CTEBVI

JOURNAL

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Highlights of this Issue:

Message from the Editor

Thank you to everyone who so readily supplied the professional material that made up the spring *JOURNAL* issue. I had my first challenge with formatting the articles to provide the easiest readability. I was concerned that the introduction of the links might be detrimental to the cause of keeping the reader's interest in reading to the end of the issue. I didn't get any negative feedback on that matter, so I will continue to keep the links 'hot.' Please do give me feedback so that this publication continues to be a desirable contribution to your reference library and regular quarterly reading.

Christy Cutting

Deadlines for Articles

Winter Issue:	Spring Issue:	Fall Issue:
January 9, 2014	May 9, 2014	September 9, 2014

Announcements

Funny Bone

Boilerplate

President's Message

Patty Biasca

Although the 2014 CTEBVI Conference is still half a year away, your conference committee is already doing planning. We have a theme, Surfing the Accessibility Wave, and of course dates – April 3-6. **Please note that these dates are different from what was previously published.**

This issue of the *JOURNAL* includes an invitation to submit a workshop. This information is also posted on our website, www.ctebvi.org, along with the submission form and is always available directly by contacting any of the workshop chairs. Their names, email addresses, and phone numbers are on the document.

As a transcriber who has presented many workshops over the years, I can attest to the fact that putting together a workshop is a fabulous learning experience. Of course, I hoped that the audience would get as much out of my presentation as possible, but I was always the first beneficiary of my hard work. The same could be true for you, so please consider submitting a proposal.

The accessibility aspect of teaching using various devices, software, and apps only continues to grow. Workshops at the 2013 Conference about iPads, GPS devices, and other cutting edge technologies were popular and well attended. With Common Core State Standards coming to California in the 2014-2015 school year, it behooves each and every teacher to get up to speed on the changes this new curriculum brings. Please be willing to share with others what you know.

At the same time Common Core is hitting the schools, the Unified English Braille (UEB) code is progressing on its march to implementation. CTEBVI will have three representatives attending a meeting sponsored by BANA in October; one of the missions of this group is to work on a timeline to transition to UEB. Sue Reilly and Dr. Sharon Sacks both have articles which pertain to UEB in this issue. As a board, we are committed to keeping our membership informed of implementation plans and training as they become available.

Finally, I'm very pleased to announce that we have two new specialists: Yue-Ting Siu as our K-12 Specialist and John Romeo as Mathematics Specialist. Thank you both for stepping up.

Some of you may have read Ting's two articles in the last *JOURNAL* or attended her presentation at conference last March. I've noticed several posts from her on braille-n-teach about information she finds helpful and that someone has requested. Her list of accomplishments and commitments makes me think she never sleeps, but like the rest of us, I'm sure she must find some time for that as well.

John Romeo lives in Iowa where he began a transcribing company called Full Cell Braille, Inc. He is not only Nemeth certified but Nemeth Proofreader certified – the only such person I personally know. He is excited about teaching and helping others to learn. You can find his first submission in this issue.

GETTING READY FOR CONFERENCE
APRIL 3-6, 2014
LAX MARRIOTT

Your CTEBVI board and specialists are all gearing up for the 2014 conference, **Surfing the Accessibility Wave!** But they aren't the only ones who should be making preparations: All potential attendees should be giving thought to how they might defray the cost of attending this conference or how they could support a student in his or her goals for education.

Every year, scholarships are awarded to members who apply for the Katie Sibert Memorial Scholarship. Maybe this will be your year to win! But you can't win if you don't apply. The deadline is **February 16, 2014,** which is not that far away. Go to www.ctebvi.org to download the application and get details for submitting it to the scholarship committee.

CTEBVI loves to see students at conference, too. The Exhibit Hall is always a great place to watch the young consumers do on-the-spot trial runs of the equipment, technology and toys! Even more exciting for our members is to see who receives the Donna Coffee Youth Scholarship. The application requires considerable effort on the part of the CTEBVI member and the student who decides to submit an application. For that reason, it is not too early to go to www.ctebvi.org and download the multi-part form to get started on the process of applying. Deadline for the Donna Coffee Youth Scholarship is **February 28, 2014.**

Transcriber's Notes:
What, When, Where, and How

[Jana Hertz](#)
Literary Braille Specialist

It seems within the last six weeks, I have had numerous email questions about Transcriber's Notes, or "TNs," so I decided this was a good opportunity to answer the questions!

When one of my students discovered her first transcriber's note about five years ago, she called me to say how excited she was that I had included a "secret message" to her! And she asked me if I could always put "secret messages" in her work! While the student may enjoy those "secret messages," there is a reason behind them and certain places they can occur. Basically, a transcriber's note "provides information to the blind reader that is not readily apparent by reading the text alone."

What are Transcriber's Notes?

For the literary transcriber, transcriber's notes are introduced in Lesson 12.7, *Instruction Manual for Braille Transcribing*, 5th edition and Lesson 13 of *Instruction Manual for Braille Transcribing*, 6th edition (not yet released as of August 13, 2013). *Braille Formats Principles of Print-to-Braille Transcription, 2011* discusses Transcriber's Notes in Section 3.1, Transcriber's Notes Page in Section 2.6, and literary braille transcription should follow these formats.

A transcriber's note can be defined as "any wording not shown in the print text and inserted in the braille edition by the transcriber …" according to *BF 2011.* The notes should be:

- as brief as possible
- appropriate grade-level vocabulary and grammatically correct
- use of full sentences is not necessary in all notes

As a transcriber, it is important to read the surrounding text to make sure the information in the TN is comprehensively addressing what the reader needs to know without giving too much information.

The transcriber's note indicator is a composition sign, a special symbol unique to braille that does not appear in print. The unspaced transcriber's note indicator (dots 6, 3) begins and ends a transcriber's note.

When are Transcriber's Notes used?

Transcriber's notes (TNs) are used when there are changes from the print format to the braille transcription, or when is needed to convey information necessary for the clear understanding of the material. In addition, when special formats or codes are used within a volume, they must be enumerated.

Where are Transcriber's Notes located?

Transcriber's notes can be located:

- At the appropriate site in the text, providing information to the reader immediately **before** the affected text. Note should be short and simple.
- Embedded within the text (when seven words or fewer) and may be shown within the text or standing alone, e.g., used as a heading.
- On a Transcriber's Notes page.

When a print format is altered throughout the book (or volume), or a special code such as Computer Braille Code is used more than once in a volume, it is noted on the Transcriber's Notes page. Some samples you may use verbatim on a Transcriber's Notes page include:

- Maps and illustrations are omitted.
- Notes sections that appear in the back of the print book have been relocated to the end of the volume in which they occur.
- Web sites and web addresses are transcribed according to the Computer Braille Code. All numbers in Computer Braille Code appear in the lower part of the cell, without the number indicator. No contractions are used.
- Double quotation marks are substituted for single quotation marks.

How are Transcriber's Notes formatted?

- Standard transcriber's notes are formatted in 7-5, with the beginning TN symbol in cell 7 and runovers in cell 5. Notes are closed by repeating the TN unspaced at the end of the note, regardless of the number of paragraphs it may contain.
- The note may contain multiple paragraphs and notes before it is closed.
- Blank lines are not inserted before or after a transcriber's note unless required by other formats such as headings, lists, poetry, etc.
- Page references in transcriber's notes reference *print* page numbers, e.g., page **a37.**
- Embedded notes are placed within the text or heading in which they occur, and must be preceded and followed by the TN symbol.
- The Transcriber's Notes page is a preliminary page generated by the transcriber, it immediately follows the Special Symbols page, and is indicated by a **t** preceding the braille page number, e.g., **t3.**
- All notes that appear on the Transcriber's Notes pages are listed in 3-1 paragraph format, and the TN is NOT used.

Following are some standard transcriber's notes and their various applications. As simple as it may seem while reading this article, finding the right combination of simplicity and explanation is not easy for many transcribers, even some who have been at it for years.

TNIn the following train schedule the departure time is listed first.TN

Here is an embedded transcriber's note describing the right arrow symbol.

Electrical energy → light and heat

⠈⠑⠇⠑⠉⠞⠗⠊⠉⠁⠇ ⠑⠝⠻⠛⠽ ⠈⠼⠉⠕ ⠇⠊⠣⠞ ⠯ ⠓⠑⠁⠞
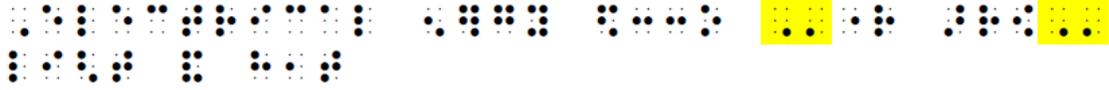
These are typical comments that transcriber would include on the preliminary page of

BOOK TITLE RUNNING HEAD

TRANSCRIBER'S NOTES

    All pictures have been omitted. Picture captions have been retained.
    Errors that occur in print (spelling, grammar, punctuation) are transcribed as printed.
    Notes sections that appear at the back of the book in print have been moved to the end of the volumes in which they appear in braille.

each each volume of braille.
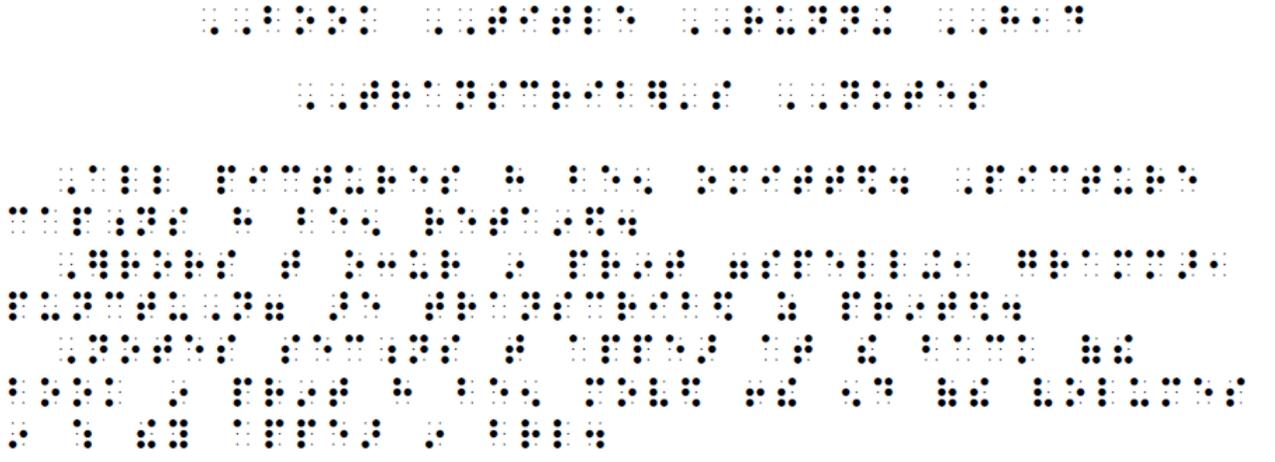
BANA Update, Fall 2013

Sue Reilly
CTEBVI Representative to BANA

As many of you are aware, the organizations that comprise the Braille Authority of North America (BANA) voted last November to adopt the Unified English Braille (UEB) code. Included in this report are some informative materials that have been developed to keep individual braille users and the various communities involved with braille apprised of the transition. These documents can be found on the BANA website at www.brailleauthority.org in various formats.

Planning the Transition to UEB: Actions and Opportunities

(A portion of this report is reprinted here for your convenience. See the website for the list of BANA's activities).

The transition to the Unified English Braille Code (UEB) in the United States will take time, require the cooperation of us all, and necessitate extensive preparation and coordination. The implementation will follow a carefully crafted timeline and coordinated plan that will take into consideration the various aspects of using, learning, teaching, and producing braille.

To develop a strong and effective plan for implementing UEB, the Braille Authority of North America (BANA) is engaging in a range of actions and events. BANA is developing materials, presenting informative sessions, and hosting opportunities to gather input and ideas from individual braille users and from the various communities involved with braille.

BANA values the knowledge, skills, and experience of all those who will be impacted by the implementation of UEB. One of BANA's approaches is to actively use a variety of avenues for dialogue with our constituents about what they need to make the transition to UEB and how BANA can help.   BANA's efforts are dynamic and rapidly expanding, so please check often to learn what is happening where, when, and how you can be involved.

UEB Transition Forum

As part of the implementation planning for the transition to UEB, BANA is hosting the 2013 UEB Transition Forum on October 16 in Louisville, KY, prior to the start of the APH Annual Meeting.

Below is an excerpt from the first communication to the delegates designated by each organization or agency.

The Forum, organized and facilitated by BANA, will provide an opportunity for delegates from various braille-related communities to share and further develop ideas, plans, and resources. The focus of this day will be on ways we can cooperatively address the changes needed by the various systems that provide braille materials, instruction, and training. It will be a day of information sharing and collaborative planning designed to help determine

the steps and timetable through which the United States will make an effective transition to UEB.

Braille-involved organizations and agencies across the country have been invited to designate representatives to participate in the UEB Transition Forum. CTEBVI will be sending three delegates to this forum: Tracy Gaines, Peggy Schuetz, and Sue Reilly.

Delegates have been asked to work with BANA in the weeks leading to the meeting to provide feedback concerning the systems each organization or agency has in place, the resources that need to be developed, and how BANA can help each make the transition.

We all recognize that the implementation of UEB is an extremely complex task that will involve everyone in the braille community. The actual date for the transition of UEB has not been established, although processes for determining a feasible and realistic date are well underway.

Overview of Changes from Current Literary Braille to Unified English Braille

This document was originally created for readers of braille. It also serves as a great introduction for teachers of students who are braille readers (TVIs).

Please follow this link for the entire document

http://www.brailleauthority.org/ueb/Overview%20of%20Changes%20from%20EBAE%20to%20UEB.pdf

This is an exciting time for braille. Check back here for more information about the transition to UEB, the activities and actions we expect to evolve from the UEB Transition Forum, and new learning materials as the United States makes this transition.

Please contact me if you would like further information.

Unified English Braille Code Workshop
at the California School for the Blind

Sharon Zell Sacks, Ph.D.
Director of Curriculum, Assessment, & Staff Development
California School for the Blind

On August 22, 2013 Dr. Frances Mary D'Andrea, chair of the Braille Authority of North America (BANA), presented a day-long workshop on the Unified English Braille code (UEBC). This hands-on seminar allowed professionals to practice the changes that will be made to the literary code. Dr. D'Andrea began her presentation by discussing the rationale for making changes to the code. Many of the changes are the result of consumer feedback from using the existing code. Other English-speaking countries (England, Australia, New Zealand, and Canada) have already adopted the UEB.

Dr. D'Andrea explained that (BANA) approved UEB last fall, but a specific date for implementation has not been established. A group of stakeholders (representatives from professional organizations, consumer groups, and Braille production organizations) will be meeting in Louisville, KY in mid-October to determine a plan for implementation.

Dr. D' Andrea emphasized the following points:
- At present the Nemeth code will continue to be the mathematical code used in the U.S. UEB does utilize a mathematics code.
- More than likely, production of books and materials in UEB will begin with the early grades, but this has not been determined yet.
- It is not clear when UEB will be implemented in the United States. Workshops for educators, transcribers, and families will be available.
- BANA has produced materials on its website that show the changes that will appear in the literary braille code. The website is www.brailleauthority.com.

Some of literary changes that will take place include the following:
- The contractions a, and, for, of, the, and with will no longer snuggle.
- The contractions in, into, and by have been eliminated.
- The contractions ation, ally, ble, com, dd, and o'clock have been eliminated.
- There are changes in punctuation signs and symbols like the dollar sign, per cent sign, and degree sign. For a complete list of changes, please visit the BANA web-site.

Dr. D' Andrea emphasized that at this point teaching UEB to students may not be the best strategy since an implementation plan is not in place. However, introducing the changes to students can be determined on a case by case basis.

What's in a Name?

All of the streets in downtown Bakersfield that run north-south are named from A to V. "I" Street is the only one that is really and truly "Eye Street" and not "I Street!"

BTW...this address belongs to a law firm.

Photo courtesy of Rachel Heuser, Teacher for Visually Impaired, Capistrano Unified School District

Submitted by Jana Hertz
Literary Braille Specialist

Note or Sidebar?

That is the Question!

[Robert Roldan](#)
Textbook Format Specialist

Recently, I have come across several instances where the use of notes and sidebars has been open to interpretation. Confusion about whether an item that appears in the margin is a note or a sidebar has lead me to some long discussions on the topic. The following article offers my suggestions on when to use either a note or a sidebar.

> **What is considered a note in the new Braille Formats 2011?**
> 16.1.1 All types of notes are simply called *notes* in this section. Notes give the reader additional information, e.g., pronunciation of a word, translation of a foreign word, etc.

Formerly, notes were defined as: marked or unmarked notes, commentaries, queries, margin notes, summaries, running gloss notes, and cross reference or incidental notes. Now, many of these items would not fit the 16.1.1 definition and therefore would be brailled as a sidebar.

> **What is a sidebar in the new Braille Formats 2011?**
> 12.2.1 A sidebar is detached from the main text and found in a section either off to one side of it, or above or below it, on the same page. Sidebars may or may not be linked, or related to, the adjacent text, and the reading order of sidebars and text is not always obvious. Sidebars have a different function than marginal notes and are formatted according to the text layout, e.g., with headings, paragraphs, lists, etc.

So sidebars give additional information either related to the text (like notes) or extraneous to the text and are meant to be read when the reader would need them or desires to do so.

Since 16.1.1 defines a note as material that gives additional information linked to the text, and 12.2.1 states that a sidebar can be linked to the text, there exists a gray area that has lead to some confusion on when to use the 16.1.1 note format. When material falls into this gray area, consider the following:

- How the material shown in print will be formatted in braille.
- How the material is meant to be used by the reader.

Consider both issues before choosing a format to make an informed decision on what will work best for the entire transcription. The following example shows text that would fall into this gray area and demonstrates how considering both issues will aid in arriving at the preferred format.

If any man or any nation outside the Five Nations shall obey the laws of the Great Peace and make known their disposition to the lords of the confederacy, they may trace the roots to the tree and if their minds are clean and they are obedient and promise to obey the wishes of the confederate council, they shall be welcomed to take shelter beneath the Tree of the Long Leaves.

When a candidate lord is to be installed he shall furnish four strings of shells (or wampum)[3] one span in length bound together at one end. Such will constitute the evidence of his pledge to the confederate lords that he will live according to the constitution of the Great Peace and exercise justice in all affairs.

Vocabulary

disposition (dis' pə zish' an) *n.* an inclination or tendency

constitute (kän' stə tōōt) *v.* serve as the parts or basis of; form; comprise

This example shows that a running glossary appears in the margin for blue glossary words in the text. The section "How to Use This Book" indicates the running glossary words are emphasized by blue print and the blue print links the words in the text to the list of vocabulary words in the margin. It has been argued that the margin entries are notes. However, others have argued that this is an example of a sidebar because all of the words are shown together in the margin at the top of the page and are preceded by a heading. The argument further goes that the notes format would only apply to the word *wampum* in the second paragraph because it is followed by a superscript note indicator while the vocabulary words do not have a superscript note indicator.

Both arguments have some merit and neither one would be wrong, but which format would be preferred and why? Here follows consideration of the two issues that bear on this question.

1. **How the material shown in print will be formatted in braille.**

   As a Note
   - Disposition, shown in blue print in the text, is shown in braille preceded by the blue font attribute indicator (456, 12) and followed by the spaced termination sign (6, 3), a blank space, and the blue reference indicator (2356, 2356, 456, 12).

   - The entire vocabulary notes material is brailled after the notes separation line (5, 25, 25, 25, 25, 25, 25).

   - The heading 'Vocabulary' is brailled as a cell-5 heading with no blank line between it and the note separation line.

   - Each entry is listed in 1-3 format.

   - Each entry word, e.g., **disposition,** is preceded by the same note reference indicator as is used in print.

A blank line is placed after the last vocabulary entry to indicate the beginning of other notes that appear on the same print page. These notes appear in braille in the same order they appear in print. Reference indicators shown in print are used in braille.
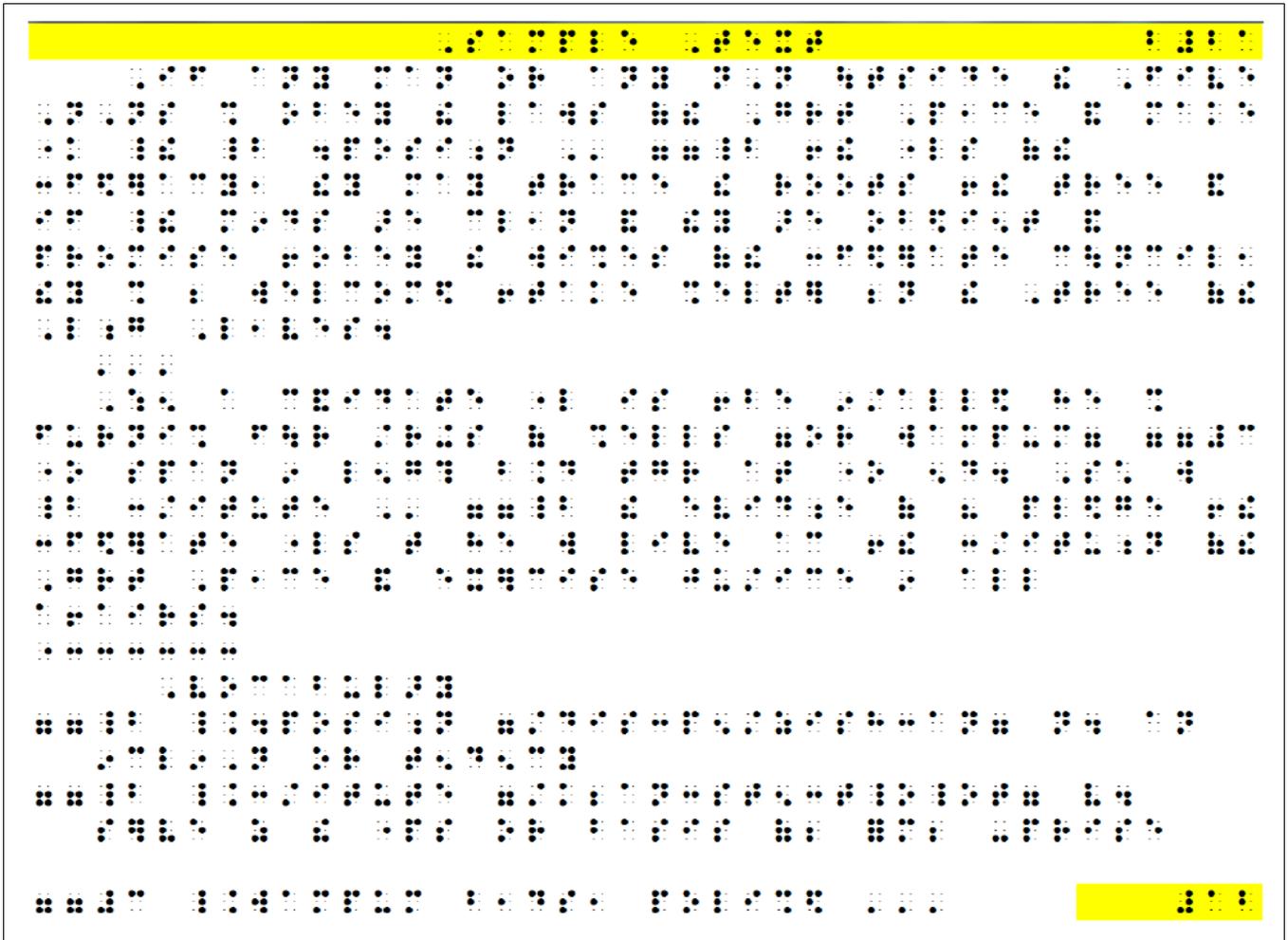
As a Sidebar

- Disposition in blue in the print text would be preceded by the blue font attribute indicator (456, 12) and followed by the termination sign (6, 3).

- Vocabulary heading would be in cell 5.

- Each entry would be brailled as a paragraph blocked on the margin with the glossary words in bold.

- A blank line would separate each paragraph.

- A blank line would be placed before the cell-5 heading and after the last entry/paragraph.

- The information in the margin is needed for an understanding of the text which follows. There are several paragraphs between each entry. Therefore, the sidebar is placed in braille before the beginning of the first complete paragraph at the top of each print page. This provides the required information before the related text is read.

- The relationship between the blue text and the vocabulary sidebars is explained on the Transcriber's Note page.

[braille content]
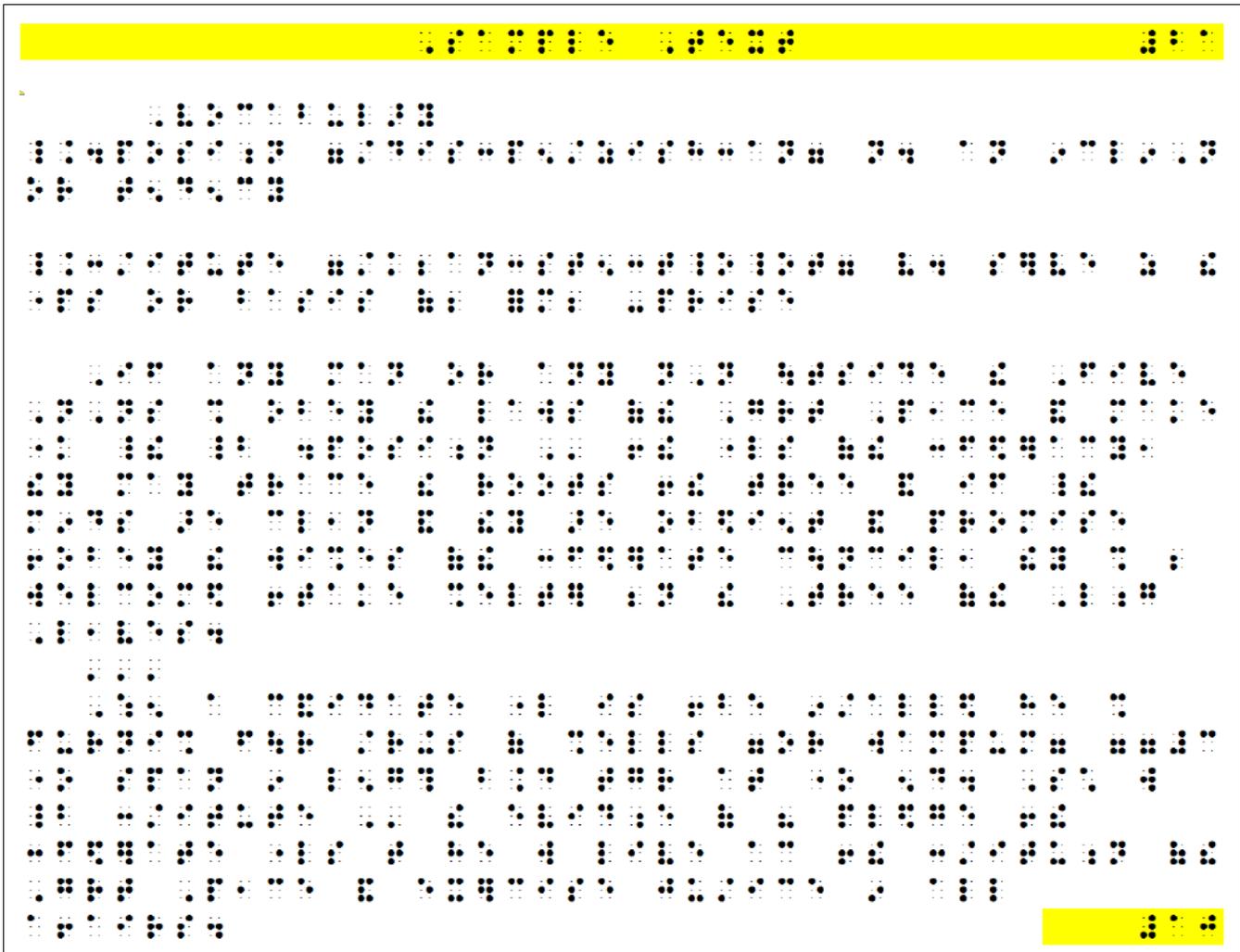
The next braille page shows the additional footnote in this example and would be followed by a print page change indicator.

[braille content]
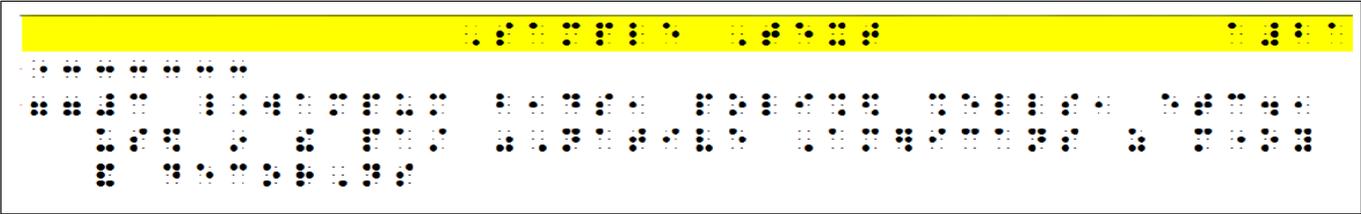
2. How the material is meant to be used by the reader

In the section "How to Use This Book," vocabulary words are in blue print. Their related notes are referenced in groups in the margin rather than as single entries beside each related word. From this, it is safe to assume that the words are meant to be referred to by the reader **as needed**. The entries may actually not be necessary information for every reader to understand the text, and, thus, they were placed in the margin for quick and easy reference.

Final Decision

After careful consideration of the format choices and assumption of the author's intent, it appears applying the note format is preferred. Further, note format avoids the following issues:

- Setting each sidebar apart from the body of the text by blank lines does not make a clear distinction from the regular text. Note: Braille Formats 12.3.1.f states that boxing lines **can be** (emphasis added) used to set a sidebar apart for clarity purposes.

- Some sidebars in this example contain several paragraphs which would require blocked paragraphs in braille on the margin, each separated by blank lines. This would require the reader to discern when the sidebar ends and the text continues, impossible without reading some of each new paragraph.

- Sidebars brailled at the top of a page would be an interruption to the flow of the text, whereas notes, such as for wampum, would be brailled at the end of the print page.

- Ignoring the sidebar material if desired by the reader would be difficult, as commented on above.

Finally, in this example, the note format conveys the information in the most clear and concise manner. It consolidates all of the interruptions to a section defined by a separation line. The reader is able to quickly locate a referenced word and to skip any other material, as desired.

In defense of the use of a sidebar, examples could be offered which would support its use, especially if boxing lines were incorporated.

Please feel free to contact me with any comments or questions regarding this article, or formatting questions in general.

Music in Education

Richard Taesch
Music Braille Specialist

FORMATS 2011 AND THE MUSIC TEXTBOOK

It may still be a bit premature to offer conclusive music textbook guidelines, but as my own understanding of Formats 2011 is growing, my hat remains off to the BANA team for this one, and with a loud resounding cheer!

If we are indeed applying the rules properly as music theory presentation goes, the new Formats may be the most flexible and practical revision of the code that I have ever seen.

My first exposure to the textbook code was the 1977 revision; rules were there to follow, and so we did. But it was always just conformity, and little else as special formats go. Conflicts were numerous with music, and always up to the transcriber to solve with little in the way of specifics. Not so with Formats 2011, at least at this point in the learning curve.

I intend to recruit a textbook specialist later in this series, but in the meantime, here are a few of the issues that have literally brought much needed fresh air into our dilemma with music textbooks. Some are not new, but newly presented in the codebook in a far improved and more concise way; others are no less than revolutionary for music application, and long overdue.

- The allowing of short TNs placed anywhere within text
- Adjusted margins: e.g., music excerpts are nothing more than "Displayed Material;" now we can more easily segregate short examples from the longer formal music phrases in cell 3, by making use of labels and subsequent indented entries in the same way as with literary text.
- The explanation of entries and sub-entries has never been clearer, and quite right for music issues: runovers simply begin 2 cells to right of the farthest indented subentry level.
- Teamwork with a literary transcriber inserting text is improved, as the music transcriber can more easily orient placement of music signs appearing within literary context. Perhaps at last, "the twain shall meet."

Although there is much more to learn as we begin this new venture, with the coordinated efforts of music and textbook transcribers, hopefully we may see more music textbooks delivered on time, and more friendly to the reader, than perhaps ever before.

MUSIC TEXTBOOKS AND TRANSCRIBER TEAMWORK
PART II

I began the first article of the series with a summary of how we might view the collaborative effort of music and literary transcriber teamwork.

- Music braillist does music excerpts only
- Literary braillist does extensive text, contents, glossaries, indices, etc., then simply inserts music portions as they are received in electronic files.

Now that we've explored a simplified view of the concept, let's expand it into a more balanced effort, perhaps making it possible for the reverse: that is to say, if the music transcriber's work contains guidelines in a kind of template, it could be possible for the literary transcriber to simply insert text into the music files, rather than the reverse. For example, let us begin with correcting an editorial error on page 13 of the last issue.

Our new code says that if two formats (e.g. music and literary) both require a blank line (one preceding a page turn indicator and one following), we then only use one skipped line following the indicator. The first example was intended to show print for the braille before the page turn, and not to place blanks before and after it as it appeared in the article. For the sake of discussion, let us assume that the text would require a blank line to follow it.

Indicate all page numbers …

This example should then appear thus in braille, as applies our new rule:

In this way, the literary person could simply add the text in any length to where the ellipsis has been placed by the music transcriber. Be aware, however, this does place a new responsibility on the music transcriber, in that he or she must understand the format of text placement according to 2011 rules. By doing so, we can also apply the same rules to placement of music excerpts thus (explanation follows this example):

Discussion: Assume that all extreme left entries are in cell 1, and follow highlighted portions from 1-6 as follows:

1. Here I've included the cell 5 heading preceding normal marginal text. The heading states: "Inverted Triads" for the text transcriber to locate where text must be inserted on the next line, beginning with: "As we …"

2. I've chosen to (and with agreement from the text transcriber on this transcription) to maintain the TN as per the usual cell 7-5 rules, rather than to adjust it to 9-7, et al. Here, we also preferred to use literary brackets for TN, as the dots (6, 3) were used extensively in this book for music signs, music parentheses, and many places sure to confuse the reader. This change, of course, must appear in the initial Transcriber's Notes section (**Be aware** that this practice may be controversial).

3-4. Cell 3 indented label, with music example displayed in cell 5 and separated by a blank line. In cases like this, it can be very helpful to include a clef sign to clarify the position of music, ESPECIALLY when there might be a sign or other entity

vertically aligned, forming a two- line parallel as in this example. The purpose of using clefs in braille should be explained to the reader at some point.

5. In this one, the clef could be used, but the previous one somewhat makes the format clear enough.

6. The last is simply a normal text paragraph in cell 3-1, and clearly to be completed by the text person.

So in this way, it is entirely possible for a literary transcriber to simply insert text into the music files, as opposed to beginning a new file and extracting music examples. Personally speaking as a music person, I have found it far easier to visualize the impact of my placement and format, by doing as much setup surrounding the music as possible. The literary person can quite easily adjust what I've started should there be a preference or, perhaps, an error discovered in my work.

Lastly, for this installment, there was an unintended footnote asterisk on page 15 of the article, following the "Ex. 51" example. The words "Be sure to include …" were meant to be blocked cell 5 directions before Ex. 51. Next time, we will discuss footnotes as apply to music textbooks.

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Feel free to contact any of us.

MORE ON TRANSCRIBING JAZZ AND POP LEADSHEETS

You may want to refer back to last issue to see the print copy of our next discussion. I've chosen to use only the braille for "WALKIN' MUSIC" in order to save space here. I ended the article with: "Quiz: See any discrepancies? Answers to be discussed in next issue."

For fun, I won't reveal the answer directly, but will give you a chance to study the discussion below to see if you can identify what might appear to be a conflict in practice. Some highlights are included as clues.

Discussion:
1. Title in contracted braille: it may be that text was requested to be in Grade Two by the reader. Many readers grumble at uncontracted braille in English song text and/or song titles.
2. Yes, the GMa7 (G Major 7) as in print was brailled with a single cap; but consider that chord progressions shown in Roman numeral analysis normally use single caps. Might it not be prudent to make the reading clearer by eliminating unnecessary dots to stumble over? How then could a GMa7 -- ⠠⠛⠨⠨� --be musically any clearer than a Gma7? ⠛⠨⠨⠛⠙
3.

Remember, too, that lead sheets are meant to be read quickly by commercial players, and not necessarily to be analyzed. Concentrating on some details of protocol may sometimes prove to be counterproductive to the braille reader.

More to come …

WILL TECHNOLOGY REPLACE MUSIC EDUCATION?
(Ok, here we go)

As (bravely) hinted at before, those who seem to criticize any aspect of the overwhelming accent on technology seem guilty of digital blasphemy at its worst. Exaggerated as it may (or may not) be, consider the following scenario.

A music teacher is near driven to retirement by the fact that she cannot get through a lesson without the student's iPhone ringing, or student answering this "most important" call (after all, they are all important. No?).

The music teacher is also a contracted transcriber for a blind student who attends a prestigious university, and is promised a syllabus in order to ascertain priorities of that which must be provided by class dates, etc.

Professor Dizzy (still on summer vacation) sends an email to transcriber: "Renee, log on to *Doodle* and download Jane's schedule; you'll then download her Quiz #1, due August 27, and braille it for her. You'll then find the following pages from her sight-singing text. Be sure to download those too, and make sure that Jane remembers to download when Quiz #2 is due."

"The following week, Jane will need to download my instructions (and 2 handouts), then print out the first 40 pages of *'Music and Counterpoint'* in order to provide them to you for transcription – due yesterday …"

The transcriber now writes to Professor Dizzy that, in order to provide some explanation to Jane regarding the music theory she has been tutoring her on, she needs to know what pages Dizzy will cover.

"Oh don't worry, I've assigned her to download the digital files for my lecture; uh, of course I've provided them online in MP3 files, so no problem."

DSS officer writes Prof. Dizzy an email: "Dr. Dizzy, be aware that this is not the transcriber's responsibility; it's ours to provide it to her. BTW, she uses dial-up Internet; and also, Jane does not own a printer or embosser."

"Oh! No problem, it's only a 150 MB file; she can do it in a 2-day continuous download, or perhaps she can take Access and visit the local library."

OK, so it's in fun, and sounds preposterous – well, not really. It has, it does, and it can happen. So may I ask: When does the teaching of sight singing and harmonic analysis take place? The transcriptions were delayed more than a month after class was begun, and the syllabus was never provided as Diz is still lying on the beach in Maui. And by the way, Jane does not have high-speed broadband, and SSI won't provide it for her.

MEMBERSHIP NEWS
Fall 2013

Judi Biller
Membership Chair
Gifts and Tributes

October is our Annual Membership Drive. You have received, or will be receiving, a yellow flyer reminding you to renew your membership, giving you the opportunity to submit early, and suggesting you make a donation to the fund of your choice. Any dues received after October 1 is applied to your 2014 membership.

Please remember to check the label on the flyer for your current year. A date of 2013 or earlier indicates that your renewal is due. You can renew and/or donate by mailing in the yellow form, or by going to www.ctebvi.org.

Hope to see you at our annual conference in Los Angeles spring 2014!

We are grateful for the following donations

GENERAL FUND
> Jean Wright for *JOURNAL* printing
> Priscilla Harris
> Sally Saunders
> Nancy Amick

DONNA COFFEE YOUTH SCHOLARSHIP
> Carol Morrison

IN MEMORIAM
> Norma Schechter, Founder, by Beach Cities Braille Guild, Inc.

High Quality Maps at Affordable Prices

Nancy Amick
Princeton Braillists

Princeton Braillists is a 2009 winner of a Dr. Jacob W. Bolotin Award by National Federation of the Blind. These awards recognize individuals and organizations working in the field of blindness that have demonstrated exemplary leadership and extraordinary accomplishmeets toward achieving the full integration of the blind into society on a basis of equality.

Princeton Braillists is comprised of members and supporters of CTEBVI for many years. Their workshop on creating tactile drawings at a CTEBVI annual conference was well received. Princeton Braillists is a 501c(3) organization, run by volunteers, and serves children and adults throughout the country.

This small group of senior-citizen volunteers has been making tactile maps since the early 1990's. The goal is to provide high-quality maps at affordable prices. Currently, Princeton Braillists offers 32 titles ranging from Outline Maps of the World, Atlases of Western Europe and of Eastern Europe, three atlases on various parts of Asia, and four atlases of various parts of Africa. International atlases include information in braille about each country followed by a full page map.

The individual volumes on 16 U. S. states are highly prized and rich in detail. Volumes for individual U. S. states include a series of detailed maps of cities, rivers, mountains, highways, resources and special features. The maps are labeled with key letters that are identified in brailled key pages.

The master drawing of a map is embossed in aluminum foil by a process that produces sharply defined lines in a variety of heights and textures. The completed drawings are thermoformed in Brailon and bound with a plastic binder.

Prices range from $6.00 to $22.00. For instance, the newest publication, "Maps of Kansas," is now available for $6.00. Your order must include a check, money order, or purchase order. Sorry: No fax service or credit card orders can be accepted at this time.

For a full listing of the Princeton Braillists catalog and a description of their work, please visit their website.

Mail your order to:
Princeton Braillists
76 Leabrook Lane
Princeton, NJ 08540

You may also contact Princeton Braillists by telephone:

Ruth Bogia at 732-563-9937
Nancy Amick at 609-924-5207

What Do You Know?!

Bob Walling
Business

What do you know that I don't know?

In the early days of tactile graphics, we were finding better, faster ways every week. Who would have thought certain fabric paint could create a host of designs and textures? Who found puff paint? How and where did Jan find sticky wickets? Who would have thought you could use a sewing spur wheel to draw lines? It seems we all take for granted that these "things" were always known by everybody. Maybe not!

When we started making tactile graphics on the Tiger, I was told I needed CorelDRAW. A friend of mine named Mike was interested in helping his transcriber wife create tactile graphics. I (knowing everything) told him he had to buy CorelDRAW. Mike (knowing nothing) asked why he couldn't just use Microsoft Word and skip the expense until he felt more comfortable. I told him it wouldn't work, but, fortunately, Mike didn't listen to me. Now he is one of the leading experts in the creation of computer tactiles using Microsoft Word.

Mike opened the door to creating computer tactiles without expensive software. Sometimes a new idea is better --- and maybe I don't know everything after all.

What do you know that I don't know? "None of us is as smart as all of us." Now is the time to think about expanding your influence in the braille field. I guarantee it doesn't matter if you were recently certified or did your manuscript on a slate and stylus. You found something unique, but whom did you tell?

Year after year, you come to conference and tell how great the experience was and how much you learned.   Is this the year you will present a workshop? We have openings!! You don't think you have anything to offer? Trust me, I don't know everything and I have been putting on workshops for several years.

What do you know that I don't know? If you think your idea is not "big" enough for a whole workshop, try sharing the stage with a like-minded friend. If you think you might not want to take the stage, try writing an article. The editor would love to hear from you.   Our career field is much too small to have only spectators, so now is the time for you to join in the fun.

What do you know that I don't know? Tell me something good!!

Colleagues:

I volunteer at St. Andrew's Children's Clinic in Nogales, Arizona. I invite you to learn about the clinic at http://www.standrewsclinic.org/. Among other services, the Clinic provides educational services to families of very poor children from Mexico. The Clinic volunteers meet on the first Thursday of the month. Visitors and volunteers are welcome and are promised a truly wonderful experience.

My request here is for help in gathering materials for a basic reading list to facilitate quick assessments to determine a child's needs. I am requesting help in assembling reading passages at various grade levels written in Spanish. This might seem a simple request, but would go far in getting the most out of the short time we have with our client families.

Your suggestions can be sent to me by email at rosenblu@u.arizona.edu.

Thank you in advance for your contribution to this very worthwhile project.

Penny

L. Penny Rosenblum, Ph.D.
University of Arizona
Department of Disability and Psychoeducational Studies
Office: 520-621-1223
Fax: 520-621-3821

A recent posting to the Braille-n-Teach listserv that you may have missed:

Northern Illinois University Offers Free Masters Degree in ORIENTATION & MOBILITY!

Northern Illinois University
Application Deadline: MARCH 15, 2014

If you are currently certified as a Teacher of Students with Visual Disabilities (TVI) or as a Vision Rehabilitation Therapist (CVRT), you may be eligible to study in a summers-only program which will allow you to obtain a master's degree and certification in Orientation & Mobility (or just certification, if you prefer) without an interruption in employment!

This once-in-a-lifetime opportunity includes full tuition, fees, and an $800 per summer stipend. On-campus courses will take place during the summers of 2014, 2015, and 2016.

A full time, 12-week internship will be completed during the summer of 2017, at any approved site in the contiguous 48 states. **This package is worth $16,000 for Illinois residents; $25,000 for out-of-state students!**

Act now if you are interested! This will not be a continual offering; this is a one-time cohort opportunity based on federal funding. For more information about this program, please contact the **NIU Director of Orientation and Mobility: Jodi Sticken:** jsticken@niu.edu

Effects on Mathematics by Adoption

of New Formats Guidelines:

Are there any?

John Romeo
Mathematics Specialist
Full Cell Braille, Inc.
"Freedom through Education"

I have recently accepted the role as Math Specialist for CTEBVI and am excited to have been asked to fill this position because I feel passionate about continuing to advance the understanding of Nemeth transcription. Although I have been a braille transcriber for over 20 years, I am still an ongoing student of the vocation. I believe braille transcribing is a community event aimed at preparing blind and visually-impaired students for academic success as well as making the world available to them through books in braille. To that end, I confess I do not, by any means, know all there is to know about Nemeth, but I may be more familiar with many aspects of Nemeth because it has long consumed my life. I continue to learn from aspiring as well as seasoned transcribers.

I will try here to address briefly a comparison between a few of the new Formats Guidelines and Nemeth transcriptions.

Paragraph Formats
The Formats Guidelines addresses the ways Textbook transcribers are to deal with indented and blocked paragraphs, and when entire sections are in blocked paragraph format. Nemeth paragraphs are always indented to cell three and must be run over, if necessary, in cell one. Nemeth transcribers often overlook this detail. It can be easily addressed in the planning process of formatting the text and prepares the transcriber for a more accurate transcription.

Fonts
The Formats Guidelines now has several ways to demonstrate the fonts publishers incorporate to make the books visually appealing. However, in Nemeth code, the only emphasis used is either boldface or italic. There are accommodations for the many type forms, but those are never used for emphasis.

Rule V can be confusing at first glance because one set of symbols is used for "Letters, Numerals, and Compound Expressions" and another set for "Words, Phrases, and Mathematical Statements." I began to find clarity with this when I asked myself, "What is the intent of the material?"

Single letters and numerals are italicized, but be sure to use the punctuation indicator if these are followed by a period or some other punctuation. Compound expressions can also be italicized (in whole or in part) and the appropriate type-form should be employed.

Remember also that a termination indicator is needed when transitioning from a particular type-form back to regular type.

Labeled statements of words, phrases, and mathematical statements of more than two words require the use of the opening and closing three-cell type-form indicators. These same three-cell type-form indicators are used in the body of the labeled statement if there are words and phrases meant to have special attention drawn to them. These are usually entire statements of major significance to the reader. Also, if text has an italicized phrase which either begins or ends with a mathematical expression, the appropriate type-form indicators must be used.

The rules regarding italics that apply to words, phrases and sentences depend on whether the material begins *and* ends with a word. If so, the rules of English Braille must be observed.

A problem arises when, for example, transcribers boldface all the letters of formulas throughout an entire text. This is a common practice for publishers but serves no purpose for the Nemeth reader. In Nemeth, when the font is changed, it serves a mathematical significance and is not for appearance.

Technical works do employ many ways to make the books visually appealing, however, the many fonts and colors are generally overlooked. Exceptions can include those instances when a publisher announces an item is in green or blue, but such exceptions are beyond the scope of this article.

Placement of Directions
The placement of directions following a cell five (or seven) heading is now the same for Textbook and Nemeth. For both codes a blank line is not required between cell five (or seven) headings and directions.

Directions in Textbook are blocked in cell five. Directions in Nemeth begin in cell five with run over in cell three.

****
I hope these few pointers offer clarity. I look forward to being active in my new role as Mathematics Specialist and to hearing from CTEBVI members.

Implementing Technology in the Classroom:
How to Write Technology Goals in the IEP

[Yue-Ting Siu](), TVI
K-12 Educator Specialist
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facebook: www.facebook.com/yuetingsiu

Many of us who work with students with visual impairments know how quickly technology changes and it can be daunting keeping up with the latest and greatest. However, simply knowing what the options are can be quite a different challenge from knowing how to implement the technology into practice. This article focuses on the latter: How do we implement the technology into practice? Implementation is key to maintain relevance of the technology used and to validate to funding sources that the investment was sound. In our current climate of data based decision-making, IEP goals are what drive instruction. A thoughtfully written goal ensures that any technology is aligned with a functional or academic goal and truly implements its use as a tool for learning and instruction.

These guidelines for developing technology goals are offered as suggestions and were developed based on what has helped me teach technology to my students and support staff.

Identify in the goal:

1. Activity for which the technology will be used.

   Examples: to improve visual tracking, to motivate a visually guided reach, to complete written work, to access and read digital talking books/textbooks, to view digital versions of classroom handouts

2. Level of dependence/independence, including the types and number of prompts.

   Examples: hand under hand, verbal, independently

3. Instead of identifying a brand of the technology, identify it by the functions of the technology that are necessary for use.

   Examples: Touch screen device with cause and effect apps such as ____, Touch screen device with screen-reading capability, touch-screen device with magnification features, a refreshable-braille display with Bluetooth connection, tablet device with built-in camera

4. Setting or lessons for which the technology will be used.

Examples: During sensori-motor time, during circle time, in classes where there are paper handouts, in classes where there are PowerPoint lectures, during reading periods

5.   How use of technology to complete instructional activities will be measured.

Examples: For two out of three worksheets, for four out of five sensori-motor activities

Keeping in mind these guidelines, here are two sample goals:

1.   During sensori-motor activities, Michael will use a touch-screen device with cause and effect apps such as Duplo Jams to motivate a visually-guided reach. The device will be placed on a slant board within the central field of vision within a clutter-free environment, and he will touch at least 5 items on the screen with one hand, with less than 5 hand-under-hand physical prompts within a 15 minute period, for 4 out of 5 trials by June 15, 2014.

2.   In classes with paper worksheets, Michael will independently access digital versions of the same worksheet as peers, using a touch-screen device with voice-over and screen-magnification accessibility features, such as an iPad. He will use this device independently with less than 2 verbal prompts per class to view and complete work at the same time as peers for 2 out of 3 handouts for 3 out of 4 weeks by June 15, 2014.

The sample goals are by no means a standard, and represent my own style of writing. Everyone will naturally write goals differently, but generally the more specific you can be, the easier it will be to implement functionally and measure the efficacy of the technology and activity.

These goals might be lengthy, but if you are itinerant or work with assistants who carry out instructional activities, a well-written goal serves as a recipe for how others will carry out instruction in your absence.

Consider writing a series of objectives that can function as a task analysis to break down the progression toward the overall goal. This is where you can identify device-specific skills, such as:

The student will turn on the Zoom feature of a touch-screen tablet and independently use the correct gestures to zoom in and out.

While the objectives are a good method of targeting the device-specific skills, it is important that the overall goal aligns with the bigger picture of why it is being used for true implementation into learning and instruction.

A Gentle Introduction to TechAdapt Accessible Media Center (TAMC)

[Sharon von See](#)
Braille Coordinator
TechAdapt, Inc.

Have you ever wondered about NIMAS files and why they don't all seem to be created equal? Each project seems to present unusual problems and there doesn't seem to be an easy answer to using them with consistency. At TechAdapt, we've seen enough NIMAS files to understand that publishers do not agree on how to use style tags, there is considerable variation in how the electronic books were put together, and files differ in how they are structured.

TAMC was developed out of a need to provide easy and effective conversion options for NIMAS and DAISY file sets. Its primary goal is to provide state and local educational agencies, parents, teachers, and others with the ability to quickly and easily convert books into consumer-ready formats suitable for use both with and without additional learning support or reading tools.

TAMC is in widespread use by:
- braille transcribers desiring to use DAISY or NIMAS file sets as input to their braille transcription
- accessible media specialists who need to convert text-only DAISY books to audio format
- state and local education agencies that want to leverage free DAISY and NIMAS content with students without requiring the installation and maintenance of additional reader hardware or software.

What Can TAMC Do For You?
Currently, TAMC can read three different file types: NIMAS file sets, DAISY file sets (often from Bookshare or other DAISY producers) and Microsoft Word files. Each of these formats can be converted to:
- Rich Text Format (RTF) files
- HTML
- Text-only DAISY

Why Should You Use TAMC?
- TAMC's user interface is simple to use.
- TAMC is fast, with conversion of even complex books taking only a few minutes.
- TAMCsoftware and basic support are free.
- No network connection is required.
- TAMCfiles run on Macintosh OS X systems.
- There is no subscription to additional media service required.
- TAMC's HTML-based books do not require any additional software to be purchased, installed or maintained.
- TAMC's HTML output is highly customizable.

How It Works

TAMC uses a combination of standardized technologies, open-source tools and commercial software. It presents a clean, simple interface which is accessible by many screen reader programs. Conversions to any of the supported formats require only three steps:

- specify your input and output locations,
- indicate which options you'd like used by the conversion process,
- and perform the conversion. Conversions typically take only a few minutes.

You can control the output by specifying a number of different options:

- Whether or not you'd like the content broken into multiple output files. This is very valuable when converting large books to DAISY format, or when producing files which will be used for braille or audio production. You can control how books are divided by telling TAMC to break the content based on its hierarchical structure or to create files having a specific number of pages.
- The font and font size used to display the output.
- Whether or not you want to include images from the input in the output files, what format the images should be converted to, and at what relative size the images should be displayed.
- Whether or not you want NIMAS or DAISY production notes and sidebars included in the output files.

For HTML, you can also specify:

- Whether you would like TAMC to generate tables of contents by heading and/or by page number, and what level of headings should be included in the TOC.
- Whether or not TAMC should include facilities to allow users to change the background color, font size and color, etc.
- Whether images should be retained in their existing format or converted to another format (for JPEG and PNG images only).

With TAMC's DAISY conversion support, you can:

- Produce text-only digital talking books suitable for any DAISY reader with self-voicing capabilities, including the free AMIS reader.
- Convert your input file set into a single DAISY book, or break the input into multiple output books. This allows even large books to be easily handled by any DAISY book reader.
- Include or exclude images, convert images to different formats and specify the maximum width and height at which images are to be displayed.

Sound easy? It is! Contact me now by using the hot link on my byline or at the TechAdapt website: http://www.techadapt.com. Or call me at 360-306-1676 (360-544-0112 Fax).

Let TAMC get you moving forward by making your NIMAS, DAISY or Microsoft Word files accessible.

2014 CALL FOR WORKSHOPS
55th ANNUAL CTEBVI CONFERENCE

The theme for 2014 is **Surf the Accessibility Wave!** Accessibility is here, if we only knew how to use all the devices and software available. Be brave! Come lead a workshop on a topic others need to know about.

We are looking for workshops that offer practical and usable information to help make conference participants' lives and jobs easier. Participants should walk away with techniques and follow-up ideas that can be demonstrated during the workshop and carried over into the competing priorities of their busy lives.

As a starting point, here are possible workshop topics (not an exclusive list) for each strand, recommended by our workshop-strand chairs. As you can tell, almost any topic is fair game for a workshop. Get creative and come up with your own. New topics are always exciting!

Transcribers:
- Employment opportunities for transcribers
- Nemeth Code
- Chemistry transcription
- Music transcription
- Textbook format for educational materials
- Foreign Language transcription
- Tactile graphics guidelines and techniques
- Transcribing for early grade levels
- Proofreading
- Software programs, not specific to braille software programs
- NIMAS – access issues and what to do once you have the files
- Alternate media: scanning, optical character recognition (OCR), formatting Word documents, working with PDF documents, comparing electronic formats

Educators:
- Common Core State Standards implementation and accessibility
- Standardized testing for VI students
- Assistive computer technology: screen readers, personal scanning systems, refresh-able braille displays, portable notetakers, comparing/contrasting technology, emerging technology, GPS devices, iPads, apps for iPhones, etc.
- Classroom management and resources (data, IEPs, inventories, technology and research)
- Specific issues for Infants and Toddlers, Preschool, Elementary, Middle School, High School, and MI/VI students
- Assessments (Formal and informal)
- Literacy (Effective reading/writing techniques and issues)
- Standards (How they drive instruction and goals)
- Technology (Effective low/high tech devices and their uses)
- Daily living skills (Self-help skills, social manners, leisure and recreation skills, how to make friends)
- Medical (Current research on therapy, treatments, cures)
- Orientation and Mobility (The right techniques at the right time)

- Paraprofessionals and their role in the education of children with visual impairments: How to help without enabling, working under the supervision of a TVI and a classroom teacher, safety issues for you and your student.
- Administration: Supporting mainstream teachers to meet VI students' needs, creating a workable VI program, designing enrichment programs, working with the Dept. of Rehabilitation, living skills

Parents, Families, and Students:
- Setting up Twitter and Facebook accounts for your child
- Disciplining: Knowing the difference between a bad behavior and a mannerism
- Grant-writing basics to help your VI child
- Making a friend
- Socio-recreational options/outlets for different age groups
- Best online resources for parents
- Essential basic technology for home and school to help your braille reader—what are the essentials and where can you get them? (Plus HOW to get funds for this stuff!)
- Raising your child to be an employable adult
- Best practices to prepare your child to learn braille (Ages 2-5)
- Braille readers at home (This could be one or two sessions)
- Other braille best practices for parents to use (Electronic book access, pre-school intro to braille, distance education, other screen readers)
- Parent panel or roundtable of ideas per age group
- SSI and your visually impaired child, disability checks and employment
- Communication about relationships and sexual topics through the different age groups
- Transitions: High school to college, school to work, "low vision" to "blind," progressive vision loss, adult vision loss, braille literacy for adult blind, life skills

Your Strand Chairs

If you have questions or need additional information about a specific workshop strand, the requirements for the workshops, want to brainstorm ideas, etc., please contact the workshop strand chair directly. They are ready to help you.

Patty Biasca	Transcribers	patbiasca@msn.com	925-937-9413
Karen Tomlinson	Educators	ktomlin310@aol.com	818-773-4750
Anne Ward	Parents/Families	inland2wards@gmail.com	707-463-2296

iPad Training for Teachers and Counselors of the

Blind & Visually Impaired

WHEN: Friday, October 11, 2013

WHERE: The Doubletree by Hilton

2001 Point West Way, Sacramento, CA 95815

TIME: 1 pm – 5 pm

COST: **Free**

PURPOSE: The National Federation of the Blind of California will bring together experts in Assistive Technology and professionals in the field of work with the blind to improve opportunities for accessibility for students and clients. In this workshop, iPads and iPhones which can be used by students or clients to download books and educational materials which will enhance learning participation.

You must provide your own iPad or iPhone. Jim Carreon will demonstrate "voiceover" access to iBooks and "read to go" so that participants can assist students to keep up with their peers. Jonn Paris-Salb will provide information on Assistive Technology tools and apps.

Seating is very limited. Click on the link below to sign up.

http://nfbofcaipadtraining.eventbrite.com/

Editor's Note: This announcement appeared on the Braille-n-Teach listserv on September 10, 2013. I am inserting it here as a reminder of how important this listserv is to receiving announcements in a timely fashion. Please see Spring *JOURNAL* for an application or contact Jonn Paris-Salb. Also, it may be helpful to contact NFB of CA president at this time to discover plans for offering such events on a regular basis.

California Transcribers and Educators for the Blind and Visually Impaired
Central Office: 741 North Vermont Avenue Los Angeles, CA 90029-3594

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CTEBVI Specialists

The following individuals have agreed to serve CTEBVI in varying fields of specialization within the fields of education and braille transcribing. They have been recognized for their expertise in their field and their ability to communicate effectively in workshops and in writing. Please feel free to contact these volunteers with your questions. They are available year-round, not just at Conference.

Patty welcomed two new specialists, John Romeo and Yue-Ting Siu, in her message. Her message was written before she got word that we had a further change in our roster of specialists. Joan Hudson-Miller has decided to resign her position as Large Print Specialist after many years of support to CTEBVI. You may note below that a familiar name appears here replacing our good friend, Joan. Joan Treptow nee Valencia has offered to resume her role as LP specialist, having shared the position for several years with Joan Hudson-Miller. Our thanks goes to both Joans for their support of CTEBVI over the many years they have served us.

BRAILLE TRANSCRIBERS AND PROOFERS

Computer-Generated Tactile Graphics	Jim Barker jim@barkerductions.com
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