# Transcript: The Art and Science of Describing Images Part 2 (webinar)

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Full details about this webinar including links to related resources can be found on our website: <https://daisy.org/news-events/articles/art-science-describing-images-part-2-w>

>> Richard Orme:
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, The Art and Science of Describing Images - Part II.
OK, let’s get started!
Whether we are creating accessible documents, adapted learning materials, or posting to social media, we need to know about describing images. It’s a skill applicable across many job Roles

And there's always more to learn.
In our webinar a month ago, “The Art and Science of Describing Images”, our presenters introduced four golden editing tips to help you craft effective descriptions. And they brought these to life by exploring
examples of popular image types, from Shakespeare to pancakes, via Freddy Mercury.
In part II our experts will dig deeper, covering techniques for complex images, tables, charts, infographics and maps. It sounds fascinating, so let’s get started. At this point I’ll hand over to our panelists to
introduce themselves.

>> Valerie Morrison: Thank you, Richard. Hi, this is Valerie Morrison. I work at the center for inclusive design and innovation at Georgia Tech in Atlanta Georgia. I manage the e‑text department. We basically focus on converting text books and course materials into accessible file formats for students with a wide range of print related disabilities, learning disabilities or just individuals who access material using Assistive Technology.

Huw Alexander: Thanks so much. I'm Huw Alexander. I'm the director of textBOX. We provide image description services. Hopefully we can share tips with you today. It's great to be back in tandem with Valerie today.

As Richard said, this is the second part in the proposed trilogy. This is the empire strikes back in image description. Hopefully I'll find out who my father is. We will talk about information and complex images. And describing complex images and talking about complex images and how you can simplify them and break them down into their constituent parts to make it an easier job to describe and convey the information. At the end we will take questions. So as Richard said, add your questions to the Q&A box as we go along, and we will be happy to answer those. As we all know especially this year, the world is a complex place in a variety of ways. And also in the digital space it's become an important area with digital learning and everyone accessing college from home and making sure that content is as accessible as possible.

What's happened not just this year but in the last decade or so there's been a real change in pedagogy, the way that information is conveyed to students. Educational materials have shifted to a more visual form of conveying information. If you look at a text book now and compare it to 15 years ago, it was more text base then. Now students are expecting and getting really fantastic text books coming through with infographics. That's because students are demanding it. They want to learn in different ways. You can see that in a consumption of things like YouTube videos and the way people are learning in education is portrayed through videos and text books as well. So we are trying to help with that because otherwise there is a certain amount of content in there ‑‑ a huge amount of content that is not being conveyed to the user. So vision impaired reader will miss out in great stuff. For instance, when you have a chapter and you have an infographic at the end that explains everything you should have learned in the chapter if the alt text just says image 31 that's not useful. So they are missing out. It's almost like the book is censored. Hopefully today will help you describe complex images. We are talking about maps, infographics, diagrams. We will walk you through examples and hopefully take away that confusion so you can create a description that is useful, so the students are not missing out on that fantastic work that publishers are doing now in creating information in a visual way. So I'll hand over to Valerie who will talk through examples. I'm in control of the slides still so it's my fault if anything goes wrong.

>> Valerie Morrison: Thank you. If I mess up I'm going to say it was all you. That's comforting. I'm going to run through a few complex examples of different image types to tell you how I approach them. And bear in mind I have several years of experience in focusing on writing alt text and how to describe and tear content out of the visual space and into a more accessible text space. And I still find a lot of the images that I'm going to use as examples today daunting. So really don't think that this is beyond you because we are just going to show you some examples and how we approach them so you can feel more confident and capable of doing this yourself.

The first type of image is a map. This has a lot of information in it. This map. There's a great inset that shows you different types of information that are marked on the map like coal fields, ports, oil wells. There's a lot indicated on this map. How I approach writing a map ‑‑ and I think that there are all types of different approaches, but how I approach it is I'm always going to want to start with a very general overview sentence that sums up what is in the map. So if the figure that you are describing doesn't have a caption that proceeds it or a title, then I'm going to have a general overview sentence. For example I would say a map of Europe, titled areas of industrial construction from the year 1870‑1914. Then I may use the inset as my guide. I will focus on that inset and figure out what relevant details I want to focus on.

I won't list every single country unless the context demands that I do. I will just talk about the area indicated on the map in a general way and then fill in details from general to specific as I go and as needed depending on the context. I may create a list separate from the map. I might have my alt text be very general to describe the map in a brief way and then if I could insert a list after the figure of the different coal fields, where they are, list the industrial areas or the cities with high population counts to offer that information in a different modality. Something that I think Huw will focus on later or I have noticed looking at his slides he has a lot of very long alt text descriptions because some of these demands that you really go into detail, but if you are forcing someone to listen to that long description in alt text format they don't have the ability to pause, rewind and go back. They have to listen to the alt text field in one shot. So if you can take things out of the alt text and provide a separate list that might be another accessible solution for you.

So when approaching a map general overview sentence and then I want to mention that you don't need to focus too much on the colors of a map, what colors countries are shaded. These purple diagonal bits. You don't have to say purple diagonal in your alt text. The colors often have no significance. You can just focus on the meaning instead of the appearance of symbols.

Next slide please.

So here is a very complex infographic with a time line and a little essay over to the left and images and description of those images. This is a lot. This is one of those end of chapter "here's everything you need to know" situations that Huw was describing.

So for this instance I'm going to use my tried and true approach which is create one general overview sentence where I describe if there's a title I'm going to talk about the title of the infographic, talk about it as a time line and indicate the type of events listed on that time line. So sometimes you will see it focuses on ‑‑ here we focus on events and people important to black history and then I will list the range of dates. That's a brief description for all of this information.

One way if you want to translate all of this visual data from this image into text format, a great way to do that would be to create a list. You could list the events by date or create a numbered list if there aren't dates indicated if it's just eras. You can have a numbered list and list the events indicated on the time line.

Next slide please.

So for bar charts, this is a very simple looking bar chart. There are all kinds of bar charts. There's quite a range. Line graphs, bar graphs, pie charts I approach the same way. Begin with a title if there is one. If there's not, I'm going to name what type of graph it is. A bar chart titled in this case maternal mortality in selected states. Yikes I'm in Georgia. Georgia has a high mortality rate. Not all of the states are listed. So from looking at this, I want to pay tribute to the fact that this was probably created to make a visual impact. The different numbers are arranged in a way that ‑‑ they are in descending order. The highest rate is more than double of any of the other states. In my alt text description I want to step back and pay tribute to that and mention that for people who cannot see the visual impact of this graph. So when people are translating data into graph format they are doing to highlight a particular idea or piece of data. So my general approach to a bar graph is going to be mentioning the title, describe what is on the X and Y axes. If I'm in a humanities context I may call them vertical and horizontal and not X and Y. If I'm in STEM I'm definitely calling them X and Y axes and then describe each bar in regular and predictable ways so it's easy for the person listening to follow.

Then again, always stepping back ‑‑ sometimes a graph is just a graph, but in this case there's definitely an impact on the way it's been arranged. I want to mention that before I list all the data points if I'm going to go into specific detail. I want to mention that before rather than later.

This is the kind of graphic that I really dread. This is a supply and demand curve. Once you have one, always copy and paste it into a document so you can save it for later and you don't have to reinvent the wheel.

It looks daunting but it's just a graph. I'm going to approach this by creating that overview sentence where I mention what type of graph it is. It's a supply demand curve or line graph with price on the vertical axes or the Y axes, yes? And quantity on the X axes. And then I'll describe the slopes or lines on the graph. And I will note where these lines intersect at what points. So it looks complicated. It looks like you could get lost in a lot of word salad or letter salad with D and P1 and P2. There's lots of information here. It can be much more simple. A supply and demand curve with quantity on the X axes and price on the Y axes. Two parallel positively sloped curves are intersected by a negatively sloped curve. You could name them and get specific about the points. I have a regular way I describe these. Next slide please.

This is a very beautiful ‑‑ this is subjective because I love dinosaurs. We have a time line that is at the bottom to represent different eras. There's a circle. At the center is the earliest era. As we move outward the outer ring is the later eras. Superimposed on that time wheel is a phylogenetic tree showing dinosaur evolution. So dinosaurs are evolving later and later and later and getting more awesome I guess.

So I'm going to approach this the way I approach all my alt text. That one sentence that sums up everything for the person listening with screen reading software. Complex infographic titled dinosaur evolution and list all the parts that include a time line of era ranging from this date to that date with a phylogenetic tree and illustrations of dinosaurs and work from general to specific from there filling in details as needed depending on the context.

It would be difficult to describe the appearance and anatomy and structures of every dinosaur on this graphic. So I may sum things up saying the dinosaurs appear smaller and less complex in the center at the earliest and as they evolve they get larger with more spikes or ‑‑ I'm not a dinosaur expert. I should be the way I love them so.

Next slide, please.

This is a complex infographic that describes different cloud formations and has illustrations and arranges the illustrations based on their elevation. The different cloud types and their elevation. The way this is arranged as an infographic allows a sighted user to see the clouds grouped together. If we wrote alt text for this you would lose the ability to compare. If we write out each cloud type and their elevation it might get lost to the grouping ability. So this is an example of an infographic that I would argue that function well as a table. If you had a table where you mentioned the cloud name, the description and then the elevation and then maybe the appearance as your column headings along the top then you could have a table where you describe each cloud type and all of that information and someone would be able to compare and go back and tab through the table and it might be easier for someone to absorb that information in table form.

Next slide, please.

Okay. So, this is a complex STEM infographic about genetic code. I would argue that this is hard to parse even for a sighted individual who aced all of her science in college. This is difficult. This is a lot of information coming at you in wheel form. It's angry too. There's a lot of capital letters, a lot of bold, a lot of repetitive letters. So some who has dyslexia or someone who just didn't want to be shouted out by a lot of capital letters this is hard to absorb. So converting into a table with very specific column headers might be more accessible for more individuals. Granted, someone has gone to a lot of trouble to create this graphic and visual learners might see groupings or see connections in the visual format, which is wonderful and amazing, but a lot of people will have difficulty accessing this. So, next slide. This is the same information translated into a table.

So if you could provide multiple modalities for your learner it will be accessible to more people. You could have the visual and the nonvisual text form in accessible table form. So here we have a table with 3 columns. The column headings are amino acid, symbol and DNA codons. This allows people to tab through each cell or column. In addition, I recommend if you create a table that you have a title for your table and/or a caption to briefly describe what's going to come in that table. What the data is, what the table concerns so that someone listening with Assistive Technology can decide whether or not they want to enter into the table to read it. They could skip it if they wanted to if they read the caption or a title.

Next slide, please.

All right. I want to finish up by talking about structural alt text for tables. So, in this specific example of a table we have a table titled physical properties of the giant planets. And it doesn't have a column heading in that very first column. I think it wants you to assume that you know what those all are what groups them together. And really what that first column is about is about physical properties. So it's in the title but I think to make it more accessible it should be repeated in the actual table itself. So we have physical properties, and then the four giant planets and their different data points for each physical property. So, if this were in accessible ‑‑ this obviously on the slide is an image of a table. If you turn it into an accessible table I would recommend creating alt text for your table. That is a thing that you can do in PowerPoint or Word. You can right click on a table just as if you right click on an image to edit the alt text. You can add alt text to your table and what we do is we create what we call structural alt text where we just talk about how the table is structured. So my example here is table 10.1 is titled physical properties of the giant planets. It has 5 columns and 13 rows. The column headings are Jupiter, Saturn, Uranus and Neptune. That way I'm giving someone an overview of the table, so they have a framework before they start hearing all these numbers being launched at them. They know the general layout of the table. They understand and can get a mental map of how the table is arranged before they start listening to it. So that's not always a possibility. Sometimes you are dealing with pictures of tables, but I recommend that your tables should have a title and a caption and alt text to be 100% accessible. So, next slide I'm going to hand things over to Huw. Although, I don't know if we wanted to pause for questions. We could at this time or if Huw wants to just describe your infographics for us.

>> Richard Orme: It would be great to take a couple questions at this point, so we don't hold them all to the end. Huw, you are in control of the deck. Maybe you take us back to the bar chart example while I ask Valerie a question. You mentioned that a reader can't rewind, fast forward or pause the alt text. Is that a general rule or is that based on what program or technology they are using?

>> Valerie Morrison: It's a general rule. I'm using JAWS and NVDA. Based on the default settings you just hear the alt text all in one shot and you can't pause it. If you want, you have to listen to the entire description over again. That of course is dependent on the version of the software that someone's using or the settings that someone has ‑‑ there's lots of people that can get into JAWS and find specific settings to get around that but the default settings you hear in one shot.

>> Richard Orme: The question on this bar chart example comes from Jessica who says for this bar chart it's hard to be specific about the data points because there's a range of 10 between each label on the X axes. Maybe it was a different bar chart. So if you are giving data per state what would your approach be? Georgia has approximately 27?

>> Valerie Morrison: So I would not want to say approximately every single time because it could get redundant and it's a long word. So I would probably say, you know, the following data points are approximations and then list them all. And then do my best to line up a piece of paper and list them Georgia 46, Iowa 18, Kansas 18, Utah 17. So I'm not saying approximately over and over again. I say it once and list the data points.

>> Richard Orme: That's clear. Huw, you have the command you are picking up from the slide to do with complex infographics.

Huw Alexander: Just a quick thing about bar charts. I've been doing hundreds of these over the last couple of months. The best thing publishers could do is provide data points. It's so valuable to everybody. As it was said, a lot of that is similar. You can say these are estimated data points, but I spent so much time recently going back and trying to find the actual data. Going through census web and things like that to find the information to build the table. It's valuable content for everyone. So if publishers are thinking about data points it's helpful.

I was thinking about how this might be quite daunting for the audience. These are complex images. It's okay not to get this right the first time you are writing a description. As the great Terry Pritchard said is you are telling yourself the story first. You are taking all the information from that image and collecting them and organizing that into a description. You can edit it. You are not doing it live for the person. So take your time over these descriptions because as you have seen with things like complex STEM graphic. Take your time and work through the steps. So a description of an infographic tends to see the following elements. The title of the infographic and talk about the structure which of the infographic. They are fantastic for conveying a lot of information in a snap shot. A lot of infographic are 4, 8 sections. Tell the user the number of sections up front so they are aware and can visualize as they work through the infographic description. Talk about the images in the design. A lot of infographic include images that don't need to be described. If it's a pie chart, yes include that data. If it has a nice picture of a book because it's talking about 100 people reading books you don't necessarily need that. And repeat the text contained within the image. Very often the case that image will just be an image and is not readable for a screen reader. If you have PDF, you can use OCR on that. So you are not typing everything out each time. Only describe the relevant images and number each element so they can jump back and forth and say I'm in section 2 and this is a list of 4 elements, and they will know where they are. This is an infographic of infographics. This is all the information people convey in infographics. So it's divided into 10 sections and so immediately you are visualizing or creating that framework for the user. So it's a design section on the left and a content section on the right. Then it has 5 sections within each section. So it's a lot of information here. You start off and then provide a structural ‑‑ over view as Valerie talked about, introduction and then talk about the structure and then go to details. So scene setting to storytelling. The story telling is the details. You end up with a massive description. I'm not going to read the whole thing out. We have the over view at the start. An infographic entitled infographics of infographics. The introduction reads as follows. That's the author's introduction. The graphic is divided into two main section. Each main section is subdivided into 5 subsections. Then you create a list. Lists are your friend. They organize and provide structure which ideally related by human beings. We like lists of things. Favorite albums or whatever. We enjoy lists. It helps us understand information in an easier way. I'm not going to go through the whole thing, but you see each section divided up into a list and you provide the data points related to that.

This is the description continued. There's a lot of information there. You are providing it in a structured way to provide that to the end user.

So describing choropleth. A choropleth map is displayed quantitative values for distinct definable spatial regions on a map. It needs to have the title of the map, the structure of the map and the map being used, the text key to the coloring to measure data. Coloring is important for these types of maps. We can look at a bar chart which is done in different colors and that's not necessarily useful. In a choropleth map the coloring can be very important. So you need to convey the colors and provide a key to the user. The measurements scale if available. You can provide trend analysis with examples if possible. Especially if it's a massive data image you are not going to provide every data point, but you can provide trend analysis. And Choropleth maps provide color defined or prioritize information. If an unsighted user is working in a peer group they need to be able to say the blue or the red colors on this map so everyone can relate to the same thing.

This is an example. I'm sure many of you have seen a graphic like this. This is titled state of the nation. It's a Choropleth map of the election from November. The U.S. is very good for creating these types of maps because of the state system. The description would be for this Biden won. That's all you need to say. Not really. Description would be a map colored coded to reflect the winner party in each state with blue represented democrats and red representing republicans. A... [Reading from PowerPoint].

Here you create a structure and allow the user to visualize what the content and information they are going to receive ‑‑... [Reading from PowerPoint].

This is included about Maine being included twice because people might get confused why they are counted twice. So then there will be 52 rows. District of Columbia is included as well. The user can move through the table and discover who won in each state, which party and how many Electoral votes were voted for.

And describing maps. The following elements need to be referenced when describing a political map. The main subject of the map must be in the alt text. The subject of a political map will be a global continental country or regional effect. The date. When was the map created. That's important. Emphasis and context. The map is selected for a reason and the context and usage of the map should be addressed in the description. Include things like places of interest, main cities, seas, rivers, mountain ranges. It's not necessary to provide every detail. I like to include edge boundaries. It's not applicable to every map but sometimes when you have a map focused on a particular area ‑‑ I will show you an example next. The map here is a map of Europe. It has around the edges Russia is on the right. North Africa is at the bottom. I like to create edge boundaries to increase the visualization aspect, so you know the North Atlantic Ocean is to the west and Russia is to the east. If you have boundaries of certain streets north, south, east and west can create a framework for the user. In most cases color is using to differentiate between countries. It's not generally necessary to include those color details. France in brown and United Kingdom is orange. You don't need to include that. That's not necessary for the description. Include scale ratio and scale measurements. Talk about spatial description. We are going to go through the sector approach to describing maps because it can be quite useful. So for the best one of Europe you can divide into quadrant because that's a lot of information in a map. If you divide into quadrants you can deal with each section separately. For instance, this one is a political map of Europe in 2012. The map shows each of the countries of Europe. The 4 quadrants cover the following countries. So then you go through and talk about each sector. You talk about the capitals and major rivers and boundaries to frame the description.

Going back to the sector. Basically you are using quadrants or a clock face or a compass. You describe north, west, east, south or dividing the image into 4 parts or more if necessary or you are providing a detail into a clock face. So you can say between 12 and 1 this is what's happening. Between 1 and 2 this is what's happening. That can be useful for very complex and detailed paintings. It can be applied to maps and all kinds of things. On the left we have a 2-page illustration from a [inaudible] star dust. You can use the clock face approach and divide into 12 sections. You get the richness and detail that the author is trying to convey. On the right-hand side we have the Flemish marketplace by [inaudible]. It has a huge amount of detail. You can go on this and Google.org arts gallery and get into detail and see all the faces. It's so detailed the way they replicated it. You can create a quadrant effect there. You can divide into sections and go through and break it down in an easier way. This slide is entitled the UK divided. It's a map of the UK regarding the geology of the UK. You can divide this because of the nature of the UK into sectors but one on top of each other. So you are working down through north to south. So you have a geological map of the UK and Ireland. The map plots the geological makeup of the United Kingdom and Ireland. And using color to define the geological properties of the regions. You can provide the color key. You have divided the map into 6 distinct regions... [Reading from PowerPoint].

You can have a note at the end saying the rock formations in Scotland match Northern Ireland. You can see where [inaudible] has the same geology. So to recap, think about structure, organize as lists. Lists are your friend. Especially with things like bar charts, pie charts. Think about where the bar or pie chart came from it was originally a spread sheet document and translated into a pie chart. So you are translating it back. Present things as tables. It helps independence for the user. If you provides the data then they can explore themselves. Make sure to divide into subsections. You can break infographics into an easily consumable way. And think about user path way and going from general to specific.

The visualization start with the over view and then move through the structure and details and provide the story telling aspect and provide the immersive aspect and end up with a fantastic final description.

Quality control quickly. At the end think about stepping into the user's shoes. Are you provide all the information? Are you repeating in the description to enable a visually impaired user to get the same information? Try to re‑create the image from the description. It's a useful exercise. Read your description back and see if you can re‑create the image from the description without looking at the image. It's a useful exercise.

So I hope that's helped unravel complexity of complex images. I know it's complex business, but we hope that that gives you an over view and starting point to think about describing complex images and creating that level playing field for all users. As we say, we realize it's quite complex field. So we are doing a trilogy of these. I think at this point we are going to ask Dave to take control and take a poll. Valerie, do you want to take over?

>> Valerie Morrison: Great presentation, Huw. We are looking to get your feedback and your input into what we cover in our next webinar on alt text description. We are interested in learning about what kinds of images you would like to be covered in a future webinar. We have some ideas of what we haven't covered yet that we were thinking of including. So those are available choices. Artwork, graphic novels, cartoons, anatomy and physiology text books or images, tests and how to describe an image without giving away the answer if a student is tested on that or other and please respond in the Q&A if you have other examples that you would like to see us cover next time.

>> Richard Orme: Thank you so much Valerie and Huw. We have time for some questions while people are voting. A good mix of questions here. That was an awesome presentation. Thank you. So quite a practical question which is maybe related to ‑‑ you both talked about bar charts. If you are listing values in an image, do you repeat the units or are you specific about the units of measurement after each number? Like kilometers? How do you handle that so it's not repetitive?

Huw Alexander: If I'm using tables I'm going to include the number in the table header. So you are not creating that ‑‑ especially if there's a lot of data points it creates a repetition which is a bit boring. If there's only a few examples data points and you are not using a table I would list them out and after that I would put kilometers or whatever it might be. I generally also write them out in case screen readers stumble over KM or whatever it might be. I tend to write out the word to make sure.

>> Valerie Morrison: I agree 100%. I make sure that especially if you have meters per second if you have a slash or forward slash or something I would type it out in words. Meters per second.

>> Richard Orme: Thank you. Sue asks a question to clarify. You talked about alt text and Valerie was talking about what's available within JAWS. Could you help Sue with clarification around what's better to include in the alt text field verses in an extended description which may is navigable and how do you include that extended description? I guess the second part of the question relates to what is the document and what format is it in? So the distinction between alt text and the extended description. Valerie, are you able to start with that?

>> Valerie Morrison: I am and it's a really hard question. It depends on a lot of factors. It depends on the type of material you are describing and your audience. So, working at CIDI, a lot of the decisions that we made are based on what the student prefers. So the student through their disability service provider is asking us for either brief or long description and we have different products that we provide based on those preferences. So, a lot of students prefer the brief description. In other cases the student will say I want more comprehensive detail and all images described in every data point. So that's how we are making our decisions. As a rule, you don't want to go beyond 3 or 4 sentences of alt text description on any image because that ‑‑ depending on the person's settings in JAWS or NVDA or whatever technology they are using it could get cut off. You have the option that ‑‑ maybe they have chosen brief description. They don't have their settings on verbose description. So they may not hear all of the hard work you are doing. So 3 or 4 sentences and then thing about moving the information out of the alt text into the body of the document.

>> Richard Orme: Huw, some of the examples you gave where you had nested lists and tables and so on, clearly that's not alt text. You don't have the benefit of knowing the preferences of the end user's because you are doing this work with publishers.

Huw Alexander: As Valerie says, it's a short brief description. No more than 3 or 4 sentences. Generally with graphs it's a brief alt text. It could be 1 or 2 sentences. With a photograph you can generally get 1 sentence into the alt text. As you say, I work mainly with publishers. So generally working with the EPUB format and this is a nice segue into the next session coming up and implementing alt text and image descriptions into EPUB. EPUB handles it well. You can't use lists and things like that in alt text. It won't work. Nested tables. It does handle that well in EPUB. So the majority of publishers I work with are using tables and lists as long descriptions within EPUB. So it keeps things simpler for me. I'm not dealing with the end user. The EPUB format provides an excellent way of delineating between alt text and providing the opportunity to have long descriptions which have all that information and have the way of conveying information through lists and tables which can be independently examined by the reader. So EPUB ‑‑ I think you have a session coming up soon and that will be fascinating to see because it's always developing with long descriptions and the way that they are handled.

>> Richard Orme: Great. Maybe you can reassure [inaudible] who has the question, you are working with publishers, so they are not considering images descriptions and extended descriptions as a corruption from the publishers point of view? Is there a question from the publishers on that side of thing?

Huw Alexander: A corruption? My work is a corrupting influence. I like that.

>> Valerie Morrison: I like that a lot.

Huw Alexander: It's a good point. The author is conveying information. You have to be impartial. You are always being impartial and looking at the context of the work around it. You are providing a very neutral description. You are not making an interpretation of the image. If there are any instances where I'm not sure what the author is trying to portray or there's an error. Some books there's an error in the data. You work with the publisher and say I found this and I'm not sure about this. I even work with the authors themselves because the publisher is not sure. So we create a path way between me and the author. So I want to make sure the author's story is told in a correct way. So I don't go in and say this is what I think. At the end of the day it's the author's work and the publisher is paying me to describe it. Hopefully I'm not corrupting it, but I do like the idea of it.

>> Richard Orme: Thank you for that. Thank you for mentioning that we will be having a webinar that will be announcing shortly which will cover the technical detail of how extended descriptions can be included and best practice examples. Maybe we can include some of the images and descriptions that we featured in this webinar as examples to show working within EPUB there. So that will be exciting to see.

The results of the poll are out. We see that [inaudible] asked a question but didn't have a chance to get it answered. The most commonly requested one is images related to tests and testing scenarios without giving the answer. We will be sure to feature that and the others that are covered in the poll results. We will analyze those.
OK, we’re coming to the end of this session. Thank you to Valerie and Huw for sharing great information and insights. We have one more webinar for you Next week your host will be Kirsi from Finland, for the
session “Do more with WordToEPUB”.
In this practical session I will be joined by Joseph from UC Berkeley, California.
Point, shoot, and you can start making accessible EPUBs with Microsoft Word and WordToEPUB by
DAISY‑ but you can do a lot more than the simple click through mode. This session will demonstrate the very latest version of the tool, introduce you to the newest features and give a taste of what is coming
soon.
You can register at daisy.org/webinars, where you can also sign up to the webinar announcement mailing list.
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. Goodbye.