

The articles in the current issue of the *Canadian Journal for Practice-based Research in Theatre* are very different from each other but both illustrate the manner in which the practice of art is often bound to a specific place and time whether, whether this is through the actual creation of a performance piece or the creation of a pedagogical approach emerging from needs of place.

In “The Poetry of Performing the Ecology of Place” Bronwyn Preece, a theatre practitioner/scholar discusses her involvement with the project “Performing the Ecology of Place: Embodying an Eco-Cultural ‘Living History’ on Lasqueti Island/Xwe’etay” a “one-time cross-generational, outdoor community performance event” focused on facilitating “a deeper understanding of the relationships locals held with the place and [the] culture in existence” in this specific location. In her presentation of the performance project Preece defines site as an “unstable player in the drama” and an important element of the performance structure. She constructs her reflections on this project as a piece of poetic inquiry.

The article “Reflections on Teaching Performance Studies for Community-based Theatre in Portugal” by drama educators Carla Dias and Flor Atunes reflects upon the process of creating a new course that would address the specific needs of Masters students in the Theatrical Studies program at the Institute of Education University of Minho in Portugal. In constructing this course Dias and Atunes attempt to answer the question “What type of theatre is best used to promote socio-cultural activities?” The articles discusses the process of content selection and the ways in which this content is applied to the generation of concrete activities.

The Editors
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