The languages of northern Ambrym, Vanuatu: A guide to the deposited materials in ELAR

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This paper gives a detailed overview of the archived language documentation materials for the two languages spoken in northern Ambrym, Vanuatu: North Ambrym and Fanbyak. I discuss the speakers and the language situation in northern Ambrym to give readers an introduction to the culture of the area. The archived materials encompass five different research projects focussing on the two languages, including documentation and literacy development projects. Data collection, workflows, file-naming conventions, and community involvement are all discussed. The deposited materials are described along with overviews of the different genres, sub-genres, and keywords to enable users to navigate and discover relevant recordings.

1. Introduction[1] This article gives a detailed overview of the archived language documentation materials for the two languages of northern Ambrym spoken in Vanuatu: North Ambrym[2] (ISO 639-3: mmg) and Fanbyak[3] (ISO 639-3: fnb). The archived materials are a result of several different projects, including PhD and Post-Doctoral research projects. I aim to make the deposit accessible and usable, with detailed descriptions of the materials (Woodbury 2014). To this end, this paper provides an in-depth description of the deposited material, which is held at the Endangered Languages Archive (ELAR), with overviews of the different genres, sub-genres, and keywords used to categorize the deposit. By discussing the languages, their speakers, and the archived data I provide an overview of the deposited materials, so as to enable users of the archive to find material for their specific needs.

The deposit encompasses five different research projects across the two languages – North Ambrym and Fanbyak. Both languages are Oceanic and spoken in the northern part of Ambrym island, Vanuatu (Figure 1). The deposit has undergone changes since its inception in 2012. Initially, two deposits existed, separating the two docu-

[1] I wish to thank the members of both the North Ambrym and Fanbyak speech communities for granting me permission to work on their languages, and to my language consultants who are mentioned in this article for their patience and hard work in teaching me their languages. Many thanks to Hannah Rödde for her help in creating the maps in this article. I also wish to thank Karolina Grzech, Eleanor Ridge, and an anonymous reviewer for their comments on an earlier version of this paper. I wish to extend my gratitude to Sophie Salffner and her team at ELAR for all her help with depositing material in the archive.
[2] Also known as Rral, Tolongken, Magam, or Olal. North Ambrym refers to the language, whereas northern Ambrym refers to the geographical location.
[3] Alternative spelling Fanbak; also known as Orkon.

mentation projects of Fanbyak[4] and North Ambrym.[5] I decided to amalgamate the two deposits for several reasons. First, the bringing together of the deposits reflects the common linguistic and cultural background of the two speech communities as both languages are spoken in the same geographic area. Second, all Fanbyak speakers are at least bilingual in North Ambrym, resulting in lexical borrowing. Third, several traditional narratives that have been collected have recorded versions in both languages. Fourth, some of the language consultants worked on both the North Ambrym and Fanbyak documentation projects, and comparative texts and elicitations are available in both languages. Finally, during filming of traditional ceremonies that involved members from both speech communities, North Ambrym was used as the lingua franca, rather than Fanbyak for public speeches. Currently the deposited materials can be found at https://elar.soas.ac.uk/Collection/MPI1143013.

For the North Ambrym language there are over 20 hours of video recordings and almost 50 hours of audio recordings. For the Fanbyak language there are over five hours of video and over 22 hours of audio recordings. Table 1 gives more details about the recordings and their annotations.

The level of annotation per bundle or session varies. A session may have no annotation, and just the audio or video recording is present along with its associated metadata; there may be a scanned PDF of the original field notes, or a PDF file of a FLEx export of the recording which has been transcribed, translated (into English and Bislama), and interlinearized. The highest level of annotations are ELAN files where the recording has been transcribed, time aligned, and translated and may include interlinear glosses. Table 1 represents the number of hours of audio and video materials deposited, along with the highest level of annotation available for each session.
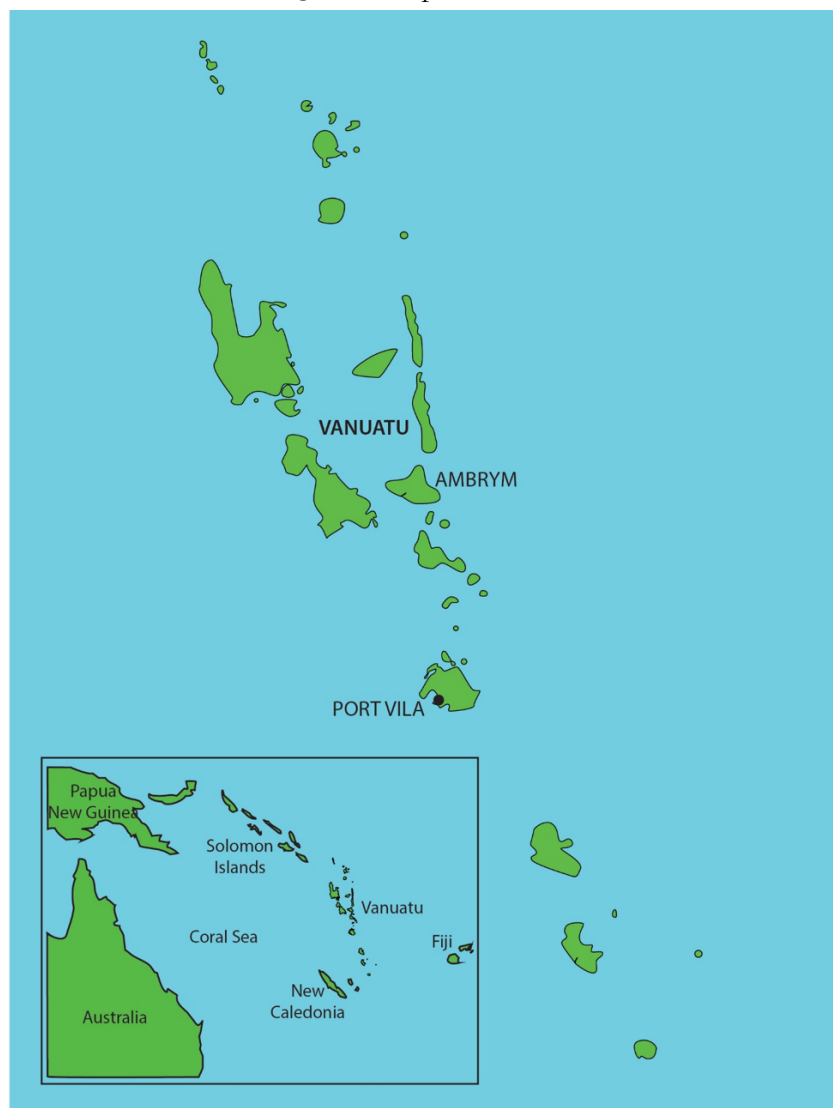
Table 1. Number of hours of data and associated annotations

North Ambrym Level of Annotation	Video (HH:MM:SS)	Audio (HH:MM:SS)	Total (HH:MM:SS)
ELAN – glossed	0:45:01	0:34:55	1:19:56
ELAN – not glossed	2:43:57	2:26:29	5:10:26
FLEX – glossed	2:42:19	0:16:51	2:59:10
Field notes	3:08:39	41:38:22	44:47:01
No annotation	11:10:37	7:34:04	18:44:41

Fanbyak Level of Annotation	No. hours of video	No. hours of audio	Total
ELAN – glossed	3:27:03	1:55:40	5:22:43
ELAN – not glossed	0	0	0
FLEX – glossed	0	0	0
Field notes	1:42:21	15:10:14	16:52:35
No annotation	0	2:33:44	2:33:44

[4]A documentation of Fanbyak, a language of Vanuatu. Deposit ID: 0387.
[5]A documentation of North Ambrym, a language of Vanuatu. Deposit ID: 0131.
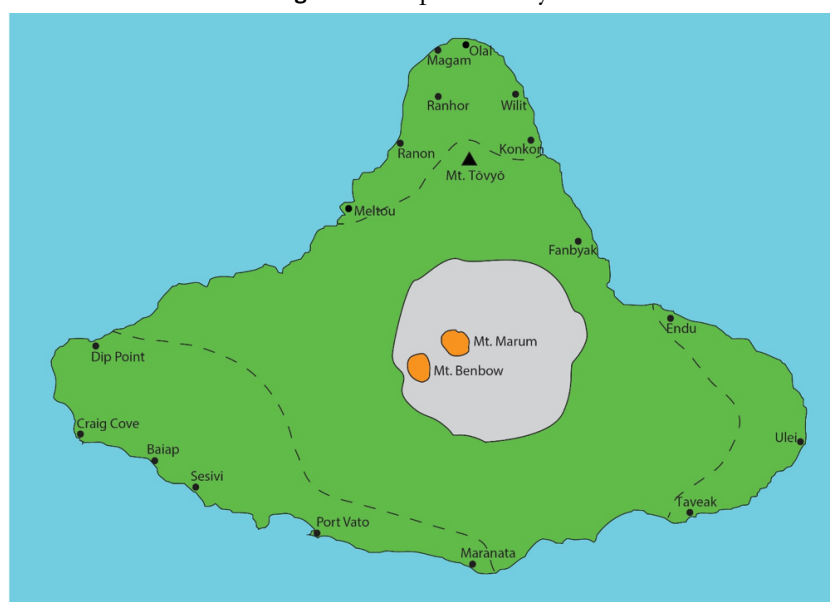
Figure 1. Map of Vanuatu

The remainder of this paper is split into three sections. §2 details the language contexts, giving an overview of the speakers and the speech communities, as well as current and prior linguistic and anthropological research. This section also introduces the research projects and explains how the community was involved in them. §2 lastly describes the more technical details about the project, such as metadata, recording formats and annotation conventions. §3 is a detailed guide to the genres, sub-genres and keywords used in the deposit to aid the user in finding relevant materials. Finally, §4 discusses future directions for the archived materials and research.

2. Background

2.1 Language, speakers, and culture   Vanuatu is an archipelago in the South Pacific Ocean made up of around 80 inhabited islands with 138 languages, making it the most linguistically dense country in the world (François et al. 2015:8). North Ambrym and Fanbyak are both spoken on Ambrym Island, located in the central region of the archipelago (Figure 1). Ambrym is the fifth largest island and is dominated by its two active volcanic craters, Marum and Benbow, and mountainous landscape which has split the island into three inhabited areas – the north, the west, and the south east (dashed lines in Figure 2). There are seven languages spoken on Ambrym. North Ambrym and Fanbyak are spoken in the north. Vatlongos[6] (Parker 1968a; 1968b; 1970; Ridge 2018) is spoken in the south-east between Endu and Taveak villages. Daakie (Krifka 2011; 2016) is spoken in the south, between Maranata and Port Vato villages. Daakaka (von Prince 2015) is spoken between Sesivi and Baiap villages. Dalkalaen is spoken in the Craig Cove area. Finally, Raljago[7] (Paton 1971; 1979), with only a handful of elderly speakers left, is spoken around Dip Point.

Figure 2. Map of Ambrym

Northern Ambrym is the only area not to have an airfield. Consequently, the only way to reach it is either by boat or by foot over the volcanic ash plain. Northern Ambrym itself is dominated by the twin peaks of Mount Tōvyō, which acts as a buffer from acid rain caused by the volcano. The area to the south-west of Mount Tōvyō receives more acid rainfall and volcanic ash than the other areas, which has adverse effects on crop growing.

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[6]Also known as Southeast Ambrym.
[7]Also known as Lonwolwol.

The language of North Ambrym is generally known simply by its toponym, but sometimes locally as *Rral* 'language, word, message' or *Tolongken* 'our voice'. North Ambrym is spoken in every village of northern Ambrym. Figure 3 represents all the villages where recordings of the North Ambrym language were made. North Ambrym has two dialects: *Ngeli*[8] is spoken from Magam and around to the southwest up to Meltou[9] village, and *Ngeye* is spoken east of Magam, from Olal[10] to Konkon village.

The name of the Fanbyak language is also a toponym, named after the original village where the language was spoken meaning 'under the banyan'.[11] The village of Fanbyak is no longer inhabited,[12] and all speakers of this language now reside in three villages in northern Ambrym – Faramsu, Ranvetlam and Konkon – and the archived materials include recordings made in all three locations. The language was previously identified as Orkon (Lynch & Crowley 2001), which was the name of another village close to Fanbyak. Orkon, meaning 'taboo place', was a distinct dialect of Fanbyak and is no longer spoken.

Figure 3. Map of northern Ambrym depicting the villages where recordings were made

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[8]The names *Ngeli* and *Ngeye* derive from the proximal presentational demonstratives in both dialects, meaning 'this is'. Fanbyak is sometimes referred to as *Ngelē*, which is the Fanbyak form of the presentational demonstrative. Thus the three varieties can also be distinguished by these names.

[9]Meltou is located at the next point along the coast to the south of Ranvetlam and is not shown in Figure 3, as no recordings were made there, however it is shown in Figure 2. North Ambrym is now also spoken in Ranverekon, which is located roughly halfway between Ranvetlam and Dip Point. Ranverekon was a former village that has now been repopulated by descendants of the original inhabitants.

[10]Olal is not shown in Figure 3 as no recordings were made there, but it is shown in Figure 2.

[11]Ficus species.

[12]Figure 2 shows the original location of Fanbyak.

Speaker populations are difficult to estimate in Vanuatu due to limited information from the national census about languages spoken. Northern Ambrym itself is no different, with varying estimates of speakers of the two languages. The most recent mini-census in Vanuatu includes, for the first time, the population of northern Ambrym (rather than Ambrym as a whole), and puts the population at 3,156 (VNSO 2016). Based on personal observation, almost all inhabitants speak North Ambrym. There are no figures available for the number of speakers outside of Ambrym, but a conservative estimate of the total speech community would be at least 4,000 speakers, including those who live in one of the two larger urban centers – Port Vila or Luganville – and in other language communities. This makes North Ambrym one of the larger languages of Vanuatu. The language is still being passed on to younger generations in northern Ambrym, however in other areas the language is only being passed on intermittently, due to intermarriage with speakers of other languages of Vanuatu.

The situation for Fanbyak is rather different. With only 130 speakers, it is one of the smaller languages of Vanuatu and is relatively more endangered than North Ambrym. There is still inter-generational transmission, but only in one village in northern Ambrym – Faramsu. In the other two villages where the language is spoken, North Ambrym dominates and is being passed on to children instead. Similarly in the larger urban centers of Port Vila and Luganville the same fate is common, with other languages being learnt instead of Fanbyak.

Drastic change in cultural practices has come about over the last hundred years in Vanuatu, stemming from a combination of decimation of the population from European-introduced diseases (Crowley n.d.; 1997) as well as cultural, religious, and formal education influences on traditional practices and ecological knowledge (McCarter 2012). As some older cultural traditions are no longer practiced in northern Ambrym, this has led to a shift in language domains, and loss of associated technical vocabulary.

2.2 Existing documentation and description Despite it being one of the languages with the largest population of speakers in Vanuatu, scant attention has been paid to North Ambrym by linguists. The earliest known reference to the language is a sketch grammar included in the *Melanesian Languages* (Codrington 1885). At around the same time a missionary to northern Ambrym, Rev. Charles Murray, produced two publications, one a small translation of a Christian catechism (Murray 1886) and the other a list of 65 breadfruit terms (Murray 1894). Pastor Paton lists a number of North Ambrym words, paradigms, and texts in his collection of material from the Lonwolwol (Raljago) language (Paton 1971; 1979).

Fanbyak has received even less attention. Robert Early and John Lynch had briefly investigated the language in the late 1990s and compiled a word list, along with notes on the phonology and grammar (Early & Lynch n.d.-a; n.d.-b; n.d.-c). Previously the language was known as Orkon, which was an extinct dialect of Fanbyak. Terry Crowley had also started researching the language and had begun to write a monograph (Crowley n.d.).

In contrast, there has been much interest in North Ambrym from anthropologists throughout the last 100 years. Originally, interest in North Ambrym concerned the complex kinship and marriage systems (Rivers 1915; Deacon 1927; Patterson 1976). More recent anthropological work has centred on other topics, such as systems of exchange agency (Rio 2007), gender, Christianity and cultural change (Eriksen 2007), indigenous copyright and the commodification of art (DaBlok 2018), and the impact of seasonal migrant labour to New Zealand on the local economy in Ambrym (Bailey 2014). The anthropological research has explored many cultural concepts and has aided the linguistic definitions of key cultural terms.

2.3 Contributions to linguistics   To date there have been several contributions on the North Ambrym language stemming from the ELDP-funded documentation project. First, a PhD thesis (Franjieh 2012) containing the first comprehensive grammar sketch of the language, detailing its phonology, morphology, and syntax. The second part of the thesis is an in-depth analysis of the possessive classifier system and introduced several key findings that differentiated the system from that of other Oceanic languages. The possessive system of North Ambrym has the typical direct and indirect split described for the Oceanic languages in general (Lynch, Ross, & Crowley 2002:37). Generally, nouns denoting semantically inalienable items, such as body parts, kinship terms, and parts of wholes, are directly suffixed by pronominal possessors. On the other hand, semantically alienable items are indirectly possessed, with possessor marking suffixed to a possessive classifier. Typically Oceanic possessive classifiers are called "relational classifiers" (Lichtenberk 1983; 2009). In these systems, a noun can occur with different classifiers dependent upon the intended or actual relation between the possessor and the possessed. For instance, water could be marked with either the drinkable or general classifier depending upon whether the possessor drinks it or uses it for another purpose. However, North Ambrym functions quite differently. I conducted a range of experiments with speakers to investigate how the classifiers are used. The results showed that prototypical possessions typically only occur with one classifier and differing interactional contexts resulted in no change in classifier choice.

These initial results were also contrasted with languages from South and West Ambrym whose systems appear to function the same as in North Ambrym (Franjieh & von Prince 2011). The experimental results were detailed in two further publications: Franjieh (2016) analyzed the experiments that tested different contextual interactions (video vignettes and contextual translations). Instead of a relational classifier system, North Ambrym shares attributes with a typical gender system. Franjieh (2018) took this line of argumentation further by discussing inter-speaker variation and reaction times of prototypical and atypical possessions. North Ambrym's possessive classifier system was analyzed using a canonical typological framework (Corbett 2006), arguing that the system represents a non-canonical gender system (Corbett & Fedden 2016).

Another aspect of the possessive system – the construct suffix – has also been discussed from a diachronic and synchronic perspective (Franjieh 2015). This suffix,

which is homonymous with the third person singular possessor suffix, appears suffixed to either the indirect possessive classifier or a directly possessed noun when the possessor is a noun or full noun phrase. The suffix is not a marker of agreement and does not index features of the possessor, such as person, number, and animacy, but indexes common noun possessors.

My current research on the languages featured in the deposit centers on the interaction between vowel harmony and low vowel dissimilation in Fanbyak (Lynch 2003).[13] Additionally, I am working on object incorporation and compound verbs, aspects of intergenerational language transmission in Fanbyak, and on methodological approaches to literacy development in Vanuatu.[14]

2.4 The North Ambrym and Fanbyak research projects   The archived materials represent five different projects spanning almost a decade from 2009–2017. The first project was an ELDP-funded PhD project to document and describe the language of North Ambrym (IGS 0084). The research culminated in the submission of a PhD thesis entitled *Possessive Classifiers in North Ambrym, a Language of Vanuatu: Explorations in Semantic Classification* (Franjieh 2012). The thesis was based on 15 months of fieldwork in Vanuatu.

The second project was a grant from the Christensen Fund to develop vernacular literacy materials and conduct teacher training workshops. It aimed to enhance language maintenance and inter-generational transmission of traditional ecological knowledge by introducing a vernacular component in the kindergarten and primary school curriculum. This seven-month project had several outcomes: teacher training in reading and writing in vernacular, production of a multi-lingual dictionary, thirty-eight vernacular story books, a numbers book, an alphabet book, language primers, and other educational resources. 12,000 copies of the literacy books and 120 dictionaries were printed and distributed to the eight primary schools and nine kindergartens in the area.

The third project was an ELDP-funded post-doctoral research grant for the documentation and description of Fanbyak (IPF 0216) and research into intergenerational transmission and language change, along with the production of vernacular readers. This two-year documentation project resulted in a rich collection of observational recordings, dialogues, and narratives of this minority language based on six months of fieldwork. Community outputs included an alphabet workshop for the community. In addition there are 150 copies of seven vernacular literacy books containing edited versions of different narratives recorded during the project. The books have been distributed to community members in northern Ambrym. The production of a multilingual dictionary is currently ongoing.

During the period of the third project, the Vanuatu Government had begun to implement the Vanuatu Education Sector Program (VESP) (DFAT 2012), which saw the overhaul of primary education and included provision for vernacular education in 46 languages for the first three years of primary school (Early 2015). Several linguists

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[13]With Bill Palmer.
[14]With Kay Johnson.

participated in workshops throughout the country, and I was invited to participate in the Ambrym and Paama workshop in November 2016.[15] Together with teachers from six language communities (North Ambrym, Dalkalaen, Daakaka, Daakie, Vatlongos, and Paamese), materials from Bislama were translated into the different languages of the area. The workshop resulted in the creation of 32 readers, five posters, a list of 100 keywords, and alphabet primers. A second workshop was held in January 2017 and targeted the translation of nine Year 2 readers, nine Year 3 readers, and six posters into the six vernacular languages. I was unable to participate in this workshop but Eleanor Ridge[16] was able to attend. The resulting materials are currently being distributed for their use in schools. I include the materials produced for North Ambrym in the archive.

The final project that contributed to this deposit is the MelaTAMP project run by Manfred Krifka and Kilu von Prince.[17] This project investigates tense, aspect, and mood in several Melanesian languages. As a collaborator of this project, I collected translations of ten storyboards in North Ambrym and Fanbyak. The ten storyboards were translated by five different speakers in North Ambrym and by four speakers in Fanbyak, giving a useful resource for both intra- and inter- language comparison. The resulting recordings, transcriptions, and translations are included amongst the archived materials.

2.5 Community involvement Initial permission to work on the North Ambrym language was sought through the Vanuatu Cultural Centre (VKS) in Port Vila. The VKS acts as a gateway for external researchers, since all academic research in Vanuatu requires a permit. The VKS also functions as a central hub for local fieldworkers, who are Ni-Vanuatu from the various speech communities in Vanuatu and who promote and record traditional practices. Usually, external researchers are put in contact with local fieldworkers in the area they wish to visit. However, in my case this did not happen, and I was instead introduced to a member of the speech community in Port Vila who arranged for me to stay with his brother, Willie Tangou, in Ranvetlam village. During my initial stay in Port Vila the third National Arts Festival was taking place with cultural performers from the entire archipelago performing in Port Vila. I was introduced to several members of the North Ambrym speech community during this time.[18] One of them, Saksak Batōkon, proved to be an invaluable contributor to the documentation project, contributing his insight into cultural knowledge and a great number of traditional stories. Isaiah Bong from Ranvetlam village was my main consultant and gatekeeper. He took me on many trips around the island and introduced me to the different speakers I would record. George Andrew and Ephraim Hari were of great help in translations and elicitation. Furthermore, I worked with

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[15]Many thanks to Robert Early and Helen Tamtam for co-ordinating these workshops and for inviting me to participate.

[16]Currently a PhD student at SOAS, University of London working on Vatlongos (SE Ambrym) language.

[17]https://www.projekte.hu-berlin.de/en/melatamp.

[18]I am grateful to Hugo DaBlok who introduced me to the speech community members at the Festival.

a dozen members of the local stringband to record, edit, and produce a music DVD for the local community in Ranvetlam village (§3.3).

I received initial community consent to document North Ambrym during a public meeting with representatives of villages from the Lolihor district. Later this consent was formalized during a meeting with the Lolihor development council. During the alphabet development phase in 2011 I worked with head teachers from two primary schools – Ranon and Ranmuhu – to come up with a usable orthography. In total I recorded 43 speakers of North Ambrym from 20 villages covering the whole area where the language is spoken, including speakers from both dialect areas.

For the Christensen-funded literacy development project I also received support from key educational stakeholders, such as Charley Robert in the Curriculum Development Unit of the Ministry of Education. I also had support on the ground from the Zone Curriculum Advisor, Jonis Magetor, who was in charge of curriculum development and training in northern Ambrym. He facilitated the teacher training workshops by inviting over 30 teachers from 8 primary schools and 9 kindergartens in northern Ambrym. I worked with different consultants to collect, edit, and produce a wide range of literacy materials in both dialects of North Ambrym (§2.4).

Table 2. Language consultants and their roles

Name	Gender	Language	Role
Isaiah Bong	M	North Ambrym	language consultant, gatekeeper
Ephraim Hari Worwor	M	North Ambrym	language consultant
George Andrew	M	North Ambrym	language consultant
Saksak Batkon	M	North Ambrym	cultural consultant
David Taso	M	North Ambrym	language consultant
Jonis Magetor	M	North Ambrym	Zone Curriculum Advisor, literacy material translator
Rebi Obed	F	North Ambrym	literacy material translator
Lomah Topuvivi	F	North Ambrym	literacy material translator
Saksak Joel	M	Fanbyak, North Ambrym	language consultant, gatekeeper
Alice Toka	F	Fanbyak, North Ambrym	language consultant
Elsie Taso	F	Fanbyak, North Ambrym	language consultant
Willie Salong Tangou	M	Fanbyak, North Ambrym	language consultant, gatekeeper

Consent to work on the Fanbyak language took several years to obtain. It was not until the Fanbyak speech community got to know me and my work and saw the community outputs I had produced for North Ambrym that they consented to a documentation project. Charting genealogies of Fanbyak speech community members revealed the loss of the language in the younger generations and cemented community support. I worked on the project with four main consultants – Saksak Joel from Faramsu and Alice Toka, Elsie Taso, and Willie Tangou from Ranvetlam village. My main consultant, Saksak Joel, was given a laptop and worked on the multilingual

dictionary during his own time using the program WeSay. For the ELDP-funded Fanbyak project I worked with 29 participants from three villages. Table 2 details all the main consultants and their roles within the different projects.

Language consultants worked mainly on transcribing and translating texts, and on elicitation. Gatekeepers are the consultants who introduced me to different storytellers around northern Ambrym. The cultural consultant provided detailed descriptions of important cultural aspects, in addition to voice-over descriptions of the many traditional ceremonies I recorded. The literacy material translators were part of the VESP project and translated materials into North Ambrym. The Zone Curriculum Advisor is in charge of the provision of primary education throughout northern Ambrym and co-ordinated the teacher training and literacy development workshops.

2.6 The collection conventions

2.6.1 Metadata and file-naming conventions For each speaker I worked with, I recorded basic sociolinguistic data, such as age, name, place of birth, place of abode, languages spoken, education, and where their parents were born. Each speaker was assigned a unique speaker ID based on their initials followed by a number to disambiguate those with the same initials. Thus, my main consultant for North Ambrym, Isaiah Bong, was given IB1 as his unique speaker ID.

Metadata was recorded in a spreadsheet (Figure 4). Metadata collected for each recording session included the following information:

- session/bundle ID

- location

- date

- the timings of the video or audio recording

- a description of the recording content

- a description of the files in the session

- genre of recordings

- sub-genre of recording

- keywords

- field notebook and page number

Each recording session and corresponding analysis is given a unique ID. Session IDs are based on the speaker ID and are suffixed by a numeric identifier. Thus IB1_1 is the first session of recordings associated with the speaker IB1. This works well for monologues, but for dialogues with more than one speaker either the main

speaker was used as the bundle ID or sometimes two speaker IDs were joined together: ET1_AT1_1. For some group recordings where no main speaker could be identified a unique group ID was assigned. For example when working with the local stringband I used SBD as a unique identifier. File-naming simply used the session ID followed by the filetype extension: IB1_1.wav, IB1_1.mp4, etc. If a session contained multiple audio or video files the numeric suffix for the filenames would be unique, but the session ID would only reflect the lowest numeric suffix found within the associated files. Photos that are included use the session ID, and if there are multiple photos the filename is suffixed by an alphabetic/numeric identifier: WS1_1b.jpg or TREE_ID_176.jpg. PDF files which correspond to glossed and translated FLEx exports use the session ID, whereas PDF files that correspond to scanned images of the original field notebooks have a suffix _notes appended.

Figure 4. Screenshot of metadata spreadsheet

2.6.2 Recording formats and workflow

Throughout the years of documenting both languages, technology has evolved and different equipment was used. Initially, a Zoom H4n was used with either the in-built microphone or a Rode NTG2 shotgun mic depending on recording situation. For video, I initially used a Canon Legria HV40 camcorder which allowed external mic inputs via a mini-jack. A Beachtek adapter was used to input the Rode shotgun mic using XLR cables. Later, during the documentation of Fanbyak, I used a Zoom H6 with Rode lavalier mics, and a Canon Legria Hf G25 camcorder along with a Rode video mic. Audio was recorded in WAV format using a minimum of 48kHz, 16bit. Video was recorded onto DV cassettes at first, but then directly in AVCHD format on SD cards when using the Legria Hf G25 camcorder.

Often when recording video I also recorded a separate audio track with the Zoom to ensure a back-up copy was available in case of any problems. In cases where the audio from the Zoom was clearer, this audio was then synced to the video using video editing software.[19] The synced files were then re-exported before being processed in Handbrake to make MP4 versions which were used in ELAN and are accepted by the ELAR archive.
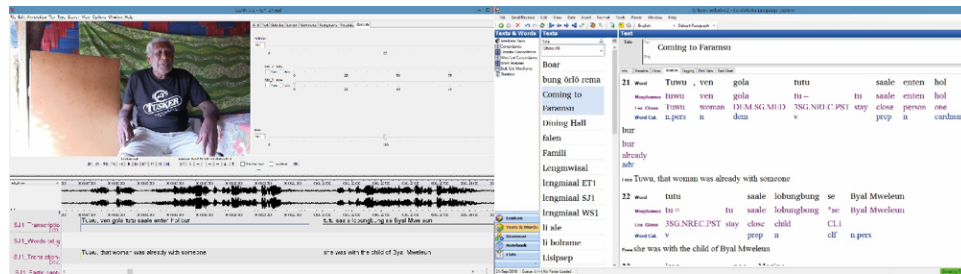
Due to lack of electricity in Ambrym, all transcriptions, annotations, and translations of texts and elicitation sessions were written in notebooks. Power permitting, the texts were entered into FLEx to create interlinearized glosses and simultaneously build a lexicon. At this time, there was no support for importing data to and from

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[19]Sony Vegas 13.

ELAN. It was only towards the end of my PhD that this part of the workflow was introduced. Consequently, for the documentation of Fanbyak, all texts were time-aligned in ELAN before being imported to FLEx for interlinearized morphological glossing, and then re-exported to ELAN. For the ELAN-FLEx-ELAN workflow I followed Gaved & Salffner (2014). Figure 5 shows the same recording in both ELAN and FLEx.

Metadata was entered into a spreadsheet (as detailed in the previous section) and then input into the University of Cologne's CMDI maker using the IMDI profile before being exported to Arbil and uploaded to ELAR using LAMUS (See Figure 4 for an example of the metadata/workflow spreadsheet).

Figure 5. ELAN-FLEx screenshots

2.6.3 Annotations As soon as possible in the documentation of both languages, I adopted phonemic transcriptions for texts and elicitations. The phonemic transcriptions evolved over time on the basis of consultation with community members during alphabet workshops, teacher trainings, and collaborating with Houghton Richards and Laura Thulesen from SIL who are co-ordinating the translation of the Bible into North Ambrym. For example, /ɣ/ was initially represented as <x> in the phonemic orthography, but was changed to <g> after one of the alphabet workshops. Similarly, word breaks evolved – in some transcriptions the reader may see the 3SG realis or recent past enclitic being written as part of the verb, but later members of the community preferred to write it separately, e.g., *maktu* 'he took' is now written as *ma ktu*.

3. The archived materials The archived materials are described here according to the different genres and sub-genres,[20] and keywords which have been assigned to the different sessions. Describing the collection using the search functions of ELAR enables users of the archive to become accustomed to the archive's functionality and helps them find the relevant materials.

The front page of the "languages of northern Ambrym, Vanuatu" deposit includes a basic overview of the languages and the deposited materials, similar to that described in this paper. There is also a show-reel, which contains snippets of some of

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[20]These are called "topic" in ELAR.

the different types of recordings included in the deposit, as well as a podcast and links to radio and magazine interviews about different aspects of the research.

Nine different genres are currently distinguished and are described along with their sub-genres in the following subsections: narrative (§3.1), dialogue (§3.2), music (§3.3), observational filming (§3.4), elicitation (§3.5), and literacy materials (§3.6). Finally, academic publications, legacy materials, and original fieldnotes are described in the 'other materials' section (§3.7). In the following subsections the sub-genres are denoted in bold and relevant keywords are in small caps. The keywords included here are not an exhaustive list of those used within the deposit, but are given here as an extra aid for searching the collection.

I have attempted to make the deposited materials as usable and accessible as possible for all potential audiences: linguists, other academics, speech community members, and other non-academic users. The majority of the bundles can be accessed by anyone who has opened an account with ELAR, though a few bundles have restricted access for various reasons. The descriptions of every deposit (except for elicitation sessions) are in both English and Bislama. Hopefully this will make the recordings more accessible to speech community members. Additionally, sessions in North Ambrym which have either FLEx or ELAN annotations also include free translations in Bislama and in English. This has not yet been done for Fanbyak.

I have tried to make the collection relevant for other researchers. For ethno-ornithologists there is an identification of bird and bat species from photos taken from Wikipedia.[21] A document including information on species, common name, and vernacular name are included with hyperlinks to each page in Wikipedia. There is also identification of birds and bats from picture books (Kahler 2007a) and from pictures I took myself. Additionally, there is the draft vernacular literacy book on birds which has detailed information about each species found in northern Ambrym in the North Ambrym language.[22] Finally, a search by either Latin or common English species name will bring up all instances of birds that occur in the recorded materials, such as in traditional narratives. For example, to find the sand drawing of the emerald dove trying to carry a bundle of wild cane, one could use any of the following keywords: BIRD, EMERALD DOVE, CHALCOPHAPS INDICA, GRASS, WILD CANE, MISCANTHUS FLORIDULUS.

Similarly, for ethno-botanists, ethno-zoologists, and ethno-biologists there is also a large collection of species that have been identified and matched with their common English and Latin names, along with pictures from picture dictionaries (Kahler 2007a; 2007b) and from photos I took myself. There are also observational videos of animal husbandry (e.g., pig castration) and working in the garden (e.g., planting yams). For anthropologists, the genre of observational filming will be of value, and can aid in understanding different cultural practices, such as traditional work and ceremonies. Furthermore, the recordings detailing the kinship terminology will also be of interest. For ethno-musicologists, there is a rich collection of music, songs, and dance. The music and observational filming genres will be of key interest here. For

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[21]https://en.wikipedia.org/wiki/List_of_birds_of_Vanuatu. The photos are not included due to copyright.
[22]This, along with all other literacy materials, has not yet been translated into English.

the speech community members there are multiple potential uses of these materials. There are numerous traditional narratives, songs, music, and recordings of traditional ceremonies which may be of interest. Finally, for vernacular language teachers there is an extensive collection of literacy materials.

The number of recordings makes it unfeasible for everything to be transcribed, time-aligned, translated, and glossed in ELAN within the time-span of each project. For the non-academic user, ELAN is another mountain to climb in being able to access data. For recordings that have corresponding ELAN analysis I have provided FLEx exports saved as PDFs. This is much more accessible for someone wanting to read a narrative. Another issue is elicitation. Elicitation sessions are predominantly recorded and transcribed into notebooks. PDFs of the relevant pages from the notebooks have been deposited along with the elicitation recordings. However, this is clearly not an optimal solution.

3.1 Narrative   The genre of narratives includes sand drawings, string figures, traditional narratives, personal narratives, expositions, narrative stimuli, oratory, and reports. I describe each of these narrative types in turn below.

Of interest to this collection are the video recordings and analysis of **sand drawings**, which have been designated by UNESCO as an intangible cultural heritage of humanity. These are unique to central and northern Vanuatu and involve intricate geometric patterns overlaid on gridlines which are drawn on the ground. They consist of abstract images depicting objects in the natural world, such as flora and fauna (Figure 6); depict actors and events in traditional narratives; and some can be acquired during grade taking ceremonies in the male hierarchical society. There are 18 bundles for North Ambrym and two for Fanbyak representing 13 unique drawings. There is also an extra bundle which includes hand-drawn images of the artwork depicting both the grid lines and the overlaid images with each line numbered. This will form the basis of a book which will be distributed to teachers in primary school at a later date.

The sub-genre of **string figures** is a collection of geometric patterns made with string. Some of these represent images, and others are parts of stories. They bear a resemblance to sand drawings, and both are called *tuuan* or *tieben* 'drawing' in North Ambrym and Fanbyak, respectively. There are apparently versions of sand drawings that have an equivalent string figure representation, though I have been unable to record these. Currently, there are nine bundles depicting ten different string figures in the Fanbyak language. There are several more to be deposited in both Fanbyak and North Ambrym.

Traditional narratives make up the bulk of this genre. There are 43 sessions for North Ambrym and 16 for Fanbyak. This sub-genre covers traditional myths and oral histories passed on from generation to generation. There are interesting collections of stories about the LISEPSEP devils and the wUNU fools. The *Lisepsep* are human-like devils with straggly hair and long sharp teeth that live in the jungle. Stories about these creatures appear widely across central Vanuatu. They are man-eaters and trick people into following them before killing and eating them. The *Wunu* are a familial

Figure 6. Josep Bongmeme explains his carving of an *atata* 'pig-killing club' (l), and John Taso has drawn the sand drawing of the *lul* 'butterfly'(r).

lineage of people from Nolili village in northern Ambrym who do foolish things. They always do the opposite of what they should be doing. Sometimes their actions are harmless, such as sleeping next to the fire on a hot day or carrying firewood from high up in the jungle when there is plenty close to home. But other times their actions can lead to disaster, such as trying to haul huge boulders uphill only to have the rope break and the boulder crush those underneath. This last story also has an interesting sand drawing accompanying it. There are many more narratives on different topics, including family histories that tell of the ORIGIN of a particular family line. People are able to trace their ancestors back to animal and tree spirits who became human.

The collection of **personal narratives** differs from traditional narratives described above as these are events which the speaker participated in or was an eye-witness to, whereas traditional narratives could be historical events which occurred in previous generations. There are two personal narratives in North Ambrym and 11 in Fanbyak. The largest collection of personal narratives are eye-witness accounts of CYCLONE Pam which occurred on March 12th, 2015 and brought devastation to much of Vanuatu.

The **exposition** sub-genre includes recordings of procedurals and explanations of culturally important artefacts, work, and events. These include explanations of different ceremonies such as the new YAM ceremony and WEDDINGS, how to plant yams or work in the GARDEN, how to make an area or garden TABOO, explanations of different wood CARVINGS (Figure 6), and discussions around speech REGISTERS. There are currently 11 expository recordings for North Ambrym and three for Fanbyak.

The collection of **narrative stimuli** are recordings of narratives which have been prompted by using different stimuli. Two different types of stimuli have been used to elicit narratives. The first type is the collection of ten STORYBOARDS which are part of the MelaTAMP project. These storyboards are designed to elicit different tense, aspect, mood, and polarity distinctions. There are fifty recordings of these storyboards in North Ambrym and forty in Fanbyak. Second, there are twenty recordings of Wallace Chafe's "Pear Story" in Fanbyak (Chafe 1980). These include recordings by speakers of different genders, age, and language proficiency and form a comparative basis for research into intergenerational language change.

Finally, there are two narrative sub-genres with a limited number of bundles. The **oratory** sub-genre contains three recordings in North Ambrym from the annual Chiefs' Day national holiday. Two chiefs and a former nurse give speeches in Fanla village welcoming the public to the celebrations and discussing how to improve Ambrym society. The **report** sub-genre consists of one bundle with two recordings in North Ambrym, containing an account of a court case about an attack on the girls' dormitory at the high school in Ranon, which was said to have involved BLACK MAGIC and witchcraft.

3.2 Dialogues The dialogue genre includes recordings of interviews, meetings, discussions, as well as sociolinguistic and language use surveys.

There are two recordings of **meetings** in North Ambrym. The first meeting was held by the local Disaster Committee, who are in charge of warning people about upcoming natural disasters, such as cyclones. However, during this meeting elders discussed man-made disasters that were affecting northern Ambrym. This included the spiraling costs of traditional ceremonies such as weddings, circumcisions, and funerals. The discussions highlight what the events were like in the past and what they are like now. The second recording is of the Kava[23] Association, who sought to start exporting the root via a middle man in Santo Island. There is also one meeting recorded for Fanbyak, where the two participants discuss upcoming arrangements for a circumcision ceremony. This recording is interesting because of the use of the higher RESPECT register between the participants. Use of the second person dual pronouns instead of the singular are markers of this register.

There are two **discussions** in Fanbyak, one concerning the use of the aforementioned respect register and the second about how circumcision ceremonies have changed over time.

A **socio-linguistic survey** was conducted every time a new speaker was involved in the projects. The survey was used to create basic person metadata for each speaker. The survey included questions about the age of the speaker, their place of birth and place of abode, both their mother and father's place of birth, and fluency in languages and education levels. These are currently being deposited.

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[23]*Piper methysticum*, an indigenous pepper plant whose roots are pounded and mixed with water to make an intoxicating drink.

There is also a small collection of five **language use surveys** for Fanbyak. These are in-depth surveys about how often and with whom the language of Fanbyak is used, along with speakers' thoughts on the importance of language preservation.

3.3 Music   The genre of music includes three sub-genres: song, instrument, and stringband.

The sub-genre **song** includes a diverse collection of recordings. These songs are sung by individuals in isolation. A lot of these songs are meant to be sung in groups as part of traditional dance performances and thus these recordings decontextualize the songs, but also make them clear and easier to transcribe. Songs may also be part of traditional narratives and, as mentioned above, included in traditional dances. Therefore using the key word SONG will bring up more results and will also include recordings which contain songs within. Additionally one of the vernacular literacy books created as part of the Christensen Fund project, entitled *Bu* 'songs', is a collection of some of these songs.

There are 13 bundles in the North Ambrym language which include songs sung at different occasions. For instance, there are songs which are sung at the funerals of highly ranked men, and songs sung at the *Bata*, which is the dance that lasts through the night at the culmination of a circumcision payment ceremony (§3.4). However, the *Bata* ceremony is rarely, if ever, performed as part of a circumcision ceremony nowadays (DaBlok 2018). These songs are often sung to mock or make fun of different members of the community and to provoke laughter in the crowd. The composers of the best songs receive decorations in the form of leaf cuttings which are placed in their bark belts. There are renditions of songs sung at the *Batō*, which was the former traditional male education system, now no longer practiced. Of further historical interest are the two songs performed at the *Serbuan* ritual, a pig-killing ceremony where highly offensive songs are sung to different family members. This ritual has been prohibited for a very long time by the Christian church due to the obscene and sexual nature of the songs (Patterson 1981:203). Nevertheless, some of the songs are still remembered. The remaining recordings are songs about flora and fauna.

The sub-genre of **instrument** includes recordings of different endangered musical instrumental performances. There are five recordings of North Ambrym performers. These include recordings of the BAMBOO FLUTE, the STRIKE-BOW and SLIT-DRUMS. Similar to the song sub-genre these are decontextualized and not performed as part of a larger ceremony, though there are several slit-drum performances which are performed as part of traditional ceremonies included in the observational filming genre (§3.4). Some of the bamboo flute and strike-bow performances are accompanied by songs. There are not many musicians who can play these two instruments nowadays, and I have only been able to find one strike-bow player – the elderly chief Bong Ranli from Ranon (Figure 7). As for the slit-drums, these are still used as part of traditional ceremonies. However, many beats are no longer performed, as the traditional use of the slit-drums – such as for calling meetings, signaling peace at the end of a dispute, or warning of impending trouble from black magic – have fallen out of practice.

Therefore these decontextualized recordings represent a rare opportunity to hear the different beats.

The **stringband** sub-genre is a collection of music performed by the Vetlam stringband which is made up of musicians from Ranvetlam, Faramsu, and Lonoror villages. Stringbands are a popular form of entertainment in Vanuatu and include an ensemble of different instruments from acoustic guitars, ukeleles, bongo, and conga drums, to the ubiquitous tea-chest bass. One of the highlights of this collection is the stringband DVD made for the band as part of community engagement (Figure 8). This DVD includes six songs that were recorded on audio and then edited with the band dancing and singing to create music videos. The band members sold the DVD while working in New Zealand to raise money for the local area council's tax on Ambrym and to raise money for new instruments.

Figure 7. Bong Ranli playing the strike-bow

3.4 Observational filming   This genre comprises recordings of different domains of speech in naturalistic settings. There are three sub-genres: traditional ceremony, dance, and work.

The recordings of traditional **dance** are the most numerous. The dances are commonly held in the public meeting area of the villages, called *har* in North Ambrym. The dances included here were performed individually and not as part of the complete ceremony. The majority of traditional ceremonies are either endangered cultural practices or are no longer performed in their entirety. These dances are still performed at cultural festivals, however. There are 15 sessions of dance performed in northern Ambrym. The majority of the recordings were made at a cultural festival organized by George Bumseng in Nobyul in 2011. Several types of dances were performed, in-

Figure 8. A still from the Vetlam Stringband DVD showing the *tamake* 'mask' song

cluding the *Bata* 'circumcision ceremony' (§3.2), a collection of dances traditionally performed during the *Yeng* 'new yam harvest', several dances which are performed during male grade taking ceremonies, such as the *Lebie, Bilbilan*, and *Meraarrum*, and dances performed by women as part of these ceremonies. These recordings are accompanied by audio commentary from my main cultural consultant Saksak Batōkon. This sub-genre also includes an example of a *Rom* dance performed in Fanla. The *Rom* is an Ambrymese secret society (Rio 2007) where men become initiated and pay for the right to wear and make a particular type of *Rom* mask (DaBlok 2018). Dancers wear intricate head masks and cloaks made of dried banana leaves. This performance is a short version of the dance and was performed for tourists. This can be contrasted below with the *Rom* dance included in the recordings of traditional ceremonies.

There are currently seven sessions of **traditional ceremonies** including two weddings, a full *Rom* ceremony, a circumcision payment ceremony, and a *Mol* pig-killing ceremony. The majority of these recordings are in the North Ambrym language. However the circumcision payment ceremony was held between speakers of Fanbyak, North Ambrym, and Bislama. This recording is a wonderful example of code-switching between the three languages. The *Rom* ceremony was recorded as part of the cultural festival mentioned previously. The ceremony includes the *Rom rrarrauan* dance, where the newly made *Rom* masks are displayed. The recording of the ceremony shows the full *Rom* dance where the costumes are worn by dancers. The men who are paying for the right to wear the masks dance alongside the *Rom* dancers with the men who are selling the right (Figure 9). The *Rom* dance culminates in a pig-killing ceremony which functions as part payment for the *Rom* masks. Finally, there is a *Mol* ceremony performed in Likon in 2016, which is the first time it has been performed in several decades. A group of brothers stand on a heap of stones

surrounded by cycad leaves. They pay for the leaves, stones, and pig-killing clubs before killing several pigs and are bestowed with new titles and ranks.

Figure 9. George Bumseng participating in a *Rom* dance

Finally, there are five sessions depicting **traditional work**, one in North Ambrym and four in Fanbyak. These recordings include preparing traditional food, pig castration, garden work, and making traditional bird-traps. The making of the bird-trap is also an endangered cultural practice, and the recording depicts a particular woven trap which is used to catch the small white-eye bird (*Zosterops flavifrons*), as shown in Figure 10. They fly in the neck of the trap but are unable to escape. There are relatively few people who know how to make this type of bird trap now.

3.5 Elicitation The genre of elicitation is mainly focussed on gathering data for linguistic analysis. There are several sub-genres – wordlist, elicitation stimuli, grammatical structure, paradigm, possessive classifiers, and species identification. Recordings of this genre have not been fully archived, and I am currently in the process of depositing many more of them with ELAR.

The sub-genre **wordlist** includes comparative wordlists from different villages in the North Ambrym and Fanbyak speaking areas. These lists can be used to compare dialectal differences in the area. There are also recordings of KINSHIP terms, comparisons of MINIMAL PAIRS, and NUMERALS.

The **grammatical structure** sessions include many recordings of translations of phrases, clauses, and sentences from the lingua franca, Bislama, into North Ambrym and Fanbyak. These include recordings on different aspects of grammatical structure

Figure 10. Baba Rachel making a bird trap

including, VOWEL HARMONY, TENSE, MOOD, ASPECT and POLARITY, VALENCY increasing morphology, and nominal DERIVATION.

Elicitation stimuli are elicitations of grammatical structure through the use of video and pictorial stimuli. The stimuli used were designed by the Max Planck Institute (MPI) and include the "Cut and break videos" (Bohnemeyer, Bowerman, & Brown 2001), topological relation pictures (Bowerman & Pederson 1992), and the caused position videos (Hellwig & Lüpke 2001).

The recordings of grammatical **paradigms** include recordings of pronouns with different person and number combinations for the preverbal subject indexing markers – these are also inflected for different tense, aspect, and mood. There are also recordings of possessive paradigms for both direct and indirect possession. The possessive paradigm elicitations show, roughly, that semantically inalienable nouns are inflected with a pronominal possessor suffix, whereas semantically alienable nouns are uninflected, but occur with a possessive classifier which is itself inflected for possessor.

The **possessive classifier** sub-genre includes the recordings dealing with the use of possessive classifiers. These recordings are the original data used for the different publications which argue that the possessive classifier system in North Ambrym is more gender-like and does not allow free variation in the collocation between a noun and a classifier, which is the typical situation for other Oceanic languages with possessive classifiers (Franjieh 2016; 2018). Instead, nouns which denote prototypical possessions are assigned to a particular classifier, much like what occurs in a typical gender system. The same experiments were also conducted with three participants

in Fanbyak. Although the results have not been fully analyzed yet, it appears that the possessive classifier system in Fanbyak functions similarly to the North Ambrym system.

The materials in this sub-genre include the results of four different experiments. First, a free-listing experiment where participants were asked to give all the nouns they could think of that are associated with each of the five possessive classifiers. The second experiment includes a noun categorization task where participants were given a list of nouns and were asked to classify them using one of the possessive classifiers. Third, a video stimuli experiment where vignettes depicted different uses of a particular item. Participants were asked to classify the referents of the nouns depicted according to their use. The majority of the vignettes were filmed in North Ambrym and are included in the archived materials. Finally, a translation exercise was given where participants translated different sentences, based on different contextual uses of nouns, into the vernacular.

Finally, **species identification** includes photos of different flora and fauna found in the area. Participants were asked to identify the species or genus of the item in the photo. The photos were either taken by myself or were included in workbooks created by a peace-corps worker in Vanuatu and are included in the deposited materials (Kahler 2007a; 2007b). In total, there are 646 photos of flora and fauna which have been identified by language consultants. Wherever possible these have been matched with the Latin name to either the genus or species level and include common English and Bislama names. The photos were grouped into the following bundles: trees (including vines and grasses), birds, insects, fish, reptiles, fungi, shells, pigs, and breadfruit. The largest of these bundles is the tree identification task, containing 297 photos. Work has also begun on the identification of different breadfruit species. This collection is inspired by one of the first publications on North Ambrym, a collection of 65 terms for breadfruit (Murray 1894). The amount of terms for breadfruit in Ambrym represent the highest concentration of breadfruit morphotype diversity in Vanuatu. This diversity has resulted in a longer fruiting season to mitigate the harsh conditions imposed by volcanic activity (Mies 2009). Materials in this session include free-lists of breadfruit terms in North Ambrym and Fanbyak. The terms given in Murray (1894) are also checked to see if these varieties are still known today. Also included is the start of a collection of photos and identification of existing varieties found in the area of Ranvetlam and Faramsu villages, following the photographic conventions described by Diane Ragone from the Breadfruit Institute at the National Tropical Botanical Gardens in Hawai'i.[24] I plan to liaise with the Breadfruit Project based on Santo to help identify the different morphotypes from northern Ambrym.

3.6 Literacy materials There is a large collection of literacy materials produced in conjunction with the different projects I have been involved with. For North Ambrym, the Christensen Fund project produced 28 vernacular readers. These readers are edited versions of the traditional narratives recorded during the ELDP-funded

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[24]Personal communication.

documentation project. There are 10 books on traditional ecological knowledge, including books on songs, games, life ceremonies, seasons, gardening, and the male grade taking ceremonies. There is also a numbers book and an alphabet book, with corresponding A4 posters. Finally, there is a multilingual dictionary with over 2900 head words in North Ambrym with translations in both English and Bislama. Nearly all nouns have a vernacular definition and other parts of speech have examples of usage. These materials were edited and proof-read by different consultants to ensure clarity and cohesion. Additionally, all the traditional narratives were illustrated by a local artist, Zakary Bong.

There are also literacy materials for Fanbyak, produced during the ELDP-funded post-doc. There are seven books in this collection, which are edited versions of the traditional and personal narratives recorded during the documentation project.

I also include the materials for North Ambrym which were produced for the VESP literacy development project, described previously in §2.4.

3.7 Other materials This section details the remaining few genres of deposited materials. These are the original field notebooks, academic materials which are directly related to data collected during the different documentation projects, legacy materials, and genre guides.

There are ten field notebooks collected during the ELDP- and Christensen-funded trips to document and describe the North Ambrym language. There are five notebooks for the Fanbyak language. Finally, there is one notebook created during my fieldwork for the more recent MelaTAMP project and contains notes related to both languages.

There have been five academic publications to date originating from the documentation of North Ambrym and Fanbyak. References to these publications are included and, where possible, either pre-final proofs or final versions have been deposited. I plan on including any future publications relating to research conducted on these two languages in this deposit. Of general interest for linguists is Franjieh (2012), the PhD thesis which includes an extensive grammatical description of North Ambrym and complements the archived materials.

I have endeavored where possible to include legacy materials about North Ambrym and Fanbyak languages. These materials are historical linguistic and ethnographic works produced by missionaries and anthropologists. I include a copy of the missionary Murray's (1886) catechism, which was the first published material in North Ambrym. In the future, I plan to compare it with modern language usage to see if any language change has occurred. Finally, I include recordings made in 1984, when the director and founder of the Vanuatu Cultural Centre, Kirk Huffman, visited North Ambrym. He filmed in several locations, including Ranon, Magam, and Fanla. In the latter, he was witness to one of the *Mage* male grade taking ceremonies. These grade taking ceremonies are rarely performed in North Ambrym now and are diminished versions of what used to occur. Thus, Huffman's contribution to documenting cultural practices is vital to understanding historic and contemporary practices of the

north Ambrymese. The original master copy is held in the Cultural Centre archives in Port Vila.[25]

Finally, I have included these overviews of the different genres in the deposit. These genre guides will be continually updated with more information as the deposit grows.

4. Future directions   Though a considerable amount of work has already been completed to curate this deposit, there is always more to be done. I am slowly working on time-aligning, transcribing, and translating more and more materials. Thus, the deposit will be continually updated. There is a considerable amount of elicitation materials still to be deposited, as well as several hours of observational filming and narratives. Currently, only the MP4 versions of the video recordings have been archived. The original master recordings still need to be deposited.

Questions remain about how to make archived materials accessible and usable. The North Ambrym annotations all have Bislama translations. However, this has not been done for the Fanbyak materials. Making these available would benefit community members in the diaspora who are only semi-speakers or non-speakers of Fanbyak. For non-linguists, I plan for all time-aligned ELAN files to also have a PDF of the interlinearized FLEx output, which is accessible for non-specialists who do not know how to use ELAN. I will also endeavor to include more accessible time-aligned video and audio, for instance using CuPED to transform ELAN files into a presentational format.[26] However, currently ELAR does not accept CuPED files, so for the time being I plan to include time-aligned subtitle files for the video materials exported from ELAN. Another option would be to submit a subset of the video and audio recordings from the documentation projects to the Ethnographic E-Research Online Presentation System (EOPAS).[27] EOPAS is an online platform for showcasing time-aligned and analyzed texts to a wider audience.

The deposited material needs to be promoted for use within the speech community. Woodbury (2014:22) notes that visitor numbers "are often not as high as we might wish". Of course, promoting this resource within the speech community is no easy feat. There is a lack of internet access on the outer islands in Vanuatu and a severe lack of computers and computer literacy skills. The use of the deposited materials as teaching aids in vernacular language education is a long way off from being a reality. Even in the language diaspora in Port Vila and Luganville towns where there is faster internet, accessing the archive for language maintenance is inhibited by the slowness of data retrieval in ELAR itself.[28] At this point, it is far more beneficial to use low-tech solutions, such as printed literacy materials in book form for community members. Another solution is to download the materials to computers in the community. For example, the videos of the narratives recorded in Fanbyak have been

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[25]Kirk Huffman has kindly given his permission for this recording to be included in the deposited materials. Access to this recording can be negotiated directly with Huffman (kirk.huffman@austmus.gov.au).

[26]http://sweet.artsrn.ualberta.ca/cdcox/cuped/

[27]http://www.eopas.org/.

[28]Personally I find that accessing bundles and materials on ELAR is slow even with a high speed internet connection in the UK.

put on a laptop in Faramsu for community use. The proliferation of smart phones in Vanuatu represents a new way to share documentary materials, and I hope to utilize this in the future (Trilsbeek & König 2014:155). Currently, I have deposited copies of the vernacular literacy materials for Fanbyak and North Ambrym at the National Library in Port Vila, ensuring a copy is available for speakers located in the capital city. I plan to archive a selection of the audio and video materials at the National Film and Sound Unit at the Vanuatu Cultural Centre in the near future.

In terms of academic research, I plan to continue researching different aspects of the grammar of North Ambrym and Fanbyak. I will aim to publish a grammar of North Ambrym in the next few years, followed by a revised version of the dictionary. Similar outputs will also be produced for Fanbyak.

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