# A world tour of inclusive publishing initiatives

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>> Richard:  
Hello everyone, and a very warm welcome to you. My name is Richard Orme from the DAISY Consortium and I am your host for today’s webinar. A world tour of inclusive publishing initiatives.

OK, let’s get started! This week is a little different to previous sessions we have run, in that we’re doing more of a group discussion and we’ll try a couple of polls.   
So for a group discussion we need a group, at this point I’ll hand over to our panelists, who will introduce themselves: Starting with you brad.

>> Brad Turner: Hello, Brad Turner hailing from the San Francisco bay. I run global literacy at Benetech. That includes global certified accessible which is an accessibility program that trains publishers how to produce accessible materials and provides them a marketing vehicle to prove to others that they have passed a certification.

>> Richard: Thank you for that. Deborah?

>> Deborah Nelson: Good morning. My name is Deborah Nelson. I come from Canada where I work at eBOUND which is a not for profit corporation whose sole mandate is to help Canada publishers to play in the digital market place for the creation and selling around the world. We have partnered with ACP to do a lot of research in accessibility. I look forward to sharing that with you as the hour goes on.

>> Richard: Let's turn to Hugo.

>> Hugo Setzer: Thank you, Richard. Hello to everyone. It's a pleasure to be here. Richard thank you for inviting me. It's an honor to share this panel. My name is Hugo Setzer. I'm a publisher in Mexico City. I sit with Richard on the accessible books consortium advisory board. At the same time, I'm president of the international publishers association where we represent through 83 publishers associations in 69 countries, thousands of publishers around the world. Thank you, Richard.

>> Richard: Thank you, Hugo. And for setting out why we invited you. You are characteristically modest. Kirsi, tell us about yourself.

>> Kirsi Ylanne: Good evening. I'm currently in Finland. It's evening here. I work at the [inaudible]. I represent here NIPI. That's from the words Nordic Inclusive Publishing Initiative. This is part of the Nordic countries. I also chair of IFLA, libraries serving people with print disabilities.

>> Richard: I'm happy we have assembled a stellar panel. The overview for today is to start with a whistle stop. This is me reading through some slides but telling you about inclusive publishing initiatives that are happening in different countries around the world. We will hear examples from north and Latin America, Europe, Africa, and Australia also. After the whistle stop which I hope to move through briskly we will have the bulk of our session. We have some prepared question which the panel don't know how they will come at them and we want to keep it fresh. So keep your questions coming in. We will respond to those and answer those questions that are important to you.

During the session we will also be trying out audience polls. This is for the first time. So please bear with us if it doesn't go entirely smoothly. The panel and I felt it would be wonderful to learn about our audience and also what you perceive to be the key barriers to inclusive publishing. So questions at any time. The first poll. We would like to know about you. This poll will be starting now. It should come up on your screen and you should tell us where you are in the world you are and what organization you are working within. We will close that poll at the end of the whistle stop.

Let's move into that. So a whistle stop tour not everyone is familiar with that terminology. This is a trip where people visit many different places in a short period of time. Turning first to Canada where accessible publishing has been a live topic in Canada for some time, with two industry events Techforum and ebookcraft featuring accessibility for more than 10 years.   
More recently NNELS (network of accessible library services) They have developed a popular annual seminar/conference. Organizations such as CNIB and library groups have been raising the issue with policy makers and With publishing makers. And in March 2019, the Government of Canada announced an investment of $22.8 million over five years to support the sustainable production and distribution of accessible digital books by Canadian independent publishers.   
The goal of this initiative is to enhance industry capacity so that books are “born accessible” as part of the digital production process. Well that sounds to me like inclusive publishing. An accessibility landscape research report was published in March 2020 which suggests next steps including:

Which include the...  
Development of an online publisher toolkit Establishing a shared databank of training resources and best practices.   
The piloting of a Canadian certification scheme, before potentially scaling up to a national system.   
outreach to retail partners to ensure accessible content is available for purchase Expanded research into how to best support the distinct needs of the Canadian trade and educational markets.   
There was significant focus in Canada on accessible publishing before the announcement of the government funding, and it goes without saying there has been a lot of interest since.   
let's move south of the border now to the United States. The book industry study group is an industry group that standardized best practice in the publishing industry.   
In 2016 BISG published the Quick Start Guide to Accessible Publishing which was a landmark publication setting out why accessibility is important, the business case for accessibility, how to create accessible   
content, legal requirements. It included a top tips section as well as listings of resources.   
The guide had many contributors including publishers, vendors, accessibility experts and end users.

And from these conversations also grew the question about how to ensure that a title is In fact accessible.   
This was increasingly important to institutions such as universities and school districts that had legal imperatives to ensure that the digital titles they were adopting were accessible.   
Customer demand was especially strong especially in the world of higher education publishing, and publishers have responded to this with vigor.   
Indeed, early in this series of webinars we featured a Publishers face off, where publishers submitted titles off their production line for scrutiny.   
If you go back and watch the video of that session you will see that we saw highly accessible digital titles with features such as great Structure. Detailed images, structure, described images, extended descriptions, page markup, navigable tables accessible math.

It's just wonderful to see publishers proud of their accessibility achievements and turning this into a marketing asset.

Now, As part of assessing those titles the panel put them through the Benetech Global Certified Accessible process. Which brad mentioned in the introduction. As the name suggests, it is not only for the US, but this is where is has moved fastest. This program supports a publisher or vendor to get their workflow to a point where they can be confident that the titles coming off that line are accessible to a high standard.   
Titles can then be GCA certified, and because this comes with the assurance of a trusted third party, both they and their customers can be confident in their purchasing choices.

And Increasingly in book distribution platforms you will see accessibility metadata, including whether the title has been certified as accessible by the publisher, or the gold standard, by a third party.   
I hope that in the discussions Brad will expand a little on the question of how technical advice for publishers, common standards and certification can fit into an accessible publishing ecosystem.

Now, Whilst we’re in the United States I should mention that the ebook services of big tech companies such as Amazon and Google are also investing in accessibility. They pay attention to the accessibility of their ebook reading apps and devices, and they love to accept accessible EPUB into their systems.   
okay, let's move further south to Brazil. There is a lot to tell you about Brazil. The Brazilian law on the Inclusion of Persons with Disabilities seaming at social inclusion and citizenship.  
The Inclusion law is wide ranging but has specific provisions that impact on accessible publishing. users can ask for any book sold in bookstores or online to be supplied in accessible format This is typical digital and EPUB 3 is preferred. And images must be described and the book must be well formatted and adapted.   
Books with more than 10.000 copies when launched, must be Available at the same time in digital accessible format.

Trade books if they are not available, they have up to 30 days to be delivered.   
Books with complex content shall be delivered in 30 to 60 days   
How this is organized?

Well, The major publishers association have websites where the requests can be made, and usually Publishers hire professionals or specialized companies to do the job.

If it's not already done.  
As publishers are starting to author and produce books for digital use, they are including accessibility in their workflow. Turning to the public sector, all books purchased for government departments to libraries, schools or other programs, must be delivered in accessible

Formats. It is a huge operation. There are nearly 900 books in the National Textbook Program for public schools, including Literature and text books. This includes more than 100.000 complex pages (Math, Geography, Biology, etc.), With more than 300.000 images described, around 100.000 Math and chemical formulae converted and adapted.   
Math expressions are in MathML and image descriptions are done in accordance with a set of guidelines.

And Since 2019, all textbooks for First 5 grades of school are delivered in Braille format. It implies the conversion of around 70000 complex pages to braille and printing more than 10 million pages.

So a lot going on in Brazil. Let's cross the ocean to Europe. I'm not going to dwell long on the Nordic countries. We have Kirsi.  
But in our whistle stop tour I wanted to highlight the approach being taken by some countries with small populations, and speaking many languages where the number of speakers is comparatively small.   
In the Nordic countries, organizations that serve people with print disabilities are collaborating as a partnership to work with the publishing organizations.

So NIPI, is a network which currently represents are Denmark, Finland, Iceland, Norway and Sweden. Let’s turn to two other European countries

Stopping first at Italy.

Well, the LIA foundation began in 2011 as a project carried out by   
AIE, the trade association of Italian publishers, and has since become a Foundation.   
LIA was conceived to increase access to publishing for people with print disabilities living in Italy.   
The initial project looked at all aspects of the supply chain with a view to making it accessible.   
They set up a purchasing model which made it possible for print impaired persons to search for And procure accessible content.  
The national catalogue of accessible e‑books has grown and today it features more than 25   
thousand accessible digital e‑books available, and more than 400 titles, mainly new ones, are added every month.   
Over the years LIA Foundation has grown to be a centre of expertise and knowledge on the   
global scene and we have benefited from their team members in webinar sessions Presenting our webinar sessions related to image descriptions and the European Accessibility act.   
In the whistle stop tour I wanted to highlight that our Italian friends benefit from a   
national body in the LIA Foundation with membership that includes publishers (around 80%   
of trade), distribution platforms and end user bodies.

The LIA foundation is very active and present in international working groups and standards bodies. LIA offers consulting, training, conversion to publishers, and end user awareness events and has recently been awarded European funding to extend this activity.

To our next European country. This is the nether lands. Accessible publishing in the Netherlands has been initiated by DAISY member Dedicon.   
This began with a series of round table discussions in 2016 to explore adoption of born accessible practices within mainstream publishing. This then lead to the Born Accessible Publishing project Which starting in 2018 with 3 main areas of activity:

Awareness. Which is working on increasing knowledge by a series Of events. A quick start guide which is building on the guidance produced as a result of the earlier round table sessions, 10 new sets of guidance were produced to motivate and help everyone get   
started on the path to born accessible publishing 3 –

Activities to boost inclusive publishing which Include an inventory of tools &   
solutions, in company workshops held to show employees how their content is viewed by people with print disabilities and to offer guidance, consultancy offered to Education and trade publishers to improve workflows & help build an action plan.

So lots of exciting new developments took off as a result of this project Work which includes implementing of standards became a priority, an educational accessibility   
taskforce was formed in 2018 and Dedicon are working together with the French organization Braillenet to develop training materials for the publishing ecosystem in a range of European languages.   
so, moving from Europe to Africa. We are stopping off at the country of Kenya. Here we see another stakeholder group coming together, the Digital Literacy Trust includes publishers, distribution platforms, international development agencies, disabled persons organizations, vendors The area of focus of this group is focused on accessible publishing in educational materials.  
Teachers in Kenyan special needs schools consistently cite the lack of accessible learning   
materials as the #1 challenge They face. So the digital literacy trust have worked with the Digischool initiatives which involved providing over a million tablets into the school system. They have a downloadable tool kit to help them produce accessible EPUB. Publishing professionals can demonstrate their creativity and understanding of accessibility as they produce digital versions of print school books. Here we see accessible EPUB and EPUB with human narrative performance and sound effects and sign language. They also organize the annual digital essay competition which is now in its 8th year. This is inclusive to all learners. There digital literacy trust contribute to developments in readium. They use readium as the basis of their reading apps and support the progress of in other African countries. Were recognized in the 2019 ABC excellence awards. We will do one more country. We are heading over to Australia. The AIPA, the Australia initiative inclusive publishing initiative operates under the Australia publisher association. They have managed to pull together members of all areas of the publishing industry in Australia. AIPA aims to bring a greater awareness for people with print disabilities and to build publishing industry capability in producing accessible books that are inclusive by design. They are trying to make content accessible and the legal requirements. And secondly, inclusive publishing in Australia is an introductory guide for publishers and those who contribute to the workflow. This guide offers a set of work flow strategies that are inclusive. Also the Australia publishers association is a member of the round table for information access for people with print disabilities. This body has education, government, business, alternative format producers, community and disability organizations throughout Australia and New Zealand. This is to facilitate the use of quality alternative formats.

I want to reflect on an international initiative. WIPO is the World Intellectual Property Organization Nations, with 193 member states. WIPO is the lead agency for the Marrakesh Treaty and also hosts the Accessible Books Consortium Which has Two main initiatives:

Relate TD to accessible publishing. ABC International Excellence Award: This annual award is presented at the London Book Fair, as part of their high profile ceremony.   
It recognizes outstanding leadership and achievements in advancing the accessibility of   
digital publications for persons who are print disabled. So it both recognizes the award   
winners and finalists, but also promotes the issue of accessibility and inclusion in a   
high profile international publishing event.   
Two awards are presented each year, one to a publisher and one for a project initiative. In

2020 the winners were macmillan Leaning of the United States in the publisher category, and Fondazione LIA of Italy in the initiative category.

I also want to mention the ABC Charter for Accessible Publishing. This is a charter that encouraging the leadership in publishing organizations to make practical steps towards   
born accessible publications.

By signing it, the management and leadership of publishing organizations make commitments such as developing and publishing an accessibility policy; nominating   
a senior manager with responsibility responsible for accessibility; testing our digital publications for accessibility and incorporating accessibility metadata.

And many more. To date, Over 100 publishers have signed the charter to date.

So that's our whistle stop that is giving you examples of different initiatives, the concrete steps that have been taken and the countries brought together to achieve them. We come to the poll results.

So who do we have attending the webinar? Unsurprisingly we have 56% of our attendees on this webinar in north America. Great to see Europe well represented with 30%. Asia is represented at 9%. We have South America at 5%.

So, I think people from all around the world are coming in and listening to the world tour of inclusive publishing initiatives. We also wanted to know about the types of organizations we have represented. So we actually have quite a high representation of nonprofit organizations. Followed up by education establishments, publishing houses and other.

Together with some interested individuals.

So we will remember these answers as we have our discussions. We will reflect these in the answers that the panel may give. So quite high level of interest there in nonprofit organizations. I guess these organizations are beginning to think of themselves as advocacy organizations and thinking about how they can start the ball rolling in their countries.

So, let's turn to our panel for some discussion. I invite you to turn your cameras on. I should do the same. I will do that once the ‑‑ I have managed to do that now.

Reflecting on the examples that we have gone through there and the number of people we have and the range of people we have attending this webinar, let's think about who are the key players in the accessibility supply chain in addition to publishers and what should they be doing?

So I wonder who would like to address that. We saw many of these examples involve broad stakeholder groups. Any lessons for yourselves or people attending the webinar on the range of participants that should be involved in this journey? Who would like to speak first?

>> Brad Turner: I will jump in. So, one of the things that's important to remember is that if the accessibility fairy visited us all in the middle of the night and made all the content in the world accessible, that would be fantastic but you still have to find it, buy it, if you are at school get it assigned to you and be able to read and learn from it.

So there's an entire ecosystem here that is important that we address. The publishers are a critical part of that. Once the content is accessible, you have to work with distributors, retailers, learning management systems, the library management systems. There's lots of pieces in the ecosystem.

>> Richard: That sounds right to me. I think I've picked these examples because these are examples where we see success. Maybe one of the characteristics of them are they involve stakeholders through the supply chain. Deborah how are you getting on with that in Canada? Are you able to engage stakeholders through the supply chain?

>> Deborah Nelson: Certainly, I concur with brad that getting vendors attention is going to be the biggest hurtle that we have to overcome. That includes commercial vendors and libraries. At this point it's that they don't know what they don't know. Trying to have conversations with Amazon. Brad, I would love to hear your story about this. Being able to show accessibility metadata is an arm's length reach for them. They keep saying down the road, the road maps are full. One of the things we need to do to make sure people understand the moral compels around this is have the user community participate in our conversation with vendors because if you can understand from a person with a print disability what exactly these small changes will allow them to do, I think it will help motivate our vendors and also see that there's a way to increase their market in customers.

>> Richard: Hugo, how about in Mexico and Latin America? You are sitting there as a publisher. How do you see other publishers engaging with this and others in the supply chain? I guess maybe digital publishing is at an earlier stage in the U.S. and Canada.

>> Hugo Setzer: I like brad's description about having the whole ecosystem working together and starting with publishers because we have to make sure that every day we have more and more material in accessible formats. Publishers have had an amazing response to that in our region. We are perhaps a little bit, but I wouldn't say much far behind in digital publishing. I think the main publishing markets in Mexico, Columbia, Argentina are the largest. Most of the publishers are publishing in digital formats. We have held different conversations with the publishing associations in those main markets and work together and I know because I have had the chance to sit together with the publishers associations in at least Mexico and Columbia for example. With the print disabled community to see how we can improve things and have more titles in digital formats. In Mexico right now we are working with publishers and the end user community together with our authorities to improve the limitation of the Marrakesh Treaty which is also a very important step in all the different countries signatories to really have these ecosystem working to have a correct implementation of the Marrakesh Treaty.

>> Richard: I think I'm right in saying that many of those more than hundred publishers who signed the charter are actually in Latin America, is that correct?

>> Hugo Setzer: They come from all over the world those over 100 publishers. There are many in Latin America.

>> Richard: Deborah called out two particular areas that need focus which is on the vendor or the retail and lending platforms. This is something that needs attention and the end user community and the power of end user voices in order to drive this. I was struck by the LIA foundation including organizations of people with print disabilities in awareness events and so on. This seems to be an interesting model. Kirsi is that something you have planned within the Nordic region? Engagement with the end users and the voice of the end users.

>> Kirsi Ylanne: That's our plan. We all 5 are coming from the agencies that have long experience in producing accessible books for persons with print disabilities and given the library services. So we know the needs of the persons with print disabilities. We are trying to tell them to publishers of these other needs. I would say that I agree with everybody that the whole ecosystem has to be accessible. At the end it doesn't ‑‑ the reader doesn't care who is responsibility it is as long as it's enjoyable. So I think the publishers have to do their part and also the distribution channels have to do their part. I hope the publishers and distribution channels talk to each other to make sure the reading experience is totally accessible. That's important that if a publisher can make a fine product but the public library system doesn't support the accessibility features, then the reading experience isn't fully accessible.

>> Richard: In the whistle stop tour I mentioned Google and Amazon and the accessibility efforts they are making. Deborah called them out that there's more to do in the field of metadata. Are those brands present in the Nordic countries or do you have your own reading platforms and distributors that also need to understand the changing they need to make?

>> Kirsi Ylanne: One characteristic for the Nordic book market is we have very strong subscription services here. You may know story tell. That's similar to Spotify or Netflix. You pay a certain fee and then you have access to the total collection of e‑books or audio books. It's important those services make sure that their applications are accessible. So also persons with print disabilities have the ability to use those systems. I would say it's very small things to make the navigation better. I have to say that in the past years we have seen improvement in the usability and that benefits everybody. Not just persons with print disabilities but all users when it's easy to navigate.

>> Richard: Given the publishing is an international business with titles flowing cross boarders, how important are international standards and norms around accessibility in order for this to be scalable? What's the role of international standards here?

>> Kirsi Ylanne: I can start here because the European union you might have ‑‑ the DAISY webinar that was June 10th about the European union covers e‑books. So after June 2025 have to be accessible. So we need those standards, so publishers follow the standards and make sure their books are fully compliant to the requirements.

>> Richard: Brad, I'm expecting you to speak up on this. Your global certified accessible.

>> Brad Turner: We use the web content accessibility guidelines at an AA level. Most people have heard of WCAG. The WCAG is the gold standard for accessibility.

There are three levels of it. We go to level 2 which includes proper navigation, table of contents, page structures, those types of things. We add book related issues to that because if you think about the web, reading on the web is link to link to link. Reading on a book is page to page to page. So that's where page numbers and navigation comes in. We also make sure that at least in our global certified accessible program that we address image descriptions, alt text. The other things that make the book fully accessible. If you look at macmillan, they passed through our global certified accessible program. It's a training and education program, and a certification penalization ‑‑ if you don't do it right you get a penalty. No, it's we will help you learn and give you a third party certification so you can market that to organizations that are looking for accessible books.

In the United States, it's becoming more important as the legal mandate is that education level you must provide an equivalent education for all students.

Not at the publisher level. It's at the education level but publishers are recognizing that as they build their content in a born accessible fashion, higher ed institutions are looking to purchase accessible content. So a publisher like macmillan can say we have gone through a third party certification by a body who has converted millions of books into an accessible format. That's a powerful statement for the publisher. We help them sell that as well, so we have an accessible store hosted by interesting ‑‑ VitalSource. VitalSource shows accessible metadata in their platform, has an accessible reader. We are trying to build the entire ecosystem up front, so the content is produced accessibly and the purchaser and distributor and make it visible and see it and make sure the reading experience is great.

>> Richard: Those principles of accessibility you described in terms of alt text; these don't sound like they are specific to the U.S. market. These are international standards that already exist. So if you are in a country that's starting out on the journey of inclusive publishing, you don't have to reinvent.

In Canada you are looking to pilot a certification scheme? And looking at the specific needs of the Canadian market. Would you speak to this topic to what extent actually do the standards exist and a lot of work is done and now it's about implementation.

>> Deborah Nelson: Yes, as part of our landscape research report, we had three elements. Accessing what the current state is. So what's happening with the various stakeholders that we have talked about during this session. We looked at what the future state looks like. We define that as the standards that we are all working towards. The last part was the training and awareness to bridge the gap between where we are now and where we want to get. So given that the government has $22 million and we are about a year and a half into the 5 years, we are going to start piloting ‑‑ actually Benetech as a microcosm of what certification will look like so we can put dollars and cents and human hours of effort around scaling this nationally within. So the pilot will take place this year and what will it look like for the 3 subsequent years to scale to about 250 Canadian publishers. So we want to make sure we are employing Canadians and people with print disabilities to keep that work and keep the end user at the center of our view. We are excited about that project and we know we have a lot to learn.

>> Richard: Very good. Kirsi mentioned the European accessibility act. Brad you talked about the requirements that sit on education providers to make sure education is important. I want to put a false choice to you. Which is more important or maybe they are not important to you, the availability of funding to help get these initiatives off the ground or the presence of strong legislation to drive inclusive publishing forward? Maybe it's a false choice? What are your thoughts about funding and strong law?

>> Brad Turner: Can I add a third choice? I would submit ‑‑ it's come up already ‑‑ submit that user demand is the highest. The legislation, sure that will drive the publishers to do it because they have to. The funding will allow the publishers to start when they want. When the end user start screaming for it, there's a vacuum. They will rush to fill that vacuum. That vacuum is I need accessible material.

So I think it's demand from end users that makes it ‑‑ that's the biggest driver.

>> Richard: Hugo, is that important to you?

>> Hugo Setzer: Of course demand is important. That's what we have to look at that drives our business to look at the demand.

On the other hand, I was thinking about having a strong legislation. I would perhaps put it in different words mentioning that it should be a correct legislation. You explained, Richard, the role of WIPO with the Marrakesh Treaty and the Accessible Books Consortium and the way the Marrakesh Treaty is a legal framework that allows many of these things to happen. It has to be ‑‑ it has to have a correct implementation. We have seen some mistakes in some countries while implementing the Marrakesh Treaty. On the other hand, I think it was really a great initiative by WIPO to launch this Accessible Books Consortium because it's a practical way to start doing things and not waiting for legal things to happen. We have had an incredible response by publishers around the world. IPA has been behind the Marrakesh Treaty and the Accessible Books Consortium and we have been promoting this and we have had a great response. There's so many publishers working on making their books accessible.

>> Richard: You heard me talk through the whistle stop tour and I hope I did all the work in those countries justice by describing what's happening. Were there any surprises to you in there or thing that you feel should be highlighted more? Surprises? Lessons? Kirsi? NIPI had a false start with the pandemic meaning that the conference was canceled. As you reviewed the whistle stop tour, anything that struck you that you would like to take back to the group that are collaborating together?

>> Kirsi Ylanne: I was interested to hear what has happened in Brazil with the educational material. I think that's the hard part of doing accessible material. It's not easy when there's text only. That's not the tricky part, but how to make educational materials right from the start accessible. So that was something I want to study more.

>> Richard: Regena said this is still a challenge. How do more complex math content be made more accessible especially the higher level math subjects with things like differential equations and graphs. I mentioned the publisher face off you will see some of those were submitted. You see some of those come through brad, through the GCA. It's not doing the easy stuff. That educational material is at the tough end.

>> Brad Turner: Yeah. That's 80% of the work. Chapter titles, page numbers and text is easy. When you get into the STEM topics science, technology, engineering, art, and math. Whether it's the quadratic equation or the Mona Lisa it still needs a description. So whether it's alt text, a long description, all of that really more complex content needs to be described. We focus on that in GCA. I think that's the hardest place for publishers to make the leap because a lot of times it's not the publisher providing those descriptions. It has to be the author. The author knows why they put that in there. Here's a picture of a coffee cup. Is this a picture of someone enjoying a warm beverage in the morning or a science experiment to see how long a beverage will stay warm throughout the day? So the description comes from the author, gets put in by the publisher and it's that partnership that makes the book accessible.

>> Richard: Of course we have a whole webinar in the can on image descriptions which people are able to go back and view. Brad, anything in that world tour that struck you as surprising or hmmm we should be thinking about that in the U.S.?

>> Brad Turner: I will second Kirsi nomination for Brazil. I wasn't aware that they were as far ahead as they are with forcing or guaranteeing that books are accessible for education and trade. Producing braille books, et cetera.

It's great to hear that it's becoming more and more important around the world. Many of us run ‑‑ Deborah mentioned she see nonprofit. I'm at Benetech which has bookshare. So there's lots of libraries that produce content like this, but it would be fantastic if publishers would start producing that way. So that libraries could then become much more of a service for individuals with backlist items because those individuals with print disabilities could go purchase that book. Somebody mentioned it's a better book for everybody. Whether if I take the DAISY format which is the synchronized text or highlighted audio. I call it e‑book care yolky. If I have dyslexia, that's difficult for me. If I'm studying for a high level university exam, that's important because I can get the information through my eyes and ears. So the accessibility piece certainly addresses books for people with print disabilities, but it really benefits everybody.

>> Richard: This is an argument that we often make in the accessibility movement. How compelling Hugo and Deborah do you find it that an accessible book is actually better for everyone? Does that cut through or do you find that intriguing?

>> Hugo Setzer: Deborah?

>> Deborah Nelson: Sure. I think it is a compelling argument. When we go to our accessibility summit that's run by NNELS, they have people from the user community demonstrating what it feels like and the content experience for someone who is sight impaired and people with learning disabilities which represents up to 10% of Canada's population. So right away I think it sounds very compelling positioning statement because your market gets bigger and bigger. You have got a bigger audience and market. I think publishers need to hear that.

>> Richard: Hugo, before you speak. I've been reminded we have another poll that we will run in the last few minutes of this session which is to ask people that having heard the discussion and thought about it in your view, what is the most significant barrier slowing inclusive publishing where you are. We will give you the results in a second. Hugo, back to you.

>> Hugo Setzer: Thank you. I absolutely agree. It's one of the most important arguments we make. There are a lot of doubts in how much we will have to invest and then when we talk about how this making a book born accessible makes a better product for the market, I think that's one of the main reasons to jump into this. Of course, the main reason is because it's the right thing to do but it's also a good business case.

>> Richard: We have heard about business case and the power of user voice to publishers and platforms and customer demand will drive things and legislation and money. Richard ask the question that's a tough nut to crack. It's a major issue. What can be done to ensure that the end users are educated about inclusive.

>> Kirsi Ylanne: We have had two seminars about accessible books, and we invited people with print disabilities to talk about their experience using publishers material and when they say it would be nice to know what the image contains, they hear from the potential users about the problems.

>> Richard: Great. I have a closing question to our panel before we reveal the answers to the last poll which is: If you have the opportunity to ask the webinar attendees to do something or make a suggestion to move forward inclusive publishing in the region they live in what would that be? What is the call to action? Deborah, what's your advice or request?

>> Deborah Nelson: My thought would be making sure that we are able to clearly communicate what the business model looks like by highlighting the user community, quantifying the user community, running a business case to say this community would be worth this amount of money to give the publishers the imperative to act sooner than later would be my thought.

>> Richard: Thank you. Brad, what are your thoughts?

>> Brad Turner: I think that the webinar attendees should learn as much as they can about born accessible, especially for those in the publishing and distribution community. The ability to take that first step ‑‑ sometimes that's the hardest thing. We talked to a number of publishers and they say we are not ready yet. A program like global certified accessible or the NIPI program. All of the people on this panel want people to publish in a born accessible fashion. So reach out and say how do I get started? I understand the business case is there. I understand it's a better book for folks. How do I get started? And take the first step.

>> Richard: Take the first step. The journey of a thousand miles is started with a single step.

>> Hugo Setzer: I would agree. I saw there's a good number of publishers watching this webinar. I would tell publishers this first step would be to sign the Accessible Books Consortium charter. You will find it there in Spanish, English, and French. That's a good way to start making a commitment to accessible publishing.

>> Richard: Thank you, Hugo. Kirsi, your thoughts?

>> Kirsi Ylanne: I want to say all the European publishers that don't wait until 2025 when the European accessibility act comes into force. Start learning now how to make your processes accessible and taking the accessibility into account right from the start. Then within 5 years you will be experts on this, and you have to remember this is about learning, accessibility is about learning. Technology changes. You have to have the mindset to be willing to learn things and learning from the end users too.

>> Richard: Great thoughts from our panel there. Let's now turn to the results of our second poll. So the question was What is the most significant barrier slowing inclusive publishing where you are? And the results are that coming in first “is the business case is hard to make” 33% of you said that. Tying equally in second place at 30% is “don’t know how to start” and “No strong laws to make it happen”, the I guess gratifying to see last “the tools do not exist” not so many of you only 7% of you feel that the lack of tools is what is impeding progress in inclusive publishing.

OK, we’re coming to the end of this session. Thank you to our panelists for sharing great   
information and insights. Thank you to everyone who joined us for today’s session.

Coming up in the next few weeks we have some more wonderful sessions for you.  
topics for you:

July 8 we are going on a trip as we follow publisher to students and experience the accessible EPUB ecosystem in action. And on July 15 we will talk about scaling inclusion in the transition to remote teaching. The rapid switch to online learning has amplified barriers facing some learners with disabilities. In this webinar our friends from blackboard ally will share analysis from thousands of institutions around the world and we will discuss inclusion. On July 22nd we will dig deeper into describing images that brad also touched on and get into the art and science of describing images. You can find out more at  
Find out more information at daisy.org/webinars, where you can also sign up to the webinar announcement mailing list to learn about new topics as we add them. If you would like to suggest a subject, or if you are considering presenting a webinar, then please email us at webinars@daisy.org I hope you will join us again next week. In the meantime, thank you for your time and have a wonderful rest of your day. Good bye.