

Particularly with contact improvisation work... it meets how the world works, in movement, and how almost all that spiralling stuff is in the body, part of the DNA spiral and watching water, the way that the martial arts have used that spiralling. So it's almost in the way that people recognise when they see it that's what's sort of lovely when people see a dance performance incorporating that type of work... they get a connection from it. And I suppose everyone has a different way of relating to the world, and it's what is the most amplified for you or the strongest impulse that you feel you want to connect with. (AD)

'I can still be there without having to prove myself.' (TA) You don't have to justify what you are doing, because perhaps due to the experimental nature of the work, you might not even know what it is exactly that you are doing.

'I think the mentality that you are always expectant. Participants can enter the classes and participate without necessarily giving anything back. It's very easy as an artist to come in and say 'ok you're an organisation and this is what I expect and I don't give anything in return because you give me what I need' (TA). It is that nourishing atmosphere which is key. The feeling that actually the teachers are also getting what they need by teaching the class, not just money but they are feeding themselves in experience as well.

'To also give people a chance to teach; to develop their teaching practices.' (KFP)

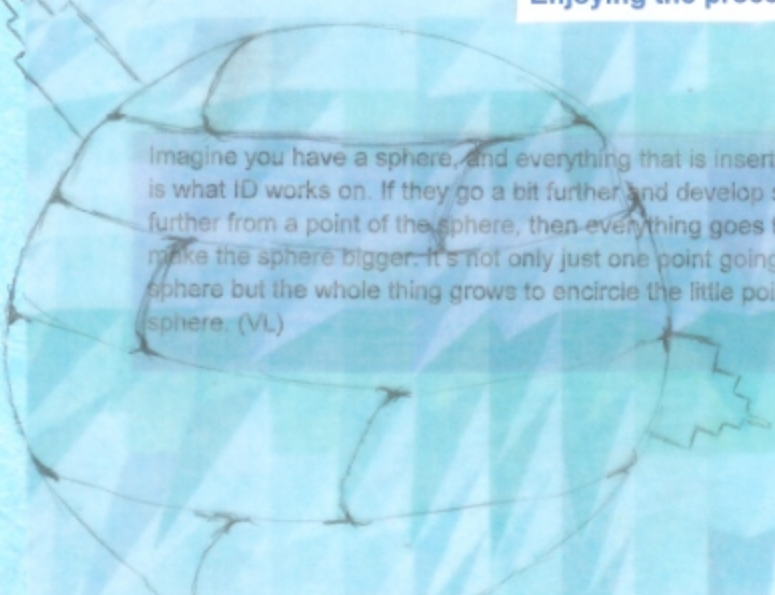
'It's about people recognising that they want to help you. Maybe the participants need to take responsibility as well in ensuring that it does remain there.' (TA) They don't tell you how to be. They may suggest things to get you exploring rather than trying to produce movement that looks synonymous with a preconceived aesthetic. Perhaps the stereotype of ID is reflected in the fact that being individual is what ID is all about. Most of the time there are no fixed rules on how to move or make movement. Individuality reflected through the work with Tere O'Connor and Rosemary Butcher. (See case studies).

'An invaluable resource for the dance-indie world.' (Anon)

'Further cultivating knowledge in dancing and choreographing. Dance artistry. For me to a certain extent it is a reason to keep working.' (VL)

'**Passionately curious** says a lot. It's already exactly what I seek and I am intrigued in life to be passionately curious. About experiencing more and more things that you have never experienced or that you have never imagined to experience, through being curious.' (VL)

'Enjoying the process of experimenting without aim.' (Anon)



Imagine you have a sphere, and everything that is inserted in the sphere is what ID works on. If they go a bit further and develop something further from a point of the sphere, then everything goes together to make the sphere bigger. It's not only just one point going outside the sphere but the whole thing grows to encircle the little point within the sphere. (VL)