



ITU-T Workshop
**"The impact of the United Nations Convention on the Rights of
Persons with Disabilities on the work of the ITU-T"**
Geneva, 2 November 2009

**Captioning in theatre and
other arts venues**

Tabitha Allum
Chief Executive
STAGETEXT

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About STAGETEXT

- Deaf-led charity founded in 2000
- Provision and promotion of pre-prepared and live captioning
- Around 2,000 captioned performances provided or supported across the UK since 2000
- Also developing technology to widen and improve the audience experience

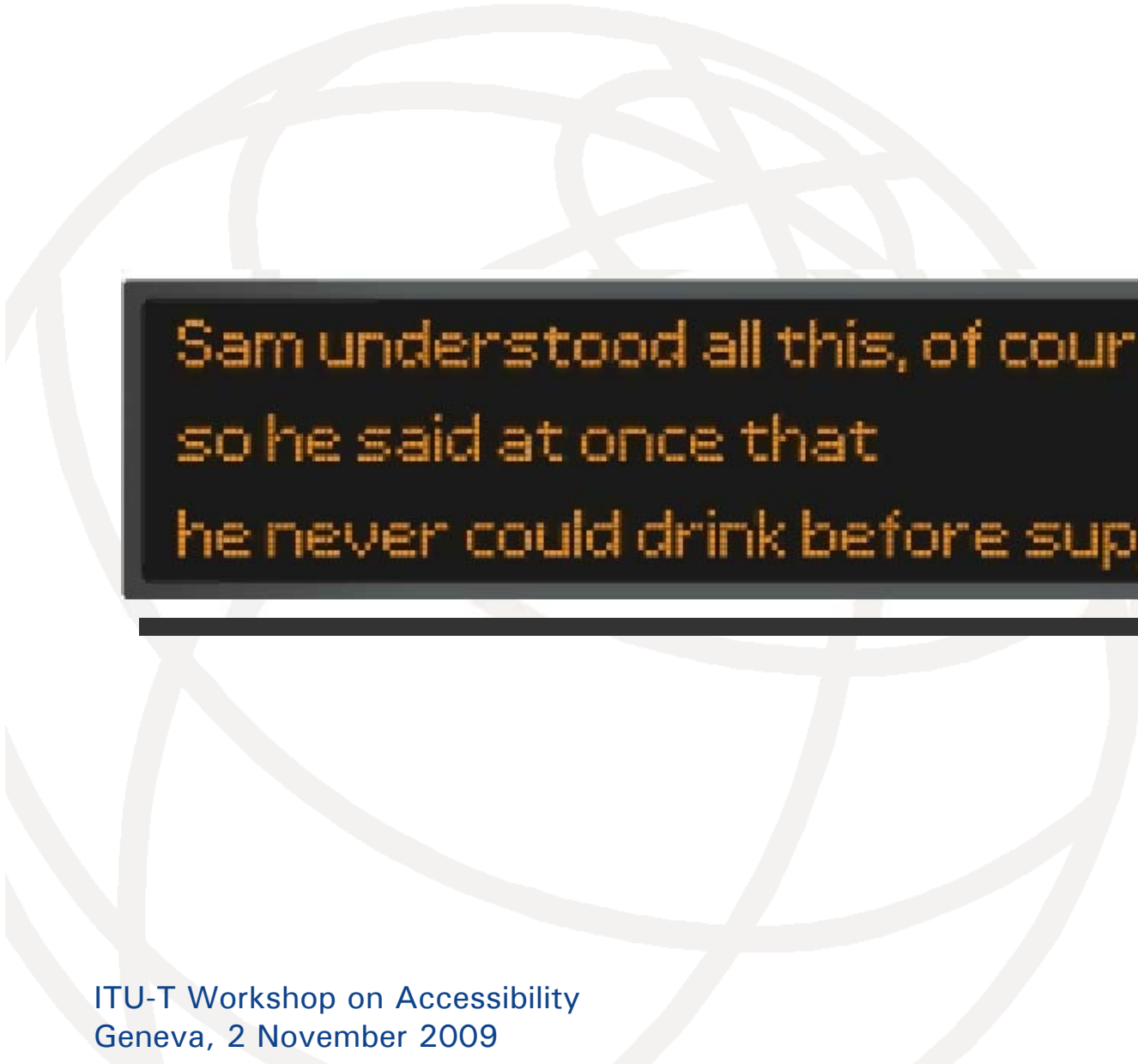
Access to culture

- Article 30 of the Convention:
 - ➔ “States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities... Enjoy access to places for cultural performances or services, such as theatres” and “museums”.

Why captioning?

- Access for deaf, deafened and hard of hearing people who use English as their preferred method of communication
- How are the captions prepared?
- How can captioning help people access live cultural events?





Sam understood all this, of course,
so he said at once that
he never could drink before supper

Current captioning technology

- Bespoke software with ability to move around the text
- Open captioning benefitting all audience
- Text displayed on on LED units
- Live speech-to-text also possible



Ongoing developments

- Speech recognition as an alternative to stenography
- Captions being broadcast wirelessly to handheld devices for non-static arts events
- Captions that can be projected onto the stage
- Possibilities of remote delivery

Speech recognition

- Why speech recognition?
- Problems that need to be solved
 - Latency
 - Accuracy
 - Human factors
- Opportunities presented by having in-house revoicers

Handheld captioning

- What kind of events would be suitable for handheld captioning?
- What do we need to consider when choosing a suitable device?
- Possibility of accessing other content via a handheld device, such as subtitled videos and live programme notes

Projected captions

- How could projected captions help open up more theatre to deaf, deafened and hard of hearing audiences?
- Decreasing the costs equals expanding the choice – particularly for small rural and non-professional venues
- Captioners still need to be trained

Remote delivery

- Remote preparation of scripts
- Remote delivery of captions
- Possible problems
 - Video feed versus audio feed
 - Delay in text delivery
 - Security of data
 - Reliability of connections
- International delivery of captions?
- Remote captioner training



STAGETEXT
First Floor
54 Commercial Street
London E1 6LT

tabitha@stagetext.org

www.stagetext.org