Critical Creations in Oral History
6th Emerging Scholars Symposium on Oral History, Digital Storytelling, and Creative Practice
Friday, March 22, 2019

The Centre for Oral History and Digital Storytelling invites proposals for its sixth Emerging Scholars Symposium on Oral History, Digital Storytelling, and Creative Practice. This one-day event will offer emerging scholars, particularly students, the opportunity to present their ongoing work or research, to exchange ideas, and connect with other researchers and artists.

Theme:

With the chosen title of *Critical Creations* for this year’s Symposium, we want to position emerging scholarship in oral history under the umbrella of research-creation. Undoubtedly, whether in the moment of meeting witnesses or in the making of productions, oral history has often been associated with creative practices like photography, theatre, visual arts, literature, dance, and much more. In recent years, these practices have given way to more elaborate reflections concerning the relationship between oral history and research-creation and produced new practices that are still in the process of being articulated and shaped.

As a transdisciplinary field at the intersections of ethnography, psychology, and history, oral history lends itself to a critical rereading of traditional approaches and disciplines at the theoretical and methodological levels. In some ways, it is a form of DIY, an inventiveness in research that rethinks ethical issues and favours new avenues, or new forms of critical reflection. It is these considerations that we now propose to explore with young researchers, who are often at the forefront of these questions and experiments.

This year, the organizing committee invites participants to explore the theme in broad and creative ways. You can submit proposals on:

- **Oral History and Research-Creation**: As researchers in oral history, how is your practice informed, influenced or questioned by research-creation or creation? At which stage(s) of the process does research-creation or creation intervene (questions, methodologies, approaches, collaborations, collections, results, etc.)? What are the specific issues or interests of this work?

- **Oral History as Creative Research**: Can we think of oral history as being in itself a work-in-progress? How does looking at oral history as a creative practice allow us to view research procedures and productions? What disciplinary innovations are made possible through an approach in oral history?

- **Oral History and Outcomes**: How does research as creation allow us to consider and think about the diverse ways of sharing research? What can creation bring to the level of diversity in research outcomes and the need to reach diverse audiences? What are the different ways of disseminating research in oral history?

- **Ethics of Oral History Approaches in Research-Creation**: Based on the notion of shared authority, oral history distanced itself from several traditional approaches by questioning the relationship between the subject and the object of research. However, this cannot be enough to solve all the ethical issues surrounding this relationship. The issue of representation raises many ethical questions concerning both oral history and research-creation practices. How should we explore them?
The Politics of Oral History and Research-Creation: How do oral history approaches address the highly political issues with change, in relationship with the “other”, and of social justice within practices? How can we prevent creation from being an alibi for the production of a pacifying aesthetic or nostalgic discourse on the past, one that does not call into question the position of the researcher or social violence?

Oral History and Creation, a Critical Cohabitation: What tensions and resistances are restructured through the confrontation between oral history and creative approaches? How can this confrontation be productive or produce dead ends? What can this cohabitation or confrontation teach us?

Listening(s) of Oral History and Creation: How do oral history and/or creation explore the subject of listening as a practice, a method, or a performance? What are the issues, benefits, pitfalls or limitations of such approaches?

As always, we accept proposals that creatively address the conference’s theme and lead it in unexpected directions.

Terms of participation

Critical Creations in Oral History is an inter/transdisciplinary gathering that invites proposals from emerging scholars in oral history, digital storytelling, and creative practice. Researchers in related fields, such as museology, education, documentary film, memory studies, new media arts, sociology, and anthropology are invited to submit proposals.

Participants can present their work in different formats, such as presentations, websites, films, artworks, mini workshops, mobile applications, or performances. Some works may be shown in the COHDS lab.

To allow the presentation of a wide range of projects, the presentations should be 15 minutes and will be followed by a Q&A. The symposium is bilingual; presentations may be in English or French.

Please submit a brief summary (400 words), a one-page CV, and a short biography (150 words) to cohds.chorn.symposium@gmail.com.

The deadline for submissions is Friday, January 18, 2019.

Proposals received before January 11 will have the chance to receive feedback from the organizing committee.