

## DARCI Conference 2025: Programme

(Please note that the programme is subject to change, this version was produced on 30nd June 2025.  
If you are a presenter please always double check when your presentation slot is as it might change.

| Pre-Conference Day: 10th September 2025 |              |                      |  |   |  |                                   |  |
|---|--------------|----------------------|--|---|--|-----------------------------------|--|
| Start                                   | Foyer        | Scenic Stage Theatre | Seminar Room:109   | Interpretation Lab  | RCH/Pod 1  | Black Box Theatre                 | Large Rehearsal Room   |
| 9.30am - 6pm                            | Registration |                      |  |   |  |                                   |  |
| 10am                                    |              |                      | Joel Snyder:<br>Audio<br>Description: If<br>Your Eyes<br>Could Speak           | Ouassima<br>Bakkali<br>Hassani:<br>Exploring<br>Audiovisual<br>Translation:<br>The Art and<br>Techniques of<br>Subtitling |  | Benny Shakes: Blue<br>Badge Bunch |  |
| 1pm                                     | Lunch        |                      |  |   |  |                                   |  |
| 2.30pm                                  |              |                      | Freya Shaw:<br>Hodr Engine:<br>Enabling Blind<br>Developers to<br>Create Games |   | Michelle Duxbury:<br>Nature: Sensory:<br>an introduction to<br>creative audio<br>description through<br>multi-sensory<br>exploration of the<br>landscape |                                   | Andrew Lansley:<br>Reshaping<br>Representation:<br>Music,<br>Accessibility, and<br>the Power of<br>Collaboration |
| 6pm                                     |              | Performance:         |  |   |  |                                   |  |

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|  |  | Frequencies of Being:<br>Sounding the Unspoken by Amble Skuse (90-minute session followed by Networking/Dri nks event) |  |  |  |  |  |
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| Conference Day 1: 11th September 2025 |                      |   |   |  |   |
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| Start                                 | Foyer                | Scenic Stage Theatre  | Holbeck Cinema  | Black Box Theatre  | Large Rehearsal Room  |
| 8:30am                                | Registration /Coffee |   |   |  |   |
| 9:15am                                |                      | Opening Remarks   |   |  |   |
| 9:30am                                |                      | Keynote: Hannah Thompson  |   |  |   |
| 10.30am (break)                       |                      |   |   |  |   |
| 10.45am                               |                      | Paper Session 1A: Sign Languages and Captioning in the Creative Industries (105-minute session) | Paper Session 1B: Disability Representation in Arts and Media (90-minute session)<br><br>-Bev Enion: Critical engagement with representations of disability | Panel 1: The Role of the (Media) Access Coordinator in the Creative Industries (60-minute session) (names in alphabetical order) | Paper Session 1C: Sonic Dimensions of Accessibility (90-minute session)<br><br>-Paula Igareda: Translating background music in films: |

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|  |  | <p>-Kirsty Liddiard &amp; Ryan Bramley: Rethinking Deafness, Film and Accessibility</p> <p>-Fiona Slater &amp; Audrey Cameron: Signing Culture: Using Museum Collections to Expand and Promote British Sign Language</p> <p>-Grzegorz Kata, Monika Zabrocka &amp; Wiesław Poleszak: Unlocking audiovisual media for all: How AI-generated subtitles enhance audience engagement and emotional connection - results of the pilot study</p> <p>-Michael Armstrong &amp; Michael Crabb: Using AI-based tools to monitor subtitle quality.</p> <p>-Lauren Ward &amp; Alastair Moore: Making voices heard: Using lived experience to shape product R&amp;D</p> | <p>and intimacy on Instagram</p> <p>-Khansa Maria: Borders, Bodies, and Metaphors: Exploring Post-colonial Representations of Disability in Pakistan and India</p> <p>-Tabby Holland: Dignity of Risk Everything: Navigating Threats to Life in Teen Sick-Flicks.</p> <p>-Charlotte Baker: Engaging the Arts for Disability Inclusion in African Contexts</p> | <p>Rosa Alonso-Perez</p> <p>Clare Baines</p> <p>Jess Mabel Jones</p> <p>David Padmore</p> <p>Pablo Romero-Fresco</p> <p>Ana Tamayo</p> <p>Cathy Taylor</p> | <p>Where is the place for Audio Description?</p> <p>-Polly Ellen Goodwin: Silencing Audio Description: Using modern techniques to make silent films accessible</p> <p>-Marcos Antonio Fernandes Veloso &amp; Flávia Affonso Mayer: Sound as a Mediator of Visual Accessibility in Cinema: A Case Study of Low-Budget Brazilian Filmmaking</p> <p>-Jay Pocknell, Daisy Higman &amp; Sarah Morley Wilkins: Accessible music notation: where are we now?</p> |
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| 12.30pm | Lunch  |   |   |  |  |
| 1.30pm  |        | <p>Performance 1:<br/>Experiencing aphasia:<br/>where is my voice?<br/>(60-minute session)</p> <p>Jo Melvin</p> <p>Gertrude Gibbons</p> | <p>Paper Session 2A : Audio<br/>Description and Beyond<br/>(90-minute session)</p> <p>- Chaimae Alouan: Exploring<br/>Audio Description: Challenges in<br/>Moroccan Cinema and Television</p> <p>-Kulnaree Sueroj: Practical<br/>Challenges in Applying Thai Audio<br/>Description Guidelines for<br/>Depicting Gestures and Facial<br/>Expressions in Thai Dramas</p> <p>-Jooyin Saejang &amp; Animmarn<br/>Leksawat: The blurred lines<br/>between information and<br/>entertainment: Thai blind and<br/>partially sighted audiences'<br/>preference for Audio Described<br/>news programmes.</p> <p>-Gonzalo Iturregui-Gallardo &amp;<br/>Irene Hermosa-Ramírez: Wording<br/>the camp through a queer lens:<br/>Audio Description as an aesthetic<br/>experience</p> | <p>Panel 2: Telepresence Stage<br/>and CRIptic Arts Present<br/>“Quality of life is not a<br/>measurable outcome”<br/>(60-minute session) (names<br/>in alphabetical order)</p> <p>Steve Dixon</p> <p>Jamie Hale</p> <p>Colin Hambrook</p> <p>Jayne Lloyd</p> <p>Paul Sermon</p> | <p>Paper Session 2B: Gaming,<br/>VR and more: accessibility,<br/>representation and<br/>technology<br/>(90-minute session)</p> <p>-Sara Błachut: Game on:<br/>Unpacking accessibility and<br/>storytelling in The Last of Us<br/>Part II</p> <p>-Giuseppe Femia:<br/>Neurodivergent TTRPG<br/>Design Workshop<br/>Ethnography</p> <p>-Calvin McCormack: A<br/>Framework for Inclusive<br/>Music-Making with<br/>Repurposed Game<br/>Controllers (<i>the system will<br/>also be demonstrated during<br/>the Day 2<br/>Exhibition/Interactive<br/>Session</i>)</p> <p>-Tom Livingstone &amp; Mandy<br/>Rose: Universal Design In<br/>VR. Inside: a case study of<br/>multi-sensory VR biography</p> |
| 3.15pm  | Coffee |   |   |  |  |

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| 3.45pm |           | <p>Performance 2: The Importance of Sleep (60 minutes. The performance will be repeated 4 times, providing 4 chances for interaction with the system and for watching on the projector screen.)</p> <p>Paul Sermon</p> <p>Morna McGeoch</p> <p>Jack Li</p> | <p>Paper Session 3: Inclusive Creative Practices: Past, Present and Future (105-minute session)</p> <p>-Mike Kent &amp; Katie Ellis: A History of Audio Description in Australia</p> <p>-Zainab Rabbaa: Integrated Accessibility in Filmmaking: A Framework for Inclusive Content Creation</p> <p>-Lacey Allen: Storytelling, Fairy Tales and ADHD: Adapting Narratives for Neurodivergent Audiences</p> <p>-Caitlin McHugh: Integrating the Senses: A Reevaluation of Participation Methods</p> <p>-Andy Egerton: Bridging the Communication Gap Between Staff and Audiences: A Case Study of Museum Accessibility Practices</p> | <p>Panel 3: Technology, Inclusivity, and Co-Creation of Disability Performing Arts in the Global Easts (60-minute session)</p> <p>Gili Hammer</p> <p>Yuichiro Nagatsu</p> <p>Hanna Zaremba-Kosovych</p> |  |
| 5.30pm | Reception |  |   |   |  |

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| 6pm |  | Performance 3: A Kaleidoscope of Sensory Experience - Access as a Catalyst for Innovation and Creativity (60-minute session) |  |  |  |
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| Conference Day 2: 12th September 2025 |                         |   |   |   |  |
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| Start                                 | Foyer                   | Scenic Stage Theatre  | Holbeck Cinema  | Black Box Theatre   | Large Rehearsal Room   |
| 8.30am                                | Registration/<br>Coffee |   |   |   | Photography Exhibition:<br>"Right Here, Right Now. It's<br>Historical, Big, Huge and<br>Beautiful"<br><br>Ed Clews<br><br>(you can chat to Ed during<br>the 10.30am coffee break<br>and from 1-2.30pm) |
| 9.30am                                |                         | EAD Spotlight   |   |   |  |
| 10.30am                               | Coffee                  |   |   |   |  |
| 11am                                  |                         | Keynote:<br>Raymond Antrobus  |   |   |  |
| 12pm                                  | Lunch                   |   |   |   |  |
| 1pm                                   |                         | Performance 4:<br>It Sticks to the Ryver<br><br>(60-minute session)<br><br>Corbeau Sandoval | Paper Session 4A: Reflections on<br>Disability Representation and<br>Accessibility<br>(90-minute session)<br><br>-Laura Jagger: Embodying<br>encounters with Ehlers-Danlos<br>Syndrome and Fibromyalgia<br>through ephemeral art in practice<br><br>-Catalin Brylla: Intersectional | Paper Session 4B:<br>Accessibility in Live<br>Performances<br>(105-minute session)<br><br>-Grace Joseph, Louise<br>Atkinson, Jamie Hale & Kirsty<br>Liddiard: Access expansively<br>conceived: Mechanical<br>ventilation and scenographic<br>access in Crippling Breath |  |

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|        |        |  | <p>Representations of Disability: An Interventional Framework for Reducing Stigma and Fostering Inclusion</p> <p>-Kate Dangerfield, Pablo Romero Fresco &amp; Ana Tamayo: Four Little Corners in the Land of Many Shapes: Participation, Representation and Accessibility in the New Media Access Spectrum</p> <p>-Rachel Hutchinson &amp; Harriet Fink: The Urban Nature Project: Evaluation of co-creation workshops with young blind adults</p> | <p>-Leni Van Goidsenhoven: Dancing on and with Audio Description: From Access Fatigue to Access Aesthetics and Access Intimacy</p> <p>-Bethany Schaufler-Biback: Beyond Compliancy: Cultivating Access Intimacy and Amongst Theatre Audiences Through Accessible Practices</p> <p>-Willow Martin: A Meta-Analysis of Accessible Practices in Toronto Theatres in 2024</p> <p>- Florencia Fascioli Álvarez &amp; María Laura Rocha Carminatti: Break a leg! Uruguay: Inclusive Performing Arts. Contributions for the training of university students into the communication of an accessible cultural project.</p> |                               |
| 2.45pm | Coffee |  |  |  | Photography exhibition closed |

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| 3.15pm |  | <p>Panel 5: The Workshop for Inclusive Co-created Audio Description (W-ICAD): an anti-ableist approach to Audio Description (60-minute session) (names in alphabetical order)</p> <p>Lindsay Bywood</p> <p>Alison Eardley</p> <p>Samuel Goldstone-Brady</p> <p>Joseph Rizzo Naudi</p> | <p>Paper Session 5: Careers in the Creative Industries: professional roles, barriers and opportunities (105-minute session)</p> <p>-Jessi Parrott: 'To get back to the simple idea that I am a professional actor': the complexities of navigating (in)accessibility as disabled performers working in UK theatre and television</p> <p>-Matt Shuttleworth: (Dis)Ableism: A Physiological, Social and Cultural Examination of Disability Studies and Music Production</p> <p>-Leticia Lorier López &amp; Florencia Fascioli Álvarez: Access Coordination: Processes, Roles, and Tools in Educational and Professional Audiovisual Contexts</p> <p>-Anna Jankowska, Nina Reviers &amp; Gert Vercauteren: Rethinking Accessibility: Exploring Definitions and Conceptualizations of Accessibility from Users, Makers, and User-Makers</p> <p>-Sara García Fernández: Translation challenges in the European Union: Inclusive and</p> | <p>Panel 6: Training Audio Describers: An Industry-Centred Approach (60-minute session) (names in alphabetical order)</p> <p>Dakasha Cater Carter</p> <p>Colleen Connor</p> <p>Liz Gutman</p> <p>Melissa Hope</p> | <p><i>(Setting up for posters and demos, only for presenters)</i></p> |
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|     |  |   | accessible practices in the age of automation  |  |  |
| 5pm |  | <p>Performance 5: Blind Perception as Immersive Descriptive Audio: Accessibility as Performance in Theatre and Dance</p> <p>(60-minute session)</p> <p>Devon Healey</p> | <p>Paper Session 6: Accessibility and Representation in Heritage</p> <p>(90-minute session)</p> <p>-Vanessa Gumier García: Getting the sense of Valencian Fallas: A participatory approach</p> <p>-Iris C. Permuy: Accessibility Services for the Blind in the World's Most Visited Museums: A Case Study</p> <p>-Hannah Twinberrow-Hirst: Reclaiming disability narrative in archival spaces: An exploration of Christopher Samuel's 'Archive of An Unseen'.</p> <p>-Hudson Ray &amp; Elaine Richmond: Audience Research Should Be Fun: A Manifesto for Accessible and Creative Audience Research</p> | <p>Lightning Bolt Session (45-minute session)</p> <p>-Leticia Lorier : Interdisciplinary Approaches to Professional Practices in Media Accessibility</p> <p>-Polly Ellen Goodwin: Audio Description...Aiding Dementia?</p> <p>-Guilherme Ferreira de Oliveira &amp; Suely Maciel: Media accessibility in internal communication as a strategy for the inclusion and participation of visually impaired workers</p> <p>-Liz Turnbull: The lived experiences of Individuals with Impairments (IWI): obtaining and maintaining work in the creative industries (CI)</p> <p>-Rachel Horrell: Co-Designing Assistive Technology for Visually Impaired Musicians</p> | <p>Exhibition/Interactive Session (follow-up from lightning bolt session). Grab a coffee and join us from 5.45pm for posters, demos and interacting with presenters)</p> |

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|        |  |  |  | <p>in Ensemble Settings</p> <p>-Kayleigh Doyle &amp; Kathryn Asbury: Creative Arts-Based Pedagogy with Autistic Students: Co-Producing a Manifesto</p> <p>-Qiti Zhang: Interactive Multi-Sensory Environment (iMSE) Design To Support Social Engagement For Visually Impaired (VI) Children In China</p> |  |
| 6.30pm |  | Closing Remarks<br>(15-minute session) |  |  |  |