

A GUIDE TO CAPTIONING FOR THE ARTS, CULTURAL AND PERFORMANCE SECTOR IN SCOTLAND



Photo from *Opening Event: Where to Begin* at Edinburgh International Festival 2024. Photo: Louisa McDaid.

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Dedicated to all the arts and performance loving,
captioning users of Scotland.

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Ann Thallon, theatregoer, Fife

“I've always loved the arts. When I started losing my hearing, one of the hardest things to accept was losing untrammelled access to live theatre. I was shut out. Downhearted. So, I cut theatre out of my life, compounding my increasing social isolation.

Years later, I discovered captioning. Yes, it takes more searching and forward planning and there aren't enough captioned shows yet - but when I can get to one - the joy is doubled. I experience the show along with everyone else and can discuss it afterwards. There is the acute delight of inclusion. The buzz lasts for ages. And at last, I can be part of it again.

For the hundreds of thousands with acquired hearing loss, captioning is the gold standard of hearing access.”

Survey results

Between October and December 2024, a Google Forms poll was disseminated via social media sites such as the 'Pardon, I'm deaf. When will you listen?' Facebook group, Twitter/X, LinkedIn and other professional networks. The survey targeted UK residents who identify as deaf or hard-of-hearing and whose first or preferred language is English. Respondents were asked to rate their agreement with 4 scaled questions.

Email addresses were collected only as a preventative against duplication, with results otherwise anonymised. Potential respondents were advised that the results would be published. Due to the survey's small size, no claims are made as to the generalisability of its results.

The results (on pages 5-7) are as follows. From 108 respondents:

1. **69.1%** disagreed or strongly disagreed with the statement:
"Sound amplification systems (e.g., loop systems) in theatres and other arts and cultural venues give me full access to the event."
2. **87%** agreed or strongly agreed with the statement:
"Captioning of live performance and other arts and cultural events is necessary for me to fully access the event."
3. **95.4%** agreed or strongly agreed with the statement:
"I think more performance and arts and cultural events should offer captioning."
4. **58.3%** disagreed or strongly disagreed with the statement:
"I WOULD attend a performance or other arts and cultural event which had BSL/English interpretation and loop systems but NO captioning."

Sound amplification systems (eg, loop systems) in theatres and other arts and cultural venues give me full access to the event.

107 responses



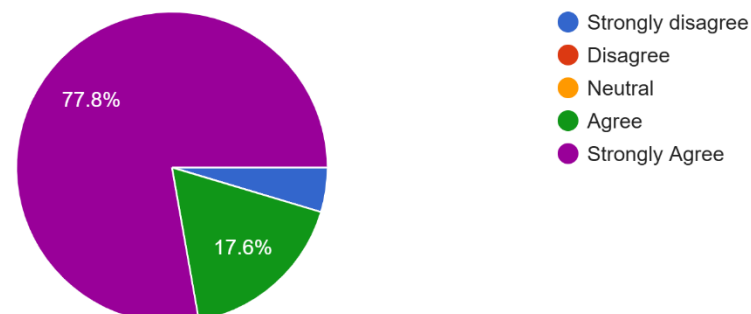
Captioning of live performance and other arts and cultural events is necessary for me to fully access the event.

108 responses



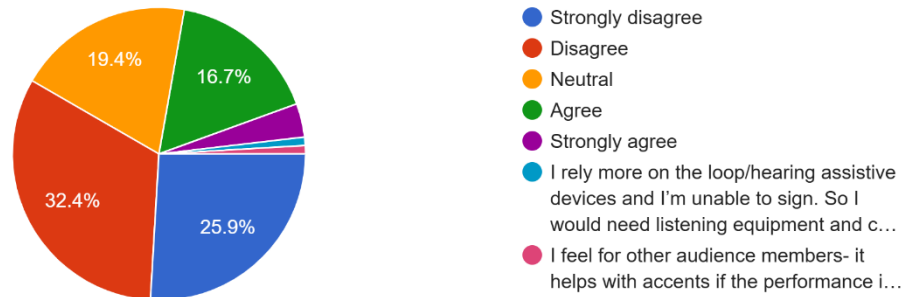
I think more live performance and arts and cultural events should offer captioning.

108 responses



I WOULD attend a live performance or other arts and cultural event which had BSL/English interpretation and a loop system but NO captioning.

108 responses



5. Only **20.4%** of those surveyed agreed or strongly agreed with the question 4 statement “I WOULD attend a live performance or other arts and cultural event which had BSL/English interpretation and a loop system but NO captioning.”*

18 mainland, producing house theatres in **Scotland** were also sampled for this guide. Only **44%** of Christmas shows offered at least one captioned performance (compared to **94%** BSL/English interpreted) during the 2022-23 period.

*See appendix 1 (page 49) for additional respondent comments on question 4.

What is captioning?



Captioning is the process of converting the spoken word and non-verbal information into simultaneous text displayed on a visual display at live events. This includes textual display of dialogue, with identification of speakers and environmental sounds. In settings such as live theatre, descriptive captions will be used to denote music, sound effects, off-stage noises, accents and tone of voice.

In the context of this guide, unless specified, the term 'captioning' is used to refer to English language captions rather than translation captioning.

Where the term 'subtitles' is used, it denotes English language captioning of online or television content.

Who uses captions?

People who are:

- Deaf, hard-of-hearing or have tinnitus
- Neurodiverse
- Non-native English speakers
- General audiences

may all benefit from captioning at live events.



Why provide captioning? (statistics)

- According to RNID's 2024 figures, **18 million** UK adults are deaf, have hearing loss or tinnitus (1 in 3).
- British Deaf Association data reports around **87,000** deaf people in the United Kingdom are British Sign Language (BSL) users, of whom **7,200** reside in Scotland (BDA, 2022).
- Around **1.2 million** UK adults have hearing loss so severe that they cannot hear most conversational speech (RNID, 2024).
- It is estimated that only **30-40%** of speech can be lip-read, even under optimal conditions (NDCS, 2024b).
- Hearing aids work by amplifying sounds, including speech and background sounds, to make them clearer and louder. They are not suitable for everyone and do not restore normal hearing. In situations with a lot of background noise, the speaker is far away or not facing the hearing aid user, they may still struggle to hear (NDCS, 2024a).
- Hearing aid wearers wait an average of **10 years** before seeking help with their hearing loss (RNID, 2022).
- A 2020 study by the University of Manchester found that **20%** of people with hearing aids do not use them, and a further 30% use them only sometimes.

- Today many public spaces are fitted with induction loops. Yet even for people who do wear hearing aids, there can still be issues associated with signal interference, background noise or distortion caused by the loop (Eversound, 2017).
- **85%** of subtitling users surveyed by RNID in 2023 reported that they would turn off a television programme which was not subtitled.
- In a 2023 **general population** survey commissioned by Stagertext, **54%** of 2,000 respondents reported using subtitles to watch TV or online content. 42% said that subtitles helped with ‘concentration’. The study also found subtitles were used the most by people aged **under 25**.
- YouGov’s 2024 data on theatre attendance shows that **27%** of UK 18-24 year olds attend the theatre at least twice a year.
- Over **50%** of adults aged **55** and above have hearing loss. This figure rises to 80% in people aged 70 + (RNID, 2024).
- In September 2024, the highest proportion of UK adults reporting having attended the theatre in the last 3 months was among the **65 +** age range (Statistica, 2024).

Access Projects Officer, Edinburgh Festival Fringe Society

“The core vision of the Fringe is to give anyone a stage and everyone a seat, and integral to keeping the festival open to all is having a strong focus on inclusivity and accessibility. Captions are a great way of increasing the accessibility of a performance as they benefit not only the d/Deaf community but also our international and neurodiverse audiences, among others.

Each year the Fringe Society shares a captioning offer with venues, artists and companies, supporting them to provide captions for their shows. The offer includes information on the captioning process, access to captioning units, tech support and funding to cover the cost of captioners' time.

In 2024 our access bookings service saw a **38%** increase in sales, highlighting a growing demand for accessible performances. We are very keen to continue encouraging, promoting and providing captioning across the Fringe.”

Communication

To access speech, most deaf and hard-of-hearing people rely on:

- Residual hearing
- Lipreading
- Body language, gesture, facial expression
- Assistive listening devices such as induction loops or hearing aids
- Subtitles
- Communication professionals (e.g., captioners, deafblind interpreters, lipspeakers, BSL/English interpreters)

Legal obligations

- Under the United Kingdom Equality Act 2010, businesses and service providers must make reasonable adjustments to ensure disabled people can access their services.
- The Act also includes an *anticipatory* duty, which means service providers must think ahead and address potential barriers BEFORE service users experience difficulties.
- Examples of anticipating need could be making changes to the built environment by installing wheelchair ramps or loop systems. It could also mean anticipating that a deaf or hard-of-hearing person may require live captioning or BSL/English interpretation to access a live event.

Legal implications of failure to provide access

In 2021, Central London County Court handed down a judgement against the promoters of a 2017 Little Mix concert for failure to provide three deaf attendees with communication support for the group's support acts.

The court found the promoters guilty of breaching the Equality Act 2010 and made clear that service providers are required to make their services accessible for deaf and disabled people.

The case was widely reported in UK media and the promoters were ordered to pay each of the claimants £5,000 for injury to feelings.

[*Little Mix promoter discriminated against deaf mums - BBC News*](#)

Remember ...

- **British Sign Language** (BSL) is a rich and complex language, with a completely different syntax and grammatical structure to English. As with spoken languages, it takes years to achieve fluency.
- The **British Sign Language Scotland Act 2015** is specific legislation promoting the use of British Sign Language in Scotland. It does NOT replace or supersede the general duties that the **Equality Act 2010** places on service providers to make their services accessible to deaf and disabled people.

As a **reasonable adjustment**:

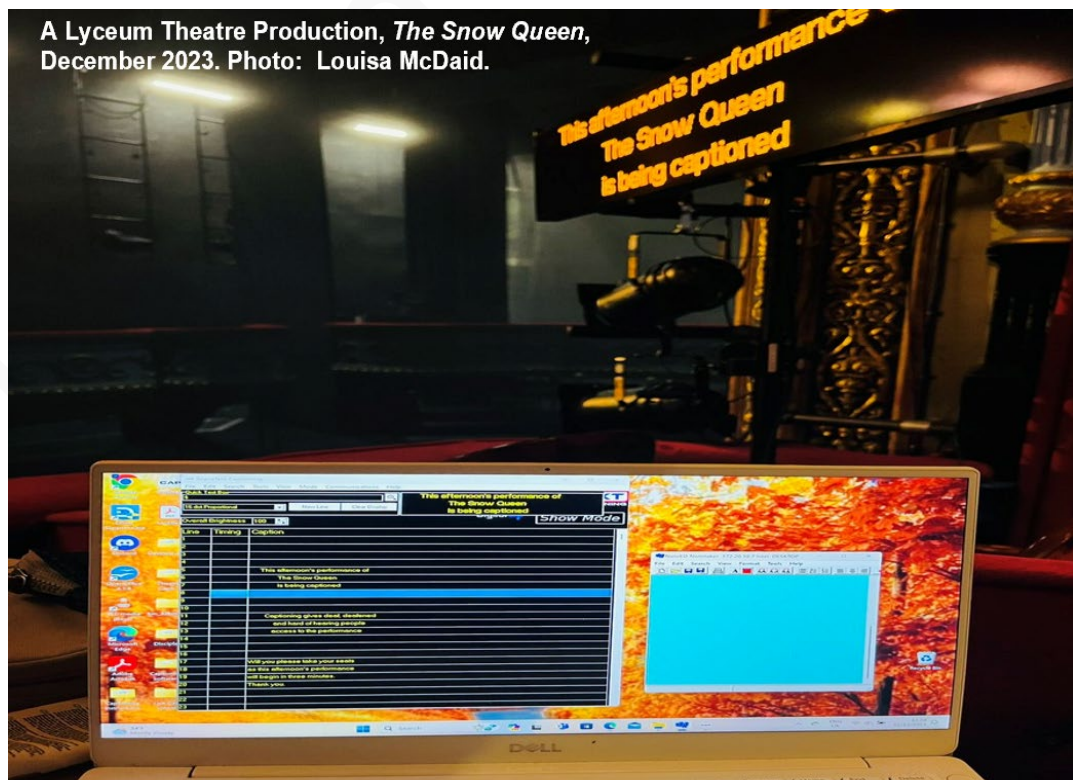
- BSL/English interpretation is NOT an appropriate substitute for captioning.
- Captioning is NOT an appropriate substitute for BSL/English interpretation.
- Some deaf and hard-of-hearing people use BOTH captions and BSL.
- Captions are used by many people. When planning an event, offer captions as an access measure for anyone who needs it, rather than specifying a particular group.
- Some neurodiverse people (with or without hearing loss) may benefit from the option of captioned **relaxed performances**.

Types of captioning

Broadly speaking, there are TWO types of captioning.

1. **Scripted captioning** - Descriptive captions delivered by Stagertext trained, professional theatre captioners at scripted, live performance events. In Scotland, they are mostly freelance and can be booked directly. A qualified captioner will attend the live performance and cue out, line by line, a **previously prepared** script, time-synchronised to the action on stage. Descriptive captions include details of music and sounds effects as well as characters' speech.

Theatre captioners are NOT trained to live caption off-script material, e.g., improv, audience participation, or post-show discussions.



2. **Unscripted/live captioning** - In Scotland, this is delivered by **live captioners**, who are either:

- Speech to Text Reporters (STTRs) – verbatim or near verbatim
- Electronic Notetakers (ENTs) – not fully verbatim

Live captioners are usually freelance and work in the same settings that BSL/English interpreters do. However, they are not trained to caption scripted theatre performances, including how to format, edit or output a prepared script to industry standards.

Currently, only a few captioners in the UK are dual qualified as both theatre captioners AND live captioners.



Remember ...

- Theatre captioning is NOT the same as live captioning.
- Live captioning is a specific term that refers to the real-time captioning of speech, typed live rather than cueing out a previously prepared script.
- Unless dual qualified, theatre captioners cannot deliver live captioning services (e.g., for shows with significant off-script material).

Julie Ellen, Director of the Byre Theatre, St Andrews

"Live captions play a key role in presenting the Sands International Film Festival of St Andrews. Attendees who are, for example, deaf, hard-of-hearing or neurodiverse can engage with our panel events and discussions, while also enjoying our programme of captioned films. Through live captioning we are able to satisfy our commitment to accessibility and inclusivity as well as creating a genuine audience-friendly experience.

I worked with remote live captioning for the first time at the Byre for the St Andrews Playwriting Award event and as a key part of The Byre's Sands: International Film Festival. When first setting it up, we faced some technical challenges, such as ensuring stable audio and visual connections. However, by involving an in-house coordinator to communicate with the remote captioners, these issues were soon resolved. I am delighted to say that remote and in-person live captioning has allowed us to provide a seamless and inclusive experience for our attendees.

Captioning live theatre



Gaelle Chassery, artist, Kilmartin

“As an autistic person, I experience delayed processing and can often miss the meaning of things as they start, I can also get distracted. So reading is the most efficient way to process information for me. Having captions during plays, conferences and other live events helps me keep up in real time so that I can enjoy everything from the beginning instead of feeling like I am missing crucial pieces of information.

I am not a native English speaker, and although my English is excellent, there are many words I know only because I have read them: I might not know how they are pronounced, and might not recognise them when I hear them. Captioning helps with that and supports me in improving my hearing and speaking English skills.”

Kirsteen Allison, Training and Consultancy Advisor, Leonard Cheshire, Dumbarton

"I am both hearing and visually impaired, but I do not use BSL. I love musical theatre and it is incredibly frustrating when a performance I wish to attend only offers BSL. The lack of understanding regarding the diverse spectrum of deafness, and the fact that individuals can have multiple disabilities, means that there is no provision for people like me who rely on captions.

It is also frustrating when the rare captioned performances are scheduled during the day. This assumption that deaf people do not work is insulting.”

Deciding on the type of captioner.

Is your theatrical performance **fully scripted**? (YES)

There will be:

- Minimal or no improv, ad-libbing, audience participation or script deviations during the live show
- No post-show discussion following captioned performance



Book a **Stagetext** trained theatre captioner.

Is your theatrical performance **semi-scripted?** (YES)

There will be:

- Some off-script material – improv, ad-libbing, audience participation, but otherwise generally faithful to scripted dialogue (e.g., panto)
- A post-show discussion following captioned performance



Book:

- DUAL qualified **theatre captioner** AND **live captioner** (ENT or STTR)

OR

- A **live captioner** (STTR)

Is your theatrical performance **unscripted**? (YES)

- Is your show largely unscripted?
- Is the script only a rough approximation of what will be performed? (e.g., stand-up comedy)

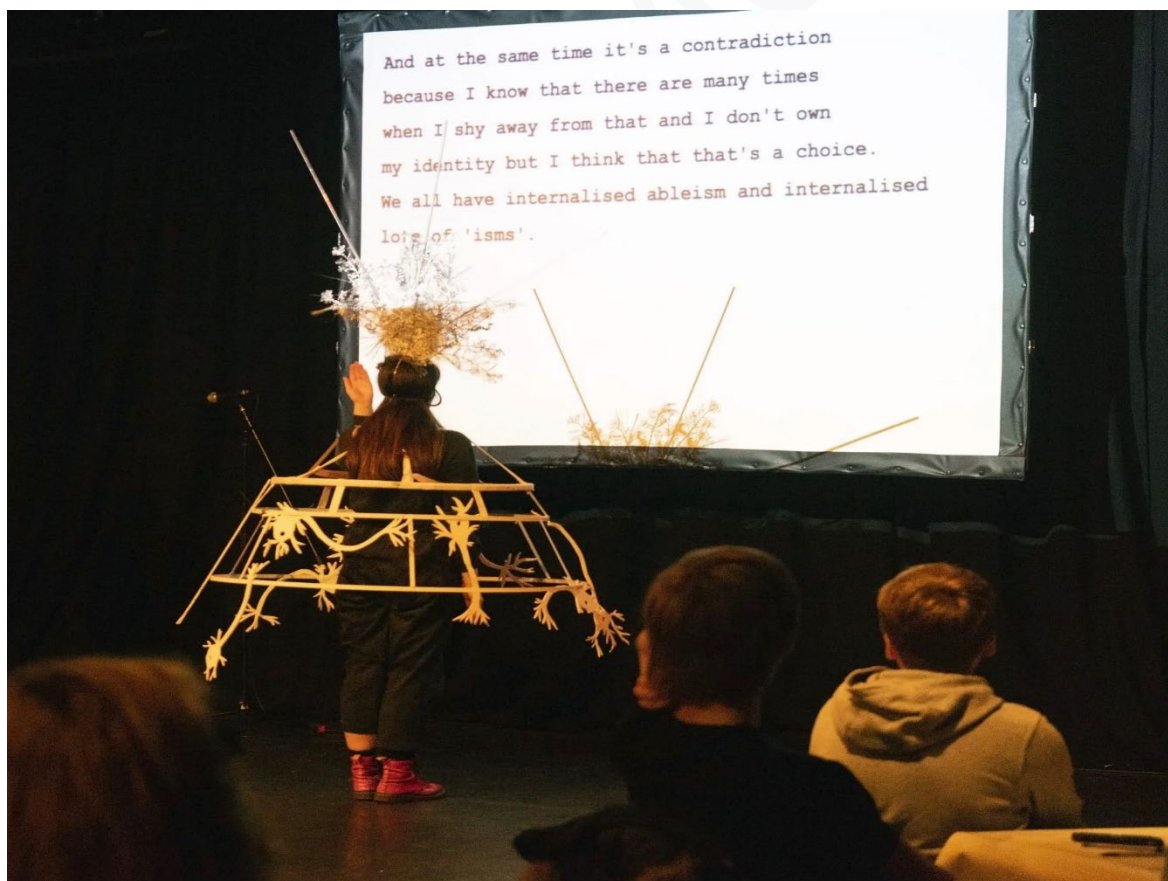


Book a **live captioner** (STTR advised).

Theatre captioning display options

‘Open’ captioning – visible to everyone attending the event via:

- **LCD/LED letterbox caption units**
(See appendix 2 [page 50] for information on the hire of caption units within Scotland. Units can also be hired or purchased directly from Digital 4)
- **Digital screens**
(e.g., large, wide televisions or plasma screens in **landscape** mode)
- Projection onto the **back wall** of performance space
- Overlaid on stage or integrated with **set design** (creative captions)



Making Locked World, 2019 - Birds of Paradise Theatre Company.

Theatre captioning display options (cont.)

‘Closed’ captioning – visible only to the person using captions. Available via:

- **QR codes** which audience scan to view captions on their personal devices
- Provision of tablets with captions streamed wirelessly
- BOTH **open** and **closed** captioning – captions displayed on a large screen visible to everyone, with the option to view captions on a personal device for those who need to customise the font size or colour

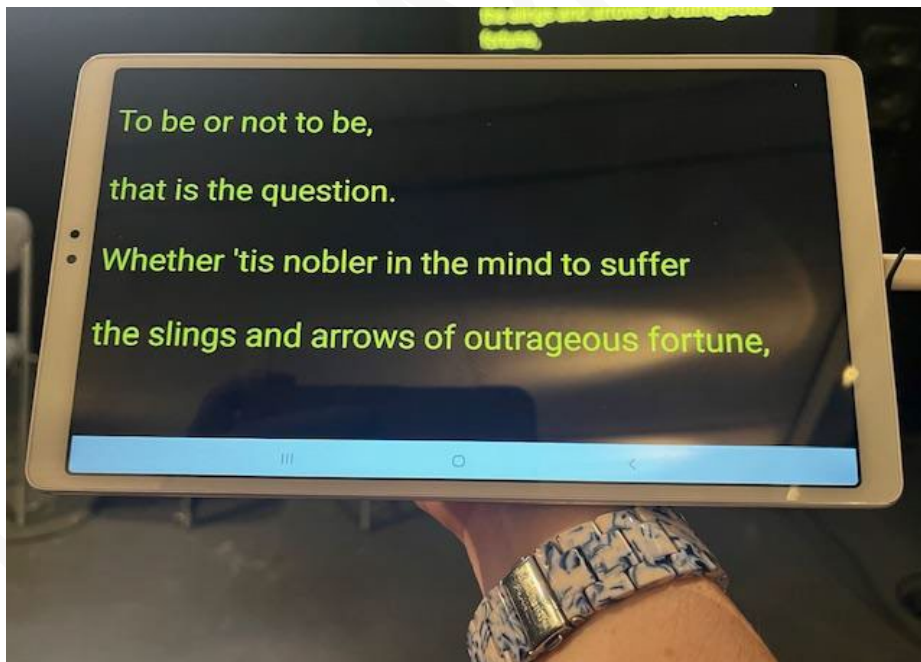


Photo: Louisa McDaid

How to work with theatre captioners

A captioned theatre performance can take up to 40 hours of editing and formatting preparation.

Within Scotland, a qualified, freelance theatre captioner is usually able to supply their own:

- Laptop
- Theatre captioning software

The theatre captioner will need:

- A finalised script (ideally WORD format)
- An audio-visual recording of a dress rehearsal or live show in advance of attending a preview of the show
- To attend a live performance 2-3 times for final script checks
- Clear sightlines to the caption screen and performers during the captioned live performance
- To be kept up-to-date with any script changes

When previewing a live performance, the captioner edits the script on a laptop. Therefore they will need to sit somewhere that any glare from the laptop screen does not distract other patrons. This could be near the sound desk, in the audio description booth or an unsold seat at the back of the performance space.

Things to consider

- If using standard letterbox caption display units, check with the captioner that their software connects to this type of display. This is particularly relevant when booking a **live captioner** for a post-show discussion.
- Only programming captioned, BSL/English interpreted and relaxed performances on separate dates to each other can be a barrier to access, preventing some deaf, hard-of-hearing and/or neurodiverse people from attending with family or friends who have differing access needs.
- If your scripted performance includes dialogue in another language, look for a captioner with competence in that language. This includes where **British Sign Language** is used. In such cases, consider involving the captioner in the rehearsal room process.
- If booking a Stagertext trained theatre captioner who is **NOT** a dual qualified live captioner, you will have to book an additional live captioner for any captioned post-show discussion.
- Captioning or BSL may not be appropriate accommodations for all deaf/hard-of-hearing attendees. Consider also providing other communication professionals such as **deafblind interpreters** or **lipspeakers**.
- Remember to clearly advertise your captioned performance on publicity materials and to build in accessibility for your event at the early stages of planning.

Amy McCallum, Programme Coordinator, Macrobert Arts Centre, Stirling

“Inclusive practice is something embedded within the creative process at Macrobert. For over ten years we have incorporated captioning into our pantomime schedule and throughout our wider programme, ensuring that performances are accessible to a broader range of audience members beyond our Christmas season. At Macrobert, we work with visiting companies to ensure accessibility is an integral part of their performance and are committed to expanding the availability of performances to ensure our venue remains a welcoming place for all.”

Live captioning at arts and cultural events



SCAN Summit, May 2024. Photographer: Tiu Makkonen.

May Wood, caption user, Ayrshire

“Coping with a severe/profound hearing loss and speech discrimination problems I struggle to hear, to understand what is said and to remember details, plus I really struggle with hearing fatigue. I love to take part in seminars, research projects or talks and events where listening and contributing is demanding. Without the support of a live captioner, producing a transcript in real time which I can read, such participation would be/is impossible”.

Kiana Kalantar-Hormozi, Access and Engagement Coordinator, Scottish Queer International Film Festival

“At SQIFF, live-captioning is an integral part of our accessibility provisions. It allows for our audiences to engage more fully with our programmes and discussions – specifically audiences who are D/deaf and/or hard of hearing, non-native English speakers or non-English speakers, neuro-diverse and all other people who need this!

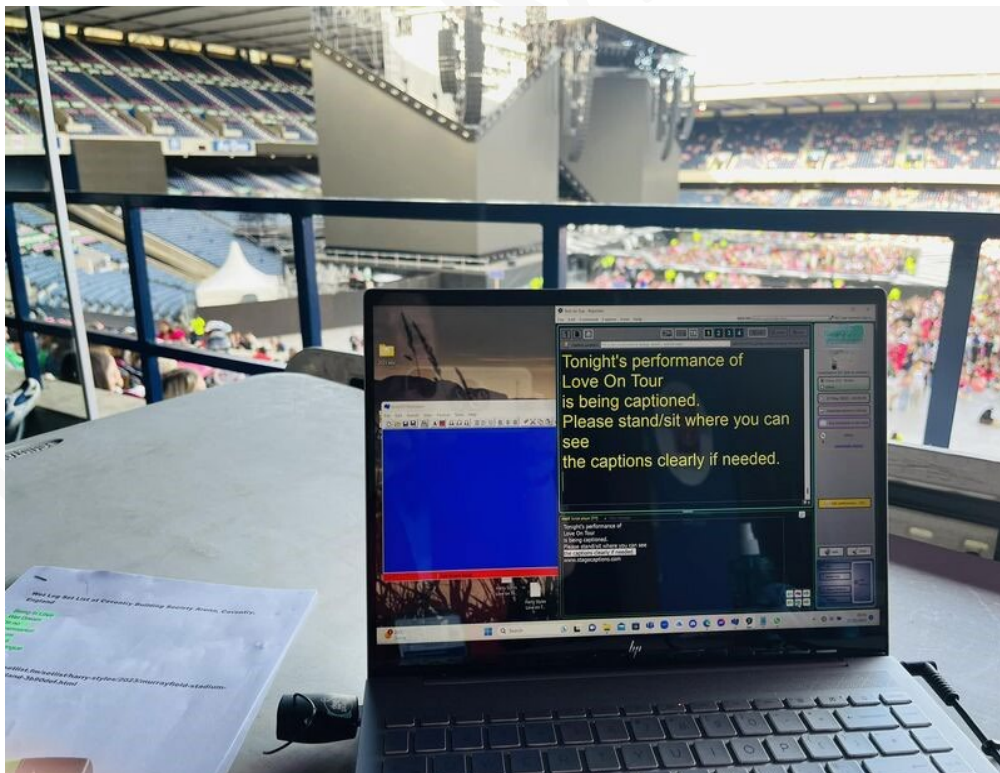
We’ve found the process of in-person live captioning very straightforward when working with our current captioners, and often ask for their help and advice in our technical set-up.

In recent years, we have strived to have larger live-captioning screens for our audience, and do more in-person captioning where possible. We look forward to having live captioning again for our next festival!”

Unscripted (“live”) captioning

Live Captioners provide real-time, unscripted (live typed) captioning at a variety of indoor and open-air arts and cultural events including:

- Conferences and symposiums
- Post-show discussions
- Festival launches and events
- Talks and tours
- Q&As
- Film panels
- Music concerts



Preparations for a captioned music concert at Edinburgh Murrayfield Stadium, 2023.

Live captioning display options

Live captioners can work remotely or on-site, streaming captions to **in-person**, **online** (e.g., Zoom or Teams events) or **hybrid** audiences.

Typical display outputs for on-site events include:

- Digital screens (TV or plasma) – one or more positioned around the venue
- Captions overlaid onto presenter's slides (see photo below)
- Laptops or tablets for 1:1
- Audience's personal devices via scannable QR codes

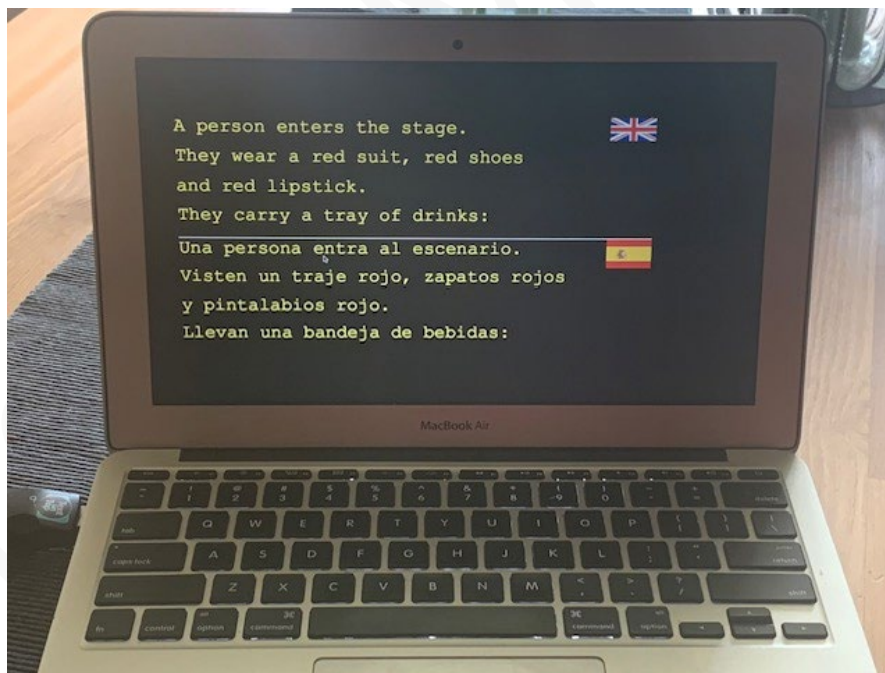


Remote live captioners stream captions to on-site event at Healing Arts Week, Edinburgh International Festival 2024, Photo: Louisa McDaid.

Live captioning display options

Some live captioners can provide:

- Simultaneous, automated multi-language captions for events with international audiences
- Transcripts from the events
- Where closed captioning is used, a screenshot of the number of caption users
- Ambulatory, body-worn rigs which enable captioners to provide captioning on the move (e.g., for walking tours)
- Descriptive captioning of free, improvised musical pieces



Captions in English with Spanish translation. Photo: Louisa McDaid.

How to work with live captioners

Live captioners need as much preparatory material in advance as possible, including:

- Names and numbers of speakers
- Agendas
- Presentation slides, speeches and readings (where possible)
- Subject specific terminology
- Any videos to be shown should be **pre-subtitled**. It is not the role of live captioners to caption videos content which has not been made accessible.

Provision of supporting materials allows live captioners to familiarise themselves with the subject matter and add abbreviations for job-specific terminology to their shorthand dictionaries. This will assist with captioning speed and accuracy.

As with BSL/English interpreters, TWO captioners should be booked for longer events.

Remember ...

- For remote co-working, professional live captioners typically use compatible streaming software. This enables them to embed captions within the Zoom/Teams platforms and/or provide a URL link to a secure, external browser page on which the captions appear. The use of professional streaming software means co-workers can fully control captioner changeovers themselves during the event without involving the host. Captioners will be able to advise on potential set-up options at the point of booking.
- Where remote working is not possible, due to unstable WiFi or poor acoustics at a venue, live captioners will need to be on-site.
- As with BSL/English interpreters, there is a shortage of qualified live captioners based in Scotland. To ensure availability, it is important to book live captioners as early as possible for your event, especially where captioners are required to attend on-site.
- Providing live captioning or any other form of communication support at your event is the START of a process towards inclusion. Booking a live captioner does not in itself guarantee this. Forward planning, including provision of supporting materials to enable captioners to prepare, is a vital step in this process.

Ali Robertson, musician, Edinburgh

"As a partially deaf freelance musician with both ADHD and PTSD, I have found live captioning to be hugely beneficial to my work. At events, I often miss things or mishear them, partly because I am hard of hearing, but also because my ADHD causes me to be easily distracted and my PTSD sometimes means that I will dissociate from what is going on, but captioning helps me to keep track of the conversation.

I love comedians, poets and spoken word artists, but I will actively avoid going to see them perform as I am not confident that I will be able to follow what is being said. Live captioning could remedy this easily. In addition to being considerably more accurate, live captioning captures elements of an experience that automated captioning cannot.

I first experienced live captioning during the COVID pandemic, but now I wonder how I ever got along without it. I hope that more people can be made aware of this valuable service as it could be beneficial to enjoyment and health for so many deaf, hard of hearing and neurodivergent people, which includes a huge number of Scotland's population."

Recent examples of good practice

- **Scottish Ballet** – its September 2024 in-person gala event featured BOTH ‘open’ captions visible to the entire audience AND ‘closed’ captions streamed to mobile devices for any patrons who needed to personalise the appearance of the text. This was followed by a January 2025 **relaxed performance** of ‘The Nutcracker’ whose introduction included both live captioning and BSL/English interpretation.
- **Newcastle Theatre Royal** – in response to feedback from a patron, the theatre programmed a 2024 Christmas panto accessible performance to include both captions and BSL/English interpretation in the same show.
- **Scottish Queer International Film Festival** provides live captioning and BSL/English interpretation for all its annual festival film introductions, panel discussions and Q&As.
- In May 2023, **DF Concerts** became one of the first events companies in Scotland to provide live captioning at a large-scale, live music concert - Harry Styles’ ‘Love on Tour’ at Scottish Gas Murrayfield in Edinburgh.
- Edinburgh Festival 2024’s captioned performance of ‘Assembly Hall’ featured live captioning of the post-show discussion at **Edinburgh Festival Theatre**.

Captioning at home ...



Southbank Centre live Q&A, 2018.
Photo: India Roper-Evan.

Emma McCaffrey in *Disciples* by Rachel Drazek and Ellen Renton, produced by Stellar Quines, set and costume design Zephyr Liddell, lighting design by Elle Taylor. Photo by Mihaela Bodlovic.



... and abroad

Live captioner Emma captioning outdoor tour in the Czech Republic. Photo: Gea Duister.



Live captioner Shimara captioning gallery tour in Prague. Photo: Gea Duister.

Sonia Allori, researcher and composer, Aviemore

“I’ve been using live captioning at arts and cultural events for several years in my capacity as a deaf and disabled artist, academic and community music therapist. It’s an essential resource for me to be able to follow and take part in performances and talks at artistic events and symposiums and continuing professional development training.

Having a lovely human captioner during music sessions, rehearsals and performances means that I’ve been able to continue in my work as a composer and performer. The captioners I work with caption not just speech but also describe sounds and music in highly detailed captions which brings to life something which otherwise I would not be able to appreciate and respond to.”

Useful links

- www.accessscottishtheatre.com
(Listings of captioned and other accessible performances around Scotland)
- www.avsttr.org.uk
(Professional association for UK Speech to Text Reporters)
- <https://www.boptheatre.co.uk/>
(Glasgow based disability-led theatre company)
- www.captioners.co.uk
(Professional association for UK theatre captioners)
- www.captioning.scot
(Individual live captioner based in Scotland)
- www.digital-4.co.uk
(UK provider of theatre captioning and opera surtitling equipment)
- www.scottishtheatre.org
(Scotland's membership and development body for professional dance, opera and theatre).
- www.nrcpd.org.uk
(UK regulator – searchable online register of registered Speech to Text Reporters and Electronic Notetakers)
- www.stagecaptions.com
(Individual live captioner and theatre captioner based in Scotland)
- www.stagetext.org (National deaf access charity)

Acknowledgements

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- Dumfries and Galloway Hard of Hearing Group
- Edinburgh Festival Fringe Society
- Edinburgh International Festival
- Federation of Scottish Theatre
- Gaelle Chassery
- Gea Duister
- Karen Pritchard
- Kirsteen Allison
- Healing Arts Scotland
- Hearing Link Services
- Imaginate
- Laura Brook
- Lidia Best

- Lyceum Theatre, Edinburgh
- Macrobert Arts Centre
- Matchbox Cine
- May Wood
- Oliver Richardson
- ‘Pardon, I’m deaf. When will you listen? We need Equal Access for All!’ Facebook group members
- Pitlochry Festival Theatre
- Scottish Ballet
- Scottish Contemporary Art Network
- Scottish Queer International Film Festival (SQIFF)
- Sonia Allori
- Southbank Centre, London
- Stellar Quines Theatre Company
- Suzie Jones

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Appendix 1

In response to question 4 of the survey (see pages 5 – 7), which asks respondents to rate their agreement with the question:

“I WOULD attend a performance or other arts and cultural event which had BSL/English interpretation and loop systems but NO captioning.”

2 respondents left the following comments:

1. “I rely more on the loop/hearing assistive devices and I’m unable to sign. So I would need listening equipment and captions.”
2. I feel for other audience members. It [captions] helps with accents if the performance is not clear enough.

Appendix 2

The Federation of Scottish Theatre no longer coordinates the use of the shared captioning equipment in Scotland, other than one captioning unit that is suitable for touring. Instead, there are now screens located in 'hubs' in Dundee, Perth, Inverness, Edinburgh and Glasgow. There are two locations for borrowing captioning units in Edinburgh and Glasgow. These are free to use. For more information, contact Conner Milliken at conner.milliken@scottishtheatre.org.