

Activity Report & Research Analysis of Stomping Ground

How the Research & Development Project was managed

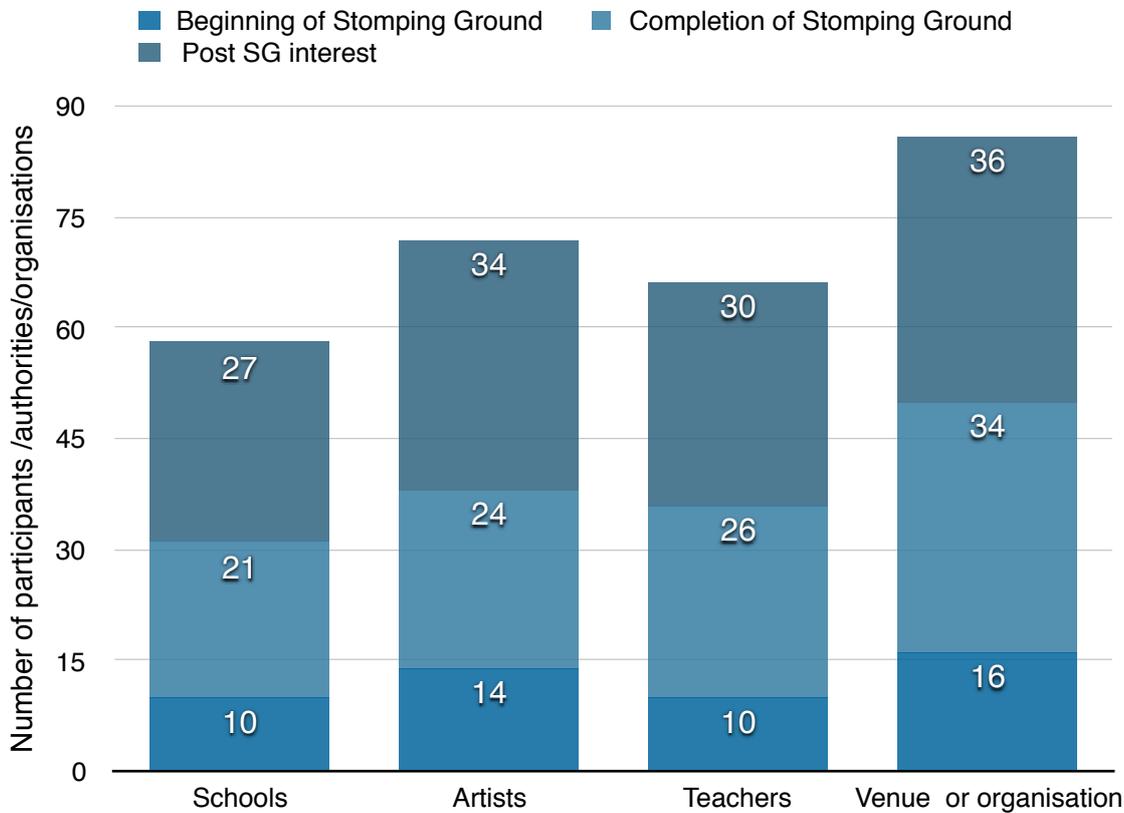
I used the following action research features as a through line when planning the projects with the schools and artists, collecting the data and forming the presentations. This kept the r&d focussed and effective throughout.

- Risk Immersion & Play
- Co-construction and Shared Repertoire to develop Community of Practice
- Plural Perspective and Multiple identities to develop and form new identities.

Stomping Ground consisted of 6 projects across Devon and Cornwall. These projects engaged 15 schools, 2 colleges, 2 universities, 28 artists delivering community activities, 8 local South West dance, theatre and media companies and 6 guest youth and community groups and 1473 participants in dance, music, film, theatre and photography. These created multiple interwoven communities of practice in Cornwall, Devon and Plymouth.

The evaluation of this project has involved feedback forms, recorded discussions, regular quantitative data collations and qualitative analysis of film and photography. I have been collating coded themes including the terminology and descriptions of their 'community of dance', their qualitative experiences of the projects and their descriptions of their 'role' The descriptions of the artists and students experiences clearly pinpoint that an exciting and challenging experience has been had. Some found the new environments, new peer collaborators and timeframes a challenge or nerve wracking but there seems to be a positive outcome to these initial struggles on the body or mind: a sense of importance, achievement, personally rewarding. All of these responses depict aspirations or self belief so we can summarise straight away that a culture of aspiration was achieved.

Successful funding outcomes from Stomping Ground



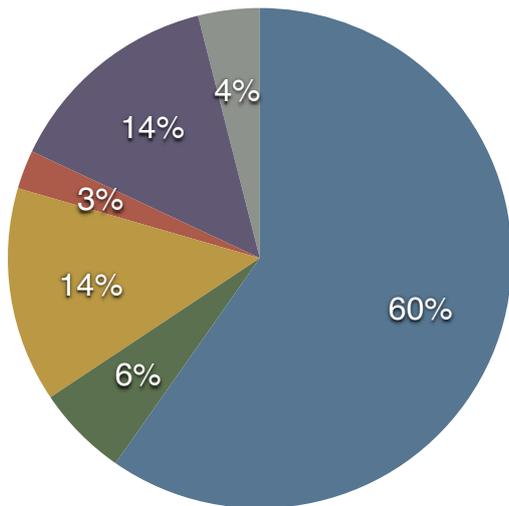
The success of this project can be seen clearly when you evaluate how the income of Stomping Ground has employed local dance artists in Devon, Plymouth and Cornwall for **100 days**. The **2,215 people** have been able to create, share, watch and learn from a partnership of peers, teachers and artists and place themselves within the local dance ecology at one of the 6 projects or 29 public events. The overall benefit of 3112 people has spread across **1639 people** as audience members, (26,061 on line audience), 1473 participants and 28 artists. Despite the huge number of **171 participatory sessions** the artists have received a good fee each and each session had an **average of 18 people participating**.

Participants	Funding value per head	Payment per head
1473 active participants	£20.84	
3112 beneficiaries	£9.86	
28 Artists employed		£1170

Diagram D-Table identifying the average cost of the project per participant and artist.

The model of Stomping Ground means that the majority of the match funding comes from the schools themselves. This means that they have often doubled their initial payment for the membership fee, obtaining a lot more dance partnership hours than their £90. This is a very persuasive piece of evidence that **mutual engagement - even economy- breeds further commitment than being offered a service for free.**

- Arts activiites
- Administration
- Research time
- Material costs
- Accessibility
- Marketing



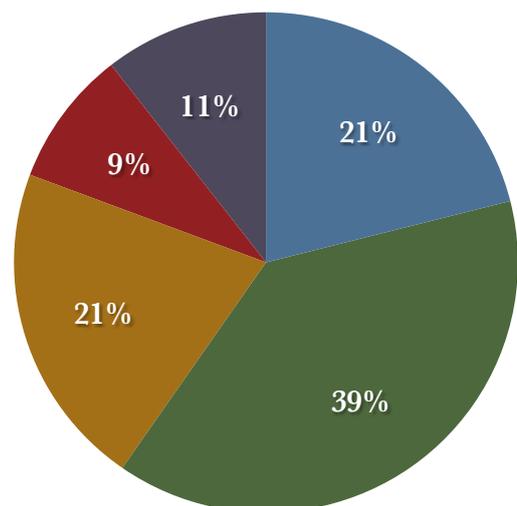
Another successful aspect is the high percentage of the funding being spent on the artistic activities, accessibility and research . The good relationships with schools and universities kept space and material expenditure to a minimum by the schools absorbing space costs Diagram F - Pie chart showing % spread of funding

Diagram G depicts the range and balance of activities requested by the schools, community groups, organisations and the companies. This reveals that the CPD and Creative development

were most requested by local networks. This is good evidence that our research, expertise and outreach are meshing well to provide the local network with current knowledge and relevant opportunities. There is also another perspective to take on this, in that the schools, communities and organisations are able to justify involvement in projects if they offer both the teachers and the students CPD or new knowledge.

DiagramG - Pie chart displaying the ratio of products the schools and local community required.

- Choreographic Projects
- CPD & Creative Development
- Community Engagement Project
- Internaitonal & Digital exchange
- Pedgagogical research



When we apply for funding again for the next community performance project it will be important to provide CPD, community engagement and performance opportunities.

Successful commissions and products of Stomping Ground

The multitude of avenues that this research and development has led to is promising. The ambition was for SpinDrift to connect their community participation, education and research branches by intertwining them in each project. This has been achieved and is continuing to develop with new work and research commissions in Exeter, Norway, Portugal, Cornwall and Plymouth. The action research has caught the interest and support of many organisations and academics. Commissions from the success of Stomping Ground are listed in the chart below.

Performances & Exhibitions	Partnership projects	Research lectures and participation	Creative and choreographic event s
Kali Performance at Dance on Your Doorstep Platform	Clay Walks Community Performance Project with Wheal Martyn with professionals schools and community groups	Presentation at GSE Conference March 2018	Comission by Plymouth Dance, Plymouth University and Atlantic Reach to produce a
Khoas currently applying for international and national touring programme	All Boys Dance & HfCYDC working with King Edward Mine June 2018	Teach Meet in Cornwall to disseminate MBA Action Research May 2018	New Fringe festival event in May 2018 at Mount Edgcumbe and Elizabethan Gardens
Performance with Youth Dancers at Poltimore House and Minack Theatre	6 x Primary School CPD and Dance Delivery packages in Cornwall.	Presentation of research at Cornwall Secondary Dance Conference October 2018	Development of Observance - a new intergenerational piece by Suzie West

Diagram G - chart identifying the new commissions and interest from the Merge8 model.

The post Stomping Ground products and commissions are coming from the schools and organisations originally involved in along with another 10 new educational organisations. These new possibilities are being devised by the schools independently. They are making choices and therefore sustaining the culture of aspiration.

Project Evaluations for Stomping Ground.

Project Evaluation Love Letters

Small scale, Long term, Community Dance Performance

The research will study shared repertoire, immersion and co-creation to partner professional dancers with local schools, colleges and an public attraction.

Collaborators : Pinetum Park & Gardens, Cornwall College, SpinDrift Dance Collective, Farflung Dance Theatre, Freelance Musicians and Storytellers, Cultivator

Participants: Cornwall College, The Roseland Academy, St Mewan Primary, For Funk Sake, Falmouth University, Falmouth College, Continuum Dance & Hall for Cornwall Youth Dance Company, General public

Key venue: Pinetum Park and Gardens & Cornwall College. St Austell, Cornwall.

This co-construction community dance project was a pilot for the community of practice research that Suzie West has been practicing on a smaller scale. Initiated by a collaboration with Cornwall College, the entire process was co-authored by the lecturers in Drama and Dance there, from selecting a venue, performance title dramaturgy and choreography. The project snowballed from the good faith and of both the venue and local community. The strong rapport SpiNdrift already had with local community groups and schools facilitated a large number of groups participating in the project and became a 100 strong cast with performers from 5years old to 70. The inclusivity of the project was maintained in the shared repertoire process that gave each group a chance to take ownership pf the initial moment material and themes, then develop new translations to create their own chapters. This meant that any age group or ability could participate to their fullest and differentiate, including Year 1 primary school children, disabled performers in FarFlung Dance Theatre and the professional performers.

Dialogue and what is theorised as 'Living Dialogic Space' (Craft & McWilliam, 2011) was a key feature to the action research model, building a shared language and allowing enough room within the project for anyones ideas to shape the final outcome. This developed new possibilities in choreographic content, new collaborations and new perspectives on the theme and site. The dialogue was built from within the community by inviting members form the local Memory Cafe, local families and students to attend creative days at Pinetum, The workshops in creative writing, movement and origami were also used as core sources of shared repertoire for the creative process, interweaving the local communities repossess into the work. There was a confutes conversation with the public visiting Pinetum in the lead up to the performances, with the workshops and also exhibited photographs and installations.

The value of this project to the participants and community has been widely publicised with newspaper articles and Facebook posts. The ranges of age, audience types and dance styles that were engaged and interwoven into the project was a true success of the project. This included young families, primary schools, secondary, college and university students, local professionals, inclusive community groups, teachers and local dance schools. The moment of success when the giant jigsaw puzzle, was put together was transformative and was a key highlight for the majority of participants and teachers. This shared enterprise and success created the cohesion that a community can deliver and has initiated all groups wanting to participate in 2018's community performance project. The questionnaires and transcribe interviews from the focus groups demonstrated similar outcomes to Inside Out. The common features of the answers was

- Participation in a community event was priority for engaging in the project
- Highlights of the project included the performance with such a large cast, and working in a new setting.
- 80% said that they would now visit Pinteum Gardens again
- 100% said they would like to participate in the next venture
- They identified with roles such as 'participant' 'choreographer' 'performer' 'community member' which shows the multiple roles they played and the creative and social value they feel they had in the project.

	The workshops and community co-construction process	The Soul Birds Cast	
Young People 169	Primary - 36 Roseland - 7 4FS - 12 Falmouth College - 4 Cornwall College - 22 Open workshop - 7	Primary - 36 Roseland - 7 4FS - 12 Falmouth College - 4 Cornwall College - 22	
Local community	5 Pinetum Staff 8 teachers 1 Uni student 9 Memory cafe 22 HfCyDC 2 Continuum	4 teachers 2 HfCYDC 2 Continuum	
Professionals 11	4 Storyteller 5 dancers 1 choreographer/director 1 photographer 1 rehearsal director	4 Storyteller 5 dancers 1 choreographer/director 1 film maker 1 rehearsal director	

Audience	Approx 62 Pinetum Visitors	72 Paying Audience 40 Parents	174
Total: 213	121	92	

Project Evaluation: Midsummer

Large scale, short term outdoors dancing project in multiple outdoor spaces of East Cornwall.

The research studies how play and immersion can be used in multi generation dance projects to celebrate local beauty spots and deliver dance training to non -specialist teachers.

Collaborators : Sterts Theatre & Arts Centre, Arena, SpinDrift Dance Collective, Cotehele House and Gardens National Trust, David Snowden

Participants: Callington Community College, Liskeard Community College,

Key venue., Sterts Theatre & Cotehele Gardens

Initial there were to be three starting points offered for schools to engage with, but this seemed to spread out the numbers participation too much, so it was decided to focus on a more focussed collaboration between Key Stage 3 students at two local secondary schools in Cornwall. They were visited by local professionals who initiated exploration about the immersive qualities of summer.

Both small groups of students from each school and the teachers then met for an onsite three day residency at Sterts Theatre and Cotehele to create and perform a multi- generation installation. The dancers responded to the initial shared repertoire and co -created with the professionals to create their own memories and perceptions of what Midsummer feels, looks and smells like around them. The cast performed four times at Cotehele House and Garden to National Trust visitors and family. There was also a photo shoot at the gardens and at Sterts Theatre on Midsummer weekend capturing images for the schools and National Trust to use.

The short term project was an affective format as it produced a focused and high quality piece only 7minutes long. The small numbers of young people that engaged was also advantageous as it gave them enough time and space to develop good rapport with new peers, professional dancers, and older apprentices. The young dancers discussed this as a motive outcome of the project in their group interviews, enjoying making new friends and dancing with SpinDrift. They talked about finding the process challenging but the performances satisfying. Interestingly they preferred the Sterts Performance to the site specific performance at National Trust as they thought it felt more like a 'proper' performance with an audience, lights and other performances. This was a view point shared by Mounts Bay students in their Wild project, as they preferred their performance in a more traditional space to the sharing in the Newlyn Gallery. This outcome reveals how entrenched values are on formal performance sites and traditional formats. Worthwhile performances must look and feel like what they know. Many felt the site performances were part of the process rather than the outcome. It has been noted that next time there would be an emphasis on blending the formal use of lights, evening showcases and audience with a new site specific venue.

	Three day residency workshops and co-construction process	Performances on Midsummer Weekend	
Young People	Liskeard - 12 Callington 14	Liskeard - 12 Callington 14	52
Local community	3 teachers	2 teachers 4 National Trust Staff 4 Sterts Staff	15
Professionals	3 SpinDrift dancers	3 SpinDrift dancers 1 Photographer	7
Audience		129 Paying Audience at Sterts 13 Parents/family 42 National Trust visitors.	184
256	32	224	

Project Evaluation: Wild

Long Term, Large Scale Action Research study of Science, Geography and Dance in virtually and physically constructed communities of practice.

The action research project studies the use of Play, Risk and Immersion in Science and the Creative arts to shape the identity of the participants and their connection to local spaces.

Collaborators : Exeter University, Mounts Bay Academy, Chhaya Collective, SpinDrift Dance Collective, The Minack, Newlyn /The Exchange, Penlee House, SpinDrift

Participants: Mounts Bay Academy, Bodriggy Primary, St Mary's CoE, Falmouth College,

Venues: The Minack, Mounts Bay Academy, St Michaels Mount, Newlyn Gallery, Telegraph Museum

This project has increased the visibility of SpinDrift as an education specialist and with noteworthy action research. The Wild project concreted Suzie West's current MA in Creative Education as it was a case study for Exeter Universities report as well as the international team in Germany flying over to film the project as it concluded with performances at MBA and Newlyn Gallery. The thorough data collated on this project reveals that the multiple identities and a cross disciplinary languages increased as the students undertook their own investigations of the various sites.

The creative outcomes varied from poetry, art work, music and dance and their scientific findings were given equal value to their creative explorations of play, risk and immersion. These behaviours have been concluded as vital for students to explore and develop a new empowered identity that can manage new landscapes and have the confidence to interpret it their own way.

What was impressive was the learners desire to teach them selves or others by disseminating their work and process. The investigative approach is another way for the arts to be blended with heritage sites and the cross generation community. The new relationships forged with The Exchange and Newlyn and Penlee House were very fruitful and further projects have been planned with both Mounts Bay, Exeter University and Falmouth College

The historical and cultural context of cycle two featuring The Exchange, St Michaels Mount and Penlee House provided a richer source for investigation and performance than the beach and The Minack from cycle 1. The Aciton Research that accompanied this project has been disseminated to staff at Mounts Bay Academy and also presented at a GCE Conference at Exeter University and a Teach Meet seminar in Cornwall. The format of investigation through risk, immersion and play is being developed as an annual project for the students of MBA to experience within their Adventure Learning Project Week. The project has facilitated more Science and Creative Arts collaborations by connecting to academics in Norway on their

Global Science Opera projects, and developing demonstrators for the International Creations Project. The identity of Dance in the school has shifted in to a curriculum subject and has confirmed the employment of a permanent Dance teacher within the school to continue the delivery of dance at BTEC level and with collaborative projects.

	Cycle 1	Cycle 2	
Young People	MBA 12	MBA 22 Bodriggy Primary 12 St Mary's 9 Falmouth College 11	66
Local community	2 Museum staff 1 science teacher 1 Uni student 12 Creations teachers	2 Museum staff 2 Gallery staff 1 Uni student 2 science teachers 4 Primary teachers	27
Professionals	1 Storyteller 1 director	6 SpinDrift Ladies 1 story teller 1 director	10
Audience	175 online school audience & exhibition	30 public/ family MBA 15 public/ family Penlee.	220
	205	129	322

Project Evaluation: Inside Out

The research studies the use of shared repertoire and co-creation pedagogy to build a community of practice between music, theatre and dance community networks. The multiple identities and historical layers of the public spaces are revealed during the creative process and represented by the installations.

Collaborators : The Fringe Festival, Plymouth Phoenix Chorale, SpinDrift Dance Collective,

Participants: Eggbuckland Community College, Plymouth Dance, PSCA, EYDC, HfCYDC

Venues: The Royal William Yard, The Hoe, The Barbican, The Guildhall,

This project revealed the real potential for site work to challenge students and develop public awareness of site. The PSCA and Eggbuckland students found the concept of site based performance intimidating and were unfamiliar with the choreographic process and the vulnerability of making and performing in front of the public. Their new identities as dancers and performers in front of peers and strangers were acquired through great risk. Their connection to the spaces such as the Lido, Royal William Yard green, between the table of the Guildhall and The Hoe are seen as social spaces, and this is worth considering carefully next time. However, in the evaluations, the students did say that they would like to do the project again and even suggest flash mobs and big old warehouses to perform in whilst acknowledging the challenge of performing up close and personal to the public.

A key success to this project were the larger public audiences obtained by the fringe show, exposing SPinDrift and the school groups to new audiences. Each performance across the Plymouth coastline was viewed the whole way through by members of the public. We were surprised how many stopped to watch the entire performance and on reflection the short 'flash mob' style performances on 7-12mins each gave the audience a good balance of spontaneity and quality to keep them engaged.

Dialogue about the pieces, tweeting and tagging us in their own films and photos increased the public engagement even more. At least 200 members of the public viewed the work in the afternoon and this was a stark contrast to the 12 audience members we got for our evening show at Royal William Yard. Although ticket sales were disappointing, the many audience members for the free performances outweigh the paying public and highlighted how exciting and vital free performances to general public is. As a result of this experience, SpinDrift have made a commitment to Fringe festival in 2018 with similar free performances and working very public spaces. Perhaps the municipality of a space is more important than its beauty or artistic interest?

The multiple identities of the spaces and the participants were collated as a focus group questionnaire. There was an increase in their identification with 'choreographer' 'professional' and 'community member'. Their response to the environment was less obvious as a personal development or connection. The majority of the

participants mentioned that they were already familiar with the sites and their visit frequency would not alter. However their memories of dancing together the site were one of the most frequently discussed highlights. It seems that the community of practice approach interweaves the site as part of the community rather than a new artefact. This is a successful outcome for the community, but if we were to deliver the project again, more focus would be given on the audience and the dancers remaining in one site to see if the connection is stronger

The multiple spaces which featured in the Fringe project offered wide public reach but caused logistical challenges. The promenade format across Plymouth's historic harbour took in seven different sites, and this was an exhausting task for the staff and performers that had to move quickly from one place to another. Next year we have proposed to keep to outdoor public sites but only two sites will be used. The show will also be split across two days so that there is time to rehearse, perform and rest in each site. We are intrigued to see if we can capture both paying audience members in the central Elizabethan walled garden and accumulate public as a promenade performance along Mount Edgecumbe.

The collaboration with Phoenix Chorale was less site specific but did introduce the Eggbuckland students and SpinDrift apprentices to working in new venues and with an up close the audience. The live Chamber Choir music, musicians and dancers flitting about the gala was a magical experience and the brought SpinDrift's work to another brand new audience. The audience featured cola families and friends from Eggbuckland Community College but predominantly an older range of traditional music goes 50- 80years old with invited Plymouth Council VIPs. This new audience was very important to Eggbuckland staff and senior managements as they were looking for ways to alter the identity of their school. Such a high quality performance by the children within a public space set the right tone, and the review in the paper was positive affirmation of this.

	Guildhall	Plymouth Fringe	Evening Show	
Young People	Eggbuckland 36 HfC 2	PSCA 14 EYDC 17	PSCA 14 EYDC 17	100
Local community	Phoenix Chorale 42 2 Teachers	RWY 2 Fringe 12	Fringe 12	70
Professionals	3 SpinDrift	6 SpinDrift Ladies 4 SpinDrift Estimation 5 Improv & SB 1 Technician	6 SpinDrift Ladies 4 SpinDrift Estimation 5 Improv & SB 1 Technician	35
Audience	113	140 approx	12	267

469

198

199

72

Project Evaluation: Site for Eyes

The research uses play, dialogic space and shared repertoire to shape the virtual and local identity of the participant through social media and site dance days.

Collaborators : Chhaya Collective, SpinDrift Dance Collective, FITIJ Festival, Dance in Devon, Plymouth College

Participants: Exeter Youth Dance Company, All Boys Dance, Hall for Cornwall Youth Dance Company, Performing Arts School, Treviglas School, Bodmin College, Looe School,

Venues: Dartington Hall, Portugal, Exeter Phoenix, Penlee House and Museum, Restormel Castle, Plymouth College, Princess Theatre Paignton, Wheal Martyn,

This was the project that altered most throughout the duration the project. As I learnt more about co-construction in earlier projects, this highly prescribed structure was inevitably not going to work. In fact after collecting data from Midsummer and Soul Birds Projects it became clear that the schools engaging would be different and therefore their choice of venue would also be different. The focus of exchanging ideas and crossing borders digitally and geographically, remained the same and there were research and reflection opportunities for both professional dancers and the young creatives who responded to the original material.

The success of the professional residency to make Khaos, had a long reach across Cornwall and Devon and internationally. The original material was made by Kay Crook for a quarry on Exmoor and this was then interpreted by a larger cast of professional dancers as a residency for SpiNDrift. This combined local dance artists with other UK professionals to develop good practice and bring new vocabulary into the collective. The funding provided paid time to develop Khaos with 8 dancers and 3 musicians. One of our musicians was developing her own response to the dance material via livestream in Portugal.

- Khaos was altered and re-translated for each performance and accessed a variety of landscapes and countries simultaneously: the quarry, Dartington Hall, and then it was taken to Portugal for the Fitij Festival. At this point, Khaos was disseminated to Exeter Youth Dance Company and a Dance School in Portugal at the same time. Using Skype and Facebook the choreographer and SpinDrift Dance Collective were able to teach the material simultaneously, handing the creative ownership of the work to 34 dancers across two countries. Their responses were shared on Facebook for each group to see and were performed as Curtain raisers in Portugal and Exeter across the same month. (see film...)

- Kali was then developed for a larger group of local dance professionals from Khaos, as it moved into its fourth translation. (see film,...) This included 8 local dancers in Devon and Cornwall and connected with a series of new outdoor sites throughout the Autumn and Winter. With each venue, Kali was passed onto a group of youth dancers and they interpreted the work to produce their own choreography and an event that interwove schools, local professionals and heritage sites. These included

1. December 2017 Forever Eve - a site specific venture for Hall for Cornwall Youth Dance Company and All Boys Dance at Penlee House and Museum. Producing new dance responses to the site with Kali and the site as their starting point
2. December 2017 Clay Walks - a site specific creative day for Cornwall College & Treviglas School at Wheal Martyn. Producing new dance and drama responses to the site with Kali and the site as their starting point
3. March 2018 Site for Sore Eyes - four days of site - specific and contemporary dance workshops with SpinDrift, Looe School and Bodmin College at Restormel Castle. Two days of choreographic workshops at the schools, followed by two days on site. As well as exploring the language of Kali, the young dancers and professionals, worked with Lois Taylor to respond to the English Heritage site. There were professional and HE pieces made for a final sharing in the castle.

One more project, that was an offshoot from the original plans but has provided a saleable package that develops core themes of Site for Sore Eyes.

October - December 2017 Site & Literacy project with Altarnun Primary School and Cornwall College to develop storytelling and dance skills that work closely with their Literacy plans and new outdoor learning space as a starting point. This commission combined the skills and cast from The Should Birds with the research practice of Site for Sore Eyes, to develop two student focused, student led, family engaging promenade performances. One based on an original story for Halloween and the other devised by professionals seen in the winning Christmas story by the pupils. The scheme of work designed for the project and the concept was then delivered as a Primary School INSET at an Outdoor Education Conference at Sterts Theatre.

To summarise we developed shorter term projects, with more schools and sites. The initial shared repertoire format that is commonly used in Community of Practice Models (Wenger) was a successful tool to find optimum saturable pathways for the Khaos work.

	Khaos	Kali residency	1 Forever Eve	2 Clay Walks	3. Site for Sore Eyes	4. Once Upon a Time	
Young People	Jnrs 21 School 23 EYDC 17 HfC 24	Plymouth College 14	HfCYDC 32 ABD 8 Hfc Jnr 10	Treviglas 17 Cornwall C 8	27 Bodmin 32 Looe	20+24 Classes 10 Club participants 12 CPD class	368
Local community	Workshop 12 Fitij 5 Open Class 5 Fitij playday 25		2 Museum staff 4 HfC members	1 Museum staff 3 staff 1 continuum 1 uni apprentice	4 Teachers 2 Heritage staff 5 Continuum	5 Teachers Alt 8 Teachers CPD 2 Governors 1 Uni Apprentice	90
Professionals	10 Dancers	6 SpinDrift 4 SpinDrift	2 choreographers 3 Kali	2 SpinDrift 6 Kali	1 Guest 6 Kali 2 Spindrift	4 cast 1 CPD	47
432	142	24	61	39	79	87	
Audience	Dart: 6 Exeter: 65 Portugal: 120	97 public Plym 72 public Paignton	45 public / family		10 public	50 family	465

The Young Creatives & My Stomping Ground

Long Term, Large Scale

Collaborators : Lois Taylor, Sally Knight, Daisy Harrison, Kay Crook, Becky Miles, Charlotte Luke, Isolde Allen, Lauren Syrett, Sophie Northmore, Arena Sports,

Participants: Altarnun Primary, Secondary Schools, Cornwall College, FarFlung, Exeter University, Falmouth University

Venues: Sterts Theatre, RAMM, Altarnun Primary, Restormel Castle, Wheal Martyn, Cornwall College,

It was intended that the second phase of Stomping Ground will draw all of the participants from each project together to form a shared joint enterprise that builds on their experiences of site specific performance, co-creation and partnerships with professional practitioners. This community of practice has a small central group of young ambassadors that represent each school and youth group forming ‘The Young Creatives’ programme. The schools expressed a concern that the commitment to such a long and thin programme was too much for their timetabling and administration so their participant was streamlined to bespoke timelines and specific classes or interests. Working in this flexible ensured that the impact of the project was most effective for both the school ambassadors, teachers and the collaborating artists. As the project developed, this ongoing support framework ended up making four key structural changes

- The delivery of creative site specific responses were interwoven with the Autumn projects Site for Sore Eyes and Wild.
- The success of the summer projects has two contradictory outcomes. Some schools such as Callington, Liskeard, PSCA & Egguckland wanted to wait until next summer for the same project again rather than carry on straight away. Also, the success of Midsummer and Love Letters, initiated new collaborations with new venues.
- The parallel community of practice, devised their own work simultaneously and led workshops with their associated schools. The number of practitioners and undergraduates that made up ‘My Stomping Ground’ were reached to streamline the offer and interweave with the Winter projects.
- The training programme featured guest workshops with Lois Taylor, Sally Knight and Gemma Martin at the site specific venues rather than the University so that the creativity and individual responses to local landscapes fed straight into their own creative project. These on e off training experiences were supported by regular one to one meetings with the My Stomping Ground hub and group evaluation meetings. the practitioners blogged about their experiences and completed questionnaires that reflected on how the project has informed there professional practice. There has been 4 new pieces of independent work made

by these artists after their training and 50% of the dancers have been invited to work with new creative projects with SpinDrift, FarFlung Dance Theatre and Chhaya Collective.

	Hub 1	HUB 2	HUB 3	HUB 4	HUB 5	Hub 6	
Young People	RAMM 14 Primary		Callington 5				
Local community			SpinDrift 8 Class 4	7 teachers	7 teachers 2 continuum 2 4fs		
Professionals	5 Performers	6 SpinDrift 4 SpinDrift		1 film maker 1 lecturer 8 MA students	8local		33
Audience	RAMM 21 Phoenix 97 Primary 43		Callington 42 HfC 120			Visitors 6	329
511	280	10	179	17	19	6	

What is next for Stomping Ground?

The success of the Love Letters and Inside Out Projects have fortified networks with both Plymouth and Cornwall organisations and we have been commissioned to develop two new community engagement projects in 2018. Each expand on the pedagogical practice of Shared Repertoire, and Community of practice. There will be new creative features incorporated into these projects, which has evolved from my MA in Creative Evaluation and the trans-disciplinary success of Wild. The exploration of STEAM, local history, contemporary art and new music.

These projects have been initiated with twilights and planning meetings as part of the evaluation process and administration from Love Letters, Wild and Inside Out. This was a really useful process to ensure sustained communication with the organisations such as Creations, Fringe Festival, Plymouth Dance. Hall for Cornwall, Cornwall College, Falmouth College and All Boys Dance.

The key groups to engage will remain the same, as the interweaving and mixing of difference groups within the community is what brings real civic power and value to the projects. The landscapes and environments have been so plentiful and varied in Stomping Ground that we have created a real tapestry of activity across landmarks in Devon and Cornwall. Our work will continue to build a reputation for developing site specific projects and engaging in heritage sites.- particularly with local museums. New sites will be explored such as Wheal Martyn, Armada Way, Mount Edgumbe, Carnglaze Caverns and Poltimore House. Some successful sites will remain points of inspiration such as The Minack Theatre, Sterts Theatre, and St Michaels Mount. We are hoping to engage more National Trust sites with our work, to engage new audiences in dance and storytelling and this will be mentored by Lois Taylor and Kiki Gale. Sally Knight from Cscape, and Rob Mennear from Grit Dance Company will also be creatively involved in the June 2018 project so that the production and choreographic processes of such an ambitious project are evolved from The Soul Birds. This will be professional development for myself as the artist director of the project. ON a personal note, I will also be working closely with Katie Green on her October production at the Carnglaze Caverns as professional development.