

I personally have had some horrible experiences in harsh dance training, and I wonder whether part of my interest in ID is due to this, from that experience I have tried to find a different, healthier way to work.

**'The kind of work seemed whole, sustainable for all involved, without unhealthy relationships.'** (Anon, on Deborah Hay)

'I trained in the black coffee and cigarettes dancer environment and this is very much feed your body. Everything is adding to the experience, my training was more utilitarian, so it's nice to see the other side exists.' (HO)

In a way ID could be seen as a rebellion against previous experiences and rigorous dance training. 'It could be seen as a rebellion but not in a deliberate way.' (TA) The moving and expanding of dance forms is always partly rebellion against what was there before, the thread is still there. This is why it is difficult to keep modern but continue the type of work. However the ethos of exploration can continue as it is a moveable and changeable ethos.

As this kind of work is becoming more popular and recognised, is ID travelling more towards the mainstream now? 'Something independent, the more it is concretised and the more it is used, it will go into the mainstream but in a different kind of context, in a different kind of way. It will lead in parallel lines with other mainstream trends. But it wouldn't become fashionable for the general public.' (VL)

'There is a stereotype (for participants that attend ID), but I don't know whether ID creates that or the people create it. It's hard to work out with stereotypes whether they are doing it because everyone else is doing it or that's what they do.' (HO)

What I am interested in is if it were to become main stream would it change, it would no longer be the same as it wouldn't be the minority anymore. Is it partly the fact that the general public don't particularly understand it therefore makes it more niche? The fact that it's not for everyone, perhaps that's the appeal. I wonder whether for some people half the appeal of ID is that it's going against the trend.

'But going against the trend means that you really acknowledge what those trends are. It is not our attention to go against the trend. It is to really support our line of work, line of thoughts, line of actions. As long as you focus and are keen and clear about your intentions, about what you're working on, then this something will become something, not necessarily knowing what it's going to become.' (VL)

'Very open minded but at the same time quite sure of what they want to achieve or say or find out. Very very little hierarchy but not a lack of direction.' (HO)

Another fascinating principle when it comes to thinking about ID is this idea of 'a need' for this kind of work. As previously mentioned, perhaps it is a culmination of variables that cannot be pinned down that create this need. Things such as time, age, head space and state of mind. It's like a place of many different and infinite possibilities that never happen more than once.

'It's something that's come from a real need... When you need something it's probably quite likely that other people do too. Because they (Gill and Fiona) are getting what they need they're able to grow and develop the work even further. And then it feeds back, and then those people get what they need and it grows.' (HM)

'As I get older, more and more I will be able to reap the benefits of ID, what is really interesting is what do people need before they reach that place?' (HM)

'For me after a certain point in your life, when you have enough experience and you are quite comfortable with what the outward means, then it's time to go really inwards and then combine the two. But I think you have to cultivate both. It makes you more conscious and able to know why and what you are doing.' (VL)