

ACCESSIBLE DIALOGUES: BUILDING INCLUSIVE VISUAL NARRATIVES WITH AUDIO DESCRIPTION

DIÁLOGOS ACESSÍVEIS: CONSTRUINDO NARRATIVAS VISUAIS INCLUSIVAS COM A AUDIODESCRIÇÃO

DIÁLOGOS ACCESIBLES: CONSTRUYENDO NARRATIVAS VISUALES INCLUSIVAS CON AUDIODESCRIPCIÓN



<https://doi.org/10.56238/sevened2026.008-025>

Lara Andrade Fachin¹, Luiz Gustavo Bieberbach Engroff², Aurélia Regina de Souza Honorato³

ABSTRACT

This article proposes a reflection on audio description (AD) as a creative act, addressing it not only as a mediation tool but as an artistic experience that transforms the perception and sharing of art. By shifting the focus from access to the sensitive, the research reveals that accessibility is also a form of creation, capable of broadening the aesthetic and political horizons of artistic production. The methodology employed is a case study with a shadow theatre group that uses shadow description, a modality of audio description integrated into the creative process. The analysis is constructed from interviews with one of the group's actresses and a blind spectator and audio description consultant. The research articulates empirical and theoretical dimensions, drawing on authors from critical disability studies and crip theory, such as McRuer, Garland-Thomson, and Siebers. These frameworks allow us to understand disability as a productive difference and accessibility as a political gesture, revealing that inclusive art is also transformative art—capable of reinventing ways of seeing, hearing, feeling, and imagining. This overview points to the need for a paradigm shift in culture: from accessibility as a normative obligation to accessibility as an aesthetic language and emancipatory practice.

Keywords: Audio Description. Accessibility. Art. Culture.

RESUMO

Este artigo propõe uma reflexão sobre a audiodescrição (AD) como ato criador, abordando-a não apenas como ferramenta de mediação, mas como experiência artística que transforma a percepção e o compartilhamento da arte. Ao deslocar o foco do acesso para o sensível, a pesquisa revela que a acessibilidade é também uma forma de criação, capaz de ampliar os

¹ Graduated in Visual Arts. Universidade do Extremo Sul Catarinense (UNESC).

E-mail: laraafachin@gmail.com Lattes: <http://lattes.cnpq.br/2565128043116161>

² Dr. of Literature. Universidade do Extremo Sul Catarinense (UNESC).

E-mail: gustavo.bieberbach@unesc.net Orcid: <https://orcid.org/0000-0001-9980-6837>

Lattes: <http://lattes.cnpq.br/8471478402112117>

³ Dr. in Language Sciences. Universidade do Extremo Sul Catarinense (UNESC). E-mail: arh@unesc.net

Orcid: <https://orcid.org/0000-0003-3432-2932> Lattes: <http://lattes.cnpq.br/5183610256488469>

horizontes estéticos e políticos da produção artística. Como metodologia realiza-se um estudo de caso com um grupo de teatro de sombras que utiliza a sombradescrição, uma modalidade de audiodescrição integrada ao processo criativo. A análise é construída a partir de entrevistas com uma das atrizes do grupo e uma espectadora cega e consultora de audiodescrição. A pesquisa articula dimensões empíricas e teóricas, apoiando-se em autores dos estudos críticos da deficiência e da teoria crip, como McRuer, Garland-Thomson e Siebers. Esses referenciais permitem compreender a deficiência como diferença produtiva e a acessibilidade como gesto político, revelando que a arte inclusiva é também uma arte transformadora — capaz de reinventar os modos de ver, ouvir, sentir e imaginar. Esse panorama aponta para a necessidade de uma mudança de paradigma na cultura: da acessibilidade como obrigação normativa para a acessibilidade como linguagem estética e prática emancipadora.

Palavras-chave: Audiodescrição. Acessibilidade. Arte. Cultura.

RESUMEN

Este artículo propone una reflexión sobre la audiodescripción (AD) como acto creativo, abordándola no solo como herramienta de mediación, sino como una experiencia artística que transforma la percepción y la difusión del arte. Al desplazar el enfoque del acceso a lo sensible, la investigación revela que la accesibilidad también es una forma de creación, capaz de ampliar los horizontes estéticos y políticos de la producción artística. La metodología empleada consiste en un estudio de caso con un grupo de teatro de sombras que utiliza la descripción de sombras, una modalidad de audiodescripción integrada en el proceso creativo. El análisis se construye a partir de entrevistas con una de las actrices del grupo y un espectador ciego y consultor de audiodescripción. La investigación articula dimensiones empíricas y teóricas, basándose en autores de estudios críticos sobre discapacidad y la teoría de la discapacidad, como McRuer, Garland-Thomson y Siebers. Estos marcos nos permiten comprender la discapacidad como una diferencia productiva y la accesibilidad como un gesto político, revelando que el arte inclusivo es también arte transformador, capaz de reinventar formas de ver, oír, sentir e imaginar. Este panorama general señala la necesidad de un cambio de paradigma en la cultura: de la accesibilidad como obligación normativa a la accesibilidad como lenguaje estético y práctica emancipadora.

Palabras clave: Audiodescripción. Accesibilidad. Arte. Cultura.

1 INTRODUCTION

The development of actions that promote accessibility in cultural productions and spaces has become an increasingly recurrent and urgent theme in the field of contemporary art. This urgency is not limited to the technical adequacy of spaces, but involves a transformation in the ways of conceiving, creating, and sharing artistic experiences. In the Brazilian Inclusion Law (LBI), article 8 reaffirms society's ethical and political commitment to the guarantee of human rights, recognizing that accessibility and cultural participation are inseparable dimensions of citizenship:

It is the duty of the State, society and the family to ensure that people with disabilities, as a priority, are given the realization of the rights related to life, health, sexuality, paternity and maternity, food, housing, education, professionalization, work, social security, habilitation and rehabilitation, transportation, accessibility, culture, sports, tourism, leisure, information, communication, scientific and technological advances, dignity, respect, freedom, family and community life, among others arising from the Federal Constitution, the Convention on the Rights of Persons with Disabilities and its Optional Protocol and the laws and other norms that guarantee their personal well-being, social and economic. (Brazil, 2015)

In the cultural field, these principles translate into the right to participation of people with disabilities (PwD) in the artistic life of the community. The National Plan of Culture reinforces this perspective by stating that it is the duty of the State:

To protect and promote cultural diversity, artistic creation and its manifestations and the cultural expressions, individual or collective, of all ethnic groups and their social derivations, recognizing the scope of the notion of culture throughout the national territory and ensuring the multiplicity of its values and formations. (Brazil, 2010)

These regulations expand the understanding that access to culture is a fundamental right and that inclusion should be thought of not only as a guarantee of presence, but as a possibility of creation and expression. To enable accessible cultural spaces, it is necessary to recognize people with disabilities as protagonists — not only as a target audience, but as active subjects of the aesthetic experience. This change implies understanding accessibility as a factor of invention, and not as a normative imposition. It implies thinking about life in its diversities. Thus, accessible art is not restricted to adapting existing works, but proposes new ways of existing and feeling in cultural spaces.

Cultural accessibility has been asserting itself as a field of debate and creation in the arts. Increasingly, artists and institutions seek practices that guarantee the right to participation of people with disabilities in cultural productions and spaces. However, it is still common for these actions to be treated as complementary, limited to the technical or legal

dimension. This reduced look ends up ignoring the aesthetic potential of difference and the political role of accessibility.

As professor and researcher Rosemarie Garland-Thomson (2011) observes in *Misfits: A Feminist Materialist Disability Concept*, disability is the story of bodies that encounter worlds that were not made for them. From this perspective, accessible art does not seek to correct the body, but to create forms of fitting between body and environment. Starting from this tension between technique and creation, this article proposes a reflection on audio description (DA) as a creative act. It is about understanding DA not only as a technical and mediation tool, but as an artistic experience that can change the way we perceive and share art.

By focusing on the sensitive — and not just on access — the research seeks to show that accessibility is also a form of creation, and that audio description, as a tool, expands the artistic and political field, producing new ways of seeing, hearing, feeling and imagining. To explore this question, a case study is carried out with *Cia. O Sombrista*, a shadow theater group from Turvo/SC, which uses the resource called shadowdescription, a modality of audio description integrated into the creative process and the staging of the show *Às Sombras de Anita (2020)*. The reflections are woven from interviews with Diana Manenti, actress and member of the group, and Daiane Rodrigues, blind spectator and audio description consultant.

The analysis articulates empirical and conceptual dimensions, supported by authors of critical disability studies and crip theory, such as McRuer (2006), Garland-Thomson (2011) and Siebers (2010). These references allow us to understand disability as a productive difference and accessibility as a political gesture, revealing that inclusive art is also a transformative art.

2 THEORETICAL FRAMEWORK

2.1 DISABILITY AS AN AESTHETIC POWER

Historically, cultural accessibility policies have been structured under a normative and functional logic, aimed mainly at eliminating physical, architectural, and communicational barriers. This approach is important and fundamental to guarantee the right of access of people with disabilities, but insufficient, as it maintains disability as a category of absence – as something to be compensated, corrected or adjusted – which reinforces the idea of "normality" as a universal standard.

Critical disability studies emerge, in this context, as a theoretical field that shifts the focus of disability from the medical and rehabilitative domain to a social, political, and

epistemological dimension. Instead of understanding disability as a failure, it is seen as a legitimate form of existence and a way of producing knowledge. Thus, disability is not absence, but creative presence—a force that challenges regimes of normality and broadens ways of seeing, feeling, and thinking about the world. It is necessary to think of disability not as a deviation, but as a difference that reconfigures the very concept of functionality. In dialogue with the crip theory, proposed by Robert McRuer (2006), it is understood that bodies considered "unproductive" or "deficient" are not on the margins, but at the center of the tensions that reveal the normative structure. To be a crip is to inhabit deviance—to transform inadequacy into a form of resistance and invention. This attitude, according to McRuer, is a gesture of disobedience in the face of the standards of productivity and efficiency that govern contemporary capitalism.

In this same horizon, Garland-Thomson presents the concept of *misfitting* — the "disconnection" between body and environment. The author explains that disengagement is a dynamic relationship between body and space; When the environment changes, the disengagement also changes. This idea is crucial for thinking about accessible art, as it shows that the problem is never in the body itself, but in the way the world is organized for some and not for others. Art, by creating other sensory arrangements, reconfigures the environment, transforming *misfitting* into an encounter.

The theorist Tobin Siebers (2010), in *Disability Aesthetics*, reinforces this view by stating that the marks of disability do not impoverish art — on the contrary, they enrich and humanize it. For the author, the presence of disability in the arts broadens the scope of the sensible and questions the traditional criteria of aesthetic value, making art truer, and closer to the human experience.

Disability, therefore, must be understood as a relational phenomenon. It emerges from a social and aesthetic context that privileges certain bodies, senses, and modes of perception. To recognize this is to admit that accessible artistic practices are not simple adaptations, but reconfigurations of the sensible — gestures that question who has the right to perceive, create, and be perceived.

In this horizon, accessibility is no longer a favor or concession: it becomes a political act. Audio description, when incorporated into artistic creation, should not be treated as a neutral translation, but as an exercise of imagination between those who describe and those who listen. This change in perspective underlies the analysis proposed in this article: to understand audio description as a tool capable of expanding the experience of art and repositioning disability as a creative force.

2.2 AUDIO DESCRIPTION AS A POLITICAL AND POETIC GESTURE

Audio description has often been associated with technical accessibility, linked to legal obligation and the elimination of sensory barriers. However, when integrated into the artistic process, it goes beyond the informative function and acquires a poetic and performative value. In this perspective, the concept of poetic audio description (ADp) comes in, a resource that can constitute a device of sensitive fruition, expanding the reach of imagination and aesthetic experience. Poetic audio description does not intend to translate the image, but to follow its movement, breathing along with it. The audio describer is not a mere technical mediator, but a co-author of the experience. By describing bodies, gestures, and atmospheres, he creates a shared space of listening and imagination — a territory in which the gaze is remade by the word. ADp, therefore, is not limited to explaining what is seen; It produces new sound images, which transform the way the public relates to art.

In art, this approach resignifies the relationship between seeing and hearing. ADp creates sensory bridges, where sound and word take the place of the gaze. Disability is a way of seeing and feeling that makes aesthetics more inclusive, because it expands the possibilities of the sensitive. This expansion displaces vision as the center of the artistic experience, establishing an aesthetics in which the sensitive is shared in a multiple and collective way. To think of audio description as aesthetics is, therefore, to think of art as an encounter. The experience shared between those who see and those who listen creates a zone of coexistence, where disability is not absence, but a presence that produces new forms of art.

Audio description displaces the traditional axis of the artistic experience: what was previously centered on the gaze, is now based on listening and imagination. The act of listening becomes, in itself, a creative exercise. DA establishes, therefore, an aesthetics of listening, in which sound becomes a vehicle of presence and imagination. In the case of the blind person, sound and speech are some of the ways that allow an aesthetic experience that goes beyond the visual domain. However, this experience is not restricted to people with visual impairment; It also reaches the sighted public, who starts to perceive the spectacle differently, moving from an absolute gaze to a more open, empathetic and plural attention.

3 METHODOLOGY

3.1 BUILDING ACCESSIBLE VISUAL NARRATIVES

The analysis of practical experiences is essential to understand in a concrete way how accessibility resources are incorporated into artistic making and how they impact the relationship between work and audience. In this research, we analyze the experiences of Cia

O Sombrista⁴ in the implementation of accessibility practices in its projects and in parallel the experiences of a visually impaired spectator who participated in several presentations of the group. This practical approach allows us to observe accessibility as a field of creation and as a lived experience, revealing how it affects bodies, perceptions and sensibilities. From the interviews conducted with Diana Manenti⁵, actress and member of the group, and Daiane Rodrigues⁶, the spectator, it seeks to understand how the inclusion of audio description transformed the audience's experience and contributed to the construction of a more inclusive and accessible theater.

The methodology used in the interviews with Diana and Daiane occurs in a dialogue format, without a previous script or an established questionnaire. The intention was to carry out a natural conversation, which would enable a direct exchange of experiences and experiences, without the intervention of a rigid scheme.

Cia. O Sombrista premiered the show "Às Sombras de Anita" in 2020, which presents itself as a performance that explores the universe of the historical figure of Anita Garibaldi⁷, connecting to contemporary issues such as gender and inclusion. The montage features open audio description and programs in braille, reaffirming the group's commitment to the right to full participation in cultural life. In this production, audio description is named as *shadowdescription*⁸, and plays a key role in ensuring that shadow theatre, which relies heavily on visual elements, can also be enjoyed by people with visual impairments. The group uses this resource in an integrated way to the narrative, offering detailed descriptions of the shadows and actions in the scene, in order to create a rich and immersive experience for the audience. The *shadow-description*, therefore, translates the aesthetic and narrative elements of the show, without interfering with the fluidity of the presentation, providing a broad understanding of the story and the emotions transmitted.

⁴ Cia O Sombrista is a theater group from Turvo/SC that, since 2018, has combined its art and commitment to inclusion. The group embraces the mission of providing meaningful experiences for audiences and performers, using shadow theater as a powerful tool to amplify voices and foster dialogue on important social issues.

⁵ Diana Manenti is an actress, broadcaster and voice actress with more than 15 years of experience in the advertising, videos, audio description and audiobooks market.

⁶ Daiane Rodrigues is a bocce athlete and provides audio description consulting. She lost her sight in 2012 after suffering a cerebral venous thrombosis (CVT).

⁷ Anita Garibaldi (1821-1849) was a Brazilian revolutionary, also known as the "Heroine of the Two Worlds", who actively participated in republican movements in Brazil, such as the Farroupilha Revolution, and in Italy (Bonavides, 2001).

⁸ Shadowdescription is an accessibility feature developed to describe visual scenes in shadow theater shows, allowing people who are blind or have low vision to understand the narrative and visual details of the performances. Like audio description, shadow description describes essential elements for understanding the work, such as the projected shapes, the movements of the shadows, the interactions between the characters, and the scenarios created by these projections. The goal is to translate what is being shown visually into an accessible format, expanding the participation of different audiences in the shows.

In addition, Cia O Sombrista seeks to incorporate *shadow description* as part of an inclusive artistic proposal, which values the diversity of its audience. They understand that accessibility goes beyond a simple technical adaptation and involves a transformation in the way the show is conceived and presented. Through *shadowdescription*, the company not only expands access to shadow theater, but also explores new ways of telling stories and creating sensory experiences, expanding the possibilities of theater as a space for coexistence and cultural exchange.

During the interviews, the importance of audio description was widely discussed within the context of creating a truly inclusive cultural space. Diana highlighted that AD is not just a way of translating images into words, but rather an experience of integration. The company understands that making theatre accessible implies rethinking the ways of creation and reception. Audio description, in this context, is not a translation, but a rewriting of the scene — a way of re-inscribing the sensible for all bodies.

DIANA: I think art has this capacity, right? To provide transportation for them to come. And I think, too, to draw the attention of people who don't have disabilities.⁹

This statement shows the understanding that accessibility is not only a gesture of inclusion, but also of affectation — a way of moving the sensibility of those who see and those who do not see. The public is transformed when they realize that art can be shared in different ways. It reinforces how art has the power to bring people together from different contexts, promoting interactions and reflections that go beyond the aesthetic experience. One of the most impactful experiences of the group, reported by Diana, was a presentation of the show "Às Sombras de Anita", held in Florianópolis/SC, where the audience was composed of blind and non-blind people in practically equal proportion. According to her, this was a unique opportunity to observe how cultural accessibility affects both people with disabilities and those without disabilities:

DIANA: And the fact that you bring the two groups together, like that, half and half, you know? [...] It was half-half. There were a lot of blind people. And we realized that it affected people who do not have disabilities a lot.¹⁰

This account confirms the potential of accessible art as a space for coexistence and displacement of perspectives. As Garland-Thomson (2011, p. 13) proposes, "disability reveals how much our cultural practices define what counts as human". Thus, by creating a

⁹ Interview with actress and producer Diana Manenti, given on October 16, 2024.

¹⁰ According to footnote number 6.

shared space between different bodies, Cia. O Sombrista makes visible the political character of accessibility: it redistributes the aesthetic experience among all, without hierarchies.

The challenge of accessibility, especially for people with visual impairments, involves more than simple technological or architectural adaptations. The culture of prejudice and fear often isolates these people, as Diana points out:

DIANA: The point is that I think that the blind child, he has all this margin of prejudice from the family that is very afraid, you know? So, I think that really the families, they end up kind of locking the blind inside the house. And we see them very little on the street. Because the environment is very hostile even if you think about it, for a blind person. At school, she needs an even greater adaptation for a blind child.¹¹

The statement highlights the cultural barrier imposed for visual impairment, which aggravates the invisibility of these people in daily life. In addition, she points to the need for cultural and educational environments that are better prepared to receive people with disabilities, so that these barriers are gradually eliminated.

This need is also highlighted in the experience shared by Daiane, when she was invited to watch the show "Às Sombras de Anita" for the first time. She reveals that, since she lost her sight in 2012, she has avoided going to cultural spaces, such as theaters and cinemas, due to the difficulty of understanding the stagings:

DAIANE: With audio description in the theater, my first time was there with O Sombrista. And then, when I was invited to go, I was already very anxious, like, to know what it would be like, because I always liked theater, cinema, film, show, these things, and since I had gone blind, in 2012, I had not been to these places anymore, because you go and many times there are parts of a show that is just the staging, You don't know what's going on, and then the person stays with you, by your side, or if you go alone, you don't know what happens, but someone else has to keep describing you there. Then the person doesn't pay attention and describes the spectacle to you. So, I stopped attending, consuming the theater, the cinema, for this reason.¹²

This lack of understanding generates a feeling of exclusion and often leads people to give up participating in cultural life. Audio description, as Daiane describes, is not just a technical resource, but a bridge that connects the blind audience to the show. Her emotion when watching the presentation with audio description was palpable:

DAIANE: And when I was invited there, and it was that open audio description, wow, I was very moved, because it was something that touched me a lot because it was a shadow theater, which blind people would never be able to watch if it didn't have

¹¹ According to footnote number 6.

¹² Interview with Daiane Rodrigues, given on October 16, 2024.

Diana's description there. So, if here in the city, there will be a shadow theater, talking about Anitta, 'such, such, such', it would be something I was going to say, wow, how interesting, but I wouldn't. So, the description impacts in this sense, that we feel like participating, because you get there and know that you will understand everything that is being said. You don't feel like a fish out of water, you feel included in that show, in that audience, and you say, wow, I can be where the visionaries can be, and that breaks many barriers for us. Because, nowadays, many blind people give up on living, like, a life, they survive, we say, they give up on living a cultural life, a social life, for this reason.¹³

This emotional connection underscores the importance of audio description, allowing blind people to not only watch but feel part of a community. Diana also highlights the fundamental role of audio description in social participation. She emphasizes the artist's mission to exercise creativity in the use of this resource, regardless of the order of facts in which it is used, whether from the beginning of a production or after the work is ready:

DIANA: I'm seeing within your study, of a kind of putting accessibility from the beginning or putting it later. For people with disabilities, the important thing is to be accessible. If it will tell before or after, it is a journey much more of the artist from there, I think it goes much more to the axis of creation, you know? Than for the benefit of the person. Because Dai¹⁴ talks about it. She says if it's a poetic AD, great, but if it has audio description, as much as it's an audio description like that, *flat*¹⁵, you know? That it doesn't have too much interpretation, it's not too poetic, but if it's accessible to us, it's already wonderful. What I think is that we can be more creative in the application of these resources. What I've been thinking about today, which is in line with what you're talking about, to insert this from the beginning. More than that, I think we can be creative in exhibitions, we can be creative in theater shows, you know? Use our creativity in favor of resources. So that they do not need to be used only in this watertight way. So that we can have more and more works that have a greater possibility of enjoyment, like this. That in a little while we will arrive at a time when in the future we don't even talk about accessibility anymore. Which is obviously already accessible, you know? That it is already built thinking, right?¹⁶

A relevant point about accessibility through AD is that it is not limited to just meeting the needs of blind people. Daiane points out that audio description can also benefit other audiences, such as people with ASD and ADHD:

DAIANE: Is AD good for the visually impaired? Yes, it's great! But also for autistic people, for those who have ADHD, who can't focus, pay attention. So, sometimes, she is there in something else, but her ear is attentive to what is being said, and that is

¹³ According to footnote number 9.

¹⁴ Diana refers to Daiane as Dai.

¹⁵ *Flat* is an English word that means "flat". Within the context of the sentence, Diana refers to a flat audio description in the sense of being a straight audio description, with no room for interpretation, focusing only on visual translation.

¹⁶ According to footnote number 6.

entering her little head. So, audio description, like this, is incredible, even in this sense, even for other types of disabilities.¹⁷

This perspective broadens the horizon on the usefulness of audio description, showing that it is a valuable resource for a variety of audiences. A crucial point raised by Daiane is that "theater is not only for sighted people, theater is for all people". This statement reflects a fundamental truth that art should be inclusive and accessible to all. This vision is necessary to transform the cultural experience into a truly inclusive space.

In addition to the direct impact on people with disabilities, ageism was addressed in the conversation, highlighting how accessible resources also benefit this group, allowing them to continue actively participating in social and cultural life. Emphasizing the importance of thinking about accessibility as a right that crosses the stages of life and affects everyone at different times.

DIANA: We get into this issue of ageism that we live in our society. Prejudice against the old person. The person gets old, he becomes disposable. It is no longer useful to produce in society, so now it matters little [...] And accessibility boosts help older people a lot.¹⁸

To overcome these obstacles, it is necessary to raise awareness and create accessible spaces that contemplate the diversity of the public. Accessibility should be thought of broadly, not only for people with visual impairments, but for anyone who may, at some point in life, need accessible resources. Accessibility should be seen not as a favor or a charity, but as a universal need that can benefit any individual throughout their life.

Daiane's experience in shadow theater with audio description was not only a new cultural opportunity, but also a rediscovery of her role in society. "I had felt part of something," she says, underlining the importance of audio description in creating a sense of community and belonging. Daiane also mentions that audio description should be a common practice in all cultural manifestations:

DAIANE: I think that everything cultural has to have audio description, because, as we say, we also like to consume these things, right? So, if there is audio description, there will certainly be blind people there to be able to participate.¹⁹

Through the conversation with Diana and Daiane, it is evident that audio description is a transformative tool for the accessibility of people with disabilities in cultural contexts. The

¹⁷ According to footnote number 9.

¹⁸ According to footnote number 6.

¹⁹ According to footnote number 9.

experiences they share highlight not only the need for accessible resources, but also the importance of fostering an environment where everyone can be included. Art, after all, should be a space of connection, where each person, regardless of their abilities, can experience and celebrate culture, as Daiane mentions:

DAIANE: I was very moved, really excited, because it was a very touching experience for me. I, for the first time, in a long time, felt part of something, you know? I had felt, wow, I'm in a theater, I'm here, with a lot of people and I'm getting to know everything that's going on, without someone having to say in my ear what's happening. And some people have also felt uncomfortable and bothered by audio description, because it's the new one, right? The person, sometimes, thought that it was not necessary, but when he heard the testimonies, he saw that it was necessary, because the theater there is not only for sighted people, the theater is for all people, right?²⁰

Diana and Daiane's testimonies highlight the relevance of audio description as a practice that goes beyond technical accessibility, it is an act of social and cultural participation. From the shared experiences, it is understood that the true democratization of art requires a constant and sensitive adaptation to the needs of all. Thus, art fulfills its role of being a space of belonging and exchange, where barriers are overcome.

4 CONCLUSION

This research aimed to investigate how art and culture can establish meaningful relationships with people with disabilities, exploring how these interactions reconfigure our understanding of the artistic experience. Throughout the study, we sought to understand the role of audio description as an essential tool to make art and culture accessible to a diverse audience. From the analysis carried out, it is possible to observe that cultural accessibility not only expands the reach of art, but also promotes a transformation in the way it is experienced, including new looks and perspectives.

Based on the experience of Cia. O Sombrista, this study demonstrated that audio description can be understood as an aesthetic and political language, capable of reconfiguring the experience of art and the notion of accessibility. By adopting the perspective of critical studies, the research recognizes that disability is not an obstacle, but a creative lens—a way of thinking and feeling the world. Audio description, in this sense, is more than a bridge between the visible and the invisible: it is an act of sharing, a gesture that makes art a space for sensory coexistence.

²⁰ According to footnote number 9.

Diana and Daiane's speeches reveal that accessibility is also emotion, belonging and creation. They show that accessible art is not an extension of existing art, but a new field of creation, where difference is inventive force. At a time when disability is still associated with absence, the work of Cia. O Sombrista points to another direction: that of art as a practice of listening and care, where the sensitive is shared and the other is presence.

To think about accessibility from the perspective of aesthetics — and not just technique — is to think of an artistic and social future in which diversity is the principle of creation. Audio description, in this horizon, becomes a symbol of an expanded, inclusive and transformative art, after all, accessibility in art goes far beyond the fulfillment of legal requirements. It represents a fundamental step towards an inclusive culture, where participation and appreciation of art are seen as fundamental rights of all, regardless of their physical or sensory conditions. And in this way, it reconfigures the artistic experience by challenging traditional notions of perception and appreciation of art, incorporating the experiences and interpretations of an audience left on the margins of experiences with culture and art.

It is essential to reaffirm that the development of accessible and inclusive art is an essential step towards building a society that values diversity and respect for differences. Accessibility in art and culture represents a paradigm shift, in which the right to artistic participation is understood as a universal human right. Thus, audio description and other accessible resources not only democratize access, but promote the artistic experience by enabling a plural experience.

REFERENCES

- Bonavides, P. (2001). *Anita Garibaldi: A heroína dos dois mundos*. Paz e Terra.
- Brasil. (2010, 3 de dezembro). Lei nº 12.343, de 2 de dezembro de 2010. Dispõe sobre o Plano Nacional de Cultura e dá outras providências. *Diário Oficial da União*. https://www.planalto.gov.br/ccivil_03/_ato2007-2010/2010/lei/l12343.htm
- Brasil. (2015, 7 de julho). Lei nº 13.146, de 6 de julho de 2015. Institui a Lei Brasileira de Inclusão da Pessoa com Deficiência. *Diário Oficial da União*, seção 1, 2. https://www.planalto.gov.br/ccivil_03/_ato2015-2018/2015/lei/l13146.htm
- Garland-Thomson, R. (2011). Misfits: A feminist materialist disability concept. *Hypatia*, 26(3), 591–609.
- McRuer, R. (2006). *Crip theory: Cultural signs of queerness and disability*. New York University Press.
- Siebers, T. (2010). *Disability aesthetics*. University of Michigan Press.