Shoora

SHOORA · shoora.me

Executive summary — live speech, synchronised to every phone in the room, in text and sign language.

The whole hall laughs together, at the same second, at the same joke, whatever language they speak and however they follow the play. **This is what Shoora does.**

The problem

Wherever a person speaks to an audience — stage, lecture hall, classroom, clinic, guided tour — part of that audience is left out: a second language, a noisy hall, a seat at the back. Hundreds of millions of migrants, students and tourists follow content in a language not their own. Today's options are one screen in one language for everyone, or human captioners at a price that limits them to a few performances a year. Machine translation exists; the link between the translation and the moment the word is spoken does not.

The solution

Shoora's core is a synchronisation engine that ties live speech to text: it hears where the speaker is and serves the matching line — translated, and in sign language — to each viewer's own phone. Two modes:

- **Known text** (theatre, opera, lecture with slides): translation and signing are prepared in advance at human quality; the engine only synchronises. High accuracy, near-zero marginal cost.
- **Free speech** (classroom, tour, conference): live transcription and translation, with slides and syllabus acting as a partial script that sharpens recognition of names and terms.

Sign language is always shown next to the text, so meaning survives even when automatic signing is imperfect. The venue installs nothing — no screens, no dedicated Wi-Fi, no operator; the audience uses its own phones in a dark, non-disturbing view.

- **Two-way:** Audience members type directly to the speaker's screen — no raised hand, no voice. Reverse mode lets a Deaf viewer sign to the camera and the speaker read it as text.
- **Museums:** In a museum, photograph an object or label and get the explanation in your language, in text and sign. Kids mode and a post-visit memory page widen the audience beyond accessibility.
- **Healthcare:** In clinics, the doctor is understood by every patient — another language, a room that is hard to hear in, a thread that is easy to lose — alongside interpreters, never instead of them.
- **Theme parks:** Ride pre-shows, parades, animatronic narration and walk-through attractions are scripted, so the engine synchronises translated narration and sign language to them; free-speech mode covers live performers and guides; safety announcements reach every guest in their own language.

Business model & market

- **Institutional licensing:** annual licence per venue plus per-production fees. Venues are legally obliged to provide access (ADA, European Accessibility Act) and hold under-used accessibility budgets.
- **Content marketplace:** theatres, museums, lecturers, guides — and Deaf signers who

Competition & differentiation

Theatre captioning apps (GalaPro, Figaro) are one-directional, without sign language, and need venue Wi-Fi or an operator. Live-caption apps (Google, Microsoft, Ava, Otter) ignore known text, fail in noisy halls, have no signing. AI sign-language vendors (Signapse, Hand Talk) translate text only, unsynchronised. Human

record signing — upload content and receive a share of revenue every time it is used. The library grows on its own and becomes the company's accumulating asset.

- **Add-ons:** automatic accessibility reporting for regulators and funders; city-wide tourism deals covering every venue in a city; per-line audience insight for directors and lecturers.

Entry market: thousands of theatres, opera houses and museums in North America, Europe and Asia, plus theme parks — hundreds of major parks with more than a billion annual visits, largely international families for whom narration in their own language is the difference between a ride and a story. Expansion markets: education, where institutions already pay for human captioners, and healthcare, where language access is a legal duty and interpreter shortages are chronic. The global captioning and transcription market is estimated at $4–6.5 billion (2025), growing 9–10% a year, with education the fastest-growing segment — yet almost all of it is video and broadcast. Live speech in rooms is the corner no one has addressed with sign language.

services are the gold standard but expensive and scheduled. No one combines speech-to-text synchronisation, pre-prepared translation, two-way communication and sign language in one platform serving both stage and classroom. Human interpreters stay essential when it matters most. Shoora fills the everyday moments in between, alongside them.

Founder

Ofir Paz — serial entrepreneur and technology executive across cybersecurity, AI, telecom and medical devices. Founder of Peach Networks (acquired by Microsoft, 2000), InspireMD (NASDAQ IPO, 2011), Voco and WiKey; former GM of Microsoft TV Israel. M.Sc. Electrical Engineering, Tel Aviv University. Shoora's synchronisation engine is built in-house; privacy and security are designed in from the start — audience phones share no personal data, and venue content stays under the owner's control. We work with Deaf community advisors, theatre professionals and educators.

Traction & next steps

Several museums have confirmed cooperation on first pilots of photo-and-explain in the visitor's language and in sign, alongside the revenue-share model. A theatre pilot — one show, three languages plus sign language — is in preparation to prove the real-time synchronisation engine.

Why now

Speech recognition and machine translation have matured to production quality; open-source sign-language tooling is available for the first time, and Shoora builds the first applied layer on top of it; accessibility regulation (ADA in the US, the European Accessibility Act, and national equivalents) is turning provision from optional into a budgeted obligation.

The living lexicon — the accumulating asset

Every human correction to an automatic sign translation, every translated script, every explanation uploaded, is kept and improves the system. After a hundred productions and a hundred museums, Shoora holds the largest corpus of signed and translated live content in the world. That data, not the app, is the moat.