

It's about understanding what aesthetics mean to you as an individual, and keeping an open mind of what the value of dancing really is.

'(ID is) Committed to value all those different knowledges that flow into professional contemporary work and also the work that's needed to **keep people alive and sane and developing**. I think that's why I've stuck doing what I'm doing for this long because I definitely need it for my own sanity, to keep physical to keep doing something creative and to keep in touch with people in that way. You can really feel it, during the months that either ID is closed or there are other restrictions like rehearsals or other things it's like 'oh my god, what now?!' (KFP)

This idea of 'need', especially for sanity is interesting, and something that resonates with me personally. And the evidence that this is a universal thing is clear – Roberta mentioned a Welsh Independent Dance, and Vangelis one in Frankfurt.

'There is another Independent Dance opened in Frankfurt – they didn't know another Independent Dance existed. They are trying to do something similar.' (VL)

However, despite this apparent need, ID is still hindered by the barriers of funding and capacity. Which brings in the question of how to continue with the ethos of being open to new ideas and new people, when the amount of people that are in need of professional development is over and above capacity? As rejecting people would go against the ethos.

'That's the hard part because there's so many young people wanting to get in, you have to start doing the cattle market thing.' (KL)

'It's almost like ID's still trying to find its own voice. Finding the right or the appropriate ways to show what they are about.' (TA)

As previously mentioned I feel this is where slightly ambiguous marketing and a very specific and obvious ethos acts as a kind of crowd control, letting participants self-assess themselves depending on where their interests lie. This is where accurate class descriptions and use of ID's signature poetic language are most important.

'The influence of how you put the word out is important. If I hadn't had that interaction with Iris I may have not known about the forum.' (KL)

'It could be seen as exclusive or intimidating, because it's professionals only. But at the same time they are very humble and very approachable.' (HO)

I wander how ID puts out that lamp that attracts the moths that are the appropriate moths.

'They pick teachers according to this ethos as well. They tend to do the circulation of morning classes so end up with a bit of a following anyway, then decide that they like it and they keep coming back. So teachers must contribute to that somehow.' (HO)

'I think it's people who are genuinely interested in exploring and leaning something new and who come from a background of being interested in the body and in movement, maybe not necessarily all from a very technical background or from a really professional background. I **think by self selection, it kind of turns out that people who are not curious or interested in a more somatic approach probably won't come back.**' (KFP)

'From what I've heard, I believe classes at The Place are of a more random composition of teachers. So maybe a less clear programme, a less clear vision.' (KFP)

'I find that other dance styles and institutions or organisations; they focus more on what you give out. I think to give something out, it's best to go first inwards. Other places that I have visited they don't do the inwards at all, they go straight into the outwards. It's all about aesthetics and how it looks like, instead of how it feels like.' (VL)

'...the idea of performance as a practice not a product...' (Anon)

