

A Guide to the Ikaan Language and Culture Documentation

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Language documentation collections contain valuable and unique resources on the languages and cultures of the people represented in the collection. To allow users to understand and use one particular collection, this article provides a guide to the language documentation project “Farming, food and yam: language and cultural practices among Ikaan speakers,” deposited in the Endangered Languages Archive. It gives a bird’s eye view of the collection, showing the project background, the conventions and workflows, and the structure and content of the resources. In addition, it provides a glimpse behind the scene, outlining motivations, observations, thoughts on the collection, and future plans. This article thus contextualizes the collection by placing it in its wider research and community context.

1. INTRODUCTION.¹ Language documentation collections have much to offer to researchers, to the communities in which a documented language is or was spoken, and to a wide range of potential users from other backgrounds. Unfortunately, it is not always easy to find out what exactly is available in a collection, and the websites of the archives at which collections are deposited do not necessarily help with making sense of a collection. Woodbury (2014) recognizes both the value of language documentation collections and the problems with access to them. He calls for road maps that genuinely address the audiences of a collection and allow users to understand, use, and admire the documentation collections. The aim of this article is to respond to Woodbury’s call and to bridge the gap between the documenter and the collection on the one hand, and the potential users of one particular collection on the other.

This article describes the Ikaan language documentation project, carried out during my postdoctoral research,² and the resulting language documentation collection, which has been deposited in the Endangered Languages Archive.³ The article begins with an introductory background to the community, the project and the collection in §2. §3 describes

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²Endangered Language Documentation Project, IPF0178.

³elar.soas.ac.uk/deposit/0259

the content of the collection, with a walk through linguistic material in §3.1, sociolinguistic material in §3.2, anthropological data in §3.3, documentation of the documentation in §3.4 and other documentation outputs in §3.5. §4 outlines current work and potential future avenues of research. §5 concludes the article.

2. BACKGROUND

2.1 THE AKAAN PEOPLE AND THE IKAAN LECT

2.1.1 LINGUISTIC AND GEOGRAPHIC SETTING. Ikaan is one of four lects (languages or dialects) of the Ukaan cluster (ISO639-3: kcf; also known as AIKA). Ukaan is conservatively classified as a Benue-Congo language within the Niger-Congo phylum, though there are narrower competing classifications into various sub-branches of Benue-Congo (cf. Agoyi 2001; Blench 2005; Connell 1998; Elugbe 2001; Elugbe 2012; Elugbe n.d.; Jungrathmayr 1973; Ohiri-Aniche 1999; Oyetade 1996; Williamson 1970). The Ukaan lects are spoken in five villages in the Akoko region of south-western Nigeria. The Akoko region is highly multilingual, even by Nigerian standards, and borders a predominantly Yoruba-speaking region to the west, with the also highly multilingual Middle Belt and the southern regions of Nigeria to the north and southeast (cf. the map in Figure 1).

The materials were collected in Ikakumo (Ondo), one of the two ‘home’ villages of the Ikaan-speaking community, who call themselves Okaan (singular) and Akaan (plural). There is no known relationship to the Akan of Ghana. One oral history traces the ancestors of the Akaan back to Ile-Ife, the cradle of the Yoruba people. The ethnic identity of the community therefore combines both Okaan/Akaan and Yoruba. Linguistically, Ikaan and Yoruba are only distantly related within Benue-Congo.

The population of the village Ikakumo (Ondo) comprises Akaan, Ebira, Yoruba, people from other communities in the Akoko region, and from more distant areas such as the Niger Delta, as well as Fulani, who live on the land outside the village. Many Akaan also live away from the village in cities and towns all over Nigeria.

The lingua franca of the village and of the Akoko region is Yoruba, which is often also the language used in sermons in church. Yoruba and English are both languages of administration and teaching. Most people in the community, however, are multilingual, rather than bilingual in Yoruba and English. Use of Yoruba, Ikaan, Ebira, and Nigerian English is vigorous among adults. Not all Akaan speak Ebira and many Ebira do not speak Ikaan, but many at least understand the other language. A substantial minority of the community also speak Hausa and Nigerian Pidgin English, using Hausa to communicate with the Fulani and Pidgin occasionally to communicate at the village market. Many people additionally have some degree of knowledge of the languages of the neighboring villages, but it is difficult to estimate to what degree speakers use these languages on a daily basis.

In Ikakumo (Ondo), Ikaan language transmission to children seems to be breaking down. Most children understand Ikaan but are less proficient speakers, and more likely to speak Yoruba instead. Parents and elders complain that the children do not know Ikaan. However, this view may be too pessimistic: teachers complain that pupils speak ‘in their language’ in school, some young men proudly claim to speak Ikaan, and in one recording session a teenage boy was willing to be filmed speaking Ikaan, but only if his grandmother left and would not hear him speak in the language (cf. §3.1.2 below).

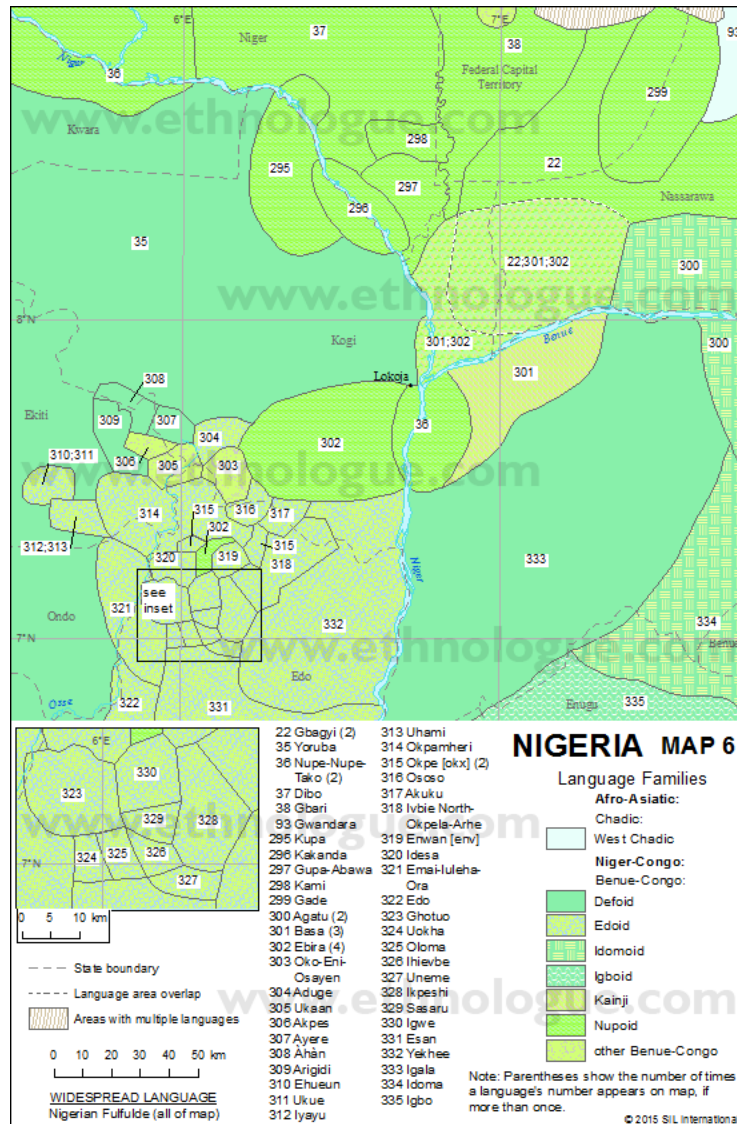


FIGURE 1. Language areas south-west of the Niger-Benue confluence. Ukaan is 305, north of the inset (Lewis 2015)

The dispersion of the Akaan community over Nigeria, the decrease in language proficiency and use among the younger generation, and the multiethnic and multilingual makeup of the village make it difficult to estimate the population of the Akaan ethnic group and the Ikaan speakers. Ikakumo (Ondo) may have a population of around 2,000 people from the various linguistic and ethnic backgrounds, while the neighboring Ikakumo (Edo) may be inhabited by twice as many people. With the shift to Yoruba and the fairly small population, though, Ikaan is certainly an endangered language.

2.1.2 EXISTING WORK ON THE IKAAN LECT AND THE UKAAN CLUSTER. Existing and accessible descriptive research on Ikaan is fairly scarce. Most research is limited to linguistic classification and comparison and is often based on few data (Agoyi 2001; Blench 2005; Connell 1998; Elugbe 2001; Elugbe 2012; Elugbe n.d.; Jungraithmayr 1973; Ohiri-Aniche 1999; Oyetade 1996; Williamson 1970).

There is a growing body of BA/MA research on Ukaan at Nigerian universities (Abimbola 2008; Akinriyibi 2010; Akinsanya 2010; Ayeni 1987; Ibikunle 2008; Olanikpeku 2008; Olukoju 1985; Taiwo 1988). Arohunmolase et al. (2006a; 2006b; 2006c; 2006d; 2006e; 2006f; 2006g) produced applied linguistic material for the three Ukaan lects spoken in the villages Auga, Ise and Ayanran. Arohunmolase (2004) and Oyetade (2004) discuss sociolinguistic aspects of Ukaan. Abiodun (1989; 1997; 1999; 2005; n.d.) describes aspects of the phonology and morphology of Ukaan and reconstructs proto-Ukaan. These materials are invaluable but unfortunately mostly inaccessible from outside Nigeria because they are held privately or at the universities.

Documentary research on Ikaan with archived output began in 2006 with two Endangered Languages Documentation Programme projects⁴ as part of my PhD dissertation on Ikaan. This research resulted in an archive deposit (Salffner 2010a); descriptions and analyses of relative clauses (Kelsey 2007), the numeral system (Borchardt 2011), and the tone system (Salffner 2010b); and in presentations and publications resulting from the collection and the related dissertation research (Salffner 2012; 2013).

2.1.3 A THUMBNAIL GUIDE TO IKAAN GRAMMAR. Based on my documentation of and thesis on Ikaan, the following grammatical overview is provided as a frame of reference for the language. More information can be found in Salffner (2010b; 2012; 2013).

Ikaan has a nine-vowel system made up of two vowel harmony sets: +ATR vowels /i e o u/ and –ATR vowels /ɪ ɛ a ɔ ʊ/. In addition, vowel length and nasality are contrastive. The consonant inventory is fairly standard for Benue-Congo. Ikaan has three labiovelars /kp gb ŋm/, no voiced fricatives, and a series of voiced and voiceless approximants /r j w/ vs. /ɾ̥ j̥ w̥/. There is variation within the community at both the phonetic and the phonological level, and this has been the focus of the project presented in this article.

The Ikaan tone system is a two-tone-plus-downstep system that shows automatic/non-automatic downstep patterns that are typologically very rare and are predicted by linguistic theory not to exist (cf. Salffner 2010b). Tone is active not only in the phonology and the lexicon, but also throughout the grammar in derivation, inflection, syntax, and semantics.

Morphologically, Ikaan has an active noun class and agreement system. Verbs stems are formed with prefixes, suffixes, and complex tonal morphology. Syntactically, Ikaan is an SVO language with head-initial noun phrases. It has serial verb constructions which are yet to be investigated. Ikaan shows a rich interface between segmental and tonal phonology, syntax, and semantics.

2.2 THE RESEARCH PROJECT

2.2.1 MOTIVATION AND SET-UP. The motivation for the research for this collection came from my dissertation research on Ikaan. Speakers appeared to be consistent in their use of tone but varied at the segmental level, e.g., with high vowels, final nasal consonants, or voiceless approximants. Some variation seemed phonetic and sociophonetic, while other

⁴Salffner: PPG0027, FTG0123.

variation seemed to be phonologizing, e.g., for some speakers possibly leading to the loss of the [-ATR] high vowels, the loss of final underlying /m/, or to a re-interpretation of the voiceless approximants /j/ and /w/ as /h/ and /h^w/, respectively, or /ɣ/ as /ʃ/ or /s/.

In addition to the linguistic focus on variation, the project aimed to be interdisciplinary, while at the same time being relevant to, and conducted in collaboration with, the community. Overall, the project and the resulting collection aimed to meet the needs of three main audiences. First, the collection should meet requirements for variation research and provide comparable data from a wide range of speakers and contexts. Second, the collection should meet anthropological and language documentation and description needs and document language use in its cultural context. Third, the collection should focus on community members and aspects of their culture which are important to them.

Working on yams and farming in Ikakumo combined the interests of all three audiences. Yams and farming provided good data for sociolinguistic research because the topic involved many speakers in the same meaningful and emotionally engaging subject. Farming is the central day-to-day activity in which everyone, from children to adults, is involved. The Akaan are proud of their farming and will happily talk about it at length. Yams are the most highly valued crop and form a core part of the Akaan identity. Not having yams means hunger, even if other foods are available. Yams indicate prosperity, are given and received as gifts, play a prominent role during weddings as part of the bride price, and feature in proverbs and riddles. Yams distinguish prestigious men's work from less prestigious women's work.

The visual anthropological approach contextualized the language data with sociological and cultural information so that language use and linguistic practices would not be documented divorced from cultural practices. The anthropological research consisted of participant observation, observational filming, recorded interviews, and written field notes. This data was edited to create two anthropological documentaries and a short video clip that later served as stimulus material for linguistic research on variation.

In the spirit of participatory research, the project involved community members at various levels. Community members spoke and performed; gave, translated and collected interviews; transcribed, translated, commented on transcriptions and translations; decided what should be video recorded and how; recorded audio and some video; gave feedback on the films (Figure 2); and took photographs.

To train the children in documentation techniques, we held a two-day audio recording workshop (in collaboration with Tunde Adegbola, African Languages Technology Initiative, Ibadan), a three-week photography school (in collaboration with Asya Geftter, photographer, London), and ongoing computer classes throughout the fieldwork (Figures 3, 4 and 5).

The work with the children aimed to involve all generations in the project and build a bridge between children and adults. Children could get involved with their own expertise, even if they did not speak Ikaan, and they could emerge as hidden or semi-speakers. Adults might (and did) realize that the children and teenagers did have an interest in their own languages and cultures, and that they had more skills and responsibility than the elders had expected. Material produced by the children (e.g., a photograph series on games) was used as community-generated stimulus material for group interviews with elders. The output of the photography school was excellent for outreach work and for communicating collaborative language documentation and description research to a wider public. In addition, the exhibition proved to be a good way to give back to the community and to return to the children and their parents something that they themselves had done and were very proud of.



FIGURE 2. The Obagaye family watching a film about the funeral of their grandmother to give feedback on the film (ikaan569_3.jpg, photograph: Sophie Salffner)

At the end of the project, two sets of audio recording equipment, eight photo cameras and two computers, remained with the community so that the children could continue with their data collection (Figure 6).

2.2.2 THE PROJECT TEAM AND THE LANGUAGES OF RESEARCH. The project team consisted of the following core members:

Sophie Salffner	Linguist and principal investigator
Maria Tzika	Visual anthropologist and filmmaker
Fred Adekanye	Linguistic research assistant from the community
Adesoji Adekanye	Anthropological research assistant from the community
Tunde Adegbola	Information scientist and audio workshop leader
Asya Geftner	Photographer and photography school leader

All team members were conversant in English and used English with each other. Working languages during sessions differed depending on the content of the session and the languages of the participants. More details on language use during data collection are given in §3.

2.2.3 IMPACT AND EXPECTED CONTRIBUTIONS. The project aimed to contribute to research in language documentation and description, language variation, and phonetics and phonology. Within language documentation and description, phonetics and phonology tend to



FIGURE 3. Secondary school children from Ikakumo during the second part of the audio recording workshop (ikaan190_15.jpg, photograph: Sophie Salfner)

play little role beyond transcription and orthography design, and this project aimed to be an example of meaningful phonetics and phonological research based on a documentation.

As variation research, the project focused on an underrepresented type of community in this field: a small, fairly unstratified, multilingual community of intimates who speak mostly non-standardized languages. It is hoped that through this research, discoveries can be made about unknown factors regulating variation that may not occur (or be obvious) in ‘big’ languages, and about factors known to occur in ‘big’ languages that may not play a role in ‘small’ languages.

The phonological data collected raises questions about, and provides evidence of, language change, for instance with regard to the re-interpretation and re-organization of the vowel and consonant inventories. As a consequence, the data poses questions and provides data for research into underlying representations and the optional application of phonological processes while variation is still active.

The material gathered throughout the project has been archived with Endangered Languages Archive (Salfner 2014) and is available through the Endangered Languages Archive catalog. A copy of all openly accessible data will be given to the Department of Linguistics and Nigerian Languages, University of Uyo, Nigeria, a leading institution on language documentation and description in Nigeria. Copies of all recordings have been left with the community.



FIGURE 4. David Olorunmola, Muyiwa Adekanye, Seun Adekanye and Asya Gefter (left to right) from the Ikakumo Photography School on a trip to a hill, practising different camera perspectives (ikaan501_32_Lucy-Adu.jpg, photograph: Lucy Adu)

2.3 THE COLLECTION CONVENTIONS

2.3.1 DATA RECORDING AND RECORDING FORMATS. Audio from individuals was recorded on an audio recorder (Zoom H4n) with a headset microphone (Shure WH30) in 48 kHz, 16-bit, mono, for phonetic analysis. Small groups were recorded with a cardioid microphone (Rode NT4) in 48 kHz, 16-bit, stereo. Audio for ethnographic observations and interviews was recorded with a camera-mounted hypercardioid mono microphone (Rode NTG2) to avoid having a microphone in the camera frame.

Video was recorded on miniDV tapes (standard definition, Canon XL2) and on SD cards (high definition, Canon XA10). Video conversion took two routes. MiniDV video was captured in Final Cut Pro, converted to standard definition DVpal for editing and exported as AVI and MP4 for archiving. MTS video files were joined in tsMuxer (Network Optix) and compressed and converted to MP4 using Handbrake (The Handbrake Team 2013). Where necessary, the video was then trimmed and the audio file extracted using Avidemux (Mean 2012). Both the original recordings and the converted and compressed versions were submitted to the archive. For archive-internal reasons, only the derived versions are currently available through the catalog. The original video recordings will be made available soon.

Photographs, including photographs of field notes, were taken as high resolution JPGs (Canon Powershot SX150 IS, Sony Cyber-shot) and renamed using File Renamer Basic (Sherrod Computers 2010).



FIGURE 5. Esther Saliu, Rasaki Ajape, Opeyemi Olorunrotimi and Rebecca Olaniyi (left to right) teaching each other how to use the computer (photograph: Sophie Salffner)

Handwritten notes were scanned to PDF and converted to PDF/A for digital preservation.

2.3.2 METADATA AND FILE NAMING. Open access cataloging, descriptive, structural, technical, and administrative metadata is given for all materials in a Microsoft Access database. Sociolinguistic metadata on all speakers was gained from sociolinguistic background interviews and is contained in a separate database with restricted access to protect personal information.

Files are named with a keyword that remained the same throughout the project, followed by a three-digit number and the file extension, e.g., *ikaan417.mp4*. Files that are derived from each other or belong together share the same file name root, e.g., *ikaan417.mp4*, *ikaan417.wav*, and *ikaan417.eaf*. Series of photographs share the same first part of the file name followed by an underscore and a number, e.g., *ikaan412_23.jpg*.

2.3.3 ANNOTATIONS. Written annotations for the collected material were and still are being produced by three contributors: the linguistic research assistant, me as the linguist, and the anthropologist. These contributors each have their own focus, expertise, perspective, and annotation method.

The linguistic research assistant worked with ELAN (Wittenburg et al. 2006) and transcribed non-elicited data in Ikaan, Yoruba, and English; translated into English and Yoruba; and provided notes on language and cultural context, as well as general notes. Notes on



FIGURE 6. Lawrence Abiola Oludo, one of the camera custodians (ikaan481_1.jpg; photograph: Sophie Salfner)

language included additional information, other meanings, and corrections for slips of the tongue or for utterances which the transcriber considered to be wrong. Since there is no standard orthography for Ikaan, the transcriptions are in the assistant's own orthographic conventions, which are mostly based on Yoruba, with combinations of letters for speech sounds not found in Yoruba or English, such as the grapheme *rh* for the voiceless alveolar approximant /ɾ/. Tones were not transcribed by the assistant for either Ikaan or Yoruba because the assistant finds this very difficult. For monologue data, word-by-word glossing is in progress. Word boundaries follow the intuition of the assistant and do not necessarily coincide with the grammatical analysis of the language. For example, a combination of the locative *b-* and the noun *ègù* 'house' might be divided and transcribed as *be gu* 'in the house.'

As the project linguist, I annotated elicited data with phonemic transcriptions, translations into English, and notes using ELAN. For narrow phonetic transcription and analysis, the ELAN transcriptions were exported to Praat (Boersma & Weenink 2014).

Each annotation group in ELAN has its own unique annotation ID, as shown in Figure 7. These are created automatically by labeling and numbering annotation groups. For recordings with a single speaker, the annotation ID is made up of the file name (without the extension) followed by a period and a sequential number. For annotation IDs in recordings with various speakers, the file name is additionally followed by a hyphen and the speaker ID, and only then by the period and the sequential number, e.g., *ikaan393-84.182*.

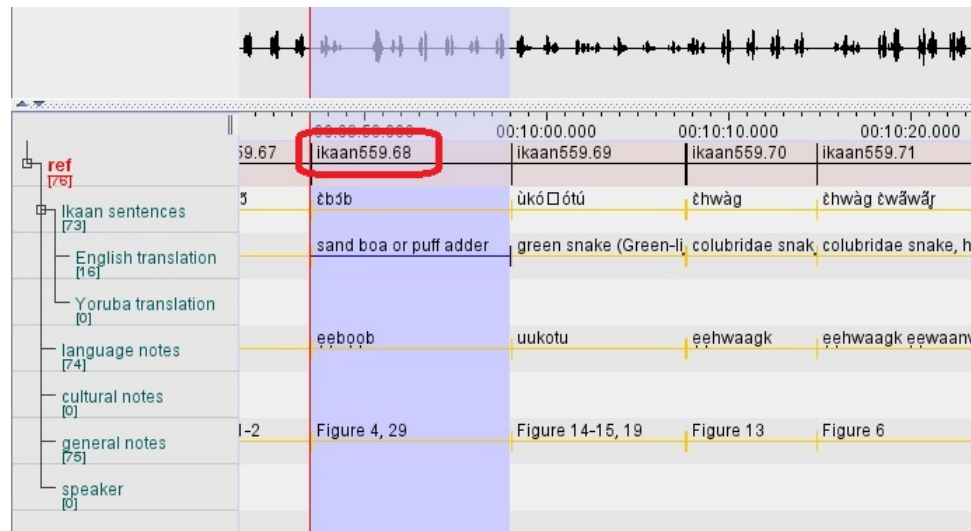


FIGURE 7. Screenshot of an ELAN annotation and unique identifiers for each annotation

The anthropologist provided annotations and observations in the form of ethnographic field notes. The field notes accompany recordings and the fieldwork as a whole rather than being time-aligned to individual videos. As a next step, field notes will be anonymized as much as possible and will be tagged with anthropological categories.

3. THE CONTENT OF THE COLLECTION. As a project output, the collection represents an archival fonds, i.e., records emanating from a single project (cf. Woodbury 2014:19). There are three levels of guidance, metadata, and finding aids in the collection. At the most general level, the description in this article provides a guide to the collection as a whole and explains the motivations and workflows behind the collection. At the most detailed level, cataloging metadata describes each speaker and each resource and set of resources, for example the audio and video files, the annotations, the photographs and their descriptions, and the contributors in the session “Farm walk with Christopher Obagoye,” which are found in the bundles ikaan552, ikaan553, and ikaan554. This cataloging metadata is available as part of the collection itself and can be searched and browsed through the archive interface. At an intermediate level of granularity, mini guides provide background information at the level of themes on the motivations behind collecting material in this theme. In addition, the mini guides give information on the recording settings and workflows within the theme, and the resources collected as part of the theme, for example, information on the various farm walk recordings in the mini guide ikaan572, “Mini guide to farm walks”. These mini guides will be referred to in each of the following subsections.

The collection can be broken down into five clusters of data: linguistics, sociolinguistic background information, anthropology, documenting the documentation, and project outputs. Each cluster contains larger themes, such as farm walks within the linguistic cluster, or recordings and interviews around a traditional funeral within the anthropological cluster. For each theme, the collection contains a mini guide, e.g., ikaan564 “Mini guide to blocks worlds recordings.” Each theme contains sessions, for example a particular farm walk, or a particular interview about the funeral. Each session contains bundles of files. Files

in one bundle share the same root of the file name and belong to the same bundle if they are related in a technical sense. For example, a bundle may consist of a video recording of a farm walk, an audio file that was extracted from this video file, and the ELAN EAF and PSFX files that form the annotation of the video (e.g., ikaan553.mp4, ikaan553.wav, ikaan553.eaf, and ikaan553.pfsx). A second bundle may consist of photos taken during the same farm walk and a text file listing the file names, the descriptions, and the photographers (e.g., ikaan552.txt, ikaan552_01.jpg, ikaan552_02.jpg ...). A third bundle within the same session may consist of a parallel close-up audio recording from the same farm walk (e.g., ikaan554.wav). At the beginning of the project, the bundling was not yet as systematic as laid out here, but bundling became more systematic as the project progressed.

Not all annotations are complete. The metadata contains information on which resources are stable and which resources are in progress. Most data is open access, but some resources have restricted access because of conflict within the community or because they contain personal biographical data.

In summary, the deposit contains the following resources:

- video recordings (69 hours, archiving of originals and additional material still in progress)
- audio recordings (51 hours)
- annotation files (165, more to come)
- images (865)
- scans of consultants' notes (6)
- ethnographic films (2)
- wall calendars (5)
- academic papers (2)
- exhibition photo panels (15), catalog (1), guestbook (1) and flyers (2)
- anthropological field notes (to come, 1 per day of first field trip)
- metadata (1 database)

3.1 MATERIAL WITH A LINGUISTIC FOCUS. For the linguistic audience, the objective of the project was to investigate variation in the segmental phonology. As a consequence, I aimed to collect sets of comparable data from a range of speakers in different contexts to investigate variation within and between speakers, with a focus on sites of variation that I had previously noticed, such as approximants, nasal vowels and consonants, the vowel system, and ATR harmony.

For most of the themes in this cluster, I collaborated with a member of the community, Fredrick Adekanye, who worked as a linguistic research assistant. He helped set up sessions and translated instructions and explanations into Ikaan and Yoruba. He also transcribed and translated language data and collected wordlists.

3.1.1 FARM WALKS

mini guide: ikaan572

For farm walks, I went with individual consultants to their farms. Before setting off, along the way, and at the farm, the speakers described the surroundings and answered questions. I asked questions in English and occasionally in Ikaan, and requested that speakers give their explanations and descriptions in Ikaan. The data consists mostly of monologue narratives and descriptions. I filmed the speaker, and a person accompanying us took photos of the things the speaker talked about. The speakers wore a headset microphone and carried a recorder for high-quality, low-noise audio recordings (see Figure 8).



FIGURE 8. Grace Adeola and Sophie Salfner during a farm walk (ikaan317_14.jpg, photograph: Fred Adekanye)

Farm walk sessions consist of a video file, a series of photographs, a separate parallel audio file, and an ELAN annotation of the audio file giving Ikaan orthographic transcriptions; English and Yoruba translations; and general, cultural, and language notes. Word-by-word translations will be added later. There are eleven farm walks with five women and six men from different quarters of the village, around twelve hours of audio altogether. Farm walks were a great success because the speakers enjoyed showing and talking about their farm and spoke quite naturally. Also, because of the headset microphone, the audio quality was excellent, given the conditions in the field.

Some participants did not say very much initially, which is not surprising given that there was no actual communicative partner to describe the farm to. In these cases, I asked the participants to describe and explain what they saw for my parents, who have never

been to Nigeria and would like to know about life there; I said that we would translate the descriptions for them. This framing seemed to work well, and the participants then spoke more.

3.1.2 YAM AND FOOD STORIES

mini guide: ikaan 573

Yam and food stories were collected on Open Camera Days (similar to the concept of an Open Mic Night). We set up benches in a public place in each quarter and invited individuals to talk about any yam-, farming-, or food-related issue, or about their most and least favorite foods. With this, we hoped to collect cultural background information, rich gestural information, and possibly examples of ideophones. We intended to collect short monologue descriptions and narratives. With an audience present on the benches, I also expected interaction with the onlookers, which was recorded with a mobile camera by the anthropologist. The sessions were introduced in English by me and in Ikaan and Yoruba by the linguistic research assistant from the community. People were free to choose a language to speak in; there was no emphasis on speaking Ikaan.

The recordings on yams were done with a stationary miniDV video camera and a camera-mounted hypercardioid microphone. This resulted in low-quality audio and a difficult workflow for capturing the miniDV data and aligning external audio with the video to make transcription possible. The recordings on food used a camera that recorded onto SD cards and a microphone placed closer to the speakers, which improved the recording quality and made the workflow easier. In both cases, speakers were also recorded in parallel with a close-up headset microphone connected to an audio recorder.

Altogether, there are over three hours of recordings from 41 different speakers from all three quarters of the village, in Ikaan, Yoruba, and English. So far, there are 16 texts with ELAN annotations, and more are in progress. Word-by-word glosses are still to be added to the annotations.

While the recording quality was generally not very good, and there were few ideophones used and very little interaction with the onlookers, the Open Camera Day did succeed in inviting people to participate in the recordings and in allowing everyone to speak in a language of their choice. One intriguing recording showed that some young people are indeed able and willing to speak Ikaan, but are shy to do so in front of their elders. In recording ikaan201, a secondary school boy came forward and spoke in Ikaan, but only after he had sent his grandmother away because he would not speak in front of her.

One of the recordings is partly restricted in access because a speaker touches on issues that are disputed in the community, which might lead to conflict.

3.1.3 TRADITIONAL FOLK TALES AND RIDDLES

mini guide: ikaan583

Recordings of folk stories and riddles were requested by the community and were made in the evenings in a circle of elders. A stationary camera and a cardioid microphone in the middle captured the crowd. An additional headset microphone connected to an audio recorder captured the storyteller, such as the speaker on the very right in Figure 9. The linguistic research assistant introduced the session in Ikaan. Following that, speakers mostly chose to speak Ikaan, with only occasional recordings in Yoruba.



FIGURE 9. Story telling session; from left to right Juliana Adeyanju, Bola Oloyo and Ruth Adeoba, who is wearing the headset microphone (photograph: Asya Geftter)

Sessions consist of a video, an audio file extracted from the video, a separate parallel audio file, and an ELAN annotation based on the video file, which contains orthographic transcriptions in Ikaan; English and Yoruba translations; and general, cultural, and language notes. Word-by-word translations and photographs of the recording situation are still to be added. There are two sessions, together constituting just under two hours with twelve speakers.

Storytelling sessions were great entertainment, and also popular among the children, who watched and listened from the sidelines. One difficulty was in getting light to the scene. Stories are told in the evening, and when the electricity failed the shots became very dark.

3.1.4 PHOTO STORIES

mini guide: ikaan574

Two series of photographs served as stimulus material for recordings. “Making pounded yam” (ikaan349) used pictures taken by the photographer in the project and were selected by me. Speakers were instructed by me in English. Recordings were done as monologues of procedural descriptions with individual speakers, who saw the photos on a computer screen. The speaker was filmed with a stationary camera and an external microphone, and with parallel audio from a headset microphone connected to an audio recorder. With this setup, I noticed that speakers tried to address me behind the camera and were waiting for me to nod to move on. To avoid this unnatural situation, I changed the setup for the second photo story.

“Children’s games” (ikaan413) used photographs taken and selected by children from the community, such as the photo in Figure 10. Recordings were done as group discussions and descriptions in each quarter, separately for men and women. Speakers were filmed with a stationary camera and one cardioid microphone for everyone. In addition, one speaker wore a headset microphone connected to an audio recorder. The photos had been printed and were shown to the group one by one. I gave initial explanations of the setup in English, and in some cases the linguistic research assistant translated the instructions into Ikaan. My interaction during the recording was partly in Ikaan and partly in English. The speakers themselves spoke Ikaan, describing and discussing the games shown on the pictures. I sat with the speakers rather than behind the camera to allow the speakers to talk to me directly and to make the recording situation more natural.



FIGURE 10. Children in Ikakumo taking photos of other children wrestling, used as stimulus material for photo story elicitation sessions (ikaan413_24.jpg, photograph: David Olurunmola)

Photo story sessions consist of a video, an audio file extracted from the video, an ELAN annotation based on the video, and a separate parallel close-up audio recording. Annotations give a transcription in Ikaan, a free translation into English and Yoruba, comments on language and culture and general comments, and an indication of which speaker is talking. At a later stage, the annotations will also give word-by-word translations. Some files have not yet been annotated. Overall, there are nine video recordings (totalling 1 hour 24 minutes) of descriptions of making pounded yam as well as seven video recordings (totalling 3 hours 17 minutes) and two audio-only sessions (totalling 31 minutes) of descriptions of children’s games.

The speakers enjoyed the games sessions a lot and discussed them very animatedly. The children were also eager to take their turn in being recorded and chose to speak Yoruba, their language of everyday interaction with each other. The general excitement and the relatively large number of speakers, however, made the sessions very difficult to segment and transcribe.

Finally, I did some ad hoc audio-only recordings of games photos (ikaan476, ikaan478). The descriptions are equally vivid and engaged, but without a camera many visual explanations are missing. While this is a pity, the material is an excellent illustration of what is lost when no video is recorded.

3.1.5 WORD FIELD WORKSHOPS

mini guide: ikaan577

The word field workshops explored semantic fields around farming through open questions, word association, and group discussions. The approach had previously been successful for vocabulary collection and had been very enjoyable for community members, who jogged one another's memory, challenged each other, and were excited and happy when they remembered a word they hadn't heard or used in a long time. In addition, the workshop aimed to involve young people with their expertise as scribes even if they didn't speak the language, or to allow them to emerge as hidden or semi-speakers. Some young people did indeed show considerable language skills and knowledge, while for others it was a chance to try out their limited language skills and help with writing.

Word field workshops were conducted in each quarter, separately for men and women. In each session, there were four to five elders, up to three young people, the linguistic research assistant, and me. Based on the SIL Dictionary Development Process (Moe 2006), I asked questions in English such as what crops people plant; what work people do, from clearing forest for a new farm to bringing in the harvest; or what parts there are in a yam plant. Speakers wrote down Ikaan phrases in their own way of writing, and Yoruba glosses for the phrases. Some groups also drew and labelled elaborate illustrations, e.g., of yam plants as in Figure 11. Discussions about words and their meanings occasionally became very animated and were conducted in Ikaan, Yoruba, and English.

Sessions were recorded on miniDV video using an external cardioid microphone placed among the speakers. There are parallel backup recordings with an audio recorder using the built-in microphones. Handwritten notes were photographed and scanned afterwards.

Altogether, 33 consultants participated in six workshops. There are 16 hours of video and parallel audio as well six PDF files with scans of the handwritten notes. Annotations have not been planned, but would yield data on multilingual language use, reflections about language, association paths, and language attitudes, because the participants switched between their languages and discussed their languages during the workshop.

It was intriguing that some speakers felt very uncomfortable about writing Ikaan words with word-final consonants. Ikaan words and utterances may end in vowels or consonants. However, when people wrote down consonant-final words, some stopped and tried out different spellings and pronunciations. Eventually they settled on adding another vowel (reminiscent of an epenthetic vowel) and pronounced the word again with a final vowel for the recording.

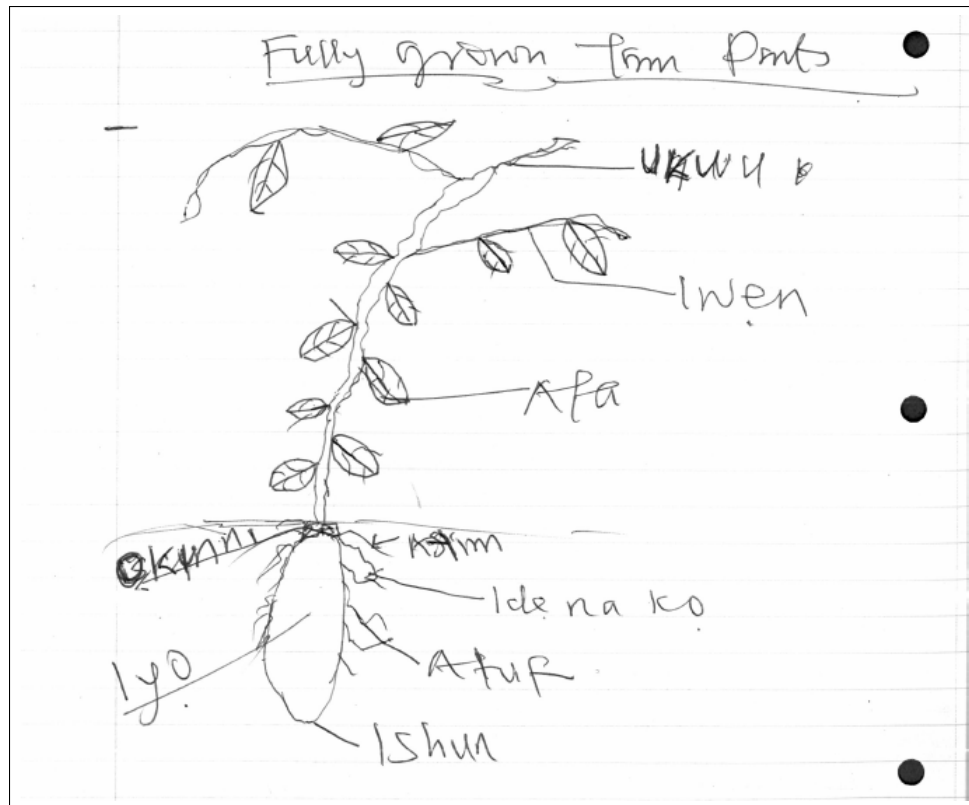


FIGURE 11. Drawing of a fully grown yam plant by Gbenga Adeoye (ikaan226)

3.1.6 BLOCK WORLDS

mini guide: ikaan564

Recordings of ‘block worlds’ are experimental setups for dialogue elicitation and targeted prosody in statements and questions. In this experiment, two people have identical sets of wooden toy bricks in different shapes, sizes and colors. Person A and Person B are separated by a screen. Person A builds a construction, and Person B, who cannot see what Person A is doing, re-builds the construction based on Person A’s descriptions. Both can ask and answer questions. This setup was explained by me in English and again in Ikaan and Yoruba by the linguistic research assistant.

Both speakers were recorded with the camera and a cardioid stereo microphone. One speaker, usually Person A, additionally wore a headset microphone connected to an audio recorder. At the end of a session, photographs of the constructions were taken. The setup is shown in Figure 12; the camera is just outside the frame to the right where the cables lead.

Each recording consists of a video recording of both speakers from which an audio file was extracted. This audio file was annotated with a transcription in Ikaan (or Yoruba when the children spoke in Yoruba), translations into English and Yoruba, general notes, and notes on language and culture. In addition, there is a separate parallel audio recording for one of the speakers in each session. Finally, photos show the results of each construction session and there are text files that give metadata for each photo. Altogether, there are 20 video and



FIGURE 12. Johnson Obagaye and Charles Ajibodu in a block worlds recording (ikaan412_19.jpg, photograph: Rasaki Ajape)

audio recordings totalling 3 hours 44 minutes. All recordings are annotated, though two still have to be finished and all recordings await word-by-word glossing.

This data set only contains recordings from men, who spoke Ikaan, and boys, who mostly spoke Yoruba. In one session, women were present and commented on the way the men built the houses. However, the women refused to participate themselves because, according to them, women do not build houses, women do not know how to build houses, and it is men who build houses for women.

3.1.7 ELICITATION SESSIONS

mini guide: ikaan585

Elicitation sessions targeted sites of phonetic and phonological variation to compare realizations in formal, structured settings to realizations in informal, less structured, and more natural settings recorded elsewhere. Additionally, other elicitation sessions collected standard wordlists, material to follow up on from Salfner (2010b), and vocabulary collected by the linguistic research assistant based on the West African Nature Handbook series (see ikaan559 for bibliographical references).

Elicitation sessions were recorded with a headset microphone connected to an audio recorder. Some elicitation sessions were done from English translation equivalents, while others were based on photographs and video clips as stimulus material.

Overall, there are 26 recordings totalling over thirteen hours from nine speakers. So far there are four ELAN annotations giving a phonemic transcription in Ikaan, an English translation and notes on the language. The remaining annotations are in progress.

3.2 MATERIAL WITH SOCIOLINGUISTIC FOCUS. The sociolinguistic material aimed to gather relevant background information on individual speakers, on family relationships (relatives as well as in-laws), and on the geographical and social layout of the community. For this, annotated GPS data was collected on roads and compounds as well as places where social interaction takes place: places of worship, trade and education; boreholes and wells where women and children fetch water; and trees and shaded places where men sit, rest, chat, and play games. Information on the ethnic makeup of the community could not be collected because of restrictions imposed by the community. Also, because of conflict within the community, the map material cannot be deposited in the archive at the moment. It is hoped that once the conflict is resolved, the material can be made available.

3.2.1 SOCIOLINGUISTIC BACKGROUND INTERVIEWS

mini guide: ikaan571

Sociolinguistic interviews followed a set of questions on the speakers' family background and the languages they speak. These were used for background information as well as for language data in a formal interview situation.

I conducted all interviews in Ikaan for those people who speak Ikaan, and in English for those who did not. Speakers were recorded with a headset microphone and an audio recorder, without video. The setting was semi-private, with only the interviewer, the interviewee and possibly a few other people around. Sociolinguistic background interviews were meant to be collected from all contributors but quite a few are still missing. Currently, there are 53 recordings (8 hours 42 minutes) and 48 ELAN annotation files.

Bundles consist of audio recordings and ELAN annotations, containing orthographic Ikaan transcriptions, English and Yoruba translations, notes on language and culture, and general notes. Some annotations and some Yoruba translations have not yet been completed. Because of the very personal nature of the data, the material is restricted in access and is only available upon request.

3.2.2 RELATIVES

mini guide: ikaan586 (relatives)

Recordings of people describing their family relationships were done for linguistic and sociolinguistic reasons. Firstly, the Ikaan-speaking community is very tight-knit: many people are closely related to one another. Tracing family relationships and marriage patterns seemed important for the sociolinguistic analysis, but it was also impressive how well, easily, and readily people recounted their relationships with each other, going back many generations. Secondly, there are very few kinship terms in Ikaan, so that referring to a relative involves long and complex X of Y of Z constructions, which reveal phonological variation among speakers. Thirdly, the explanations were video recorded to see how people referred and pointed to the various compounds they were talking about in order to prepare for potential future research on gesture.

Participants were recorded individually with a stationary video camera and an external hypercardioid microphone as well as a headset microphone and an audio recorder. I sat either with the speaker or opposite the speaker, explained the task in English, and then continued in Ikaan, asking about different people in the community one after another, with the speaker explaining his or her relationship to each person.

Session bundles typically consist of a video file, a parallel audio file, and an annotation of either the parallel audio or the video. Overall, there are seven sessions totalling 1 hour 22 minutes. ELAN annotations give Ikaan orthographic transcriptions, English and Yoruba translations, notes on language and culture, and general notes. Word-by-word translations are in preparation. One of the bundles is closed because the speaker discusses relationships with ancestors that are disputed in the community.

3.3 MATERIAL WITH AN ANTHROPOLOGICAL FOCUS. The material provided by the visual anthropologist constitutes an ethnographic exploration of the cultural and linguistic patterns around yams and the social structures in the community as they are reflected in the yam culture. In the collaboration with me as the linguist, the visual anthropologist added an interdisciplinary angle to the project and contributed to a broader and a richer documentation. Her skills and approach allowed for the use of video in language documentation and description that captured not just a momentary act of speech but also the quiet times, silences, movements, and other nonverbal gestures and cues that make up language use. Thus, audio-visual material with an anthropological focus recorded the interaction of people with each other, their everyday lives, and their material culture in order to produce an anthropologically grounded, sociolinguistic, multimodal record of the language and its everyday use as embedded in the culture.

The planned anchor point for the visual material with an anthropological ethnographic focus had been yams, yam farming, and the New Yam Festival. In addition, general ethnographic filming formed an anthropological visual map and ethnographic field notes served as contextualization for the video recordings.

The anthropologist collaborated closely with a member of the community who contributed as an anthropological research assistant. The anthropological research assistant, Adesoji Olusi, speaks Yoruba and English natively and understands Ikaan but does not speak it fluently. The anthropology team prepared interviews and observation sessions in English and conducted their interviews in Yoruba and Ikaan, with the questions asked in Yoruba and the answers given in either Ikaan or Yoruba.

The planned output had been a series of short portraits of participants and events around the yam festival as a mosaic that represented aspects of the festival from different perspectives, and showed language and language use in this context. For a number of reasons, however, the New Yam Festival was not held. As a consequence, work around the festival was limited and was replaced with recordings around a traditional funeral and around the work women do. Thus, the following sections present both the original intention and the practical solution to the problems we encountered.

3.3.1 YAMS AND THE YAM FESTIVAL

mini guide: ikaan576

Originally, we had planned to film the New Yam Festival to capture language use and ritual communication, in particular non-verbal elements and their interaction with verbal elements. Following that, we had planned to revisit important locations, participants, and

artifacts with consultants to film extra footage, with commentary by participants for background and contextualization. When the New Yam Festival, with all its festivities, was not held, the planned activities had to be done with different content. Instead, the visual anthropologist conducted interviews and observational filming on farm work relating to yams, and on the background to the yam festival. Interviews and observations were recorded using a video camera and a camera-mounted hypercardioid microphone.

Interview bundles contain video, extracted audio and an ELAN annotation giving an orthographic transcription, translations into English and Yoruba as well as general, language, and culture notes. Observational filming bundles contain only video and are not yet transcribed. In addition, there are video recordings of old analogue photographs from previous yam festivals and digital photographs taken during the video recordings. Overall there are 5 annotated interviews (4 hours 36 minutes), 11 recordings of observational filming (over 3 hours), 3 video recordings of photographs and landscape, and 49 photographs. The available footage was combined with the farm walk footage and edited into a documentary film about yam as ‘The King of Foods.’

3.3.2 THE TRADITIONAL FUNERAL

mini guide: ikaan575

As a death could not have been anticipated, recordings of a traditional funeral had not been planned. At the beginning of our stay however, a very old lady died who had been a great-grandmother. She had not converted to Christianity but had still followed the old faith. Because of her status as a great-grandmother and a non-Christian, she received a traditional funeral. The family requested that we film the funeral and gave us permission to archive the material. We filmed on each of the five days of the funeral ceremony. The anthropologist also conducted interviews later and I used a short clip from the material as elicitation material for video commentary and more questions. This partly replaced the planned activities around the yam festival.

The bundles of material from the traditional funeral include observational recordings on the funeral (8 recordings, totalling 10 hours 28 minutes), 3 annotated ethnographic interviews about the funeral (totalling 1 hour 21 minutes), and four annotated video commentaries and interviews (totalling 3 hours 2 minutes) based on a ten-minute video clip of events from the funeral.

3.3.3 WOMEN'S WORK

mini guide: ikaan582

Ethnographic observation and interview filming about the work women do was carried out to replace the yam festival films and to balance the male-dominated filming by the anthropologist about yams. The footage explored the role of women in the community as well as their linguistic repertoire and language use in the domain of work, a domain which involves more use of Yoruba and less use of Ikaan, compared to talking about traditions around yam and the yam festival. Because of the language choices made by the women during the filming, the interviews on women's work were conducted entirely in Yoruba. The recordings and interviews were edited into a documentary film, which became part of the deposit.

Filming took place in various recording settings in the village, in the compounds, at the market, in the fields, and so on. Recordings were made with a video camera and a camera-mounted hypercardioid microphone.

Most bundles consist of only video, totalling around 17 hours of footage. The bundles for the three long ethnographic interviews include extracted audio files and ELAN annotations. The anthropologist is still going through the material to identify sections for further transcriptions.

3.3.4 OBSERVATIONAL FILMING AND VISUAL FIELD NOTES

mini guide: ikaan581

As with the recordings of women's work, ethnographic filming of village life took place in various recording settings in the village, in the compounds, at the market, in the fields and so on, as shown in Figure 13. The footage served as visual field notes to create an anthropological visual map of the community, their material culture, their interactions among themselves, and their interactions with their surroundings.



FIGURE 13. Observational filming of men in Ikakumo playing draughts (ikaan194_04.jpg, photograph: Rasaki Ajape)

Most recordings were done with a video camera and a camera-mounted hypercardioid microphone. Some bundles consist of video, other bundles include extracted audio and ELAN annotations. So far, there are two ELAN annotations, 82 photographs, and over four hours of video footage.

3.3.5 WRITTEN FIELD NOTES AS 'THICK DESCRIPTIONS'. The written field notes provided by the visual anthropologist are intended as a narrative of the fieldwork and of events and observations during the fieldwork. The notes are split up into one chapter for each day in the

field, allowing for more fine-grained metadata to make it easier to find specific sections. The field notes are ‘thick descriptions’ in the sense of Geertz (1973) and contain descriptions, interpretations, reflections, cross-references to notes for other days, and cross-references to resources in bundles in the collection. The field notes are indexed and tagged with anthropological categories.

The field notes are not yet part of the deposited collection because they still have to be anonymized, and sections that discuss major conflicts in the community have to be taken out. Once that is done, the edited material will be deposited with open access, and the full version will be deposited with restricted access.

3.4 MATERIAL DOCUMENTING THE DOCUMENTATION. Material documenting the documentation project was collected to cover legal issues (informed consent, copyright, intellectual property, the right to one’s own image), training material for the community (audio training workshop), and material to acknowledge and celebrate the project participants. Two main clusters of material emerge from the data: administrative material to make the documentation more transparent, and recordings of send-off festivities and video album entries, which introduce the contributors to the documentation project.

3.4.1 ADMINISTRATIVE MATERIAL

mini guide: ikaan579

Obtaining and documenting informed consent is challenging in a community where many people do not speak English, some people are illiterate, and very few have direct experience of the internet and an archive. The recordings under this theme are this project’s answer to this challenge. Other materials record which equipment was left with the community and who is in charge of the equipment. Finally, recordings of the audio workshops are included as reference material to look back on.

Collective consent sessions were conducted separately in each quarter of the village because of conflict and divisions within the community. For the sessions, we set up a camera and an external microphone in a public place such as under a tree or a shaded place. People gathered around and I, as the linguist and principal investigator, explained the background, purpose, and plans for the research in the community; where the materials would go to afterwards; and what rights the community had before, during, and after the work. I showed examples of the work, e.g., the webpage of the Endangered Languages Archive on a smartphone, and asked the community for permission to conduct research. For the first consent session, a local academic and project collaborator, Tunde Adegbola, translated into Yoruba for everyone to understand. Following that, the linguistic research assistant added comments. In the other quarters, the linguistic research assistant translated into Ikaan and/or Yoruba.

Consent sessions for the Ikakumo Photography School were conducted later and separately because the photography school had not been planned and covered by the original consent. The children’s consent was obtained in a group session in English with Yoruba translations by the older children. In addition, I went to the parents or guardians of the children to ask for consent one by one. For these sessions, I showed examples of the children’s work on the computer so that the parents and guardians saw the kind of photos the children had taken, and then audio recorded the consent session (video would have been too complicated). The consent sessions with the parents and guardians were done in English for those

parents and guardians whose English was very good. With other parents and guardians, the community research assistants translated into Yoruba, Ikaan, or Ebira (as appropriate).

Bundles for consent sessions consist of video or audio recordings. There are no annotations for consent sessions yet, although transcriptions and translations for all sessions are planned, including sessions in English. The photographs used for the consent sessions are accompanied by a text file with metadata for each photo. There are six collective consent sessions videos totalling 1 hour 34 minutes. Photography consent was obtained for every child who took part in the photography school, and additionally for some of the children who appeared in the photos. Altogether, there are 21 photography consent audio files totalling 3 hours 38 minutes.

3.4.2 VIDEO ALBUMS

mini guide: ikaan580

Video album recordings were made so that participants in the documentation project could introduce themselves and say how they have contributed to the project. Users of the collection can see the contributors, as if in a photo album, but with speech and movement.

Video albums were recorded with a stationary video camera and a directional microphone during the send-off gathering, in people's houses, and in public spaces, as in Figure 14.



FIGURE 14. Video album recording session in Ayede, with Daniel Fasho (fourth from the right) speaking (photograph: Asya Gefter)

Bundles consist of a series of short video clips, an audio file extracted from the clips, and an annotation of what has been said. Other bundles consist of one clip each, with extracted audio and annotation. For the presentation of the collection, each person will have their own, separate video album entry.

Time pressure did not allow for collecting video album entries for all participants. So far, there are around 18 entries totalling around 40 minutes, all with ELAN annotations giving Ikaan orthographic transcriptions; English translations; and linguistic, cultural, and general notes. Yoruba translations are in progress.

3.5 OTHER ACTIVITIES AND MATERIALS

3.5.1 THE IKAKUMO PHOTOGRAPHY SCHOOL

mini guide: ikaan578

As part of the project, the Ikakumo Photography School was held over three weeks in the local secondary school by Asya Gefter, with support from Adesoji Olusi and me. The workshop trained the children in photography so that they could add their perspective to the documentation and produce photographs for elicitation material. Figure 15 shows a snapshot from the Ikakumo Photography School Graduation Ceremony, where all participating children received their graduation certificates.



FIGURE 15. Lucy Adu receiving her Ikakumo Photography School graduation certificate from Asya Gefter (ikaan436_16.jpg, photograph: Sophie Salfner)

The workshop was followed by six weeks of free photography. All the photos were copied onto the village computer and remained with the children. After the workshop, eight cameras remained in the village with two camera guardians. The children and people who are trained are free to borrow a camera, take photos, and return the camera.

As presents for the community, we used some of the photos for A3⁵ photo wall calendars and gave these to every child who took part, to everyone who helped with recordings, and to every household in the village that was interested. In addition, the photos were curated by Asya Geftter, the photographer, and me in a touring exhibition shown in 2013 at the Endangered Languages Documentation Programme Africa Day, the Endangered Languages Archive Open Day, the PICS Festival in London, the West African Linguistics Congress 2013 Conference in Ibadan (Nigeria), and of course in the secondary school in Ikakumo itself. The exhibition is now in the secondary school and will remain there.

The deposit contains material about the Photography School and the exhibition, with additional photographs, video recordings, a scanned guestbook from the exhibition, and material based on the Photography School materials given back to the participants and the community. Altogether, there are 40 photographs from Ikakumo, 57 minutes of video recordings for and about the exhibition, with six ELAN annotations, 45 photographs about the exhibition, and PDFs of the calendars, panels, flyers, catalog, and guestbook entries.

3.5.2 ACADEMIC OUTPUT. The collection includes academic outputs that were produced during the project or as results of the project. A book chapter on Ikaan verbal semantics and morphology (Salffner 2012, ikaan565) and a working paper on final nasal vowels and consonants (Salffner 2013, ikaan563) are already deposited in the archive.

As more papers are produced, they will be added to the deposit. Papers that are near completion and will hopefully be added soon include: a chapter on Ikaan for an overview volume of the Benue-Congo languages (Salffner in review), a journal article on Ikaan question prosody (Salffner in preparation), a conference paper on the integration of prosody and gesture in Ikaan (Salffner et al. 2015), and of course, this article.

3.5.3 OUTREACH AND COMMUNICATING RESEARCH. As part of outreach work based on the collection, a workshop and teaching materials were developed for primary school children on toys and games of children in Ikakumo. These materials were used in a London school in July 2014 and will be added to the collection in 2015.

4. NEXT STEPS

4.1 CURRENT WORK. Current follow-up research building on the Ikaan data set is being conducted on the integration of prosody and gestures in Ikaan and English among Ikaan speakers as part of the research project “Prosody and gestures in multilingual speakers”. For this research, additional data in Ikaan and English has been collected and will be added to the collection at the end of the project.

Current publication plans include descriptive papers on the phonetics and phonology of Ikaan, covering segmental, tonal, and intonational issues, as well as work on the syllable structure. Research on phonological issues that arise from the data is in progress, for example on modeling downstep in typologically unusual systems, the universal status of the OCP, and the structure of syllables and the existence of empty nuclei. With regard to morphology and semantics, an article on the noun class system of Ikaan and its place within Niger-Congo is planned.

⁵29.7 x 42.0cm or 11.69 x 16.53 inches.

Work that is making slow progress, and will probably never find a natural end, is work on the Ikaan dictionary, a geographical and sociolinguistic map of the village, and of course further work on the two Ikaan corpora.

For outreach, a museum exhibit on tone languages has been developed that illustrates Ikaan tonal morphology in comparison both to English inflectional morphology and Yoruba lexical tones. A write-up of the exhibit and all digital materials will be added to the collection.

Finally, as a visual counterpart to this article, a video show reel for the project is planned.

4.2 FUTURE WORK AND POTENTIAL COLLABORATIVE WORK. PhD and postdoctoral researchers on an endangered language often become experts in one aspect and jack-of-all-trades-and-master-of-none in all other aspects of the language. While it is frustrating not to be able to answer other researchers' detailed questions, it is also a pleasure to outline promising lines of research for up-coming PhD students and collaborative workers.

Two important and promising fields of research are the verbal semantics and clause structure of Ikaan. Regarding verbal semantics, it is not yet clear whether there is a tense distinction and which aspects, moods, and modalities the language expresses. There seems to be a wide range of categories and complex verbal forms involving changes in subject agreement/tense-aspect-mood prefixes, two verb stems, tonal patterns, vowel length effects, floating tones, underspecified vowel affixes, and word order. Regarding clause structure, the types of subordinate clauses promise equally complex verbal forms. The affixes, segmental features, and tonal patterns in verbs in different types of subordinate clauses are far from understood.

Focus, negation, and serial verb constructions have not yet been investigated in enough detail. Finally, with regard to tonological, phonetic, and phonological variation, units larger than the sentence, such as conversation and discourse, all await eager researchers.

4.3 QUOTING AND USING THE DATA. Users of any part of the collection should acknowledge Sophie Salfner as the principal investigator and Sophie Salfner and Maria Tzika as the data collectors and researchers. Users should also acknowledge the Endangered Languages Documentation Programme as the funder of the project. Contributors who have collected, transcribed, or translated the data or were involved in other substantial ways should be acknowledged by name. All information on contributors is available in the metadata. To cite material from the collection, authors should cite

- the collection if they are referring to the collection in general, i.e., Salfner (2014)
- the collection and the bundle if they are referring to a bundle in general or the data in a whole bundle, e.g., Salfner (2014, ikaan559) for names of snakes
- the collection and the unique annotation ID if they are referring to a specific annotation, e.g., èbób 'sand boa/puff adder' (Salfner 2014, ikaan559.68).

Please cite the collection as Salfner, Sophie. 2014. *Farming, food and yam: language and cultural practices among Ikaan speakers: an archive of language and cultural material from the Akaan people of Ikakumo (Ondo State and Edo State, Nigeria)*. London: SOAS, Endangered Languages Archive. URL: <http://elar.soas.ac.uk/deposit/0259>. Accessed on [insert date here].

5. SUMMARY. This article aimed to provide a way into the language documentation and description data collected and compiled during postdoctoral research project on language and cultural practices among Ikaan speakers around the topics of farming, food, and yams. On the one hand, this was meant to provide a bird's eye perspective on the collection, showing the project background, the conventions and workflows, and the structure and content of the resources. On the other hand, it was intended to provide a glimpse behind the scene, including motivations, observations, thoughts on the collection, and future plans. Both perspectives were intended to place the project in its wider research and community context. It is hoped that with this description, the collection will become not just discoverable and accessible through an archive catalog, but also comprehensible and, as a result, more useable.

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