Kathryne Allan:

Okay. I can just go ahead and start the introduction and then we'll get into Richard. Hi everyone. Welcome back to the Virtual Accessible Tech Meetup. Once again, I'm Kate Allan, the accessibility education specialist intern joined once again by Michael D'Anvers, WW's ADA compliance quality engineer and accessibility expert.

Kathryne Allan:

Before we get started, once again, just wanted to remind you of those closed captioning to the bottom of your screen. It says Live Transcript, just click there, and those will pop up automatically. Additionally, this event is being recorded.

Kathryne Allan:

Today we have an engaging session on the importance of imagery, led by our very own Rich Collins, senior manager of visual design, and an engineering round table led by web engineer and manager Alex Oxrud, and software engineer Russell Savage, and they'll be discussing the implementation of accessibility features. Once again, thank you all for joining us for day two. And with that, we will jump right on into Rich Collins' presentation.

Rich Collins:

Great. Thanks so much, Kate. Yeah, we're rolling. Let me share my screen here, dive in. Right. I'm going to talk about alt text, but I'm not going to talk about how-tos or best practices or anything too practical. I want to talk more about the creative side of alt text.

Rich Collins:

First, a couple of resources. One is Alt Text as Poetry, which is a workshop, and I highly recommend it if you haven't heard of it, and that inspired a lot of what I'm going to talk about here. And the second is there's this Instagram account that I created for this, @auditoryimagery2020, and we'll do a workshop over there at the end here. So if you want to get prepared and pull up your Instagram and check out that page, go ahead while I go through the first part of the presentation.

Rich Collins:

I want us to start with a little story. I'm a skateboarder and last summer we brought in a blind skateboarder named Dan Mancina to talk to us around accessibility. And so after the talk, I got to meet him and we were hanging out in the WW boardroom for a while. And at the end, I took a selfie with him and of course posted it on Instagram. As I was posting it there, I realized, "He's not going to be able to see the image, so I'm going to need to provide an alt text description." Which led me to the question, how do I do that? And what do I need to think about here while I'm writing this?

Rich Collins:

I'm going to show you and read to you first the alt text that I wrote, and then we're going to break it down a little bit and get into it. The alt text was, "Rich and Dan posing for a photo op in the WW boardroom. Rich is wearing glasses and a light blue button up T-shirt. Dan is wearing an orange Adidas baseball hat, and a black REAL T-shirt with a yellow insignia that references the ACDC logo."

Rich Collins:

I want you to try to picture what this image might look like, and then I'll, for those of us that can see it, I'm going to show this image on the next slide, along with the description. The description I wrote, which comes immediately after the image or the alt text, reads, "Corporate stooge standing next to a REAL skateboarder. Such a pleasure meeting and listening to @danthemancina today. I want to skate."

Rich Collins:

Looking at those two side by side, we can see how they start to interact with each other, in the same way an image and its description might do the same thing. And I just want to break it down a little bit. The first thing that I did here was to set the context. So it's me and Dan, where we are, what we're doing. And then in the alt text, I started setting up this joke that I was going to pay off in the description. And so mentioning the WW boardroom, that I'm wearing glasses and a light blue button up T-shirt, and then paying that off with corporate stooge.

Rich Collins:

And in the same way, when I'm describing Dan, I've mentioned that he's wearing a REAL T-shirt, and then making the connection from the REAL... REAL is a skateboarding company. Making the connection from that to a real skateboarder as opposed to myself, who's a corporate stooge.

Rich Collins:

None of this is just to say, "This is how you should write alt text." It actually is the story of me struggling through it. And through that, hopefully we can all just be conscious of it and think a little bit more creatively about alt text, even in things as simple as the images that you post on Instagram.

Rich Collins:

One of the problems here is it's quite long. And if you think about how long it takes to process an image, it's milliseconds, probably less than a hundred milliseconds, and then to read or hear this description, as you might through a screen reader, probably, again, depends on how fast the screen reader is going, but it might take a matter of seconds. So there's a big gap there.

Rich Collins:

So that leads me to the question, how do we decide what information is essential to understanding an image? One of those things is perspective. And when you think about an image or there's a photograph or a drawing, it always has a perspective. Somebody drew that drawing, somebody took a photo and from a certain perspective. And so it's not necessarily truth or reality. There's always a layer of somebody's personality woven into any image that you look at.

Rich Collins:

Here's something that has no personality. And this comes from Instagram's AI, which tries to recognize what's in a photo. And this alt text says, "Image may contain: ocean, sky, outdoor, water and nature, image, frozen, outdoor, people." And as you can imagine, this might not be as helpful for someone that can't see the image. And if you try to picture this image in the same way you tried to picture the first image that I showed, it might be a little bit more difficult.

Rich Collins:

I'm going to now show another blind skateboarder named Justin Bishop actually using Instagram. And this is the actual alt text that he comes across.

Video:

What voiceover is, it is pretty much voice navigation system that is on your phone and you can swipe left and right to listen and hear what's happening. Right now I'll swipe left or right, and see what's happening.

Video:

Photo posted by Nixon a week ago. [crosstalk 00:08:15] available.

Video:

I'm on a Nixon post. Awesome sponsor, love them, but I might have it...

Video:

[inaudible 00:08:22] Image may contain: ocean, sky, outdoor, water and nature.

Video:

Cool. Sounds like they're on a beach or something, and I heard water, but let me slow that down, because I have it fast, so you can actually pick up the speed or slow it down. I'm used to hearing it talk, so it going fast is way better for me, but let me slow it down for you guys.

Video:

[inaudible 00:08:41] 60%. 50%.

Video:

Some people like 50, so listen.

Video:

Posted by Nixon. [inaudible 00:08:47] water.

Video:

Cool. So there's even an AI system built in to Instagram that will guess what a photo is.

Video:

Like or comment. Like. [crosstalk 00:08:59] Like.

Video:

Right. I'm going to like it. So double tap.

Video:

Like.

Video:

Boom, like.

Rich Collins:

And for those that can see this image, this is actually the image that he was looking at. And when I look at this image, and I try to describe it, I would describe it in a much different way than the AI would have. Justin got the idea that it was something happening on a beach, but what I see here is I see there is of course a beach, but there's this wooden structure, which is like a pile of wood, and it looks like these people have constructed this little house out of driftwood. In fact, one of the people is standing on top of the roof and it looks like they're adding a board to the top, and then over on the right side of the image, there's another person that's tending to a fire that they have gone right outside of this little hut they've created.

Rich Collins:

I also see a surfboard on top of the roof there. And so I'm imagining surfing as somehow weaving into the story. I see some sleeping bags. Also, it looks like sleeping bags inside this little hut. So I'm starting to, just in observing of these things, create a much richer story of what's happening here than simply it's a beach. Which leads me to another important principle that I think goes into alt text, which is providing context.

Rich Collins:

So here's something that provides no context. Alt text, "Women screaming." Now, while this may be short, it does not fully describe this image. And for those who can't see this image, I've written some alt text for it that might work a little better, "Oprah Winfrey giving away new cars to her entire audience in what has become an iconic meme." So without the context there, we've totally lost the whole idea here that this is a really famous image of Oprah Winfrey. So we might want to get a little more context in there even if it makes it longer.

Rich Collins:

The third principle to think about here is the audience that you're speaking to. And going back to the first example with me and Dan, I described how I was thinking about him when I posted this, I tagged him in the post. And so he was really my audience for that alt text when I wrote it.

Rich Collins:

Here's another piece of alt text from Justin Bishop, and it says, "Justin performs a lean to tail in a Vegas ditch while wearing short shorts." Now, to somebody that doesn't skateboard, this might not make entire sense. Here's the actual image and the description with it says, "Breaking out the short shorts for summertime, skate-tan-repeat." And the image shows Justin skateboarding with his cane. And he's doing a trick on a banked wall of a ditch.

Rich Collins:

Let's break it down a little bit here. We have the alt text next to the description again. "Lean to tail in a Vegas ditch." Probably if you know nothing about skateboarding, this is not going to give you a really good idea of what this image is showing, but Justin's audience is mainly skateboarders, and so this will make a lot of sense and doesn't need further explanation. And again, another thing he's doing here is setting up this playful moment around short shorts, and again, the repetition from the alt text to the description, and it provides a little bit of context for that description and sets it up to be a little bit funny or playful in the same way any joke works.

Rich Collins:

Those are the main principles that I was thinking about. So perspective or point of view, you want to have a personal authorship, I think, in alt text. It shouldn't feel like it's written by computer. Providing context allows you to then build on on whatever descriptions may come with the imagery or what may surround it. And then of course audience is really important here: who you're speaking to is going to affect how they are interpreting the alt text.

Rich Collins:

With that, I want to do a little bit of a workshop here. Again, the Instagram account is @auditoryimagery2020. And I'm just going to jump over there now. Let's [inaudible 00:14:54] down a little bit. I've got nine images collected here, and what I'd like everyone to do is to write alt text for one or all of these images, whatever speaks to you. And you can actually click on the image and just insert a comment with your alt text, or if you prefer, we could also do it through the Zoom chat if you are uncomfortable with that.

Rich Collins:

While we all look through those images and think about that, I'm just going to talk through some examples. And these examples are from Alt Text as Poetry. And I'm going to read through each one, maybe point out a thing or two, and then I'm going to give it a little break, take a pause in between, and I want everyone to take that time to write alt text for those images on the Instagram account.

Rich Collins:

So let me jump in. This one is from Death Valley National Park, "Twisted wood branches in the foreground with an arc of stars in the sky above a distant mountain." I think all the adjectives in here really allow me to just feel like I can't see the image, but I feel like I'm there somehow. Again, a reminder on the Instagram account, let's take a minute to maybe read some alt text from one of those. (silence)

Rich Collins:

Here's another example from Candystore. "Candystore, a white non-binary body stands on a urinal wearing black boots, black jeans, a black leather jacket, a black faux leather hat from a gas station stuck with a black raven's feather, a shadow cast over half shimher face, sibylline." Again, like the repetition here of the word black in contrast with the word white paints a very stark picture. And I can't help but notice that there's a very strong perspective coming across here, the point of view.

Rich Collins:

Again, here's the Instagram handle. Just going to pause for a minute. (silence)

Rich Collins:

Take another example. "A screenshot of me being very impressed by my nephew Harry's new hat. The hat is a plastic green roof taken from a doll's house." Again, using the first sentence here to set up this playful moment that comes next, which reflects the playfulness that I imagine to be in this image where the first sentence is assuming, I'm assuming, that it's an actual hat Harry is wearing. And the second sentence makes it clear that it's actually a roof from the doll house. Again, we'll take a pause. (silence)

Rich Collins:

Here is another example, "A sea of purple aster flowers, with round yellow centers and thick manes of straight thin lavender petals, like purple daisies." I think here, the comparison of things offers another unique or an interesting tool to use to really draw a vivid picture. (silence)

Rich Collins:

Oops. [inaudible 00:22:17] That is all the examples that I had ready. So maybe we can jump over here and see what we've got. One thing that can be interesting regarding perspective is if we have any comments or more than one comment on an image, it'd be interesting to see how people are perceiving the same image a little bit differently and describing it maybe a little bit differently.

Rich Collins:

All right. We have one here from Kate, "Smiling woman working on her laptop while drinking from a white mug." What I find interesting here is sometimes what you choose not to say or not to talk about can be interesting as well. What do you deem essential to describing the image? And there's something I'm noticing that wasn't described and perhaps is not essential in describing this image. Thanks, Kate.

Rich Collins:

"Alex, a smiling man with medium length gray hair and a scruffy beard wearing a light blue shirt posing for a headshot photograph." That's interesting to pull in the aspect of that he's posing. Maybe it describes the image. One thing in design that we run into a lot is... working with stock photography, is that things can look very posed and maybe that's the case here. Maybe there's something that looks unnatural, that's hard to put your finger on, but you can tell that he is in this moment of posing and he's aware of the camera. Thanks, Alex.

Rich Collins:

Let's see what else we have. Sun Ra. Album cover for Sun Ra showing a yellow abstract sun with bold red background." Interesting. One thing I'm, again, noting is the fact that this is hand drawn and then this very expressive style. And I wonder maybe that's not an essential part of understanding this. I think I'm a big fan of Sun Ra. I don't know if anyone else is. So I think putting Sun Ra's name in there for me, if I'm the audience, that's essential for me to understand this.

Rich Collins:

See if there's any more here. All right, Russel, "An abstract depiction of an assortment of fruit: bananas and grapes, captured in black ink from an above perspective." Cool. In this case, he is making it clear that... telling a little bit about the medium and that it's captured in black ink. And I find it interesting that he added, "... from an above perspective." I might not have thought of giving somebody what angle it's coming from, but it does help me, I think, to understand the image or to picture it if I weren't able to see it.

Rich Collins:

I also thought this was a really interesting example to talk about because it's really just a bunch of black lines on a page. The fact that we see a banana and grapes is totally our perspective. And I actually wasn't... I'm with you on the banana, but I wasn't sure what these other things were. And for some reason, these ones here looks like cherries to me because of this little dip and because of the way the stems connect there.

Rich Collins:

Michael, "January's white blanket over a New York street." Really poetic. I love that. I love that you're assuming it's January. And that there's no mention... Again, sometimes what do you not say? There's no mention that it's a black and white photograph, or that it looks like it's from another era in time just by the car that I see here. It feels like it's New York of old to me.

Rich Collins:

That's it. It was really cool. Thanks everyone for participating in that. And it's really interesting to me to just see what someone else's perspective is on these images and just to even acknowledge and think about and consider how we write alt text in a creative way. So I really appreciate it.

Michael D'Anvers:

Thanks Rich. I really like the interactive part. That was fun.

Rich Collins:

Awesome. Thank you.

Kathryne Allan:

Yeah, definitely. Thank you so much, Rich. I think you bring up an incredible point of what we choose to be essential. And I think that going off of yesterday's conversation about removing those barriers, I know in the picture that I commented on, it was a woman that was presumably in a wheelchair, but is that essential to your understanding of what this woman is depicted doing? Definitely gives people a lot to think about. And I know even from being able to absorb the visual information that was being put out there, some of those images, I still couldn't just wrap my head around, so it definitely makes you think about how to translate something that you struggle with visually, whether it is even a visual medium, and how to translate that appropriately and accurately enough for your audience into context so that everyone can understand it. So I think that was a really fantastic exercise, and thank you so much.

Rich Collins:

Awesome. Thank you. Appreciate it.

Kathryne Allan:

Perfect. With that, we will do a two-minute break, come back at 3:35 and we will get going with the engineering round table. (silence)

Kathryne Allan:

Perfect. With that, we will hop right into our engineering round table. I am so happy to welcome Alex Oxrud and Russell Savage. If we could just get started with a brief introduction. Russell, if you want to go ahead and get started, just introducing yourself, your position at WW, a little bit about yourself.

Russell Savage:

Sure. Thanks. I'm an iOS developer at WW. I'm two years in August and I've worked a bit on accessibility work and working on a new project now that's still top secret, but I'm excited about.

Kathryne Allan:

Awesome. And Alex.

Alex Oxrud:

Yeah, I'm Alex Oxrud. I'm a web engineer. I have been with Weight Watchers for six years now and all over the place, anything web related.

Kathryne Allan:

Awesome. To get us started off, I'm just going to ask, what was the first project at WW that you completed that made you really have to think and consider accessible features, accessible components, accessibility in general? Alex, you can go ahead and start.

Alex Oxrud:

Yeah. For me it was the CMX project. The CMX project is where users track their food, weight and activity intake. That's my first [crosstalk 00:33:08]

Kathryne Allan:

And Russell, what about for you?

Russell Savage:

For me, I was put on the onboarding team and so it was the whole onboarding flow and it was my first time having to work with... doing voiceover accessibility support. So it took a little bit of onboarding myself for the onboarding project, but that was my first experience with it.

Kathryne Allan:

Yeah, definitely a new experience to learn how to navigate, which is really cool. We'll definitely get into that. And along those lines, what were the challenges of that project? Russell, if you can just elaborate a little bit more off the saying, "The screen reader was really tough for... just new rather, to learn how to navigate in that setting?"

Russell Savage:

Yeah. There really are just a couple of basics you have to get up to speed with. One is, it doesn't really work with the simulator, which is... most of iOS developers day-to-day work is just being launched on the simulator just because it's so much easier turnaround time. So it's really best to test on a physical device. And also, there's just a nice way to activate the voiceover by triple tapping on the side button. So you need to learn how to turn that on, and now it's always on for my phone.

Russell Savage:

And also, another useful thing I learned is you can actually do some debugging of voiceover support in the simulator and you can do that by using this tool Apple came out with a couple of years ago called the Accessibility Inspector tool. And that gives you a similar experience to what you would get on the phone, but I usually only use it in debugging situations. I find it best to use how the actual user would interact with the app. And that's more consistent.

Kathryne Allan:

Definitely. I think that's the best way if you can put yourself as close to that experience as possible. It's great that you always have that on now. It's just a change that you've made to keep that going forward. Alex, did you have any challenges with your CMX project?

Alex Oxrud:

Yeah. And there are actually many challenges. One of the biggest differences with mobile and web is that there's a lot of technologies; a lot of different screen readers, a lot different versions out there that may or may not support the latest specifications. But aside from that, the project was built to match the visual design and to do so, engineers have taken shortcuts to accomplish the goal of making it look like the design, but consequently stripped out accessibility features because it just saved them a little bit of time. So we ended up having to rebuild certain areas and using the right semantic elements which come with accessibility built in. So it's really just a shift in the way of thinking.

Kathryne Allan:

That's awesome. That's what obviously we're trying to promote, is that shift, because as soon as that shift happens, it makes everything 10 times easier from the get-go. As you said, if things are already built in, makes it easier from day one. Of course there's going to be challenges on your first project with that different way of thinking. But along with that, there are obviously a rare ton of benefits as well. So if you wouldn't mind just going into one thing that you really took away from that project or something that you've really learned during that process.

Alex Oxrud:

One thing I learned was that just by taking actually a couple of minutes to ensure that we're doing things the right way, using the right semantic elements and [inaudible 00:37:07] things correctly, are cell phone key more inclusive.

Kathryne Allan:

Awesome. And Russell, I know you mentioned that you had that long-term effect of always having your screen reader and just knowing how to navigate, which is just one huge step in getting yourself more familiar, but were there any other big takeaways that you had?

Russell Savage:

Yes. Similar to what Alex said, once you know how to do it, it's pretty fast. To add on, that's 90% of the time than how to deal with that 10% of the time when it doesn't want to play nicely with your code. Usually, it's custom stuff that we've added and not the built in UI. And also, another benefit is that once you make it accessible for a screen reader, it usually doesn't... we don't have any issues with our automated tests looking for those elements as well. It makes it easier for them to find. So that's another nice side benefit.

Kathryne Allan:

Definitely. And now, as you mentioned that going forward from that project, you really made that an initiative to build in from the get-go. Can you talk a little bit more about how you implemented those either on a personal level or also on a team level and how that change happened?

Alex Oxrud:

Yeah. Accessibility was the first thing that we considered when building new screens. It's a lot easier to put accessibility in mind at the beginning than to have to go back and rework things to make more accessible. And in the React JSX ecosystem, you can get a quick win by just including plugins for JavaScript linter that will check for accessibility violations. So it's a one-line when he dropped in and then suddenly he can get notified of any potential issues that you might be introducing and just forgetting about.

Alex Oxrud:

If you use ESLint, the plugin is called the ESLint plugin jsx-a11y. And we quickly realized that we were repeating some implementations across all the different web projects that we have. And there's always slight variations of how we did things. So the comment is we created a React component library that holds fully accessible components, allow us to build a consistent experience with accessibility built in.

Kathryne Allan:

Definitely. I think having also that almost second set of eyes built in, pretty much, to just catch you and remind you once again it's different features that need to be included, I think that it's also just a constant source of reiteration of things to look for going forward, which is really cool.

Kathryne Allan:

And then how do you think that the process as a whole... Stepping back a little bit to look at big picture, can be redesigned, restructured and leading along those lines, to better incorporate accessibility? I know, Alex, you just talked about creating that library, which is really awesome, just to have that as a reference and a resource. Russel, do you have any ideas on how you would see just the process restructured as a whole?

Russell Savage:

This is coming from an engineer's perspective, I think what forces us to make sure that accessibility is always going to be incorporated is if we have automated tests that we can merge our code until support was added. So I think that'd be a great thing to add some type of automated testing to make sure that the experience is also equally accessible by a screen reader.

Russell Savage:

And oh, there's also... How we offer support right now is a little bit flat as far as how it reads the elements. And there is new support that they announced at WWDC two years ago, where you can support more of a 3D hierarchy for the screen reader. So things gain focus and then they lose the focus. So I think implementing more of those new accessibility standards would really benefit our app for people who need screen reader support.

Kathryne Allan:

Definitely. And it's so great to hear you both talking about how these changes have been implemented at that larger team level, going forward, how accessibility is being built in, whether it's in reference libraries, whether it's in these additional tests that are going on. Do you find that that's pretty much true for most of your projects now that that shift has been initiated?

Russell Savage:

Yeah. For the most part, we're pretty good about offering support. I think we could always improve. Sometimes we're playing a little bit of catch up with the screen reader support. So I think that's probably one area we could improve upon.

Kathryne Allan:

Definitely. I think that also comes with familiarity as well. I think as you have more projects that you're encompassing accessibility with and even having the impact manifesto really emphasizing, "We're making this for all," and hearing that always in the background, just having these constant forms of just reassurance, reemphasizing that the work you're doing truly needs to be for all I think is something that really stimulates that shift.

Kathryne Allan:

And then, how do you think that you can personally ignite change in your department, whether it's from your own personal experience or if it's just someone in the audience wanting to elicit change within their team, within their group, they're just really wanting to make sure that their products become more accessible, how would you suggest that individual go to their team or just start individually to really make that change?

Russell Savage:

Alex, you want to take that first?

Alex Oxrud:

Yeah. See, all the code that we include in our products need to go through a review process and to make sure it meets the quality that you're expecting. And the coterie now includes successively considerations. So that is one way we're pushing. And I have helped a couple of teams establish foundational knowledge and how to stop covering accessibility problems and created libraries that allow engineers to build visually-pleasing user interfaces that come with accessibility built in. And I think that's a sweet spot because the design teams gets exactly what they're asking for, the engineers are able to quickly deliver these consistent interfaces and all of our members can enjoy our products and services frustration free.

Kathryne Allan:

Definitely. I think it goes to show that just... even if it's something that started just your team-wide, you can share that with other teams, share those resources that you've found really helpful on maybe the one project that you're doing and just really sharing that information. Jess even said yesterday, she went and did a presentation. Just sharing that knowledge is just so powerful and sharing the resources that have helped make it easier for you to accomplish these goals can really go a long way.

Kathryne Allan:

Just a reminder that we do have a question/answer open, so if you have absolutely any questions for our engineers today, just drop them either in the chat or in the Q&A box. But is there any other topic that you guys really... a product that you got super excited about for accessibility or anything else that you would like to share with our audience today before we wrap it up?

Russell Savage:

We launched a dark mode last fall. So that's not strictly an accessibility feature, but it actually mimics the high contrast view that you can turn on in accessibility on iOS devices. So it does something similar. It's just we've skinned it in such a way to make it look a little more pleasing, but its dark mode, basically offers the same version of the app, but everything is on a dark background. So all the text, everything really pops. And I've heard that it's a lot easier for people who have vision issues. So we're proud of that, [crosstalk 00:46:20].

Russell Savage:

Actually, that was an engineering-led effort that we just snuck it in there. And then we had to make the rest of the app look nice. So I think that was one of our big wins from the fall as an engineering-led effort and that made it iterated on much more quickly than I think otherwise would have happened, or it may be not would have been prioritized if we hadn't just done it and then figured it out later.

Kathryne Allan:

I think dark mode is one of those examples of a feature that yes, does have that huge accessibility component as it can help those that are visually impaired, those that have sensory differences in what they can input, whether it be like a bright screen just can be too much for people's sensory inputs. So the dark screen is way better for them. But also when people are on screens all day, I know my dad at work sometimes switches to dark mode because it's just easier on his eyes. So it's one of those features that isn't just limited to, "Oh, we're doing this just for this percentage of our membership," but it's just a feature that'll increase and benefit everyone's user experience on the app and on the interface. So I think that's a really great example.

Russell Savage:

Yeah. I find it hard to go back to the app now in light mode. I prefer the dark mode experience so much.

Kathryne Allan:

Right. You get so used to it. It doesn't look like we have any questions. Michael, unless you have anything else to add, I think that was really informative. At least for me, I know. And I'm sure our audience took away a lot of information too.

Michael D'Anvers:

Yeah. I found it really informative. Alex, you pointed out how much time it saves to build things in the beginning, building accessibility into our components, right into the building blocks that you're using to build our web experience. And that's what I really got from that, which I really hope that people can take away that doing an upfront is so much more valuable for the engineers and for everyone to save time.

Alex Oxrud:

Yeah. Yes. But the first step is actually being aware of the decisions that we're making. A few years ago, I was not aware of how to build accessible stuff. It wasn't until WW started this initiative to make all our products accessible that I actually started to dig into it. And once you realize that, "Oh, I've been excluding people because I'm taking shortcuts," you want to do the right thing. And not just because WW told us to, but because it's the right thing to do.

Kathryne Allan:

Definitely. I think that concept of designing for inclusion is really interesting, even when you're thinking of yesterday Monica Pierce's talking about how, in her family, closed captions were always on. She just assumed that was a built-in feature, but it's actually a feature that you have to go and turn on. So why isn't that a feature that if you don't need them, you can turn off or designing for inclusion and just making sure everyone can use it from the get-go rather than building in the nuances? I think it's just a really interesting caveat to think about how, whether it be a toggle on a home screen, you want everyone to have that same shared experience and that same high level of shared experience when it comes to an app, a website, a TV show, whatever it may be. So I think that's a really great point.

Kathryne Allan:

But if that is that, a huge thank you to both of you for coming on today. I really appreciate it. And thank you to all of our audience members for coming back for day two. We hope that you were able to tune in or the two hours of content that we had for you live and really took away the meaningful points that really motivated you to drive change, whether it be in your team, in your personal life, just how you approach disability and accessibility in all realms. So thank you all so very much. And we will be sure to keep in contact with any other events coming up. But thank you all so much.

Michael D'Anvers:

Thank you guys.

Male:

Yeah.