# Webinar: DAISY- Leveraging InDesign for Accessible EPUB Creation

The recording and further details from this webinar are available at:

<https://daisy.org/news-events/articles/indesign-accessible-epub-w/>

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Richard >> Hello everyone. And a very warm welcome to this week’s webinar. My name is Richard Orme, I’m from the DAISY Consortium and I am your host for today. OK, let’s get started!

Each week we invite you to suggest topics for future webinars, or offer to share your knowledge and experience as a presenter. This week we have an example of a suggestion that has grown into what I am sure will be a highly informative hour on an important topic. We have two wonderfully knowledgeable and expert people who will explain how to leverage InDesign for accessible EPUB creation. So I will ask the panellists to introduce themselves and take it away!

>> Laura Brady: Hi, everyone my name is Laura Brady. I'm an EPUB director at a medium publisher in Toronto. I have been making EPUBs for a long time. I have gotten my hands dirty in all mark up and thinking of the future of EPUB from a broad variety of perspectives including a print disabled one. I will pass it over to my copresenter Michael.

>> Michael Murphy: Thank you Laura. Good morning or good afternoon or good evening wherever you might be in the world. I'm a senior solution consultant at Adobe. Prior to joining Adobe I spent 25 years and as a designer. I'm happy to show features of InDesign that will power your workflow and insure clean, consistent accessible output. Here is a quick look at our agenda today. Laura and I will be splitting the presentation across our various areas of expertise. I'm going to start off talking about establishing structure through InDesign styles. Laura will talk about editing export tags. I will talk about images and alt text and Laura will deliver the final section on semantic and export clean up. Most of what we talk about will be specific to reflowable EPUBs. It's relative to fix layout but I want to let everyone know it's more pertinent to the needs of a reflowable EPUB.

With that I'm going to kick off on establishing structure in your InDesign file using styles.

There are a number of best practices that we will cover today. The most fundamental of them all is the proper and consistent use of styles. Primarily paragraph, character, and object styles.

Styles are essential to defining the appearance of content in a document and they enable designers and production teams to quickly and efficiently make sweeping changes throughout a file. They serve a critical role when producing EPUBS or other accessible content. They are the mandatory first step in how you prepare and prep your file and format its contents that's going to cover about 70% or so if not more of the accessibility related and EPUB related tasks that will be part of your workflow.

So, let's take a quick look at styles themselves. If you are coming to this relatively new, a paragraph style describes a formatting of a paragraph. The font, the size of text, character spacing et cetera. They also include indentation, hyphenation et cetera. In this example here the different headings and body copy are each formatted using paragraph styles.

Character styles describe exceptions to the formatting in a paragraph. Instances of bold or italic text. In this example there's a drop cap character and italic character style. Each deviate from the original style. These styles provide a designer precise control over the appearance of content on the page and keep it consistent throughout the entire document. However, from an accessibility standpoint the appearance and presentation of the content is not the primary concern. So why do styles matter?

Style matter because they mark the content that they are applied to. To demonstrate this in InDesign’s story editor, applied style names appear in that margin next to their respective paragraphs. It's part of the text. It's part of the information about those paragraphs. The selected text that you see in the story editor highlights the character style. This relationship to styles to content persists through the export process. It's the styles that will be the framework to the HTML structure.

It's extremely important to avoid and eliminate manual overrides in your text formatting. Bold and italic with a keyboard short cut means that those will be lost when you export to EPUB. So neither their appearance or their accessibility attributes will be there.

Ideally you make it a habit to avoid any overrides as you work. It's not a perfect world and we all do this sometimes.

For example, there's italic text selected in this paragraph. In the paragraph styles panel, the style name has a plus next to it indicating an override to the style exist. When I hover over the style name you see the tool tip that is exhibited with more detail and it shows me that italic is the specific override here. This is one way to find overrides in your document. It requires deliberate selection of text to reveal that plus sign.

To speed that up, you can toggle on the style override high lighter. It's a small icon. I have blown up an example here. That high lights every override to any paragraph throughout the document. This lets you get a visual sense of how many overrides you have ahead of you, and you are resolve and eliminate these overrides quickly.

You may be removing things like manually adjusted tracking or other random formatting. So you can use the clear overrides button at the bottom of the paragraph styles. That will eliminate anything that deviates from the paragraph style and by having the paragraph style the way it’s supposed to be, you will get the cleanest HTML built into your EPUB at the end.

In some cases you are going to want to preserve the formatting with an appropriate style instead of an override.

In this example I have an italic character style that I can apply to this text that makes my highlighting go away. The plus next to article dash first goes away.

When I look at the settings of that character style, the only attribute that's different from the paragraphs formatting is it uses the italic variation of that type face. With that applied I have taken the first step to require ensure this formatting makes the trip to my final EPUB.

I also want to point out that there's more I can do here with the character style. The italicized phrase is in Spanish while the paragraph and the entire document is in English. So for that I want to apply a different character style. You can see it in the character styles panel. I have applied a style called Spanish. It is exactly the same as the italics character style in appearance except when I look at the settings under the advance character formats, it's showing that the language has been set to Spanish. So any time I apply this it will format it with italics and indicate this text is Spanish and not English which is important for an assistive device to know.

How does this markup style information from InDesign get translated to clean mark up? The secret is available for paragraph character and object styles called export tagging.

For each style you create, you can establish a connection to an HTML tag like M or strong for character styles. This is an essential connection between your InDesign content and a clean accessible EPUB and it all starts with styles. If you aren't applying paragraph and character styles in this prescribed way, you are leaving all of the work and burden on HTML clean up later in the process. So this is a necessary first step.

There's more to this export tagging piece. For that I'm going to hand it over to Laura.

>> Laura Brady: Thanks, Michael.

So I'm going to talk about a feature in InDesign called edit all export tags which I like to think of your EPUB superpowers. First I'm going to set the table for what drives that in InDesign. That's semantic HTML. Let the HTML to expand tags and divs around everything. All paragraphs will default to a P tag. All object styles will default to a div tag.

So I can hear you. I can hear you asking does that matter. Those divs and spans means that the EPUB looks like it supposed to doesn't it? Putting accessibility at the center of how we make EPUB means we need to shift the focus from presentation to meaning. I'm going to go on and on about this. From a screen reader point of view it doesn't matter if the EPUB looks fine. The HTML needs to be made with semantic in mind. Let the HTML do some of the accessibility heavy lifting for you. There's a link on screen that's a good explainer about semantic HTML at life wire.com... [Reading from PowerPoint].

How does this HTML play in practice? Let's say your content has secondary content like a side bar. InDesign will help you style that correctly. Marking it with the correct HTML will mean that a reader consuming your content via a screen reader will be able to skip that content to focus on the main narrative in the text. Rather than interrupting the reading experience, the reader can come back to that piece at their leisure.

And a well-made EPUB that meets accessibility guidelines is a better reading experience for a broad range of readers mapping structures will mean there is a full navigation to your EPUB, and everyone will thank you for that attention to detail.

How does that look in InDesign? With a little nudging, maybe even strong-arming mapping styles to HTML. Step 1 is to open up a style pallet. On the screen we are seeing the paragraph styles pallet. There's a fly out menu in the upper-right corner that presents a series of options. What I would like you to do is select all unused styles. That will highlight all the styles in the paragraph styles pallet that are not in use. Delete those. Repeat that step for all the styles pallet. Character, object, where relevant.

Step 2 go back to that fly out menu and go to edit all export tag. This is your source to all superpowers. Earlier Michael showed how to map a style to a specific tag and here you can see everything at once. He showed it in a micro way on one style. In this screen you can edit all at once and see a broad overview of what your HTML will look like in the EPUB. From here we map to the appropriate tags. You can see I mapped the paragraph style CN which stands for chapter number. I ask it to split the chapter size based on that divider. The paragraph style A head is mapped to an H2 tag. The document that this menu is prom there are three kinds of italics. If we go forward to the next slide we can see more of that. For all of the paragraph tags you see the options are a P or H1-6 tag. Then the character styles that your options are to map it to span or M or strong tag. On object styles your options are div or span.

Don't limit yourselves to these options. There is a lot more HTML in the world. If we will go back one slide, you can see I opted out of InDesign’s offering in some places and typed in the appropriate HTML tags like M site or I tags. Small tag for small caption. In the object style section I translated a text frame that starts each chapter to a section tag and the images to a figure tag. So under that tag column you have options that are built into InDesign, but you can also type in better HTML. I would caution that you can type in nearly anything and you will get HTML that is nonsensical. Be aware of that. You can trip yourself up. Don't let all this power get to your head.

Strong arming InDesign like this will give me cleaner HTML. The markup will need to be edited so the fig caption tag is nested properly. InDesign doesn't do nested HTML well at all. Bear that in mind. Now I'm going to pass it back to Michael.

>> Michael Murphy: All right. Thank you very much, Laura. We are going to talk a bit now about preparing images so that they are -- they fall in the flow of the document where they need to be, that they are appropriately presented for conventional display and appropriately alt tagged for accessibility. When designer print they have a lot of flexibility and control where things like images and caps fall on a page. On the printed sheet it's a fixed format and they have freedom to do that. Surrounding text can be pushed away like text wrap and the text remain fixed. In a reflowable EPUB however that kind of control and visual placement doesn't survive the export process. As you see here in i-books all those nicely placed images are at the end of the book and that grouping of images is broken apart into separate images. Because of this, images in a document destine to reflowable EPUB need to stay at the specific locations you want them to appear. Here you see an example of one of those images in a specific location as an anchored object. You see the anchored object adornment there at the top of the frame. It's anchor object dialogue shows the position appropriately. I have the story editor display here. There's an anchored object anchored image tag there. So this image is part of my text flow. Right after the end of the previous paragraph in my EPUB this image will be presented followed by the caption and the remaining text will follow after that.

That's how we get the images where we want them to appear. Let's look at how to specify how those images should be converted for the EPUB and how to tag them for alt text for accessibility.

When you are exporting for EPUB, the reflowable export dialogue that you will get presented with that I'm showing here, there are two specific areas that you are going to be concerned with in terms of how your image files are handled.

Those are object and conversion settings.

In the object settings I make sure that preserve appearance from layout -- that first check box up there -- is checked so that things like image cropping are honored and preserved for the EPUB. I also choose from CSS side relative to text flow so my size values will be defined by percentages instead of fixed values. You never know how small a device will be viewed on.

Although it's not checked by default which is the way it should be, I want to mention the ignore object export box should never be checked. Always leave that unchecked.

In the conversion settings, it's fine to leave format as automatic instead of choosing a specific option like J peg or PNG. If you want InDesign to determine the best format for you. If you want to standardize you can choose to default to a specific format.

Below that if you rely on automatic it tells you how it will format JPEGs, GIF images and what compression level P and G's will be saved at. You can have predefined values. This is a one size fits all approach to exporting your images. It means that every image unless you specify otherwise, is going to be exported in this specific way. That certainly reduces the work you have to do in terms of defining how images get exported but there are two things to consider here.

The first is that nothing in these settings takes into account -- apply alt tags to your images. That's essential. It doesn't take into account that you may have images that you want treated differently. Like the group of images we saw earlier. To meet those specific needs you have to delve into object export options in your layout. Object export options are where you tag your images with alt text and how they will be handled when exported. If you control click on any image you can choose object export options from the context menu. In the object export dialogue there's a default: From structure. This assumes there's HTML structure in the document which often there isn't. So I can choose something like XMP Metadata. If I choose XMP description I see there is some metadata that has been added to this file and it says ruins of the warden’s house on Alcatraz island. That's fine for a caption but not necessarily good alt text. Alt text requires describing the image in basic terms. So instead of XMP description, I can choose custom and type in my own text. I might say photo of the empty remains of a building. That describes what's the image of. The caption will elaborate in different terms. This will be read out as alt text.

I would need to do this for all of the images that are going to be in my EPUB. The other area of this dialogue we want to look at is the EPUB and HTML options.

That's that third tab on the right. Same dialogue.

Here I can largely rely on some of the defaults. This is going to tell me how images are going to be rasterized and far mat they will be saved. That's going to be important even without necessarily being an accessibility function. So while here I want to mention there are a few options to choose for rasterization. Default is pretty good. For certain reasons you might want to choose rasterize container. Generally the default is good enough. One thing I tend to make sure I set here is like I showed in the export options that this is relative to the text flow. The size of the image will be relative to the size. It will be percentage based instead of specifically to a pixel dimension for example in the final EPUB. This will say that this image is 100% of the overall width of the page or the screen that it's being presented on.

Here's an example where I might make a change. We are looking at the spread that has the group of images kind of arranged nicely. Really they are a collective set of images that are to support the caption below. Those are going to be -- I want those to appear as a single image. To do that they are grouped -- so I have the layers panel here. This is a group nested inside my text frame. This is in here and anchored. That's correct. It's grouped and since I want it to remain in this appearance as a single object I have chosen rasterize container in my settings. So this set of four images will rasterize out as a single image because it's a group. Also because it's a group I have to go ahead and add specific alt text here. I have to do this for any image here. For this let's say I was relying on my XMP descriptions because my metadata was written with accessibility in mind because that speeds up my workflow. If that's the case, any of the images that had metadata I'm not going to see because now they are a group. None of that metadata will be passed on through the export process. I have to give the group its own alt text. So here I have called it a series of images of different structures on Alcatraz island. I'm not a professional in the writing of alt text. So don't hold me to task here. In the end result what will end up with unlike what we saw earlier is I have all my images flowing appropriately, appearing within the text according to the flow because they have been anchored. The images occupying the space I want within that page will adapt if I orient the device vertically. The caption follows it. My group is a single image the way I want it to appear and that's what I get by setting this up and get the order and appearance and alt text as I want it in my final EPUB. Before I turn it back over to Laura, I want to throw in a tip about object styles. I mentioned object styles earlier. Laura mentioned it in our export tags. This image I placed in the layout here is anchored in my text as we discussed, and the object style panel is open here. It's highlighting images inside custom export. I have applied a custom to this image for a number of reasons. Let's look at the object style options on the right. I want to give you this tip about how powerful object styles can be and how helpful they can be in your workflow because the object style can include export tagging, we saw that with paragraphs and characters. Here following Laura's guidelines I have put my own tag in. Not a div tag like InDesign wants me to choose but I put a custom tag. That option is in here and can be built in. So any time I apply the object style to an image it will automatically include this tagging and save me that step. Additionally I have an alt text field. This is all the stuff we saw in the object export dialogue. I can set it here. The only time I recommend adding your alt text here is if you know you can reliable choose from XMP metadata. If you know that is written in there, if you apply that style with alt text turned on and to default to that description, every unique description will be applied to every object style throughout your document. That can be really fast, but you have to have somebody who likes doing metadata and can write it to accessibility standards if you don't have that which most of us don't then I recommend unchecking the alt text box down there. So that that attribute is ignored. You don't want to wipe out metadata for every image you apply this to. So it may be safer to turn off alt text in your object style.

Here are your rasterization settings. We are not going to go over this again. It's in the dialogue box when I did image by image.

Just to show you a little bit of a hint here, one thing that's also built in is the anchored object options. I can save that as the object style and that saves me from manually doing that for each image because I'm going to anchor them, and I do have to work in this file, so I need it to flow in a consistent way. So this not necessarily an accessibility factor here but it is something that will speed up your workflow so you can focus on accessibility and check your alt text and all that other stuff.

Recently InDesign Adobe added the ability to do size and position as part of an object style. So I can use this along with frame fitting to specifically size my image. That sizes my image, fits it to the frame, applying my anchored object settings with a single click and I can proceed there and free up extra time in my day to focus on the important accessibility stuff to follow in my export. With that I'm going to turn it back to Laura.

>> Laura Brady: Hi, again. I am going to start talking about semantic, post export and clean up. I'm going to try to wiz through this.

I want to circle back to semantics. InDesign has a full set of EPUB type semantics built in. They can be applied at the object level to provide an outline or the bones of the content. The screen shot on the screen now on this slide is of the object export options window and there's an EPUB type line with a fly out menu on the right that shows the full set of EPUB type options. This is the full set as defined in the 2011 specks. This is to denote the start, front and body and back matter. A behavior of pop up foot notes in the reading systems in which that supports is driven by EPUB semantic. The bad news is EPUB semantic are meaningless.

They are not taking up a meaningful way by reading systems. So encourage you to think of EPUB type as scaffolding. There's a tool called green light from circular flow. A link to that is at the end of the slide deck that will map EPUB type to ARIA roles. This is an imperfect workflow. Until the InDesign engineers update this will have to do. The links on the screen now are to the IDPF vocabulary and the daisy knowledge base. This should be book marked in your browser. This link goes to ARIA roles and explanation of ARIA roles and how to use them.

I have a few more tricks up my sleeve that I will share. Page lists. Page list is a print [inaudible] listing of pages in a book. InDesign will not assemble this for you. I worked with Chris [inaudible] workflow resources. He has created InDesign script that will insert text at the page break. The second link -- the first is a secrets list. The second link is to another set of scripts that Chris wrote that will do all kinds of things like assemble the page list in the navigation document, create a meaningful HTML title and other clean up tasks.

I would encourage all e-book developers to think of InDesign as a starting point. It's not a finished product. Not if you care about best practices. The list on the screen is a set of post export clean up instructions that me and the e-book developers in my department use. No matter how clean an InDesign file is [inaudible]. You should in a global way nuclear blast those out of your document. The default CSS that InDesign exports is problematic. It doesn't do CSS well. I encourage you to insert your own CSS at EPUB export. If that's not an option then you must edit the InDesign down. At minimum you should take out the black text definitions. Black text in InDesign will be exported with color definitions. If you are base and body style has a color definition of black, it may actually disappear when a user reads in night mode. All text will have hard pixel dimensions which may get in the way of sizing. The ability to change font size are foundation to accessibility. So don't let InDesign accessibility undo the good work you have done.

Check the navigation. There's a good chance that the nesting went sideways on export and that needs attention. Add a full set of accessibility metadata. Go to the daisy knowledge base and copy that into your document and modify it as required to meet the needs of your content.

There's a tragic InDesign bug that inserts Arabic. It may cause your content to be read right to left. Be careful to mark languages. Delete language tags that are not relevant. Be mindful of the Arabic language tags.

Additionally move all language declarations up to the root HTML level. InDesign puts the document language declaration on the body tag and that's not the right place. Fix up the HTML. Nest fig caption tags has to be done. That's not going to export correctly. Migrate div tags. Add an HR tag. Pointy bracket. That's not going to come from InDesign on its own. Finally, run your EPUB through EPUB checker and ace by daisy to make sure you don't have validation errors and through ace by daisy to see how your EPUB measures up against accessibility standards. The next slide is a set of resources. This is really dense, and you will be able to get access to the slides later. You don't have to quickly write this all down. This is -- there's lots of things here that are very useful. I point you at the Blitz CSS. It's extremely smart and a good starting point for any CSS you might want to use for your e-books. With that we are ready for questions.

>> Richard: Thank you so much to both of you. There's a lot of questions here. I'm going to start at the general level and then we will get to as many of the specific questions here. For those that -- if you asked a specific question and we don't get to it, we captured these questions and will post the answers on the resources page and maybe send to you directly as well.

Thank you for your presentation. We are not done yet. We have questions.

At the higher level, a few questions relate to what extent to the techniques and best practices relevant for the production of accessible PDF and EPUB. I guess people are producing both formats. To what extent is this different work or is it good practice for both export types?

>> Laura Brady: Adding image descriptions to you InDesign file while carry through to an EPUB. Maybe Michael can fill that answer more.

>> Michael Murphy: I would say that the best practices really do apply to both because when an accessible PDF is put into its reading mode or through an assistive reading device it's going to look at whatever structure it can. If you don't use styles, it's not going to -- and map them to tags, it's not going to have that. It's going to guess on lay out, the object geometry on the page and visual placement of content. Geometry does not lend itself to accessibility. So many of the guidelines apply for both. One thing I would add for accessible PDFs because they will also serve -- they are a fixed format unlike reflowable EPUB they will serve as -- they will be dual purpose. They are presentable in a conventional way, but you want them to conform to accessibility. So you want to make sure you use InDesign’s articles panel to convey order if you can't nest everything you expect. There are some different tasks in the workflow, but I would say at a high-level principal of the guidelines apply to both.

>> Richard: Thank you for that. Building on that a little bit a question from Beth. Beth is asking whether or not you are able to use one file and then generate both accessible EPUB and PDF from that file? Or do you need to change some things in order to create the second format? So a refinement of the question.

>> Laura Brady: What I do when I have to make an PDF is make that first because it needs to look exactly like the print page looks. Then I modify for EPUB production. That often means I move things around or delete extraneous things that I will not need in the EPUB like running heads that have been made live on the page. I don't want those on the EPUB. So you can and a rigorous mind can do it more freely, but I dupe the file to make an EPUB and that mess doesn't matter for PDF, but it will help my EPUB work be easier. I hope that answers the question.

>> Richard: Thank you. Quick question on metadata now. You described adding accessibility metadata as a post-export step. Can that be done within InDesign or after creating the EPUB?

>> Laura Brady: It can't be done naturally within InDesign. It's not built in at the moment. You can use plug ins. There's a plug in from circular light call green flow. I think there's a post export step to smooth it out to make sure it's working. That said, people who want InDesign to work without further intervention who maybe don't want to look at the HTML or CSS, I encourage you to just get used to working in HTML and CSS and editing in that accessibility metadata yourself and editing out the pieces of HTML. You will get used to it. I see a lot of fear of breaking into the post export. If I can do it, you can do it. I'm not that smart or technical. Don't be afraid to get your hands messy.

>> Richard: I'm moving to images now. This is maybe a question to Michael. You showed us adding alt text to images in a per case bases. A question from Keith is Keith's workflow is go through images through a batch. Is that a possible thing? Currently he does that after having exported the EPUB in another tool. Would Keith be able to go through image by image adding those in in a work step?

>> Michael Murphy: I think the way that you would be able to batch do that with out of the box tools between from Adobe that would be compatible and work within InDesign would be to make your alt text your XMP your description tag in something like Adobe bridge. So there you could basically go into your folding of images and view them in bridge and then click on each image and add that to the XMP description field. As I showed in the object styles option if you default your alt text setting to XMP description, all of those tagged images will bring with them their own XMP description tag. Now, those images may be tagged with other things. You may be changing existing tagging. This only works if you are not going to be undoing another process. If Laura has anything to add I will give her a chance to add.

>> Laura Brady: You are the professional on this one.

>> Richard: We have questions related to figure captions. Oscar was checking doesn't the figure tag end up in a div tag even when you add your own figure tag? Laura says there's so many ways what's the recommended way of doing the figure captions? Separate text object? Group, anchored separately after the image? How do you make that work? [Inaudible] ask a question about whether there's a way of forcing or setting up the correct reading order between if you have both alt text and figure captions? There's plenty for you to get your teeth in there.

>> Laura Brady: The first bit about the figure tag being exported with a div tag as well you are right. That's something that I would go in and clear out. I would also suggest that as long as the figure tag is there, that meaningful HTML will be helpful at an accessibility point of view. So that div tag won't get in the way. It's just there for extra styling. As long as there's a figure tag there it won't get in the way of accessibility. Certainly, I like clean HTML that I can go into in two years and know what's going on. If there's extra divs and spans there's 3 or 4 things working on styling it's harder to update. I like to make it clean in as many iterations as possible. The anchoring of fig caption boxes beneath an image box that's one way to do it. That will work. I would be careful that an anchored text frame that's beneath an image frame that's set in a text thread may come out as an image without your intervention, without your paying attention to the caption inside the text frame is doing. I have had trouble where all of my captions came out as images and I got too far along in the cleanup process and had to go back. So I caution about that. There's lots of ways to get the caption to travel along with the image. Almost all of them mean you have to go into the EPUB post export and fix things up. I can't remember the third thing.

>> Richard: Did we cover the reading order? Determine the reading order of alt text?

>> Laura Brady: I think that depends on screen readers. From within InDesign you can specify -- what happens from an Assistive Technology point of view it hits the image and reads the alt text and then go to the caption. The fig caption has to be after the image in that in the hierarchy of the HTML. So that's how that gets played out naturally from within the HTML. There's no way to organize that in InDesign. So far as I know anyway.

>> Richard: We have a question which we will do quickly. It sounds like it's a general question around the support of numbered lists. T bird says they have a problem with the 2nd line aligning with the first. I wonder if there's a quick answer.

>> Laura Brady: The quick answer to that is that make sure it's nested properly from within InDesign, so you are starting a sub list to a parent list. Then you will have to check the HTML. InDesign does a good job of collapsing sub lists and collapsing navigation. If you have nested you will have to fix those. Make sure that your lists are coming out as lists. If they are styled properly as bulleted or numbered lists they will come out as unordered or ordered list. Nested lists are always a pain point.

>> Richard: We have questions about what if you have an existing InDesign file. Are you best to start again? Are there tools that help speed up the process of applying the styles that we heard about? We are short of time. Just a bit of advice around turning to content that has been developed previously. Any guidance?

>> Michael Murphy: If you have to -- you have to look at how bad is in the file. If the file is a complete mess, you might want to extract the text and put it back in. Depending on the complexity there's a lot of tools in InDesign that will allow you to search for text attributes and apply a style wherever you find them. You can use find change to take the values of text attributes and apply to anything that matches those. That could speed the process up for you. Search for italic formatting and create a generic style. That should reduce the workload significantly.

>> Richard: Thank you for that. That sounds like a labor saver.

OK, we’re coming to the end of this session. Thank you to everyone who joined us for today’s webinar. Laura and Michael, , thank you for sharing your wonderful insights and information.

Coming up in the next few weeks we have some more wonderful topics for you:

May 27 Accessibility at Apple

June 3 will be the second part of our feature exploring the revolution in born accessible digital publications: “The future of accessible publishing and standards – where are we going?“

And on June 10 we’ll be learning about some legislation that will impact on one of the world’s largest market places- the European Accessibility Act: considerations for the publishing industry and benefits to consumers globally

Find out more information at daisy.org/webinars, where you can also sign up to the webinar announcement mailing list to learn about new topics as we add them. 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. Good bye.