The Media Access Report

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MEDIA
ACCESS
AUSTRALIA
INCLUSION THROUGH TECHNOLOGY

Contents

MEDIA ACCESS AUSTRALIA

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Media Access Australia – Inclusion through technology

'We believe that all Australians have the right to access all forms of media and information, through technology, so they can participate fully in society.'

Media Access Australia is Australia's only independent not-for-profit organisation devoted to increasing access to media for people with disabilities.

At the core of our work is the understanding that exclusion from mainstream audiovisual media has profound effects on educational outcomes, workforce participation and social inclusion.

Access to media through technology empowers people to be independent, gain knowledge, make their own choices, and be active members of our society.

This will be the last issue of *The Media Access Report*. Instead, Media Access Australia will now produce a series of white papers, reporting on the latest developments in access to media for people with disabilities. Our report, *Captioning on Video-on Demand Services: it's time for Australia to catch up*, is an example of future reports that will provide an in-depth look at current issues in areas of access.

Keep up to date with the latest news stories by signing up to our news alerts or viewing them on our website at mediaaccess.org.au.

Our expertise

We promote inclusion by providing expert knowledge and advice on existing and emerging mainstream technologies to government, industry, educators, consumer organisations and individuals.

We demonstrate how media accessibility can be improved in practical ways, by piloting innovative ideas and major projects.

We work as a catalyst for change in areas of access that include television, DVD, cinema, the arts, education, computing and the Internet, with a primary focus on people who are blind or vision impaired, or Deaf or hearing impaired.

We seek to improve national and international Internet accessibility standards as a member of the World Wide Web Consortium (W3C), an international online community where the general public and organisations work together to develop web standards.

We are a national organisation, based in Sydney, with a satellite office in Perth.

Our heritage

Media Access Australia was formed out of the Australian Caption Centre, a not-for-profit organisation co-founded by Adam Salzer and Alexandra Hynes in 1982.

The Centre aimed to promote and produce captioning for Deaf or hearing impaired Australians. At the Centre's inception, captions were non-existent, however, over its life the organisation grew to provide captioning services on TV, video and DVD.

In 2005, the Centre sold its commercial operations including captioning services to Red Bee Media, and became Media Access Australia. We no longer provide services to business, allowing us to focus on promoting inclusion without the conflicts of commercial operations.

As Media Access Australia, our focus broadened to include people who are blind or vision impaired and others who are disadvantaged in access to media. We recognised that, while some needs are different between disabilities, there are important similarities in terms of solutions, technologies, industries and regulation. By focusing on these similarities we can achieve better results for all.

Disclaimer

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The Media Access Report is published by Media Access Australia, Level 3, 616-620 Harris Street, Ultimo NSW 2007. Phone/TTY: (02) 9212 6242, Fax: (02) 9212 6289.

MEDIA ACCESS NEWS

ACCAN calls for new access legislation

The Australian Communications Consumer Action Network (ACCAN) has called for new legislation to ensure the accessibility of online content and digital technology.

The new legislation would be based on America's *21st Century Communications and Video Accessibility Act* (CVAA), which was passed in 2010. The most comprehensive access legislation in the world, the Act makes it mandatory for programs captioned for television broadcast to be captioned when distributed over the internet. Digital television receivers, smartphones, tablets and other devices must also be able to receive captions and play audio description.

ACCAN's campaign was launched on the first day of the M-Enabling Conference in Sydney on 14 August. Teresa Corbin, ACCAN's CEO, said, "An Aussie *21st Century Communications and Video Accessibility Act* would ensure that all Australians are able to travel on the road to our exciting

digital future. It would mean all Australians would be able to get the same advantages from the National Broadband Network as it is rolled out."

Senator Kate Lundy, the then Minister Assisting for the Digital Economy, who was also speaking at the conference, supported ACCAN's proposals. "If we require legislation to give effect to the accessibility principle under Digital First, then yes we would do it."

For more information, see ACCAN's media release.

Round-up of the M-Enabling Australasia 2013 conference

Experts in mobile technology, accessibility, industry representatives, government and disability and consumer advocacy groups came together on 14-15 August to discuss challenges and trends in mobile technology and accessibility at the M-Enabling Australasia 2013 Conference. Held at the Australian Technology Park in Sydney, the conference was organised by the Australian Communications Consumer Action Network (ACCAN) in joint partnership with Telstra.

International speakers including Karen Peltz Strauss, Deputy Bureau Chief of the Consumer and Governmental Affairs Bureau at the Federal Communications Commission (FCC) in the US, and President and Executive Director of The Global Initiative for Inclusive ICT (G3ict) Axel Leblois, discussed how accessibility is currently driving innovation in legislation and mobile technology.

Peltz Strauss spoke about the decade-long lead-up to the signing of one of the most comprehensive access legislations in the world, the *21st Century Communications and Video Accessibility Act 2010* (CVAA).

"For the first time, almost every bureau is working together as a result of the CVAA because of its voluminous nature," Peltz Strauss said.

The CVAA is a pioneering piece of legislation which clearly sets provisions for online accessibility, including the use of captions on online video content. It also addresses the use of audio description by major US TV networks.

"When you incorporate accessibility, it encourages innovation," she said. "The CVAA ensures people with disabilities are not left behind when digital innovations take place."

In his talk about the international perspective on mobile accessibility, Leblois said the accelerated uptake of mobile devices around the world, and in particular Australia, provides a business case for improved accessibility.

"Australia is the fourth highest country in the world for [the] percentage of population using mobiles to access the internet," he said.

Leblois points to incorporating accessibility in procurement policies as a way to ensure accessible services are available for the increasing number of people who require them.

The question of how to future- proof legislation in light of the rapidly changing technology was also discussed.

Acknowledging that the CVAA itself requires some work in this area, Peltz Strauss suggests the use of flexible language such as "successive technologies" and "subsequent technologies" to ensure legislation isn't out-dated by changing technologies, but notes Australia's *Disability Discrimination Act 1992* (DDA) provides flexibility where developing technology is concerned.

"Australia's DDA is a good example of legislation that opens up to future interpretation," she said.

Peltz Strauss added that excluding the needs of people with disabilities in legislation could result in more costs. "If you don't have access to communications if you're a person with a disability, there's a lot of costs to society. When you're dependent and isolated, there will be much more costs in terms of lost income and lost productivity," she said.

Disability Discrimination Commissioner Graeme Innes also highlighted the DDA and its potential to achieve access to technology for people with disabilities.

"The *Disability Discrimination Act* has always applied to technology and the internet; that has never been in doubt," Innes said.

In addition, Australians under-utilise current access legislation, including the DDA. He said while he is not against the introduction of new laws to increase access to emerging technologies for people with disabilities, he believes the legislative process would be lengthy. "I wonder if the time spent on legislation is better spent on complaints," he said.

Innes points to social media avenues such as Twitter to submit complaints under the DDA as well as continued lobbying as vehicles to achieve results.

Similar to Leblois, Innes also proposed "accessible procurement" as a possible solution to ensuring government services are accessible. "The US has law in this area and it's not perfect but at least it does get government – federal and state – when they buy, to buy accessibly."

"Do we need more regulation? I think minimum standards could be useful but it's not the only answer," Innes said.

Dr Andrew Arch from the Australian Government Information Management Office (AGIMO) discussed the progress of the Web Accessibility National Transition Strategy (NTS). The NTS is currently in implementation phase and due for completion at the end of 2014.

The NTS is Australia's whole-of- government strategy to increasing the accessibility of Australian Government websites. A survey conducted earlier this year by AGIMO to monitor the progress of agencies in adopting the Web Content Accessibility Guidelines (WCAG) 2.0 has indicated there is a lot of progress.

Arch said it is likely some agencies, particularly within service delivery, will not be able to meet the 2014 deadline. Under the NTS, Federal Government websites are required to reach Level AA compliance of WCAG 2.0. Arch pointed to "the aggressive timetable" set by the NTS as a contributing factor to the delay in meeting compliance.

He said rather than trying to "retrofit" current websites in order to meet Level AA requirements of WCAG 2.0, many government agencies are aiming to reach conformance in future developments of their various websites.

"Build accessibility from the start. It's an awful lot cheaper than trying to fix it afterwards," Arch said.

Despite the challenges in meeting the deadlines set by the NTS, the strategy has increased activity and awareness of web accessibility within government. "The thing that thrills me at the moment is the convergence that is happening.

"It's not just for people with disabilities now – awareness is also driving a whole lot of development," Arch said.

He adds government agencies will focus their efforts in ensuring external-facing websites meet WCAG 2.0 requirements. "Agencies have put their initial efforts into public facing websites because they don't know who the audience is, and have often got a much bigger audience as well."

New access for a new century: we sit down with Karen Peltz Strauss

One of the keynote speakers at this year's M-Enabling Conference (see previous report) was Karen Peltz Strauss, Deputy Bureau Chief at the Federal Communications Commission (FCC) in the USA. Peltz Strauss has been involved in access to media and information by people with disabilities for many decades, working from both the consumer and regulatory sides. Media Access Australia's CEO Alex Varley caught up with Peltz Strauss at M-Enabling to discuss the *21st Century Communications and Video Accessibility Act* of 2010 (CVAA). Peltz Strauss was a major player in the development of the CVAA and now has the task of implementing the provisions of the Act in her capacity as a regulator.

Genesis of the CVAA

The origins of the CVAA lie in actions started in 2005 by Peltz Strauss after some consultations with others in the field. Clearly, the access provisions of the Communications Act in the US had delivered telecommunications and television access, but they were not keeping up with the times, particularly with new technology and emerging ways of delivering content to consumers. A common approach for advocates to obtain disability access legislation on communications issues, and one that had been used in the past, was to 'piggy-back' it onto other pieces of related legislation. As Peltz Strauss describes it, there was a cable franchising bill being put together in 2005 and this seemed like an opportune moment to push along some access provisions.

Peltz Strauss undertook this work largely on her own after consulting with fellow advocates about details. "I had experience writing legislation, had worked in the field for many years and was prepared to push it along." With the support of Congressman Markey (who would later play a major role in the CVAA), Peltz Strauss drafted provisions, testified before Congress and waited. Ultimately, the cable bill went nowhere, but it served as the catalyst for what eventually became the CVAA as a separate and exclusive bill dealing with access.

A movement is born

In 2007, Peltz Strauss approached a number of prominent people in the disability sector seeking support for a second tilt at the access legislation. Among those were Jenifer Simpson, Paul Schroeder, Eric Bridges, Rosaline Crawford and Mark Richert.

The group formed what they called the Coalition of Organizations for Accessible Technology (COAT).

"It started with the support of 10 organisations. Within a couple of weeks it grew to 30, then 150 within a year and ultimately about 300 within two years. Clearly we had struck a chord," said Peltz Strauss.

"One of the main issues was that at this time, new technologies were coming through to supplement traditional TV services and they were actually causing people to lose access to television that they had gotten in prior US laws."

The original core group took on various roles, from publicity (including using the newly-embraced social media) to advocacy. Peltz Strauss focused mainly on drafting the legislation. Meanwhile, COAT had created a movement that could deal with the scale of persuading 100 Senators and more than 400 Congress people to back the legislation. Peltz Strauss felt that support was essential. "The grassroots support showed that the need was strong and it was across the board, not just one group of people dealing with a single issue."

Getting CVAA into law

Ultimately the CVAA was passed through both Congressional houses unanimously in 2010. While initially support was slow, the forthcoming 20th anniversary of the Americans with Disabilities Act (ADA), to occur in July 2010, provided significant momentum for COAT's advocacy efforts. The ADA was a major milestone in American disability law and it was felt that passage of the CVAA would be one way of maintaining the progress of disability access. In the spring of 2010, a push for the CVAA was driven politically by House Speaker Nancy Pelosi and the disability community's 'superhero' Congressman Markey (who is now a Senator). The National Association of the Deaf helped move the bill along with the help of Deaf actor and Academy Award winner Marlee Matlin (Children of a Lesser God) and other efforts that garnered support from Republicans as well as Democrats. Disabled advocates across America also talked, lobbied and discussed the issues with their representatives, and ultimately the CVAA became law.

Jumping the fence

Peltz Strauss had a unique role in the CVAA: first, she did a considerable amount of work as part of COAT to get the law enacted, and then in March 2010, just a few months before the CVAA was signed into law (October 2010), she joined the FCC and became responsible for the law's implementation. That task of making the CVAA work on the ground was aided by her having worked on the whole thing before.

"I knew the arguments and discussions that had already happened so I had a lot of background information on what the rules and provisions of the Act were trying to achieve in practical terms, rather than being a third party that was trying to interpret something that was negotiated and developed by other people," said Peltz Strauss.

However, it wasn't that easy. As Peltz Strauss describes, "We set some very tight timeframes for the FCC for rule making and regulating and I was then in the hot seat having to meet all of those strict deadlines!" Those deadlines included six months to sort out a program to get communications devices into the hands of people who are deaf-blind, one year to develop rules for access to advanced communications (includes access to email and internet-based communications) and a requirement to report to Congress every two years (Peltz Strauss's team had to write that report too).

She worked largely on her own on many of the CVAA matters for about nine months until she was able to recruit others, initially from outside the FCC (including people who had worked on the CVAA campaign). Ultimately staff from all over the FCC became involved, not just the Consumer Bureau (the bureau that is typically responsible for disability matters). This is one of the personal highlights for Peltz Strauss. "I think over 100 individuals throughout the FCC have played a part in the CVAA's implementation, and that has been vital because the range of the Act's coverage is vast and deals with some complex issues. That so many people are working on disability access in the FCC is unprecedented and amazing."

Does the CVAA work?

"The CVAA is designed to be forward-thinking – i.e., to take into consideration that technology will continue to evolve," explained Peltz Strauss. Although the drafters of the legislation tried to predict as much as possible what would come down the pipe in the near future, communications technologies are changing so rapidly that they also tried to build flexibility into how companies could comply with the law's mandates.

One area where there is some disquiet is access to 'video clips'. The CVAA requires that all television programs that have closed captions must be captioned when those programs are delivered via internet protocol – that is, on catch-up TV. The FCC's rules implementing the CVAA currently exempt video clips on catch-up TV programs shown over the internet from the requirement to have closed captions. While the regulations cannot be circumvented merely by chopping a full television program up, consumers are appealing an internal FCC ruling in this area as they want to

see all video clips captioned, including short news pieces. Peltz Strauss says that the FCC is "waiting to see what the real impact is and what the market actually does".

What makes a campaign really work?

The CVAA has clearly been ground- breaking in requiring access across so many areas and will have an impact on the rest of the world, especially the provisions that look at making equipment, as well as video content, accessible. At the M-Enabling Conference, Media Access Australia released a report on the state of access for video- on-demand services in Australia.

Peltz Strauss offered some insights into what were the major factors in making the campaign for the CVAA really work.

"First I would have to say facts. That is, the consumer groups had real data about the people who are served by the legislation and the impact that it would have – they showed the impact of providing access on social and economic affairs and on society as a whole. If people with disabilities have access, it reduces the economic burden on the rest of society in having to support the consequences of not having access," said Peltz Strauss.

Peltz Strauss noted that retrofitting technology to achieve access is expensive, considerably more than including access in the first place. The experience of past campaigns and what happened when companies provided access (or didn't provide access) is also useful as it shows real-world consequences of decisions.

On dealing with politicians and policy makers, Peltz Strauss noted that the consumers who advocated for the CVAA knew that certain people would be effective in delivering their message. For example, they had a number of veterans testify before Congress. "These are people who have served our country in times of war and returned with disabilities as a consequence of that. We owe them the respect of being able to participate in society. Their testimony really cut through and I think helped get support in Congress and the Senate."

What of the future?

The CVAA does not provide universal media access. There are gaps and areas of content that are emerging and could become problematic.

"Stand-alone, web-based or web- originated programs are a growing content area. Not user-generated content, but soap operas and series that are shown exclusively on the internet are not covered by the CVAA," said Peltz Strauss. Again, the market may solve this, with companies like Netflix (which is the biggest online content subscriber service in the US) providing captioning on a voluntary basis (albeit after legal action by the National Association of the Deaf).

"The other one that comes to mind is removable media, such as Blu-ray discs. Consumers are now looking into issues around new home entertainment technologies and the extent they are providing access."

And what is the future for Peltz Strauss herself? In 2007, she published A New Civil Right: Telecommunications Equality for Deaf and Hard of Hearing Americans, about the first wave of communications access advocacy, but this stops before the CVAA.

"There probably is a book around the CVAA and the journey that we went through and I have kept extensive notes and key documents from along the way. Maybe I should retire and quietly work on the book," Peltz Strauss mused.

Karen Peltz Strauss is the Deputy Bureau Chief of the Consumer and Governmental Affairs Bureau at the Federal Communications Commission (FCC). In this capacity, she oversees the FCC's implementation of federal laws requiring access to communication and video programming technologies by people with disabilities. Peltz Strauss holds a Juris Doctor from the University of Pennsylvania Law School and in 2011 was awarded an honorary degree of Doctor of Laws from Gallaudet University for her work to expand communications access for people with disabilities.

Australia signs treaty to boost access to books

Blind and vision impaired people will have increased access to books and other print media after an international copyright treaty was signed at the conclusion of a Diplomatic Conference held last week in Marrakesh, Morocco. The treaty, signed by members of the World Intellectual Property Organisation (WIPO), will allow signatories to make exceptions to copyright laws within their country so that accessible copies in alternative formats such as Braille, large print or audio books can be created.

To access print media, blind and vision impaired people require alternative formats to be made. Copyright laws often restrict the production of accessible copies of published works (printed or otherwise) and sharing these across organisations overseas. However, the *Treaty to Improve Access to Published Works for Persons who are Blind, Visually Impaired, or otherwise Print Disabled* will allow accessible copies and sharing to occur without permission from the copyright holders.

Article 2a of the treaty defines the word 'works':

'works' means literary and artistic works within the meaning of Article 2(1) of the Berne Convention for the Protection of Literary and Artistic Works, in the form of text, notation and/or related illustrations, whether published or otherwise made publicly available in any media.

Australia already has some exceptions for institutions such as universities to make accessible versions under the *Copyright Act 1968*. However, Australia's signing of the treaty will pave the way for specific laws that allow accessible versions of published works to be made whenever they are needed.

The treaty has been met with resistance by many copyright holders around the world, including members of the movie industry in the US who value protecting infringements on artistic works. The treaty includes some restrictions to provide safeguards for copyright holders.

TELEVISION

ACMA rules on captioning breaches by Nine and Seven

The Australian Communications and Media Authority (ACMA) has completed two investigations following complaints about captioning on programs broadcast by the Nine and Seven networks. In both cases, it found that the networks were in breach of captioning obligations, but has disregarded the breaches because they were caused by technical difficulties that could not reasonably have been foreseen.

The complaint against the Nine network related to an episode of *The Big Bang Theory* broadcast on TCN and GTV on 9 January 2013 in which the captions were intermittent. In submissions to the ACMA, Nine stated that the program had originally been captioned to tape in 2009, and there was a compatibility problem with these captions and the file-based system now used at its National Playout Centre.

Nine has put into place a number of steps which should prevent the problem happening again. It has upgraded software, established a monitoring station, and will order new caption files for any programs it is going to re-broadcast which were originally captioned to tape. The ACMA stated in its investigation report that "these events will inform any future ACMA decision-making involving consideration of technical difficulties".

In the case of the Seven network, the ACMA received six complaints about the captions on *Seven News*, *Today Tonight* and *Home and Away* broadcast on BTQ Seven Brisbane on 22 January 2013. Seven was notified by a viewer of the problem, which involved captions from the news program repeating, and it was fixed shortly after *Home and Away* ended. The problem was traced to a piece of equipment at BTQ, and did not affect captioning in the rest of the country. While the ACMA expressed its concern that "neither the licensee's manual nor automated processes detected the error", it accepted that "it was a difficulty that could not reasonably have been foreseen".

The full investigation reports can be downloaded from the Disregarded TV Captioning Breaches pages of the ACMA's website.

Blind Citizens Australia lodges discrimination complaints over Audio Description

Blind Citizens Australia (BCA) lodged 21 disability discrimination complaints against the Federal Government and the Australian Broadcasting Corporation (ABC) on 9 July for failing to provide an audio description service on television.

Audio description is the descriptive narration of a TV program or other media, making them accessible for the blind and vision impaired. It was successfully trailed on ABC1 between August and November last year, with 14 hours of programs broadcast with audio description each week for 13 weeks. After its completion, the then Minister for Broadband, Communications and the Digital Economy, Senator Stephen Conroy, said, "It's clear that audio description is a service that is strongly desired by the vision impaired community and the trial was embraced with real enthusiasm by participants."

During the trial, a campaign by BCA, Vision Australia and the Australian Communications Consumer Action Network to keep it going beyond its scheduled end date saw 30,000 postcards delivered to Senator Conroy and the ABC's Managing Director, Mark Scott. The groups are now calling for a resumption of the service so that technical issues can continue to be addressed, in preparation for the introduction of a regular service across television networks.

Audio description is available on television in many countries, including the US, the UK and, since 2011, New Zealand. BCA's Vice- President, Greg Madson, one of the complainants, said, "People who are blind have waited too long and are frustrated that audio description on commercial television remains definitely beyond our reach."

Ai-Media wins Nine captioning contract

Access supplier Ai-Media has won a five-year contract to provide captioning services for the Nine Network across Australia.

In a media release, Ai-Media CEO Tony Abrahams said the company was "excited to be working with Nine across its diverse mix of leading entertainment programming". He also made reference to new caption quality standards which were introduced by the Australian Communications and Media Authority in June. "This has played to Ai-Media's strength in delivering consistent quality at scale," said Abrahams.

Ai-Media, which this week celebrates its 10-year anniversary, has long been a caption supplier for the subscription TV market, but this is its first contract with a free-to-air network.

"The quality of captions on Australian TV, particularly on live and near- live programs, has been a concern of caption users for some time," said Chris Mikul, Media Access Australia's project manager for television. "Ai-Media has proved itself to be an innovator in the captioning industry, and we look forward to it producing captions of the highest possible quality for Nine."

The changeover from incumbent Red Bee Media is expected to occur by January 2014.

New UK online subscription service to have 100% captioning

Films14 is an online subscription service which is set to commence in 2014, and plans to have captioning on all of the movies and TV shows it makes available to subscribers.

In the UK, as in Australia, levels of captioning on video-on-demand (VOD) services remain low. None of the UK's three largest online movie suppliers, Netflix, Love Film and Tesco's Blinkbox, provide captions. Films14 aims to be an accessible alternative. As well as captions (which are called 'subtitles' in the UK), it plans to introduce in-video signing – when the latter option is chosen by the viewer, the picture is reduced in size and a sign language interpreter appears in the bottom right corner of the screen. This will be a world-first for a VOD service. Consumers will also be able to have the captions and signing on simultaneously.

Films14 is currently calling for investors, and aims to have licensed 150 movies when it launches next year. It will cost £6.99 to join, but there is a special pre-launch rate of £4.99.

New US rules will ensure talking TV menus

In May 2013 the Federal Communications Commission (FCC) proposed new rules which will require televisions and other devices to have talking onscreen menus, making them accessible to blind and vision impaired people.

The rules, which will cover both free-to-air and cable television, will require that 11 "essential functions" of TV menus can be read out on televisions, tablets and mobile phones. These include volume control, program, channel information and other settings. The FCC is also proposing that audio description and closed captioning can be activated by a single button or similar method.

The proposed rules are the last of a raft of new rules which the FCC was empowered to make following the passage of the *21st Century Communications and Video Accessibility Act* in 2010. Previous rules it has issued include requirements for online versions of TV programs to be captioned and emergency alerts on TV to be made accessible to the blind, and a reinstatement of audio description quotas for television. In May the FCC ruled that text messages sent to emergency services would be 'bounced back' to the sender if the emergency service was unable to receive them.

The FCC has allowed 50 days for public comment on the new talking TV menu rules, which it intends to introduce in October.

The proposed rules (PDF, 165 KB) can be found online.

Ofcom releases list of TV stations which must provide access

The UK communications regulator Ofcom has released the list of channels which will be required to provide access services – captioning, audio description and signing – in 2014.

Each year, Ofcom reviews the audience share and revenue of television stations in the UK, and determines an appropriate level of access as set out in the 'Ofcom Code on Television Access Services'. Most stations which have been broadcasting for ten years, and are required to provide the highest level of access, must broadcast 80 per cent or their programs with captions (called 'subtitles' in the UK), 10 per cent with audio description and 5 per cent with signing. However, some stations have voluntarily increased their levels. These include Channel 4 and Sky, which have committed to providing audio description on 20 per cent of programs.

This year's review found that 76 channels will be required to provide access services in 2014 – six more than in 2013. The new channels are Sky Arts1, Sky Sports F1, 4Seven, Discovery Real Time, Baby TV, Nick, Jr 2 and Nicktoons. One channel which was required to provide access, MTV Hits, will not have to in 2014.

The complete list of stations and their access levels (PDF, 75 KB) can be downloaded from Ofcom's website.

DVD

Is Blu-ray as accessible as DVD?

Blu-ray has been an alternative home entertainment video format since 2006 and sold itself on offerings of greater picture quality as well as increased disk space which would allow for more features. Extra capacity was promoted by some home entertainment industry representatives as a feature that would lead to increased levels of closed captioning and audio description.

In fact, since 2006 the level of audio description on Blu-ray has increased in parallel to DVD, and the level of closed captioning on both formats also match, but there has been no increase to the level of closed captioning since Blu-ray's introduction. Audio description has increased from none to an average of 40 per cent since 2006 due to the significant work undertaken by the Royal National Institute of Blind People (RNIB) in the UK. RNIB's work with UK distributors had direct benefit to Australia as it shares the DVD format of PAL and Australian distributors often import titles from the UK. The USA took a few years to follow but now enjoys similar levels of audio described DVD and Blu-ray content.

Of the titles researched in recent weeks, Blu-ray and DVD both had 53 per cent of titles with audio description. (NB: not every DVD title has a Blu-Ray equivalent so titles across both formats are not the same.) The level of closed captioning has remained within a range of 55 – 65 per cent across

both formats for years, although Blu-ray captioning increased to 81 per cent with DVD at 76 per cent in recent weeks.

What these similar levels of accessibility suggest is that the home entertainment industry has not used the extra Blu-ray disk space for access but simply repurposed the DVD access files for inclusion. If the industry had done what was suggested back in 2006, the accessibility of Blu-ray would be considerably higher than DVD.

Blu-ray has not lead to increased access. Blu-ray has provided gag reels, outtakes, sound quality options, video and story enhancements and director and cast interviews.

In Media Access Australia's research sample, distributors Eagle, Madman, Pinnacle, Accent and Umbrella all had DVDs released internationally with either captions or subtitles that were not released with access in Australia. 20th Century Fox, Universal Sony and Icon also released titles (*I Give It a Year*, *Lincoln*, *Robot and Frank* and *Zero Dark Thirty*) without audio description, where this feature was offered in other territories.

In the direct comparison of Blu-ray and DVD, two Blu-ray titles from Universal Sony (*The Host* and *Broken City*) did not have audio description, where their DVD versions did. At present, DVD still provides more access than Blu-ray.

The DVD titles with both audio description and captions in recent months are:

- *21 & Over*
- *Anna Karenina*
- *Beautiful Creatures*
- *Broken City*
- *Butter*
- *Cirque du Soleil: Worlds Away*
- *Cloud Atlas*
- *Django Unchained*
- *End of Watch*
- *Evil Dead*
- *Fun Size*
- *Gangster Squad*
- *A Good Day to Die Hard*
- *Goddess*
- *Great Expectations (2012)*
- *The Guilt Trip*
- *Hansel and Gretel: Witch Hunters*
- *Here Comes the Boom*
- *Hitchcock*
- *The Hobbit: An Unexpected Journey*
- *The Host*
- *The Incredible Burt Wonderstone*

- *Jack Reacher*
- *Jack the Giant Slayer*
- *Kath & Kimderella*
- *The Last Stand*
- *Lay the Favourite*
- *Life of Pi*
- *Lockout*
- *Mama*
- *The Master*
- *Movie 43*
- *Oz the Great and Powerful*
- *The Paperboy*
- *ParaNorman*
- *Parental Guidance*
- *Playing for Keeps*
- *Quartet*
- *Red Dawn*
- *Rise of the Guardians*
- *Safe Haven*
- *Save Your Legs*
- *The Sessions*
- *Side Effects*
- *Silver Linings Playbook*
- *So Undercover*
- *Stolen*
- *Taken 2*
- *This is 40*
- *Trouble With the Curve*
- *Wreck-It Ralph*

EDUCATION

Informing the next generation of media makers

For the first time, Media Access Australia spoke at the Australian Teachers of Media (ATOM) conference in Brisbane in July. The presentation, given by Education Manager Anne McGrath, introduced secondary English and media teachers to media accessibility.

The ATOM conference, held every two years, brings together teachers, researchers and media makers to promote critical thinking about the media in schools.

The ATOM website states:

Children and young people are living in a world where it is increasingly possible to be connected with others, to create with a range of digital media and in which they need to be reflective and critical about their experiences. Educators in formal and informal settings and the media industries have a responsibility to help young people to successfully participate in contemporary media cultures.

McGrath's presentation, 'Multimedia captioning for student access,' introduced attendees to the benefits of using captions in the classroom. Through this, teachers will then encourage their students to consider access when they produce their own multimedia content.

Live captions in education made more accessible

A new version of Ai-Media's live captioning system, Ai-Live, has been launched which is easier to use and more accessible to people with a range of disabilities. The service is used by people who are Deaf or hearing impaired to provide information within classrooms, lecture theatres and at work. Live captioning is a crucial part of providing equal access in education.

How Ai-Live works:

- A teacher wears a microphone while speaking
- The audio of the teacher's voice is sent to a captioner in a remote location over an internet connection
- The captions are displayed on the student's laptop or tablet less than seven seconds after the teacher speaks.

Re-speaking is a method of captioning which uses voice recognition software to convert speech to text. Captioners using this method repeat what they have heard in a clearer voice so that the captions are accurate. The captioners are also able to correct any errors before they are sent.

Because all students use laptops in class, live captions allow the Deaf or hearing impaired student to blend in with their peers. And as the captions include everything the teacher says, the student is able to participate more easily in class discussions.

Ai-Live 4.0 is a significant improvement on previous versions and has been enhanced to cater to the needs of people who are Deaf or hearing impaired, or have low vision, colour blindness, limited dexterity, dyslexia or an autism spectrum disorder.

The new version includes:

- Font choice, including the dyslexic font
- A range of font and background colour combinations
- Large buttons
- Saveable preferences, so that customised settings are remembered across sessions
- Enhanced support for iPad and Android tablet users

Speaking at the launch, Media Access Australia CEO Alex Varley said, "The new version of Ai-Live 4.0 is a good illustration of how the disability market has matured and expects more than just a basic service.

"The interface of Ai-Live 4.0 is very user friendly and has a lot of simple- to-operate accessibility features all based around a clear, plain display that can be customised to the user's needs. Just showing up with a laptop or tablet and throwing a few captions in whatever format the supplier decides is no longer good enough. Disabled consumers want a high level of service, individual choice and to be treated like everybody else. This is the basic philosophical approach of the National Disability Insurance Scheme and Ai-Media certainly meets that."

Ai-Live is used in schools, universities, TAFE, workplaces and events.

Universal Design for Learning Framework provides inclusion for all students

Dr Joy Zabala from the Center for Applied Special Technology (CAST) recently visited Australia in August for a series of workshops focusing directly on Universal Design for Learning (UDL) principles that give all students equal opportunities for learning. The workshops, attended by classroom teachers and special education teachers, looked closely at the UDL framework and guidelines to assist teachers in their planning and implementation.

Inclusion in the classroom for all students is greatly enhanced when educators consider and use the UDL framework in their planning and teaching.

UDL is an approach to education which aims to give all students equal opportunity to learn. Under UDL principles, teachers use methods that allow them to reach curriculum goals while meeting the needs of students with diverse needs and learning styles.

CAST is a Massachusetts-based not- for-profit research and development organisation that works to promote UDL amongst teachers. A video produced by CAST gives an overview that goes beyond access and looks at the three key components of the framework: multiple means of representation, multiple means for action and expression and multiple means for engagement.

A key principle of this approach is to present information in different ways. Captions on videos cater for both aural and visual learners as well as students who are Deaf, while uncaptioned videos only cater to aural learners. Similarly, audio description provides visual information in an aural way. Using this approach, access needs for students with sensory impairment are met, while increasing the opportunities for all students to learn.

For more information, go to the CAST website.

CINEMA & THE ARTS

CineEurope – a roving report on cinema access developments

Europe's largest cinema convention, CineEurope, took place in June in Barcelona, Spain, and Media Access Australia's Ally Woodford visited the trade show to find out the latest on movie accessibility.

Woodford met with equipment and ticket booking software manufacturers. She was able to test Sony's Entertainment Access Glasses in a cinema setting and see USL's caption viewing options of glasses and personal seat-mount screen. USL is the only company currently offering both technologies.

"I think it's fair to say that accessible cinema through captioning and audio description has a higher profile within the industry compared to two or three years ago," said Woodford.

"Generally there is more immediate knowledge around accessible cinema accommodations from all manufacturers than when I attended CineAsia in 2011."

Interestingly, a new Spanish company called Whatscine is promoting its app for audio description, captions and sign language, where the captions are viewable through either Epson's Moverio glasses, or a smartphone or tablet. Audio description is accessed through standard earphones plugged into the device, and sign language is viewed on the smartphone or tablet.

The concept is a direct competitor to Italy's MovieReading and has traction in Spanish cinemas already. Whatscine has an agreement with Warner Bros and is finalising negotiations with other Hollywood studios to provide access files for their movies.

Having tried on the Moverio glasses, which serve both Whatscine and MovieReading, Woodford felt that there is a definite need for the glasses to be remodelled.

"Although the glasses are well padded around the ears they are very heavy across the bridge of the nose, which is not good news if you're intending to spend two hours wearing them for a movie. The concepts from both MovieReading and Whatscine are forward-thinking, yet the final product for the user wishing to wear the glasses instead of watching a tablet or smartphone screen needs work."

Aside from this, the development is continuing the trend in accessible cinema innovation. From personal viewing screens, to access glasses and now apps to download content, we have come a long way in four years. We are not yet at a stage where individual cinema locations are offering more than one of these options, but as more technologies are developed, consumers will have real choice in how they access movies.

Attending CineEurope, Woodford was able to promote the message to third-party booking systems such as Vista and Ticket about the need for consumers to be able to book access equipment online when booking a ticket.

"I was surprised by the level of acknowledgement throughout the trade show of accessible cinema, which is good news as we move forward," said Woodford. "I feel positive that as other international

territories such as the UK expand their cinema program that exhibitors and consumers will work more closely together, share knowledge from around the world and understand the possibilities available."

DIGITAL TECHNOLOGY

DisabilityCare: think accessibility from the very beginning

As the National Disability Insurance Scheme, DisabilityCare, launches, service providers need to be aware of the technology needs of people with disability. At the DisabilityCare conference in June, Media Access Australia presented on the need for service providers to harness mainstream technology.

Media Access Australia's *Service Providers Accessibility Guide*, commissioned by the NDIS Practical Design Fund, aims to break down the myth that people with disability require expensive specialist equipment to access information.

The quick reference guide contains information on:

- Popular, free and low-cost assistive technology for computers, tablets and smartphones
- Delivering accessible websites and documents
- The accessibility of social media platforms and how to use social media to communicate to a disabled audience

Project manager Dr Scott Hollier spoke about how many disability organisations and service providers have limited knowledge of how people with various disabilities use computers and the web. Of the NDIS Practical Design Fund recipients, only a third were found to have accessible websites.

MAA's Chief Executive, Alex Varley, attended the conference and said, "It was very clear from the feedback at the presentation sessions that service providers are looking for concrete, practical information on how to best prepare for the new way of delivering disability services.

"Our guide was very popular as it takes people step-by-step through the basic requirements. We also had a lot of interest in our Professional Certificate in Web Accessibility, particularly from those organisations that undertake some of their web development internally."

The *Service Providers Accessibility Guide* can be downloaded in accessible Word and PDF formats from MAA's website.

Accessible apps challenge announced

The Australian Communications Consumer Action Network (ACCAN) and the Australian Human Rights Commission have announced an accessible app challenge called 'Apps For All' at the M-Enabling Australasia 2013 Conference.

Apps For All challenges developers to create mobile or tablet apps which can be accessed by as many people as possible, including people with disabilities.

Announced by Johanna Plante, Chairperson of ACCAN, and Graeme Innes, Disability Discrimination Commissioner, the focus of the challenge is to raise awareness about the universal benefits of accessible apps.

"The Apps For All challenge will not only highlight why accessibility is so important, but trigger a flood of innovative and groundbreaking ideas around how apps and technologies can truly benefit all," said Plante.

Award categories include:

1. The most accessible mainstream app

2. The most innovative app designed for people with a disability

3. The most accessible children's app

4. The most accessible games app

ACCAN defines an accessible app as "one which has been designed from the ground up to cater to all consumers". On mobile devices such as smartphones and tablets, accessible apps are those that work with accessibility features such as screen readers or screen magnification. For example, an app becomes accessible to blind and vision impaired users on Apple devices if it works with the inbuilt screen reader VoiceOver. VoiceOver enables blind and vision impaired users to navigate the device through audible feedback.

Similarly, an accessible app may have built-in options for adjusting colour contrast or text size. For apps that have videos, the inclusion of captions is essential for providing access to the content for Deaf or hearing impaired users.

The competition is sponsored by the Australian Human Rights Commission, and Graeme Innes will also be assessing competition entries as a judge.

"I'm looking forward to congratulating businesses that develop apps that are available for everyone," Innes said.

The Apps For All competition deadlines and judging panel of accessibility and technology experts will be announced later this year. For more information, see ACCAN's website.

Greens crowdsource physical access barriers

A new app has been developed by the Australian Greens which gathers information on physical accessibility barriers from the public. The app allows people to identify access trouble spots, such as a building without ramps, or a traffic light without audible signals. The information collected by the app will be used by government to inform future policy.

Led by Australian Greens disability issues spokesperson Senator Rachel Siewert, the app creates a direct line between people with disability and the people in parliament who can help improve physical access policy. When a user submits an access issue, an email is sent to Senator Siewert, who will then compile a report for other disability policy makers.

The app, available in iPhone, iPad and Android versions, was tested by our digital media team, with pleasing results. Both the versions are accessible to people using their devices with assistive technology.

Media Access Australia's project manager Dr Scott Hollier, a white cane user, said, "The app provides a great opportunity for people with disabilities to raise their concerns about physical access issues in a way that can help others and potentially lead to change."

The 'Access All Areas' app is free from the Apple App Store and Google Play.

The access potential of Mozilla's Firefox OS

The not-for-profit technology organisation Mozilla has released its first operating system for mobile devices, Firefox OS, and its accessibility features could rival those offered by Apple and Android.

Since announcement of Mozilla's intention to develop its own operating system for smartphones and tablets, many have speculated on the access potential for people with disabilities. Mozilla is a not-for profit community and software company that works to develop products that use open-source web technologies. This means many different developers can contribute to and improve the accessibility of Mozilla's software, which can be updated to work with different assistive technologies such as screen readers. Because of the large community of developers Mozilla has to draw on, it is likely that accessibility features will be added to the operating system far more quickly than they have been to its commercial rivals.

The precedent for this is Mozilla's Firefox web browser. Over the years, the browser's accessibility has also been improved by a community of developers with the introduction of several assistive features including support for screen readers, in-built screen magnification and keyboard-only access for people with limited mobility.

Mozilla's accessibility quality assurance engineer Marco Zehe confirmed in a video that Mozilla will be rolling out accessibility features for Firefox OS in bits and pieces over the coming months.

"We're getting there. It's not accessible yet so if you buy a Firefox OS device now, it won't talk to you yet but we're working on making that happen," he said.

In the video, Zehe demonstrates the Firefox OS smartphone screen reader (currently in development) on a test device. The screen reader shown announces items on the menu as Zehe moves his finger on the screen.

Like Android, Firefox OS will be available on a number of smartphones and tablets, not just those made by a single company. It is currently available on the ZTE Open (US$39) and Alcatel One

Touch Fire (US$90) in Spain. Mozilla will be making the OS available on more devices and in more countries over the coming months.

More information about features on Firefox OS devices can be found at the Mozilla website.

ONLINE MEDIA

Australia falling behind in Video-On-Demand captioning

Media Access Australia has released a report, *Captioning on video-on- demand: it's time for Australia* to catch up, which shows that most video-on-demand and catch-up TV providers are failing to make their content accessible for Deaf and hearing impaired viewers.

"Consumers are increasingly watching TV programs and movies online, on a variety of devices," said the author of the report, MAA's project manager for television, Chris Mikul. "In Australia, the only networks which provide captioning on their catch-up services are the ABC and SBS. The only Australian video-on- demand service to offer captioning on some content is iTunes."

The report contrasts this with the situation in the US, where anything captioned for TV must have captions when distributed over the internet, while levels of captioning on catch- up TV services in the UK are also significantly higher than in Australia.

If the commercial free-to-air and subscription television suppliers fail to provide captions on their video-on-demand services voluntarily, MAA is calling on the Federal Government to take action. It recommends that the Department of Broadband, Communications and the Digital Economy undertake a consultation process involving a wide range of experts and interest groups, which would look at the technical and other issues involved, and report to the Government by the end of 2014.

The report can be downloaded from Media Access Australia's website:

Online captioning rules clarified in the US

The Federal Communications Commission (FCC) has clarified how it will deal with requirements to caption online videos, caption quality standards, and the ability of DVD and Blu-ray players to display captions.

All of these requirements stem from the *21st Century Communications and Video Accessibility Act*, a landmark piece of access legislation which was passed in 2010. It requires that TV programs which have been broadcast with captions must also be captioned when made available online, but the FCC has previously stated that this applies only to "full-length programming" and not short clips. Disability groups have asked the FCC to reconsider its position on this, expressing their concern about the lack of captioning on news, education and entertainment clips which consumers are increasingly accessing online.

In its new *Order on Reconsideration and Further Notice of Proposed Rulemaking*, the FCC has declined to change its position on video clips until it has gathered more information, and intends to issue a public notice on this in the next six months.

Disability groups have also requested that the FCC impose quality standards on television captioning. It has declined to do so at this point, noting that caption quality will be the subject of another proceeding which is pending.

The FCC has reaffirmed the requirement for DVD and Blu-ray players to pass through closed captions, but has extended the deadline for compliance as it considers the issues involved. (In Australia, captions on DVDs and Blu-ray discs are accessed via the set-up menu on the disc, but this is not always the case with DVDs in the US, and Blu-ray discs there contain subtitles but not closed captions.)

In a commentary on the new order and proposed rules, the Coalition of Organizations for Accessible Technology (COAT) says that the FCC has "kicked the can down the road" by postponing a decision on the captioning of video clips.

The *Order on Reconsideration and Further Notice of Proposed Rulemaking* (PDF, 322 KB) can be found on the FCC website.

ABC to improve app accessibility

The Australian Broadcasting Corporation (ABC) has agreed to make its main mobile app accessible after complaints made to the Disability Discrimination Commissioner, Graeme Innes.

The ABC app for iPhone and iPad is one of Australia's most downloaded media and entertainment apps and acts as a portal to content from across the ABC. Through it, users can read and watch the news, listen to over 25 radio stations, and watch selected catch-up TV.

Commissioner Innes, who is blind, found the app was not compatible with the iPhone's screen reader VoiceOver, which converts text to audio feedback.

Consumer advocacy groups launch campaign to end CAPTCHAs

Australian consumer advocacy groups have launched a campaign asking the world's largest web companies to phase out the use of CAPTCHAs across the web.

A CAPTCHA is a test placed on online forms designed to verify that a website user is human and not a computer generating spam. The standard CAPTCHA is a string of letters or numbers that are distorted so that only the human brain, and not a computer, can interpret it. However, CAPTCHAs present a significant barrier for people with sensory impairment or cognitive disabilities such as dyslexia.

Wayne Hawkins from the Australian Communications Consumer Action Network (ACCAN) started a petition on Change.org calling on companies such as Google, Microsoft and Facebook to lead the way in phasing out CAPTCHAs from their products.

"I'm constantly frustrated when trying to book concert tickets online, contribute to online forums and email politicians through the contact forms on their websites – all because CAPTCHA is so inaccessible," said Hawkins.

Although audio CAPTCHAs are intended to provide access for users who are blind or vision impaired, the sounds they use are very rarely decipherable. Neither visual nor audio CAPTCHAs offer a solution for those who are deafblind.

While many people who produce websites view CAPTCHAs as a necessary evil, the reality is that they are no longer needed. The World Wide Web Consortium, which sets international best practice for websites, has stated that CAPTCHAs should be avoided. There are many alternatives, such as email verification, that avoid discriminating against disabled users.

Media Access Australia, along with ACCAN, Blind Citizens Australia, Able Australia and the Australian Deafblind Council, has signed on as a supporter of the campaign.

Campaign for a more accessible Netflix launched

Accessibility advocates are leading a campaign to make US-based video streaming service Netflix more accessible to people with disabilities. The Accessible Netflix Project aims to get Netflix to make audio description available and improve the accessibility of the Netflix website.

Netflix is a video-on-demand and DVD rental service currently available overseas. While it has committed to captioning all of its content by 2014, Netflix currently has no provision for blind or vision impaired subscribers.

The campaign aims to:

- Provide a screen reader friendly experience to all Netflix functions on the PC and mobile devices with all screen readers
- Provide an easily navigable interface for the mobility impaired using adaptive technology
- Provide easy access to audio described content for the blind and the vision impaired on streaming services as well as DVD selection currently and in the future

Journalist Robert Kingett, who is leading the small team behind the Accessible Netflix Project, said the campaign started when he and other blind Netflix subscribers found they were unable to access DVDs and videos with audio description.

"It started out as just shouting about audio description on streaming services only, [now] we want to expand our mission and help not just us but others as well," Kingett said.

Despite a large proportion of DVD titles having audio description, there is no way for users to identify them through the Netflix interface. Kingett said a few blind subscribers even offered to provide Netflix with a list of accessible DVDs, but the offer was refused.

They also hope Netflix and other streaming services make their websites and media players accessible to all screen reader users and easier to use with screen magnifiers.

Screen readers allow blind users to navigate websites by converting information on the screen into speech. However, if certain coding practices and techniques are not followed on a website, screen readers are unable to interpret the information.

The project's website has a Netflix accessibility feedback form which allows people to share any accessibility barriers experienced. Kingett said they are yet to gain the support of Netflix but hope to collaborate with the company to help improve its service.

"We're here to let people know that equality should happen, especially since we are paying customers," said Kingett.

For more information, see the Accessible Netflix Project website.

WCAG 2.0 under fire in new research

Controversial research has been published damning the Web Content Accessibility Guidelines (WCAG) 2.0 as a system for achieving equal access to the web for disabled users.

WCAG 2.0 is the international standard for what constitutes a website that is usable for everyone regardless of disability. WCAG 2.0 is being implemented by Australian federal, state and territory governments under the National Transition Strategy. Following the guidelines has also been endorsed by the Australian Human Rights Commission as a means of ensuring that online content does not discriminate against people with disability. Last year they were made an official ISO International Standard, establishing their importance globally.

New research, however, has criticised WCAG 2.0, claiming that the guidelines do little to ensure the needs of disabled people online are being met. The study, submitted as a doctoral thesis by André Pimenta Freire at the University of York, researched common problems experienced by blind, partially sighted and dyslexic users when using websites.

Freire's research found that compliance to WCAG 2.0 had little benefit for the studied users:

The findings included the lack of significant differences between the number of user problems in websites that were conformant to WCAG and websites that were not, particularly to partially sighted and dyslexic users, the limited relationship between user problems and measures related to the number of violations of checkpoints/success criteria in WCAG.

The findings also showed that a large percentage of problems encountered by users were not covered by WCAG. Of greater concern was the fact that many problems that were covered by

WCAG occurred in web pages that had successfully implemented checkpoints/success criteria, which were still ineffective to avoid the user problems.

The global accessibility community has reacted strongly to the study. Grant Broome of DIG Inclusion told E-Access Bulletin that "it is difficult for us to imagine how a study of this depth could arrive at such an impossible conclusion".

Ian Hamilton, a user experience consultant, expressed concerns that the researchers had misunderstood the purpose of WCAG 2.0.

"WCAG is to help avoid being unnecessarily excluded because of disability, and not to guarantee that people with disabilities can use a website," he said.

For more information, see the discussion taking place at <u>E-Access Bulletin</u>.

GLOSSARY

Audio description: The descriptive narration of all the visual elements of a TV program, movie, DVD, performance or other media, giving access for the blind or vision impaired. AD may be pre-recorded and delivered as an option for television programs or DVDs, or it may be performed live (e.g. for a theatrical performance).

Captions: A transcription of the audio elements of a TV program, movie, DVD, performance or other media, giving access for the Deaf and hearing impaired. Unlike subtitles, captions include song lyrics, descriptions of sound effects and music, and are often positioned and coloured so as to make it easier for the viewer to identify who is speaking. Captions may be divided into:

> **Open captions:** Captions which are 'burnt onto' a video or digital image and will be seen by anyone who looks at it, and;

> **Closed captions:** Captions which a viewer chooses to see (e.g. by accessing teletext captions on TV, or activating the captions on a DVD).

Signing: Access to a TV program, movie, DVD, performance or other media via a signer using one of the various Deaf sign languages, e.g. Auslan (Australian Sign Language). Some TV programs in the US and UK have a signer occupying a space on the screen.

Stenocaptioner: A highly trained captioner who captions live programs using a stenographic keyboard.

Subtitles: This generally refers to English translations of foreign language TV programs or movies, presented as text at the bottom of the screen. It can also be a straight transcription of the dialogue of an English language program (this is a common feature on DVDs). Note however that captions are often called subtitles in the UK and other parts of Europe.

Teletext: The broadcast data delivery system used in Australia to transmit captions on analog television.

ACRONYMS

ACCAN	Australian Communications Consumer Action Network
ACMA	Australian Communications and Media Authority
AD	Audio description
ADA	Americans with Disabilities Act
AGIMO	Australian Government Information Management Office
BCA	Blind Citizens Australia
CAPTCHA	Completely Automated Public Turing test to Tell Computers and Humans Apart
CVAA	21st Century Communications and Video Accessibility Act (US)
DBCDE	Department of Broadband, Communications and the Digital Economy
DDA	Disability Discrimination Act
FCC	Federal Communications Commission (US)
G3ict	Global Initiative for Inclusive ICT
MAA	Media Access Australia
NTS	National Transition Strategy
RNIB	Royal National Institute of Blind People (UK)
VOD	Video on demand
WCAG	Web Content Accessibility Guidelines