UK Association for Accessible Formats UKAAF

Text To Speech Transcription Guidance

With thanks to Peter Bosher, Sheila Armstrong, Matthew Horspool, and Paul Hopkins.

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Why format quality matters

"When organisations send me information in formats that I can read myself it allows me to be independent, feel informed and appreciated - just like every other customer."
End-user

"Producing consistently high quality accessible formats helps us to maintain our reputation, to gain new customers and to retain existing ones."
Transcription agency

"We are committed to ensuring that our customers with print disabilities receive the same information, of the same quality, as everyone else."
Service provider

Who is this guidance for?

This guidance from the UK Association for Accessible Formats (UKAAF) is primarily aimed at producers of audio formats. It will be particularly useful for people who are new to the area of producing audio materials for print-disabled people.

The guidance includes information on:

- What is Text To Speech?
- When Should it be used?
- How can it be produced?
- Help and resources

  Disclaimer

  This guidance may include references to external websites, services or products for which UKAAF accepts no responsibility. This information is given without any representation or endorsement of those websites, services or products.

Introduction

By obtaining these guidelines, you are demonstrating your commitment to helping people with a print disability to read your materials if they find reading standard print materials difficult or impossible.

This guidance concentrates specifically on materials suitable for blind and partially sighted people - such as large print, audio, braille and digital file formats. However, others with a print disability, for example with dyslexia / neurodiversity or motor-difficulties, may also find such materials necessary.

The provision of accessible information is a key requirement of the Equality Act 2010 which service providers must follow, but good customer service and business practice includes communicating with your customers and staff in ways which meet their reading needs. By providing accessible format materials, you not only demonstrate your commitment to equality and inclusion, but also increase your reach and customer base. It therefore makes good business sense.

This guidance will help you and your organisation to incorporate good practice into your business and provide excellent quality accessible format materials in a timely and appropriate way.

About UKAAF

The UK Association for Accessible Formats (UKAAF) is the industry association whose mission is to set standards for accessible formats that meet end-user needs through:

- development, delivery and promotion of codes, standards, and best practice for the production and provision of accessible formats
- consultation and collaboration with transcribers, service providers and users of accessible formats.

Members of UKAAF include organisations and individuals with an interest in the provision of quality accessible formats, such as service providers, transcribers, educators, researchers, print services, publishers, and end-users.

Through its leadership and representation, standards-setting, and by fostering a spirit of cooperation between members, UKAAF ensures that the needs and requirements of end-users are understood by service providers and transcribers to help improve the quality of accessible formats.

Please see the section on "Where to get further help" (page 24) at the end of this document for more information about the benefits of being a member of UKAAF.

Definition of print disability

A print impaired person means a person who has a physical or mental impairment which prevents the person from enjoying a copyright work to the same degree as a person who does not have that impairment, and “impairment” is to be construed accordingly. A person is not to be regarded as impaired by reason only of an impairment of visual function which can be improved, by the use of corrective lenses, to a level that is normally acceptable for reading without a special level or kind of light. Source: Statutory Instrument No. 1384. The Copyright and Rights in Performances (Disability) Regulations 2014.

1 Text to Speech Transcription

1.1 What is Text to Speech (TTS) and when should it be used?

According to both RNIB in the UK and NFB in the US, Around Nine in ten people who are totally blind do not read Braille. Furthermore, two million or more people in the UK have serious difficulty reading large print, owing to poor vision, Dyslexia or other reasons. For all these people, their only means of accessing information is to listen to it and, in many cases, to enable people to listen to information independently, it must be provided by the author of the information in an audio format.

For leisure reading among blind people, talking books has a long and honourable history, starting after the first world war. They are now commonplace, and can be distributed at scale.

However, there are many documents which do not meet this description. These include bank statements, bills, cookery books, official letters, reference, work-related documents and specialised books for research and study. The two main ways in which these can be accessed in an audio format are:

- Human-narrated audio, where the material is read out loud, recorded, and provided in the most convenient and useful form, whether that be a CD, or files on a memory stick or streamed online.
- Text-to-Speech (TTS), where a digital version of the material (such as a Microsoft Word document) is rendered in an audio form by an artificial (or synthesized) voice, not dissimilar to the speech output technology used by smart assistants, such as Alexa, Google Home or Siri, or satellite navigation systems.

Alternatively, the document may be supplied directly in a digital format, for the customer to access using screen reading software. This software also uses Text-To-Speech technology, and some of the guidance in this document may be useful to keep in mind when preparing documents in this way, but for the most comprehensive

advice about digital documents, please see the separate UKAAF guidance on this topic.

2 How can it best be produced?

2.1 Digital File Preparation

When preparing a document for transcription using TTS, it is vital to pay attention to exactly how the speech synthesizer will render the text. Some specific guidance is given below.

2.1.1 Numbers

Without intervention, these are generally rendered in words or, if the first digit is a 0, a long string of digits with no pauses.

For numbers which should be read as such, this is the desired outcome and no intervention is required. For example, in the phrase “There are 365 days in a year”, the number “365” will be rendered as the words “three hundred and sixty five” as expected.

However, the bank account number “20230630” will also usually be rendered as the words “twenty million two hundred and thirty thousand six hundred and thirty”. To remedy this:

- Insert a single space after each digit
- For the digit 0, substitute the letter O
- Where two of the same digit occur immediately next to each other, substitute the word “double” for the first digit
- Where three of the same digit occur immediately next to each other, substitute the word “triple” for the first two digits
- Where four of the same digit occur immediately next to each other, substitute the word “double” for the first and third digits.

If the number exceeds four digits in length and is not immediately followed by punctuation which would render a pause (e.g. a full stop, comma, semicolon, colon, question mark or exclamation

mark), insert a comma immediately after the last digit in order to separate the number from the text which follows.

Punctuation should otherwise only be used to divide the number, and not after each digit. For example:

- Bank account numbers (8 digits): insert a comma between digit 4 and digit 5
- Bank sort codes (6 digits): insert a comma where a hyphen or space occurs in the print, usually between digits 2 and 3 and between digits 4 and 5. If there is a hyphen in the print, the comma should replace the hyphen.
- Debit or credit card numbers (16 digits): insert a comma after every fourth digit.
- American Express card numbers (15 digits): insert a comma after the fourth, seventh and tenth digit.
- Telephone numbers (10 or 11 digits): insert a comma where a space or hyphen occurs in the print as in sort codes. If there are no spaces or hyphens in the print, insert a space where a logical break in the phone number occurs. For landline numbers, this usually involves inserting a comma after the area code and, if that code is 4 digits long, a second comma before the last four digits of the number. For mobile numbers, insert a comma between digits 5 and 6. For example:
  o 1 2 1, 4 2 8, 5 2 double o
  o 1 4 3 2, 2 5 4 6 2 5
  o 7 9 3 2, 2 3 4 6 8 1
- International telephone numbers: insert a comma immediately after the international dialling code and then follow the advice above for ordinary telephone numbers, adapting as appropriate. If the national dialling prefix is shown in brackets in the print, e.g. +44(0), insert a comma in place of the left bracket

and a second comma in place of the right bracket. Test how your synthesizer handles the plus sign and, if necessary, replace the + sign with the word “plus”.

- National Insurance Numbers (2 letters, 6 digits and 1 letter): insert a comma after the second, fourth, sixth and eighth character.

In all cases except the decimal point, ensure that there is no space immediately before the punctuation and one space immediately following, to prevent a comma from being treated as a mathematical separator (e.g. separating millions from thousands).

2.1.2 Dates

For the avoidance of doubt, however the date is shown in print, ensure the synthesizer renders the date in words unless there is an obvious reason to render the date in figures. The numeric day of the month should always be rendered in its ordinal form.

When converting dates to words, it is good practice to write all figures in words to avoid ambiguity, although it is acceptable to leave them as digits provided you have tested how your synthesizer handles them.

For example, the following dates should all be rendered as “The thirtieth of June twenty twenty four”:

- 30th June 2024
- 30 June 2024
- 30 June 24
- June 30 2024
- 30/06/2024
- 6/30/24

Follow print for the inclusion of the day of the week and the year. If the year is included, it should be rendered in pairs except for the years 2000-2009, which should be rendered as whole numbers.

Do not insert any punctuation within dates.

More examples:

- “Tuesday 30 June” should be rendered as “Tuesday the thirtieth of June”
- “30 June 2004” should be rendered as “The thirtieth of June two thousand and four”

2.1.3 Addresses and Postal Codes

Each line of the address should be separated by a comma; however it occurs in print. If the print does not show the address on multiple lines, insert a comma wherever a new line would naturally occur.

The following shortform expressions should be replaced with their longform equivalents, and trailing full stops should be removed (and replaced with a comma if they are at the end of the line and no other punctuation follows):

- “Attn” for “Attention”
- “Avenue” for “Ave”
- “Care of” for “C/O”
- “Close” for “Cl”
- “Crescent” for “Cres”
- “Drive” or “Doctor” for “Dr” – N.B. this should be manually corrected and proof checked depending on whether it is a name or a place
- “East” for “E”
- “Estate” for “Est”

- “For the attention of” for “FAO”
- “Honourable” for “Hon”
- “Industrial Estate” for “Ind Est”
- “Lane” for “Ln”
- “Mister” for “Mr”
- “Misses” for “Mrs”
- “North” for “N”
- “Near” for “Nr”
- “Professor” for “Prof”
- “Road” for “Rd”
- “Reverend” for “Rev”, “Rev” or “Rev’d”
- “Right” for “RT”
- “South” for “S”
- “Street” for “St”
- “W” for “West”

For postal codes:

- Insert a space after each letter so that letters are spelt out, but do not add a space between digits so that numbers are read as figures
- Insert a comma where a space occurs in the print. If there is no space, insert a comma between the first and second half of the postal code

2.1.4 Abbreviations and Acronyms

In general, abbreviations should be rendered as individual letters and acronyms should be rendered as whole words. For example:

- “US” (the United States) should be rendered as the letters “U S”, not the word “us”
- “IT” (Information Technology) should be rendered as the letters “I T” (or, in some cases, the words “eye tea”), not the word “it”
- “JAWS” (Job Access With Speech) should be rendered as the word “Jaws”, not the letters “J A W S”
- “NICE” (the National Institute for Health and Care Excellence) should be rendered as the word “Nice”, not the letters “N I C E”
- “DAISY” (Digital, Accessible Information System) should be rendered as the word “Daisy”, not the letters “D A I S Y”

However, where rendering an acronym as a word could be felt to cause significant levels of confusion, it is permissible to render it in letters. For example:

- “WHO” (the World Health Organisation) should be rendered as the letters “W H O”, not the word “who”, because the word “who” is generally an unstressed word and can therefore easily be misheard or not heard at all

Sometimes, inserting a space between letters can cause those letters to be pronounced or stressed strangely. To mitigate this, ensure that all letters are capitalised, and consider replacing single letters with words. For example:

- “ay” for the letter A, to prevent it being rendered as the article “ah” next to a consonant
- “Eye” for the letter I, to prevent it from being unstressed as a personal pronoun
- “Tea” for the letter T
- “You” for the letter U

In a number of cases, you may need to invent an alternative spelling of an abbreviation or acronym in order to ensure correct

rendering by the synthesizer. For example, “UKAAF”, the UK Association for Accessible Formats, may be best rendered as, e.g. “Ewkhaff”.

2.1.5 Block Capitals

It is good practice to convert all words in all caps and phrases in block capitals to initial case, e.g. only capitalising the first letter of each word. This is to protect against words in all caps being incorrectly rendered as abbreviations. For example, in the phrase “HELP US OUT”, the word “US” may be rendered as the two letters “U S” (United States) unless the upper case S is replaced with a lower case s.

Similarly, abbreviations or terminology which have become commonplace vocabulary should be rendered as words, and converting upper case letters to lower case ones will help to achieve this. For example, “COVID” (Coronavirus) should be rendered as the word “Covid”, not the letters “C O V I D”.

2.1.6 Expansion of Shortform Expressions, Abbreviations Etc

You should not usually expand an abbreviation, as the listener will be familiar with it and expanding it will distort the intent of the print and in many cases make the audio content longer and more drawn out.

The exceptions are simple and compound units of measure, which should be rendered in full. For example, “15 cm” should be rendered as “fifteen centimetres”; “80 KM/H” should be rendered as “eighty kilometres per hour”. IN doing so, please note the following:

- “MBPS” = “megabits per second”; “MB/S” = “Megabytes per second”
- “MG” = “Milligram”; “MCG” or “µg” = “Microgram”

For shortform expressions, it is permissible to expand them provided the meaning is entirely unambiguous in context, and where it is felt awkward to leave them unexpanded. For example, “etc” and “&c” may both be rendered as “et cetera”. If there is any doubt as to the meaning of a shortform expression, or use of the shortform expression is an integral part of the text, it should be left alone.

2.1.7 Mid-Word Punctuation

You should test all instances of punctuation occurring in the middle of words, and make corrections as necessary. Pay particular attention to hyphens and dashes, especially where a number precedes or follows.

If there is a hyphen between two words, or between a word and a number or a number and a word, it is usually best to replace that hyphen with a single space.

If there is a hyphen or dash between two numbers and it is clear that those two numbers are related, it is usually best to insert the spaced word “to” in place of the hyphen or dash.

For example:

- “COVID-19” should be rendered as the two words “Covid nineteen”, with the hyphen unverbalised
- “Ages 16–18” should be rendered as the four words “Ages sixteen to eighteen”, the word “to” being used in place of the dash

If there is an oblique stroke (forward slash) between two numbers, it should only be left in place and verbalised if the oblique stroke is what was intended. Otherwise:

- If the oblique stroke is in place of a fraction, verbalise the fraction, e.g. “3/4” should be rendered as “three quarters”

- If the oblique stroke is in place of a divide sign, verbalise the division, e.g. “What is 6/2” should be rendered as “What is six divided by two”

2.1.8 Fractions

The advice in the previous section on Mid-Word punctuation should be followed in full.

Where a fraction is part of a mixed number, insert the word “and” between the whole number and the fraction. For example, “1¾” should be rendered as “one and three quarters”.

If the numerator is the single digit 1, it is permissible to substitute the word “a”. For example, “½” may be rendered as “a half” rather than “one half”, and it would almost certainly be preferable for “1½” to be rendered as “one and a half” instead of “one and one half”.

If the denominator is felt to be awkward to pronounce in its ordinal form, insert the word “over” immediately before the denominator and then the denominator in its cardinal form. In this instance, the numerator 1 must not be replaced with the word “a”. For example, “1/234” would be better rendered as “one over two hundred and thirty four” than “a two hundred and thirty fourth”.

2.1.9 Tables

Audio is an entirely linear format and therefore all tables must be presented linearly. As a starting point, convert each table to plain text, row by row, and restate the column header before each cell.

Insert a comma between the column header and its data, a semicolon between the data from one column and the header of the next, and a full stop after each complete row.

For example:

Name	Age
Matthew	31

Rachel	28
Simon	46

May be rendered as:

Name, Matthew; Age, 31. Name, Rachel; Age, 28. Name, Simon; Age, 46.

If the first column also serves as row headers, the column header for that column may be dispensed with after its first reading, or immediately if context allows. For example:

Name, Matthew; Age, 31. Rachel; Age, 28. Simon; Age, 46.

Or:

Matthew; Age, 31. Rachel; Age, 28. Simon; Age, 46.

N.B. for tables which would usually be read column by column instead of row by row, transpose this guidance accordingly.

2.1.10 SSML

If you need to produce large volumes of material using Text To Speech, you may wish to investigate the Speech Synthesis Markup Language (SSML). This specification provides a rich, XML-based markup language that assists in the generation of synthetic speech in Web and other applications. The essential role of the markup language is to provide authors of synthesizable content a standard way to control aspects of speech such as pronunciation, volume, pitch, rate, etc. across different synthesis-capable platforms. For more, visit https://cloud.google.com/text-to-speech/docs/ssml

2.2 Audio File Format and Organisation

The most relevant standard in terms of audio production is MP3, which has become the de facto format for most spoken audio. The

MP3 format itself is concerned with how audio files are compressed so that they take up less storage space, and there is no definitive standard on how it should be applied in different contexts. However, we recommend observing the following principals for all Text-To-Speech transcription:

- Files should be encoded in mono, unless there is a clear reason for encoding in stereo (e.g. background music or effects make use of the stereo field): there is no advantage to having speech content in stereo as all of the speech should be placed in the centre of the two channels, and compared with the same file at the same bitrate in stereo, encoding a file in mono will double the audio quality without impacting the file size.
- Files should be sampled at 44.1 KHz, unless there is an obvious reason for lowering the sampling frequency (e.g. the material is being transferred from an inferior quality source).
- The bitrate of files should be within the range of 64-128 KBPS for files in mono, or 128-256 KBPS for files in stereo: bitrates lower than these introduce substantially more artifacts, I.E. make the files sound squelchy or lacking in bass or treble.
- Always use Constant Bitrate (CBR), and never use Variable Bitrate (VBR): audio playback devices used by people with a print disability generally have controls for measuring the duration of a file, current progress through a file, setting and recalling bookmarks, etc. VBR encoding can sometimes interfere with the operation of these controls.
- Within the limits of the principals above, files should be kept as small as possible so as to increase the amount of information which can be stored on a medium such as a memory stick, and to increase the speed at which memory sticks etc can be copied.

It is vitally important to remember that, whilst the hearing of people with print disabilities is not automatically superior to the hearing of others, it is often either more discerning or more particular. This means that, for example, a blind person who consumes a lot of audio content is more likely to hear artifacts in lower quality MP3 files than an average listener, and is also more likely to be distracted by them. Similarly, for a blind person who also has some hearing loss, artifacts which would usually only be a minor distraction may in fact prevent that person from being able to understand the content.

Documents longer than about ten minutes should be divided into multiple MP3 files to aid navigation. For simple, well-structured documents, such as audio books and fact sheets, it is usually sufficient simply to create a new MP3 file for each chapter or main section.

For entirely unstructured documents, or documents with only one section, it may be considered appropriate to create a new MP3 file every few paragraphs, equivalent to an average length of time (e.g. roughly every ten minutes). When taking this approach, it is important to ensure that the change of file makes sense in the context of the document. For example, do not start a new file exactly every ten minutes, as this will involve a change of file occurring partway through a sentence. Instead, wait until the end of the sentence or, preferably, the end of the paragraph. If several paragraphs should be read as a single unit, e.g. a list or a series of steps, either change file before the list or series starts, or wait until the list or series has finished before changing files.

It is not usually appropriate to create a new file for every new print page. This practice generally interrupts the flow of the document to the point of creating a distraction for the listener.

For more complex documents, involving many headings, subheadings, sub-subheadings etc, the minimum level of good practice involves creating a new file for each heading, subheading, sub-subheading etc, provided the text underneath the headings, subheadings, sub-subheadings etc generally exceeds one paragraph. If the files are being saved to a medium such as a memory stick, creating folders and subfolders corresponding to the headings and subheadings, and placing the files relevant to those headings in those subfolders, is likely to improve navigation on specialist players without adversely impacting navigation for everyone else.

Please note that the vast majority of players order folders and files by name in ascending order, placing all folders first followed by all files. It is therefore good practice to prefix all files and folders with a number corresponding to its playback order, e.g. "01 Introduction", "02 Contents", "03 Getting Started" etc. If the entire audio package has more than 99 files/folders at any one level, these names should instead be, e.g. "001 Introduction", "002 Contents", "003 Getting Started" etc.

Where there is a mixture of files and folders:

- If the loose files should be played sequentially, they should be collected into a folder, which should be numbered relative to the other folders. If, for example, the loose files should be played sequentially before any of the other folders, the folder should be numbered "01" or "00".
- If the loose files should be played between content in folders, a new folder should be created for each loose file (or group of loose files), again numbered relative to the other folders. This may involve a folder being created with only one file inside it.

It is not usually necessary to include a playlist (M3U, PLS or similar) alongside MP3 files. Players do not usually pay attention to them.

For particularly complex material, or material which is likely to be used regularly such as textbooks, the DAISY (Digital, Accessible Information System) standard, used by many specialist providers of audio books designed specifically for people with print-reading difficulties, is highly effective, and UKAAF can point you to this standard and relevant software needed to prepare material in DAISY format.

There is an emerging standard, comparable with DAISY in its aims, called LPF (Lightweight Packaging Format). This is being developed and promoted by visual impairment and other organisations in collaboration with W3C, the World Wide Web Consortium. It is hoped that it will eventually be adopted by mainstream publishers and so improve the navigation of all audio books. UKAAF supports this initiative and will keep abreast of developments.

2.3 Text to Speech Setup

Before producing an audio file, you should ensure that it is pleasant to listen to your speech synthesizer. This involves three main choices:

- The accent or dialect of the voice – for publications produced in the UK, a standard UK accent is usually the preferred option
- Whether to use a male or a female voice
- The speaking rate of the voice – this should resemble, as closely as possible, the speaking rate of a human narrating the same content

It is not usually necessary to vary these parameters within a single document. That said, if the document is especially long, you may like to alternate between two voices so as to reduce the fatigue of listening to a long stint of synthetic speech. In that case:

- The gender of the voice is the only characteristic which should be altered, I.E. alternate between a male and a female voice, but do not change the accent or speech rate.
- Only introduce an alteration at a natural breaking point, e.g. between sections. Never alter a voice partway through a paragraph.
- In lists or tables, it may be desirable to change voice after every list item or table row, in order to distinguish between the end of one item and the start of the next. In that case, introduce the change of voice before the first list item or table row, unless its heading immediately precedes it, so as to prepare the listener for regular changes of voice more effectively – do not wait until the end of the first item to change voice. Change the voice again at the end of the last list item or table row.

2.4 Audio File Production

It is not sufficient to simply playback TTS through a speaker and record that using a microphone. You should instead record the speech synthesizer directly.

A number of domestic and commercial tools have been developed for this purpose. They take a text file as their input, render it through the desired speech synthesizer in the background and produce an audio file as their output. Examples include:

Dspeech https://www.techspot.com/downloads/6664-dspeech.html

- Text Aloud MP3 https://nextup.com

Balabolka http://www.cross-plus-a.com/balabolka.htm

The audio output files can subsequently be edited in audio production software if necessary, e.g. to split files by heading if the TTS rendering software cannot do this automatically.

A second option for producing audio files of TTS output is to use an audio editing program to record the sound from your computer's sound card or audio interface. This is less desirable than direct rendering, but more desirable than using a speaker and a microphone. IN this scenario, ensure that there is no other source of system sound which could interfere with the recording of the TTS, e.g. operating system alert sounds.

2.5 Help And Resources

If you need to record something using audio, then UKAAF has the following guidance documents:

- Minimum standards for audio
- Audio Recording Techniques
- Audio Presentation Skills
- Reading Skills

External resources or audio and TTS that are worthwhile consulting are:

- W3C Web Accessibility Initiative (WAI)
- Web Content Accessibility Guidelines (WCAG)
- Speech Synthesis Markup Language (2010)
- MP3 (2001)

2.6 Technological Developments

Besides the emerging LPF standard mentioned previously, the current developments in this field are related to the more diverse ways in which people can listen to content. The growing use of smart speakers such as Alexa, Google and Apple's Home Pod, which are even more popular among people with print-reading difficulties, means that these platforms can be used to disseminate the audio, for example by developing an Alexa skill.

Equally, many more people are using iPhones, iPads or Android smartphones and tablets in addition to traditional computers, so the specific methods used, different apps and screenreaders, need to be taken into account.

Important developments in voice synthesis include deep learning approaches which produce realistic voices in a wide variety of languages and intonations. DeepMind Technologies Limited (now owned by Google) developed WaveNet for realistic TTS translation in 2016 and this can now be used from the Google Cloud as a service.

The UKAAF board and subject area leads are part of wider networks, including TAVIP, the Technology Association of Visually Impaired People, long affiliated with UKAAF, and we can draw on this knowledgebase to advise on questions relating to new technologies as they arise.

2.7 Next step

What your next step should be, in terms of preparing your material using either Audio, Text-to-Speech, or both, depends entirely upon your situation. We hope that you will find what you need by starting from the UKAAF website. But since there are so many possibilities

with TTS and it is a specialised subject, Paul Hopkins is happy for you to contact him, phopkins@qac.ac.uk, to ask questions and tell him what you need.

3 Where to get further help

UKAAF assists businesses and organisations by advising how to meet the needs of customers and clients with print disabilities; providing guidance on how to source and provide quality accessible formats like large print, audio, braille, digital file formats and Easy Read; and helping you to understand your responsibilities as a service provider.

Through our website and magazine, members will also gain access to:

findings from public consultations and end-user research

research and innovation in accessible formats

information on suppliers of transcription services

guidance and advice on standards for accessible formats

opportunities to review and help to develop standards and guidance.

In addition to supporting service providers and transcribers, UKAAF also represents people with print disabilities. We believe that because format quality matters, end-users should have genuine input into the development of standards for accessible information. By collecting and sharing users' views with service providers and transcribers we can help them to deliver a quality service which meets users' needs.

There are many benefits of being a member of UKAAF, not least to demonstrate your commitment to quality accessible formats. For more information visit us at www.ukaaf.org.

4 Your feedback is welcome

We would welcome your views on this guidance, any suggestions for additions, or case studies of how this guidance has helped you.

You might like to share your experience in an article in our magazine 'Format Matters'.

You can phone, email or write to us - our details are at the back, or use the feedback form on our website www.ukaaf.org. If you find UKAAF's guidance valuable, please encourage others to join by visiting our website.

5 Document reference information

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