

Prix d'excellence de l'ACRT/CATR Awards 2015

Intercultural Award

Kimberley McLeod, "Knowing Ways in the Digital Age: Indigenous Knowledge from Idle No More to *The Unplugging*"

Kimberley McLeod places Yvette Nolan's most recent play (*The Unplugging*) into conversation with the Idle No More movement in order to think through the ways in which digital communications strategies both empower Indigenous activists but also precipitate a "crisis" for traditional Indigenous ways of knowing, sharing, and passing information across generations. Elegantly written, persuasive, and topical, McLeod's paper asks important questions "about ownership and inclusion" in light of Indigenous activists' recent embrace of digital technologies.

International Award

Kirsten Sadeghi-Yekta, "Internationalized Applied Theatre: "Good" Intentions with "Harmful" Outcomes"

Coherent and engaging, this paper considers applied theatre in development countries, with particular focus on the intersections between aesthetic, social, and pragmatic concerns. Sadeghi-Yekta provides a description of first-hand experiences in Cambodia not only to familiarize readers with operational conditions, but also to contextualize challenges facing the international aid community. With lucid analysis of both artistic practice and administrative structures, this paper highlights the ways that global economic and political forces shape the perceived value of applied theatre projects.

Theatre Practice Award

Jess Riley, "Interrogative Feedback and the Myth of Neutral Dramaturgy"

In this clear and well-argued piece, Riley unpicks the myth that the question-based methodology typical of play development dramaturgy is unbiased. The paper starts by outlining the sources of this approach and examples of practitioners' confidence in it, but then proceeds to "reconstruct the shaping influences of questions posed by Urjo Kareda in dramaturging Rachel Wyatt's *Chairs and Tables*" at the Tarragon in 1984. The analysis that follows is detailed, but the paper never lets the superb research get in the way of the clear and convincing argument.

Theatre in French Award

Jennifer Spiegel, "The value of social circus: creative process, embodied critique, and the limits of 'capital'"

By setting out to challenge and complicate notions of cultural and social capital as they relate to the goals of social circus, this thoughtful essay does important work. Spiegel places her questions about social circus within a dense theoretical web that builds effectively upon the writings of thinkers from Pierre Bourdieu and Hannah Arendt to Augusto Boal and Randy Martin. By translating her fascinating interviews with Cirque Hors Piste participants from French into English, she renders their labour accessible to a wider audience than would otherwise be possible, making a valuable contribution to our understanding of the meanings of social circus within marginalized communities.