**DARCI Conference 2025: Programme**

**(Please note that the programme is subject to change, this version was produced on 2nd May 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** | | | | | | | |
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| **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 | Elizabeth Kuti: Making Inclusive Audio Drama |
| 1pm | Lunch |  |  |  |  |  |  |
| 2.30pm |  |  |  |  | Michelle Duxbury: ‘Nature: Sensory: an introduction to creative audio description through multi-sensory exploration of the landscape’ | Petra Kuppers: Planting Disabled Futures: a Community Performance/Virtual Reality Experience | Andrew Lansley: Reshaping Representation: Music, Accessibility, and the Power of Collaboration |
| 6pm |  | Performance |  |  |  |  |  |

| **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)  -Kirsty Liddiard & Ryan Bramley: Rethinking Deafness, Film and Accessibility  -Fiona Slater & Audrey Cameron: Signing Culture: Using Museum Collections to Expand and Promote British Sign Language  -Grzegorz Kata, Monika Zabrocka & Wiesław Poleszak: Unlocking audiovisual media for all: How AI-generated subtitles enhance audience engagement and emotional connection - results of the pilot study  -Michael Armstrong & Michael Crabb: Using AI-based tools to monitor subtitle quality.  -Lauren Ward & Alastair Moore: Making voices heard: Using lived experience to shape product R&D | Paper Session 1B: Disability Representation in Arts and Media (90-minute session)  -Bev Enion: Critical engagement with representations of disability and intimacy on Instagram  -Khansa Maria: Borders, Bodies, and Metaphors: Exploring Post-colonial Representations of Disability in Pakistan and India  -Tabby Holland: Dignity of Risk Everything: Navigating Threats to Life in Teen Sick-Flicks.  -Charlotte Baker: Engaging the Arts for Disability Inclusion in African Contexts | Panel 1: The Role of the (Media) Access Coordinator in the Creative Industries  (60-minute session) (names in alphabetical order)  Rosa Alonso-Perez  Clare Baines  Jess Mabel Jones  David Padmore  Pablo Romero-Fresco  Ana Tamayo  Cathy Taylor | Paper Session 1C: Sonic Dimensions of Accessibility  (105-minute session)  -Paula Igareda: Translating background music in films: Where is the place for Audio Description?  -Polly Ellen Goodwin: Silencing Audio Description: Using modern techniques to make silent films accessible  -Marcos Antonio  Fernandes Veloso & Flávia Affonso Mayer: Sound as a Mediator of Visual Accessibility in Cinema: A Case Study of Low-Budget Brazilian Filmmaking  -Jay Pocknell, Daisy Higman & Sarah Morley Wilkins: Accessible music notation: where are we now?  -Angela Tiziana Tarantini: Patterns of Performativity: Strategies by Sign Language Interpreter-Performers to Translate Music into Sign Language |
| 12.30pm | Lunch |  |  |  |  |
| 1.30pm |  | Performance 1: Experiencing aphasia: where is my voice?  (60-minute session)  Jo Melvin  Gertrude Gibbons | Paper Session 2A : Audio Description and Beyond (105-minute session)  - Chaimae Alouan: Exploring Audio Description: Challenges in Moroccan Cinema and Television  -Kulnaree Sueroj: Practical Challenges in Applying Thai Audio Description Guidelines for Depicting Gestures and Facial Expressions in Thai Dramas  -Jooyin Saejang & Animmarn Leksawat: The blurred lines between information and entertainment: Thai blind and partially sighted audiences’ preference for Audio Described news programmes.  -Gonzalo Iturregui-Gallardo & Irene Hermosa-Ramírez: Wording the camp through a queer lens: Audio Description as an aesthetic experience  -Harun Dallı, Anna Jankowska & Iris Schrijver: Bridging Perspectives on Quality in Audio Description: Insights from Professionals and Users | Panel 2: Telepresence Stage and CRIPtic Arts Present “Quality of life is not a measurable outcome”  (60-minute session) (names in alphabetical order)  Steve Dixon  Jamie Hale  Colin Hambrook  Jayne Lloyd  Paul Sermon | Paper Session 2B: Gaming, VR and more: accessibility, representation and technology  (90-minute session)  -Sara Błachut: Game on: Unpacking accessibility and storytelling in The Last of Us Part II  -Giuseppe Femia: Neurodivergent TTRPG Design Workshop Ethnography  -Calvin McCormack: A Framework for Inclusive Music-Making with Repurposed Game Controllers (*the system will also be demonstrated during the Day 2 Exhibition/Interactive Session*)  -Tom Livingstone & Mandy Rose: Universal Design In VR. Inside: a case study of multi-sensory VR biography |
| 3.15pm | Coffee |  |  |  |  |
| 3.45pm |  | Performance 2: The Importance of Sleep  (60-minute session)  Paul Sermon  Morna McGeoch  Jack Li | Paper Session 3: Inclusive Creative Practices: Past, Present and Future  (105-minute session)  -Mike Kent & Katie Ellis: A History of Audio Description in Australia  -Zainab Rabbaa: Integrated Accessibility in Filmmaking: A Framework for Inclusive Content Creation  -Lacey Allen: Storytelling, Fairy Tales and ADHD: Adapting Narratives for Neurodivergent Audiences  -Caitlin McHugh: Integrating the Senses: A Reevaluation of Participation Methods  -Andy Egerton: Bridging the Communication Gap Between Staff and Audiences: A Case Study of Museum Accessibility Practices | Panel 3: Technology, Inclusivity, and Co-Creation of Disability Performing Arts in the Global Easts  (60-minute session)  Gili Hammer  Yuichiro Nagatsu  Hanna Zaremba-Kosovych |  |
| 5.30pm | Reception |  |  |  |  |
| 6pm |  | Performance 3: A Kaleidoscope of Sensory Experience - Access as a Catalyst for Innovation and Creativity  (60-minute session) |  |  |  |

| **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/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 in the New Media Access Spectrum  -Rachel Hutchinson & Harriet Fink: The Urban Nature Project: Evaluation of co-creation workshops with young blind adults | Paper Session 4B: Accessibility in Live Performances  (105-minute session)  -Grace Joseph, Kirsty Liddiard & Jamie Hale: Access expansively conceived: Mechanical ventilation and scenographic access in Cripping 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 and Amongst Theatre Audiences Through Accessible Practices  -Willow Martin: A Meta-Analysis of Accessible Practices in Toronto Theatres in 2024  - Florencia Fascioli Álvarez & 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. |
| 2.45pm | Coffee |  |  |  | Photography exhibition closed | |
| 3.15pm |  | 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)  Lindsay Bywood  Alison Eardley  Samuel Goldstone-Brady  Joseph Rizzo Naudi | Paper Session 5: Careers in the Creative Industries: professional roles, barriers and opportunities  (105-minute session)  -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  -Matt Shuttleworth: (Dis)Ableism: A Physiological, Social and Cultural Examination of Disability Studies and Music Production  -Leticia Lorier López & Florencia Fascioli Álvarez: Access Coordination: Processes, Roles, and Tools in Educational and Professional Audiovisual Contexts  -Anna Jankowska, Nina Reviers & Gert Vercauteren: Rethinking Accessibility: Exploring Definitions and Conceptualizations of Accessibility from Users, Makers, and User-Makers  -Sara García Fernández: Translation challenges in the European Union: Inclusive and accessible practices in the age of automation | Panel 6: Training Audio Describers: An Industry-Centred Approach  (60-minute session) (names in alphabetical order)  Dakasha Cater Carter  Colleen Connor  Liz Gutman  Melissa Hope | *(Setting up for posters and demos, only for presenters)* | |
| 5pm |  | Performance 5: Blind Perception as Immersive Descriptive Audio: Accessibility as Performance in Theatre and Dance  (60-minute session)  Devon Healey | Paper Session 6: Accessibility and Representation in Heritage  (90-minute session)    -Vanessa Gumier García: Getting the sense of Valencian Fallas: A participatory approach  -Iris C. Permuy: Accessibility Services for the Blind in the World's Most Visited Museums: A Case Study  -Hannah Twinberrow-Hirst: Reclaiming disability narrative in archival spaces: An exploration of Christopher Samuel's 'Archive of An Unseen'.  -Hudson Ray & Elaine Richmond: Audience Research Should Be Fun: A Manifesto for Accessible and Creative Audience Research | Lightning Bolt Session  (45-minute session)  -Leticia Lorier : Interdisciplinary Approaches to Professional Practices in Media Accessibility  -Polly Ellen Goodwin: Audio Description...Aiding Dementia?  -Guilherme Ferreira de Oliveira & Suely Maciel: Media accessibility in internal communication as a strategy for the inclusion and participation of visually impaired workers  -Liz Turnbull: The lived experiences of Individuals with Impairments (IWI): obtaining and maintaining work in the creative industries (CI)  -Rachel Horrell: Co-Designing Assistive Technology for Visually Impaired Musicians in Ensemble Settings  -Kayleigh Doyle & Kathryn Asbury: Creative Arts-Based Pedagogy with Autistic Students: Co-Producing a Manifesto  -Qiti Zhang: Interactive Multi-Sensory Environment (iMSE) Design To Support Social Engagement For Visually Impaired (VI) Children In China | 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) | |
| 6.30pm |  | Closing Remarks  (15-minute session) |  |  |  | |