# Don’t keep CELA a secret! Tips for promoting your accessible reading resources

Webinar given on May 7, 2024

## Introduction

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**Karen McKay:** So, without further ado, thank you so much for coming. I really appreciate it. I will let you know, we had a bit of technical challenge, as these things happen, so Faline's going to be running my slides for me. And so, you'll hear me having to ask her to flip to the next one. So, Faline, if you can move to the next slide, that would be awesome. Thank you.

## What is CELA?

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So, what is CELA? Many of you will probably be very familiar with what CELA is. We are an accessible reading service. We provide accessible reading materials and related services to people in Canada with print disabilities. So folks can access our materials for free using their public library card. There's no cost to access CELA, and our philosophy is that if you need accessible books, you're able to access them through CELA.

People with print disabilities include people who are blind or have visual impairments, people who have comprehension disabilities such as dyslexia, or learning disabilities such as dyslexia, and those who have physical disabilities which might make it difficult to read a traditional print book. So those can sometimes be permanent disabilities, or they can be shorter term situations. Maybe somebody has a severe concussion where they can't read print or look at screens, but they need to keep up with schoolwork, for example, so they can access CELA materials if that's appropriate for them.

The other thing that I want you to know about CELA is that CELA resources are available with a self-declaration. So that means that we do not require any authorizing entity to confirm that you or your patrons have a print disability before you can access our materials. There's a bit more to that and we'll cover that a few slides down.

Faline, could you flip to the next one, please?

## Who needs accessible books?

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So, who needs accessible books? There was a recent Stats Can report that came out that said that, in Canada, 5.2 million people have difficulty reading traditional print. The report didn't go so far as to define those folks as having print disabilities, but it does show the scope. So Canada's population is roughly 40 million right now. So, you know, that's a significant number. Library patrons with print disabilities would be folks, like we said, with learning disabilities like dyslexia, vision loss or physical disabilities.

We also have programs that allow people who support those people with print disabilities to access our materials. So, we have an Educator Access Program, which allows teachers and educators to download materials from CELA on behalf of their students to use in their schoolwork, and we have a program called Client Access Support, which allows other supporting professionals to access materials. And those sort of run the gamut. They could be anybody from physical therapists or recreational therapists at a seniors’ home, they could be vision loss teachers that might need the materials, they could be lots of different kinds of supporting individuals, physical therapists, etc. So there's sort of a wide option for those folks to be able to access materials to support the people that they serve.

Next slide, please, Faline.

## What is an accessible book?

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So, what is an accessible book? So, just sort of starting right at the beginning. An accessible book has features which make reading possible for people with print disabilities. It's one that can be read in other ways other than just print. So you might be familiar with, for example, braille books, but there's lots of other formats. Faline, could you flip to the next slide for me?

## What are accessible formats?

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So some of the formats that we have include DAISY audio. So DAISY audio-- DAISY stands for Digital Accessible Information System and it's a type of audiobook. And when it’s played on a DAISY reader, users can do things like search text or place bookmarks or navigate more succinctly, so line by line, and they can control the speaking speed of the text.

So it's similar to an audiobook, but it has more functionality to it.

There's also DAISY text, ePub, Word, braille and printbraille. And printbraille are essentially children's picture books, predominantly, that have a braille overlay so that a sighted reader and a braille reader can read a book together. So that's often parent and child or teacher and child, but it can also be an adult who's learning braille and who wants some simple stories and wants to be able to match print, if they're still able to read it, with the braille. So lots of folks can use our materials in different ways.

Faline, could you flip to the next slide, please?

## Accessible reading technologies

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So if you're new to CELA and the idea about accessible reading, there are a variety of different reading technologies and we have lots of information about all these on our website, but I thought I'd just run through a really quick couple of them here.

So you can see on this screen, there's a tablet. There's also a small MP3 player. The blue device in the middle is our new Envoy Connect, and that's a very affordable portable audiobook player. And what's really great about Envoy Connect is that, one, it costs less than $100, which is really great and accessible for lots of folks, but also people who have previously used, for example, CDs and are needing a new technology to read their CDs, they can buy this and they can mail it back to CELA and we will reload books for them onto it and then mail it back to them. And we will-- And they can also load books themselves. So perhaps they have a son or daughter who's able to take it and download books on their behalf using their CELA account. So that's a really great new option.

You can also read our books on laptops and computers. And the other device that's in the middle is a DAISY player, and that will play CDs, or it will also connect directly to CELA and download books directly using our Direct to Player service. So, lots of different formats and technologies to use to read our materials. Next slide, please, Faline.

## What is in our collection?

00:05:57

I just want to give a quick overview about what's in our collection. So we like to say that the CELA library is not much different than any neighborhood library in terms of our collections. We have books for people of all ages. Our current count is about 1.3 million titles. We're nudging close to 1.4, which is fantastic. When I started with CELA about eight years ago, I think we had roughly about 60,000 titles. So, you can see that we've grown exponentially.

We have 45 newspapers, which include international, national, regional and local newspapers. We used to have 50, but there's been some consolidation, as you probably know, in the newspaper business, and so we currently offer 45.

We also have 150 magazines, and most of them are available to readers on, or about on, the same day as they're published, which is a huge difference from a decade ago where we would have volunteers read the magazines and then translate them into braille or put them into audio version and send them out. So you could be reading literally old news that, you know, might have taken six or eight weeks to get to you.

We have books in multiple languages, predominantly English and French, but we do have other languages available for folks. Our Content and Access librarian, Theresa, is fantastic and she's really been focusing in the last couple of years in particular on creating a really strong collection of Canadian and Indigenous content.

We have lots of bestsellers and award winners, and we'll talk about awards in a minute. We also have a really good collection of books that allow our users to find stories that are reflective of their experiences. So we have a robust collection related to disabilities, not just print disabilities, but we have sort of a broad collection of disability literature and own stories in that genre. So that's a really great addition for our readers.

Faline, next slide, please.

## Our collection comes from

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So, where does our collection come from? So, we get books from lots of different sources. So, popular and boutique publishers, we purchase a lot of books through Overdrive.

We have an arrangement with an organization in the States called Bookshare. I’m going to talk a little bit more about Bookshare in a couple of slides, but they have quite a number of books in our collection. They're the biggest sort of sub collection in our collection.

We also get books from exchanges with other countries, including the National Library Service for the Blind in the US and RNIB in the UK. And lastly, we do original production. So if we're not able to purchase a book or find it through an international exchange or even a national exchange, we are able to do original production. And so that allows us to take a book and either create a human-narrated version or a human-transcribed braille version of the book and add it to our collection. These obviously take a little bit more time than just buying a commercial version. So there's often about six months, give or take, between when we start an original production and when it's available to our users.

So you might wonder why I'm telling you this, and it’s because I want you to be aware of the fact that in the very early years of CELA, and even before, when our collection was part of CNIB, there was a perception out there that... that our books were not mainstream, popular titles or that they might be of lesser quality. And I want to make it clear that the books in our collection are the same books that you're promoting in your own collection, for the most part. So you can be confident that you're promoting really quality books.

## How do patrons get our books?

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So, how do patrons get our books? There's a few ways.

They can download them directly from celalibrary.ca, and there's lots of information on our website to support patrons in learning how to do that.

They can request physical copies of audio CDs or braille or printbraille, and those are sent by mail using the Canada Post Literature for the Blind. There's also the Envoy Connect option, which I mentioned before, which is a little device which can get mailed back and forth.

And the third way is that they can borrow deposit collections which are housed in your libraries or perhaps in your libraries’ offsite collections, perhaps in seniors’ homes or long-term care, or they can have them delivered by library home delivery services, if you have that. So visiting library programs, that sort of thing.

So there's lots of options for people to be able to get our books in a variety of ways that meet whatever needs they might have. Next slide, please, Faline.

## Awards and literary programs

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So what's been relatively new since I started with CELA-- So in the last five or six years, we've been really focusing on developing strong relationships with award programs and literary programs. And you can find some of our books related to those programs on our website at celalibrary.ca/awards.

So here's a list of some of the major awards that we have formalized programs with. And what that means is that we get advance notice of books that will be on the shortlist or the longlist, depending on our arrangements or the winner in some cases, so that Theresa, our collections librarian, can get them into our collection in time for announcements. That’s our best-case scenario. Sometimes it takes a little bit longer, but for the most part, we have almost all the books in for almost all the awards before they're announced. And so this allows you as library communications folks or outreach people to be able to promote accessible versions of books when you're promoting things like Canada Reads or Governor General's Awards.

We also have relationships with Forest of Reading and Hackmatack. So those are two large children's reading programs. We have relationships with the CCBC, the Canadian Children's Books Centre Awards, so we get their books shortlisted, and I think longlist, into our collection ahead of time.

And we work with the TD Summer Reading Club, the BC Summer Reading Club, and the New Brunswick Summer Reading Clubs to make sure that the books that they are promoting for those clubs have at least some, if not all of them, are accessible through CELA library for kids that have print disabilities so that they can participate as well. We're really excited to have a new staff person on who’s been tasked with sort of the management and promotion related to summer reading clubs, and she’s been really busy behind the scenes creating all kinds of great new resources for accessible-friendly programing ideas which will be circulating in our newsletters and in emails out to your children's programing folks. And so if you're promoting summer reading club activities and programs in books, please consider adding CELA to the promotions that you're putting out either on social media, your newsletters, that sort of thing.

With the TD Summer Reading Club, they do an accessible reading notebook and in the past it's been separate from the general notebook, and this year it's reintegrated. And so kids with print disabilities can download copies of those, if they like, into different formats, or they can pick one up at the library. And there's accessible activities and some books promoted in those that are available through the CELA catalogue.

So lots of options for you when you're promoting these sorts of resources, these kind of programs and awards, to include information about accessible options for folks that want to participate. Next slide, please, Faline.

## Tips for searching our website

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So I want to give you some tips for searching our website. Hopefully now you're all excited about including CELA books in some of your promotions and communications. And so you might want to come to our website and see what books we have available that you could promote and add links to.

The first thing to know is that our website’s picky, I'm not going to lie. There's lots of reasons for that. We don't use a typical library cataloging system. We get books from around the world. The metadata that we have reflects that, it's not all consistent. And while we're working on cleaning that up, and there’s accessible libraries around the world who are trying to get to a more standardized process for this, right now, it can present some challenges.

So here's some things to know. Don't put in any extraneous words. So if you put in a title and author into our search box and you include the word “by”, the search-- unless the word “by” is in the title, it will return no results. You have to take the “by” out, as an example. It also does not like authors with initials for first names like J.K. Rowling or C.L. Polk, so it can get confused about where or if the period should be included. And if you don't get it exactly right, you may not get any results. So my recommendation is to use last name only in those cases, if you need to refine the search beyond just a title.

It's also not fond of punctuation in the search boxes. So there was a YA book called Eleanor & Park not too long ago that was popular, and it had an ampersand in the title, and that caused no end of confusion for our website. So just skip any of that kind of punctuation if it's in a title. It will just be a little bit easier to find the books you need.

It's also not super forgiving. It doesn't come up with “did you mean” type of options. So if you don't have the spelling exactly right in an author's name or in a title, you have to double check to make sure that you're getting the spelling right, otherwise, you may not receive any kind of results.

I wanted to talk about what the difference is between CELA and Bookshare. So, we talked about Bookshare a little bit earlier. They're a US-based organization, and because of that, they operate in a different regulatory environment than we do. So they require that people who use their collections prove that they have a disability. And what that entails is that, you know, your patrons might need a letter from their doctor or their teacher or their vision loss rehabilitation centre or whatever the case may be. They need some sort of authorizing authority to fill out some documents. So it's a little bit onerous.

The other part is that because libraries cannot have a disability by definition, libraries are not allowed to circulate Bookshare materials, but you are allowed to promote it. So that's what we're hoping that you might do.

From our perspective, I try and promote mostly CELA titles. The exception to that would be if we've got an awards shortlist, for example, and one of the titles is only available through Bookshare, I will promote it, but I do try to stick mostly with CELA titles. There's a filter on our website that allows you to filter out CELA or Bookshare so that you can limit your search results. And so that might be something to be aware of and just to test out if you're on our website.

The other thing to tell you about is categories. So, we do have categories, which are essentially genres, and they're available to aid in searching. They're not always complete or completely reliable because, as I said, we do get metadata from a variety of sources. And so what we might classify as YA may not be classified as YA in other areas, that sort of thing. So, if you're looking for books on a theme I suggest starting with categories. But if you're actually looking for a title or an author that you're familiar with, just go straight to basic search or advanced search for that.

To help out with some of these things, we have a promotable book list that our collections librarian, Theresa, puts together every month for English and every other month for French. And those are new books that are in our collection that have some buzz or some interest. They might be things that our patrons or your patrons have been asking for. You know, they might be books that are popular-- in the popular culture at the moment. So those are available usually mid-month, and we always feature them in our newsletter as well. So if you're looking for some books to promote and you don’t really have a theme or a starting place, you could try that list, and I'll show you a little bit later where to find that.

Next slide, please, Faline

## Things to know when communicating with people with print disabilities

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So, I wanted to just do a quick overview of things to know about when you're communicating with people with print disabilities, and as communications professionals, I'm sure you're aware of a lot of this, so I'm just going to go through it quickly. But if you're looking for more resources, I will be including them in that resource handout, and there's lots available.

So, one thing that's really important for people with print disabilities is that you use plain language and clear writing principles, but you're probably quite familiar with those. I will say that one of the things that we try to do with CELA is to use shorter sentences, realizing that we have people with dyslexia who might have trouble processing long sentences and sort of complex sentences. And we also have folks who are using a refreshable braille display or they're using audio and so it's difficult for them to go back and sort of reread a sentence. And so we try to make sure that they're clear and they’re short. We try not to use long clauses, if possible. And I always suggest that if you're struggling a little bit with making clear language work for you, just to read it out loud and you'll hear what some of our users will hear and that might help you write a little bit more clearly.

Another thing I wanted to touch on is that, while we're all getting better at inclusive language, and sort of staying on top of those trends as they shift, there's a few things that are specific to communicating with people with print disabilities.

So at CELA, we use person-first language. So we say, “people with print disabilities.” That's partly dictated by the fact that our funders use that kind of language. But it's also something that was started when CELA was started about ten years ago. But there are, as you probably know, there are some shifts, and there are some communities in particular that are either preferring to use identity-first language or they're moving towards that. So specifically, the deaf community prefers to use identity-first. So you would probably say “deaf people” versus “people who are deaf,” as an example. The autism community’s another one that's sort of moving towards that. But all of these communities, none of them are monoliths, so it's always best to ask if you can, if you're talking about a specific person or to a specific person or group, or do whatever research you're able to and then just follow whatever your own library's practices are if you're not able to determine preferences for specific people.

I wanted to mention alt text. Again, you guys are probably quite familiar. Sorry, that was non-inclusive language. You folks are probably quite familiar with the need for alt text, but there's a couple of things I wanted to bring to your attention. You don't need to say “image of” or “photo of” in your alt text. Most screen readers will do that or screen reader users-- they know what they're hearing with regards to alt text, so you don't need to tell them what that is.

If you're writing alt text, you should explain any sort of jokes or subtleties that are conveyed in the visual. Like, don't leave out that piece. That's an important part of the information that you're conveying.

Don't forget to use alt text for gifs. There are all text options for gifs on Twitter/X. I’m not sure where we are with some of the other ones that offer gifs, but it's something that you can do, and I do have a tip sheet for you on writing alt text for gifs which I'll circulate after.

The other thing to be aware of is that it often takes a long-- a lot of content, a lot of text to describe an image. So one of the things you can do is really sort of hone your ability to get to the crucial piece of information that's conveyed by the image. And that's a practice thing and ask for feedback from the people who might be using your alt text just so that you get a sense of is it working really well for them or is it not?

The last one is inclusive language, and so there's a few subtleties to be aware of with regards to alt text and inclusive language. So, we know that those of us who are able to visually absorb an image gather a lot of information from that. Some of it might not even be something that we're sort of cognitive that we're gathering. When you're using alt text for folks who do not have that extra ability to see what's in the picture, you need to assess what you're communicating and determine whether or not it’s-- Determine whether it’s relevant enough to allow alt text-using people to gather the same information as people who are seeing it.

One of the challenges in this particular area is pronouns. So if you are using inclusive language and you have a picture of a person and you're using they/them pronouns, you want to make really certain that you're, within the alt text, also communicating that it's one person in the image, if that’s the case, so that it's not confusing for people using alt text who may be assuming that there's two or more people in the image. So that's one area to be clear of. And then, the other is, if you're using sort of general descriptions and you don't want to assign gender, you might want to determine if there's enough information in the picture, for example, to say that it's a family playing at the park versus two children and their parents playing at the park, or one child and their parents playing at the park. Again, that's just a little bit of-- You’ll sort of know it when you see it and do your best. That’s one area just to be aware of with regards to alt text.

Captions and transcripts are essential. Again, we’ll circulate some resources around that, but adding captions and subtitles to videos is really crucial for folks with hearing challenges. There's two types of captions, which you’re probably aware of: closed and open. So users can turn closed captions on and off, but open captions are sort of burned into the image. Closed captions are preferred, if you can make that work. But open captions can be used if closed are not available, or if, for some reason, it doesn't work for whatever you're communicating.

Emoticons and emojis. So if you use emoticons, screen readers will actually read all the punctuation marks you’ve use to create that. So preference is to use emojis. Best practice is to put emojis at the end of a social media post, for example, because otherwise it sort of disrupts the flow for folks who are using screen readers. We also recommend that you keep other things like hashtags and links at the end of your posts. There's a website called Emojipedia.org and you can check and see what the actual descriptions are of the emojis and how they'll be read by screen readers, for example. It's quite enlightening because some of the things that we assume to be communicating one thing, may actually be communicating something else. So I recommend double checking that if you can, because the descriptions are maybe not what you expect them to be.

And links and hashtags. As I said, put those towards the end of your social media posts, if you can. Write hashtags in Pascal case, so that's every word has a capital letter. You can also use camel case, which is similar, but it doesn't capitalize the first word in your hashtag. Don't insert hashtags in line in text, use them at the end, as we said. And if you're going to use a large block of hashtags for some reason, consider putting them in a separate comment rather than at the end of a social media post or description.

Sorry, Emojipedia.org. Yeah. Let me just double check the spelling of that for you. E-M-O-J-I-P-E-D-I-A-dot-O-R-G.

Yeah, so those are some sort of tips and tricks for things that you might need to know when communicating with people with print disabilities. And as I said, we're going to circulate some resources.

So, Faline, if you could skip to the next slide for me...

## Resources for accessible communications

00:26:01

We'll be putting these out in the email, but there’s a few things. Accessible Social is really the best place to go-- I believe it’s .org-- It’s the best place to go for everything related to accessible communications on social media.

There's also an organization which CELA contributes to and is a part of, and it's called PLARC. Accessiblelibraries.ca is the website and it stands for Public Library Accessibility Resource Centre. And there are tons of resources on there. And I was just on there today, and there’s 45 specifically related to communications and social media. So those resources include a link to the Emojipedia organization website that we just talked about, but also there's webinars on there, there's clear and plain language writing, there's short tips and tricks for making sure that your communications in general is accessible. So if you've got some time, it's a great place to go.

If you've got some communications staff that are just learning or wanting to improve their knowledge base, also a nice place to go. The CNIB has a clear communications guideline document which we will link as well, and it just is-- It's a bit simpler, but it helps you if you're designing materials and you are wanting to make sure that things like your font choices and your color choices, etc. are... are appropriate for people with print disabilities.

And one of my favorite resources on Twitter/X is a... a handle called Accessibility Awareness, and they put out maybe three or four different tweets a day, all related to accessibility. I retweet a lot of them on our own Twitter account, so you can find them by going to our profile as well. But I'll include them in the list of handouts as well. And I always find it's really great because it's just like, you know, literally 280 characters, but it's a quick reminder of things that I should be keeping top of mind.

So there's also lots of other resources. Hootsuite has an excellent social media accessibility blog post full of resources and links, and that'll be one that I'll send out as well. And it helps with lots of different things that you’d to be concerned about with regards to social media posting for people with print disabilities and other disabilities.

Faline, would you go to the next slide for me, please?

## Clear print best practices

00:28:31

So this is from the CNIB Clear Print guidelines that I mentioned before, and it's just some basic things to keep in mind. So you want your text, for example, and anything that you’re doing to be high contrast. So that includes static print. But also if you're doing print overlays on things like, you know, an Instagram reel or whatever you might be working on, just to keep the contrast quite high. It helps not only people with print disabilities, but really anybody who is trying to read your message, make sure that they can get it.

You want to keep your text fairly large. 12 to 18 point in general is recommended. You want to avoid complicated or decorative fonts. Scripty fonts in particular are very challenging for people with print disabilities. So you want to keep something to, you know-- Your main content should be in Arial or Verdana or one of those sorts of very clear prints. Use fonts with medium heaviness and avoid italics. Italics can be very challenging to read. Don't use all caps really anywhere. It's very hard for people with print disabilities.

You want to make sure that you're not crowding your text. So I will say that I'm guilty of this, trying to squeeze too much information into a space sometimes, but you want to make sure your text is evenly spaced out. If you're using design programs like Canva or InDesign, you want to make sure that the text and the lettering of your font is about 20 to 30% of font size. And in general, you’re going to want to break up long sections of text into shorter paragraphs, or you can use columns, and make sure you're using lots of white space. People with dyslexia will look at a wall of text and just not even bother. I have a daughter with severe dyslexia, so I speak from experience there.

So really, you know, do what you can to make your communication as clear as possible. And I will link to this document as well in our resources.

Faline, next slide, please.

## CELA resources to make your life easier!

00:30:25

So here's sort of the meat-- Jeez, look at the time. Here's sort of the meat of what we’re going to talk about today. So we have done a series of things to try to make your life easier to promote CELA, so we have marking materials available for free. Those materials include the 8.5 x 5.5 flier, which you can see on the image here on the presentation. We also have pieces which talk about our kids and teens collection, our Educator Access and Client Access Support programs, and we have these materials in French and English, so you can go to our website, and in the top red navigation bar you’ll see a page that says-- a link that says “For libraries.” And if you click on that, that's really where, as communications folks, you might want to be hanging out on our website because we have lots of stuff there for you. So you can order these materials for free in essentially any quantities that you want.

Some tips for using them. So don't just place them where you place your typical marketing materials. You might want to consider having a stack of them displayed by your large print collection by the section that you might have about dyslexia and learning disabilities or teaching resources in your library, in the section around elder care, in any kind of outreach that you're doing with educators in the kids/teens section, maybe in around graphic novels, if you've got them separated out. So, yeah, there's lots of places that you can put this material to reach the people who actually need it.

There is an awareness problem, I'll be honest, with CELA, so some folks are not aware of what we offer and whether or not they can use it. So if you can help us by putting those materials in places where they’ll be discovered by the people who need them, that would be really awesome. We have promotable book lists, which I mentioned earlier. They come out sort of mid-to-late month typically, and they have new and notable books in our collection that you might want to feature. You can also find this on our “For libraries” page. You can find other books you might want to promote on our recommended page as well, and those are updated, usually, monthly, sometimes a little more often. Depends on what’s going on in the world.

We have an outreach toolkit for you. Again, this is on our “For libraries” page We're in the process of updating that, but there's still some good stuff in there. We have a list, for example, of special recognition days that you might want to use to promote accessible services. So everything from World Braille Day to Family Literacy Day to International Dyslexia Month, that sort of thing. We also have a list in there of organizations that you might want to approach from an outreach perspective that would support people who use, or could use, CELA resources. Everything from teachers and school boards to your local learning disability association, optometrists in your area, any kind of have support programs for people with Parkinson's or cerebral palsy or brain injury. Those folks are all eligible to use CELA resources, but they may not be aware of it. So there's a list in there. It's not specific to your town, obviously, or your city, but it does give you some options for places to start.

We publish two newsletters each month. One is called Open Book, and that's primarily for patrons. The other is Open Book for Libraries. Most of the content from Open Book is the same as what's in Open Book for Libraries, and then we add more material for libraries in particular. Huge shout-out to the Toronto folks, I know some of you are here, who read our newsletter and actually put something into action and then emailed us and told us that they did. We were-- I, in particular, was very happy to see that, so thanks for that. That was related to the One eRead Canada program last month.

In our newsletter, you can find lots of content for potential promotions. So we do lots of new books, award-winning books, we have top-five lists of our most popular downloads for adults and young adults and kids. We try to include relevant stories about accessible reading that's in the news, so you might find something there that's of interest to your users or might spark some ideas for programing or promotion in your library. We have an active YouTube channel, and on there are a series of short videos, they're usually about 2-3 minutes, and they talk about everything from, “What is a print disability?” to “What is printbraille?” to how to access books in our collection.

And you are more than welcome to use those on your own website and social media, on in-branch screens, if you have them in your libraries, and you can mention them in newsletters or if you’re doing a print disability feature or a display or something, you could include information about those there. They're oriented towards patrons, towards end users, and so those would be excellent options for you to sort of start to get some ideas for promotion.

Faline, can you flip to the next slide? Thank so much.

## Let’s talk about outreach

00:35:16

So let's talk a little bit more about outreach. So, who to reach out to? In our outreach toolkit, as I mentioned, we've got some organizations in your communities who might be interested in learning more about CELA. Don't forget seniors’ groups, folks who are sort of finding it more and more challenging to read, and who have read maybe through all of your large print. Those might be folks that need to know more about CELA.

You're probably connected through your accessibility folks, if you have a department in your library. They're probably connected to CNIB and the vision loss rehabilitation groups, but those are also great people to reach out to. And if you have the bandwidth to reach out to medical professionals, specifically optometrists or folks who deal with vision, those are really excellent places to let people know that these resources are available. Next slide, please, Faline. Sorry, I'm going a bit busy-- going a bit faster here today because I want to leave some time for comments and questions.

## What can you do today?

00:36:18

So what are some things that you could do right now? So these are easy things to do. You can sign up for Open Book newsletter. The link to do that’s right at the very bottom of our website. Click on “Newsletters” and it will take you to a link to subscribe, if you haven't already. You can follow us on social media. On Twitter, we are @CELAlibrary, and in the French Twitter, we are @biblioCAEB.

We have Facebook and Twitter right now and YouTube. We're looking at expanding that, but I'm a communications team of one and I work part time, so capacity is always a-- There’s always lots I’d like to do, but capacity's not always available.

You could go and look at the information that's currently about CELA on your website, make it easier to find, and update it if it's not up to date. And a lot of these pages are, you know, ones that were set up quite some time ago and they probably could use a refresh and a revisit if you are able to. We have some content in our outreach toolkit for that, or you're always welcome to reach out to me if you need anything.

You can plan to add a CELA section in your newsletters, and content you might get for that would be from our monthly book promo resources, our recommended page, content from our newsletters or YouTube, or also stories from your own library about supporting people with print disabilities. It's really great for other folks who might be either unaware of CELA, or on the fence about whether or not it's appropriate for them, to see how their neighbours are using CELA resources to help them, you know, in school or in their work or just in their social reading.

You could add a regular accessibility post to your social media schedule. We'd love to see one weekly, but we'd be more than thrilled to see one every other week or even monthly. This would really help sort of normalize the use of CELA and accessible reading materials for people who are using social media. So that would be great. And you could also add an accessibility-related day to your social media plan and your newsletter content. There's that list in our outreach toolkit to help you find some of those days.

Next, please, Faline.

Couple of other things that you could do today is update CELA information on any collateral materials that you publish. You could connect with your accessibility or home services teams and find out what they're doing and where they might need your support, but also what resources they can offer back, like client stories, for example, that you might be able to feature.

You can connect with your outreach team or your educator liaison, if you have one, and make sure that they have up-to-date information and resources for CELA for when they're talking to the folks in their day-to-day work.

You can add CELA info to any tours or newcomer packages or educator packages that you might have, and you can add CELA information to your book club resources. So if you have book club sets and we have accessible copies of those books that are in your book club sets, you can let folks know with a flier, or maybe adding something to the information on your website about your book clubs, just to let folks know that there are resources available for them.

Just to sort of come back to something we talked about a little bit earlier, you know, anywhere that you can add information about CELA is really helpful. There are as many as one in ten or even one in five people in your community who may need our services. And that's a huge number. And so if you can help them find their way to books, help them, you know, maintain their love of reading or give them new resources to explore reading if they're reluctant readers because of their print disabilities, that's a huge gift. And we would not only appreciate it from our perspective, but I know your patrons would really appreciate it as well.

Next slide, please, Faline.

## What can you do tomorrow?

00:40:11

So, what could you do tomorrow? You can continue learning about accessible communications and best practices. This is a growing and shifting area of expertise for all of us, myself included. So keep learning about accessible communications, keep using alt text, and make sure that you've got that in all of the social media and any other places where you’re using imaging, but also let people know in your place of work that, you know, this is important and let them know why.

Plan on how you can caption your videos and provide transcripts down the road. That's a little bit of a larger undertaking, but really important, and you can help us spread the word to people who would benefit from accessible reading materials. The work that we do at CELA is only one small part of the puzzle and we really need your help to make sure that people who... who could use our services have access to them. So you can also help normalize using accessible reading services by talking about the idea that there's lots of ways to read and one is not superior to the other. And, really, that we want to have an inclusive reading landscape where people who want to get the books they need are able to do that.

## Connect with CELA

00:41:24

Okay, so that brings us to the sort of formal conclusion. You can stay connected with us, you can follow us on social media, you're more than welcome to email me. My email is karen.mckay@celalibrary.ca. You can visit CELA library and just noodle around, see what is out there for you. And if you have any questions, or if your accessibility team, in particular, has questions, you can reach out to our Member Services program. Faline will be one of the people that might answer your call. And so there's the contact information there for you, and they can help you with any kind of technical questions you might have or any kind of support that you might need to make sure that your accessible resources are available and open and easy to find. Yeah, so...

**Faline Bobier:** So, yeah. Thank you very much for all that information, Karen.