

Phil Dallmann: Hello inclusion believers, and welcome to The Access Champions podcast. I'm your host Phil Dallmann for this week's journey into the galaxies of accessibility, diversity and inclusion. Ah, we have a great episode for you this week. Ah, we have Matt Bivins, ah, one of the co-founders of CaptionPoint. Um, ah, this was another episode that was a little, a, a long time coming. I've known Matt for a while now. Um, and he's doing absolutely incredible work, ah, when it comes to creating a, a, really, ah, high end, low cost, ah, individualized captioning experience, ah, ah, for individuals with hearing loss, um, and, and, ah, making, through technology, ah, the opportunity to serve those, those patrons, ah, and those audience members, ah, a lot less overwhelming for, ah, venues, and, and organizations.

Phil Dallmann: Um, so really excited to, to share that conversation with you guys. This episode is dropping on the Tuesday of the, ah, Kennedy Center LEAD Conference, ah, where we will, ah, be at. And if you haven't seen us, or said hi yet, ah, please feel free to come on by. Ah, we should have some signage around hopefully, ah, so we're easy to find, ah, myself and, and our associate producer, Ms. Kelsey Rose Brown, are hanging out, doing interviews, chatting, playing games, ah, taking suggestions, all of the above. Ah, so come on through and, and say hi. We're always down to chat. Um, and, ah, as I said on the, the last week's episode, the lead conference preview, ah, if you're feeling a little overwhelmed by the conference and you just want to chat about it, and not really sure what you're looking for, we're happy to also, ah, chat about that, and, and, and, and lift you up a little bit.

Phil Dallmann: All right? Um, so, ah, feel free to come on through, and, ah, if you're listening to this, and you haven't followed us on, on social media, ah, go ahead and do that. We're @accesschampion on Instagram and Twitter, ah, and the Access Champion Podcast on Facebook. We're delivering a ton of content straight from the LEAD Conference, ah, so follow us in real time, and, and, ah, all the happenings, ah, going on in Denver.

Phil Dallmann: With this episode, we have a, ah, ah, Patreon exclusive, ah, extended conversation with Matt Bivins about the art of captioning, and, and sort of the standards that he is, ah, set for himself, an-, and for his, ah, for his tech, and, and, um, for those that he works with, and, and how that ... He helps explain how that's evolved, and, and, and grown. And if you want to listen to that, you can for just \$1 a month. Um, you get a sticker too, which is great. Ah, ah, and you can support us on [Patreon.com/accesschampions](https://www.patreon.com/accesschampions). Get it, ah, those conversations, me getting quizzed on the constitution, ah, our deep dive from a few weeks ago with Beth Prevora on, uh, interpreting in the age of, ah, captioning technology. Um, and, ah, so much more.

Phil Dallmann: Um, we have other tiers with more swag and different shout outs, and, and, ah, sponsorship space, and all of the above. Um, so check it out. Consider supporting us for \$1 a month. It goes to all of our, ah, accessibility efforts in

trying to be a fully accessible podcast. In a similar vein, ah, we are growing our board. Ah, we are a New York State non-profit, ah, and therefore, legally we must have a board. Ah, but we, ah, have a board that much more re-, closely resembles a steering committee. Ah, so if you are interested in lending your expertise, ah, your experience, your, your, viewpoints, your resources with us, um, there's no fundraising requirement as, as many boards have, um, you know, consider, consider reaching out. Uh, and you can connect with us at Accesschampion@gmail.com. And I think that's that. So without further ado, access champion Matt Bivins.

Phil Dallmann: All right, and we are here with Matt Bivins, the founder and developer of CaptionPoint. Ah, thanks, ah, for taking the time Matt.

Matt Bivins: Of course, thanks for having me.

Phil Dallmann: Ah, we've known each other for a little while now. I remember, um, early on, ah, in, in the, in the world of CaptionPoint, um, I believe we, we had a, ah, a meeting, um, at TDF, right?

Matt Bivins: Yeah.

Phil Dallmann: Yeah.

Matt Bivins: Yeah, we did. Um, ah, ah, for sure, and, and, um, ah, TDF was a big, was sort of a big part of my learning how, and what the world was. I think sort of the first introduction to, um, ah, the world outside of my little Chi-, Chicago, (laughs), you know, hub, ah, was learning about TDF, and then of course, going to LEAD for the first time opened up that world more, and more, and, ah, but yeah, for sure.

Phil Dallmann: Yeah, um, so, I, I know, I, I think it's a, a great story, so I'd love for you to share a little bit, how you ended up in this world of accessibility, and inclusion, and captioning.

Matt Bivins: Yes, it's, it is a question that I get asked a lot, because I am, um, I have been at various times of my life, a, an actor, and a musician. Um, ah, and a, and a web developer. It, you know, sort of to pay the bills for those, both, both of those two things. But, I, I met my wife, ah, through the rock band. She became a fan of, of my rock band. Ah, we were sort of a, you know, a [inaudible 00:06:06], lower middle class level rock band. And the, the fact that we could tour the entire country, and did, that was our only job. Ah, we would go all around the country, and could play Chicago multiple times a year, and we would sell out venues in Chicago. But it's not that we were a household name in, in any way.

Phil Dallmann: Right.

Matt Bivins: Ah, so finding us, ah, was word of mouth. We were, we were, we, we still play, and we do really well in the south, and the northeast, and here. But, you know, it, it's, ah, you know, the band, Jump, Little Children, again is not something that, you know, it's not, we're not Rihanna, we're not U2. And, so, ah, it, it was incredibly interesting to hear that, um, ah ... So, ah, the story is actually that we were playing Chicago. And the, the base player was selling merchandise at the time. And this beautiful woman comes up to the merchandise booth and says, "Hi, I have this disposable camera, and, ah, I don't want to go back stage. I don't want to actually be back stage. But, I, I'm curious as to what, what goes on backstage. Could you take this camera backstage and, ah, just take pictures?"

Matt Bivins: And so, Johnny, the, the base player, runs down and starts taking pictures and said, "Guys, this really hot deaf girl is at our show and she wants us to take pictures." So we all pose, and then we all run up to meet what we think is our first deaf, ah, fan of, of our rock band. We've been playing for years, you know?

Phil Dallmann: Yeah.

Matt Bivins: Ah, so the story is, is that she was assigned to, to learn a song. She, she, she grew up oral. She grew up using cued speech actually.

Phil Dallmann: Okay.

Matt Bivins: So, she did not, she was not ... She took ASL for the first time in college.

Phil Dallmann: Okay.

Matt Bivins: But she's profoundly deaf since birth, but she just, you know, you know, for, that, that was the path that, that she took-

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: ... and, ah, is taking ASL in college and was, was asked to learn a song to sign sing for a performance. And somehow, somehow randomly she picked one of my songs, which is strange on many levels because, ah, number one, as I said, we're, we're not a household name outside of the south really, and, and I am not the chief singer, songwriter of the band.

Phil Dallmann: Okay.

Matt Bivins: Ah, I, I've written four or five, six, maybe 10 songs total in, in our history. So for her to find not only-

Phil Dallmann: So, so the George Harrison of the band, not quite the Ringo, but, but-

Matt Bivins: Right, right, yeah. Well that's, that's actually probably, ah, that's probably a bigger complement than it should be, but yes.

Phil Dallmann: (laughs).

Matt Bivins: Ah, yeah, not the most prolific person. And so for her to pick to find one of my songs, not only just out of the, the immensity of the internet, but, ah, so, you know, as, as, as you can imagine, it kind of felt like fate, so-

Phil Dallmann: Yeah, a little bit.

Matt Bivins: Ah, a little bit, a little bit like fate. And, um, yeah, one thing led to another, and, and we've been married for seven years. But that is my origin story, is the fact that, ah, as a musician, and an actor, I fell in love with someone who has not really been able to experience that, either of those things, um, easily in her, in her lifetime. Ah, and you know, I'm, I have to say that it's, it's, ah, you know, it's, it's hard enough to get people, ah, that are hearing to come to see theater. I, I understand that.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: But for me, it has just been my mother is a full time actor. Ah, so theater is a really big, has always been a big part of my life. Ah, so to be able to share that with her, I ... You know, we were sitting, we were sitting in a, um, a production at Steppenwolf. I don't actually remember which one it was now, but this was only six, seven years ago. It, really, this stuff has not been happening that long. But, ah, C2 has been captioning at Steppenwolf for many years. And I was sitting there and thinking, "Well gosh, I'm never going to be a Steppenwolf actor. I don't ha-, I don't aspire to that."

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: Um, but how do I, how do I allow my wife and others, to, ah, experience, to, to have captions on, um, you know, at theater companies that can't afford C2? Or can't, or don't know about C2? Or whatever, right?

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: So, you know, in Chicago, there are 250 theater companies at any given time.

Phil Dallmann: Right.

Matt Bivins: Is starting and ending, and starting and ending, and, ah, and so that's a lot of theater that, um, may not have the funds to pay for a professional, ah, like David, ah, because they can't really pay the actors, to be honest.

Phil Dallmann: Right.

Matt Bivins: And so, you know, you have priorities.

Phil Dallmann: Yeah, we're ta-, we're talking about, um, Adam was on this show a couple of weeks ago, or I guess more than a couple weeks ago now.

Matt Bivins: Mm-hmm (affirmative).

Phil Dallmann: And we described what the store-, we're talking about the storefront theaters, right?

Matt Bivins: The storefronts, right.

Phil Dallmann: Yeah.

Matt Bivins: Because they don't call them storefronts in New York, do they?

Phil Dallmann: No, no, they're like off, off Broadway, or-

Matt Bivins: Right, right.

Phil Dallmann: Ah, or we just say, "In Brooklyn."

Matt Bivins: Right.

Phil Dallmann: Ah (laughs).

Matt Bivins: (laughs) Yeah, I, I thought that storefront was a Chicago term, because I had never heard it before out here.

Phil Dallmann: Yeah.

Matt Bivins: But yeah, storefronts, yeah.

Phil Dallmann: Yeah, um-

Matt Bivins: Yeah, so I was sitting there as a web developer and thinking, "Man, I wonder if I could do this." And, and so the first thing I thought as, also as a web developer was like, "Oh, I'll make it so that, I'll make it so that, um, you can, ah, broadcast captions to mobile devices. That'll solve everything." And so that was sort of the first concept behind CaptionPoint, but-

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: ... it wasn't really, you, you know, in this world you kind of pivot, they call it pivoting, where you have an idea and you kind of keep moving, ah, into what, what you find to be the most important and efficient concept of what you're trying to pull off. And I sat down with PowerPoint one day, and took the script for, ah, a company that I had been an actor with. Um, and then painstakingly moved the script into PowerPoint. And it took me 40 hours that first time. And I said, "Man, I, I know that I could do this more efficiently with code." And so that's really part, that's, that's part of what, of both parts of what CaptionPoint began, at both the application that I am building to, ah, be, ah, one of the first, if not the first dedicated applications to building captions, because it's such a process.

Phil Dallmann: Yeah.

Matt Bivins: And then, providing services, ah, mostly really, mostly, ah, ah, sort of training, and, and outreach on a, on a grassroots level. Sort of saying, "you can, you can build captions on your own." You know? Ah, because I'm not, in any way, I've never, you know, I've never been interested in, in being, you know, that much of a vendor, um, a-, as far as like, a, a competition for C2. That's never been my goal. You know, I, I think that, if you've got the cash, you need to, you know, you know, David's there for you, right?

Phil Dallmann: Yeah. And [crosstalk 00:13:52] and he has a team of, of outstanding caption, theatrical caption operators. Yeah.

Matt Bivins: Absolutely, absolutely. So, you know, and, and I, ah, and so it's for me, for me, it, it is about knowledge and understanding. And, and the building of it. Right?

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: The building, um, which is the most, by far the most time consuming, and part of this process. And of course, we're talking, when I say, "Live event captioning," I'm talking about for scripted events, right?

Phil Dallmann: Right.

Matt Bivins: This is not CART that we're doing, and, ah, I don't have the, you know, I'm not a skilled technician in that way. But for to give the power to, and, and, you know, instead of giving people fish, sometimes they need to be taught how to fish, and I think that's, I think that's kind of our, our spin on trying to get captioning to be something that live events have.

Phil Dallmann: Yeah, absolutely. Um, so, ah, you, you pivoted to, to these-

Matt Bivins: Right.

Phil Dallmann: ... considered two avenues. What is the, the, the current state of CaptionPoint?

Matt Bivins: So the current state of CaptionPoint is, ah, ah, you know, I think it was every year at LEAD I've gotten a little bit, ah, another piece of the puzzle has sort of clicked in.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: First, you know, the first, the first time you go to LEAD it's, it's, it's like, "Oh, the Kool-Aid, it's so delicious."

Phil Dallmann: Yeah.

Matt Bivins: And your, you know, your, your brain is just opened up wide. And then you start, you know, you go in and you have deeper dives every time about learning, meeting people and finding out what people need. And so I think last year, the thing that clicked in was, was this, this need for, um, consulting, and knowledge, and training, right? I think, I think that I do need to be able to provide this application, ah, who's, who, and the main focus of this application is allowing people to take a script, and as efficiently as possible, break it down into captions.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: And that's what CaptionPoint does. That's what it does for me in its raw form.

Phil Dallmann: Okay.

Matt Bivins: It is, you never, you're not working with a presentation software.

Phil Dallmann: Okay.

Matt Bivins: You are working with text, and, ah, you know, without getting too nerdy, because I don't know how much people care about that, but you, I, I work in markdown.

Phil Dallmann: Okay.

Matt Bivins: Whi-, which means I can, you know, what I'm looking at as I'm building captions, is the script. You know, I, we, we, you know, and actually my wife does the bulk of this building, because she is by far the better captioner of, of the two of us, because she's lived with it all of her life. Ah, she can't edit of course. She can't edit once you get to a, you know, the built stage. But she can take a script, put it into Caption Point, and then just with some simple formatting, ah, break it into,

you know, ah, what, what, what ends up looking like slides. It sort of spits out in a slide like format.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: Um, just like a PowerPoint would, with all the feature that PowerPoint would, like the, you can see a slide head, and you can, you know, have a presentation mode, and so on, and so forth.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: But, but, yeah, the, the, the main thing that saves people so much time is this, is this working with the script, because in PowerPoint, you're talking about, I mean, wh-, when you're doing live, you know, ah, scripted captioning, you're talking about thousands of slides.

Phil Dallmann: Yeah.

Matt Bivins: Which really is difficult for PowerPoint. I mean people are going to, you're usually going to ... There's a couple of tricks, but you're usually going to have to copy and paste things, and if you want to edit, you're lu-, you're looking at this, ah, this gooey, this interface that, that is just slides, and is beautiful if you are trying to make presentations with bullets, and, and images, and video, and that, that's what, that's what these apps are made for.

Matt Bivins: But, ah, I want, I want to make it easy for everyone to, easier for everyone to be able to sort of just work with the script, cut it up, see it immediately, see the slide immediately as it's, as you make these changes, but, but live in that script. I think that's, it's going to be easier for people who work in the theater, who know what a script is.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: Ah, it, that, that's really what this is meant for, for sta-, stage managers, and any, anyone who-, anybody who wants to take this on, they'll, they know a script, they know what they need to cut. They know, they know phrasing of actors, and, ah, I think ... So the, that, that side of CaptionPoint really is getting that to a point where I can, you know, someone calls me in Boston and I can say, "Download this." That's the goal there.

Phil Dallmann: That, and you know, when we're talking about these theaters on much smaller budgets, they also have, ah, significantly less time, which is-

Matt Bivins: Yes.

Phil Dallmann: ... You know, to, to do these things, and less manpower. So, you know, as you're describing that first, your first time, um, breaking it up onto PowerPoint, it was 40 plus hours. That's how much time a lot of these people put in during the run. Like, like, ah, and they're not paid for most of that. So, ah, in order, and, and I think you and I both have been in on conversations where, um, too often, ah, and it is unfortunate, ah, funding, or, or funds available, in, in budget lines are the deciding factor-

Matt Bivins: Right.

Phil Dallmann: ... and, or manpower or, is the deciding factor, ah, for not providing a service, um, and, and considering it a quote, unquote, "unreasonable accommodation," because they don't have the abilities in that way. So, I love, a-, and I'm a big fan of, um, ah, Roger Ideishi once said, um, and I, I quote him with this quote far too often on this show, ah, but, ah, "That access is options." And, and, while that's applicable to the audience members, I think, you know, options to see shows, and, and events and things like that, I think it's also for the, ah, the venue or the organization providing options in providing the access. I think it's so important, um, and being able to, to scale it a little bit, ah, financially, um, but still be able to provide a certain like, ah, standard of quality.

Matt Bivins: Right.

Phil Dallmann: So, you're not, um, you know, um, bless her heart, I, I know Erica Foster over at, at Lifeline, um, in Chicago has been doing the PowerPoint way for a while. Um, and she may have transitioned off into something else now, but for at least initially, she was doing that. And, and, ah, you know, again, her, her standard was high, so, I can only imagine the hours that she was putting in to make sure that this was quality for, for her, her audience. Um, but it, it's just not reasonable to think that every theater company is going to have an, an Erica Foster.

Matt Bivins: Right.

Phil Dallmann: Um, there's only one. Ah-

Matt Bivins: Right, there really is.

Phil Dallmann: Yeah, um, and Chicago is so lucky to have her. Um, but, ah, you know, I, I think having something like this that they're able to, to, to cut a little of that time, cut a little of that cost off, um, and it just fits a little bit more cleanly in, in with these theaters that are more gorilla style, more grassroots, more-

Matt Bivins: Right.

Phil Dallmann: ... like, we're, we're finding props where we can kind of theaters, um, that are doing super interesting work.

Matt Bivins: Yes.

Phil Dallmann: Um, especially, I, you know, I, I live in New York, I love New York, and I love the theater scene here, but I, I am acutely aware of the fascinating work happening in the storefronts of Chicago. Um-

Matt Bivins: Yeah, it's incredible.

Phil Dallmann: A-, and I think it's just what has happened there, um, and I don't, I don't mean to go on a small tangent here, but what has happened there with the CCAC, and with Steppenwolf, and the, the equipment sharing, ah, program that you guys have launched, um, there, ah, to facilitate access at all these theaters that are doing such tremendous work to provide, you know, to, to cultivate this audience of all abilities.

Matt Bivins: Right.

Phil Dallmann: Um-

Matt Bivins: It's a game changer here. I, I-

Phil Dallmann: It's a little bit of a utopia when I look at it. You know? (laughter). When I, I know there's work to be done, I'm not, I'm not naïve, and I, and I, and I do know that from conversations with everyone there, but it's like, I look at it and I go, "Oh my God, like the collaboration, um, the, the, and, and I'm sure there is ego at time, but the suppression of ego and proprietariness, which is not a word, but I made it, um-

Matt Bivins: (laughter).

Phil Dallmann: Ah, but it is, is truly outstanding. It really is.

Matt Bivins: Yeah, well, it's funny that you say e-, ego. Ah, there's so many things that you just said, I don't mean to interrupt you, but, ah, ah, I'm a southerner-

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: ... and, ah, southerners are known to be some of the kindest, you know, mo-, most interested in your personal life o-, of anybody. And there's, there's no way that I'll ever, ah, not be a southerner. Like I, when I, when I go back to the south, there's something on a cellular level that I feel. You know, the way, the way that

I interact with people. But the Midwesterners, it is in-, truly an incredible thing because it isn't, it isn't an ego game.

Matt Bivins: I mean, it, I know that the, it becomes almost a cliched, almost a joke, at, at, at like when you look at a, like a group like CCAC, you know, like, "Man, they just work. They just like really-" but it's true. It really is. And it's just, these people have gotten so much done on a volunteer level, with so little ego, and just the pure desire to make things better like today, which is, I, I, I, before I joined CCAC, I didn't know how they do it. I'm in CA-, CCAC and I'm working the same hours that they are, and I still don't know how we get everything done. It's just, it's a, it's a most Midwestern I've ever felt in my whole life-

Phil Dallmann: (laughter).

Matt Bivins: ... was being a part of CCAC.

Phil Dallmann: I believe it. It, it, it is, it's boots on the ground, blue collar kind of get the thing done.

Matt Bivins: Mm-hmm (affirmative). Mm-hmm (affirmative).

Phil Dallmann: Um, and in a short amount of time.

Matt Bivins: Yeah.

Phil Dallmann: Ah, it really has. I mean, I just, I feel, I felt like I was just hearing about the CCAC, and then we were at LEAD in DC, and they were receiving the ah, ah, at a community asset award, and, ah, Betty was up there rattling off what they had done. And that was a few years ago. So, even between then and now, um, you know, such interesting work happening, and, and that includes one of the things that, um, ah, Evan [Hansen 00:25:02] and I talked about, ah, happening once, and I know it just happened again, but can you tell me a little bit about, um, I know you were part of this project, um, ah, showing, um, different kinds of access with a, with a 10 minute play.

Matt Bivins: Right. Yeah, it was, it was beautiful. Um, this year we called it the, we called it the, um, Accessibility Showcase.

Phil Dallmann: Okay.

Matt Bivins: Ah, last year, last year it was sort of, it was put together by a, a former steering committee member that it did kind of, ah, leave, but had an enormous impact, um, his name was Chauncy, so we called it Chauncy Fest.

Phil Dallmann: (laughs).

Matt Bivins: So this was sort of, (laughs), this was sort of like Chauncy Fest part two. Ah, and, and the amazing thing about this is that, ah, we, the other amazing thing about Chicago theater is that there really isn't that much ego in the theater companies. Like I came from, I moved from Charleston, South Carolina to Chicago. And in Charleston, there were, there was all manner of jealousies, and back, you know, all of these really you can't work with this person, and this person.

Matt Bivins: None of that seems to exist here, or at least I've never run into it. And, so we have this amazing community that is sort of down to do all these things. Which, ah, I'm only saying because it, it, it, it feels that when you, when you present something important in Chicago, ah, people are going to stand up and say, "Yeah, I'll, I'd love to be a part of that."

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: And so we take a 10 minute play, ah, ah, written, if, if not for the event, but recently, a bra-, of a Chicago playwright, 10 minutes, super simple, you know, two actors maybe. Ah, then, we work with lighting designers, and basic set, and, and director, ah, and then we include all of the accessibility designers. So that's, um, you know, ah, captioning, and ASL, and audio description, and sensory friendly work. And then people come and see this performance with all of these things happening at once. So, to some of these theater companies, or museums, or whoever is in attendance, there were a lot of, a lot of people, but, ah, this is the first time they've ever seen some of these, ah, some of these providers providing this accessibility, this kind of accessibility.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: And, and in some ways, they've been, they've been, ah, ah, they themselves have been providing accessibility, but this is sort of un-, the next level of integration with a theater company, right? So, you know, we make it clear that we get to work with the director. The director had an input on the captions, right? Had something to say when we went to her with a question. So this kind of super integration is something that people don't get to see. Um-

Phil Dallmann: Yeah.

Matt Bivins: And so it's, it's this ... And, and then, and then for people who've never seen something like captioning, and, or audio description, because we turn on the mic actually at some point, and you hear Jack describing what is happening, which I don't really [crosstalk 00:28:29]-

Phil Dallmann: This is Jack Miggins, my former college roommate.

Matt Bivins: Yeah, oh, I did not know that.

Phil Dallmann: Yup, Jack and I lived together for three years in college, and I, uh, moved him out to Chicago.

Matt Bivins: Wow.

Phil Dallmann: Yeah, small world.

Matt Bivins: He's, he's, he's a great guy.

Phil Dallmann: Yeah.

Matt Bivins: I really like that guy.

Phil Dallmann: I'm a big fan.

Matt Bivins: Yeah, me too.

Phil Dallmann: (laughs).

Matt Bivins: Ah, so yes, so Jack, ah, you know, speaks into a mic and talks about, ah, you know, and, and describes what's going on. So then we, then each, each, ah, designer stands up, and their team stands up and talks about what went into providing this access for 15 minutes. And I think that's the point where, ah, it makes so much difference because, you know, I'm, I'm going to be speaking at LEAD, and I'll be speaking about the same kinds of things that I just did last Thursday, but it's, it's, there's going to be a whole lot ... I just know, I mean, as, as clear as I can make it, there will be more sort of, you know, blank faces because they won't have had that immediate example of something being captioned.

Phil Dallmann: Yeah.

Matt Bivins: Like live, right there. And it just so much more nodding and understanding, and questions. The questions are deeper and have far more to do with the art of captioning and so on, and so forth. And, or, and, and on all of ASL, and, and they can have that-

Phil Dallmann: Well they can live, can live much more in the practical if you have the visual of it, you know?

Matt Bivins: Exactly.

Phil Dallmann: Ah, rather than the theoretical, because you're just, you're maybe not considering certain dynamics because you're not in the room watching it.

Matt Bivins: Exactly. You see the TVs, you see the cable being, you know, run from A to B, you know, you see the computers and so on, and so forth. So, it's such a cool thing. I mean I really, ah man, if we could take that on the road, it would be ... I mean it's just so, I think, I think you'd have, ah, that's the kind of grassroots kind of stuff that really would change-

Phil Dallmann: I, I love it.

Matt Bivins: ... the world.

Phil Dallmann: Yeah, absolutely.

Matt Bivins: Yeah.

Phil Dallmann: Um, so, ah, one of the things, I, I, and it's speaking of changing the world, it's a perfect segue, ah, ah, one of the things I love to do on this show is give the opportunity for folks to kind of dream their dreams.

Matt Bivins: Yeah.

Phil Dallmann: Um, you know, I, as, as you know working in this field, ah, it's not, we're not asked that often, ah, to like, you know, just think big picture, or think even, even more practical. Um, but I'd, I'd love to hear a little bit from you of what you hope for, um, the future of CaptionPoint, and, and captioning, um, but also sort of access and inclusion in general.

Matt Bivins: Yeah. Ah, I, I do think about this all the time. And I, you know, as, as we've talked about, I, I do live in a city where, ah, you know, for the most part, we, we try to really push things hard, right? Like it's, you, you see big changes happening, and, and people working together to make things happen. I, I, ah, for me, I think that the, the dream is, is going to, it almost always involves the, the sort of, ah, acceptance that these people are kind of designers themselves. So, you know, it, I live in the world of theater, but you could apply it to anything, mu-, museums, or, or anything else. But, I think the goal with all of this is to sort of take away in a lot of ways, the, the, ah, I mean even the need for LEAD, to be honest.

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: Right? Like to take that away wou-, would mean, "Oh yeah, of course we have a set designer, a lighting designer, a director, actors, and an accessibility designer. Of course we do, we have all of those things, because we, that is the way we learned, say in college, and we grew up and we, ah, that's just what you do when you start a theater company, is that you, you provide this without having to think about it. It's not an option." And, I, I'm sure a lots of people say that, but-

Phil Dallmann: Yeah, no, it's-

Matt Bivins: I, I see it, I see it. Like I could see it being a possibility, and, um-

Phil Dallmann: Well, it's starting, you know, the, over in Eastern Michigan University, they're starting to integrate access into the, ah, college theater program there.

Matt Bivins: Right.

Phil Dallmann: I know that. And then, you know, but it, it's funny you say that because I, I did used to say when I was at TDF, um, that it was always a, a bit odd, but interesting to have a job wanting to put myself out of a job. Like my end goal was that my position doesn't exist, my department doesn't exist because it's not needed anymore.

Matt Bivins: Right.

Phil Dallmann: Which is fa-, it's fascinating work in, in some ways, but it, it's true. And I, and I, I agree with you. I can, I think in the last couple years, I, I also have seen that little bit of glimmer where it's like, "Oh, we can get here."

Matt Bivins: Yeah.

Phil Dallmann: It doesn't feel like the impossible dream, you know?

Matt Bivins: Right, right. I get frustrated with how slowly things move in general.

Phil Dallmann: Yeah (laughs).

Matt Bivins: Um-

Phil Dallmann: Yeah, you and me both (laughs).

Matt Bivins: Especially because, and I, I think, yeah, I think that a part of that for me though is, is because I, I do not come from a specifically a theater world-

Phil Dallmann: Mm-hmm (affirmative).

Matt Bivins: ... Or because I'm not, you know, I don't, I'm not a theater company in other words. So I'm not, I'm not dealing with a million other things that I have to get done every day at, at my theater, right?

Phil Dallmann: Right.

Matt Bivins: For me, I'm a, I'm not only do I stand around and say, "Oh my God, this, this could happen." I know that technology is already there to make all of it happen right now. But it's, the problem is, is that you can't, you know, the, you know, people are not, there's, there's all kinds of red tape to go through, and you have to, you know, you have to have a group in a museum that is technologically, you know, at least sound in order to apply some of the things that I just know could make things happen tomorrow. Right?

Phil Dallmann: Yeah.

Matt Bivins: I mean, we're, we're there. And similarly, I know that, I know that eventually speech to text is going to put me out of a job, quote, unquote, "job." But that's okay. There's going to be many years until that happens. And until then, I want people to be able to go see a play, and, and have that, have a, as, as much of an experience as I'm having.

Matt Bivins: And, ah, so, I, I think, yeah, I think I'm super grassroots about this, and I feel like, I feel like, ah, you know, you go to college and you learn that this is important, and, and it's a real job once you leave. And it's something that you can, you can aspire to, and you, you find the right tools, right? You find whether it's C2, or GalaPro, or CaptionPoint, or whatever, it's your job per theater, per museum, per zoo, to, to make it work. That, to me, is, is what art is about. And I, I feel like that's my big dream is for that to be reality.

Phil Dallmann: Well, I'm with you on that. Ah, I, 1,000, plus 1,000%. Ah, um, thank you again Matt for, for taking the time, ah, to chat.

Matt Bivins: Absolutely.

Phil Dallmann: Um, I really appreciate it. And I really, ah, appreciate all of the work you're doing, um, I, I mean it's been a joy to watch, ah, CaptionPoint grow. Um, and for you to quote, unquote, "pivot" and, and understand different, ah, needs of these theaters, and, and be able to provide this opportunity, ah, to create access, ah, for so many, um, venues and in, in theaters a-, around the country. So, ah, thank you so much, a-, and thank you for being an access champion.

Matt Bivins: Thanks Phil.

Phil Dallmann: Thanks again to Matt for taking the time to chat. Ah, just a blast, and, and well over due. And, ah, if you are at the, the conference, ah, and you see Matt running around, grab him, let him know that you, ah, listened to the episode, and whether you enjoyed it or not. Ah, as, as I said at the top, if you're, if you're in Denver, you know, come on through, let, say hi to us. We, ah, we don't bite, and we're, we're doing a lot of fun stuff. Um, and that's, that's that.

Phil Dallmann: Thank you as always to our executive producer, Matt Kerstetter, for making us sound great each and every single week. Ah, our associate producer Ms. Kelsey Rose Brown, for everything that she does, and, and is doing currently while we're in Denver, ah, with this, ah, second round of pop, of a pop up studio. Ah, and of course, our champion intern, ah, Savannah Cooper, ah, who's killing the game on social media. Ah, we'll be back again next week, and remember inclusion believers, never stop running through that brick wall.