# LDTRT Podcast — Stagetext Special (Polished Transcript)

Thu, Jun 19, 2025 — 32:20

## Summary Keywords

Stagetext, captions, subtitles, deaf access, theatre captioning, live subtitles, digital subtitling, accessibility, deaf awareness, inclusion, arts and culture, media industry, PASHN Media, podcast, YouTube.

## Speakers

Adam (Speaker 1)
Olivia (Speaker 2)

## Full Conversation

LDTRT Stagetext Raw Audio Stereo Mix

Thu, Jun 19, 2025 12:07PM • 32:20

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SPEAKERS

Olivia, Adam

Adam 00:00

This is the ldtrt podcast brought to you by PASHN media and radio works. It was set up to tell the story of people how forging their way ahead in the media industries. I launched media agency now in its fourth year, PASHN, and I'm loving the journey. I've had loads of great advice in doing so, and rather a lot of it from guests on this podcast. I am still on the mission to gather the best advice, and I wanted the podcast to share insight for others, perhaps considering a similar move. I hope it helps. I'm going to try, after this, to set it against a video and publish on YouTube as well as podcast platforms. This time, why? You may ask. Well, today, on this beautiful June, the hottest day of the year, so far, delighted to be talking with Olivia Durkin, who is the head of training and theatre at stagetext. Stagetext are currently celebrating 25 years of providing captions, subtitles, Live subtitles, so deaf, deafened and hard of hearing audiences can access the arts, and they are the charity that PASHN have chosen to support. Olivia, it feels like a long way since the Duchess of Malfi at the Barbican in November 20, 2002 1000 in most people's language, hello, welcome. How are you?

Olivia 01:02

Yes, very well, thank you. Thank you for having me. You're welcome. Are you hot and bothered? I was, but now it's a lovely, air conditioned studio.

Adam 01:10

It's pretty good in here. I kind of go and have fantasies of rock stars recording things down here, but I don't know how true it is. So all good, life is good with you?

Olivia 01:19

Yes, life is good. Thank you. I am enjoying the nice weather, that's that's for sure. And it definitely means that people are flooding to air conditioned theatres as well, which can only be a good thing.

Adam 01:31

Oh, what an awesome segue. Okay, so, okay, you're winning already. So okay, so people are flooding to the theatre in the summer, which strikes me as being quite an odd thing to do, being inside next to other people…

Olivia 01:46

You'd be surprised when it's really, really hot, people just want to get out of the heat of the day. Lots of matinees filling up, that kind of thing.

Adam 01:53

Is that, right? Yeah. And then does that mean that, I suppose you've got a natural increase and create increase of exposure, of what stage texts are doing.

Olivia 02:00

Well, yes, you'd hope so. We don't necessarily know when, obviously, when heat waves are coming,

Adam 02:06

Doing this business, yeah

Olivia 02:09

We definitely get lots of people saying how grateful they are to be able to go to the theatre when it's hot. So we know that people are using it, which is lovely.

Adam 02:17

Wow. And do you do do you measure this? Do you get it increased? Like stories of people coming back to you and feeding back?

Olivia 02:23

It’s quite difficult to measure for us, because the theatres themselves are the ones that sort of have access to to the audiences. But I know that places like the globe obviously see an increase in last minute ticket sales when it's a nice day as well. You know, yeah, yeah, whereas when it's raining little harder, I imagine. But no, we don't. We don't have specific data on that, but it's definitely something that I know I did when I lived in London. I would just be like, right, where's air conditioned and where can I go and hang out for a few hours to get out.

Adam 02:53

Can we take a little segue back, and could you tell us exactly what stage text do?

Olivia 02:59

So stage text provides access for deaf, deafened and hard of hearing people to arts and culture. So we do theatre captioning, which is similar to subtitles on your TV that screens either side of the stage that scroll what's being said and heard on stage. And then we do live subtitles which are for unscripted events, so talks and things like that at museums, museums, galleries, conferences, you know anything where where people aren't reading off a script. And we do digital subtitling as well, which is sort of what you see on your TV, pre recorded videos with subtitles on your phone, on your phone, any you know, we do anything. So it's, it's like, if there's a trailer for a theatre performance, we would digitally subtitle that to make sure that it's accessible for Deaf, Deaf and Hard of Hearing people, rather than just whacking the words up. There's lots of other things to consider.

Adam 03:55

So does that mean, then that we can go to the theatre and download an app and we can, no,

Olivia 04:00

it's it is different to that. So we do, we champion open captioning, which basically means that you can sit down and experience an equal opportunity to the hearing people either side of you by watching the captions either side of the stage.

Adam 04:15

And Do do you get? So, so they're like the dot matrix kind of red LED kind of things. And so the as a harder hearing person, then you can you read what's going on. Do you, I don't want to go negative very quickly, but did you get like, I don't even have to say, like, regular hearing people like complaining about it, or?

Olivia 04:36

So now, actually, when I started, I started, yeah, well, it's, you'd be surprised how many people just don't consider why they're there. Quite often, people just think that they're there for a tick box exercise, and not that someone would actually want to go and see the show. Who's deaf. I think there is sometimes a bit of a surprise element that deaf people want to go and see a museum. The call, for example, but we do, and it's it's definitely a case of complaints have gone down massively, even since I joined eight years ago, from hearing people and it's because subtitles are everywhere now. So they're on social media, they're on Netflix, they're people are much more used to them. And we found, we did some research a few years ago, and we found that the majority of people that said that they were using captions in day to day life were the 18 to 24 year olds. So we're sort of ageing into an audience which wants them there and enjoys them. So we're getting far few of that kind of it's distracting complaint that we used to get. And also, venues are much better at dealing with that sort of thing. They understand the need for the access. So there's far fewer venues coming to us saying we don't want to do it on a Friday or Saturday night, because that's when we've got the most people in we we're having people do it on every day of the week, which is great.

Adam 06:01

See, there's a so just thinking about my daughter, very quickly, though, she's got slightly impaired hearing, and being a 15 about to be 16 year old girl, she obviously stays up way later than we do at night. So she has a TV on, but can't have it on loud because it's, you know, it will disturb everybody in the house. But an acceptable kind of level for her would be quite high, yeah. So she has subtext on subtitles. So we see it in the house all the time. Yeah.

Olivia 06:26

It becomes very normal. My husband is hearing and when we were first together, he found, he found it frustrating having to have the subtitles on all the time, and now he doesn't even notice them.

Adam 06:36

Is it a is that oh my gosh, I wonder if I'm going to say something horribly politically incorrect right now, but the wonder that's also another excuse then for men to not actually be listening to anybody else.

Adam 06:50

We're right then. Okay, and you've been there since, what, 2017 coming, eight years next.

Olivia 06:59

Very exciting. And it's changed a lot since I've been there. We've increased our output an awful lot in that time. The pandemic was quite a scary time. Obviously, lots of theatres were shut, but we focused on other areas of the charity during that time, and our live subtitling and our digital subtitling just went through the roof. So it was a really exciting time from that point of view. And nobody knew whether theatres would reopen and be in normal state, but then they came flooding back, and it's amazing. They we're now doing more shows than we've ever done before. A year, we're doing over 450 shows a year. When I started, it was about 300 Excuse me, excuse me. Don't worry. Don't want to cough online. Get it out. We'll chop that bit out. Okay, great, yeah, so we're now doing over 450 shows a year, and we, when I started, we were doing about 300 shows a year, so it's been a huge increase in that time, and all of that is down to great work by the stage text team, but it's also down to a more accessible view from venues and the wider public as well.

Adam 08:14

When you when you say the number of shows, do you mean the number of events? So like, I don't know, seven o'clock Phantom of the Opera and then, or is it 400 different?

Olivia 08:24

It’s not 400 productions, 400 performances, 450 Yeah. So our, how we work is we sort of go in and do one performance of a run, right? Sometimes multiple, depending on how much budget the venue has for access. But we're not the only ones doing it. So we also support a further 200 to sometimes it's between 205 100 shows a year that are doing it themselves, and they're just the ones that we're supporting and we know about, and there's, there's far more going on, but it's one of our biggest passion’s at stagetext.

Olivia 09:06

One of our biggest passions at stage text is being representative of the number of people that need it. Yeah, so 18 million adults are deaf, deafened or hard of hearing.

Adam 09:18

I know, and I mean, I know, because we've been talking about this, but it's an astonishing number one in three. Yeah. And when you get to my age, these ripe old 50s, some things, it goes way up as well.

Olivia 09:29

Well. I mean, there are three of us here today, and I'm deaf, so that's kind of representative of what's out there. But yes, age related hearing loss is also a big thing. And so obviously, in theatres, there's, that's a huge part of the especially the matinee audience and things like that. But we, we want to be representative of that figure, and at the moment, it's under 2% of all performances across the UK are actually captioned in a year. And so that's not representative of a third. Of people? No, not at all. So that's our kind of big PASHN. It's not happening and it's not happening this year. It's not going to happen next year, probably, but the likelihood is 10 years down the line, it'll be a very different picture, with all of these people who love subtitles coming up and working in the industry as well.

Adam 10:17

Do you have a greater concentration of hard of hearing people in the performances that you have subtitles running on, do they know about it is as a way of engaging the community?

Olivia 10:28

Yes. So we we particularly quite struggle, as I was saying earlier, to kind of access those audiences. We don't know who's going to be turning up and who's going to be going but we work with theatres to make sure that they are setting up access lists and basically advertising the right thing to the right people, because there are lots of different forms of access, and often people are a little bit confused about who might use a BSL sign, signed interpreted performance versus who would use captions. Sometimes it's the same people, and that's, that's the other thing. There's a lot of crossover, but it's quite difficult. So we just promote what we do, and we try to, we have quite a, you know, large following of users. Caption users is what we call them, and and we make sure that we've got everything on our what's on so that you're not having to trail through anything on a theatre website. Sorry, sorry, so you're not having to trail through anything that's on a theatre website. We did some research a couple of years ago, and we found that 31% of of deaf people or any disability found it quite difficult to find the access performance for them. Yep, and so that's something that we're really trying to work on. We're trying to make sure that they have the ability to find those things very quickly. And our website's way to do that, you can just look at our what's on page, and it's everything that's captioned in your area.

Adam 12:03

I mean, and only, if only you were working with a media agency would help you find more people to do that as well.

Olivia 12:10

Well. exactly. Gosh, that's why we're very, very grateful to be working with PASHN. It's it also kind of makes us look quite cool.

Adam 12:18

Oh, my God, said no one about me before ever so thank you.

Olivia 12:26

No, you know, it makes accessibility look modern and interesting. Which it should be? It is modern. It's exciting. There's lots of new stuff. And as a deaf person myself, I love being able to work towards exciting new stuff that I can go and see.

Adam 12:42

Well, we can do a bit of a love in here, because we're thrilled to be working with you as well. The the we when we established PASHN three years ago, we wanted to, we wanted to be true to our roots. So these are the things that we believe in. These are things we want to do, films, records, computer games, fashion, and we wanted to be delivering those out into the world, because they're fun categories to be working on. When we started thinking about it, you know, there are, there are elements within those categories that people want to get involved with them and can't, so can't enjoy their PASHNs, can't do that, and that frustrated us a little bit. So we started thinking about who we wanted to support, and we found you, and we're delighted, and I think we're out raising some money for you this evening. Yes, indeed, a raffle. I hear, yeah, a rough one, some some interesting prize. I think I'm being sold for something in there. So it'll be a disappointing amount of money that we give you the next day. But no, we're thrilled to be working with you, and it's something that's pretty important to us. And like I say at the beginning of this podcast, you know, I think I'm going to take a different, different angle in publishing it that we normally publish on Spotify, and I Heart Radio and things like that. I'm going to try go with this one into into YouTube and see what actually the effect of viewing now has on the podcast. So it's kind of interesting for us. Yeah. So you joined in 2017, eight years ago, and you're deaf in one ear. I am indeed my left ear, and that's what attracted you to the charity in the first place.

Olivia 14:03

Yeah, so I've been deaf since birth, but it wasn't diagnosed till I was 15. Yeah, quite embarrassing for my parents, who are both doctors.

Adam 14:13

My God. How does that happen as a child? Then what were you saying?

Olivia 14:17

Yeah, so it's interesting as well, because they could prove it was from birth, because I'm missing a whole section of my ear. So it wasn't like, you know, can't disintegrate into now. So I was saying that I couldn't hear, but my parents sort of got my ears syringed and things, and thought it was just wax build up, because I can communicate quite well. I lip read really well without even noticing that I'm doing it, not to toot my own horn or anything. But so therefore, I didn't even realise I was really missing anything. And when I was 15, I went to a theatre performance, and my mum sat behind me, and I had a friend next to me, and she noticed that all the way through I was. Turning round so that my friend could speak into my good ear. And Mum was like, she doesn't know I'm watching this, like she can't be putting this on. Because I think they thought I'd just been sleeping through my alarm on purpose, you know, as a teenager or not, washing the dishes, and they'd asked me to because I had selective periods. But were you, yeah, we'll never know. Luckily, they felt guilty enough to stop asking me to do it for a while. So that was pretty good, yeah. And so I sort of came to terms with my deafness quite late, given that I'd had it my whole life. I, when I was diagnosed, wasn't really interested in learning about it. I was a 15 year old girl. I wasn't really up for I had to have a surgery to to have a hearing aid. I couldn't just put one, put one in my ear. So I wasn't really up for that. It was a bit vain, as it were, and so I sort of ignored it. I'd been at mainstream school. I was doing all right, and I just thought, you know what? Fine. And then it took a few years, and then I went to university, and I started interviewing for jobs, and I realised I can't hear if someone's sitting on my left. I can't hear when they talk to me, and I might miss a question, or I might miss something that makes the difference. So at that point, I went and got the surgery and I got my hearing aid. So at that point where I sort of started learning about my deafness and what it meant, and that led me to stage text. So yeah, it's a it really does marry my two loves. Because before I came to stage text, I was always working in theatres or theatre production companies, and so when I saw this job advertised, which was theatre for deaf people. I was like, sorry, could that be better? So I was very lucky to get it, and since then, it's, it's been, I've been learning on the job about deafness and about everything around it as well.

Adam 17:01

Wow. You said before we came into the studio, that the your interest was specifically theatre and being able to go to it, which is, which is fair enough, exactly. And

Olivia 17:11

I mean, I'm really lucky that basically my job is find things you want to go to and make it accessible for yourself, you know.

Adam 17:19

So this evening, this will date it now. So we're recording on the 19th of June, which makes it pressure upon Allie to get this out on this one out quickly. So there's the 19th of June today, and we have our third PASHN birthday party this evening, and your to Melanie is coming along. Yeah. We also have the Global Marketing Director of Back to the Future, the musical, very exciting.

Olivia 17:47

So that’s an interesting conversation to be, to be happy we've done we've done captioning there. Okay, good. So, so they all understand the conversation.

Adam 17:54

Okay, well, we can't claim to have facilitated a thing there, but I'm going to anyway they might increase our output, which we're never going to say no to. All Simon needs is a couple of beers and then he'll be sign up to every show. Yeah. Indeed. Wow. So the as a media man, as a planner and media bio, it becomes interesting to us. Then when you start considering that there is a third of the population who are hard of deafened or deaf, yeah, that means that we need to start thinking carefully about how we address the public, because that number is much bigger than I thought. If, if you'd have asked me, you know, before we started talking months and months ago, that you know what my expectation is, the population being deaf, I just said probably about 5% Yeah, it'd been really low and really very wrong. 28% off, yeah, you know, so, so that means that there's a, there will be a whole load of different behaviours for a big swathe of the community that we haven't been taken into account until now.

Olivia 18:49

Yeah. And I mean, it's, it's interesting, because there's such a wide spectrum of deafness, and it is very hidden. Like, for example, if you were speaking to me and you didn't know I was deaf, you probably would leave the conversation not knowing you'd met a deaf person. And, for example, podcasts, you wouldn't necessarily think that that's a Deaf medium, but it is. All I listen to are podcasts. And so there's, there's all these angles that you can take, but actually just the mainstream stuff, and making it as accessible as possible is a really good way to include deaf people in your output. Yes, there might be a few changes you make to you. Might include a transcript, for example, with your podcast that you might not have otherwise done in the future. And that's a good way to include deaf people who want to follow along, but at the same time, you've probably already got people listening to it who who would class themselves as deaf, deafened or hard of hearing and but it's great. It's great that there's that that stack kind of influences people. Because when I go and train people in deaf awareness, which is a really big part of my role, I see that light bulb flick on, like, like, you've just said, that moment where people say, wow. Okay, so we might have a. Third more people coming to our performances, if we're just making them a little bit accessible, or if we have all of our staff trained in deaf awareness, maybe people will feel more welcome. Maybe a third of the population are coming to our shows. A third of our audiences will actually have that access. Right from the start. They'll go into a theatre and they'll want to go back because they feel welcome. Yeah, we're all about inclusion through access. It's not for us. It's not that we're providing access specifically just for Deaf, Deaf and hard of hearing people. Anyone who wants to use it, please go ahead and use it. There's loads of people that might want to use captions who are not deaf as well. You know, people with neurodivergence, it helps, really, it really, really helps aid concentration. And people with English as a second language, there's loads of reasons why people might use access. So we're all about inclusion, and that stat really helps people understand who might be coming to their venue and how they can actually support them.

Adam 20:57

So over the last eight years, you've gone up 50% in the number of performances that that so over the last eight years, you've gone up 50% in the number of performances that are now captioned. Can you see a what's the word I'm looking for? You know when, when a graph goes shooting up, exponential growth? Yeah. Okay, exponential growth now, over the next eight years, it won't be 50% again, it'll be more like 500 right? Well, we, as it starts getting more adopted by do we need to mandate something for communications to knowing be including subtitles? Or do you think that it will just naturally happen?

Olivia 21:39

Well, it's interesting, because there is definitely, I don't know the stats on it, but there definitely are more laws around it now anyway, in terms of commitment statements that people put out and then actually seeing them through. So if you commit to having 80% of your content subtitled as a big channel, if you don't see that through, then you can get in serious trouble, which is great for us, but in terms of at live events and things, it's quite a tricky one, because there is the Equality Act, which means that people need to take reasonable moves to making making something accessible for an audience member. But it's there's somewhat a little bit of a blurred line about what that might mean, so maybe. But I think, really, we just need the commitment from the average Joe, rather than something making them do it.

Adam 22:34

And there's Deaf Awareness periods in the year.

Olivia 22:40

Yes, yeah, definitely. We do captioning awareness week in November, which celebrates our birthday. Like you said earlier, we are 25 this year, which is very exciting. So, yeah, we have a big campaign week in November, and then there's also Deaf Awareness Week, which is in May. And we tend to do some deaf awareness training during that week, but we also try to support venues and doing their own things, whether that's putting on capture performances or just say, you know, shouting about the fact that they do the rest of the year. So, yeah, it's it. They're very exciting times of year. And what's great is that quite often, all of the Deaf charities come together during that time. Deaf and access charities in general, come together during those times and really like support each other, which is a lovely field to be in. It's a very sort of supportive environment.

Adam 23:28

The listenership of this podcast is predominantly advertising types, so people in branding, marketing agencies, media owners, etc. Is there something that we can do collectively to help this along?

Olivia 23:40

I mean, that's a good question. Thank you. And I think yes, the answer is, work with people who already are doing it and try to promote that. So for me, I would say, you know, find someone in your local area who is doing good access and just really champion it, because for us, it's about people knowing that it's there. Because it's quite difficult. It's quite difficult to get to the people that perhaps don't know they need it, or don't want to admit they need it. And so if, for example, you worked with a venue that's local to you, or, for example, you were saying you're working with Back to the Future…

Adam 24:30

I want to, still not yet….

Olivia 24:41

Well, for example, champion what they're doing, which is accessible and there's, there's plenty.

Adam 24:46

Well, we can always champion things that people we're not working with.

Olivia 24:51

To be something you're interested in and promote it. I think what's great about captioning and deaf access through text is. That pretty much whatever you might be interested in, that in the arts and culture, there'll be something that's accessible in that field, whether you love going to museums and exhibitions, there'll be an accessible one you can champion, whether you love going to theatre, whether you love going to talks about really unique, specific topics, there will be a talk that is on that that is captioned. So for us, it's a little bit trickier with live music, because when you look at Theatre captions, everything is verbatim. So everything that a hearing person hears is up on our screens within reason. Obviously, if there's something that, if there's a lot of chat over a bed, you know, on like a radio show or something in a play, you might not put that the bed is playing unless it's crucial to the plot. But the one of our main things about quality is that it has to be verbatim. And so when it comes to live music, what you want is, you want the songs to go out as if they are scripted because they're singing, yeah, which they don't always do. So there's an element of that. But also you want to capture everything in between, you know, the chat. And so that's quite tricky, but we have done it, and we've done festivals and things like that, which is, you know, always an exciting place to be. And lots of our users really, really love going to live music. And that's another myth that we'd like to break. You know, deaf people don't like going to concerts.

Adam 26:39

Well, we make assumptions, right? So in my, I mean, you're gonna hate me for some of the stuff in my mind, the you're either deaf or not. Yeah, you know, I hadn't considered there being a gradation of that between them. So I would, I would thought that 100% of people not going to or deaf people would not go to concerts.

Olivia 26:58

Yeah, exactly. And I mean, even profoundly deaf people who you would maybe say, you know, if you were speaking, quite frankly, you might class them as 100% deaf. They would still love going to a concert, for the atmosphere, for the vibrations.

Adam 27:13

That you can enjoy Floyd show and just watch the magic. You know….

Olivia 27:17

Exactly. I mean, the other day, I went to see Robbie Williams. And sure, there are bits I missed because there was, there weren't captions there, but I still it was a show. You know, I was watching the show

Adam 27:28

So one of one of our team, went to Robbie as well, and and also the day before to Beyonce. So, so I wonder whether you can just help me settle an argument. Who do you think the most influential musician of all time, out of these two bands are Beyonce or Black Sabbath?

Olivia 27:43

Oh, interesting. I'd say Beyonce is more mainstream. So sure, whatever.

Adam 27:50

You're wrong, but never mind. So given, given that the choice is between her going to Beyonce and me going to Black Sabbath in a couple of weeks, I'm curious. I'm a slayer fan, so I like that sort of noisy music. And I'm really curious to see a stage text at one of their shows. Yeah, just see what actually happened.

Olivia 28:10

Yeah, that's the other thing when, when an actor or a singer makes a noise or there's music that you don't know what it's meant to be, how do you caption it? Yeah, and it's quite fun. They have forums with each other. Our captioners and our speech detective watches about, how would you describe this sound?

Adam 28:31

iWell, with zero time to do it as well. Yeah, exactly.

Olivia 28:35

Our captioners have a little bit more time to prepare. Obviously, they're watching the show a lot in advance, and they're planning their scripts, but yeah, our live subtitlers just have to wing it.

Adam 28:43

I remember one of my best friends, his brother, is profoundly deaf, and he and I were talking, and a lot of creative stuff in our industry happens in the pubs. And we were having a chat in the pub one day, and we came up with this idea of having, you're going to the cinema, and the cinema being obviously place where you can watch films, huge screen in front of you, big sound everywhere, but the sound doesn't mean anything to you. You're not going to be able to see what's going on in the screen. And we wondered whether there was an angle somewhere for somebody having glasses that had a, I don't know, like, you know, the lenticular kind of posters that from one angle, you have one image, and from the other you have another one. The second angle has the captions on it. They already exist. They do, yeah. How long have they been there?

Olivia 29:32

yeah. I mean, I don't know when they when they came in and say a number less than 15? Oh, yeah, our idea.

Olivia 29:42

No. I've not used them. I don't think that means. I don't think they're sort of on the market even yet, but I know that they exist. They certainly exist in theatre world, slightly different to you to what you described, but you wear glasses and only you can see the captions, yeah, so same sort of thing. Oh, they exist. They are not as good as our ones, not the ones you made up in your mind. No, I'm sure yours would have been magical, no, but ours, not ours, sorry, the the ones that do exist are they're great for people who want to go at any time, but they are a little tricky to navigate. If you've also got hearing aids on your ears and you wear glasses. For example, there's a lot of things like loading down your ears, but some people love them.

Adam 30:33

So I've got one final question given this is about entrepreneurs and people doing things differently and moving in new directions. How did stage text come about in the first place?

Olivia 30:42

So it was founded by three friends who had varied levels of deafness, and they wanted to go to the theatre. It was as simple as that, and none of them spoke British Sign Language, and so they wanted to enjoy theatre with text based access. They went to America, and they saw it in practice there, and they came back and thought, why aren't we be able to go to everything? There's nothing stopping this absolutely and so away they went. And the rest is history. And I think now we have quite a successful model in terms of us being a charity and providing the arts with the help of the Arts Council, funding us, providing the arts with the access that people need. And I think we've sort of overtaken America in that sense, which is great. I mean, I don't know the stats on what they've everybody overtaken America in like every sense. Let's not get political. But they set it up, and it was, it was life changing for so many people. I've never been more grateful to three people. So I'm very lucky to work on their legacy.

Adam 31:56

And spreading and spreading the goodwill exactly, and we'll do everything that we possibly can to help that.

Olivia 32:01

Oh, thank you. I really appreciate that. And I mean, I think for us, it's just that everyone deserves to experience the joy of live culture and captioning isn't about ticking a box for us, it's about inviting more people in to enjoy.

Adam 32:14

That's good for everyone, indeed. Thank you.

## Outro

End of transcript.