# Transcript: The Art and Science of Describing Images Part 3 (webinar)

Date: February 10, 2021

This is a Captioned transcript provided by CIDI to facilitate communication accessibility and is not a verbatim record of the session.

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-3-w>

>> Richard Orme:  
Hello everyone, and a very warm welcome to you. My name is Richard Orme, and I am your host for today’s webinar “The Art and Science of Describing Images Part III."   
OK, let’s get started!   
Whether we are creating accessible documents or web content, adapted learning materials or examinations, we need to know about describing images.   
Many of the people attending our webinars are experienced in this tasks, but there's always more to learn.   
In the first webinar on this topic, “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. Our second webinar titled “The Art and Science of Describing Images ‑ Part II” covered techniques for complex images,   
tables, charts, infographics and maps. If you missed it, then the videos, transcripts, and slide   
decks are available on the DAISY website.   
Having covered the principles of basic and complex image types in the previous webinars, we’re now ready to dive into even more challenging content.   
This webinar will cover topics requested by attendees in the previous sessions including   
artwork, anatomy, and assessment.

And indeed, I remember the question coming up, “how do you describe test and examination materials without providing the answers?”.   
Well, hopefully our presenters will provide us with plenty of answers, so I'm going to get us   
started and hand over to our panellists to introduce themselves.

>> Valerie Morrison: Hi, everyone. My name is Valerie Morrison. I'm the e-text manager at CIDI at Georgia Tech. That stands for center for inclusive design and innovation. We try and help post‑secondary students to transform print text books and course materials into various accessible file formats.

Huw Alexander: Thanks. My name is Huw Alexander. I'm manager of textBOX. We provide image description work for the publishing industry. Without further ado, we shall move on if I can get my computer to move the slides. That's always a good start.

Just a second.

Okay. At the beginning of last session, session II, the art, and science of describing images, I made a comment that probably kind of I live to regret in thinking that second part was the empire strikes back as far as image description. We arrive on to return of the jedi. This is the bit where we start off in carbonite stuck to a wall and things are not rosy and are complicated. Hopefully by the end it will be less complicated, and you will have guidelines and ideas of working with complex images and describing complex images. That will be a new topic today is working with tests and assessments.

3 sections are artwork as Richard said. Art work, anatomy which can be tricky and finally we will deal with assessment. At the end of each section we will deal with any questions that may come up. You can add them through the Q&A option on zoom.

So part 1 is artwork. I will hand it over to Valerie to talk about Botticelli.

>> Valerie Morrison: Thank you, Huw. I have chosen one of my favorite paintings it is Primavera by Botticelli. I chose it because I love it and because it's one of the most written about pieces of art in all of art history. There are dissertations, books, documentaries, and you could go on and on about this painting if you were going to write alt text description. So I have written a brief description of the painting over to the left which I will read: [Reading from PowerPoint].

So that is as you can imagine a very overview look at what the painting contains. I haven't talked about color, composition, the figures. I haven't named the figures. I didn't get in‑depth. That would be my first take at a brief description.

Next slide.

I have listed some other elements you may want to think about if you are creating a more comprehensive alt text description. I would consider some of the following elements of a painting or a work of art before you begin writing. Because if you just start writing and you could get lost and keep going and there's no organization or structure. So for any piece of art or complex image that you are describing, I would always start off with that brief description ‑‑ an overview that provides the framework for the listener. Then you could consider some of these ideas to provide further details. Such as the artist style, color and composition, the stylization of the figures, the allegorical meaning of the different figures. The wind is touching the [indistinct speech] who is erupting flowers. You could really tease out that meaning. You could talk about the artist's influence or the historical context of the painting. If you wanted to do all of those in alt text description, I would say you have gone too far and to pull back and try to think about the context in which your image appears. So what do you want your audience to get? What is the main point? Why are you including this image here at this time? If you did want to cover all of those, I would say you would probably be better served by writing an extended description and we have just been told there's an upcoming webinar on extended description. So you will hear more about that as we go forward.

Next slide.

Huw Alexander: Thank you. I wanted to follow up on Botticelli by talking about sector description. I mentioned this in the previous session. It's a way of breaking down an image ‑‑ a complex images. If you think about Botticelli, there's a lot going on in that image. If you break it down into section, you can describe it in a logical organized way and go on a journey through the image which is immersive to the reader. You can go through and describe each element of the image as you go across all the different figures or you could use a clock face approach where you can say at 1 o'clock or 2 o'clock or 3 o'clock this is what's happening in the image. Or on the right-hand side you have a compass face. This can be used for complex objects like maps.

There's an outline diagram of Botticelli Primavera. This is the segmentation approach. This is the approach AI uses for identifying components in an image.

Here you see each of the figures is named and you can go through and use that approach to create that description. So you end up with a very immersive experience. One of the details that I want to mention is Botticelli was a very important in botany. There's over 150 flowers in this single painting. All of them are exactly correct and have been tested by botanist since then and still exist in Tuscany now. That's another complex Valerie mentioned. You could look at this in terms of biology lecture rather than art in terms of Botticelli's descriptions of the plants in it. So there's many different ways to come at it to describe a complex images. So I wanted to show that example. That's a little detail. It's such a beautiful painting and there's so much going on that you can forget the flowers in it. Having those details and create that immersive reader.

So here's example of using sector. This is the Flemish flair by Pieter Brueghel. This is an incredibly detailed painting. It's huge as well. There's hundreds and hundreds of figures in here. So creating a description for this can be quite difficult. If you use the sector approach, you can divide the painting into 4 quadrants. So you are helping the spatial awareness of the user so they can picture what's happening throughout the painting. You end up with each section being divided. The top corner there's a web link to arts and culture from Google. That's arts and culture.Google.com. This is great for anyone describing art images. It has an array of images across history. Google has scanned wonderful images. The Botticelli is on there. Quite a few of his are on there. So is this one from Pieter Brueghel. You can go into so much detail that you can actually see the paint strokes. It's a wonderful way of working with detailed complex images like this one so you can see what's happening in the image. In this one we focused in on the upper‑left hand quadrant and we can see a lot of things happening around this church building. You end up with the oil painting being... [Reading from PowerPoint].

So basically you are setting up the scene. You are providing an overview, details of what's actually the user can expect and explaining that you will go through the description in four quadrants and explain each section. So the upper‑right quadrant, the ‑‑ the upper‑left quadrant. You talk about a goat crazes in the grounds of a church, a woman holds a small child, et cetera, et cetera. So you get all the detail that Pieter Brueghel has painted. Young boy is climbing over a wall, a man kneels before a confessional. You list out what's happening. Sector is a way of structuring and creating framework to enable you to do that. Otherwise you can go into these complicated images and say where do I start? You start with the overview and go through the details after words and you can use lists to do that.

The full description for this ends up being two pages. You can see how much work has gone into it from Pieter Brueghel. It depends on the context. If you are doing an art history course, you would want those details.

Any questions so far on artwork in particular?

We are all quiet.

>> Richard Orme: I'll pick one question that I have here. For the examples used in this presentation we have seen the images on their own and Cathy is saying the images that they describe are included in a book. So what advice do you have for considering the surrounding text when deciding on the image description?

Huw Alexander: That's an important question. With context it is all about context. So with the Botticelli, you could be having that image in a text book ‑‑ an art history text book or a biology text book. So it depends on the context around it what approach you use.

You will generally always need an alt text. The most drastic option is if it's a decorative image but if it's a complex images it won't be that decorative. If you mention here's a painting from Botticelli, you may not need the full description. Also if you take a look at the text and the author is described in detail ‑‑ they spend the whole chapter talking about Botticelli's Primavera in detail, you might not necessarily need a full description. You might just need a briefer description. It depends on the context and how that image is used in terms of whether it's used in art history or as a botany example. The context is critical. So you need to read around the image to make sure that you are not repeating yourself. The last thing you want to do is the person read the whole page of text and now they have to read a whole page of alt text as well.

>> Valerie Morrison: I would like to add to that that my favorite thing to see when we are converting text books is a book where the author or the publisher has provided wonderful full captions because then we can do less work and less heavy lifting in writing our alt text descriptions and if you are creating the material yourself ‑‑ if you are an author or faculty and you are creating educational materials or any kind of materials, I would say captions are wonderful resources for sighted individuals as well for people who are not using Assistive Technology. Everyone then has the benefit of understanding why that image was included, what the relevant details are, its importance and then the alt text can be much more brief.

>> Richard Orme: We have more questions, but we will keep them over until the end. We will remind our presenters this is being live captioned and so please be careful not to speak too quickly and allow our captionist to be in sync with the slides. So watch your speaking rate.

Huw Alexander: That would be my south London accent. One thing just to go back to that captioning is fantastic captioning does make a difference. It also saves publishers money because they don't have to create the alt text. One of the examples I have seen is some publishers do tend to put the source of the image and just have that as the caption and that's not useful. The source can be included but don't just have the source. It doesn't really tell you that much because it's generally copyright and that's not explaining too much to the user.

>> Richard Orme: Great. What's next?

Huw Alexander: Anatomy. Back to you Valerie.

>> Valerie Morrison: So I have chosen an image here. It's a two-part anatomy and physiology image of the anterior view of the skull. There is a lot of visual information in these two images. So one of the pit falls of describing complex anatomy and physiology diagrams is to just label all the parts and be done with it, right? So if I were to see this or be training someone on how to write alt text for this image, I would expect to see someone writing two skulls ‑‑ maybe they even specify two human skulls with the following labeled parts and then a list of all of those different bones and structures. But that is leaving out a lot of visual information. So I have listed here some different things to think about to add to our alt text to make it more comprehensive. So instead of labeling the parts, think about not only the names of the structures but their appearance or shape, the location of each bone on the skull or the proximity of other structures on the skull. Like Huw was talking about with the quadrant or sector approach, you could start ‑‑ you could divide the skull from top to bottom and describe the top of the skull features and how they are shaped. So when you are describing these images think about context and think about what you want the individual or student to learn and retain in terms of visual information. Next slide. So again you don't want to rely on labels only. So here's another example of a diagram of the veins of the upper‑arm going from the clavicle down the arm to the finger tips. It's color coded to specify which are the deep veins and which are superficial veins. Again, the description that I've shown here is just relying on labels only. I described it as... [Reading from PowerPoint].

I list all of the labels on the diagram. So that's great. That's a good basic alt text description of that image. However, what's missing are the spatial relations of these veins to one another, the relative size of each vein, where in the body these veins occur, how they are all connected. You really don't get a sense of the networking and the branching of the veins.

So when you are writing descriptions of anatomy and physiology, you want to pay attention to the labels and think of the visual impact of the diagram. What else could you include that would give educational information to the person listening. I'm going to hand it back to Huw.

Huw Alexander: Thank you. So continuing on with the theme, we are talking about dividing and conquering. We have an image of the upper‑respiratory track here. You could use this as a sector approach in terms of looking at it being a journey from the mouth and nasal cavity all the way down to the lungs and the diagram. So you could segment it all the way down the respiratory tract and describe each area in turn. You end up with something that would look like this. You have your alt text up front. So a diagram illustrates the main components of the human respiratory system. And then you have the long description or extended description which goes into the details... [Reading from PowerPoint].

So basically you are creating a structural description so the user can understand this is an overview of what we are seeing, and the description will be divided to into upper‑and lower sections. So you describe the upper‑respiratory tract with a list and the lower respiratory tract with a list. So you go through the pharynx and the larynx and going down to the trachea, the bronchial and further down and finishing up with the diagram. With the nasal cavity you say the nasal cavity is a large air‑filled space above the nose. You are saying this is the area we are talking about and then the description of what it looks like and where it is. So you are positioning each element in the diagram. So that's important for understanding and getting that immersive experience and being able to visualize. You want the user to visualize what they are seeing. One thing that occurs to me is anatomy is tricky in terms of description because its natural and often it's describing things in ways that are kind of difficult to describe shapes because everything is not round or perfectly circle or squares or anything like that. So it's worth thinking about describing in natural description ways in terms of using other elements in nature to describe the elements of the anatomy. So here we have the epiglottis is a leaf shaped structure. They actually are quite useful in being able ‑‑ in helping people to visualize what that actually looks like. So always think about tubes and structures like that in terms of ‑‑ like branch like structures. Using natural descriptions to describe anatomy because people with picture that in a natural way. Rather than saying an oval shape.

The next image is the anatomy of the human eye. It's that journey. So the eye is viewed in cross sections. You provide the structural element up front. Now divide into two segments the anterior and posterior. The anterior segment ‑‑ you use the list structure. The anterior segment representing the front third of the eye and then you talk about the cornea and the pupil and the iris and then you have the lens. [Reading from PowerPoint].

Then you have the posterior segment... [Reading from PowerPoint].

The diagram illustrates how the image is upside down and backwards. It explains how whenever you are seeing something it translates to the brain upside down and backwards. That's why I was never good with anatomy because everything is upside down and backwards.

So we step through the image and describe it like that. Helping the user to keep their place. They know they are on a journey through that description and they can jump backwards if it's part of a longer description. Put all of this in an alt text and the screen reader will read it all in one go and that can be confusing. If all of this is in an extended description the user can visualize where they are in the diagram.

Any questions for anatomy?

>> Richard Orme: Specifically on anatomy we have the question: Is it advised to use a dictionary for descriptions or when describing anatomy parts?

Huw Alexander: In terms of describing ‑‑ using a dictionary description of the elements within the anatomy? Absolutely. I couldn't do it. I'm not a doctor or anything like that. I haven't had medical training. I find it fascinating to do anatomy because you learn a lot about yourself for lack of a better word. But definitely it's worth using a dictionary for accuracy. Not only just a dictionary. Wikipedia is a wonderful resource.

>> Richard Orme: I wonder, Huw, was the question also thinking about this technical terms that you used do they need to be explained? Or is it just about staying in the context. Valerie what's your approach?

>> Valerie Morrison: I'm often googling to check and make sure and refer and make sure I'm using the correct terms. Sometimes I even need to do a reverse Google image search to figure out what an image is if the text book has not provided any context or caption for me. So I'm often referring out to those sources but then I'm careful not to just copy and paste what I find and use that as my description because the student or individual taking a class or using the material can always go out and Google those terms themselves. So I'm using it to kind of inform me of what I need to focus on and using it for reference. And I'm trying not to redefine all of the terms and ‑‑ because then you never stop writing.

>> Richard Orme: Sure. Okay. I hope that answered your question. If it didn't, then feel free to post a supplementary question. For the purpose of time let's press on so we have time for wrap up questions towards the end. I'm storing them up.

Huw Alexander: Okay. Part 3 assessment.

>> Valerie Morrison: Okay. Thank you. I'm starting here with an image that has silhouettes of many different countries and I have to admit that I can't recognize any of them. My geography is not that great. I haven't really studied them, but this would be very difficult for me as a sighted individual as an exam, but this is an example of a test question. Hopefully in a geography class. The question is to identify each country by its silhouette. When you are testing and using visuals in order to test learning or education goals, think not in terms of absolute equality, but think in terms of being egalitarian. Not very test question or image that you provide is going to work for every person or every student. So in a testing environment, you want to think about alternative ways to assess someone's knowledge. I listed some possible alternative test questions. Instead of being able to identify a country by its silhouette, maybe you can ask questions about the size or location of a country or ask a question in essay format where you have essay question about a country's imports or exports or proximity to other countries. Again, going back to Huw's sector approach. You could talk more about the country and what it borders, what countries are adjacent to it. That might be a little bit more egalitarian in terms of you are not asking someone to identify a shape. And finally another way to approach this question if you did really want that student or person to learn the exact shape of a country, then you would need to think about providing that information in tactile graphic form or creating a thermoform where you are tracing the shape or creating the shape out of different materials then vacuum sealing it. If you are not familiar with a thermoform it's incorporated in braille. So you create a raised or embossed shape for someone to trace their fingers to recognize the shape. Just speaking from my perspective as someone who does not have any print or visual related disabilities, this would be very difficult for me. Not everyone has the capacity to retain visual images. So I would think about possible other ways of assessing people's knowledges about country shapes.

Next slide.

I'm back on my skull theme. So to return to the human skull, here is a test question where it says check your understanding, label the following figures. Then we have a diagram of a human skull with different color-coded regions. Some of the structures have been labeled but there are many, many blanks for the student to fill in.

Some alternative assessment opportunities for this kind of question where you are asked to see something and provide labels for what you see, if someone cannot do that there are alternative assessment strategies. You could use Huw's method of sector analysis and list the bones of the skull from top to bottom or left to right or clockwise or by region or quadrant.

So those are all opportunities for the student to demonstrate their knowledge of the location or arrangement of the features of the skull without using a visual diagram.

Another opportunity would be to say match each bone or structure on the skull to its description or function.

So then you have an opportunity for students to interact just with text. They can hear the word of the bone or structure read aloud and then locate its meaning or definition or structure or description and match it up.

Another way of assessing this information is to provide essay format questions about the different skull structures. Maybe you could ask a question where the student could respond and describe all of the bones and structures around the eye orbit. Then they can go in depth about those structures and bones and describe where they are, how they function and then the student is not having to reference a visual diagram. And finally again, if you did really want someone to be able to physically manipulate a tactile graphic or thermoform or if you had a skeleton model, you could use that in your assessment as well. I'm going to pass it over to Huw.

Huw Alexander: Thank you. I was looking at those silhouettes of the countries and I couldn't think of any of them. One of them looked like Godzilla’s head but I'm not sure that's the answer.

Next is a chemical romance. They are talking about chemistry. There's a molecule structure on the left side. And on the next side there's three multiple choice questions related to this image. So we have done a description of this in terms of the molecular structure of soph rose which is a saccharide found in a certain type of bean. So we want to provide a basic description of what is being shown but not giving away the answer. So you have to be careful and look at the answers as you write the description, so you don't give away too much. So we are saying it's split into a monosaccharide 1 and carbon 1 is single bonded to 1 hydrogen and 1OH group. You are not saying what OH is. So you are making the user think for themselves and describe ‑‑ the screen reader user is getting the same information as the sighted user. Then you go through each element. Carbon 2, single bonded to 1 hydrogen and 1 oxygen and going through each carbon. And then oxygen 2 links to a second monosaccharide. And you talk about the second monosaccharide. And then you go to the questions on the next slide. The soph rose a monosaccharide ‑‑ you haven't given away the answer in the description. It's two monosaccharides so it's a disaccharide. And part B what are the monosaccharides of soph rose. [Reading from PowerPoint].

In the description you haven't mentioned at all fructose or glucose. So the user has to know the answer. So you are not giving it away in the description and in part C is what is the glycosidic link in soph rose. It's important to be careful about using symbols in descriptions and in questions. The answers here are... [Reading from PowerPoint].

One of the things when I was working on this I used the NVDA screen reader and how it reads Greek icons or letters. Alpha is great, beta is great, but delta does not get read out by NVDA. So be careful when including Greek letters or symbols. It's always good to test them before you include them. The user may be missing out.

>> Richard Orme: We are being tested slightly with the time.

Huw Alexander: This is the last slide. I want to mention briefly about mathspeak which is a way of describing equations mathematics in a more verbose way and allows people ‑‑ a lot of equations are included in text books as an image if they are not used in math ML. So it's just an image. You need to be able to write a properly constructed equation. This is the Kessel run. This is from Star Wars. This is moving through time and what happens. So this is t prime baseline... [Reading from PowerPoint].

This sounds like a mouthful but it's a brilliant system for math equations. I have included a link to the grammar and how to write out the equations and mathematics. It's really straight forward to learn and can make a difference to your mathematics content. So shout out to Mathspeak. So that brings us to the end of the return to the jedi. The death star is blown up. We hope that that's given you some insight in how to approach complex images. I know it was brief. We only had an hour. We could probably talk all day about complex images. Hopefully that will give you a good guideline to get started. If you have any questions, now is the time.

>> Richard Orme: Well, we do have some questions. Let's see how many we can fit in. First, Huw, will you be able to go back to the chemical romance slide. Some commas were included in the suggested text. I see here on the first bullet point you have carbon 1 single bonded to one hydrogen and one O comma H group. Is that deliberate? What is that approach around using ‑‑ you talked about it a little bit of how it sounds with a screen reader?

Huw Alexander: That's a personal approach from testing descriptions with a screen reader. Screen readers can be a bit temperamental with punctuation. So I tend to be really strict on the type of punctuation I use. I would never use a semicolon. Commas are your friend. They create a small pause. So the worry with writing OH which is as you see is in the actual image and is the chemical term for it, it does create the possibility that they read it out as 0h as in oh, no. That's incorrect. So it's trying to create a way of making things especially things with equations like this making them more accurate. So strategic commas create pauses. So you have C comma. You have a moment of pause. Then H2 comma and then O, H. So it's a way of splitting things out and making it hopefully more easy to digest for the reader.

>> Richard Orme: Dave points out that on that OH example some screen readers might expand it to Ohio. And yet [inaudible] is interested in the use of the alt text by braille. So what you have done is introduced a comma who is reading with a braille display, Valerie, your thoughts on this?

>> Valerie Morrison: That's a great example with the oh. It would pitch up in JAWS and read the sentence to one hydrogen and one OH! Group. That's alarming. So we use spacing usually. Especially ‑‑ not only with chemistry and math speak but when we are including acronyms. So if we were putting USA we would either type it all out or put capital U, space, capital S, space, capital A. With alt text I'm not as familiar converting into braille. With alt text everything on the slide is ‑‑ it would be read correctly. We just use a space instead of a comma. The end goal is to create that pause in the reading that Huw and I are often testing with the screen readers to make sure the user experience is accurate.

>> Richard Orme: Thank you both. So this doesn't relate specifically to anatomy. There's bit a bit of traffic on this while you were presenting. The descriptions that are being given are so much longer than people are used to. We have heard this before. People ‑‑ to their understanding have been told there's a limit to alt text of 125 characters or whatever. So I think it's good to go over again some of these descriptions go on. We have bullet points and all sorts of bits and Bobs in there. So is there a limit to alt text?

Huw Alexander: So yes it can be confusing because alt text can be used as an all-encompassing umbrella term for alt text but there are levels of alt text. Alt text is really the brief description that you are going to provide which is in the alt tag in the book alongside the image. So that's brief. That's what people think of in terms of it needs to be short. One or two sentences. 140 characters, 125 characters. Basically it's pretty short. You are going to use 20 words or so at the most to just have an overview. It's an introduction that tells the reader what they are looking at. If they want more information, it needs to be included in a long description. What you can't do with alt text is include things like bullet points. It doesn't do well with complicated punctuation. It's very basic. So think of that as the introduction. With the extended description you provide the full detail. You would never put all of this into an alt text. There are issues about whether the screen reader will read it all or sometimes they will cut it off after a certain amount of words. So have an alt text that's brief and a long description that will be passed through by the screen reader user. The long description as Valerie mentioned before that is going to be dealt with in another DAISY webinar in two weeks’ time about how to include long descriptions in EPUB. There are various methods of doing that which are cool and really enable publishers to provide a great experience for their users in terms of providing all the information. So you can imagine trying to describe the complex structure of the eye or respiratory tract in an alt text. You can't provide the detail that's necessary. With a long description you can.

>> Richard Orme: Great. Don't steal my thunder but I want to see if we can squeeze in a couple questions for art. Your thoughts on describing aspects such as atmosphere, color. Some of these may not be clear for someone who is congenial blind. Concerning artworks if you have a really precise caption, would it be an option to copy this into the alt text and make that be the alt text as well?

Huw Alexander: Go for it Valerie.

>> Valerie Morrison: I would say you never want to repeat what the caption says because the caption will usually be read directly before or after the alt text is pronounced. So you are really annoying the person listening to the alt text description by forcing them to hear it over again. So usually we try and conceive of the alt text is filling in the blanks. So if the information on the page and the caption don't cover something, that's what we are using our alt text description to provide that extra information.

>> Richard Orme: Briefly Valerie, any thoughts of these sighted concepts? How have you approached that in the past at CIDI?

>> Valerie Morrison: I have a very strange story about that. We have incorporated when we are training student workers or new staff to the e‑text team we are usually giving them images that then they describe for us as a part of computer skills and writing test. We used to have one of the images was a recycling been. A bright orange recycling bin with the logo or symbol on the front. The person describing it bless his heart was really trying and giving his all. He described the recycling bin and said the color, the logo, and then he really thought that someone might not know the shape of a recycling bin and he started to describe the shape and the interior space of the recycling bin and things got weird very quickly. He started writing about how you put your hands inside the bin and go down and around the curves. Things got strangely sensual. It was uncomfortable for everyone to read. So I think we learned from that. I use it as a humorous example, but we can't really define the world for someone. We have to describe the shape and color as best we can, and everyone sees those colors differently. So trying to describe a color is an a femoral pursuit anyway. So we try to stop short of world building if they makes sense.

>> Richard Orme: Huw, could you take us to the closing slide?  
OK, we’re coming to the end of this session. Thank you to Valerie and Huw once again for   
sharing great information and insights.   
The previous webinars are all available on the DAISY website, so do head there to check out   
the back catalogue! It really is a treasure trove of resources.   
Our next webinar will be on February 24th and is titled:   
Implementing Extended Descriptions in Digital Publications, Best Practices and Practical Advice.

Previous webinars have discussed in detail the methodology for describing images, and this   
webinar is focused on the next step of implementing those extended descriptions in digital   
publications. Using real world examples this webinar will walk through practical methods for   
adding extended descriptions to publications, highlighting best practices, discussing the   
implications for assistive technology users and offering insight into how publishers are   
implementing this essential accessibility feature.   
Find out more information at daisy.org/webinars where you   
can also sign up to the webinar announcement mailing list.   
I hope you will join us again soon. In the meantime, thank you for your time, stay safe and well and have a wonderful rest of your day. Good bye!