that was in progress prior to the radio session.






PRE-PROGRAMMING RADIO CHANNELS

The FM receiver features presets that are easy to adapt to your own preferences. (Note that access to the FM receiver may be inhibited – read more about *Settings* on page 18).

TO	DO THIS	BUTTON RESPONSE	COMMENT
1. Enter the manual radio listening mode (if not already activated, see left page).	Turn the button clockwise. Keep turned for at least two seconds.		If this channel is free, the indicator flickers. If not, press the button until it starts to flicker to free it for a new channel.
2. Assign the first position to a radio channel.	Double-click to scan the FM band upwards, or triple-click to scan downwards.		When the appropriate channel has been found, press the button until the indicator stops flashing.
3. Go to the next channel position to be programmed.	After the current channel position has been set, double-click the button.		If free, the selected position flickers. If not, press the button until it starts to flicker to free it for a new channel.
4. Assign the next position to another radio channel.	Double-click to scan the FM band upwards, or triple-click to scan downwards.		When the appropriate channel has been found, click the button until the channel indicator stops flickering.
5. Add more pre-programmed radio channels	Repeat steps 3–4.		Up to 12 radio channels may be stored.

SETTING THE EQUALIZER

PICKUP offers five useful tone control (equalizer) settings. These settings are not available when you are listening to the FM receiver. (You can block access to the equalizer settings – read more about *Settings* on page 18.)

TO	DO THIS	BUTTON RESPONSE	COMMENT
Enter the equalizer mode and select the straight frequency setting.	Turn the button anti-clockwise. Hold it there for at least two seconds.		A semi-circle is displayed. To leave the equalizer mode, wait, or turn the action button clockwise and hold for two seconds.
Select the bass boost setting.	Select the straight frequency setting as above, then double-click the button.		A single bright light on the left indicates that you have selected a frequency curve with bass boost.
Select the bass and treble boost setting.	Select the bass boost setting as above, then double-click the button.		Bright lights left and right indicate a boost bass and treble frequency curve.
Select the treble boost setting.	Select the bass and treble boost setting as above, then double-click the button.		A single bright light on the right indicates a treble boost.
Select the mid-range boost setting.	Select the treble boost setting as above, then double-click the button.		A single bright light at the top indicates a mid-range boost.



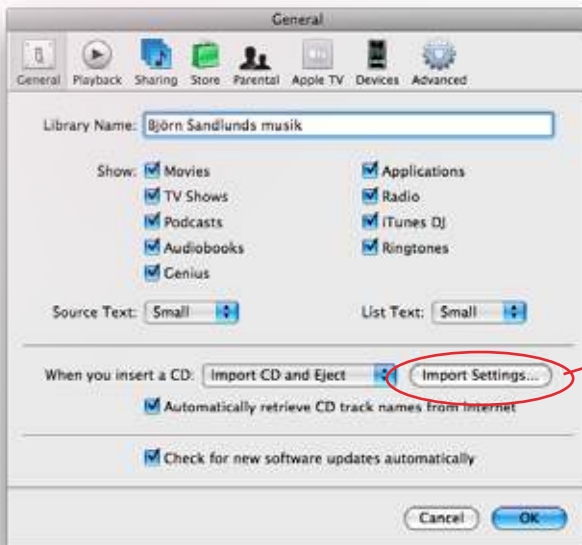
3. PREPARING AUDIO FILES FOR PICKUP

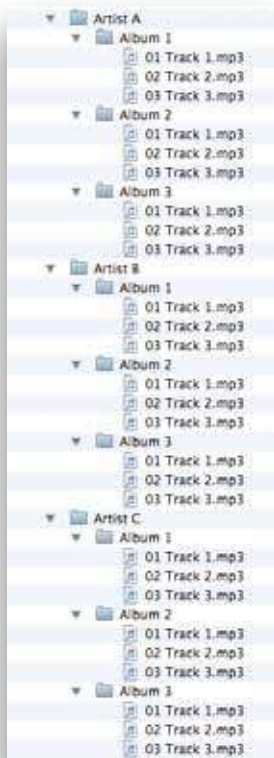
To prepare audio for PICKUP, use iTunes from [Apple Inc.](http://apple.com) It's a free application available for Mac and PC. This chapter assumes that you have a basic understanding of iTunes.

Before you can use audio files with PICKUP, they must be converted to the MP3 file format. If your audio files use another format, convert them to MP3 within iTunes.

CONVERTING TO MP3 FILE FORMAT

Go to the iTunes/General menu, and choose Import Settings. Select the settings shown below. If audio files are imported directly from CD, the conversion will be carried out automatically. If they are imported into iTunes from other sources, they will retain their source file format. To convert them to MP3, select the files to be converted, go to the Advanced menu in iTunes, then select Create MP3 version. This operation will create MP3 copies of the files and will leave the original files untouched.





ARRANGING AND ASSIGNING AUDIO TRACKS WITH ITUNES

To make audio tracks interact with the PICKUP user, they must be assigned and “tagged” in the correct manner from within iTunes.

iTunes can arrange audio tracks in folders known as “Albums”, which normally refers to a certain collection of tracks with some common properties. Tracks in an Album are usually performed by the same “Artist”. Several albums of the same artist will then be stored in folders carrying the artist’s name. The picture to the left shows how iTunes arranges tracks and albums from three different artists. Within an Album, iTunes will also add a track number between 01 and 99.

To ensure that iTunes assigns and sorts audio tracks in this way, open iTunes/Preferences/Advanced and check the “Keep iTunes Music folder organized” and “Copy files to iTunes Music folder when adding to library”.

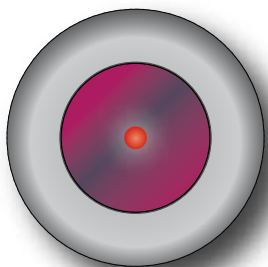
After being loaded into PICKUP, the playing order of audio tracks will strictly follow the alphabetic

sorting order shown in the picture above, just like most commercially available players. However, besides accessing audio tracks sequentially, PICKUP can also access tracks directly by means of transponders related to physical objects in an exhibition (see next page).



TRANSPONDERS AND DIRECT ACCESS TO AUDIO TRACKS IN ALBUMS

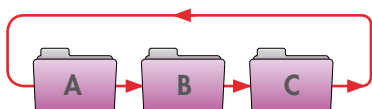
In an audio guide context, you usually want to be able to access the right sound file as and when you want to listen to it, rather than playing albums in sequential, alphabetic order. By pointing and clicking the PICKUP unit at transponders located near objects of interest, you jump to the relevant audio tracks located in the dedicated transponder album.



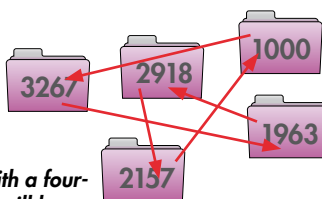
Various transponders are available. Picture shows IR HOTSPOT TRANSPONDER.

A transponder album is characterized by the first four digits in its album name. These correspond to the identity number assigned to the transponder. (Read more about setting transponder numbers on page 26.) When you give an album a name starting with four digits, that album will be extracted from the alphabetic playing order. It will only be accessed after communication with the related transponder and is unavailable without transponders.

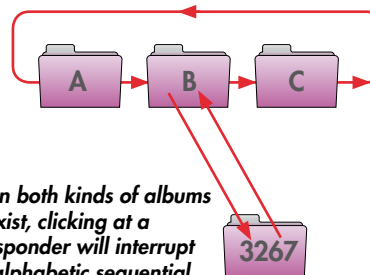
Audio guide tours come in three guises: alphabetic playing of audio tracks; direct access to audio tracks via transponders; or a mix of both, where the sequential order is resumed after the transponder-specific audio tracks have been played. Within an album, tracks will always be played according to the track number.



Albums without a four-digit lead will be played in alphabetic order.



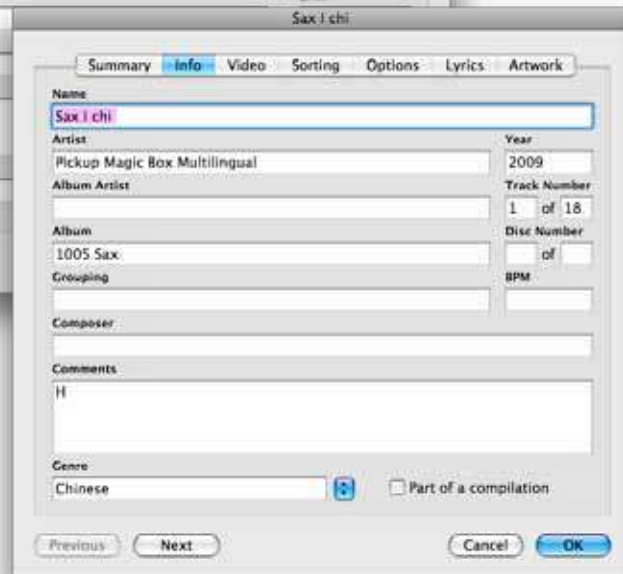
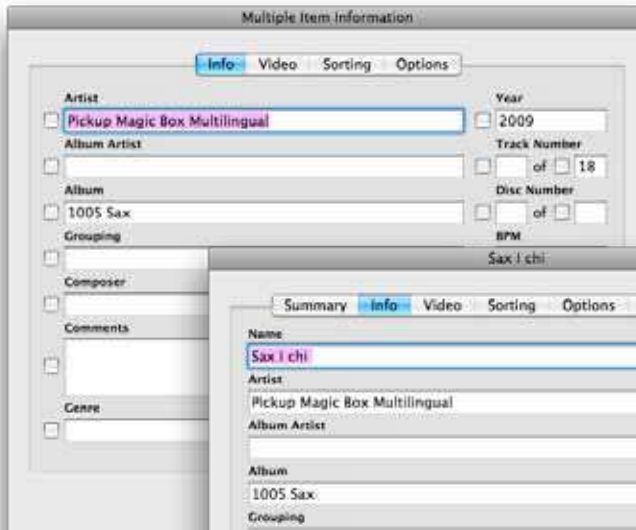
Albums with a four-digit lead will be played in any order, depending on which transponder you select with PICKUP.



When both kinds of albums co-exist, clicking at a transponder will interrupt the alphabetic sequential play order. It will be resumed when the transponder-related album has finished playing, or by shaking the PICKUP unit!

TAGGING AUDIO TRACKS IN ITUNES

Once you have assembled all the tracks in your audio guide tour, import them to iTunes and convert them to the MP3 format as described earlier in this chapter.



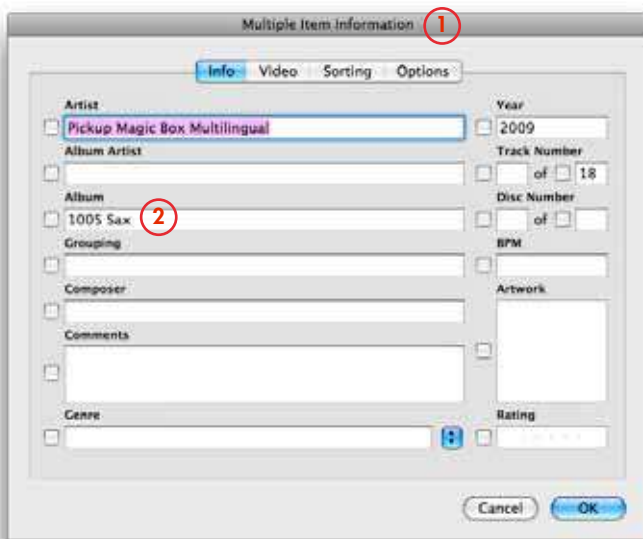
The tracks will probably have to be renamed, grouped into albums and assigned track numbers within the album. In some cases, they may also have to be related to certain genres. Genres make it possible for PICKUP to apply further sorting conditions for playback, such as language selection or similar user preferences.

All this information is stored in the ID3 tag of the audio track. The ID3 tag fields may be accessed by selecting the file(s) in iTunes, then cmd + I (Mac) or ctrl + I (PC). If you select several tracks, you can enter fields common for those tracks, e.g. Artist, Album, creation year, genre, etc. Doing so will save you a lot of time.

After entering common fields for multiple tracks, you enter unique info for individual tracks, like track name, track number and genre. These screen shots show dialog boxes when you have selected multiple tracks and a single track.

ASSIGNING NAMES TO ALBUMS

Defining a collection of audio tracks as an album and giving it an appropriate name serves two main purposes. Firstly, the audio tracks will be easier to handle and edit when they are collected in an album. Secondly, the tracks in an album may be associated with one physical transponder related to an object in the tour. Here's how to create an album with one or more tracks and link it to a transponder:



1) In iTunes, select the tracks to be included in the album, then cmd + I (Mac) or ctrl + I (Windows).

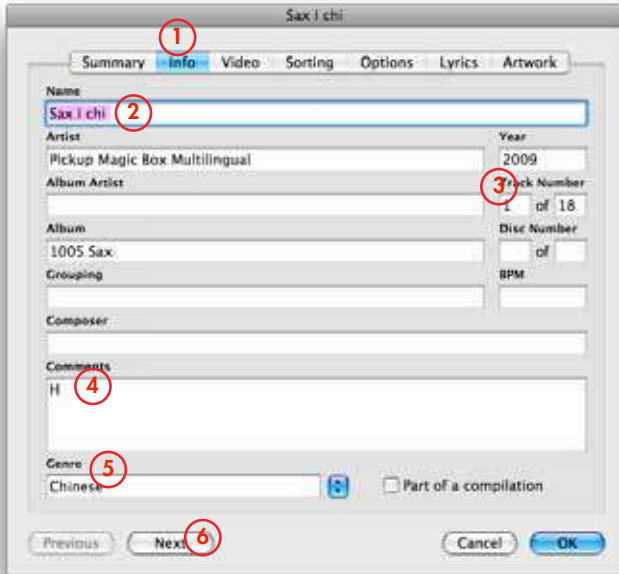
2) Enter an appropriate name in the Album field. The name must begin with the four-digit number of the transponder which will be used to access these tracks. You could also enter the name of the tour in the Artist field.

In this example, we have selected 18 tracks and assigned them to an Album called 1005 Sax. These tracks may be accessed by clicking a PICKUP at a transponder which has 1005 as its ID number. The Album belongs to an "Artist"—or tour— called "Pickup Magic Box Multilingual".

For practical purposes, it's a good idea to fill in the Artist field for all albums belonging to a specific exhibition or tour. The albums are then sorted into a common

artist folder, making it easy to copy the entire folder to PICKUP in one go.

Note> Albums beginning with a four-digit number can only be accessed from transponders. They can't be played in any other way. Albums not beginning with a four-digit number can't be accessed with transponders, they will play in sequence, based on alphabetic order.



RENAMING AND CONFIGURING INDIVIDUAL TRACKS

Within an album, one or more tracks will most likely require editing of various meta data stored in the ID3 tag. Here's how to edit the track tag:

1) Select the track you intend to edit, then `cmd + I` (Mac) or `ctrl + I` (Windows) and select Info.

2) *Name*: If appropriate, enter a new track name that describes the content of the track.

3) *Track Number*: The first entry defines the playing order within the album. This number must be entered in order for PICKUP to understand the playing order. The second entry (of) is optional. This just indicates the total number of tracks in the current album.

4) *Comments*: In this field you can enter specific PICKUP *settings* that will affect how PICKUP behaves in general, or *commands* that will affect how the current track will be played. Settings are characterized by a two-letter abbreviation (see page 18) and commands by a single letter abbreviation (see page 22).

5) *Genre*: Based on the information in this field, PICKUP selects the specific genres relevant to a certain PICKUP user, while making other genres inaccessible. This is usually used to indicate a specific language or tour version. Selection is defined by a *Select Genre* setting as described on page 20. You'll find an overview of all commands and settings later in this chapter.

6) To edit consecutive tracks, click *Next* to go to the next track without leaving the editing window.

PICKUP SETTINGS

PICKUP can be made to behave in certain ways by adding *settings* to an audio track in the Comments field. Besides playing the track, PICKUP reads and uses the setting for all its coming activities. See the summary below:

TO	USE THIS SETTING	VALUE RANGE	DEFAULT VALUE
Limit the audio volume range. For example, to avoid excessive audio volume or to avoid total silence.	EV (applies to earphone) SV (applies to speaker) Example: EV 10-85	0–100 The first number sets the lower limit, the last number the upper limit.	0–100 This value will be used by default after disconnecting the PICKUP from the charger.
Select one out of five equalizer settings. For example, to adapt to certain audio content or earphones.	EE (applies to earphone) SE (applies to the speaker) Example: SE 3	1 (flat), 2 (bass boost) 3 (bass, treble boost) 4 (treble boost) 5 (mid boost)	1 (flat)
Delay audio played by the built-in speaker in order to give the visitor time to raise the PICKUP to his/her ear.	SD (applies to the speaker) Example: SD 0.25	0 ...1 In seconds (Use a decimal dot)	0 (no delay)
Control manual access to FM receiver and equalizer.	TR (turn button right access) TL (turn button left access) Example: TR OFF, TL EQ	FM, OFF EQ, OFF	FM (access to FM receiver) EQ (access to the equalizer)
Select which track genres that will be accessible. For example, to limit access to a certain language.	SG Example: SG Spanish, French	Description of the genre, e.g., Spanish . Several genres may be selected and must be separated by a comma (,).	* (asterix, which means that access to <i>all</i> genres will be carried out.)

ENSURING CORRECT INITIAL SETTINGS

Before any tracks have been played, default values for all settings will be used, as stated in the summary opposite. Quite often, these values work perfectly for the audio tour and you won't have to change them. If you do need to alter the setting values, they must be entered in the comment field of an audio track and will apply immediately to the set track.

To ensure that alternative settings are used before any tracks have been played, you must embed these initial settings into the very first track to be played. In a context where the audio tour relies on access with help of transponders, you can't know for sure which track will be the first one to be chosen. Therefore, PICKUP has reserved a special album with a name starting with 0000. Tracks belonging to this album will always be executed, even if there is no transponder with this number. Therefore, it is strongly recommended to put files carrying initial settings into an initial 0000 album.

Note> *Settings may be altered along the audio tour depending on which tracks the user chooses to play.*

EXAMPLES OF INITIAL SETTINGS, DIFFERENT FROM DEFAULT SETTINGS

- Perhaps you want to limit the range of available audio volume. By choosing a value higher than zero for the **EV** setting (for example **EV 20-100**), the user won't be able to unintentionally turn off the volume and think that there is no more audio information available.
- You have designed the audio tour for loudspeaker use, rather than headphones, and you want to force the user to hold the PICKUP close to the ear in order not to disturb other visitors. By limiting the maximum speaker volume (**SV 0-80**) the user is forced to hold the PICKUP close to the ear. By delaying the start of the audio by 0.8 seconds (**SD 0.8**) the user will have enough time to raise the PICKUP close to his/her ear.
- You can stop users inadvertently entering the manual FM radio or EQ settings by entering a **TR OFF** and **TL OFF** setting.

WORKING WITH GENRES

You may limit access to only include tracks of a certain *genre*. This is very useful if you want to offer different language or tour versions to the visitor. Initially, all genres of tracks will be playable. However, by executing a Select Genre (**SG**) setting you can define which genres will be available.

The **SG** setting may be embedded in a track which contains a voice message informing the user that the tour from that point will be limited to a certain genre, for example, "From now on, you will hear the tour in English". This track is linked to a dedicated genre transponder at the start of the tour.

Tracks are related to genres by the content in their Genre field. If this field is empty, the track is considered generic, belonging to all genres.

The **SG** setting may contain several genres to broaden the scope of track access. For example if **SG English, Environmental Sound** is used, tracks related to the genre **English** or **Environmental Sound** will be playable. Genres in a SG setting must be separated with a comma (,).

A track, however, may only be related to a single genre. For example, if you try to assign a track the genre **English or German** in the Genre field, PICKUP will consider this as a genre in itself, not related to genres called **English** or **German**.

If you click at a transponder and the associated album does not contain any track related to the current **SG** setting, PICKUP will attempt to find such a track within a special dedicated album beginning with the number 9999. The playable track within this album may then inform the PICKUP user that no information is available, for example, "Sorry, no information in English is currently available for this item in the tour." This could be a general message played whenever there is no English track available.

If, for any reason, you need to reset the Genre setting, use **SG *** in a track and all genres will be accessible again after playing this track.

Note> *Genre names are limited to 16 characters, and a maximum of 32 individual genres may be used.*

BY ASSIGNING "GENRES" TO AUDIO TRACKS YOU CAN ADAPT THE AUDIO TOUR TO DIFFERENT VISITORS' PERSONAL PREFERENCES.



PICKUP COMMANDS

Any track may include commands affecting the way it will be executed; they may define how many times the track will play and how to play the next one. A track command may also control the FM radio. See summary below:

TO	USE THIS COMMAND	VALUE RANGE	DEFAULT VALUE
Define how many times the current audio track will be played.	L Example: L 37	0, 1, 2, 3... No value (blank): the track will repeat endlessly, creating an infinite loop, until interrupted.	1 0 (When used together with a R command for the same track)
Pause before the next track is played.	H Example: H	No value: will stop further continuous playback. SS.SS (seconds)	00.00 (No extra delay between consecutive audio tracks)
Start to play the FM radio.	R Example: R 97.6	76.0 – 108.0 MHz	Not applicable. The current audio track for this file will not be played (L 0 will be applied implicitly)

EXAMPLE: WHEN TO USE LOOP (L)

- You want birdsong to play for the visitor until he/she actively chooses to listen to audio about another object: Prepare a short track of birdsong, and add the command **L** in the Comment field. The birdsong track will now repeat forever, until the visitor clicks at a different transponder.
- You want to change some settings of PICKUP without playing the actual track containing the settings: Add the command **L 0** (loop zero times) and the track will not play at all, only the settings will be applied.

- At the time of production, you don't know how long a certain sound effect or jingle needs to be. Get round this by recording a short effect or jingle. Later – when you do know the duration required – specify the number of times to play the track. Add the command **L X** where **X** indicates the number of repeats.

EXAMPLE, WHEN TO USE HOLD (H)

- An object is described with several consecutive tracks. The first one might be a teaser that helps the visitor decide whether he/she wants to carry on listening. Add the command **H** (with no value) in the Comment field. The playback of the next track will be put on hold until the visitor clicks the button.
- An object is illustrated by several successive tracks. You discover that you need to separate the tracks slightly to improve clarity. Add **H XX.XX** (e.g., **1.50** seconds) in the Command field to create a 1.5 second pause between this track and the next.

EXAMPLE, WHEN TO USE RADIO (R)

- You want the visitor to tune into a local FM transmitter. Add the command **R XX.X** (e.g., **99.8** MHz) and the visitor will hear what's transmitted on this frequency. The track holding this command will not be played and the radio behaves like a track with infinite duration—you have to go to the next track to terminate it. The progress symbol in the action button is replaced by an antenna symbol while listening to the radio.



GENERAL RULES HOW TO WRITE SETTINGS, COMMANDS AND GENRES

Settings and *Commands* are entered into the Comment field of the current track in iTunes. Several settings and commands may be entered in the same Comment field and should be separated by a semi colon (;). Their relative positions are irrelevant. Use "." as a decimal delimiter. Default values do not have to be entered except when you have changed the settings once and need to re-establish a default setting.

Genres are entered in the Genre field. A track can be assigned to just one single genre. To avoid misspelling genres, enter pre-defined genres in the Genre list. An empty Genre field means the track belongs to any genre.

4. CLONING AUDIO CONTENT



COPYING AUDIO CONTENT FROM YOUR COMPUTER

After preparing the PICKUP audio content in iTunes you must copy it to at least one PICKUP unit, see below.

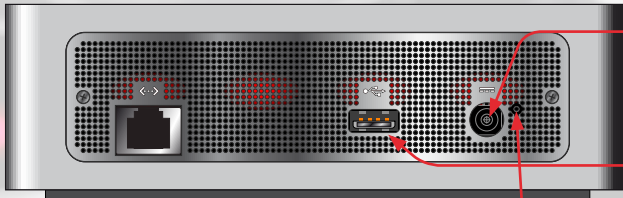
Connect the PICKUP to your computer's USB port by means of the PICKUP USB cable. The PICKUP will appear on your desktop as a storage device named PICKUP. Delete unwanted content before you start to copy your new content, making sure you empty the trash. If you have assigned the entire audio tour to one artist, you will only have to copy a single folder to PICKUP. You will find the folder in iTunes/iTunes Music named according to the Artist (the name of your audio tour).

The transfer of files to PICKUP is indicated by a flashing red light on the top of the PICKUP. Do not disconnect PICKUP at this point. A slow pulsating light on the top of the PICKUP indicates that the file transfer is completed, and the PICKUP is charging. If you want to fully charge the PICKUP, let it stay connected until it shines steady. Eject and disconnect the PICKUP in the same way as you remove an ordinary USB memory stick.

You now have a PICKUP unit loaded with your audio tour. It's a good idea to test it carefully in the exhibition area itself before copying the content to more units. If you are only using a small number of PICKUP units you can repeat the copying procedure described above. If you have to handle larger numbers of PICKUP units, it's a better idea to clone them 25 units at a time using the PICKUP CHARGER.

CLONING WITH THE PICKUP CHARGER

If you have ten units or more, a PICKUP CHARGER is recommended for both charging the audio guides, and cloning PICKUP units. Using the master PICKUP (see previous page) you can easily clone the contents of a single PICKUP to a further 25 PICKUP units.



1) Plug in and power the charger using the power adapter shipped with the charger. A red light glows on the DC cable port.

2) Once the light above the USB connector has turned off, connect the master PICKUP with the PICKUP USB cable, the same cable used to connect PICKUP to the computer.

When a proper communication has been established, the light above the USB connector turns on.

3) There is a concealed security switch in the countersunk hole to the right of the DC port. This switch has to be set before the charger will start cloning a master PICKUP. Gently insert a straightened paper clip into the hole until it clicks. Keep the paper clip in place until the light on the top of the master PICKUP will start flashing to indicate that copying is now in progress.

4) When all the files have been downloaded to the charger, the light on the top of the PICKUP units will either pulsate slowly (if the battery is not completely charged) or shine steadily. You may now disconnect the master PICKUP.

Note > The recipient PICKUP units do not have to be in the charger during copying. The contents of the master PICKUP are downloaded and stored in the charger, then copied to the PICKUP units next time you insert them into the charger.

Important > Do not disconnect the master PICKUP unit while copying is in progress as this may damage the files in both the PICKUP and charger.

5. SETTING TRANSPONDER NUMBERS

Each IR HOTSPOT TRANSPONDER has a four-digit identity number. This number corresponds to the number stated in the Album field in iTunes, indicating which tracks are associated with a transponder. It is used by the PICKUP audio guide to identify and trigger the relevant sound message. Transponders are shipped with a factory ID number, indicated on the label. To assign a new number to the transponder, or to check a transponder's existing number, use a PICKUP containing the set ID software available free from Dataton's web site for download.

GETTING STARTED

Download the *set ID* software to your computer: www.dataton.com/downloads

Connect a PICKUP to your computer using the USB cable shipped with PICKUP.

When the PICKUP icon pops up on your desktop, mark all files on the PICKUP and delete them. Empty the trash (Mac). The PICKUP should now be empty.

Drag or copy the *set ID* file to the PICKUP.

Choose eject and remove the PICKUP from your computer. This PICKUP unit has now been converted to a transponder programming tool. To avoid changing transponder numbers by mistake, keep this PICKUP separate from your other PICKUP units until you overwrite the *set ID* file.



The PICKUP runs through its start-up routine. Wait until the center light on the action button is lit.

Note > *When the center light shines steadily you can point-click the PICKUP at a transponder to hear its existing number. When the center light flashes, the PICKUP is ready to assign a new ID number.*

SET AN ID NUMBER

Press and hold in the action button until the clockface is shown in the display. To assign a new number to a transponder, you use the volume control ring on the top of the PICKUP unit and the action button/display.

Turn the volume control ring until the highlight reaches the first number of your new transponder identity number. Zero is at 12 o'clock. Press the action button to confirm. Repeat the process for the second digit in the new ID number and so on. Once you have confirmed all four digits, the center light on the display will start flashing.

Point the PICKUP at the transponder, and press the action button. The transponder flashes and its new number is read back to you. Now you can set the next ID number.

If the number is not correct, hold in the action button and select a new ID number as above.

ASSIGN ID NUMBERS IN SEQUENCE

To make sequential programming easier, the transponder programmer stores the latest four-digit number you programmed. Example: you have set a transponder to 1067 and want to set the next transponder to 1068. The display will automatically go to 1, then 0, then 6. Press the action button after each number to confirm. When 7 is suggested, simply turn the volume control to go to 8, and then confirm.

REMOVE SET ID

When you have set all the ID numbers, connect the PICKUP to your computer, trash the *set ID* file on the PICKUP and copy back the current PICKUP firmware version. Your PICKUP has now reverted back to being a normal PICKUP once again.



6. ADVANCED TIPS FOR PICKUP ADMINISTRATORS

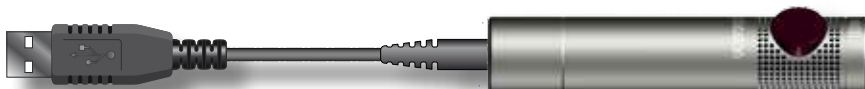


ITUNES

If you also use iTunes on your computer for other purposes (for instance, for your personal music library) you may want to keep it separate from PICKUP projects. To do so, simply create a separate PICKUP library by holding down the alt key (Mac) or shift (Windows) when you open iTunes. A new folder can be created for files related to PICKUP.

THE FM RADIO

The internal FM receiver in PICKUP normally utilizes the headphone cable as a receiver antenna. If you want to check the FM reception without headphones, you can use the PICKUP USB cable as an emergency antenna and the sound will be delivered by the internal speaker. This is primarily recommended for test purposes.



MEMORY UPGRADE



Audio content is stored on a micro SD flash memory card inside PICKUP. It currently comes with a 2 GByte card, equivalent to 30 hours of audio. The memory card may be upgraded on site by unscrewing the two micro screws (use PH 000 Phillips screw driver) and removing the rear cap. Push the card edge before removing the card and installing the new card. Currently, micro SD card as large as 32 GByte are available, giving a total 480 hours of audio.

Note> Changing memory card voids the warranty. If required, ask for a quote with specific memory requirements.

SYNCHING WITH DATATON WATCHOUT

PICKUP audio can play in perfect sync with DATATON WATCHOUT®, linked by means of a PICKUP NETWORK TRANSPONDER. You can read more about synching PICKUP to WATCHOUT in the DATATON WATCHOUT manual, available as a free download at www.dataton.com/watchout.

DOUBLE AS DIGITAL MUSIC PLAYER

Though specifically designed for use in public environments as an audio guide, PICKUP actually doubles as a personal digital music player. Its excellent audio quality outperforms most popular players like iPod, and in addition it includes a high-performance FM receiver. Here are a few tips if you are interested in using PICKUP as your personal music player:

- Don't use album names starting with four digits! An album named "1968 Beatles Greatest Hit" will not play without transponder interaction.
- All artists/albums/tracks are played in alphabetic order. To jump to next track: double click; to jump back to prior track: triple click. Turn the action button right (for at least two seconds) to enter the FM radio mode. Double-click to step forward among the pre-programmed FM channels, triple-click to go backward (see page 9 on how to set radio channels). Turn left for two seconds to resume listening of stored tracks.

UPGRADING PICKUP FIRMWARE

New versions of the internal firmware of the PICKUP may be available at www.dataton.com/downloads from time to time. To upgrade the PICKUP firmware, remove any old version of the firmware on the master PICKUP and copy the new firmware to it. To copy the new firmware to all PICKUP units, clone it in the same way as you clone audio files.

Important > *When you update the firmware on PICKUP units via a master PICKUP and the charger, remember that the charger makes exact clones of the master PICKUP. Thus, if the master PICKUP only contains the firmware to be updated and no audio tracks, all current audio tracks in the PICKUP units stored in the charger will be erased! Always ensure that the master PICKUP holds all the content required, both firmware and tour files.*

7. PICKUP AUDIO GUIDE OVERVIEW

The following provides a brief overview of all the products in the PICKUP system.



PICKUP ART NO 3356 The audio guide itself. PICKUP features a robust metal casing, measuring 20 mm in diameter and 100 mm long, 45 gr. Extremely user-friendly, one button interface, point and click. The PICKUP is shipped with 2 GB memory which gives approximately 30 hours top quality stereo audio.

PICKUP USB CABLE ART NO 8366



Used to connect the PICKUP to a computer USB port for file transfer and charging. One cable is included with each box of five PICKUP, and it is also sold separately.

PICKUP NECK LANYARD ART NO 3557

Get hands-free with the PICKUP neck lanyard. Lanyards are included with PICKUP. There are three standard lengths: Long (purple), Medium (red) and Short (orange) and the lanyard may also be purchased separately in packs of 100 (30 purple, 40 red, and 30 orange).

HEADPHONE PX100 UF ART NO 2008

Open, dynamic supra-aural headphones from Sennheiser. The PX 100 offers outstanding sound reproduction and comfort. Replaceable ear pads.



HEADPHONE PX 100 CUSHIONS ART NO 2012

Replacement ear pads for HEADPHONE PX 100. Extends the lifetime of the headphone and resolves hygiene issues.

PICKUP NECK LOOP ART NO 2014

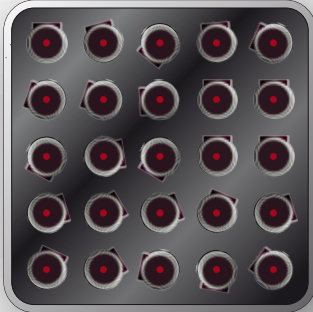
Comfortable neck loop for use by visitors wearing T coil hearing aids. Plugs into the headphone jack. No battery required.





HEADPHONE SPLITTER ART NO 2011

Use the splitter to connect two sets of headphones to the same PICKUP audio guide. Ideal for parents with small children, or visitors accompanied by an assistant or carer.



PICKUP CHARGER ART NO 3548

Used to charge, update and store 25 PICKUP units at a time. The charger has a non-slip rubber base and brushed aluminium exterior. It features a USB port for the master PICKUP unit and a network port for updates over the Internet. Dimensions: 165x165x55 mm. Weight: 1500 gram.



DATATON DC ADAPTER ART NO 3334

DC adapter for the PICKUP charger. Connects to the DC port on the charger. Shipped with charger and also available separately.



IR HOTSPOT TRANSPONDER ART NO 3395

Infrared transponders are mounted next to objects or stations in an audio guide tour. The transponder is powered by a replaceable coin battery with a lifetime of 6 to 12 months, depending on ambient conditions. Dimensions: diameter 34 mm, depth 17 mm.



IR HOTSPOT BATTERY ART NO 8286

Coin cell for IR HOTSPOT TRANSPONDER. Type: CR2477.



IR NETWORK TRANSPONDER ART NO 3396

Powered by a power-over-Ethernet adapter or switch (not included). It can be used as a regular, externally-powered transponder, but its primary function is to synchronize PICKUP and DATATON WATCHOUT. By pointing and clicking at the transponder, a visitor can start WATCHOUT visuals with the soundtrack played on PICKUP, or sync straight into the soundtrack of a running show. Dimensions: diameter 47 mm, depth 21 mm.

8. REGULATORY COMPLIANCE INFORMATION



This device complies with part 15 B of the FCC rules. Operation is subject to the following two conditions:

(1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

RESPONSIBLE PARTY

DATATON AB
BOX 454
SE-58105 LINKÖPING
SWEDEN



DIRECTIVES

This declaration conforms to the following directives:

EMC Directive 89/336/EEC
with amendment 92/31/EEC,
Low Voltage Directive 73/23/EEC and
CE Marking Directive 93/68/EEC.

APPLICABLE STANDARDS

The following standards, which comply with good engineering practice in safety matters in force within EEA, have been applied:

EN 61000-6-3: 2001
EN 55022 Class B
EN 61000-6-2: 2001
EN 61000-4-2,-3
IEC 60825-1, AS/NZS 2211.7:2002