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  Patty Biasca

And Specialists’ articles that will answer your questions
Message from the Editor

How do they do it? Once again the CTEBVI Board hosted an amazing conference. And we now have a new Executive Board that was presented at the Sunday brunch. For a complete list, see page 38.

Welcome to our new President, Patty Biasca. Many of you know her from the various workshops she has given over the years, and her reputation as a talented braille transcriber.

A big thank you to now past president Grant Horrocks for his dedication to this organization during his two terms as president. He will continue to be an integral part of CTEBVI as Conference Chair, as well as Nominating Chair.

There are more changes to the JOURNAL this year. For all the latest, see page 12.

Marcy Ponzio

THE CTEBVI JOURNAL

Editor
Marcy Ponzio

Layout Editor
Kevin McCarthy

Print Proofreader
Cath Tendler-Valencia

Braille Transcription
Contra Costa Braille Transcribers

Embossing
Transcribing Mariners

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Deadlines for submission of articles:

Fall Issue:
August 6, 2012

Winter Issue:
November 19, 2012

Spring Issue:
April 18, 2013

PRINTED ON RECYCLED PAPER
President’s Message

It is a daunting responsibility to take over the helm of our venerable organization. When I agreed ten or more years ago to join the Textbook Formats Specialist’s Committee under Alice McGary, little did I know that that would lead to a spot on the CTEVH board and ultimately to the presidency of CTEBVI.

An organization like ours should be run with the input of many interested, energetic, and talented members. In 2011 the membership voted to amend our Bylaws to allow a range of 12 to 20 board members. One of my goals is to increase the number of board members, currently sitting at the minimum of 12. Our current board is “heavy” with transcribers. We need more educators willing to join and give their perspective on issues important to them. If you are such a person and would like to have a vote in issues affecting our organization, please contact me or Grant Horrocks who, as past president, is now chair of the nominating committee.

Our last three conferences have been chaired by our now past president, Grant Horrocks, with the assistance of the Board. If you don’t think that is a labor of love, think again. Grant claims he enjoys the details of putting on a conference and it is certainly true the longer you do it, the more you are familiar with what has to happen and the kinds of issues that may arise along the way. He will continue on as conference chair without the added load of being president as well. But I would like to see more involvement from new faces. New people bring new ideas and provide a needed infusion of change to an organization which must not be allowed to become stagnant. So expect continued pleas to become more involved.

On to another topic entirely: Our JOURNAL has printed The Evolution of Braille parts 1 and 2 in past issues and is printing part 3 in this issue. Written by the Braille Authority of North America (BANA), this series gives the background into why a new braille code is being considered. UEB and NUBS (Unified English Braille code and Nemeth Uniform Braille System respectively) are two currently competing replacements for EBAE (English Braille American Edition). As a member of BANA, CTEBVI will be asked sometime in the future to vote on whether we want to accept a new code. It is vitally important that our members voice their opinion to us so we can make a decision based on your wishes.

Whether you are a transcriber, an educator, or a braille user, please spend some time and educate yourself on what these new codes contain. Please do not take a position without looking at the documents. I especially ask you to look at how math is handled, as this is an area that differs completely between the two. Use of emphasis (typeform) indicators and punctuation signs are also “interesting”! You can find the UEB code at http://www.iceb.org/ueb.html and NUBS at http://www.braille2000.com/bri2000/nubs2.htm.


Then if you would, please send Sue Reilly (our BANA representative) and me an email with your thoughts. Sue’s email is dot5y@yahoo.com. Mine is patbiasca@aol.com.

Patty Biasca
CTEBVI membership dues are for the calendar year. Any dues received after October 1 will be applied to the following year. Members receive the CTEBVI JOURNAL.

For your convenience, you may log onto www.ctebvi.org to submit the following information and make payment by credit card. Membership chair gets notified immediately and, upon request, will send an email acknowledging your charge.

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Fee</th>
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<tr>
<td>Domestic or Foreign (individual or family with VI children) Membership</td>
<td>US $50</td>
</tr>
<tr>
<td>Student Membership (post high school)</td>
<td>US $25</td>
</tr>
<tr>
<td>Life Membership (check only – no on-line payment)</td>
<td>US $500</td>
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- Katie Sibert Memorial Fund
- Donna Coffee Youth Scholarship Fund

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**TOTAL** $ 

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AFFILIATION/COMPANY (if applicable) ________________

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It is available to members online and in the following formats:

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<thead>
<tr>
<th>Format</th>
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<tbody>
<tr>
<td>Print</td>
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<tr>
<td>Braille</td>
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</table>
| Email    *

* You will be notified when the latest JOURNAL is available on our website. Issues are available in both .pdf and .doc formats.

Please help us know our membership by circling all descriptions that apply to you.

<table>
<thead>
<tr>
<th>Role</th>
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<tr>
<td>VI Educator</td>
<td>O&amp;M Instructor</td>
</tr>
<tr>
<td>Parent(s) of VI Student</td>
<td>Proofreader</td>
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<tr>
<td>Other (e.g. Librarian, Administrator, Counselor, Vendor, Consumer)</td>
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Judi Biller, CTEBVI Membership Chair
1523 Krim Place, Oceanside, CA 92054
ctebvi.membership@gmail.com
## CTEBVI Financial Statement as of December 31, 2011

### RECEIPTS

<table>
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Total income to date: $121,106.45

### DISBURSEMENTS

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# CTEBVI Financial Statement

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Total expenses to date: $101,484.82

Cash on hand - December 31, 2011: $145,927.27

Surplus/Deficit for year: $19,621.63

## CASH RECONCILIATION:

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## DEDICATED ACCOUNTS:

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TOTAL CASH ACCOUNTS: $145,927.27

## Conference Report

### CTEBVI 2011 Conference

- Income in 2011: $89,977.78
- Income from 2008 Conf. = $690
- Disbursements in 2009: $11,830.16
- Disbursements in 2010: $6,500.00
- Disbursements in 2011: $54,052.47
- Total Disbursements: $72,382.63
- Surplus/Deficits: $17,595.15

### CTEBVI 2012 Conference

- Income in 2011: $270.00
- Disbursement in 2011: $918.99
- Surplus/Deficits: -$648.99
Gifts and Tributes

OUR GRATITUDE AND THANKS
TO ALL THOSE WHO SUPPORT CTEBVI THROUGH GIFTS AND TRIBUTES

**General Fund**
Toni Balik
Patty Biasca
Nikki Blackburn
Lynn Carroll
Pat Coffman
Contra Costa Braille Transcribers
  *In Memory of Doris Denton*
Christy Cutting
Sandra Edwards
Vicki Garrett
Sandy Greenberg
Dawn Gross
Michelle Gutierrez
Priscilla Harris
Joan Hudson-Miller
Debra Jackson
Lynne Laird
George Leckner
Ann Madrigal
Trang Nguyen
Susan Rothman
  *In Memory of Leah Morris*
Peggy Schuetz
Sherri Stillians-Lugo
Kathleen Talley
Anne Taylor-Babcock
Cath Tendler-Valencia
Judy Yellen

**Donna Coffee Fund**
Liz Barclay
Nikki Blackburn
Cara Hill
Joan Hudson-Miller
Ann Madrigal
Debi Martin
Carol Morrison
Peggy Schuetz
Sherri Stillians-Lugo
Kathleen Talley
Anne Taylor-Babcock
Cath Tendler-Valencia
Judy Yellen

**Katie Sibert Fund**
Liz Barclay
Nikki Blackburn
Dawn Gross
Michelle Gutierrez
Joan Hudson-Miller
Cheryl Kamei-Hannan
Terry Keyson
Ann Madrigal
Debi Martin
Peggy Schuetz
Sherri Stillians-Lugo
Anne Taylor-Babcock
Kathleen Talley
Cath Tendler-Valencia
Judy Yellen

**JOURNAL Fund**
Judi Biller
Contributions to the CTEBVI Gifts and Tributes Fund
will be used to improve services to persons who are visually impaired.

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Name: ____________________________________________

Address: __________________________________________

City: ___________________ State: ___________________________ Zip/Route Code: ______

In honor of: __________________________________________

In memory of: __________________________________________

May we please know date of death: ________________

Let us know your wishes:

☐ Please direct contributions to the KATIE SIBERT MEMORIAL SCHOLARSHIP FUND

☐ Please direct contributions to the DONNA COFFEE YOUTH SCHOLARSHIP FUND

All contributions to CTEBVI are tax deductible.

Make checks payable to CTEBVI and mail them to:

CTEBVI Gifts and Tributes
Judi Biller
1523 Krim Place
Oceanside, CA 92054
ctebvi.membership@gmail.com
In Memoriam

JANE CORCORAN
(1925-2012)

Jane Corcoran was a member of CTEBVI since the late 1960s, and served in many capacities over 20 years as tactile illustration specialist, Board of Directors, and President (1986-1988). She also participated in the implementation and planning of many CTEBVI conferences.

In the mid 1970s, she was chairman of the committee that produced the Guidelines for Mathematical Diagrams – later adopted by BANA.

Jane became chairman of the BANA Mathematical Technical Committee in 1988 and served in that capacity for three years, and an additional three years as a member of that committee. During this time, the committee produced the Flowchart Code and the Chemistry Code. In 1990, she was chairman of the BANA Ad Hoc Committee for Lists, Columns, and Tables.

Jane loved to braille, concentrating on math, physics, and chemistry texts as a volunteer transcriber for the Santa Clara County Braille Transcription Project, North Branch, from 1965 until 2010.
HAPPY SPRING!

A time for renewal and reflection, certainly!

Thank you and welcome to our two newest Life members, Angela Orchid and Jim Carreon! Congratulations on entering the land of No More Annual Dues!!

Although a few months away, I want to clarify the coding on your address label when you receive your renewal notice in October. Some people are automatically renewing when they perhaps do not need to. If you are in the habit of always making that $50 payment, great! If your dues are showing as 2013, 2014, 2015, then you might consider applying that $50 as a donation instead! Also remember that for all of you, your donations, gifts and tributes are always more than welcome.

If next to your name it says anything 12 or less, you will need to renew your membership at that time. There will be a letter next to that number, indicating in which format you chose to receive the Journal. If you want to change it, just let me know.

In the example below, you will see that “David” was a 2006 member receiving his JOURNAL in print. If he had been a Life member it would have said “P Life”.

I enjoyed getting to see you at conference and putting a face to a name! It is always a pleasure to meet up with CTEBVI friends and sit in on the great workshops that our awesome presenters work so hard on for us all.

Thanks,
Judi
ctebvi.membership@gmail.com
Announcements

SPRING IS BUSTING OUT ALL OVER!

Spring is a time for growth and change. So it is for CTEBVI and the JOURNAL. Beginning with this issue, we will no longer be publishing the Life Member list, the Specialists page, and the Donna Coffee and Katie Sibert applications. All these things can be found on the CTEBVI website at www.ctebvi.org.

To find the Life Member list, place the cursor over “Membership” item on the left side of the page, click “Membership Information”. You will see a link to Life Members toward the bottom of the page. Click on that to get to the list.

To find CTEBVI’s Specialists, and information for the Donna Coffee and Katie Sibert scholarships, place cursor over “About Us,” click on “About Us Information,” and you will find a list of Specialists toward the bottom of the page, and links to the Scholarships.

Feel free to explore the other areas of the website to get more information about CTEBVI and what the website has to offer.

____________________________________

EXCITING NEW RELEASE OF BRAILLE FORMATS IN THREE ACCESSIBLE VERSIONS!

BANA is pleased to announce the immediate release of the new Braille Formats: Principles of Print-to-Braille Transcription, 2011. This completely revised publication is available in three accessible electronic versions: enhanced PDF, BRF, and online HTML. These are available at www.brailleauthority.org and are offered without charge.

____________________________________

PRINCETON BRAILLISTS

The fourth and final volume of tactile maps on Africa, Atlas of Western Africa, is now available from Princeton Braillists. For more information, go to their website at mysite.verzion.net/resvqbxm/princetonbraillists, or call Ruth Bogia at 215-357-7715 or Nancy Amick at 609-924-5207.
The Challenges Ahead

Previous installments of this article traced the changes in braille and print production methods over the past decades and discussed some of the challenges caused by the interaction of current codes with current production methods. This final section discusses the history of efforts to resolve these issues and briefly outlines possible solutions.

With the proliferation of better and more efficient technology, the relevance of braille as a reading and writing medium is frequently questioned. Technology has made it easier than ever for people who are blind to access a wide variety of texts, to create print documents, and to be more productive at work and home. Some people report that they can read faster with speech than with braille—and they probably can. But are those same people continuing to use braille? Have the ways braille readers use braille in their daily lives changed so dramatically that it should impact the development of braille codes?

The answer to both questions is a resounding yes. While the ways people are using braille have changed over the years, braille remains a viable and crucially important medium for communication. Speech access allows for quick skimming of information, but braille gives access to text in a manner that allows the reader to read independently and to see the spelling of words, the format of documents, and the symbols used. For these reasons, it’s imperative that the codes are kept up to date so braille users can read and write accurately.

For many years, Braille Authority of North America (BANA) has continued to make small changes to the braille code where absolutely necessary. Out of consideration for the impact on braille readers, teachers, and transcribers, BANA has acted conservatively in making changes. However, the “small fixes” made over the years have, in some cases, increased the complexity and ambiguity of the braille code. An example of how an effort to make a seemingly simple change to the code led to bigger complications was illustrated in the second installment of this article. To resolve many of the shortcomings of the current braille code outlined in the previous installments, serious efforts at code restructuring have taken place in the past two decades. A more comprehensive approach was needed to create flexible solutions for the changing needs of braille users.

Unified English Braille

The first of these efforts was the Unified English Braille (UEB) code project, which was initiated in 1992 by BANA. The impetus for this effort was a memorandum sent to the BANA Board in January 1991, by Abraham Nemeth and Tim Cranmer. In this memo, Drs. Nemeth and Cranmer expressed their concern over the “proliferation of braille codes” with different symbols for common characters. They stated: “For a long time now, the blindness community has been experiencing a steady erosion in braille usage, both among children and adults. This trend shows no sign of abatement, so that there is now a clear and present danger that braille will become a secondary means of written communication among the blind, or that it will become obsolete altogether.” Later in their memo, they cited “the complexity and disarray” of the braille codes then in use, and they asked BANA to give the braille code a major overhaul to improve its usability and flexibility. They stated clearly: “It is time to modernize the braille system.” Based on the recommendations in this memo, BANA established a committee to explore the development of a unified code.
The original intent of the unified code project was to explore the possibility of bringing together three of the official braille codes that are used for various purposes: English Braille, American Edition (literary material), Nemeth Code (mathematics and scientific notation), and Computer Braille Code (computer notation). In 1993, the project was adopted by the full International Council on English Braille (ICEB). The project was expanded in scope to explore the possible unification of the braille codes that are used for those purposes in all seven ICEB member countries: Australia, Canada, New Zealand, Nigeria, South Africa, United Kingdom, and the United States. Work to develop a unified code was conducted primarily by braille readers in those countries with input from transcribers and educators.

At the time the project began, the braille codes used for English literary purposes were similar, though not identical, in most English-speaking countries. Because of this, substantial preservation of that code was one of the basic goals in the development of UEB. However, the codes used for technical purposes in the other ICEB countries were very different from those used in the BANA countries, so that UEB can be regarded as bringing together the braille codes used in different countries as well as those used for different kinds of notation. The only notation specifically exempt from consideration under the UEB project was the music braille code, which was already and still is a well-accepted international code.

In the initial stages of UEB development, one of the most pressing issues to be decided was the placement of numbers. In the U.S., numbers in the literary code were written using the four dots in the upper portion of the cell while in math and science, numbers were written in the lower portion of the cell. For a consistent code, one method for writing numbers had to be chosen, using either the upper or lower part of the cell.

In addition to these two possibilities, a third way of writing numbers was considered. Called “dot 6” or “Antoine” numbers, this system forms numbers by using the same dots as upper-cell numbers with dot 6 added. In this system, 1 is dots 1-6, 2 is dots 1-2-6, and so on. The zero departs from this pattern. Dot 6 numbers are still widely used in France, Germany, and other European countries.

To decide which system of numbers should be used, the committees, both in the U.S. and internationally, looked at the ramifications of using upper numbers, lower numbers, or the dot 6 numbers. Using lower numbers would mean changing all of the punctuation signs or having a special mode for numbers. The number sign would still have been needed in most cases because numbers standing alone could easily be misread. Use of Antoine numbers would mean losing ten frequently-used contractions, and many people reported that they were slower to read. Upper numbers had the advantage of being familiar to everyone and not conflicting with punctuation. In an analysis conducted using literature that contained frequent numbers, such as math and economics textbooks, numbers were found to come in contact more frequently with punctuation than with letters. After intense debate, the familiarity of the standard upper number system with its advantage of keeping current punctuation was judged to be more important and suitable, especially for the general reader. Based on this rationale, the upper number system was selected for all purposes within UEB.

A full discussion of all characteristics of any code would be beyond the scope of this article. However, the primary changes in UEB from the current literary code used in the U.S. are:

1. Spacing: Words that are currently written together such as “and the” must have a space between them as they do in print.

2. Less ambiguity: Nine contractions are eliminated: “ally,” “ation,” “ble,” “by,” “com,” “dd,” “into,” “o’clock,” and “to” because of translation difficulties and confusion with other symbols.

3. Punctuation: A few punctuation marks are different (for example, parentheses are two-cell sequences of dots 5, 1-2-6 and 5, 3-4-5). This change follows a new systematic pattern developed for creating symbols in UEB. In addition, symbols are included for different types of brackets, quotation marks, dashes, and others to show the braille reader exactly which symbol is used in the original text.
4. Indicators: Bold, underline, and italics each have their own indicators. There is a method using three capital signs to show a long passage of uppercase text.

5. Math symbols: Numbers are shown in the upper portion of the cell as they are now in literary braille; operational symbols such as plus and equals, which do not exist in current literary code, have been added and are different from those in the Nemeth code.

In 2004, the international community voted that UEB was sufficiently complete to be considered an international standard and for braille authorities of individual countries to vote on its adoption for their respective use. To date, UEB has been adopted in six of the seven ICEB countries, including Canada. The United Kingdom voted in favor of UEB adoption in October 2011.

**Nemeth Uniform Braille System**

The decision to write numbers in the upper portion of the braille cell had a major impact on the technical aspects of the development of UEB.

Dr. Abraham Nemeth, the developer of the Nemeth Code for Mathematics and Science Notation, recently completed development of a code that uses lower numbers throughout called the Nemeth Uniform Braille System (NUBS). Like UEB, it is also designed to represent literary, math, and computer information—combining all three codes into one unified system. While this system proposes changes to some parts of all three codes, it makes no changes to current literary braille contractions.

The primary changes from the present literary braille code would be:

1. Numerals: Numbers in all contexts occupy the lower part of the cell; these are referred to as “dropped numbers.”

2. Use of modes: There are two modes—narrative, for normal literary material, and notational, for numeric and technical material. Notational mode is invoked with the number sign (dots 3-4-5-6) or by the “begin notational mode indicator” (dots 5-6). Notational mode is terminated by a dash or a space when the space is not within a string of numbers or a mathematical expression. Notational mode can also be terminated by a hyphen or a slash, and when these characters are not followed by a space, they are preceded by a dot 5. Contractions are not allowed in notational mode.

3. Punctuation: Proposed changes in punctuation include new symbols for parentheses, brackets, quotation marks, and the dash. Because the NUBS symbols for parentheses (dots 1-2-3-5-6 and dots 2-3-4-5-6) could be confused with the words “of” and “with,” a punctuation indicator (dots 4-5-6) must precede each parenthesis when used in narrative mode. The semicolon, exclamation point, and question mark remain unchanged, but require a punctuation indicator in notational mode to distinguish them from digits. The period, the comma, and the colon are completely different in the two modes.

4. Type indicators: There are some changes in the technique for capitalization and for implementing italics and other types of emphasis.

**Similarities of the Codes**

Both proposed codes employ the use of “modes.” It should be noted that even the current literary code uses modes, although they are not often referred to in this way. For example, when the word “dance” is written in contracted braille, it uses three cells (d, dots 4-6, e). When a number sign is placed before these three cells, their meaning is completely different; that is, it becomes the number 4.5. It can be said that the number sign has invoked a “numbers mode.” Similarly, the use of a letter sign before a “c” changes the “mode” so that “c” means “can” instead of “can.”

Although modes are not a feature requiring much notice in current literary code, the concept is inherent in the code. Modes do not create conflict within a code if their application is systematic. Part of the problem with current codes, however, is that the concept is not applied systematically, and creates conflict and ambiguity. Both UEB and NUBS were designed to be systematic in their application of modes and symbol construction.
At a Crossroads
As clearly indicated in the previous parts of this three-part article, braille in the United States must change to keep up with current trends in publishing and technology. It must also be more flexible and responsive to changing conventions of text. Two new braille codes have been developed, one of which has been adopted internationally. Both codes were developed with an effort toward retaining as much of the current literary braille code as possible; both codes have the reduction of ambiguity as a guiding principle to facilitate ease of learning and production. Easier facilitation of forward and backward translation would make it simpler for the user to create print documents and would also make the “on-the-fly” translation required for accessing the screens of computers and mobile devices much more accurate and reliable. It could also significantly reduce the cost of producing paper braille, which could have the effect of making much more braille material available for readers.

BANA will soon be at a critical juncture. It appears we have several choices as to how to proceed:

1. We can continue to tinker with the current codes we have, potentially making them less easy to use and more ambiguous;
2. We can adopt UEB, as have all of the other ICEB countries;
3. We can adopt NUBS;
4. We can do nothing at all to change braille, realizing this might cause braille to become obsolete.

The BANA Board recognizes that to preserve the viability of braille, changes must be made. The BANA Literary Technical Committee believes that continuing to make small changes to the current code will place braille readers and transcribers in an ever-worsening spiral of ever more complicated braille codes. The committee recommends that BANA adopt a system such as UEB or NUBS that was designed to be extendible, flexible, and consistent.

BANA is conducting an impact analysis that will look at the costs and benefits of making changes to the current system of codes as well as the costs inherent in not changing. The impact on transcribing and embossing various materials, training of new teachers and transcribers, the retraining of current braille teachers and transcribers, costs for creating e-texts, and other critical factors are being considered.

Any major change in braille would necessitate careful planning and implementation. New code books would be needed, as well as training sessions for transcribers and teachers. A phase-in period would be necessary with diligent attention to the needs of all braille readers—from the very youngest who are just learning to read and write to the reader who has known and loved braille for many years. The most important consideration of all is to keep braille as practical, usable, and flexible as possible in the future as it has been for the past 150 years.

As BANA examines the past and considers options for the future of braille, we encourage you to share your ideas, concerns, and suggestions with BANA Board members. Please visit www.brailleauthority.org and share your thoughts with us.

References
For more information about the history of current braille codes, UEB, and NUBS, please see the following references and resources.

2. ICEB Resolution 1 from the 2004 General Assembly: http://www.iceb.org/gares04.html
3. BANA’s Braille Unification efforts: http://www.brailleauthority.org/unification/unification.html
7. The NUBS code book on brl2000 page:  

8. American Council of the Blind (ACB) Resolutions 2001-27:  
   http://www.acb.org/magazine/2001/bf092001.html  

   http://nfb.org/legacy/bm/bm02/bm0209/bm020912.htm

10. BANA’s UEB and NUBS research:  
    http://www.brailleauthority.org/research-ueb/research-ueb.html  

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BANA Update

Sue Reilly, CTEBVI Representative to BANA

SPRING, 2012

This issue of the JOURNAL includes the last of three installments of the BANA article “The Evolution of Braille: Can The Past Help Plan the Future?” Below is a press release announcing that all three parts are available on the BANA web page at www.brailleauthority.org.

I encourage all of you to read and reflect on this series of articles. There are many challenges to be faced as braille attempts to keep pace with print.

Braille readers directly access electronic files and should expect that translation and back-translation occur error-free. Teachers are responsible to provide appropriate braille instruction to students that enable them to become independent, literate adults. Transcribers ensure that the materials they produce are of the highest quality and readability. Parents advocate for their children and desire the best opportunities for them to learn and grow into productive members of society.

The implications of potential change are many. BANA is seeking the input of all constituents directly as well as through the representatives of its member organizations. CTEBVI is a BANA member organization consisting of persons in a variety of roles related to braille, including teachers, transcribers, consumers, parents, and students. It is most important that we consider how the future evolution of braille will impact the lives of our young beginning readers through adult consumers.
This year, my workshop at CTEBVI focused on Quota Funds and how I use them.

There are a wide variety of products available to us teachers from APH and I want to point out a few and how I use them. It is my hope that you can take something presented below and make it work for you. The topics covered in the presentation included exploring different types of academic tools, engaging students in PE, learning life skills, and investigating hobbies.

Being respectful, responsible and safe are all essential to doing well in my class, but also being cool and not wimpy will earn extra privileges. Yes, students have access to the things they need, but there is so much more available to share with them that will help prepare them for life’s journey. Life is a marathon and not a sprint and building character begins at an early age.

It is clear that students need to develop a strong work ethic early on. It is unfortunate that many of our VI students are not expected to do as much as their sighted peers or siblings in school or at home. What can be done about it? Well, I established a bank named after our school, which sponsors students who strive to be the best they can be. They earn Barton Bucks for exemplary work, completed homework, and for random acts of kindness. However, failing a test, incomplete homework, or being unkind are charged with a fine. The students who choose to make good decisions have a better chance to get the things they want. This program provides many opportunities to work on the Expanded Core Curriculum. Barton Bucks look and feel like dollar bills. Students have to manage their own bucks by folding them and keeping track of them in their wallet.

Bucks can be earned and a portion can be spent each week on things they want. In my class, students are often wanting to use the computer, to engage in guitar and/or drum lessons, to listen to a podcast on the Braille Plus, and to play frisbee in the park. The key is having things that the kids are motivated to work hard to earn. The other key component is that students are required to put a portion of their earnings in the Barton Bank for future purchases. Thus, concepts of both short term and long term savings are practiced. Students get to buy items that are obtained with Quota Funds such as Book Port Pluses, beeping balls, slates and styluses, etc. I want them to have them; they want to purchase them with Barton Bucks; and they get to learn how to save for them. Sure, they can borrow my Book Port Plus, but it is much better for them to have to save 330 Barton Bucks to purchase their own. They take pride in earning it and they take much better care of it when they have to earn it!

Money Talks is an accessible PC application that allows students to manage their Barton Bank Accounts. Students can keep track of their balances, make transactions (debits and credits), make notes for each transaction, and create their registers in print and/or braille. Students enjoy seeing their accounts grow over time. The goal is for them to see how it takes time to save up for things they want. I believe this is a valuable lesson and will help prepare students for making major purchases later on in life. This program can easily be adjusted to meet the academic, cognitive, and social abilities of individual students as well.

The Book Port Plus continues to be an invaluable tool in my class. It is an excellent audio recorder and playback device. It plays most audio, text, and braille formats. It will take up to a 32 gig SD card and has built-in WiFi. WiFi can be used for downloading files or streaming internet radio. It is the size of a small cell phone and easily fits in a pocket. It has a built-in speaker and is perfect for listening to music, books, podcasts and guitar lessons. A larger desk top model is coming out in the Fall and will have many additional features. For example, it will allow you to edit audio recordings. It will be an excellent way to get kids recording podcasts or music with the ability to do precision editing. Recordings can be saved to external media such as flash drives or an NLS cartridge. Another device to watch for is the new Braille Plus 18 Second Generation. It will be an Android tablet in a braille note taker shell. It will have an 18 cell braille display, WiFi/blue tooth, a camera for Skype and OCR, a video output port, and an excellent GPS system with maps for the entire U.S.
It will be possible to pair it with an iPad or iTouch as a braille input and output device. It will take a SIM card and can be used as a cell phone. The best part is that it will be available on Quota!

Students that work hard enjoy playing hard too. My class is next to a park, so I take advantage and engage kids in a variety of outdoor games. APH sound sources are perfect for making games accessible for our VI students. Teaching kids to localize the sound and run to it opens the doors to a number of outdoor activities such as relay races, soccer, and kickball. Kids learn to run without a sighted guide (while being monitored) and participate in games with their general education classes. It is a real confidence booster. At first, kids learn to locate the sound and use it as a target. They can run to it, throw a frisbee or kick a ball at it. These activities involve skill and provide fun too! We put sound sources behind bowling pins, soccer goals, and even in a trashcan for a modified version of basketball. I also modified a sound source to create beeping bases for playing kickball. Students kick a beeping ball that is rolled towards them and they have to run to beeping bases. It takes practice, but the kids love it.

We focus a great deal on academics and physical education, but there are other aspects of our students’ lives that we must also consider. What are they interested in doing in their free time? One of my students is blind, autistic, and Korean. It has been a challenge over the years to figure out things that he may enjoy. Over time, I noticed that he loved music and I put a guitar in his hands. When it was announced that the “Talking Tabs” program was available on Quota, I ordered it the day it became available. Talking Tabs are guitar lessons that start with how to hold the guitar to playing songs. It is an excellent program. I converted the CD files into MP3 files and titled each track on the computer. This makes it easy for students to copy specific lessons onto their Book Port and NLS cartridge. It can also be used with Studio Recorder. This student has a list of “chores” that he has to do around the classroom to earn his Barton Bucks. He enjoys spending his bucks on free time in the classroom music center and putting a Talking Tab lesson on a Book Port Plus. He is currently saving up for his own Book Port Plus and is almost halfway there.

As part of my workshop for CTEBVI, I put together videos to illustrate the technology used in my class, the use of sound sources for PE, the learning of life skills with Money Talks, and the nurturing of a hobby using Talking Tabs. If you are interested in seeing any of them, please contact me and I would be happy to share them with you. They have not been uploaded to a public web page yet, but I can show them upon request. You may contact me at keithchristian@roadrunner.com.
This is a review of when to use contractions in contact with opening and closing grouping symbols when transcribing text in Nemeth Code.

Refer to Section 55 of the Nemeth Braille Code for Mathematics and Science Notation for the rules and more examples. One-cell whole word alphabet contractions (but, can, do, ...) can’t be used in contact with an opening or closing sign of grouping. Contractions can’t be used in any part of the word for whole word contractions in contact with grouping. This includes when the words are capitalized, italicized or neither, or enclosed in quotes or have other punctuation associated with them.

(that is okay)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(Do not turn the page)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(not to my knowledge)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(“Just go!”)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

Lower signs (be, enough, were, his, in, was, to, into, by) can’t be in contact with opening or closing enclosure. Part-word contractions can be used in enough, were, into.

(more than enough)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(in the example below)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(were you ready?)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(Into the night)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(by the river where we were)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

The whole-word or part word contractions (and, for, of, the, with) also can’t be used when they are next to opening or closing parenthesis.

(and Sandra)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(For the answer)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(of the equation)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(Without help)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde

(the question below)
\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde
JOURNEY ON A BUSY HIGHWAY: 
A RESOURCE FOR PARENTS OF YOUNG CHILDREN WITH VISUAL IMPAIRMENTS

A project of the Birth to Five Vision Network serving families of young children with visual impairments.

For those of you who may not be familiar with the Birth to Five Vision Network, please allow us to introduce ourselves. We are a collaborative of parents and over 20 public and private agencies serving families of children birth to five with visual impairments. Our Network, serving Southern California, has been in existence since 1983, when we first met to begin the process of determining how we could best work together to improve services to families of young children with visual impairments. What began as a support and resource building group grew to an organization with its own nonprofit status, website and annual parent/professional workshop day.

As board members of the Birth to Five Vision Network, Beth and I would like to share our newest project. We have recently published a parent resource packet, “Journey on a Busy Highway,” designed to help parents of newly diagnosed infants and young children navigate their way through the complex process of understanding their child’s visual diagnosis, and how to seek the services that best meets the needs of their child. For several years members of our Board discussed the need for an initial resource for families that would help guide their journey.

The resource guide is assembled as a packet with information pages that are tabbed and can be referenced in its entire format or as individual pages. As you read through the pages you will notice there is a running theme of highway signs that depict the various traffic conditions one might find traveling a complex highway. Throughout the guide, you will also find quotes from parents, who graciously shared thoughts of their own journey in order to help other parents on their path.

The sections of the resource guide include:

- **Early Development**: featuring a forward that includes encouraging words from a parent further along on the path.
- **The Importance of Early Intervention**: including a parent’s perspective, and a look at the process of the Individual Family Service Plan.
- **Definitions of Blindness, Low Vision and Partial Sight**: with information about the California Early Start program on the reverse side of the page.
- **Gathering Medical History and Preparation for a Doctor’s Visit/ Medical and Clinical Perspectives**: this includes The Pediatric Ophthalmologist’s perspective, offered by Dr. Mark Borchert, M.D. and the Developmental Optometrist’s perspective, offered by Dr. Bill Takeshita, O.D.
- **Navigating the Special Education System**: this includes information to assist with transition from the Individual Family Service Plan to the Individual Education Plan.
- **Reaching Out**: Raising a Child with a Visual Impairment; including common questions that reflect Myths and Realities.
- **Resources**: Milestones for Children who are blind or visually impaired, and SSI information.

We are grateful to the many individuals who advised and supported this project. We would especially like to thank the parents and family members we had the privilege to work with as they discovered the path that led them on their unique journey.

The resource guide will be available on our website this summer. Please visit us at [www.birthtofivevision.org](http://www.birthtofivevision.org) to download your copy or check out our resources. For more information please contact Sue at sparker-strafaci@brailleinstitute.org or Beth at cmor2020@aol.com. We look forward to hearing from you.
CERTIFICATION MANUSCRIPT: THE FIRST PIER IN BRIDGING THE GAP!
(Taken from Workshop 701, CTEBVI 53rd Annual Conference)

In order for a person to become certified by Library of Congress as a braille transcriber, one has to submit a certification manuscript. The certification manuscript is … a test of the rules, guidelines, and formats for Literary Braille.

If you have taken a course in braille transcribing, chances are you used the Library of Congress Instruction Manual for Braille Transcribing. The most current version is the 5th Edition, 2009.

Lesson 20 in the Instruction Manual for Braille Transcribing, Fifth Edition, 2009 contains the instructions for creating and submitting the certification manuscript.

Lesson 19 pertains to how and where the information should be brailed.

The primary issue is selecting the right book for your certification manuscript. Choose carefully. Section 20.2 of the NLS Instruction Manual, 5th Edition gives guidelines for selecting an appropriate book. The book selected should not be so technical in nature that you concentrate on technicalities rather than producing neat, accurate braille. On the contrary, it should not be so elementary that it does not present average vocabulary and sentence structure. The book MUST contain a Table of Contents with vocabulary equal to that of a high school text.

Lesson 20.1 General Instructions

• 35 braille pages, including preliminary pages – 25 lines, 40 cells – several partial pages adding up to 25 lines count as one page
• Must be prepared using braillewriter, slate and stylus, or a direct-entry braille computer program (CANNOT be prepared using braille translation software)
• Must be single-sided

Lesson 20.2 Choosing the Book

• General reading book
• 40-cell braille line
• RUNNING HEAD on all pages
• End at a logical place: end of paragraph, complete sentence
• THE END must be placed on the last page in the prescribed manner

Lesson 20.3 Book Format and Structure

• Set your structure for consistency – decide before you braille. Map it out!
• Preliminary page setup, headings (centered, cell-5, running head).
• Look for things like dialect, special typefaces, foreign words and phrases, quoted material, graphs, tables.
• Look for items you are not comfortable with like maps, flow charts, foreign language. If found, choose a different book.
• Literary pagination.

Lesson 20.4 Beginning Pages

• Dedication
• Acknowledgments
• Preface
• Author’s note
Lesson 19.1 Format in General
Follow print book as closely as possible
Preliminary pages – use Braille Formats*
[Note* If there are discrepancies between the Instruction Manual and Braille Formats, use the Manual per Jennifer Dunnam, Manager of Braille Programs, National Federation of the Blind]

Lesson 19.2 Preliminary Pages – [BF Rule 2] states: for the purposes of braille, the following items are considered preliminary pages (p pages – numbered p1 etc.) and are brailed in the following order:
- Title page
- Dedication page
- Special Symbols page (if needed)
- Transcriber’s Notes page (if needed)
- Table of Contents
- Cover/Jacket material (if any) – do NOT include in certification manuscript

*Braille only what appears in print! Do NOT create it if it isn’t there!

Certification Requirements:
- Title Page (19.2b)
- Dedications (19.2c) Acknowledgments
- Preface, Author’s Note, Forward, Introduction or Prologue
- Special Symbols (if needed) (19.2d)
- Transcriber’s Notes (if needed) (19.2e)
- Contents (19.2f)
- Text pages (19.3)

Lesson 19.2b-19.2b(12) Title Page – Library of Congress certification manuscript must be brailed using literary style pagination and the title page MUST contain the following information in the following order:
- Book title (FULLY CAPITALIZED)
- Subtitle and/or series name (if any)
- Author – (FULLY CAPITALIZED) – for names like McDougal use Formats Rule 2 section 2c(1)(b); EBAE page II-3, Rule II.9.b
- Publisher with first or principal address, city and state only (if given)
- Copyright and reproduction notice Further reproduction or distribution in other than a specialized format is prohibited
- ISBN
- Year of braille transcription
- Name of transcriber, organization affiliation and address (city and state only)
- Place the words In 1 Volume (use arabic number)
- Inclusive braille pages (both preliminary and text)

If there is more information than can fit on one page, follow the rules as stated in Braille Formats Rule 25.3.
Lesson 19.2b(1) Centering Lines — Each line is to be centered on the title page of the certification manuscript. If any line fills an odd number of cells, the extra blank should be placed on the right side of the information. With the exception of the first line, all the cells on a line may be used if necessary.

Lesson 19.2b(2) Blank Lines — between groups of information; group in the following units:
1) Title, subtitle, series name
2) Author’s name
3) Publisher, copyright information, reproduction notice, ISBN
4) Embossing date, transcriber’s name, group affiliation and its address
5) Volume number and page numbers

Book title is always line 1 and page numbers are always line 25 of the title page

• Only one blank line between Title/Subtitle and Author.
• Extra blank lines can be inserted between other groupings — starting at bottom of page and working upward.
• “By” on line by itself above Transcriber’s name can be done to use up space.
• All lines on a title page may be utilized except two — A blank MUST be left between title (and subtitle if there is one) and the author’s name, and another between the author’s name and the following publishing information.

Lesson 19.2b(3) Capitalization — Only the title and author’s name are brailled in FULL CAPITALS. For compound names such as McMillan, see Lesson 2.1 Instruction Manual; Braille Formats Rule 2 section 2c(1)(b); EBAE page II-3, Rule II.9.b

Lesson 19.2b(4) Title and Subtitle — should be brailled on consecutive lines; FULL CAPS for title, single caps for subtitle and/or series

Lesson 19.2b(5) Authors — Author’s name(s) in FULL CAPS; if two or more authors, each name should be brailled on consecutive lines; can be joined by the word and and placed on the same line; the word by before the author’s name is used in braille ONLY if it appears in print.

NOTE: You may choose to contract and join the word by or to spell it out; be consistent and treat the same way wherever it occurs on the title page (with publisher, copyright, and transcriber information).

Lesson 19.2b(6) Publishers — Published by followed by the name of the publisher and the first or principal city (and state, if given). If space permits, all may be placed on one line.

Lesson 19.2b(7) Permission from Publishers — not required from publisher or copyright holder as long as transcriber is working under the auspices of an “authorized entity.”

Authorized entity is any nonprofit organization or governmental agency providing specialized services to persons with visual impairments. When permission is NOT sought, the following statement MUST appear following the copyright information:

Further reproduction or distribution in other than a specialized format is prohibited.

Lesson 19.2b(8) Copyright — use only latest copyright date. If no copyright date, substitute the word Printed for Copyright followed by latest printing date. If copyright symbol © occurs on print title page, use braille symbol (:···), placed and spaced as in print. Follow print if both word and symbol are used.
Lesson 19.2b(9) ISBN – ISBN, SBN, or ISSN is placed on line immediately following the copyright and reproduction notices preceded by the words Transcription of. Follow print. (if both 10 and 13 digit ISBN occur in print, each is brailled on consecutive lines). Example:

Transcription of
ISBN- 10: 0-4583-6578-8

Lesson 19.2b(10) Transcriber’s group affiliation – list year transcription was completed, transcriber’s name, name of group (with city and state). If there is no group affiliation, list transcriber’s city and state only.

Lesson 19.2b(11) State abbreviations – Follow print for publisher’s state (if given). Spell out or use same kind of abbreviation for sponsoring agency and/or transcriber. If no state given for the publisher, do NOT insert one. Use two-letter state abbreviations for the others.

Lesson 19.2b(12) Volume and page numbers – use Arabic numbers
  • “In 1 Volume” instead of “Volume 1” or “Volume One”
  • Braille pages – preliminary pages are preceded by the letter p without letter indicator, and followed by Arabic numbered pages.

Lesson 19.2c Dedication – centered vertically on a new braille page
Lines may be centered, indented as a paragraph, or blocked at left margin (follow print)

“To” contract or not contract – follow print
  • Do NOT braille word Dedication if not shown in print
  • Ignore special typefaces unless needed for emphasis or distinction
  • Credit lines/attributions – Lesson 17.6

Lesson 19.2d Special Symbols – follows title page and dedication (if one).
  Punctuation and composition signs are NOT listed
  • Symbols used in foreign words and phrases: accent symbol, Spanish punctuation marks, special symbols used for accented letters
  • Asterisk
  • Ditto mark
  • Print symbol indicator
  • Termination Symbol (if used in the manuscript)
  • Transcriber’s Note – (only when the termination symbol is used in same volume)
  • Symbols for crosshatch, copyright, trademark, registered trademark, ampersand, and other infrequently used symbols – BF Rule 2, section 5
  • Symbols from other codes such as Computer Braille Code symbols used in electronic addresses
  • Any symbols especially devised or assigned special usage by the transcriber

Lesson 19.23 Transcriber’s Notes (if needed)

Lesson 19.2f Contents Page – 20.4 Beginning pages; BF Rule 2, section 7

For certification manuscript, contents page is a requirement. Include only the contents of what is contained in your manuscript.
  • Follow print for Contents or Table of Contents (line 3)
  • Substitute appropriate braille page number in place of print number (complete after entire manuscript is complete)
  • Follow print for capitalization, Roman or Arabic numbers
  • No italics unless for emphasis or distinction
  • Normal spacing
Lesson 19.2f(1) Contents page – Line 5, omit “Volume 1” for certification manuscript
• Chapter Heading – 19-10, 19-11 Instruction Manual: “Line 6: Place the word Page at the right margin. If print includes the single word Chapter, Essays, Stories, or a similar heading, above the chapter numbers and/or names, the heading should be placed at the left margin on the same line. If no such heading occurs in print, do NOT add one in braille.

Lesson 19.2g Cover/Jacket material is NOT included in certification manuscript

Lesson 19.2h Other front matter – Other items from front matter that should be given preliminary page numbers include
• List of other books by the author (19.2h(1) Include for manuscript if in print
• Epigraph or poetry (19.2h(5) Include for manuscript if in print
  * Preliminary page if before Table of Contents or before the beginning of text pages
  * Text page if it occurs after the beginning of the text pages

Lesson 19.2h(2) Accolades – reviews by other authors, magazine, newspaper, journal reviews/comments are NOT included in certification manuscript

Lesson 19.2h(3) Disclaimer – are NOT included in certification manuscript

Lesson 19.2h(4) Acknowledgments of borrowed material – are NOT included in certification manuscript

Lesson 19.3 Text Pages – [BF Rule 1§14.b, Rule 2§1]
• Text starts on first page where narrative text is found.
• Arabic page numbering (19.3a).
• First page of text (19.3b) Text pages are brailled in the order in which they appear in print. This might be the first page of an introduction, acknowledgments, a preface – or the first page of the first chapter.

EXCEPTION: If a narrative piece, such as a preface, comes before a table of contents, in braille place the preface following the table of contents, but do not add to or change the print list of contents.

• When the arrangement of material at the beginning of the book is changed from the print copy, it must be noted on a transcriber’s note page in the first volume only.
• Only two pages in a print volume that do NOT carry a running head – the title page and the first page of text.
• First text page - Complete book title, in FULL CAPS, centered on first line or lines.
• Subtitle (if any), is placed on next line and series name (if any) on following lines.
• Start the first chapter (wherever you start) on a new braille page and do not divide words between lines – except hyphenated compound words (do not divide between pages).

Once you have completed your manuscript, be sure to proofread, Proofread, PROOFREAD!

And remember this …

→ Errors are opportunities to learn.

There will always be errors … the trick is to get good at catching them!

Good Luck!
I hope you were able to attend this year’s conference. I do believe it was one of the best we have ever had and next year is shaping up to be even better. These professional conferences are absolutely essential to your continued growth in this community. Several conversations at the conference sparked a need in me to recite a history lesson, and please try to follow my train of thought. I need a little latitude in telling this story as some of my dates are a bit fuzzy and the “proofreaders” out there will catch me.

Between 1941 and 1953 there was a leap in retinopathy of prematurity (ROP) cases. Researchers have suggested that improvements in medicine were the cause of ROP, especially expensive incubators providing too much oxygen to premature infants. The increase in ROP cases generated much concern for the visually impaired community. Now we introduce the technological solution. The tape recorder was invented in 1935 with the “old fashioned” reel to reel in practically every home. In 1958 the cassette recorder was introduced and finally, November 1964, the “modern” compact cassette (4” x 3”) was offered by Norelco in Europe. They immediately went into mass production in Hanover, Germany, for shipment to the USA. What if we just give all the blind kids a tape recorder? They would no longer have to struggle with that cumbersome (expensive) braille thing, thereby creating a generation of visually impaired people who have no written medium.

Please do not confuse the misguided well wishes of the tape recording industry with the great job done by Recording for the Blind (1952), which later became Recording for the Blind & Dyslexic (1995), now known as Learning Ally (2011). RFB&D is a vital resource for over 70% of the print disabled community.

Now, back to the “tape recorder” generation. The people who were denied braille in favor of a technological solution were the most vocal to insure the inclusion of braille in the Americans with Disabilities Act (1990). They did not want another generation of illiterate blind students.

For those who are determined to follow the plot, this brings me back to the present. At the conference there was a flurry of activity about the new iPad. I have also followed several segments in [Braille-N-Teach] extolling the virtues of the iPad for the visually impaired. I wholeheartedly support adaptive devices like the Braille & Speak, which augment and enhance the student’s braille skills. However, I have heard it said that if we issue the student an iPad that would reduce the need for braille books. I purchased an iPad and found there to be no significant change in my life. I am still reading the manual (in print). How would a blind person read the manual without braille?

Conclusion: In 1905, the philosopher George Santayana wrote, “Those who cannot remember the past are condemned to repeat it.”
As authors get more elaborate with the way that they convey concepts to the sighted reader, so does the use of the margins in textbooks. Many times I find myself looking at the materials in the margins and saying “What the heck do I do with that?” I am sure that we have all run across some of these moments in our transcription careers. Hopefully, this article will help you alleviate some of your concerns and give you a process to apply when deciding on how you are going to transcribe marginal materials.

Before transcribing marginal material you should ask yourself the following questions:

1. Does the material clearly fit the definition of marginal material? (See Braille Formats Rule 12 Sec. 2b and Sec. 5)?
2. Does the marginal material use a similar format throughout the entire text or are there more complicated formats in other places? You should always try to find the most difficult note to format in the book to base your decisions on so that you can stay consistent throughout the entire text (e.g. Headings, embedded lists, displayed material, etc.).
3. Will the material make sense to the braille reader if I use the formats defined in Rule 12 or do I need to do something else to convey the material?
4. What is the author’s purpose for placing the material in the margin instead of the text?
5. Do my formatting decisions comply with Braille Formats rules while providing a clear and easy way to follow translation of the print text?

In the following print examples I will go through the process of answering these questions for each labeled example.

**EXAMPLE 1**
First, this material does not clearly fit the definition of margin material because it does not directly relate to the text, but instead, gives additional information. Second, the Think As a Reader/Writer items that appear in the rest of the book also vary in complexity and format from simple text to complex examples of poetry which could not be brailled clearly as a margin note. Third, if you were to decide to braille this example as marginal material you would have to decide what format to use for the displayed material at the bottom of the example. Do you indent the headings 4 cells from the established margin with a blank line before each item? Do the blank lines clearly convey that this is displayed material within a margin note? Fourth, the author appears to be using the margin to draw attention to this text. It does not have to be brailled as a marginal note because there are no reference markers and our answer to question 1 was no. We may consider other options to resolve the formatting issues.

In this example the problems presented are solved by placing the material in a box. By placing items like these in boxes you allow the reader to identify the information quickly and are able to resolve the braille formatting issues for the headings, paragraph, and displayed materials by using their standard formatting layouts. This formatting decision must be explained in a transcriber’s note so that the reader knows that these complicated marginal items are not brailed as marginal notes but instead are set off from the text by box lines. This alternate format makes for a clearer presentation of the material for the braille reader and complies with braille formatting rules that are applicable to this situation.

**EXAMPLE 2**
The answer to the first question is yes. This is an example of an unmarked cross-reference note. This material should be brailled according to Braille Formats Rule 12 Sec. 2(e). The Reference Note heading can be brailled on one line with the text on the line below it in a 7/7 format, or it can be treated as a paragraph heading (italicized) with the text immediately following the heading. Either method is acceptable for Margin Note headings but you must remember to stay consistent throughout the entire transcription.
EXAMPLES 3 and 4
These examples are commentaries because they make no direct reference to the text but give additional information regarding the exercise to their left (See Braille Formats Rule 12 Sec. 5(b)1). Since the answer to the first question is yes, these marginal notes should be brailled in a 7/5 format with the braille reference indicator placed before the heading to each note. A common mistake made when transcribing marginal notes like these is to apply Braille Formats Rule 12 Sec. 2(a)3 by finding a location in the text to link the references to and placing a braille reference indicator where there is no reference mark in print. When none of the indicators referenced in Rule 12 Sec. 2(a)1-2 are used in the print text then the braille reference indicator is brailled only before the margin note.

The key to transcribing difficult material is to always remember that the transcription should clearly convey the information being presented to the reader. I hope that these questions will help you when you run into difficult marginal material in your future transcriptions.
**A DIFFERENT KIND OF BAR-OVER-BAR TEACHING**
**– CLASSIC GUITAR – [PART 2]**

In the Fall 2011 issue our experiment began by suggesting a device that may help to better clarify function of the right hand for blind guitarists. The principal is to equate the right hand musically to the piano, then create a temporary braille schematic for the music where upper and lower parts often become confusing for beginning readers.

**Review:**
1. Think of the right hand *i m a* (index, middle, and ring (anular) fingers as you would the right hand for piano – that is, mostly for playing notes above middle C in fourth octave and up as a general point of deviation.
2. Think of the right hand thumb *p* (pulgar) for the basses, as though a hypothetical make-believe *left hand* for the piano.
3. Therefore, the upper three strings become upper parts for *i m a*, and the lower three strings are the bass parts for *p* (not always, but as a general rule).

In music such as the following excerpt, there is little problem because the initial note is integral to both in-accord voices, which is the fourth octave D. Following are three braille possibilities; the final one demonstrates a schematic dissection of the original music, but in this case, may or may not contribute all that much in the way of clarification.

Excerpt is taken from *Op. 241, No. 4* by Ferdinando Carulli (1770-1841)

1. Using the braille in-accord device:

In the above presentation we must explain to the student why the initial note has been written again following the upper part, and why it is shown again and again, and with measure repeat signs. Essentially, each measure must be read twice with little purpose as the beginner may view it at first.
II. Using the braille “stem sign”:
In the next version we have cleaned the music up some by using a braille “stem sign” on the initial note; we thereby create a one-note in-accord of sorts, and double its function as an eighth note to that of a sustained dotted quarter note:

III. Illustrative schematic for the same music:
Both versions above are quite doable with a modicum of explanation, although they do require unavoidable wading through signs and octave marks due to the nature of even a very early beginner’s excerpt. Anticipating an inevitable case of mental indigestion on the part of the student, perhaps the following short schematic might just “say it all,” and remove at least some of the cobwebs; clefs are used just to establish a two-line parallel, and to temporarily simulate a piano bar-over-bar format for illustrative purposes:

Discussion continued from Fall 2011:
Following are the full first eight measures of the short excerpt discussed in Fall 2011. Measures 5-8 are music only, with the exception of one dynamic marking. After much thought, it would seem that the original music according to our 1997 code would be quite easy for a student to pick up fingerings, dynamics, and other non-notation signs from, even after learning the music by using the schematic illustration with such signs omitted. Below the print is the eight-measure excerpt in its original code format.

Allegretto
Op. 60, No. 8
Fernando Sor (1778-1839)
Discussion:
Braille for measures 1-6 were discussed in the Fall issue, so we will focus only on measures 7-8. Here we see numerous complexities inherent to the required format. This little piece is considered to be guitaristically elementary for early print readers, but in this presentation one can easily see why music braille earned a reputation in the past for being so unwieldy. Take note of and examine the following issues:

• Measure 7 begins with the crescendo on beat two, but must be restated on beat one of the in-accord part.
• The crescendo is most clear when terminated on both in-accord parts.
• As stated in Fall, the reader may not understand why the first beat is not read first; nor may he or she conceptualize how to assemble such a measure when not being able to compare the parts vertically as is done in bar-over-bar format.
• The concept of stacked voices using in-accords is difficult for any student to perceive; but without a vertical view as in print, a braille reader is subjected to untold problems before becoming musically prepared to learn about basic polyphony in a logical gradient.

By creating even a very short schematic version of this music, a teacher can easily walk a student through comparative episodes, thereby facilitating a visual facsimile to the original; adding fingerings, dynamics, and analysis of the code format then becomes more tangible and educational.

Below are the full eight measures of this excerpt. Compare the two then try to place yourself as a teacher [NOT A TRANSCRIPTOR] attempting to teach the piece to a first year guitar student. If you do not teach guitar, perhaps you are a college professor trying to explain simple guitar notation to a music education credential candidate. Would you find such a solution helpful for analytical purposes?
Short discussion:
Clefs were used on the first parallel in order to imitate hand signs typical in piano format; the two-line parallel is then made more obvious. Measure numbers appear in cell two on a free line, so as not to confuse them with other numbers at the margin as might be found in a guitar textbook. On measure 7 the dynamic does interrupt the music, but is shown here to illustrate that even with such, no confusion is added to upper vs. lower part placement. Of course, the upper part is indented two cells in order to comply with leaving the quarter rest in alignment with beginning of notation in the lower voice. In this example, I’ve used octave marks to begin each parallel as would be done for piano format. Lastly, the time signature is entered in cell five, as it could be overlooked if centered above many empty cells.

Antidote & little suggestion:
When teaching the concept of in-accord and/or upper vs. lower voices, try equating them to multiple recording tracks. Track One can become an upper part; whereas Track Two could be the second part as found on the other side on an in-accord sign (or that of above or below in a two-line parallel).

* * *

FEATURED ARTICLES and ANNOUNCEMENTS!

MENVI – Music Education Network for The Visually Impaired
Following is a reprinted excerpt from MENVI Journal, Issue 36; used with permission

Music Camps and Summer Programs
Compiled by David Goldstein*,
National Resource Center for Blind Musicians, Bridgeport CT
www.blindmusicstudent.org

Music camp—the words bring a thrill. Children and parents yearn for a place where music can be made, not just between school and other activities, but nearly all the time; a place where there are sure to be others with compatible interests. The number of music camps for blind people is small, but the good news is that there are more than there used to be. Each has a different emphasis, catering for people at different ages and levels, and with different goals. MENVI takes seriously the responsibility of informing members about camps. The list below is incomplete, but we hope it’s enough to get you started or provide the impetus for getting more going.

Braille Beats, Lions Bear Lake, Lapeer, Michigan – Dates for 2012, June 16-24: For ages nine to young adult, plus post-secondary students at the college or career level. The program offers a structured week in the fine arts, covering not only music, but creative movement for spatial awareness and flexibility, sculpture, and opportunities encouraging independence. Music classes include theory, physics of sound, notation, including braille music, technology, building good practice skills, ensembles and individual instruction. Opportunities abound for displaying talents at concerts and art events. www.braillebeats.com

Camps at Schools for the Blind: Schools for the blind often run music programs, sometimes combined with activities to develop career awareness and independence skills. The model for this year is surely the North Dakota Vision Services/School for the Blind’s program to be held over four days in July. The program will be run by Natasha Thomas, the school’s Music Therapist and Braille Music Specialist, with special assistance from Bill McCann of Dancing Dots, and tailored towards students 4th grade and up who are actively participating in their school’s band or choir programs. General instruction on the Braille Music Code will be offered, with particular attention paid to the differences between print and braille music, adaptations and technology available for interpreting music in either medium, and providing opportunities for students to practice advocating for their needs through scheduled interactions with other area performers and educators throughout the camp. Contact Natasha Thomas at natthom@nd.gov.
Summer Braille Music Institute, Overbrook School for the Blind, July 15-21: Sponsored by the National Resource Center for Blind Musicians, this claims to be an academic program and not a camp, nevertheless it has cookouts, swimming, and new friends talking into the night. This is for college-bound students—high school juniors and seniors, or students already in college needing to develop the skills and strategies for reading and writing music with special regard to preparing for music theory courses. Group and individual instruction covers braille music for sight reading, taking down melodic dictation, and reading pieces for one’s instrument; writing out notation in print music using Lime Aloud from Dancing Dots; and theory, whether the basics, or specifics covered in syllabus of the upcoming college course. Opportunities abound for meeting fellow blind musicians and mentors and exploring resources and technology. MENVI members take note—we may have intern positions open for sighted teachers who are looking to help out, observe, and take knowledge home to their own students. Contact David Goldstein at info@blindmusicstudent.org or read the brochure at www.blindmusicstudent.org/summer_institute_current_brochure.htm

Berklee College of Music, special laboratory course on assistive music technology for blind students: This course explores digital audio workstations using Sonar, notation using Sibelius, and braille music using GOODFEEL. It is held in conjunction with the school’s world famous Berklee Five-Week Summer Performance Program, the largest, most comprehensive summer music program available anywhere. The “five-week” attracts more than a thousand musicians from around the world. With its diversity of study options, world-class Berklee faculty, visiting artists, and state-of-the-art facilities, it is the premiere contemporary music summer program for young musicians. Blind students coming for the laboratory course have exposure to all of this, plus the excitement of being in the midst of music life in the vibrant heart of Boston. Contact Bob Mulvey at bmulvey@Berklee.edu

How to Locate Other Music Camps: Contact your state commission, school for the blind, Lighthouse, AER and Lions chapters; search on Google and ask on the listservs. Check the web site of the Northeast Regional Center for Vision Education, www.nercve.umb.edu, which has announced programs in the past. For those who can’t get to camp but want to use the summer for serious music study, bear in mind that several organizations and individuals offer distance-learning opportunities both for students studying independently and teachers. Some new and exciting offerings are around the corner. I will be glad to help you explore the options if you e-mail me at info@blindmusicstudent.org

*David now serves as a MENVI advisor, and has accepted an appointment as “Programs and Resources” Specialist on our specialists committee.*

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CTEBVI Music Specialist
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Grant Horrocks
SCCM Conservatory & Piano Divisions
CTEBVI President, 2008-2011
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William McCann
President, Dancing Dots
Braille Music Technology, L.P.
(610-783-6692)
info@dancingdots.com
CURIOS ABOUT SWELL-TOUCH?

If you’re unfamiliar with using encapsulated (or Swell-Touch) paper when creating computer-generated tactile graphics or have started using it but want to know more about it, I’m offering a few thoughts.

Chocolate Chip Cookies
One of the things you should be aware of when creating graphics on encapsulated paper is what some call “The Chocolate Chip Cookie Effect.” A cookie, as it bakes, spreads out. The same thing happens to a black line on the paper when it goes through your Zychem or PIAF (Picture In A Flash) Machine (or “heater”). So, what looks like a 2-pt thick line on your computer screen and even after it’s printed, will become, maybe, a 3-pt line after it has been treated by the heater. A 0.5-pt line that is barely discernable on a computer screen will turn out to be a perfectly fine thickness when completed.

This may not be a large problem for you; however, the big problem appears when it comes to text. Remember the chocolate chip cookie effect? Imagine each dot of a braille cell as an individual cookie. If you use a standard braille font that looks fine when printed, after processing with your heater, the dots will be larger and, consequentially, much closer together, making the text much more difficult to read, if not impossible.

Font Fail
When I first started working with computer-generated tactile graphics over a decade ago, there was no one around to take me by the hand and give me an easy solution. So, I got the bright idea to create my own braille font. Increasing the size of a standard braille font, I put a white stroke around each dot so as to make the dot smaller and farther apart from each other. It was a challenge getting it to size correctly. It eventually worked, except that if I wanted to give the graphic files to someone else, or even archive the files, anyone else who came in contact with them in the future needed the same font that had created them on their computer, too.

If I had only known that there was already a braille font created by ViewPlus Technologies, the company that sells the Tiger Printer, named braille29. Make certain that you select 29 points as the size of your font when you use it in your graphics program. And Duxbury has created a comparable font named Swell Braille. You need to use Swell Braille in 24 points. There is such a slight variation between the two that it’s not noticeable. Go to their respective websites to obtain the free fonts. The organization I work with uses braille29, but it’s “six of one–half a dozen of the other.”

Get Your Fill of Fills
Appendix E in the new “Guidelines and Standards for Tactile Graphics,” issued by BANA recently (available online at http://www.brailleauthority.org/tg/) contains a chart labeled “Texture Palette for Microcapsule Paper.” For a copy of the textures/patterns/fills in Adobe Illustrator vector-based format, contact the Alternate Text Production Center at braille@atpc.net. A cautionary note: you might want to run test sheets with patterns you plan to use; remember the chocolate chip cookie effect.

Printing Your Graphic
The “Swell-Form Graphics II Machine” (or Zychem machine) from American Thermoform (http://www.americanthermoform.com/swell.htm), the “Tactile Image Enhancer” (www.repro-tronics.com) and the PIAF Machine (www.humanware.com) are simple and fast methods of creating stunning tactile maps, diagrams, text and graphics. Simply print onto the encapsulated paper as you normally would through your standard printer or copy machine (we recommend a laser printer/copier, as it creates finer lines). We found an inkjet printer will work, too; however, the ink does not dry as fast on this special paper, so printing multiple pages can cause smeared ink. Once the desired image is onto the Swell-Touch paper, run
this paper through your heater. As it goes through, the heat reacts with the black ink (only the black ink, no colors) and causes it to “swell” or puff up, creating the tactile image. The rest of the paper and any colors, will remain flat.

Instead of using a printer or copier, a user can also draw directly onto this paper using a special black marker (some “magic markers” work well, too). The process is the exact same — as soon as it goes through the machine and reacts with the heat, the black ink will “swell.”

Another trick is to lay a piece of paper on top of the portion of your graphic you don’t want to print when you run it through the heater. This could be, for instance, text for just the instructor to read—maybe the answer to a problem. The portion under the paper on top will not raise up.

**Advantages and Disadvantages**

There are both advantages and disadvantages in using encapsulated paper, but, in my experience, the advantages far outweigh the disadvantages. Besides the obvious labor-intensive collage and thermoform methods, encapsulated paper offers cleaner lines, making more detailed graphics possible, and, of course, in-computer editing of the graphics much more practical.
### CTEBVI SPECIAL AWARDS Special Recognition

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### Distinguished Member

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### Fred L. Sinclair Award

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### CTEBVI PRESIDENTS AND EDITORS Past Presidents

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<td>Bonnie Grimm</td>
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### CTEBVI JOURNAL Past Editors

(Formerly The California Transcriber)

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### EXECUTIVE BOARD

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<td>President</td>
<td>Patty Biasca</td>
<td>2015 (2nd)</td>
<td><a href="mailto:patbiasca@aol.com">patbiasca@aol.com</a></td>
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<tr>
<td>Vice President</td>
<td>Tracy Gaines</td>
<td>2013 (1st)</td>
<td><a href="mailto:bttranscribing@hotmail.com">bttranscribing@hotmail.com</a></td>
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<td>Secretary</td>
<td>Sandy Greenberg</td>
<td>2013 (1st)</td>
<td><a href="mailto:sgreenberg@atpc.net">sgreenberg@atpc.net</a></td>
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<tr>
<td>Treasurer</td>
<td>Sharon Anderson</td>
<td></td>
<td><a href="mailto:sande8181@yahoo.com">sande8181@yahoo.com</a></td>
</tr>
<tr>
<td>Members at Large</td>
<td>Wayne Siligo</td>
<td>2014 (2nd)</td>
<td><a href="mailto:wayne@siligo.com">wayne@siligo.com</a></td>
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<tr>
<td></td>
<td>Vicki Garrett</td>
<td>2013 (1st)</td>
<td><a href="mailto:ctebvi@aol.com">ctebvi@aol.com</a></td>
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### BOARD OF DIRECTORS

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<td>Dawn Gross</td>
<td>2014 (1st)</td>
<td><a href="mailto:braille@grossgang.com">braille@grossgang.com</a></td>
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<tr>
<td>Marie Hadaway-Hill</td>
<td>2013 (2nd)</td>
<td><a href="mailto:dandog1944@yahoo.com">dandog1944@yahoo.com</a></td>
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<tr>
<td>Grant Horrocks</td>
<td>2014 (2nd)</td>
<td><a href="mailto:siloti@sbcglobal.net">siloti@sbcglobal.net</a></td>
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<tr>
<td>Cristin Lockwood</td>
<td>2014 (1st)</td>
<td><a href="mailto:mc.lockwood@att.net">mc.lockwood@att.net</a></td>
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<tr>
<td>Sue Reilly</td>
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<td><a href="mailto:sreilly@cox.net">sreilly@cox.net</a></td>
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<td>Robert Walling</td>
<td>2013 (1st)</td>
<td><a href="mailto:bigonbrl@yahoo.com">bigonbrl@yahoo.com</a></td>
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<td>Patricia Williams</td>
<td>2013 (1st)</td>
<td><a href="mailto:williams@hcblind.org">williams@hcblind.org</a></td>
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## COMMITTEE CHAIRS

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Fred Sinclair, Emeritus
MOVING? PLEASE LET US KNOW!