

## DARCI Conference 2025: Programme

(Please note that the programme is subject to change, this version was produced on 2nd 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: Audio Description: If Your Eyes Could Speak	Ouassima Bakkali Hassani: Exploring Audiovisual Translation: The Art and Techniques of Subtitling		Benny Shakes: Blue Badge Bunch	
1pm	Lunch						
2.30pm					Michelle Duxbury: Nature: Sensory: an introduction to creative audio description through multi-sensory exploration of the landscape	Freya Shaw: Hodr Engine: Enabling Blind Developers to Create Games	Andrew Lansley: Reshaping Representation: Music, Accessibility, and the Power of Collaboration
6pm		Performance					

**Conference Day 1: 11th September 2025**

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		<p>Paper Session 1A: Sign Languages and Captioning in the Creative Industries (105-minute session)</p> <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>Paper Session 1B: Disability Representation in Arts and Media (90-minute session)</p> <p>-Bev Enion: Critical engagement with representations of disability 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</p>	<p>Panel 1: The Role of the (Media) Access Coordinator in the Creative Industries (60-minute session) (names in alphabetical order)</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>Paper Session 1C: Sonic Dimensions of Accessibility (105-minute session)</p> <p>-Paula Igareda: Translating background music in films: 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</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>	Arts for Disability Inclusion in African Contexts	Cathy Taylor	<p>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> <p>-Angela Tiziana Tarantini: Patterns of Performativity: Strategies by Sign Language Interpreter-Performers to Translate Music into Sign Language</p>
12.30pm	Lunch				
1.30pm		<p>Performance 1: Experiencing aphasia: where is my voice? (60-minute session)</p> <p>Jo Melvin</p> <p>Gertrude Gibbons</p>	<p>Paper Session 2A : Audio Description and Beyond (90-minute session)</p> <p>- Chaimae Alouan: Exploring Audio Description: Challenges in Moroccan Cinema and Television</p> <p>-Kulnaree Sueroj: Practical</p>	<p>Panel 2: Telepresence Stage and CRIptic Arts Present “Quality of life is not a measurable outcome” (60-minute session) (names in alphabetical order)</p> <p>Steve Dixon</p>	<p>Paper Session 2B: Gaming, VR and more: accessibility, representation and technology (90-minute session)</p> <p>-Sara Blachut: Game on: Unpacking accessibility and storytelling in The Last of Us</p>

			<p>Challenges in Applying Thai Audio Description Guidelines for Depicting Gestures and Facial Expressions in Thai Dramas</p> <p>-Jooyin Saejang &amp; Animmarn Leksawat: The blurred lines between information and entertainment: Thai blind and partially sighted audiences' preference for Audio Described news programmes.</p> <p>-Gonzalo Iturregui-Gallardo &amp; Irene Hermosa-Ramírez: Wording the camp through a queer lens: Audio Description as an aesthetic experience</p>	<p>Jamie Hale</p> <p>Colin Hambrook</p> <p>Jayne Lloyd</p> <p>Paul Sermon</p>	<p>Part II</p> <p>-Giuseppe Femia: Neurodivergent TTRPG Design Workshop Ethnography</p> <p>-Calvin McCormack: A Framework for Inclusive Music-Making with Repurposed Game Controllers (<i>the system will also be demonstrated during the Day 2 Exhibition/Interactive Session</i>)</p> <p>-Tom Livingstone &amp; Mandy Rose: Universal Design In VR. Inside: a case study of multi-sensory VR biography</p>
3.15pm	Coffee				
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>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</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>Paul Sermon</p> <p>Morna McGeoch</p> <p>Jack Li</p>	<p>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>	Hanna Zaremba-Kosovych	
5.30pm	Reception				
6pm		<p>Performance 3: A Kaleidoscope of Sensory Experience - Access as a Catalyst for Innovation and Creativity (60-minute session)</p>			

**Conference Day 2: 12th September 2025**

Start	Foyer	Scenic Stage Theatre	Holbeck Cinema	Black Box Theatre	Large Rehearsal Room
8.30am	Registration/ Coffee				Photography Exhibition: "Right Here, Right Now. It's Historical, Big, Huge and Beautiful"  Ed Clews  (you can chat to Ed during the 10.30am coffee break and from 1-2.30pm)
9.30am		EAD Spotlight			
10.30am	Coffee				
11am		Keynote: Raymond Antrobus			
12pm	Lunch				
1pm		Performance 4: It Sticks to the Ryver (60-minute session)  Corbeau Sandoval	Paper Session 4A: Reflections on Disability Representation and Accessibility (90-minute session)  -Laura Jagger: Embodying encounters with Ehlers-Danlos Syndrome and Fibromyalgia through ephemeral art in practice  -Catalin Brylla: Intersectional Representations of Disability: An Interventional Framework for Reducing Stigma and Fostering Inclusion  -Kate Dangerfield, Pablo Romero Fresco & Ana Tamayo: Four Little Corners in the Land of Many Shapes: Participation, Representation and Accessibility	Paper Session 4B: Accessibility in Live Performances (105-minute session)  -Grace Joseph, Louise Atkinson, Jamie Hale & Kirsty Liddiard: Access expansively conceived: Mechanical ventilation and scenographic access in Crippling Breath  -Leni Van Goidsenhoven: Dancing on and with Audio Description: From Access Fatigue to Access Aesthetics and Access Intimacy  -Bethany Schaufler-Biback: Beyond Compliancy: Cultivating Access Intimacy	

			<p>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>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
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</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</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><i>(Setting up for posters and demos, only for presenters)</i></p>

		<p>order)</p> <p>Lindsay Bywood</p> <p>Alison Eardley</p> <p>Samuel Goldstone-Brady</p> <p>Joseph Rizzo Naudi</p>	<p>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 accessible practices in the age of automation</p>	<p>Liz Gutman</p> <p>Melissa Hope</p>	
5pm		<p>Performance 5: Blind Perception as Immersive Descriptive Audio: Accessibility as Performance in Theatre and Dance</p>	<p>Paper Session 6: Accessibility and Representation in Heritage</p> <p>(90-minute session)</p> <p>-Vanessa Gumier García: Getting</p>	<p>Lightning Bolt Session (45-minute session)</p> <p>-Leticia Lorier : Interdisciplinary Approaches to Professional Practices in</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</p>



		<p>(60-minute session)</p> <p>Devon Healey</p>	<p>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>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 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</p>	<p>presenters)</p>
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				(iMSE) Design To Support Social Engagement For Visually Impaired (VI) Children In China	
6.30pm		Closing Remarks (15-minute session)			