



Case Study: Feedback Forum

An example of the previously mentioned 'need' for 'space' and 'time' that ID seems to vitally offer. And a pathway into the 'ID community' and support system.

'What happens with a piece is that you have the idea of making a piece, you begin making the piece, and then you have to show it. So there's nothing in between. I think there is a huge gap for that.' (KL) So this kind of forum is useful for that gap where you need feedback from an un biased audience to complete a piece

'It provided me with a space to show work whereby I have struggled to find a context. I felt that the support given reflected the expertise and knowledge at the studios, its ethos, ideologies and this felt encouraging, not only for my work in isolation but for dance more broadly.' (Anon)

'An opportunity for my dancers to 'perform' the piece in a **safe and supported environment** before its public performance.' (Anon)

One of the things that intrigues me about the feedback forum is how it seems exactly on a balance point. It is this idea again about being 'open but not too open'. I have been lucky enough to see the forum in what seems to be a transitional point, when it became almost too popular to manage, and where artists have had to start paying a small fee to cover the costs of showing their work. This tipping point is largely controlled by a precise use of marketing, as previously mentioned, and perhaps this is again where the usefulness of ambiguous, slightly closed advertisement is what is needed for ID to continue within its constraints of capacity and funding.