

A Methodological Exploration of the Role of Oral History in Documenting the History of Second Wave Feminism in Canada

Bronwyn Bragg, Second Wave Archival Project

“In their rememberings are their truths.”
Studs Terkel, *Hard Times*¹

The Second Wave Archival Project has been underway since the fall of 2007. Under the auspices of Nancy’s Very Own Foundation (NVOF), this project is aimed at preserving the history of second wave feminism in Canada (1960 to 1990).

The project began by trying to track down records related to the second wave in public archives, only to discover that they are limited and difficult to find. The next step involved contacting women who had been working for women's equality anytime after 1960, to see what kind of archival treasures they might be storing in their basements or attics. It became clear that because so many women were busy doing things instead of writing them down there was a shortage of paper records on the second wave. Sadly, some records have been lost, because they were considered unimportant. Paper records also only go so far in capturing the vitality, ferocity, drama, pain, and joy of feminist action for change. The limitations of document collection led to the oral history portion of the Second Wave Archival Project.²

What follows is a methodological exploration of the role oral history played in creating an archival record of second wave feminism in Ontario. A few words about what this paper is not. It is not a discussion about the history of feminism in Canada. Nor is it an attempt to summarize “our findings.” Rather, this paper limits itself to a discussion of our methodological approach: what was successful and where we faced challenges.

Scope of the Project

There is an ongoing, healthy debate about what is comprised by the term “second wave feminism.” For the purposes of this project we defined second wave feminism as the work that took place between 1960 and 1990 to improve the role

¹ Studs Terkel, *Hard Times: An Oral History of the Great Depression* (New York: Pantheon Books, 1970), 3.

² Some of what is outlined in the introduction is reprinted from our literature on the project which was originally written by project coordinator, Mary Breen.

of women in society. The original scope of our project was Ontario, Canada (specifically Toronto, Ottawa, and Northern Ontario).³ We collected over forty interviews between May and November 2008. These interviews are housed at the Canadian Women's Movement Archives (CWMA) at the University of Ottawa where they will be available online in both their recorded and transcribed form.

Approach

The oral history portion of the Second Wave Archival Project grew out of the document collection and archival portion of the project that began in 2007. Originally, project organizers were eager to collect documents and ephemera regarding the second wave feminist movement in Canada. Finding that these documents were difficult to track down, it became apparent that in order to truly capture the multiple levels of this wave of feminism in Canada a different approach would be needed.

Once it was decided that oral history would be used, several things needed to take place: Interviewees needed to be located and selected; an interview template had to be created; a consent form had to be designed; and an interviewer hired.

The list of interviewees, template, and consent form were produced in a collaborative and semi-informal way. The project began with the intention of interviewing approximately ten women in Ontario who had been active in the early part of the second wave feminist movement. Priority on our list was given to women who were active early in the movement and those who were oldest. This prioritization was in some ways driven by the reality that a number of well-known second wavers had died in recent years (e.g. Doris Anderson, June Callwood). Our second consideration was to reflect the diversity of the movement through our interview selection. That is, we hoped to include the experiences of women of colour, aboriginal women, women with disabilities, and women who identify as LGBT (lesbian, gay, bisexual, or transgender).⁴

Both the interview template and consent form were drawn up with input from legal and academic experts. The consent form (Appendix A) was drafted by lawyers working on the project with input from the CWMA. While clearly stipulating that the recordings would become property of the CWMA, drafters of the form were careful to include a section where interviewees could restrict their interview. The consent form also states that interviewees will be provided with a

³ A second phase of the project is ongoing in Western Canada (commencing in May 2009)

⁴ As the project progressed it became clear that there exists a tension between these two selection criteria because early feminists with the second wave tended to be predominantly white, middle class, and well educated.

copy of the transcript of their interview.⁵ The contents of the consent form were reviewed in some detail with participants prior to commencing the interview and again following the interview (at which time they were asked to sign the form and identify any restrictions they might wish to include).

The interview template (Appendix B) was created in collaboration with feminist academics from a range of disciplines (history, sociology, etc.) along with the project coordinator who has a background in oral history and feminism. The goals of the interviews were to elicit stories and create records that would give future researchers a sense of the second wave feminist movement. As such, the template was seen as just that; a set of guidelines that would facilitate the interview process but not determine it.

While we attempted to keep our questions general so as to elicit a wide range of answers, our questions are loosely grouped into four categories. The first section focused on how participants came to be involved with feminism (what was the first feminist event or group in which you participated? What made you go? Did your family and/or upbringing influence you to become an activist? How did those close to you react to your activism?). Part two of the interview explored the more formal structures of the feminist movement (which groups did you get involved with? Did you know anything about the group before you got involved? What were the most important campaigns/activities you remember in the group? What other events stand out?). The third set of questions is aimed at unearthing what it *felt* like to be part of the movement (what was it like to work with other women to bring about change? What were your greatest successes? Frustrations? What did you learn from these experiences?). Lastly, we asked interviewees to look back and consider issues that they believed to be of relevance for young women/feminists today (what are the critical issues facing young women in Canada today? What advice do you have for them?).

Except when asked, we did not provide the template to the interviewees prior to the interview. Included in the template but appended to the open-ended questions was a list of demographic questions. These were used as follow-up questions at the end of the interview to make sure no relevant information was missing.

While the template acted as a useful guideline for the interview, the project took the approach that the interview should – in some ways – be ‘driven’ by the interviewee (and not the interviewer). One technique we employed to facilitate this was a visual exercise. The interviewer drew a line across a blank page and asked the interviewee to recall the significant events in their life (date of

⁵ The project was structured in such a way that the interviewer transcribed the interview shortly after it was recorded and a copy of the transcript included in the final archival deposit. The transcription process proved to be one of the more challenging components of the project and will be discussed in some detail toward the end of this paper.

birth; year of graduation; marriage; divorce; birth of first child, etc.). This “life line” then acted as a useful memory prompt and framework for the interview. This was particularly effective given that many of our interviewees were quite elderly and the events we were discussing took place decades earlier (for example, the Royal Commission on the Status of Women (RCSW) commenced in 1967 and many of the interviewees remember this being a catalyst for their involvement in the movement).

With the consent form and interview template created, a shortlist of interviewees drafted, and an interviewer hired, the project was ready to commence. We quickly realized that our shortlist was just that, a *shortlist*. Too short, it turned out, because every woman with whom we spoke suggested someone else whose story ought to be included in the project. We were fortunate that we had the resources to go beyond our original goal of ten interviews.

Successes

As the lead interviewer on the project, I conducted over forty interviews with women across Ontario. These interviews were conducted in living rooms, in offices, over coffee. One took place on Parliament Hill, another in a remote cabin in Northern Ontario. I interviewed teachers, lawyers, social workers, judges, journalists, politicians, makers-of-ice-cream, artists, and writers. While these women shared a common history and ties to the second wave feminist movement, their experiences, the nature of their involvement, their political allegiances, and organizational affiliations were not uniform. Each woman we interviewed had a unique story to tell.

While there are a multitude of reasons why oral history proved useful for documenting the history of this movement, I will focus my discussion around two aspects of this approach which were of particular import to this project. First, we will look at the microcosm of the interview itself; the world that is created when two people sit down in an oral history interview and what is produced out of that complex interaction between interviewer and interviewee. Second, we will explore the macro-implications of this interaction; here we will look at how our project fits into the bigger picture of the feminist movement and how oral history helped make this contribution meaningful.

The interview

What is effective about oral history is that it allows historians to get at a version (or versions) of history that might otherwise be forgotten or ignored. We found this method to be particularly relevant to second wave feminism because the history of this movement is just beginning to be documented. Born out of an

archival project which aimed at collecting *material* history, the interviews we collected do not stand alone but rather add depth and complexity to the growing body of work and research being done not only on the feminist movement but indeed on the history of Canadian society in the latter part of the twentieth-century.

It is worth spending a moment considering the dynamic that exists between the interviewer and interviewee during an oral history interview. For this particular project, I, as the primary interviewer, had semi-outsider status due simply to my age (I am several decades younger than the majority of our interviewees).⁶ Because one of the goals of the project was to generate information that would be useful to young women today and that would be of value for women coming of age in the next several generations, having a younger interviewer helped create a relationship between interviewee and interviewer that allowed for the achievement of this goal. The semi-outsider status of the interviewer required participants to go into more detail (explain context; give additional details; specify who they were speaking about) than they possibly would have had they been speaking to an ‘insider.’

The obvious flipside to this advantage is the ignorance that comes with being an outsider – occasionally questions are redundant or obvious and an ‘insider’ (e.g. someone who had been active in the movement) would have the knowledge to inform and ask more complex or nuanced questions. This challenge proved to be one of the most interesting parts of the interview process. As a semi-outsider, it can be easy to accidentally tread into areas that are taboo or off-limits without realizing you are doing so. No amount of pre-interview research can prepare you for the complexities of individual’s emotional connection to their memories and it can be easy to put one’s foot in it I think that because of my age, I was often forgiven for asking questions that could be construed as politically insensitive (about group dynamics, relationships, and political affiliations), and that the answers that emerged were honest and reflective.

Reflecting on the more than forty interviews collected between May and November 2008, I saw a few patterns emerge. As a rule, participants were pleased to participate in the project and were forthcoming during the interview. Most interviewees were willing to share details not just from their activism but also of their personal lives (e.g. how their feminist activities interfaced with their personal lives – marriages, children, etc.). Occasionally, we encountered interviewees who were hesitant to participate or who felt that they did not have a story of particular interest to share. Similarly, we had some interviewees who began the “interview” (the storytelling) the moment I walked through the door, sharing anecdotes and jokes and brushing aside the formality of the consent form

⁶ I use the term ‘semi-outsider’ because despite the age difference, I shared a similar race, class, and educational background as the majority of women interviewed.

and sound check. Others were much more reserved and needed to be coaxed to tell their stories. In these cases, the question template proved useful and the interview would largely be structured around specific questions.

While every participant approached the interview in a unique way, interviews generally took the shape of a chronological telling of the interviewee's life in relation to feminism. The life-line exercise (described earlier) allowed participants to share stories from their early life and carried the interview along a fairly chronological track. Along with the life-line, one of the first questions we asked was: "Can you remember an early defining moment that made you aware of gender inequality?" By focusing on the early part of the interviewee's life we were able to get at the motivations for becoming involved in the feminist movement. Additionally, these preliminary questions around early life allowed us to answer the demographic questions without needing to dwell on them.

Women and History

In the introduction to his influential book on oral history, Paul Thompson writes: "The merit of oral history is not that it entails this or that political stance but that it leads historians to an awareness that their activity is inevitably pursued within a social context and with political implications."⁷ This notion that history is embedded in a social and political context was at the heart of our project. We chose oral history not to lend weight to "this or that political stance" but rather to get at the complex social and political context out of which the second wave feminist movement emerged.

An appropriate metaphor for an oral history project such as this is that of a quilt. A quilt, like our complete collection of interviews, is the sum of its individual parts. While the scraps of fabric that make up a quilt can be individually beautiful, interesting, and tell their own story (if they were cut from an old wedding dress, for example) it is when they are pieced together that a bigger, more interesting product is created. The more pieces in the quilt, the more fascinating and complex the final version. Similarly with oral history the individual interviews stand alone in what they tell us about an individual and her experience. It is when they are coupled with the other interviews and taken as a whole that a more complete picture emerges.

Oral history centers on an individual's own perception of a particular event or experience. This means that often the same story is told in many different ways. This is not unusual. Two people can experience the same phenomenon and come away with two totally different perspectives on what happened. This is particularly true of social movements where the emotional and experiential stakes

⁷ Paul Thompson, *The Voice of the Past: Oral History* (Oxford: Oxford University Press, 1978), x.

are high and memories fraught. I found that oral history was particularly useful here because it allowed each interviewee to share her story in a way that was loyal to her individuality and personal perception. In this way, the oral history method caters to the person telling her story rather than forcing the interviewee to conform to a rigid or pre-determined structure. By presenting women with the opportunity to “share their stories and experiences of feminism” we were inviting them to share with us (and the world) their own perspective on the movement that they were a part of. We were careful to emphasize that we were more interested in the experience and what it felt like to be part of this second wave feminism rather than the names, dates, facts, etc.

By emphasizing the qualitative or experiential aspects of history, most interviewees spoke candidly about their experiences. The interviews were able to flow freely without concern for “getting it right.” The end product, therefore, can appear disorganized, arguably messy. Taken as a whole, however, the collection of the interviews speaks to the experience of feminism: the personalities; the hesitations; the regrets; the joy; the fear; the accomplishment and the disappointment. All these sentiments are reflected in the myriad voices and histories of the women we interviewed.

This is ultimately oral history’s greatest success and its greatest challenge – it is powerful and effective because it can give us a rich and textured and deeply complex picture of a historical moment (or moments) and yet it is challenging in that it further complicates, muddles, and distorts our existing interpretations as well as our profoundly human need to organize and categorize.

Thus, just as Thompson tells us that history is embedded in political and social realities, we must recognize that oral history tends to produce competing versions of historical moments. I would argue that society is ultimately better off with this messy, non-linear, complex historical account. The more complex our story, the more nuanced its telling, the better we understand who we are and where we come from.

Challenges

Having discussed the successes of using oral history for this project, we will now move to a brief discussion of two challenges faced by our project. First, we will look at the limits of our network-based approach to soliciting interviews and why this was limiting. Second we will explore and discuss the challenge that we ran into vis-à-vis the return of transcripts to interviewees.

First, because our project grew much more rapidly than we had anticipated we neglected to develop a uniform strategy for interview solicitation. This meant that we were fairly haphazard in our approach and interviewed women on an ad hoc basis and who were largely within the same social network. In our interviews,

white women, women based in urban centers (specifically Toronto and Ottawa), and women with more than one degree are over-represented. Under represented were immigrant women, women of colour, women with disabilities, aboriginal women, and women outside of Toronto and Ottawa. Thus, our project stands open to the (arguably justified) critique that it failed to be truly inclusive. While this is a legitimate critique of our work, throughout the project we were clear to articulate the limitations of what we were attempting to do. We stated from the outset that it would not be possible to interview every woman who contributed to the second wave feminist movement currently alive in Ontario. There remains much important work to be done. That said, we also recognized that not completing or attempting the project would be a greater disservice than doing it in a limited way. We see this particular contribution as the tip of the iceberg. The project is a prototype for other similar, community-based projects. Our goal was that people would see our work as a template for their own projects.

The second challenge that we faced had to do with transcription. When planning the project, it was decided that along with recording the interviews using a digital recorder, each interview would be transcribed and included along with the recording in the archival deposit. It was also decided that interviewees would receive a copy of their transcript. Project organizers felt it would be appropriate to share transcripts with interviewees so they could use them for the memoirs, share them with their family, or have for their files. This was explained to the interviewee before and after the interview while going over the consent form. We were careful to state that the time to impose restrictions was when they were completing their consent form, which they did immediately following their interview.

As the interviewer, I transcribed each interview shortly after it had taken place using a standard transcription guide.⁸ The transcripts were filed along with the recordings and hard copies of the transcript were sent to participants once the project was complete. A letter thanking interviewees for their participation and explaining that the recordings and transcript had been deposited at the CWMA was included along with the transcript.

It became apparent, once the transcripts were sent to interviewees, that there were problems with our approach. Upon receiving copies of their transcript, several interviewees got in touch with project organizers or the interviewer. Participants expressed concern over both the grammatical structure of the transcript (run-on-sentences; the use of “crutch words”; and the ‘stream of

⁸ Baylor University Institute for Oral History. *Style Guide: A Quick Reference for Editing Oral Memoirs* (Texas: Baylor University, 2007).
<http://www.baylor.edu/content/services/document.php?id=14142>

consciousness' quality of the read)⁹ and, occasionally, the content. A number of interviewees expressed a desire to edit the transcript and "clean it up." While the majority of participants simply wanted to make small changes (grammatical etc.) a few wanted to change the content of the transcript (omit sections, change the wording, etc.).

This put project organizers in a difficult position; while recognizing the desire of interviewees to have a final say in the way their story was told, it was also impossible to make certain changes to the transcript without also making changes to the recording. Because a transcript is a verbatim account of the recorded interview, it *must* remain true to what is said on tape. In order to try and accommodate these competing realities, a letter was sent to participants inviting them to work with the transcriber/interviewer to make *minor* changes to their transcript (including: correcting the spelling of proper names; removing crutch words; and cleaning up grammar and run-on sentences). We also used this correspondence as an opportunity to re-iterate our process and explain the limitations of the transcript.¹⁰

This opened up an editing process that took several months to complete. While the majority of the edits were straightforward stylistic/grammatical changes, some interviewees requested that entire sections of the interview be omitted (this required going back to the digital sound file and making the change there). There were also a few participants who chose to make significant changes to their transcript and pull the recorded interview from the archives.¹¹ Still others, upon reading their transcript, chose to withdraw their consent completely. Ultimately, it came down to an issue of representation; some interviewees felt misrepresented by their transcript. Because they received the transcript as a stand-alone document (removed from the context of the interview), some participants expressed the feeling that the transcript did not do justice to their experience of feminism. And indeed they were correct in feeling this way; a transcript is a poor substitute for a recorded interview. The transfer of spoken word to page is often inelegant and challenging to read. In English, our spoken language diverges from

⁹ "Crutch words are words, syllables, or phrases of interjection designating hyphenation and characteristically used instead of pauses to allow thinking time for the speaker" (Baylor University Institute for Oral History, *Style Guide*, 10).

¹⁰ As Paul Thompson writes regarding transcription: "The spoken word can very easily be mutilated in being taken down on paper and then transferred to the printed page [...]. The rhythms and tones of speech are quite distinct from those of prose. Equally important, lively speech will meander, dive into irrelevancies, and return to the point after unfinished sentences. Effective prose is by contrast systemic, relevant, spare" (Thompson, *Voice of the Past*, 198)

¹¹ Because a transcript is a verbatim, written account of the recorded interview, in cases where participants edited the transcript and pulled the tape the term 'transcript' becomes something of a misnomer: in these cases the 'transcript' functioned more as a written record for the archive and less as a testament of what took place during the interview.

its written form in structure, vocabulary, colloquialisms and nuance. Similarly, pauses and crutch words ('um' etc.) can add depth to the recorded interview, whereas when read, they can make the interviewee appear unsure and the temptation from an *editing* perspective is to remove or gloss over them.

Sending the transcripts back to interviewees opened a door that we had failed to see at the outset of the project. The process of returning the transcripts to the interviewees gave us a much deeper insight into the complexity of oral history. We learned that more sensitivity and foresight is needed if transcripts are to be returned to interviewees. Regardless of whether one chooses to share the transcripts with the interviewee or not, it is important to be explicit with participants throughout the process; our experience revealed that it is almost inevitable that if transcripts are returned to interviewees an interactive editing process will be required.

Some Final Thoughts

What is powerful about oral history is that it begins from the standpoint that everyone is a storyteller and that everyone has a story to tell. It is based on the premise that history is made up of, yes, names, dates, places, facts *but also* experience, feeling, individuality, and perception. Oral history is a useful tool for accessing "unwritten" histories and for getting at stories that might otherwise go unheard. This is what was effective about the Second Wave Archival Project: using oral history to understand the lived experiences of women involved in second wave feminism.

Like all social movements it is very hard to write about these experiences in a factual or objective way. This is not to adopt a totally postmodern perspective of history. Of course some things can be looked at objectively and there are historical "truths" or "realities" (for example, the number of people who attend a rally; what was said at a given meeting) but the context in which these "truths" exist, the world in which they are shaped, how they are lived and ultimately *what they mean* is to some degree fluid, changing, experiential. If we agree with this premise then the value of the oral history methodology can be understood: collecting history in this way allows us to create a picture that is both richer and more nuanced. As the depth increases and the pieces that were originally left out come to be included our understanding simultaneously grows and becomes more obscure. We are forced to come to terms with the messiness of our own history and the reality that things are never as orderly as we might like.

APPENDIX A

SECOND WAVE ARCHIVAL PROJECT ORAL HISTORY CONSENT AND RELEASE FORM

I have been informed that the purpose of this project is to record the experiences of women involved in the second wave of feminism in Canada. These recordings will become part of the archival collection of the Canadian Women's Movement Archives at the University of Ottawa, where they will be accessible to the public. This oral history initiative is part of a larger project to preserve the records – documents, ephemera, images and sound - of the Canadian women's movement in all its diversity. My interview, in whole or in part, may be included in a published work, such as a history of the second wave of the women's movement in Canada. My interview may also be made available as sound files via the internet.

I have been informed that the interview will take one to two hours and that I may withdraw at any time. A subsequent interview may be scheduled by mutual agreement. The interview will be digitally recorded. I will be given a copy of the full transcript of the interview.

I (interviewee) _____ hereby agree that the recording and transcript thereof conducted on (date) _____ at (location) _____ will become the property of the University of Ottawa, Library Network, Archives and Special Collections, Canadian Women's Movement Archives.

Subject to any restrictions initialed below, I further grant, transfer and convey absolutely unto the University of Ottawa any copyright which I may now have or may hereafter acquire in the said recording and transcript thereof, including the right to reproduce, edit, print, exhibit and make them available online, in whole or in part.

I recognize and acknowledge that the University of Ottawa shall be entitled to administer the archives in accordance with generally accepted principles of document conservation, which may include the destruction of certain documents and the conservation of all or part of the said archives by means of mechanical, photographic and computerized process.

RESTRICTIONS (please initial)

None _____ Or _____

1. The recording and transcript thereof will be closed to researchers for _____ years. During this period, they may be used only with my written permission.

2. The recording and transcript thereof may be used only (specify restrictions and time period during which they apply)

Unless otherwise indicated, I understand that any conditions initialed above apply only during my lifetime or for a maximum of 50 years, whichever comes first. I will notify the University of Ottawa, Library Network, Archives and Special Collections, Canadian Women's Movement Archives at 65 University Street, room 603, Ottawa, Ontario, K1N 6N5 of any change to my address.

Donor/Interviewee

Interviewer

Date

Archivist, University of Ottawa, Library Network, Archives and Special Collections, Canadian Women's Movement Archives

Date

APPENDIX B

Second Wave Project – Interview Template

My goal with these interviews is generate really good stories. I'd like to think in terms of gathering information that women and girls who are now 20, 10 or just babies will benefit from in 10, 20, 50 or 100 years. Besides the more factual accounts of what second wavers did, which is of course valuable, I'd like to get at what motivated them to become involved, and what they consider some of their greatest successes and worst frustrations. To that end, here is a questionnaire template, which can of course be tailored for each interviewee.

Many thanks to Linda Kealey for preparing a first draft of these questions, and to Margrit Eichler for adding lots of great ideas.

Mary Breen

Second Wave Archival Project Coordinator

Warm-Up

Here's a great tool to get started...

Take a piece of paper and draw a long line horizontally across it. Ask the interviewee to give you important dates – birth, immigration, first job, marriage, birth of children, divorce, death of close people, etc. This will cover a bunch of demographic and background information, but more importantly provide reference points that will help the interviewee remember certain events and when they happened. Was that protest before or after the birth of her child? Did she join that women's group before or after she finished her studies? Did the Royal Commission mark a turning point? It will also help contextualize her activism – maybe the birth of a daughter was a catalyst to get involved. Maybe divorce made her a feminist. Coming out as a lesbian... the election of a particular politician... connections will start to become clear as her story unfolds. Make quick notes on this sheet in pencil. Dates can of course be checked later for accuracy.

Activism Stories

Can you remember an early defining moment that made you aware of gender inequality?

What is the first feminist event or group in which you participated? What made you go?

Did your family and/or upbringing influence you to become an activist? Any particular individual or group?

How did those close to you react to your activism?

Which formal or informal groups did you get involved with to promote social, political or economic change? (eg, women's groups, community based, union, political party, etc.)

Note: if several, please repeat the next 4 questions for each.

Did you hold office in this group? If so please specify when and what role you played.

Did you know anything about the group before you got involved? If so, what information did you have and where did it come from?

What were the most important campaigns/activities you remember in the group?

What other events stand out? Why?

What was it like working with other women to bring about change?

What were the most important achievements or successes of the groups you worked with?

What would you say were your own most significant achievements as an activist?

When did you experience frustration? Conflict? What did you learn from these experiences?

Have you been recognized for your activities (eg, award, citation, etc)?

What are the critical issues faced by women in Canada today, in your opinion?

What advice would you offer to girls reaching adulthood in the next 10 years?

Is there anything else we haven't talked about that might be relevant to your roles/activities?

Please make sure you have covered the following information in the interview. If not, please ask at the end. Some of the information may not be critical to the story - use your own discretion.

Demographic Information/ Identification

Name
Date
Year of Birth
Place of Birth
Where did you grow up?
Maternal Language
Preferred Language
Current Address
Telephone/fax/email

Family Background/Education

Mother's Name
Mother's occupation
Father's Name
Father's occupation
No. of siblings
Where do you fit—oldest, youngest, etc?

How would you describe your family's socio-economic status?

Schools attended/years (elementary/secondary)
Post-secondary education: School/college
 Area of concentration
 Year of graduation
Professional training Area of concentration
 Year of graduation
Other?

Work experience (list principal jobs from oldest to most recent)

Name of institution/company
Location
Years in position
Job Title/ Function
Dates of Employment