



Inclusion & Intersectionality Symposium 2021

Panel Abstracts

Day one – Friday 19 November Panels

Practitioner Perspectives

Panel Chair: Daniela Perazzo

Panellists: Ruth Spencer and Jane McLean & Kiri Avelar, Stuart Waters & Erin Sanchez

Shall we Dance? Interrogating co-created dance practice with people with Profound Intellectual and Multiple Disabilities – Ruth Spencer & Jane McLean

Practice in relation to dance and disability has made great strides over the past 30 years as notions of who dances, who makes dance, and how that dance looks have been challenged and re-imagined. Less well explored, documented and articulated is movement practice with and for people with profound intellectual and multiple disabilities (PIMD). Inquiry in this field opens a myriad of questions concerning inclusion, access and ownership in relation to methodologies, policy and practice. Our research seeks to identify and challenge some of the barriers involved in undertaking ethical research and identify best practice in relation to co created movement-based practices with adults with PIMD.

Working from a principle of 'nothing about us without us' our research is founded upon a commitment to involve people with PIMD in decisions about their continuing engagement with dance, providing opportunities for their likes, dislikes and preferences to be heard and impact on dance practice.

As dance artists working with people with PIMD, one of the fundamental questions we have been exploring is how we know whether the people who come to our sessions have consented to be there. How, as dance artists, do we establish consent for the dance activity and continue to seek it throughout our practice with people with PIMD? We are investigating how we can embed the 'Process Consent Method' (Dewing, 2007) within our practice, throughout the set-up, dance session and reflection. This qualitative research method focuses on, "consent as a process that runs throughout the whole of a research project" (Dewing, 2007, p.11), thus it expands the possibility of including those traditionally excluded from consent and therefore research.

Through embedding the 'Process Consent Method' (Dewing, 2007) we are exploring co-creational methods to interrogate, develop and articulate best practice in order to increase the visibility, understanding and quality of practice.

The Intersections of Interdisciplinarity: Embodying the Borderless Experience of Screendance – Kiri Avelar

As a bicultural interdisciplinary hybrid artist I have utilized the medium of screendance in my creative practice as a central holding space to explore the intersectionality of identity. As an interdisciplinary form I find screendance allows us to feel and see through multiple layers simultaneously, bringing us to a liminal space of understanding and questioning, presenting possibilities for us as viewers to consider. Interdisciplinarity promotes our thinking as artist-scholars to expand and challenge what we know, and stimulates reflection on our biases in research and creative practice. At the intersection of interdisciplinarity there exist multiple possibilities for engaging research and creative practice, with a borderless edge all around, in-between, and far apart. To capture the complexity of our Latinx identities I find requires the fluid approach that interdisciplinarity provides, and may translate naturally for those of us who have personally lived a border crossing, migrant, movement-based experience.

To examine intersectionality of Latinx identities through interdisciplinarity as creative practice, I will present my screendance, *Mestiza Consciousness*. This screen dance explores the intersection of the body, food, cultura, rhythm, and labor, considering gestures, symbols, and sounds that speak to the inbetween space. The art is inspired by the work of Chicana feminist scholar, Gloria Anzaldúa, and Mexican American dance artist Franchesca Marisol Cabrera and Michelle Manzanales, and challenges thought around the welcoming and disinviting, loving and violent images by which the mestiza's body becomes known. Following the screening, there will be discussion around the creative process, and the ways the screendance has further developed since its premiere in 2019, engaging participants in a critical dialogue of the relationship between dancemaking and intersectionality through an interdisciplinary, Latinx lens.

Brave and Safe: Autobiographical, trauma informed studio practice – Stuart Waters & Erin Sanchez

Specifically addressing the question:

How can intersectional thinking (and doing) transform dance practice and production?

Is intersectional diversity something we need to 'claim' or 'own' or is it a label someone else gives us? What happens when people are intersectional in creative settings – does one element of their diversity become more important or visible than others? Does adopting a holistic, open and equitable view of human beings in creative settings support intersectionality?

I am a performing artist, dance maker and activist who is queer, neurodiverse with mental health access needs, and living with HIV. I make autobiographical, trauma informed solo dance work. I seek out brave safe spaces that are mental health friendly, and approach my work paying attention to my access needs to safeguard myself and the team I work with.

My creative process and practice have evolved through explorations with psychotherapists, creative artists, and mental health activists to make work whilst maintaining psychological safety and centralising my diversity. From a position of

marginalisation, I survived a life-changing situation and created an authentic autobiography in my first solo work, *Rock Bottom*. I am preparing my second solo work and working on *Head:On* a project refining, testing and sharing my pioneering practice to uniquely effect step-change in care within the dance community, where historically a culture of destructive behaviours thrives. The next steps in my evolving artistic practice have been about situating my work in an intersectional context to contrast decades of performing heteronormativity and ableism. I have exchanged with experienced collaborators and inter/national peers; validating methodology, enhancing knowledge, extending scope and impact, pioneering and prioritising care practices, generating opportunities for marginalised voices.

I am developing a clear framework that enables me to access a career making autobiographical work that is safe, high quality, and sustainable by embedding therapeutic models and safeguarding processes in artmaking, centring inclusivity & intersectionality, and advocating inter/nationally for sector-wide mental health safeguarding.

Candoco Dance Company at 30

Panel Chair: Charlotte Waelde

Panellists: Charlotte Darbyshire, Kimberley Harvey and Jo Bannon

Candoco is a world-leading dance company of disabled and non-disabled dancers who continually expand perceptions of what dance can be and who can do it.

In our 30th year we are still asking ourselves what it means to work inclusively and how we might develop our expertise whilst making space for new ways of being and doing.

In this discussion, Candoco's Artistic Director, Charlotte Darbyshire and Director of Youth Dance, Kimberley Harvey will share some of our current thinking, activity, and research through the lens of two of Candoco's latest works; *Last Shelter* by Jeanine Durning and *Feeling Thing* by Jo Bannon.

Jo Bannon will join Charlotte and Kimberley and share her experience of creating two digital works for Candoco; *Absent Tense*, an audio essay commissioned in partnership with HOME Manchester and *Feeling Thing*, a dance film that reintroduces us to objects around us and invites us to experience them as the dancing, feeling things they are. The panel will also include an exclusive preview of this new digital work.

Broadening Opportunities

Panel Chair: Kathryn Stamp

Panellists: Darrel Toulon & Peace Otuko, Virginia Farman

Breaking through Social Taboo – Darrel Toulon and Peace Otuko

OTINO ONYWALO ILUM is the Ugandan Chapter of an international inter-sectoral docu dance-theatre project with socio-political focus, established at the interface between performance, politically relevant theatre, academic research and advocacy.

The focus is on providing visibility for a marginalized and silenced population: Children Born in Captivity. This involves providing the children themselves with personal and performance skills to transform their biographies for artistic

presentation. This is used as a vehicle for communication. In doing so, they become they become the empowered protagonists and advocates of their own agendas.

In this presentation I would like to illuminate how the collaboration of Dance Training and Psycho-Social Counselling plays an integral role to the overall artistic achievement, and to the well-being of the participants as well as facilitators. This partnership extends from the initial stages of the workshop to public performance, and advocacy discussions with national and international leaders, stake-holders and policy-makers.

Trauma-transformation and holistic personal growth play a key supporting role to acquiring performance knowledge and proficiency. Dance training makes up 33% of the educative section of the workshops, and starts every working day. The participants have no previous experience with performance. By the nature of their demarcation and exclusion from their societies, their self-esteem and self-confidence is well below that of the average young adult. Their background, born in the bush to mothers who were abducted as teenage girls during the LRA war, has meant growing up with rejection, discrimination, stigma on the fringes of their societies.

In post-conflict situations, performance art can provide an opportunity for healing, peace building, and such projects can make a valuable contribution to reconciliation work by bringing sensitive issues to the surface through artistic creative activities and encouraging dialogue on all levels.

How notions of inclusivity and exclusivity are addressed in site-dance research project Tandem Ballet and performance production, Everyday Hero (Bicycle Ballet, 2012-14) – Virginia Farman

The research and the production explored themes of travel and accessibility for blind and visually impaired subjects and draws on Joseph Campbell's analysis of the mythic journey presented in *The Hero With a Thousand Faces (1949)* to structure a site-dance performed by an integrated cast of six dancers. The aim of the project was to articulate experiences of public spaces, physicality and mobility for visually impaired and blind people, with an emphasis on accessibility to cycling and outdoor spaces. Both *Tandem Ballet* and *Everyday Hero*, used somatic and dance practices, non-sight based spatial navigation methods, one to one interviews, story-telling, audio-description, and touch based engagements, to generate collaborative working methods leading to the creation of a new site-dance production that used tandem bicycles as performance-vehicle and metaphor for freedom. The choreographic research was accompanied by an outreach programme of cycling events for visually impaired and blind people and the generation of accessibility tools for blind and visually impaired audiences. Referencing the performance work and writing of Maria Oshodi of Extant Theatre (established 1997), anthropologist Dr Karis Petty and researcher-performer Dr Amelia Carvello, the presentation reflects on how non-normative body-space experiences might be used to think across intersections and to stimulate new modes of making site-choreography.

Decolonial Dance Narratives

Panel Chair: Mercy Nabirye and Jane Carr

Brazilian black dancers' researches: the concept of intersectionality between north and south through dance practices - Suzane Weber da Silva, Anielle Lemos, Claudia Sachs, Luciano Tavares, Manoel Gildo Alves and Monica Dantas

We are a Brazilian dance and performance research group. Our proposal is to analyse how the concept of intersectionality operates in three research projects developed at the Postgraduation Program in Performing Arts at the Federal University of Rio Grande do Sul, Brazil. Anielle Lemos investigates the representativeness of black Brazilian dancers in terms of initiation, insertion and permanence in professional companies. Luciano Tavares proposes a study of black masculinities in dance. Manoel Gildo Alves analyses the trajectory of the Brazilian black choreographer and dancer Iara Deodoro. We also investigate how these researches dialogue with the term intersectionality contrasting North American authors with Brazilian authors, especially the black philosopher Lélia Gonzalez, an icon of black feminism and activism in Brazil. Gonzalez approached the Brazilian reality and the black diaspora through interdisciplinary studies of Marxism and psychoanalysis considering our history and social sciences. In the 1970's, anticipating the emergence of the term intersectionality, Gonzalez started to analyse how interwoven discourses about race, gender and class corroborated for the construction and maintenance of the racial democracy myth, specially concerning black women. The myth of racial democracy was intended to deny and blind the hierarchy and racism present in Brazilian society that is still reflected in all sectors. As an epistemological solution, she proposes the concept of *Amefricanities*, an intersectional approach that seeks to highlight relations between America and Africa, which can be used to recognize racial inequalities in the dance field.

Decolonising African Diasporic narratives in ballet - Sandie Bourne

This presentation is inspired by my chapter 'Portrayals of Black people in Western narrative ballets', in A. Akinleye's (Re:) Claiming Ballet (2021). The paper bestows a synopsis on the intersectionality of narrative ballet classics such as: *Le Corsaire* (1856), *The Pharaoh's Daughter* (1862), *La Bayadère* (1877), *Cléopâtre* (1909), *Petroushka* (1911) and *Schéhérazade* (1910). It analyses how Black people from the African Diaspora were characterised; explores issues such as the representation of Black characters as slaves, white dancers Blacking-up, racialised depictions of eroticism, exoticism, sexism and investigates why stereotypes are still perpetuated on the ballet stage today.

Amazingly Awkward: Let's Talk About Race - Anna Kirakowska

I will present the outcome of my research into the experiences of self-identifying black, Latina(o) or indigenous alumni in third level dance education in the UK. The project was inspired by my own experiences entering UK dance training from Ireland and the assumptions, misunderstandings and miscommunications I experienced and the invisibility of my culture from my studies. This interview based documentary exposed communication difficulties between staff and co-students and my interviewees, as well as a perceived lack of curiosity about culture and 'race' leading them to accept representational imbalances within their studies.

The full documentary will be available to watch on the Society for Dance Research website, from which further conversation is prompted in order to develop this important line of inquiry.

Centring and Intersectionality: Black Perspectives in Dance Research

Provocation and discussion led by Mercy Nabirye with Dr Funmi Adewole and Duane Cyrus

We will explore ways black dancers and academics might practice a sense of belonging and centring of blacknesses in a way that is not solely contrasted with whiteness. We consider how artists, academics, curators, producers and educators can create spaces where a range of black voices can be heard

Key questions include:

Is the focus of 'Equality, Diversity and Inclusion' policies and the 'decolonising' of academic research the same?

The idea of authentic, original, or monolithic blackness—how can we shift those narratives? How, why and when?

What do we use dance narratives for?

Does Blackness need to be visible in order to exist or be valid? (Who is it visible for? And what about the present-day "volume" level?)

How/when are we, in Black communities, silencing our own voices when we view ourselves through an unexamined incorporation or application of a white lens? Does the academic, "technical", or professional mean "not black"?

What are the challenges that arise when dance discourse in the academy focuses on or prioritizes dance as "art" (particularly when positioning that art within or even alongside a western canon)?

Day two – Saturday 20 November Panels

CDaRE – What can dance do for inclusion and intersectionality? A conversation on process and practice

Panel Chairs: Vipavinee Artpradid and Kate Marsh

Panellists: Sarah Whatley, Rosa Cisneros and Jonathan Burrows

Dance is messy, reflective and always 'in process'; it encourages people to be self-critical, to be in close proximity, and to question. Therefore, what can dance do for inclusion and intersectionality? This conversation will explore how dance research can contribute to the embodied, somatic, and corporeal understanding of these concepts.

Where are we now and where do we want to be? How can dance, movement, and somatic practices challenge dominant understandings of intersectionality and inclusion? How does the complexity of language limit us? How can dance and work with(in) the body attend to that which discussion and language cannot? In what ways can embodied, somatic, and corporeal research into inclusion and intersectionality contribute to deeper understandings of the concepts?

It is important for the dance sector to consider what dance has to offer to the thinking, discourse, and practices around inclusion and intersectionality. This conversation space will interrogate the principles or values that underpin understandings of inclusion and intersectionality, sharing perspectives on the roles and responsibilities involved in navigating these concepts in theory and practice.

SDR Panel – Postgraduate Perspectives

Panel Chair: Sinibaldo De Rosa

Panellists: Thea Stanton, Angela Conquet, Marion Quesne

Navigating between an empowering practice and a normative frame: the example of the Lindy Hop – Marion Quesne

The Lindy Hop can be considered as an empowering practice regarding race, gender, or class. When it was created by the African American community at the end of the 1920s, it defied segregationist laws: it was danced in one of the first racially integrated ballrooms in the United States. Women threw their male partners in the air. Working-class black dancers danced *among* rich white people. The Lindy Hop is a political dance, a dance of freedom, of inclusion, and of agency. However, the dance has been developing in a normative frame that values whiteness and straightness. And, by the end of W/WII, the Lindy Hop was better known as the Jitterbug and “the [white] jitterbugging GI became a symbol of healthy heterosexual leisure” (Craig, 2013, p. 14). Nowadays, the Lindy Hop scene is predominantly white and most partnerships follow an hetero-normative pattern. How do Lindy Hop dancers navigate between the dance being an empowering tool that can challenge social norms and at the same time make them conform to dominant and normative characteristics? Does the Lindy Hop have a gender-democratic concept of partnering (Dixon Gottschild, 1996, p. 56) or is it conditioned to abiding by pre-existing (hetero-)normative gender rules? Is dancing the Lindy Hop to challenge or to conform? This work is based on the study of biographies and interviews of 1930s' dancers, a quantitative study relying on a questionnaire with over 200 respondents and my own observations as a local Lindy Hop instructor. An analysis of this material corroborates that the Lindy Hop is *traditionally* a transgressive and empowering practice, but tends to *generally* reproduce social and cultural constructions of normative characteristics. This paper would preferably be presented online, and would feature videos.

Choreographing Immersion: Negotiating Boundaries, Difference and Power – Thea Stanton

'Immersive' performances have been growing exponentially over the past fifteen years, yet the definition of the form remains elusive. Whilst a number of scholars such as Gareth White (2012) Adam Alston (2016) and Josephine Machon (2016), have collated what they perceive as the over-arching characteristics of immersion, these analyses have primarily been concerned with the aesthetic features of immersive performances.

Despite or perhaps because of its popularity, some recent immersive performances have prompted sector wide concern, voiced aptly by Lyn Gardner's question, 'Is immersive theatre growing up or growing too big, too quickly?' (The Stage 2018). With the blurring of traditional performer/audience borders and the sharing of agency and space, concerns regarding issues of access, boundaries, consent, borders and power have emerged.

This paper asks whether the creation of an immersive experience through a choreographic embodied lens could help address these concerns. Acknowledging the pioneering works of companies such as the Judson Church Group whose participatory performances were at the forefront of 'the threefold agenda of 'activation, authorship, community' (Kolb, 2013), the presentation explores the use of movement practices that embrace a decentralization of decision-making and nurture an inter-subjective

awareness in order to develop an immersive practice that embraces an ethic of respect and care.

Drawing on my own indigenous heritage and informed by Indigenous discourses (Shay Welch 2019, Robin Kimmerer 2013), critical phenomenology (Kirsten Simonsen & Lasse Koefoed 2020) and post human feminism, (Rosi Braidotti 2018), the presentation will offer a reframing of immersion as a dynamic, fluid and relational process. I will illustrate how a choreographic approach can be used to create an inclusive form. A form that embraces an ethic of care, equality and respect and allows different bodies and experiences to encounter one another to become part of an embodied communion with 'the here and now'.

Un-othering the contemporary when curating dance - Angela Conquet

My PhD research critically examines dance-specific curatorial practices and more specifically the politics of choosing what bodies get seen on stage and which stories get told. In this provocation, I argue that dance presenters directly propagate euro-centric bodily imaginaries by anchoring their curatorial choices in a Western interpretation of the 'contemporary'.

By favouring the conceptual over the representational, and by dismissing referentiality and signification, dance presenters relegate difference of technique, temporality and bodily situatedness to the realm of 'tradition', thus actively contributing to 'de-territorialising' the corporeities of contemporary dance and to excluding a whole range of embodied subjectivities from the stage.

Dancing bodies intrinsically hold a worldly citizenship as they carry multiple trans-national and cross-cultural embodied and embedded corporeal identities. The body as mediated through dance can be a genuine agencer of social kinesthesia and politicality, a testing ground for redefining locality, belonging, empathy and gaze. Understanding these identities and their story-telling would automatically invite a decolonial approach of aesthetics, value, and diversity, a reframing of binaries (contemporary/tradition, local/global) and different modes of inter-corporeal inter-relationality. This would contribute to nurturing and reclaiming an 'embodied gaze' as opposed to an outside 'conquering gaze from nowhere', often western-centric, patriarchal, male, white (Haraway).

This provocation invites presenters to apply Haraway's situated knowledges as a critical tool in the processes of 'worldmaking' and meaning-making through contemporary dance. It invites presenters to consider that what may constitute contemporary dance in a homogenised western world is built elsewhere on fraught colonial histories and flawed dance conventions, categorisations and circulations, arrogantly offered by the geopolitical realities of the Global North. It points to dance presenters' agency and responsibility to undo eurocentrism and decolonise corporeality. More generally, this essay asks what critical, politically responsible, situated and sustainable curatorial practices in dance might look like.

Age & Inclusion

Panel Chair: Bethany Whiteside

Panellists: Chloe Hillyar, Aline Nogueira Haas, Louisa Petts

Maternity, Inclusivity & Intersectionality – Chloe Hillyar

My PhD research sits at the intersection of maternity and dance. Over the course of my research, I will investigate experiences of maternity in dance, and how a dedicated system of training might ensure safe physiological practice for freelance, maternal dancers. Consequently, I hope to support the normalization of the aesthetic and presence of maternal dancers within a dance training context, and thus contribute to normalizing their participation in a professional, performance context.

I recently conducted a research project (funded by Arts Council England) into pregnancy in the UK dance sector. It served as a vehicle to understand the dance sectors' ability to support maternal dancers. The results illustrated a distinct demand for dancers to start a family during their careers. However, with 50% of mothers being unable to return to their profession, this demand is not being met.

It seems the dance sector fails to understand female dancers through a lack of maternal provisions. Consequently, pregnancy uniquely subordinates female dancers, whose complex needs are unaddressed in both dance and medical literature.

In the nearly two decades since the American College of Obstetricians and Gynaecologists updated their guidelines to encourage exercise during pregnancy, professional level contemporary dance has not been considered to need their own set of recommendations. Because dance covers such a broad range of activities, definitive recommendations have been slow to emerge (Quin, E. et al., 2015). Nonetheless, the physical demands of each dance context varies considerably and warrants individual research attention.

In establishing a dedicated system, it is important to consider the protected characteristics of the intragroup artists of whom this research intends to benefit. In establishing physiological guidelines for pregnant dancers, it's important to put the needs of those with multiple intersections as the starting point to avoid only benefiting the other-wise-privileged members of the group. Through intersectional thinking, therefore, we can reconsider which structures need to be put in place in order to integrate the maternal dancers and harness the 'emotional depth' the sector might lack in failing to encourage female performers back to work.

In my lecture demonstration, I argue the unique impacts pregnancy has on female dancers and their careers. I highlight the rich opportunity for discovery in an area untapped by research by evidencing the gap in our knowledge regarding the unique physiological needs of the pregnant dancer. Lastly, I aim to foreground maternity and dance as a way of illustrating the hegemonic structures which remain foundational within our sector and 'urge us to recognise that these necessary reckonings for dance studies to move forward in a socially just way that is truly intersectional' (Banerji, A. & Mitra, R., 2020).

Dancing remotely in the playful living project: promotion of social and racial equity through an intergenerational approach with cognitively diverse older adults

Aline Nogueira Haas, Lenisa Brandão, Carla Vendramin, Kaueh Gomes Bastos, Eliamary Cristiane Teixeira da Silva, Gabriela Maria Lima dos Santos, Raquel da Silva Silveira

Playful Living is a community outreach project lead at Federal University of Rio Grande do Sul, Brazil. This interdisciplinary project emerged in the beginning of the pandemic due to the urgent need for collaboration with different Brazilian Universities and the social care sector. In Brazil, structural racism keeps black and indigenous people in vulnerability, implying lower access to the health system and to social support opportunities that require digital inclusion. Thus, the Playful Living project aims to promote social and racial equity through playful embodied activities with cognitively diverse older adults. To encompass an inclusive view of the intersectional aspect of this population, one of the project's greatest challenges has been technological accessibility. Digital inclusion, essential to allow participants to receive remote assistance during the COVID-19 pandemic, was made available by the Atlantic Institute's Solidarity Grant. Online dance sessions combined with clowning and storytelling were offered to 24 older adult participants by a team of undergraduate and postgraduate students, accompanied by professionals from the Arts and Health areas. The older adult participants have diverse backgrounds – 10 are black and indigenous people –, living with different cognitive conditions (mainly caused by dementia and stroke), all in socio-economic vulnerability. Dance activities articulate with clowning and storytelling, happen simultaneously in 4 different groups of 6 participants each, once a week, lasting 60 min., through the zoom platform. The activities stimulate communication, memory, imagination, and sense of humour, seeking to mitigate the damage caused by self-isolation during the pandemic, by promoting social and digital inclusion. Affection, playfulness, laughter and fun were essential to combat the harmful effects caused by the social conditions of the pandemic, which has lasted indefinitely within Brazilian governmental perspectives. Interactions between professionals, students and the community, lead to an intergenerational approach, enriching communication and feelings of belonging, respect and recognition.

Exploring the experience of community dance practice in older adult populations – Louisa Petts

Existing research in dance for the wellbeing of older populations continually recommends broadening study parameters to explore more diverse dance genres other than the popularly used contemporary and ballroom styles (Hwang and Braun 2015). A wide-ranging provision of dance activity in varying styles and genres for older communities should be commonplace. Thus, this research will explore the psychosocial experience of older adults within community dance classes and asks whether community dance classes in different dance genres all offer entirely unique experiences of belonging and wellbeing.

This exploration also works towards fostering inclusionary attitudes for older populations in dance practice, as it promotes a defiant outlook on the stereotypical notions of decline that older populations can be societally subjected to. This study advocates and strives for improved access to dance that is meaningful for older populations.

Through a phenomenological framework, the study employs a qualitative research methods and design to explore the experience of community dance classes in different dance genres and styles. It utilises semi-structured interviews, solicited diaries, and ethnographic observation to gather data from participants above 50 years of age. Dance artists will also be interviewed semi-structurally to inform whether community dance classes are facilitated with wellbeing mind.

*Please note, panel order is subject to change

**Panellist biographies can be found on the SDR [website](#)

Artistic contributions and responses

Aby Watson & Kate Marsh

The Society for Dance Research have invited Michelle Bynoe, Aby Watson and Kate Marsh to make contributions to the Inclusion and Intersectionality Symposium. Each will give either a performative or creative response to the papers presented on the day and the discussion that will emerge from these papers. Michelle, Aby and Kate all offer a unique perspective on the issue of Inclusion and Intersectionality and we are looking forward to what will emerge from their engagement with the Symposium.