

ABOUT ACCESSIBILITY





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5 Things to Get Started







What is Digital Accessibility?



Enabling people with a disability to experience web-based services, content and other digital products with the same successful outcome as those without disabilities.

Accessibility Facts



1 Billion people worldwide have disabilities

Accessibility removes barriers and unlocks potential



Visual - people who have visual impairments rely on alt-text descriptions and reader/software platforms to engage with content



Hearing – people with hearing challenges rely on captioning for video presentations and visual indicators in place of audio cues



Motor impairments – often use alternative keyboards or other adaptive hardware to navigate on digital devices.



Cognitive challenges – design, consistency in experience and plain language are relevant and helpful for people with learning impairments.



Standards, Compliance and Guidelines

June 2025 – European markets will require eBooks (among other services) to be fully accessible.

ADA (American Disabilities Act)

European Accessibility Act

WCAG (Web content accessibility guidelines)

ePub3 (reflowable)

GCA (global certified accessible publisher)

DAISY consortium (global .body for accessible publishing standards)

IDEA

ESSA

Section 504 and 508, etc.



Delivering Digital Products





Digital products can be made available in multiple formats

But that doesn't mean they're always accessible

Reflowable ePub3

Fixed Layout ePub3*

WebPDF



Reflowable ePub3

- Works on any e-reader (Kindle, iPad, Nook, etc.).
- Allows reader to adjust font and font size.
- Supports alt-text.
- Typically less expensive than fixed.
- Good for trade, non-fiction, reference, children's Books (where illustrations appear in between text passages)









Chapter 1

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flamelike as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement and gave rise to so many strange conjectures.

As the painter looked at the gracious and comely form he had so skillfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

"It is your best work, Basil, the best thing you have ever done," said Lord Henry languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place."

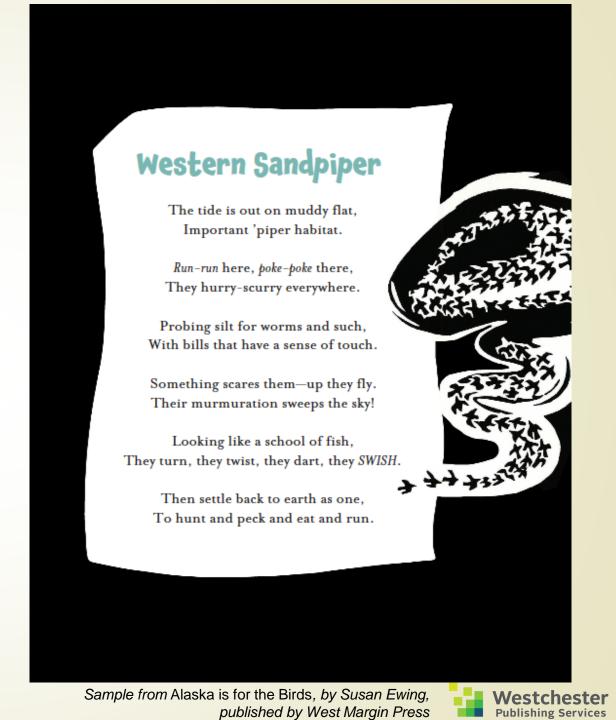


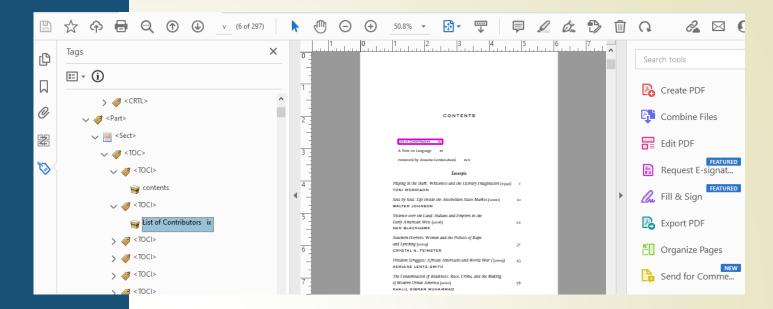




Fixed Layout ePub3

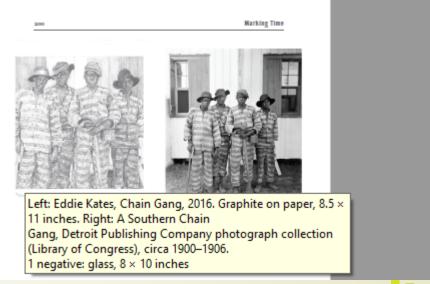
- Maintains page design.
- Works on iPads, Fire tablets, other high end readers.
- Not currently considered accessible*.
- Great for graphic novels, heavily illustrated children's books, art & photo books.





Web PDFs

- Maintains page design.
- Works on iPads, Fire tablets, other high end readers.
- Can be accessible (web, not eBook) –
 supports alt-text & tags, etc.





About Images and Alt-Text

Screen readers will announce alt-text in place of images, helping users perceive the intent of that image

On the web – it appears if an image fails to load.

Search engines use alt-text in factoring the page content relevance for search results.

Alt-text is more than a descriptor of the image.

Alt-text is a combination of art and function.

Alt-text needs to be relevant to context and function.

Guiding principles for Alt-Text:

- Accurate and equivalent in representing content and function.
- Succinct.
- Be aware of potential redundancy to the related content.
- Not include phrases like"image of" or "graphic of" screen readers typically announce that with the alt-text.
- If decorative (think separator line) no alt-text is necessary.

Guiding principles for images on the web: Color, Controls, Presentation and Contrast



More Images and Alt-Text

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Complex images

- Math equations
- Tables
- Charts
- Complex images (think paintings, art)
- Figures

All have recommended ways to present alt-text (or in the case of Math, MathML)



ALT-TEXT examples



alt="halloween fall season pumpkin bucket and candy"

alt="A pumpkin bucket spilling halloween candy and spooky toys"

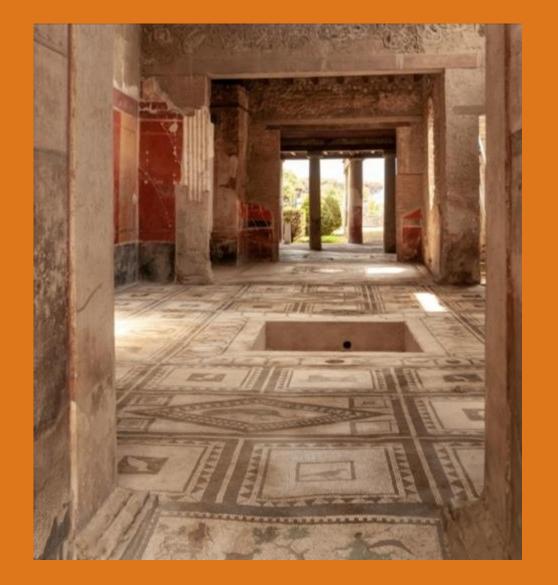


Alt Text:

Beige atrium of an excavated Pompeiian villa with high ceilings and mosaic tile floor. Light filters in from a clerestory window.

Extended Description:

The tile floor composed of geometric mosaics interspersed with figurative scenes surrounds a square basin at the center. Peeling red frescoes adorn some walls, and textured mud brick is exposed on the upper portion of the structure. The far end of the atrium opens to an outdoor colonnade and garden.



Source: https://www.scribelytribe.com/image-accessibility





Key
Organizations
for Accessibility



Benetech

Non profit organization focused on equitable access



- Recognized as an authority on ePub accessibility.
- > Developed GCA program.
- > Certifies the accessibility of eBooks.
- Publishers have to demonstrate ability to produce files that meet WCAG AA and EPUB Accessibility 1.0.
- Manage Bookshare, an online library of donated accessible eBooks



DAISY

Global non-profit organization

Supporting open standards and tools for developers to produce accessible content

Standards and Tools for creating, converting and validating accessible ePubs

- > ACE accessibility checker
- > SMART reporting tool





- 1. Use ACE by DAISY to check your ePub files.
- 2. Start talking about your workflow and how you can think about accessibility first, not last.
- 3. Think about your backlist and plan for conversion, keeping European 2025 timeframe in mind.
- 4. Become familiar with the Alt-text guidelines and discuss how alttext development will fit into your workflow.
- Talk with your compositor or digital conversion partner to help create your plan.

Resources



Accessibility Publishing.ca- Guide to image descriptions.

https://www.accessiblepublishing.ca/a-guide-to-image-description/

DAISY - The DAISY Consortium

https://daisy.org/

Benetech -

https://benetech.org/

W3C – Web tutorials, complex images - https://www.w3.org/WAI/tutorials/images/complex

WebAIM – Alternative Text (ALT Text) - https://webaim.org/techniques/alttext/

Crash course in eBook accessibility (Youtube series

https://youtube.com/playlist?list=PLQHK1Nw6GF4vnhgPLRxMbOls-xv0IS8JG

WCAG Overview-

https://www.w3.org/WAI/standardsguidelines/wcag/#for



THANK YOU!

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