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## **General Guidelines**

The following general guidelines, adapted from the *DACB* brochure “Guidelines for Researchers and Writers,” are intended for the use of all *DACB* writers.

For specific instructions on composing and formatting a story, please see section 1 (level 1 writers).

For formatting guidelines for advanced writers, please see section 2.



## **The Dictionary of African Christian Biography**

Adapted from the *DACB* brochure  
**“Guidelines for Researchers and  
Writers”**

In preparing a biographical profile for the dictionary, please include information on as many of the following categories as possible.

1. Given name(s) of the person. As necessary, provide explanations of these names.
  - Baptismal names
  - Kinship names
  - Nicknames
2. Family names. In cases where there is more than one spouse, list the children under the appropriate mother or father.
  - Father
  - Mother
  - Wife/Wives
  - Husband/Husbands
  - Children
  - Grandchildren
3. Ethno-linguistic group and kinship group
4. Life story
  - Date or approximate date of birth
  - Place of birth: village, city, province, nation

- Unusual circumstances associated with birth
- Formative experiences, such as illnesses, personal misfortunes, tragedies, and visions.
- Education, degrees (including dates)
- Conversion (including date, if applicable)
- Calling and/or ordination to ministry (including date, if applicable)
- Date, place, and circumstances of death

5. Nationality/citizenship

6. Languages, including first, second, third, fourth, fifth, etc.

7. Church affiliation

- Roman Catholic
- Orthodox; Coptic
- Protestant (Conciliar, Evangelical, Anabaptist)
- Independent (African-initiated, Spiritual, Pentecostal/charismatic)

8. Names, locations, and descriptions of churches begun or served by the subject

9. Ministry details: Where? How long? What happened? Short term and long term impact?

Please provide detailed information wherever possible, including anecdotes, stories, and hearsay.

10. Continuing influence and significance of the person

11. Publications, reports, writings, letters, musical compositions, artistic contributions by the person
12. Sources of information about the person

*Unpublished Sources*

Eyewitness accounts (give names and addresses of storytellers who are or were eyewitnesses; include details of their relationship to the person)

Other oral and anecdotal accounts (give names and addresses of storytellers whenever possible, and include details of their relationship to the person)

*Published Sources*

Include full bibliographic data whenever possible:

- Author of a book, book title, location, publisher, year of publication
- Author of chapter within a book, title of the chapter, title of the book, name of the editor of the book, full publication data
- Author of article in periodical, title of article, periodical name, volume and number of periodical, date of periodical, page numbers of article

13. Other pertinent information

For proper credit to be given to you as a contributor, please include:

- Your name and address

- Name and address of the church with which you are affiliated
- Name and address of affiliated educational institution or mission agency (the participating institution)
- Name(s) of individual(s) chiefly responsible for researching the story of each subject
- Name and position of the person supervising the research
- Date on which the story was submitted

Please submit material intended for the dictionary to any of the addresses below.

#### **New Haven Office**

Jonathan J. Bonk, Project Director  
 Michèle Sigg, Project Manager  
*Dictionary of African Christian Biography*  
 490 Prospect Street  
 New Haven, CT 06511-2196, USA  
 (203) 624-6672, ext. 318  
 Fax (203) 865-2857  
 DACB@OMSC.org

#### **Africa Offices**

Kwame Bediako, Director  
 Akrofi-Christaller Memorial Centre for  
 Mission Research  
 Kehinde Olabimtan, Office Coordinator  
*DACB West Africa*  
 P.O. Box 76  
 Akropong-Akuapem, GHANA  
 Tel. 011-23-32-755-5718  
 akrofi@africaonline.com.gh

Protus Kemdirim, Regional Coordinator  
*DACB* Nigeria  
University of Religious Studies, University  
of Port Harcourt  
PMB 5323  
Port Harcourt, NIGERIA  
kempro54@yahoo.com

Jurie Van Wyk, Regional Coordinator  
*DACB* Southern and Eastern Africa  
P.O. Box 125  
Colesberg 9795, SOUTH AFRICA  
Tel/Fax No. 27 (0) 51 7530422  
Mobile 27 (0) 72 4272934  
jurievanwyk@mweb.co.za



## *Dictionary of African Christian Biography*

### **Choice of Biographical Subjects**

As you choose biographical subjects for your research, please take into account the following guidelines:

1. Subjects whose stories already appear in the *DACB* will normally not be considered. Therefore it is important to consult the *DACB* either online or at a *DACB* participating institution, to ascertain whether or not the *DACB* already has stories on your proposed subjects.
2. Your subjects need not be confined to professional clerics, missionaries, or theologians, but might include laypersons from various walks of life whose stories are essential to an understanding of the church in Africa.
3. Articles must not be longer than 3,000 words, and must not be shorter than 500 words.
4. As the intent and purpose of the *DACB* is to record the history of African Christianity, we ask that you focus, whenever possible, on writing the stories of **deceased** subjects.
5. If you choose to write on living subjects, their stories will not be published in the *DACB* unless the subjects are (a) of a very venerable age (over 70) and (b) they have retired from all active ministry (in other words, their story is complete). If the living subjects do not fulfill these conditions, their stories will be kept on file in the *DACB* office for future use.



## **Section 1:**

### **Level 1 Writers**

Intended for beginning level writers, this section includes instructions on how to compose and structure a biographical article, how to write and present a bibliography, and how to format the article for the purposes of the *DACB*.

This section was adapted from a document developed by the *DACB* West Africa office, Akrofi-Christaller Memorial Center, Akropong-Akuapem, Ghana.



**Addendum to the “Guidelines  
for Researchers and Writers”\***  
(Level 1 Writers)

The “Guidelines for Researchers and Writers” brochure essentially outlines the type of information the *DACB* articles are expected to contain. But it does not prescribe style and convention in the presentation of the stories. Since this is a major publication, though electronic, it is necessary to establish consistency in the style of presentation. To this end, writers are encouraged to adhere to the following additional guidelines in their articles.

**1. Writing the story**

a. Heading

The heading should be in **bold**, flush left at the top of the first page. The heading should include the person’s names, dates, church tradition, and nationality.

Where husband and wife are jointly assigned in a single article, the dates for both of them should be included. The wife’s maiden name may be placed in parentheses.

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\*This “Addendum” has been adapted from “Holy People of the World: An Encyclopedia—Contributor Guidelines” by Phyllis G. Jestic (University of Mississippi) and Karna Hughes (ABC-CLIO, Santa Barbara, California).

Where the dates are not known, indicate the century in which the person lived and served.

Examples of how dates should be noted:

**1855 to 1920** (dates known)

**c. 1855 to 1920** (exact birth date unknown)

**b. 1855** (only birth date known)

**d. c. 1920** (only approximate death date known)

**19th century** (no specific dates)

Examples of headings:

**Coker, Daniel Josephus**

**19th century**

**Anglican (CMS)**

**Sierra Leone**

**Garbah, John**

**c. 1882 to 1962**

**Seventh-day Adventist**

**Ghana**

**Aggrey, James Kwegyir**

**1875 to 1927**

**Wesleyan Methodist**

**Ghana**

b. Structure

Give your story a “pyramid” structure. Your paragraphs should have a logical progression—chronological or otherwise—and correspond to the thrust of your subject’s contribution to the life of the church in his or her context. Keep your audience in

mind at all times. Avoid jargon, platitudes, generalities, banter, in-group jokes, esoteric allusions, unnecessary opinions, unattributed quotations, and digressions. Avoid wordiness. Use adjectives and adverbs sparingly and make every word count.

When in doubt, define a term or identify a person. This is not the place to put forward novel theories or enter into esoteric academic debates. If there is a serious difference of scholarly opinion on a subject, present all sides fairly. Avoid hagiography (an idolizing biography), polemic, and unsubstantiated or damaging information. Write with sensitivity and ensure the integrity of your story.

Do not send autobiographies. Do not forward the curriculum vitae of prospective characters you want to have included in the dictionary. Do not write for a person who is writing your own story. Be certain that the person whose story you are writing has made significant and identifiable impact on the life of the African church. Ecclesiastical positions do not automatically qualify persons for inclusion in the database. Look, in particular, for the unsung heroes who have made an impact.

c. Word count

As a general principle, we prefer articles between 150 and 2,500 words in length, but we will review articles of all lengths. Nevertheless, do not make your story unnecessarily long. The essential emphasis is your subject's contribution that qualifies him or her to be listed in the database. Other pieces of information that do not contribute to this in any way should be left out.

d. Signature line

At the end of the article, but before the endnotes, insert your name and any co-authors' names. State your first name, followed by your middle name (if any) and then your family name. For identification purposes, add to this also the name of your institution and the liaison coordinator. Authors who are members of Catholic religious societies are requested to include the initials for their society after their name (e.g., Joseph M. Jones, OFM).

**2. Suggestions for writing**

a. Hints on how to write a good biographical account for the DACB

In *Successful Writing* (pp. 7–15), Maxine Hairston identifies seven elements in effective writing. These are:

- 1) Good writing is *significant* because it says something worthwhile.
- 2) It is *clear* in that the readers for whom it is written can understand it.
- 3) It is *unified* because its various parts hold together.
- 4) It is *economical* because it does not waste the time of its readers with unnecessary words.
- 5) It is written in *grammatically acceptable English* and with correct spelling.

These are the basic requirements for good writing. But a good text will achieve excellence when it also has the following characteristics:

- 6) It has *vigor* because it invokes the senses of the reader.
- 7) It carries the *authentic voice* of the writer because the reader can sense the presence of the writer.

To summarize: Good writing has focus and is coherent, with a logical flow of ideas and information. These qualities are particularly desirable when writing biographical accounts. They help to unify different aspects of a personality that would otherwise appear arbitrary and conflicting. When these qualities (i.e., focus, coherence, and logical flow) are enhanced with the correct use of grammar, communication becomes simple and clear. This, in turn, helps to sustain the interest of readers.

b. *Some specific ways to achieve interesting communication in your story for the DACB*

- 1) Decide which aspects of your subject's story you wish to develop. It helps you to keep a focus.
- 2) Choose only those pieces of information that add value to your story. While many issues may relate to your subject, you should include only that which is relevant to your focus, which, in this case, is the subject's specific contributions to the life of the church in your community. Exercising good judgment in this matter is crucial to the success of your composition.

- 3) Make an outline that will help you weave together details of the story into a logical pattern of thought with the progression of exposition, climax, and ending. This is particularly useful if you have not been doing creative writing.
- 4) In the article, clearly describe the environment in which your subject grew up and how it influenced him or her. This acknowledges that people are the products of their environment. Situating them in the context of their times and social environment is like an artist adding a background to a painted object: it adds depth and enhances form.
- 5) Be objective. Do not allow your biases to get in the way of your story and cloud your readers' understanding of your subject's life. It does not matter whether the biases are positive or negative. Modesty is a virtue in telling the story of someone else's life.
- 6) Review your drafts several times to ensure that there is no conflict in the message you are communicating to your readers. Dated events and their sequence are particularly important. Your story should, as much as it is possible, be self-explanatory and without any ambiguity. You will not be there when the biographies are being consulted.
- 7) A good article should have a list of sources for interested readers who wish to do further research. This is the purpose of a bibliography. The richer your list of sources, the more value you add to your story.

NB: The *Dictionary of African Christian Biography* is an academic research project, so tune your mind to all the requirements of stimulating academic research. There is no perfect story, no account that cannot be improved. You only need to cultivate the skills for doing research and enhance them with good writing skills, which also develop with conscious efforts to learn how to write. This project may be a way for you to begin that process.

### 3. Style Guidelines

The *DACB* follows Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, and the *Chicago Manual of Style* on matters of style and *Merriam-Webster's Collegiate Dictionary*, 10th ed., for correct spelling (if more than one spelling is given, use the first one).

Please consult these works if you have any questions.

a. *Foreign words and expressions*

If you must use unfamiliar words or expressions, please provide an English translation immediately following in parentheses. Example: *omnia vincit amor* (love conquers all).

b. *Subheadings*

Make subheadings stylistically consistent. Try to keep subheadings to one line.

c. Numbers

Spell out whole numbers one through ninety-nine, but use figures for larger numbers, percentages (6 percent—note that “percent” is spelled out as one word), page numbers, and some exact measurements (5 1/2 feet). If similar numbers both large and small occur in a single paragraph or section, use figures for all of them (the group consisted of 29 women and 103 men).

Some other examples: 1890s (no apostrophe); 1871–1875 (*not* 1871–75); 25 million people, \$3.5 million, 4,000 (comma with ordinary number).

d. Dates

In the text, use the style: December 13, 1987, *not* 13 December 1987.

e. Punctuation

Use the series comma for three or more items in a series. Example: The basket held apples, oranges, and papayas.

Use double quotation marks, single within double. Example: He said, “I must leave because God appeared to me and said, ‘Go, serve my people in that land.’”

Periods and commas belong inside quotation marks; colons and semicolons fall outside quotation marks.

There should be no ellipsis at the beginning or end of a quotation.

f. Capitalization

Titles of positions, even quite long or important ones, should be lowercase (example: the director of internal affairs, the president) unless followed by the name of a particular person (example: Secretary Akyeampong, President Kuffuor). Likewise, full titles of organizations are capitalized (example: Ghana Commercial Bank) but not the shortened form (example: the bank).

g. Abbreviations and acronyms

Spell out terms on first use in an article; include the acronym in parentheses immediately after the first mention: Africa Inland Church (AIC), chief executive officer (CEO).

h. Documentation

The *DACB* will not contain in-text references, but endnotes and bibliographical information at the end of the stories. See the appendix on page 26 for style of documentation.

i. Dos and don'ts of word processing

Set off paragraphs with line spaces. Do not use indentation.

Don't hyphenate words at the ends of lines.

Don't right-justify the text or design a front cover for your article. Only your text matters.

Don't use a hard return anywhere within a paragraph; use hard returns only at the ends of paragraphs, lines of poetry, items in a list, titles, and all levels of headings.

Don't use centering or other text formatting commands other than bold and italic in your word-processing software.

Don't use headers or footers.

We request that writers use the American spellings in Merriam-Webster's collegiate, biographical, and geographical dictionaries. Where old names for places are historically accurate but no longer current, please include reference to present-day names. Example: Zaïre (Democratic Republic of the Congo)

For endnotes and page numbering, *do not* use the footnote/endnote and numbering features in your word-processing program. Instead, manually insert endnotes and page numbers in the text by putting endnote numbers in square brackets [ ] and using numbers (no brackets) for the notes themselves. This makes it easier to put the articles in HTML code for the Web site.

Remember to double-check the spelling of all proper nouns and to run the spell-check function of your word-processing program.

Hyphenate names of persons and places where they are compound (e.g., Adu-Gyamfi; Akropong-Akuapem), and indicate traditional areas, geographical areas, and administrative districts as appropriate (e.g., Kwahu Traditional Area, not just Kwahu; Akwapem Ridge or Akwapem North District, not just Akwapem). Avoid

using multiple names of towns without indicating the relationship between them. Double-check dates and other facts; editors generally don't check facts.

*Always keep back-up disks and hard copies of your files.*

#### **4. Documentation**

The *DACB* will not contain in-text references, but endnotes and bibliographical information at the end of the stories. See the appendix on page 26 for style.

When referring to published materials, ensure that your sources are up to date. The bibliography should point readers to key sources of information. It should mention books or major articles to which the interested reader could turn for further information about the subject.

a. *Items to include in the bibliography:*

Autobiography, if any, with date, if not already mentioned in the text.

The titles and dates of selected major published works by the subject not mentioned in the text.

The best available biographies, book-length critical studies, and doctoral dissertations on the subject, if they exist, with dates. If no biography exists, major articles about the subject.

A Festschrift for the subject, if any, with date.

Any known collection of the subject's letters, papers, and diaries.

Web sites: Cite Web sites only if they are relatively permanent and if they add valuable information unavailable elsewhere. If you refer to a Web site while researching your article and use information from it in your work, include the Web site's specific documentation information (author, Web page title, site title or owner), and add the URL.

Oral sources: Indicate the name(s) of interviewee(s) and place(s) and date(s) of interview(s), and cross-check information with other oral or written sources that may be available.

b. *Bibliography style*

For books, only author's name, title, place of publication and date are needed. Give original copyright date, followed by the most recent date of publication known to you, and indicate if the book is a 2nd, 3rd, revised, or enlarged edition. In the case of journal articles, include volume, year, and page numbers. Italicize or underline titles of books and journals (see appendix on page 26).

c. *Use of copyrighted material*

Never present another author's work as your own by incorporating his or her material without using quotation marks. Use direct quotation only if it adds significant dimension to your article, and cite your source appropriately in the endnotes. Do not submit a précis of another work. Consult as many resources as are relevant to your story. At the end of your story, list

in alphabetical order the full bibliographical information on all your sources using Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* or the *Chicago Manual of Style*. (See the appendix on page 26 and “Guidelines for Researchers and Writers” section on page 3.)

## **5. Preparing and submitting your story**

### a. File format

Please submit an electronic version of your article through your liaison coordinator. We prefer to receive files prepared in recent versions of MS Word for PC (Windows 95 or more recent). Macintosh versions of Word are also acceptable. If you are submitting more than one story, each one should be in a separate electronic file. Use the first six or so letters of the story title to name your file. Your liaison coordinator will forward your story to the editorial committee for evaluation and editing. The edited version of your story may be referred back to you for further clarification if necessary.

### b. Responsibility for accuracy

Authors are responsible for accuracy of names, dates, statistics, quotations, and accent marks.

*NB: Liaison coordinators and participating institutions have the final responsibility for verifying the historicity and accuracy of all information in the articles.*

## Appendix to the “Addendum” DOCUMENTATION STYLE

The first time you cite a source, the note should include publishing information for the work cited as well as the page number on which the passage being quoted may be found. For example:

1. Peter Burchard, *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment* (New York: St. Martin’s Press, 1965), 85.

For subsequent references to a source you have already cited, give only the author’s last name, followed by a comma and the page or pages cited. For example:

4. Burchard, 31.

If you cite more than one work by the same author, include a short form of the titles in subsequent citations. A short form of the title of a book is underlined or italicized; a short form of the title of an article is put in quotation marks.

8. Burchard, *One Gallant Rush*, 31.

10. Burchard, “Civil War,” 9.

NOTE: The *Chicago Manual of Style* no longer requires the use of “ibid.” to refer to the work cited in the previous note. The Latin abbreviations “op. cit.” and “loc. cit.” are also no longer used.

In the bibliography, list works by the same author chronologically and not alphabetically.

## Forms for Note (Citation) and Bibliographical References

### Book, one author

Note form:

Daniel A. Weiss, *Oedipus in Nottingham: D. H. Lawrence* (Seattle: University of Washington Press, 1962), 62.

Bibliography form:

Weiss, Daniel A. *Oedipus in Nottingham: D. H. Lawrence*. Seattle: University of Washington Press, 1962.

### Book, two authors

Note form:

Walter E. Houghton and G. Robert Strange, *Victorian Poetry and Poetics* (Cambridge: Harvard University Press, 1959), 27.

Bibliography form:

Houghton, Walter E., and G. Robert Strange. *Victorian Poetry and Poetics*. Cambridge: Harvard University Press, 1959.

### Book, three or more authors, and book in a series

Note form:

Jaroslav Pelikan and others, *Religion and the*

*University*, York University Invitation Lecture Series (Toronto: University of Toronto Press, 1964), 109.

Bibliography form:

Pelikan, Jaroslav, M. G. Ross, W. G. Pollard, M. N. Eisendrath, C. Moeller, and A. Wittenberg. *Religion and the University*. York University Invitation Lecture Series. Toronto: University of Toronto Press, 1964.

*Book, no author given*

Note form:

*New Life Options: The Working Women's Resource Book* (New York: McGraw-Hill, 1976), 42.

Bibliography form:

*New Life Options: The Working Women's Resource Book*. New York: McGraw-Hill, 1976.

*Institution, association, or the like, as "author"*

Note form:

American Library Association, *ALA Handbook of Organization and 1995/1996 Membership Directory* (Chicago: American Library Association, 1995), 586.

Bibliography form:

American Library Association. *ALA Handbook of Organization and 1995/1996 Membership Directory*. Chicago: American Library Association, 1995.

Editor or compiler as “author”

Note form:

J. N. D. Anderson, ed., *The World's Religions*  
(London: Inter-Varsity Fellowship, 1950), 143.

Bibliography form:

Anderson, J. N. D., ed. *The World's Religions*.  
London: Inter-Varsity Fellowship, 1950.

Edition other than the first

Note form:

William R. Shepherd, *Historical Atlas*, 8th ed. (New  
York: Barnes & Noble, 1956), 62.

Bibliography form:

Shepherd, William R. *Historical Atlas*, 8th ed. New  
York: Barnes & Noble, 1956.

Reprint edition

Note form:

Gunnar Myrdal, *Population: A Problem for  
Democracy* (Cambridge: Harvard University Press,  
1940; reprint, Gloucester, Mass.: Peter Smith, 1956), 9.

Bibliography form:

Myrdal, Gunnar. *Population: A Problem for*

*Democracy*. Cambridge: Harvard University Press, 1940. Reprint, Gloucester, Mass.: Peter Smith, 1956.

Component part by one author in a work by another

Note form:

Paul Tillich, "Being and Love," in *Moral Principles of Action*, ed. Ruth N. Anshen (New York: Harper and Bros., 1952), 663.

Bibliography form:

Tillich, Paul. "Being and Love." In *Moral Principles of Action*, ed. Ruth N. Anshen, 661–72. New York: Harper and Bros., 1952.

One volume from a multi-volume work

Note form:

Kenneth Scott Latourette, *A History of Christianity, Vol. II: A.D. 1500—A.D. 1975* (New York: Harper and Row Publishers, 1975).

Bibliography form:

Latourette, Kenneth Scott. *A History of Christianity, Vol. II: A.D. 1500—A.D. 1975*. New York: Harper and Row Publishers, 1975.

Electronic document from the Internet

Note form:

William J. Mitchell, *City of Bits: Space, Place, and the Infobahn* (Cambridge, Mass.: MIT Press, 1995), [http://www.mitpress.mit.edu:80/City\\_of\\_Bits/Pulling\\_Glass/inex.html](http://www.mitpress.mit.edu:80/City_of_Bits/Pulling_Glass/inex.html) (accessed September 29, 1995).

Bibliography form:

Mitchell, William J. *City of Bits: Space, Place, and the Infobahn*. Cambridge, Mass.: MIT Press, 1995. [Http://www.mitpress.mit.edu:80/City\\_of\\_Bits/Pulling\\_Glass/inex.html](http://www.mitpress.mit.edu:80/City_of_Bits/Pulling_Glass/inex.html) (accessed September 29, 1995).

Encyclopedia, unsigned article

Note form:

*Collier's Encyclopedia*, 1994 ed., s.v. "Mindoro."

Well-known reference books are generally not listed in bibliographies.

Encyclopedia, signed article

Note form:

C. Hugh Holman, "Romanticism," in *Encyclopedia Americana*, 1988 ed.

Well-known reference books are generally not listed in bibliographies.

Interview (unpublished) by writer of paper or article

Note form:

Nancy D. Morganis, interview by author, July 16, 1996, Fall River, Mass., tape recording.

Bibliography form:

Morganis, Nancy D. Interview by author, July 16, 1996, Fall River, Mass. Tape recording.

Newspaper article

Note form:

“Profile of Marriott Corp.,” *New York Times*, January 21, 1990, sec. 3, p. 5.

Bibliography form:

“Profile of Marriott Corp.” *New York Times*, January 21, 1990, sec. 3, p. 5.

Article in a journal or magazine published monthly

Note form:

Robert Sommer, “The Personality of Vegetables: Botanical Metaphors for Human Characteristics,” *Journal of Personality* 56, no. 4 (December 1988): 670.

Bibliography form:

Sommer, Robert. "The Personality of Vegetables: Botanical Metaphors for Human Characteristics." *Journal of Personality* 56, no. 4 (December 1988): 665–83.

Article in a magazine published weekly (or of general interest)

Note form:

Robin Knight, "Poland's Feud in the Family," *U.S. News and World Report*, September 10, 1990, 52.

Bibliography form:

Knight, Robin. "Poland's Feud in the Family." *U.S. News and World Report*, September 10, 1990, 52–53, 56.

Thesis or dissertation

Note form:

O. C. Phillips, Jr., "The Influence of Ovid on Lucan's *Bellum Civile*" (Ph.D. diss., University of Chicago, 1962), 14.

Bibliography form:

Phillips, O. C., Jr. "The Influence of Ovid on Lucan's *Bellum Civile*." Ph.D. diss., University of Chicago, 1962.

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Supplementary sources for this “Addendum” are:

Chicago Documentation Style, <http://www.dianahacker.com/resdoc/history/footnotes.html> (accessed July 10, 2003).

Clement C. Maxwell Library, “Turabian Style: Sample Footnotes and Bibliographic Entries,” 6th ed., <http://www.bridgew.edu/Library/turabian.htm> (accessed August 6, 2003).

“Documentation Guide—Turabian,” <http://juno.concordia.ca/faqs/turabian.html> (accessed August 6, 2003).

“Exchange: Journal of Missiological and Ecumenical Research—Style Requirements.”

Maxine C. Hairston, *Successful Writing*, 4th ed. (New York: W. W. Norton and Company, 1998).

“Instructions for Contributors,” *Dictionary of African Christian Biography*, ed. and adapted by Michèle Sigg.

## **Section 2:**

### **Advanced Writers**

This section includes style requirements and instructions on how to format an article and a bibliography for the purposes of the *DACB*.



## **Instructions for Contributors** (Advanced Writers)

The *Dictionary of African Christian Biography (DACB)* is a reference work available for general readers, scholars, and students on the Web ([www.dacb.org](http://www.dacb.org)) or on CD-ROM through participating institutions. The stories should be precise (providing specific dates and other facts) and concise (concentrating on what is important). The focus will be on a particular person's accomplishments, legacy, and historical significance in the development of African Christianity. Pejorative language, hagiography, and polemic are to be avoided. Articles should not follow the strict catalog format common in many biographical directories, where the focus is on listing all academic degrees, positions held, awards received, and so forth. Our aim with this dictionary is to encourage discursive and well-written biography that illumines the life and work of those who have played an important role in African Christian history. Each article should be accompanied by a brief bibliography and the names of oral information sources (e.g., persons interviewed).

Because of the vast scope of the *DACB*, the stories must conform as closely as possible to the same style and format for consistency and clarity. The *Chicago Manual of Style*, 15th ed. (University of Chicago Press) is our standard for style, unless indicated differently below, and we will follow the most current version of Merriam Webster's collegiate dictionary for spelling and word breaks.

As we have little budget for translation, we need to receive your text in English or French. The editors will be prepared to "polish" any texts that come to us from contributors who are not writing in their native language.

Your text must be typewritten. Send us your files on a floppy disk or CD-ROM. Any word processing software is acceptable. We do not need hard copies of your article. Save a copy for your files.

Always turn off the right margin justification feature of your word processor.

Never hyphenate words at the ends of lines.

The top of each page should contain the name of the subject, the author's name, and the page number (all articles begin with page 1).

Paragraphs should not be indented and, as in this present text, you should use one extra space between paragraphs.

### **Contributor's Signature**

Following the text of your article, at the bottom left-hand corner, one line below the end of the text and before the bibliography, please type your name exactly as you wish it to appear in print. Authors who are members of Catholic religious societies are requested to include the initials for their society after their name (e.g., Joseph M. Jones, OFM). Each article in the *DACB* will be signed.

Be sure to keep a copy of your work.

## Opening Format

At the top of the page, flush left, type the following heading in bold:

**Subject's names in full**  
**Dates\***  
**Church affiliation**  
**Country or countries of ministry**

\*Examples of how dates should be noted:

**1855 to 1920** (dates known)  
**c. 1855 to 1920** (exact birth date unknown)  
**b. 1855** (only birth date known)  
**d. c. 1920** (only approximate death date known)  
**19th century** (no specific dates)

Biographies should begin (with no paragraph indentation) with the subject's full name in an introductory sentence. If a subject was commonly known by his or her initial(s) rather than by given name(s), the rest of the name following the initial should be in parentheses. Example: **E(li) Stanley Jones**.

Given names not normally used should be in parentheses. Titles and degrees (Saint, Bishop, Professor, M.D., etc.) and initials for Catholic religious societies (SJ, SVD, etc.) can be with the name of the subject or mentioned separately in the text.

Where the stories of a husband and wife are told in a single article, their dates should be listed in the order of

their names on the date line. The wife's maiden name may be placed in parentheses.

Example:

**Keller, Marion and Otto**  
**1889 to 1953 and 1888 to 1942**

Articles may begin with a sentence briefly citing the major points of the subject's biography.

Examples:

Prophetess Alice Lenshina Mulenga Mubisha was the founder of a powerful African independent church movement at the time of Zambian independence. Beginning as an antiwitchcraft movement, it clashed with the new government when it rejected secular authority.

Janani Luwum, an Anglican archbishop and martyr, was an implacable foe of Idi Amin, who had him murdered.

Day and month of birth or death are not required except to indicate dates of commemoration (e.g., a saint's day).

### **Spelling of Geographical Names**

Editors will employ the most current edition of *Webster's New Geographical Dictionary* in an effort to standardize the spelling of place names. Where old names for places are historically accurate but no longer current, please include reference to present-day names. Here are two examples:

... converted at the mission in Leopoldville  
(present-day Kinshasa) ...  
... the capital of Zaïre (now Democratic Republic  
of the Congo)...

Put endnote numbers in square brackets [ ] in the text and simply number the notes themselves.

Example: 1. See Davis, p. 34.

Italicize titles of books and journals. Do not underline or italicize for emphasis. Number all pages.

### **Abbreviations**

Due to the vast scope of the *DACB* and the diversity of subjects to be included, avoid abbreviating names of denominations, except when used multiple times within the same article. Insofar as it is possible, indicate the relationship of smaller, lesser-known denominations to the larger ones.

Do not use periods in abbreviations of names of organizations or countries, e.g., YMCA, WCC, SVD, USSR (exceptions: U.S. and U.S.A.). Other abbreviations will have a period (St., Dr.) in both singular and plural forms (ed., eds.).

Put a space between initials in personal names (M. M. Thomas, not M.M. Thomas), but not in M.D., WCC, or SVD.

Avoid abbreviations of place names such as NYC for New York City. Spell out the names of states in the text. In endnotes and bibliographies, use traditional abbreviations for states in the United States, not two-letter postal codes.

## **Capitals**

Capitals are to be avoided as much as possible! The church universal takes a small c. Other examples: the state, the mission, the pastor.

## **Figures, Numbers, Dates**

As a general rule, spell out round numbers and numbers up to 99.

In writing about the 1930s do not use an apostrophe between the 0 and the s.

Use figures for the centuries (e.g., 2nd, 19th century).

## **Punctuation**

Use double quotation marks, single within double.  
Example: He said, "I must leave because God appeared to me and said, 'Go, serve my people in that land.'"

Periods and commas belong inside quotation marks; colons and semicolons fall outside quotation marks.

There should be no ellipsis at the beginning or end of a quotation.

When commas occur in serial lists of three or more, use a final comma before the last conjunction (e.g., "red, white, and blue" *not* "red, white and blue").

## **Responsibility for Accuracy**

Authors are responsible for accuracy of names, dates, statistics, quotations, and accent marks. *Liaison coordinators and participating institutions will have the final responsibility of verifying the historicity and accuracy of all information in the articles.*

## **Bibliography**

The bibliography should point readers to key sources of information. It should mention books or major articles to which the interested reader could turn for further information about the subject.

Items to include in the bibliography:

1. Autobiographies, if any, with date, if not already mentioned in the text.
2. Titles and dates of selected major published works by the subject not mentioned in the text.
3. The best available biographies, book-length critical studies, and doctoral dissertations on the subject, if they exist, with dates.
4. Major articles about the subject if no book-length biographies exist.
5. A Festschrift for the subject, if any, with date.
6. Any known collection of the subject's letters, papers, and diaries.

7. Identities (names, affiliation) of oral sources (e.g., interviews—see examples in *DACB* articles below).

### **Bibliographic Style**

For books, only the author's name, the book title, and the place and date of publication are needed. Give the original copyright date, followed by the most recent date of publication known to you, and indicate if the book is a 2nd, 3rd, revised or enlarged edition. In the case of journal articles, include the volume, year, and page numbers. Italicize book and journal names and abbreviations, or underline them if you are not able to italicize.

For oral sources, indicate the name(s) of interviewee(s) and place(s) and date(s) of interview(s). Cross-check information with other oral or written sources that may be available.

After the text of the article, one line below the author's signature, type "Bibliography:" on a new line, flush left. Then begin the bibliography on a new line flush left.

Alphabetize items according to the last name of the author. **Do not indent** the runover lines of each reference (see examples below). Please refer to the *Chicago Manual of Style* for a consistent bibliographic style.

For multiple entries by one author, a hyphen (-) repeated eight times should take the place of the author's name in the second (and subsequent) entries.

Examples:

Graves, Rev. Donald, pastor of Mekele Kale Heywat Church. Interview by author, October 23, 1974, Addis Ababa. Tape recording. Institute of Ethiopian Studies, Addis Ababa.

Mikael, Emily, Debre Markos, Ethiopia. Letter to A. Zeleke, New York, December 12, 1974. Collection of the author, Addis Ababa.

Tamrat, Taddesse. "The Abbots of Däbrä-Hayq 1248–1535." *Journal of Ethiopian Studies*, vol. 8, no. 1 (May 1970): 77–80.

-----, *Church and State in Ethiopia 1270–1527*. Oxford: University Press, 1972.

### **Note Style Bibliography**

You may also choose to use a note style bibliography. While the content is generally the same as for a standard bibliography, word order and punctuation differ.

Examples:

Rev. Donald Graves, pastor of Mekele Kale Heywat Church, interview by author, October 23, 1974, Addis Ababa, tape recording, Institute of Ethiopian Studies, Addis Ababa.

Emily Mikael, Debre Markos, Ethiopia, letter to A. Zeleke, New York, December 12, 1974, collection of the author, Addis Ababa.

Tadesse Tamrat, "The Abbots of Däbrä-Hayq 1248–1535," *Journal of Ethiopian Studies*, vol. 8, no. 1 (May 1970): 77–80.

-----, *Church and State in Ethiopia 1270–1527* (Oxford: University Press, 1972), 67–73.

### **Editorial Procedures**

Each manuscript will be reviewed and edited for style and content by the editors. If the editors have no substantive questions about content, the manuscript will be approved for publication. If the editors request substantive changes or additions, the manuscript will be returned to the original writer for revision.



## **Section 3:**

### **Examples of *DACB* Articles**

In this section, you will find four sample articles which illustrate the wide spectrum of *DACB* stories.

Brockman article: an example of an article from a published source with a formal bibliography.

Gisayi article: an example of an article written by a Project Luke fellow and citing an oral source.

Irvine article: a short article citing a less recent, foreign source.

Church Missionary Society article: an official written record of service.



**Babalola, Joseph Ayo**  
**1904 to 1959**  
**Christ Apostolic Church (Aladura)**  
**Nigeria/Ghana**

Joseph Ayo Babalola, a pioneer in the African Independent Church movement, was the founder of the Christ Apostolic Church, a major branch of the Aladura movement. The praying or prophetic (*aladura*) churches had begun to spread across the continent in the 1920s, and among the Yoruba they had taken strong root with the rise of the Cherubim and Seraphim Society.

In the 1930s, Babalola, who had previously been a highway department steamroller operator, undertook an amazing preaching ministry. After a vision telling him to preach the Gospel led to his being judged mad and briefly imprisoned, he went to Lagos and joined the Faith Tabernacle, a Yoruba independent church that had broken with Anglicanism. From there he began traveling across Nigeria and into Ghana, attracting crowds and performing healing ceremonies. Unlike the Zionist churches, which appealed to the poor and marginalized of colonial society, the Aladura movement appealed to urban workers.

Babalola preached a Christian revival, attacking traditional religious practices, burning fetishes, idols, and witchcraft paraphernalia in grand bonfires, and forbidding polygamy. The Christ Apostolic Church, which he founded in 1955, took its name from a British denomination that helped in its formation. It was neither antimissionary nor anticolonial. Indeed, it had no social or political agenda at all but instead emphasized spirituality; it was a holiness movement. For these reasons the government did not attempt to attack it, as had happened in the case of William Wadé HARRIS in Ghana and

Simon KIMBANGU in the Belgian Congo. Babalola was jailed for a few months on suspicion of participation in a witch eradication campaign, but that was the extent of his conflict with colonial authorities. Babalola headed the church as general evangelist, while its president, Sir I. B. Akinyele, Oba of Ibadan (who was knighted by Queen Elizabeth II), represented its social prestige and public acceptance.

After the death of Babalola, the church continued to grow and in the 1900s had about 500,000 members, with an annual growth of about 15,000. It had two seminaries, twenty-six secondary schools, and a teachers' college. It has missions in West Africa and overseas among expatriate Nigerians as far away as Houston, Texas.

Norbert C. Brockman

**Bibliography:**

Ewechue, Ralph (ed.). *Makers of Modern Africa*. 2nd ed. London: Africa Books, 1991.

Lipschutz, Mark R., and R. Kent Rasmussen. *Dictionary of African Historical Biography*. 2nd ed. Berkeley: University of California Press, 1986.

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**Daudi Shushu**  
**1920 to 1971**  
**Africa Inland Mission / Africa Inland Church**  
**Tanzania**

Daudi Shushu was born in 1920 at Ilangale Masanza, Magu District in Mwanza Region. He was the third born in a family of five. His eldest brother, Zakayo Kabengwe Shushu, was one of the early and great African pastors of the Africa Inland Church Tanzania (AICT) from 1936 to 1992.

Daudi Shushu's parents were not Christians. As a result, they were upset with him when he accepted Christ and gave him much trouble until he left home and took refuge in the home of *Nangi* (meaning "Teacher/Evangelist") Paul Nyagwaswa, whose son Methusellah Paul Nyagwaswa became the second bishop of the AICT from 1984 to 1997.

After Rev. William L. Jester founded Aggrey Preparatory School (APS) in 1934, Daudi Shushu became one of the first students to join the school, where he diligently studied for eight years, reaching eighth grade.

In 1942, Daudi Shushu married Anne Henry, a nurse at the Katunguru dispensary, which was, at that time, supervised by the Africa Inland Mission (AIM). Their marriage was blessed with several children: Daisy Kabula, Mary-Louise Butogwa, Samuel, Deborah, Betty, Sporah, Ruth, Esther and Phaniel. All of them followed their parents' examples in serving Christ with their lives.

After 1941, when the Africa Inland Church decided to re-open the APS with a new name and purpose as Katunguru Christian Training Center, Daudi Shushu was appointed

one of the teachers. In 1949, the church sent him to Katoke Teachers' College in Bukoba for a three-year course. From 1952 to 1953, he was with the Ukiligulu College of Agriculture. A year later, in 1954, he became the Kijima Middle School head teacher. In 1955, the Africa Inland Church made him school inspector of AICT schools, a title he held until 1962, when he was elected education secretary of the AICT to fill the post left vacant following the departure of Pastor Felton, of AIM.

He was among the first members of the AICT board of trustees, elected by its synod in 1961. When the government of Tanzania instituted the Arusha Declaration, which led to the taking over of all schools under its administration, Daudi Shushu was hired by the government as the district education officer (DEO) for the Maswa District in Shinyanga Region.

In 1966, Daudi Shushu, Rev. Merick Mitinje, and former bishop Rev. Jeremiah Mulindajulya Kisula were invited to visit Germany to attend organized meetings and conferences. While there, they preached and presented a major report on what the denomination had achieved up to that time. This extraordinary event was the first opportunity AICT top leaders had had to visit their brothers and sisters abroad and to tell them about all that God had been doing in his church in Tanzania.

Daudi Shushu was a man of determination and persistent prayer during difficult times, firm in his undertakings but one who also encouraged others in their responsibilities. He would tell his peers, "We ought to phone our Heavenly Master because he has answers to all our needs and requests."

Daudi Shushu died in 1971 at Kolandoto hospital, which

is run by the Africa Inland Church. For several decades, he was survived by his widow Anne who happily cherished her husband's legacy of a family built on the foundations of God's Word. She continued to follow her husband's prayer vigil and told people in conversation, "Prayer never fails."

Joseph Gisayi

**Sources:**

*Muhtasari wa Historia ya Kanisa la AICT* (A Short History of Africa Inland Church Tanzania) (Inland Publishers: 1977): 18, 24, 32, 35.

Anne Henry, Daudi Shushu's wife, interview by the author, June 14, 2003, Makongoro, Mwanza, Tanzania.

Writings by Mary Louise Butogwa Kaselelo, Shushu's daughter, given to the author July 2, 2003, in Kitangili, Mwanza, Tanzania.

This article, submitted in July 2003, was written by Rev. Joseph N. Gisayi, 2003—2004 Project Luke Fellow. The article was reviewed and approved by AICT bishop Peter Kitula, David N. M. Nghosha, historian of the Africa Inland Church Tanzania, and by Stephen Kapongo, coordinator of AICT Department of Mission and Evangelism.

**Mattewos**  
**flourished c. late 5th to early 6th century**  
**Orthodox**  
**Ethiopia**

Abba Mattewos was a disciple of Abba Zā-Mika'él 'Arāgawi when Dābrā Damo was first chosen as the site for a monastery, and succeeded him as abbot there.

A. K. Irvine

**Bibliography:**

I. Guidi, "Il 'Gadla Aragâwi,'" *Atti della Reale Accademia dei Lincei*, serie quinta, vol. 2 (1896).

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**Nicol, George**  
**19th century**  
**Anglican (CMS)**  
**Sierra Leone/Gambia**

Of Sierra Leone, West Africa. Colony-born Christian. At Fourah Bay Institution and, 1844, Church Missionary College, Islington. 1845–1856, mathematical tutor at Fourah Bay Institution. 1849, Trinity Sunday, appointed deacon, and September 29, ordained a priest by Bishop of London. Was stationed at Regent, Kisse, and Wellington. 1862, transferred to the native pastorate. 1869, colonial chaplain at Gathurst, Gambia. 1882, M.A. degree conferred by University of Durham. Married a daughter of Bishop Crowther.

**Source:**

*Church Missionary Society, Register of Missionaries (Clerical, Lay and Female) and Native Clergy from 1804 to 1904.*



## **Section 4:**

### **Using Oral History**

This section contains guidelines for designing and carrying out an oral history project, to collect information for *DACB* stories.

The materials in this section have been adapted from “Doing Oral History: Helping Christians Tell Their Own Stories,” course curriculum developed by Dr. Jean-Paul Wiest, who has graciously allowed us to reprint them in this booklet.

## **Oral History Techniques**

### **Step One: Planning**

**Your goal:** To write about the life, ministry, and vision of a Christian leader (hereafter called “the subject”) who played an important role in the founding and development of the African church.

**Your preparation:** How are you prepared to do the research and to write a story on the particular subject you have chosen? Your preparations must take the following elements into consideration.

#### **1. Preliminary research and written sources of information**

Are there archives where the subject is mentioned? Did he/she leave diaries, letters, written sermons? Did the subject write books or articles? (See item 11, page 7, in the General Guidelines section.)

It is important that you thoroughly research all possible sources of information about the subject and that you familiarize yourself with them. This preliminary research will help you clarify themes and topics to explore with each interviewee and help you to tailor your list of questions.

#### **2. List of persons to interview**

Make your list as complete as possible. Different perspectives will yield a more complete portrait of your subject, especially if there was any controversy or

persecution during his/her life and ministry.

### **3. Location(s)**

Where will you need to go to conduct your oral interviews? Did your subject live and minister in one or several places? Will you have to go where your interviewees live, or are they willing to come and meet with you at another location?

### **4. Time line**

How much time are you going to need for the project? When is the best time to conduct interviews with your interviewees? Things to consider: rainy / dry season, harvest season, academic year, time allowance for travel, means of transportation.

### **5. Finances**

Try to keep your costs as low as possible, as the *DACB* cannot provide funding. Seek creative funding sources through the denomination in which your subject ministered or your own academic institution.

### **6. Categories / themes / ideas / areas or periods of ministry**

List the categories, themes, and ideas you want to explore related to your subject, or specific areas or periods of ministry you want to focus on.

## **7. Questionnaire**

Based on the “Guidelines for Researchers and Writers” (pp. 5—7), prepare a questionnaire for your interviewees.

### **Step Two: The Interview—Oral History Project Checklist for Interviewing**

#### **1. Before the interview**

Contact the narrator, making certain that he or she fully understands the project.

Acquaint yourself with the general background of the narrator. If possible, arrange a pre-interview visit so that you and the narrator may become personally acquainted.

Prepare a list of topics for discussion.

Thoroughly check out equipment prior to the interview. An interview should not be an on-the-job training session.

Make certain you have all the materials you need before departing for the interview: recorder, external microphone, adapters for two-pronged outlets, fresh batteries, tapes, pencils, pads, and release forms.

Make certain you are interviewing in a room that will minimize external noise.

## **2. During the interview**

Make certain the recorder is recording. Identify yourself, the narrator, the date and place, and the purpose of the project, and ask the narrator to agree to the project.

During the interview, jot down proper nouns and other words with questionable spellings.

Conclude the interview by again naming the interviewer, the narrator, and the purpose of the project.

## **3. After the interview**

Be sure to ask the narrator about spelling and other questions which you may have concerning the interview.

If the interview tape will not be transcribed soon, have the narrator sign the release form.

When you return home or to the office, make a list of proper nouns and other words and aspects of the interview which you think may be useful to future indexers and transcribers.

Send a thank you note to the narrator.

(The material in step 2, parts 1, 2, and 3, is adapted from *Talking About Connecticut: Oral History in the Nutmeg State.*)

#### 4. Conducting a good interview

a. What *not* to do:

- Do not force your beliefs or opinions on the interviewee.
- Do not force responses to sensitive questions.
- Do not ask leading questions or closed questions (see examples in 4.b. and 4.c.).
- Do not draw attention to the recorder.
- Do not make a lot of noise.
- Do not argue with the interviewee.
- Do not make the interview very long so you and the interviewee get very tired.
- Do not dominate the interview by giving long answers to questions the interviewee asks you.

b. Choice of questions: leading vs. neutral questions

| LEADING QUESTIONS                                     | NEUTRAL QUESTIONS                   |
|---|-------------------------------------|
| You must have been happy on election night.           | How did you feel on election night? |
| You didn't like Mr. X, did you?                       | Tell me about Mr. X.                |
| What do you think of Mr. Jones's outrageous behavior? | What did Mr. Jones do then?         |

c. Choice of questions: closed vs. open-ended questions

| CLOSED QUESTIONS                                 | OPEN-ENDED OR EVOCATIVE QUESTIONS                      |
|--|--|
| Where were your parents born?                    | What did your parents tell you about their lives?      |
| Did your family have gatherings?                 | Describe your family gatherings.                       |
| What holidays did your family celebrate?         | How were holidays celebrated in your family?           |
| Was religion important to your family?           | Tell me about religious observances in your family.    |
| Did you and your friends play games as children? | Describe some games you played as a child.             |
| When did you finish school?                      | How did your formal education end?                     |
| Were you in the service during World War II?     | Tell me about your life during World War II.           |
| Did you get a job after the war?                 | Tell me what you did after you got out of the service. |
| Did you like your job?                           | Describe how you felt about your job.                  |

Material in step 2, part 4 is adapted from Derek Reimer, *Voices: A Guide to Oral History*. (Victoria, BC: Provincial Archives of British Columbia, 1984).

### **Step Three: Transcribing and Keeping Records**

Make sure to properly mark your tape with the names of the interviewer and interviewee, and the place and date of the interview. Do the same with the copy of the transcript of the interview.

If you have multiple interviews, record them on separate tapes so that they are easier to retrieve.

For each separate biographical subject, keep a log of the interviews you have made, with the names of the interviewer and interviewee, the occupation of the interviewee, his/her relation to the subject, and the place and date of the interview.

### **Step Four: Writing the Story**

Using your oral and written sources as well as archival material, if you have any, compose your biography. Be sure to list all your sources, including the interviews you conducted, with the names of the interviewer and interviewee, the occupation of the interviewee, his/her relation to the subject, and the place and date of the interview. See the General Guidelines adapted from “Guidelines for Researchers and Writers” (page 3 of this booklet) and section 1 of this booklet (“Addendum to the ‘Guidelines for Researchers and Writers’”) or section 2 (“Instructions for Contributors”) for article and bibliography format.

## Oral History Worksheet and Forms

*We suggest that you reproduce the information contained on pages 67—71 in separate 8.5 X 11-inch documents which can then be reproduced multiple times for all your interviews.*

Worksheet for Oral History Project preparatory work.

Oral History Project release forms to be signed by interviewee and interviewer.

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Most of the material in this section is adapted from “Doing Oral History: Helping Christians Tell Their Own Stories,” course curriculum developed by Dr. Jean-Paul Wiest. The *DACB* is grateful to Dr. Wiest for the use of his materials.

The forms on pages 68—70 are reproduced following a model made for the Maryknoll Society History Program.

***DACB* Oral History Project Worksheet**  
(see Step One, pages 58—60 for question details)

**Your subject**

List his/her full name, dates (birth/death), country of ministry, and church affiliation.

Does the *DACB* already have an article on this subject?

**Personal preparation**

How are you prepared to do the research and to write a story on the particular subject you have chosen?

**Preparatory work**

Preliminary research: List any written sources of information or archival material relative to your chosen subject. If the list is long, use a separate sheet of paper.

List all the names of persons you wish to interview and their locations.

Location(s) chosen for conducting your interviews.

Time line for conducting interviews.

Finances: List any financial considerations relative to the project (expenses, donations, scholarships).

List any categories, themes, ideas, and areas or periods of ministry on which you wish to concentrate.

Questionnaire: On a separate sheet, write a detailed questionnaire tailored to each individual interviewee. (See pages 63—64 for suggestions on the choice of questions)

**Interviewer/Interviewee Agreement**

This tape (or tapes) and the accompanying transcripts are the results of one or more voluntary interviews

conducted by \_\_\_\_\_

with \_\_\_\_\_.

Any reader of the transcript should bear in mind that s/he is reading a transcript of our spoken words, and that the tape, not the transcript, is the primary document.

I hereby permit the *Dictionary of African Christian Biography* Project and all researchers approved by or associated with the *DACB* Project full use of this interview transcript and full use of all other materials I donate to the project.

\_\_\_\_\_  
Signature of Interviewer

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Interviewee

\_\_\_\_\_  
Date

**Interviewee's Restrictions**

(To be used only in the event of a restriction)

I, \_\_\_\_\_,

make the following contributions to the *Dictionary of African Christian Biography* Project, and through it, to the *Dictionary of African Christian Biography Archives*, and wish to place the following restrictions on the interview materials:

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Signature of Interviewee

\_\_\_\_\_  
Date

**Acknowledgment of Contribution**

The *Dictionary of African Christian Biography* Project gratefully acknowledges the above contributions to the Project.

\_\_\_\_\_  
Signature of Research Director

\_\_\_\_\_  
Date

I, \_\_\_\_\_,

give permission for my interview with

\_\_\_\_\_  
to be used by individuals engaged in writing biographies for the *Dictionary of African Christian Biography*. I further permit these materials to be donated to the *Dictionary of African Christian Biography* Project archives located at the Overseas Ministries Study Center in New Haven, Connecticut, U.S.A., in order for my thoughts and ideas to be available to future researchers.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## **Section 5:**

### **Procedures for Implementing the *DACB* Project at Participating Institutions**

This section contains ways to set up the *DACB* Project and to start producing stories as part of a participating institution's curriculum.



## **Procedures for Implementing the *DACB* Project at Participating Institutions**

### **The Central Role of Participating Institutions in the *Dictionary of African Christian Biography* Project**

*DACB* participating institutions play an essential role in the successful implementation of the *DACB* project. Their access to local information, oral history, and written sources unavailable to other researchers puts them at the forefront of this endeavor. The work of these institutions, directed by their liaison coordinators and supported by their administration as a whole, will both preserve the memory of the founders and leaders of the African church and also make their memory accessible to Africans across the continent.

#### **1. Setting up**

##### a. General introduction:

Thoroughly familiarize yourself and your writers and researchers with the *DACB* project by reading the materials received in the mail and available on the CD or Web site ([www.DACB.org](http://www.DACB.org)) if you can access it.

- 1) Brochures and guidelines, this booklet
- 2) Pages on CD or Web site: On the “About the *DACB*” page, parts I and III

b. *The DACB database itself*

Spend some time navigating through the CD to become familiar with the indexes and organization of the database. On the “About the *DACB*” page, part III gives you resources and research tools that are helpful for getting the project started: lists of potential subjects on which stories can be written, bibliographies, reference works, and other useful sources. Any questions about sources can be addressed to the main office in New Haven or to the Africa offices listed on the pages 83 and 84.

c. *Set up the database on a local computer*

To make the *DACB* database available both to researchers and to the students in your institution in general, it is suggested that you copy the entire *DACB* database to a computer that is readily accessible to your student population.

To do this:

- 1) Insert the *DACB* CD into the CD drive on the computer chosen for this purpose.
- 2) Close the opening box that pops up.
- 3) Open Windows Explorer.
- 4) In Windows Explorer, with the cursor on the left-hand side of the screen, go under the “File” menu and create a NEW FOLDER on the desktop. Name that folder “OPEN *DACB*.” You should be able to see it on your desktop once it is created.

- 5) Now, still on the left-hand side of the screen, double click on the CD drive.
- 6) When the CD opens, you should see the contents of the CD, not the opening box. Highlight the folder “DACBCDFILES” and these files  
“Click here”  
“buttonsrevcopy”  
“Officialnewlogocopy”  
“pottransparentcopy.”  
Copy them to the new “OPEN DACB” folder you have just created.

Now anyone can access the *DACB* by simply double clicking on the “OPEN *DACB*” folder on the desktop and then on the “Click here” file (the opening page of the database) inside the folder. From there, they can access the entire *DACB* database and all its resources.

## **2. Involvement of your department or institution as a whole**

The burden of writing and collecting stories should not fall only on the shoulders of the liaison coordinator. Since educators, administrators, and students already have large workloads, it is advisable to develop ways to integrate the writing of biographies of African Christian leaders into the institution’s existing program. Participating institutions have addressed this challenge in a number of ways. For example, some make writing a biography one of the requirements of a course on church history or, independently, a requirement for graduation or a part of a thesis. Here, of course, the cooperation and support of the

administration and of other colleagues at your institution is essential.

*A special note on non-academic institutions:* Church organizations, denominations, dioceses, mission agencies, and publishing societies also play an essential role in collecting and writing stories for the *DACB* as they often possess biographical records on church leaders unavailable at educational institutions. Their existing archives, previously published material, church histories, and denominational publications can be rich sources for stories of important African leaders.

### **3. Preparing for the research**

#### a. *Choosing subjects*

After you have prepared your prospective writers and researchers by introducing them to the project, the next step is to choose the subjects on which biographies are to be written. Any individuals who are deemed to have made a significant contribution to the African church at a local, regional, national, or denominational level, whether they be missionaries, clergy, or laypeople, are eligible.

Several other sources for names of potential subjects include:

- 1) *The “Potential Subjects” pages on the DACB CD* (on the “About the *DACB*” page) contain lists of subjects, organized by country, with a few basic facts about them and some bibliographic references.

- 2) *Printed materials of all kinds*, including church and mission archives, church histories, mission histories, denominational histories, doctoral and masters' theses, and in-house denominational and mission society magazines, as well as existing reference tools and biographical dictionaries, can be culled with a view to discovering the names of key African Christians.
- 3) *The present leaders of church denominations, missions, and outreach agencies* will also be able to identify potential subjects. In addition, elderly church members will often remember the stories of outstanding Christian leaders whose stories will be all but lost once those elders have died and the oral memory has faded.

NB: As a rule, living subjects will *not* be included in the *DACB* database but will be kept in a file for future use once the subject is deceased or has reached a very venerable age.

b. *Guidelines for research*

Make available to all your writers and researchers a copy of:

- 1) This booklet, containing guidelines for writing and formatting the articles.
- 2) The *DACB* CD-ROM, for reference.

#### 4. The research itself

Once the subject for research has been selected, the liaison coordinator should ascertain that the *DACB* does not already contain a biography on this person. Nevertheless, the *DACB* will include several stories on a particular subject if subsequent articles enrich and complete the portrait of the subject as a whole.

The General Guidelines section of this booklet (pp.3—9) adapted from the “Guidelines for Researchers and Writers” brochure suggests general categories of information needed for a biography. The actual story should be written in article form. Researchers should explore the following resources for information on their chosen subject.

a. Libraries

Information can be found in institutional and university libraries or in other sources listed in part 3.a.2 and 3.a.3 on page 78 and 79.

b. Oral history

Any people who have come into contact with the subject can and should be interviewed for information on the subject’s life and ministry.

c. Existing archives

In some cases, the New Haven office can offer suggestions of *DACB* affiliated research institutions in Europe which may own archives on specific individuals. These institutions have agreed to cooperate in the work of the *DACB* and can sometimes assist in

research. Inquiries concerning specific individuals should be made to the New Haven office, which will direct your question to the appropriate institutions.

## 5. After the articles are written

After the articles have been written, they should be submitted to the designated research supervisor and/or to the liaison coordinator for approval.

### a. *Format*

The stories should conform to the format prescribed in this booklet, sections 1 and 2.

### b. *Bibliography*

**Bibliographic references should be checked to see that they are complete and accurate.** Please see sections 1 and 2 of this booklet for specific guidelines.

### c. *Institutional approval*

Following the “Guidelines for Participating Institutions,” you will then consult with your institution to assess conformity to the Guidelines, adequacy and accuracy of the biographical research, and integrity of the story.

### d. *Accountability for accuracy*

Each story, once accepted and entered into the database through the New Haven office, will be identified by its author and/or researcher, the liaison coordinator, and

the participating institution. All three names, with titles, should appear at the end of the article.

e. Date

Each article should be dated.

**6. Sending the stories to the project coordination office (New Haven)**

Once the stories have been approved at all levels by the participating institution, the liaison coordinator should forward them to the New Haven office for final editing and approval before they are entered into the database. Any stories received by the *DACB*'s Africa offices will also be forwarded to the New Haven office.

a. By e-mail

The easiest and fastest way to send them is by e-mail, attaching stories to a message or copying them into the body of the e-mail message. Note that if attachments are too large, the message may not pass easily. (Smaller attachments should pose no problem.) E-mail them to this address: [DACB@OMSC.org](mailto:DACB@OMSC.org).

b. By regular mail

If you must send articles via regular mail, please include a digital copy on diskette or CD-ROM. No hard copies are necessary. Make sure you keep copies for yourself in case the package is lost or damaged in the mail.

## **7. To contact us**

If you need further information, please do not hesitate to contact us at the following addresses:

### **New Haven office**

Jonathan J. Bonk, Project Director  
Michèle Sigg, Project Manager  
*Dictionary of African Christian Biography*  
490 Prospect Street  
New Haven, CT 06511-2196 USA  
(203) 624-6672, ext. 318  
Fax (203) 865-2857  
DACB@OMSC.org

### **Africa offices**

Kwame Bediako, Director  
Akrofi-Christaller Memorial Centre for  
Mission Research  
Kehinde Olabimtan, Office Coordinator  
*DACB West Africa*  
P.O. Box 76  
Akropong-Akuapem, GHANA  
Tel. 011-23-32-755-5718  
akrofi@africaonline.com.gh

Protus Kemdirim, Regional Coordinator  
*DACB Nigeria*  
University of Religious Studies, University  
of Port Harcourt  
PMB 5323  
Port Harcourt, NIGERIA  
kempro54@yahoo.com

Jurie Van Wyk, Regional Coordinator  
*DACB* Southern and Eastern Africa  
P.O. Box 125  
Colesberg 9795, SOUTH AFRICA  
Tel/fax no. 27 (0) 51 7530422  
Mobile 27 (0) 72 4272934  
[jurievanyk@mweb.co.za](mailto:jurievanyk@mweb.co.za)