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And Specialists’ articles that will answer your questions

The official publication of  
The California Transcribers and Educators  
for the Blind and Visually Impaired
Message from the Editor

The 2013 CTEBVI Conference was a big hit!! This year’s presenters and workshops were some of the best I’ve ever seen. If you were unable to attend conference, you can get a lot of good workshop materials on the website at www.ctebvi.org. Just click on the "Programs and Workshops" link. And I won a balloon ride at the Silent Auction. Yippee!

As you may know, CTEBVI has been looking for a new JOURNAL editor, and I’m pleased to announce that, as of this issue, your new editor is Christy Cutting. To many of you, this is a familiar name as Christy has been very active in CTEBVI in the past. For those of you who don’t know her, please take a moment to read her bio and get to know her. See page 52.

I’d like to take this opportunity to thank CTEBVI, and all of you, for the opportunity of being editor for the past five years and bringing to you many informative articles from our knowledgeable specialists. I hope you’ve enjoyed reading the issues as much as I’ve enjoyed bringing them to you.

A fond farewell,

Marcy Ponzio

THE CTEBVI JOURNAL

Christy Cutting, Editor
Print Proofreader, Cath Tendler-Valencia
Braille Transcription, Contra Costa Braille Transcribers
Embossing, Transcribing Mariners

The CTEBVI JOURNAL is published three times a year by the California Transcribers and Educators for the Blind and Visually Impaired, Inc., 741 North Vermont Avenue, Los Angeles, California 90029. ©2013 by California Transcribers and Educators for the Blind and Visually Impaired, Inc. except where noted. All rights reserved. No part of this periodical may be reproduced without the consent of the publishers.

Editorial office for the CTEBVI JOURNAL
Christy Cutting
379 Claremont Street
Boulder City, NV 89005-2640
Email: editor.ctebvi@gmail.com
Phone: 702.293.7625

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Welcome to your new online JOURNAL! Not that we haven’t been posting our JOURNALS online already, because we have, but by drastically reducing the number of print copies we send out, we will save our members money, and we can add color and active links to other websites. If you have requested a print copy, you will be reading this issue in print in black and white, but our hope is to reduce our printing costs and upgrade your JOURNAL at the same time.

This change comes along with a new JOURNAL editor, Christy Cutting. If that name sounds familiar, it should. Christy was our long-time Conference registrar, Membership chair, and Website chair as well as a former board member. After taking some dearly needed “away” time to recharge her depleted batteries, she is back with new ideas and new energy for CTEBVI.

And that brings me to thank yous. My first one goes to Marcy Ponzio who is retiring as JOURNAL editor. Marcy has been a joy to work with and has earned her unflappable reputation by putting out a quality JOURNAL for us for the five years she has been editor. Always patient and kind, she exemplifies the selfless volunteer who gives so much (and hopefully got something in return). Thank you, Marcy. If you ever need a recommendation, be sure to give my name.

My second thank you goes to Mary Denault who is retiring as our Mathematics Specialist (see her last column in this issue). Mary wrote her first column in the Summer 2004 issue and has been a staple in the Specialist section ever since. Her workshops at conference are a must for anyone wanting to know about the Nemeth Code. Her evaluations show how much she is respected and appreciated by those who take her workshops. In working with other transcribers, Mary is patient and always has a kind word, even when there is room for improvement. Thank you, Mary, for all you’ve contributed to the Nemeth field both for CTEBVI and for the other national committees you’ve served on.

My last thank you goes to all the individuals who put on the 2013 CTEBVI Conference. Without the many, many individuals who volunteered their time and expertise, these conferences would not happen. If you weren’t there, you missed an exciting and energizing event. The number of Assistive Technology workshops, many with hands-on participation, show how important these devices are for students and how educators want to learn all they can about their features. The future is now with respect to all things technology oriented. Of course, the rest of us had plenty to learn and excellent presenters to learn from. We’ll be reviewing the evaluations to pick out what you want more of next year. See you in LA at the LAX Marriott on April 9-13, 2014!

As always, I welcome your comments and suggestions. I can be reached at patbiasca@msn.com.

Patty Biasca
In Memoriam

Martha Louise Mangold Pamperin

Martha Pamperin, a former teacher to visually-impaired students, died peacefully in her sleep February 10, 2013 following a happy and active day that ended with one of her favorite activities: enjoying a musical performance with friends. She was 75 years old.

Martha earned her bachelor’s degree in English Literature at Pomona College, then did postgraduate studies at Chicago Theological Seminary, where she met her future husband, John Pamperin. She received a Master in Education in Computer Access Technology from Mississippi State University. She held special education teaching credentials from San Francisco State University.

In Davis and Woodland, Martha taught multi-handicapped students and later, visually impaired students. After her retirement from the Yolo County Office of Education in 1997, she became an instructor for the Hadley School for the Blind, teaching braille online to newly-blinded adults. Throughout her career she was a prominent member of the Braille Authority of North America, most recently serving as chair of the committee to recommend revisions of the *English Braille American Edition*.

Friends enjoyed seeing her walking about town always accompanied by her guide dog until the retirement of her last of four guide dogs, Laney, in 2011. Survivors include brother Phil Mangold of Castro Valley, former husband and good friend John Pamperin of Davis, retired guide dog Laney, and many dear friends.

Martha served CTEBVI in many capacities over the years, including as a contributor to ACCESS, which formerly was distributed to each blind or visually-impaired high school junior in preparation for graduation. Martha served as chair of the Sacramento conference committee in 1999, participated on the National Library Service, Braille Development Section, advisory committee which was to advise the NLS concerning the feasibility of developing a braille code certification test for teachers responsible for teaching braille to visually impaired individuals. Martha was a life member of CTEBVI.

A Celebration of Life was held February 23, 2013 in Davis, CA. Memorial contributions may be made to Guide Dogs for the Blind, Donations Dept., P.O. Box 151200, San Rafael, CA 94912; to the URC Foundation, 1515 Shasta Dr., Davis, CA 95616; or to The Hadley School for the Blind, 700 Elm Street, Winnetka, IL 60093.
Public Signage That Intrigues Me

Jana Hertz
Literary Braille Specialist

I have no idea what the braille says on this sign. What do you think?
Send your solution to editor.ctebvi@gmail.com or Jana.

Is this what you see?
ou8{k,mlu$z%o,m
Ou8owk MluerzshoM

In ASCII: ou8{k ,mlu$z%o,m
Ou8owk MluerzshoM
CTEBVI Financial Statement
as of December 31, 2012

Submitted by:
Sharon Anderson
CTEBVI Treasurer
$145,927.27

Cash on hand - January 1, 2012

**RECEIPTS**

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<td>2014 Membership</td>
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<td>Katie Sibert Memorial Fund</td>
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<td>Interest Income</td>
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Total income to date: $125,339.50

Balance: $271,266.77

**DISBURSEMENTS**

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<td>Katie Sibert Scholarships</td>
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Treasurer: $31.70

Total expenses to date: $100,922.79

Cash on hand - December 31, 2012: $170,343.98

Surplus/Deficit for year: $24,416.71

### CASH RECONCILIATION

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### DEDICATED ACCOUNTS

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**TOTAL CASH ACCOUNTS**: $170,343.98

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### Conference Report

**CTEBVI 2012 Conference**

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<tr>
<td>Income in 2012</td>
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<td><strong>Total Conference Income</strong></td>
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<td>Disbursement in 2011</td>
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**CTEBVI 2013 Conference**

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<tr>
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Over the past several months I have sought clarification from BANA on quite a few intriguing questions that I have been asked regarding the new Braille Formats. The following is a compilation of some of those questions and answers. I’ve abbreviated the references as BF##.

Q: When titles are dense and the title, subtitle, series name, and edition are combined as BF 2.3.4 d allows, where does the grade go?
A: Space permitting, they each go on a separate line. If there is not space, the grade level would follow the title, separated by a colon.

Q: If the print title page doesn’t list any authors and the list of authors occurs on print page iii, do we add the first author in the list to the title page or do we just leave the author section on the title page blank and braille the list of authors where they occur in print?
A: The author must be listed on the title page. If there is more than one author, and there is room, they would all be listed on the title page and then not listed on iii. If there is any other info about the authors, e.g. affiliations, history, etc., or the list is extensive, the list would all go on iii, which would be a 'p' page.

Q: The title page rules say that each segment must be in a list format 1/3, but the examples seem to vary on what parts of a segment start in cell 1. What constitutes a segment that should begin in cell 1? Some examples show the City and State in cell 1 and others in cell 3.
A: Some transcribers are treating the city and state as separate items and placing them in cell 1. I would recommend this format. Some of the examples show them as runovers in cell 3. Since this issue is not clearly defined in the code, either format is correct. Be consistent with whatever format you apply. That's the golden rule here.

Q: When adding or removing blank lines from the title page, are the blanks removed from bottom to top, or is there a new way of determining line spacing?
A: There is no guideline or rule that tells where blank lines are added or removed, except that you cannot put blank lines within sections of the title page. Many people tended to use the Literary training manual section BF19.2 (b)2 for adding or deleting blank lines and the use of the word "by." This is not covered in 2011 Braille Formats.

Q: When applying BF2.5.2 f, do we add a miscellaneous symbols heading before the symbols that are not placed in the other categories identified?
A: No heading is required for miscellaneous symbols.

Q: If we have several symbols grouped into categories but only one miscellaneous symbol, do we put a heading over the one symbol or just list it first without a heading?
A: This symbol would be considered a miscellaneous symbol and would be listed first without a heading.
Q: If we braille an entire volume in Nemeth or a section of a volume in Nemeth code and place the TN on the transcriber’s note page or before the affected section, do we have to list all of the Nemeth symbols on the Special Symbols page as BF 1.3.1 states?
A: If we braille an entire volume in Nemeth code, the symbols would not need to be listed on the Special Symbols page. If only a section is done in Nemeth, then the symbols used must be listed on the Special Symbols page.

Q: Re: BF 1.3.5 When using Computer Braille Code in a volume and adding the TN required by this rule, can we include the “All numbers in Computer Braille Code appear in the lower part of the cell without the number sign” statement in this TN and not place it following the Computer Braille Code symbols on the Special Symbols page as required by the CBC update?
A: The statement quoted above must be on the Special Symbols page as this is an update to the Computer Braille Code, which supersedes Formats. It is required on the Special Symbols page when numbers appear in computer braille code. Since this statement is now included on the Special Symbols page, it should not be on the TN page. A TN IS required stating the name of the code, the updates that are included, in this case 2010, and the fact that no contractions are used. Here is a recommended TN for the TN page:

Electronic addresses in this volume are transcribed according to the Computer Braille Code, 2000, 2010 Updates. No contractions are used. See list of Computer Braille Code symbols on Special Symbols page.

Q: There are several places in the new formats that indicate that the format is to be changed from the print to the braille way of presenting it. Some examples would be: credits omitted in tables of contents, foreign language glossary shown side-by-side or on facing pages, etc. These types of changes do not say that the change in format must be noted in a TN. Is it implied that unless the new braille formats says that a TN is required, we don’t need one?
A: No. There is a general comment in BF 3.1.1 that says that changes from print to braille are explained in a TN. This means that any change from print to braille must be explained in a TN unless Braille Formats explicitly states that a TN is not required.

Q: Since we are brailing the book as it is printed and rule BF2.1.1 states that “all front matter is transcribed in the same order as print,” does this mean that any material that appears on the print title page that doesn’t appear in the t pages is brailed on its appropriate p page? Also, does this mean that the copyright information, disclaimers, address, etc. that we use to exclude is now brailed?
A: Yes. I have seen dedications, acknowledgements and all kinds of things on the title page. If we can determine that the title page carries a print page number, implied or otherwise, that is included as well. If there is truly no print page number, it would be brailed as p1 without a print page number. Remember that if there is cover material, this material starts on p1, and the title page and other front matter material would follow it on the appropriate p pages.

Q: When brailing the table of contents volumes other than the first volume, is the same indentation pattern used that was established in the first volume for entries with sub-items (1/5, 3/5) even if the part of the table of contents in the subsequent volumes contains no sub-items to maintain uniformity? Or is each volume portion treated individually? Subsequent volumes with no sub-items would be in 1/3 format.
A: BF 2.10.6 is literally applied to each volume individually to determine the indentation pattern used. Each TOC may have different indentions for each volume.

Q: When doing print page numbers for the p pages in subsequent volumes, do we use a lettered continuation page number for a print page that is broken between volumes? For example, the table of contents for the volume ends in the middle of a print page and the table of contents begins where it left off in the next volume.

A: The next volume would have a continuation letter in the print page number at the top of the table of contents. This would also have to be shown on the title page. Remember that WITHIN the table of contents, there would not be a continued page number for any of the entries because we no longer use continuation page numbering within the body of the table of contents.

Q: What do we do when the Contents in Brief doesn’t include major sections of the book that are included in the entire table of contents (e.g., handbook, glossary, index, etc.)?

A: We follow print. The Contents in Brief doesn't have to cover it all, or even all the major sections. It would be weird, but that's what print has and that is what you transcribe. I think that is one of the overall points to the new guidelines: follow print.

Q: When brailling both the Contents in Brief and the portion of the Full Table of Contents in the first volume, do we include the volume number headings in both, or just the Contents in Brief?

A: We use only the volume number headings in the Brief Table of Contents as the full TOC would only include the items that are actually in that volume.

Q: Re: BF 2.10.10.a When adding “cont.” to the end of an entry on the table of contents as required in this rule, do we also add the “cont.” to the heading on the first page of text in that volume? Many clients require this technique. Also, some clients say that we must put all of the headings defined in this rule on the first page of text following the full title. I cannot find a rule for this.

A: There is not a rule or guideline for this. It is, however, recommended practice by many clients. For example, assuming all of headings are centered, if we start volume two with Section 3.2, the first page of text would have the full title, blank line, Unit 1 (option: name of the unit), blank line, Chapter 3 (option: name of Chapter 3) “cont.”, blank line, Section 3.2.

I hope that you have found this summary of questions and answers helpful. If you have questions of your own, or a topic that you would like to have covered in future articles, please contact me at rroldan@amanuensisbraille.com.
In this Issue:
Music Textbooks: Team Transcribing, Part I
Music Braille: Volunteers vs. Professionals
Should we do it free of charge?
Good news for jazz and commercial lead sheet readers!

MUSIC TEXTBOOKS AND TRANSCRIBER TEAMWORK
PART I

The old excuse and myth of “music braille is impractical because the turnaround time is too slow” is fast becoming as obsolete as does last month’s iPhone.

Alert agencies and transcribers are beginning to apply a new formula with respect to the ever-feared and dreaded music textbook. Like smoke signals, it is not a new concept; namely: “let the specialist do what the specialist is best qualified to do.”

Generally, braille transcribers, no matter how many certifications we possess, have a particular strength and qualification which attracted us to the profession to begin with. Translated: If music (or Nemeth) transcribers are few in number, let’s not burden them with pages and pages of literary braille, glossaries, etc. when literary transcribers and translation specialists are available to do those jobs.

A music textbook, when tackled by a lone music transcriber, is rarely delivered to a waiting student on time for a class when needed, particularly if the entire book is requested before any chapters can be provided individually. On the other hand, even when given an unreasonably short time to complete first chapters needed, the combined efforts of a music specialist and a literary transcriber can work wonders, and easily get the job done, and on time. Here’s how it works in a short summary:

- 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.

Music braillist responsibilities are:

**Indicate all page numbers** and positions of text in proper and current textbook formats code; a good practice is to communicate with the literary person as to the system of denoting text locations, such as the word “Text” in brackets, etc. Music transcribers may or may not be completely up on new formats; a literary textbook transcriber can be of enormous help in detecting errors in format or inconsistencies, as well as a source of improving our own skills.
Begin sentences and paragraphs intended for the literary transcriber to complete by including two or three words of the text followed by an ellipsis.

Indicate all page numbers ...

If the paragraph contains music signs, instruct your partner as to how the music prefix, punctuation indicator, and literary prefix is used. Place the signs in proper format, with some surrounding text to site the position locations for the literary insertions. Here, text continued well beyond the end of each sentence as indicated by the ellipses. The literary transcriber will understand how to proceed, whether or not he or she has any music background.
Study this notation: ♫; it comes from ...

This pattern ♫ is called ...

This pattern ♫, is called ...

Following, is an example of a short legend that can be provided for the team partner:

1. Music Prefix ♫ (6, 3; precedes a music sign within literary context)
2. Literary Prefix ♫ (56, 23; precedes the return to literary context)
3. Punctuation Indicator ♫ (456; return automatically to literary code)
4. Literary Music Comma ♫ (6; becomes a literary comma when used in conjunction with a music sign)

Examples of 1 and 2 above:

Print:
*Identify the sign, [print treble clef] and describe its purpose.*

Braille:
*Identify ♫ sign; ♫ ♫ ♫ describe ♫ ♫ ♫ purpose.*

Be sure to include your own transcriber’s notes in full, so that text added by your partner can be clarified musically, if needed. (Notice how this paragraph is begun as though an example of cell 5 directions that will be completed by the literary transcriber.)
TN. Hidden intervals are preceded by the letter h. These are enclosed within music parentheses in braille. Be aware of open and close shift signs showing voice leading.

Print Source (fragment): Basic Contrapuntal Techniques – Reed; Steinke; Harder © Belwin-Mills 2003

Include running heads with print and braille page numbers, just as though you were doing the complete textbook. Add pertinent volume prelims, such as Special Symbols and Transcriber’s Notes pages. These can be placed at the end of the file, so as to save time. Be sure to flag this practice when sending your files to the agency that will pass it along to the literary person for inclusion.

These are just a few introductory ideas, but essentially cover quite a few situations. Subsequent issues will include more ideas and hints that may be helpful, and hopefully encourage transcribers to consider team projects with varied specialists more often in the future.
MUSIC BRAILLE: VOLUNTEERS vs. PROFESSIONALS

Should we do it for free?

Our MENVI list is a font of marvelous educational discussions, and so often reveals trends and practices used by professionals and volunteers alike. In recent times, the subject of the wonderful volunteer transcribers who have helped so many students in need has also revealed a very unfortunate dichotomy.

Almost all professional (paid) music transcribers do more than their share of pro bono work. Colleagues often tell me that I do far too much for free; perhaps they are right, but consider the following thoughts.

Transcribers who continuously offer to work for free when there is authorized funding provided by school and college districts specifically for it are doing untold harm, not only to the students, but to the future of our profession as well. It is no secret that braille work has been leaving our country in droves, and being done at far reduced costs; but notice, too, that none of these competitors are willing to do it for free!

If experienced and competent music (or other codes) transcribers cannot pay their bills by working at their craft as do other respected professionals, then how can we expect the quality of work to improve and reflect itself in a professional way? One can become a doctor in perhaps 6-10 years; similarly, it takes near a lifetime to maintain, improve, update, and refine the many braille skills needed to provide work for music readers in elementary, secondary, and postsecondary academic arenas.

Diagnosis: Like any refined and progressive skill, music and other braille transcribing must remain a full-time occupation, even where other jobs and family needs coexist. Spare-time transcribing is wonderful and commendable, but it has no place in the lives of blind students pursuing careers in college who consider music just as important as biology.

My own policy has always been never to charge a student out of his or her own pocket; do it for a good reason, and the rewards are there. But when there is provided funding available, to give our work away is simply no less than counterproductive to everyone, especially to the student. Transcribers are their lifelines; if we become a fiscally endangered species, the readers will ultimately be the losers.
**A little peek ahead into next issue:**

The subject of transcribing lead sheets will soon take a respectable place in the newly-revised edition of *Music Braille Code, 1997*; it is to be released by the BANA Music Technical Committee, in cooperation with the NBA Music Committee.

A long awaited decision on the format of placing chord symbols directly under affected notes and phrases has been reached. Below, find a little advanced peek into what the future may bring for commercial musicians who have struggled without consistent lead sheet formats.

We’ll discuss it in detail next issue; meanwhile, study the first eight measures in preparation for a preview of revelations.* (Quiz: See any discrepancies? Answers to be discussed in next issue.)

---

**WALKIN' MUSIC**

Lazy walk

![Music notation image]

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Robert Smith, Retired Professor of Music (541-956-8900)
rrrsmit@uci.net
Carol Tavis, Elementary School Music/Special Learners
(626-339-6979) taviscarol@yahoo.com

Feel free to contact any of us.
Diana Burkhardt and Jana Hertz are pleased to announce our newest Library of Congress certified transcribers, all past students of our braille transcribing class in Orange County. We have had ten students receive their literary certifications since July, 2012. They are:

Joe Bourgoin (July 2012)
Sarah Schmid (July 2012)
Terri Keith (July 2012)
Deanna (Williams) McKenna (August 2012)
Marion Dawirs (September 2012)
Christopher Calvet (October 2012)
Jeanenne Shortridge (December 2012)
Kasey Markoski (February 2013)
Sonia Acosta (March 2013)
Valerie Perry (March 2013)

Braille transcribing is alive and well in California!!
Happy Spring 2013!

Judi Biller, Chair
Membership
Gifts and Tributes

As of this writing, our total current membership (2013 and beyond) is 710, of which 200 are Life Members! The list has recently been updated and corrected. Please take a look at the list on our website to see the year people became a life member. Please email me if you notice a need for a correction for some reason.

I enjoyed getting to see so many of you at conference in March at the San Francisco Marriott and to be able to put 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.

This is our first all-virtual JOURNAL issue. Some members do not have an email address or have specifically requested print. Everyone else is receiving the JOURNAL online. Braille, of course, is still available. If you would like to “save a tree,” please email me to let me know your current, preferred email address. If you have been receiving this publication online, but just really, really want it in print, please let me know so I can make the change in the database.

For those of you who have requested print, please note that we are always happy to accept donations to the general fund to help defray the cost of printing and mailing *grin*. You can designate that your donation is for JOURNAL printing or mailing. That’s something to think about!

Thank you for your continued support by paying your membership dues and making donations to our three funds: Katie Sibert, Donna Coffee, and General.

Judi Biller, Chair
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Gifts and Tributes
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<td>Student Membership (post high school -- ID required at conference)</td>
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<td>Life Membership (check only – no on-line payment)</td>
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- General Fund $\
- Katie Sibert Memorial Fund $\
- Donna Coffee Youth Scholarship Fund $\

In Honor/Memory Of (or designated use for a certain purpose): TOTAL $

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If you require PRINT or BRAILLE, you will need to email ctebvi.membership@gmail.com OR you may send mail to the address below with your request.

Donations accepted to help defray costs of printing and mailing. Thank you!
Please help us know our membership by circling all descriptions that apply to you.

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Leslie Thom
Judy Yellen
Our Time Is Coming!

Bob Walling
Business

What a great conference!! I met a lot of old friends and made some new ones. I know some of you don’t agree with my lack of tact, but I can assure you that we are all together when it comes to that fifth grader getting his Nemeth book at the start of school so he can stay up with his class. We all know that battling math is hard enough for anybody, but try it without a book!!

This conference reminded me of the story of the lumberjack. Once there was a young lumberjack that was starting his first season. The first day he cut 10 trees and all the old hands told him he was doing a great job. The next day he only cut 7 trees figuring he must have been tired out from the first day. On the third day he tried even harder but only cut 4 trees and simply couldn’t understand what was going wrong. At the bunk house that night he sought the advice of the most experienced lumberjack in the room. Everyone laughed at the novice. Then the old sage said, “Did you stop to sharpen your saw?”

Well, “braille buddies,” these conferences are here to “sharpen your braille skills.” There were at least two workshops each day that had you attended either one, would have been worth your coming to conference. Add to that the networking and conversations in the hallways. This conference got me all fired up!!

The week after conference I delivered a workshop at the conference for the Association of Tutoring Professionals in Atlanta, Georgia. My topic was providing accommodations for disabled students. Some unnamed state agencies have started waving the white flag of sequestration in order to sidestep the lack of braille in the classrooms. Have you read the Americans with Disabilities Act (ADA)? I suggest you read section 504 of ADA. Some administrators are trying to site the clause in ADA that states “any accommodation that presents an undue hardship is considered unreasonable. A hardship might be claimed as too expensive or……” If you run up against this argument, try Googling “34 CFR § 300.172” which will really blow your mind.

While doing research for my workshop, a braille buddy and I uncovered all kinds of laws to help the flow of braille to the kids. With the downturn in the economy, sequestration looming in the not too distant future, and the lack of braille opportunities, I envisioned a somber crowd at the conference. Instead I found an army of advocates sharpening their “saws” to cut through the red tape to get that fifth grader, and all visually impaired students, the braille they need in a timely manner. Sorry if I am stepping on the toes of any administrators, but how about moving those feet to get the braille flowing again? If you missed this year’s conference, we will be waiting next year (files in hand) to help you “sharpen your saw.”
Notes in Foreign Language Textbooks

The two books that are used when transcribing texts that teach a Foreign Language are

- *Braille Formats Principles of Print-to-Braille Transcription*, 2011 (BF) and

As you know there are many changes in Braille Formats, and in Section 16 that refers to Notes, some exceptions need to be made for notes in Foreign Language texts. The Interim Manual (IFL) Section 8, directs you to the notes section in Braille Formats (section 12 in the prior version, but Section 16 in the current version) for note placement, including gloss notes.

In Foreign Language texts, gloss notes, as defined in IFL 4.4, are notes that translate unfamiliar words, phrases or terms that are used in the text. These can appear in the margins, after the text, or at the bottom of a print page. There also are general footnotes that do not reflect translations but rather further information about the text.

But when we go to BF 16.4.1, we read that all notes are to be placed at the bottom of the print page preceded by the note separation line (‘333333′). Here is where an exception is needed for foreign language texts. If the reader needs the translation of an unfamiliar word, phrase or term to understand what is written, it seems unreasonable that they need to find the end of the print page to discover what that translation is.

So, it is suggested that gloss notes be brailled on the next line following the line with the word, phrase or term with margins 7-5. The gloss note is preceded by the appropriate note reference indicator as in print. Note indicators are shown in BF 16.1.3, and all note reference indicators are to be listed on the Special Symbols page.

The following example is one I used at the recent CTEVBI conference which shows a line numbered text with both gloss notes and footnotes. I have shown only lines 9-10 and 26-27 of the line numbered text in braille. Hopefully, this will show you a suggested way of brailling notes in your next Foreign Language assignment.

There is a new Foreign Language Manual that has been completed but not yet approved by BANA. Until then we will rely on the two books mentioned above, with exceptions for unique Foreign Language needs. Please contact me with any questions or interesting notes or other FL situations.

Linda McGovern
lmcgbri@eathlink.net
Don Quijote de la Mancha

AVENTURA DE LOS MOLINOS DE VIENTO

En esto, descubrieron treinta o cuarenta molinos de viento que hay en aquel campo, y cuando don Quijote los vio, dijo a su escudero:*

—La ventura va guiando nuestras cosas mejor de lo que podríamos desear; porque ves allí, amigo Sancho Panza, donde se descubren treinta, o pocos más, monstruosos gigantes, con quienes pienso hacer batalla y quitarles la vida, que ésta es buena guerra, y es gran servicio de Dios quitar tan mala semilla de sobre la faz de la tierra.

—¿Qué gigantes? —dijo Sancho Panza.

—Aquellos que allí ves —respondió su amo — de los brazos largos, que los suelen* tener algunos de casi dos leguas.¹

—Mire vuestra merced⁰ —respondió Sancho — que aquellos que allí se parecen no son gigantes, sino molinos de viento, y lo que en ellos parecen brazos son aspas, que volteadas del viento, hacen andar la piedra del molino.

—Bien parece —respondió don Quijote — que no sabes nada de las aventuras: ellos son gigantes; y si tienes miedo, quitate de ahí, y ponte en oración que yo voy a entrar con ellos en fieras* y desigual batalla.

Y diciendo esto, dio de espuelas a su caballo Rocinante,² sin prestar atención a la voz que su escudero Sancho le daba, advirtiéndole que eran molinos de viento y no gigantes aquellos que iba a atacar. Pero él iba tan convencido en que eran gigantes, que ni oía la voz de su escudero Sancho, ni dejaba de ver, aunque estaba ya bien cerca, lo que eran; diciendo en voz alta:

—No corráis cobardes y viles criaturas; que un solo caballero es el que os ataca.

Se levantó en esto un poco de viento, y las grandes aspas comenzaron a moverse, lo cual visto por don Quijote, dijo:

—Pues aunque mováis más brazos que los del gigante Briareo,³ me lo habéis de pagar.

¹Una legua equivale a tres millas aproximadamente.
²Rocinante es el nombre del envejecido caballo de trabajo de don Quijote.
³Briareo es un gigante mitológico de cien brazos y cincuenta cabezas.
El mundo es el hispano, la

... 

¿Pero quién es la Mancha?

... 

Había largas dos hojas.

... 

No lo haces en paper.

... 

Y los volantes giraban a tres millas.

... 

Los volantes en un gigante.

... 

...
Integrating Digital Education and Traditional Braille Instruction:  
*Addressing the Spectrum of Challenges*

Keynote Address at  
“Bridging the Gap”  
CTEBVI 53rd Annual Conference  
March 16, 2012

Eric Vasiliauskas, M.D.

- **Epilogue November 8, 2012**

This year every middle school student in our school district has been issued an iPad. iPad use is increasingly being incorporated into the remaining K-12 classrooms across the district. The district's plan for the upcoming school year is that the current 8th graders will all be starting their freshman year of high school with i-devices. There is indeed discussion at the district level of adopting e-textbooks in the not-so-distant future. Cloud-based applications, databases, and storage are also being increasingly used at all grade levels. There are rumors that Standardized California State-Testing & National Pre-College Testing (ACT & SAT) will be administered digitally in the not-so-distant future.

I have heard administrators and educators propose that i-devices are the most effective interface, because i-devices “meet the students where they are already engaged,” using tools they are familiar with and excited about. Technology is no longer being viewed as "something nice to have," but rather as an integral educational component - a necessity, as much so as a pencil or pen. Beyond that, there is a belief that technology is not just a tool, but indeed an environmental change for both teaching and for learning. While our distinct is at the front edge of this educational techowave, this concept is at the educational forefront and an increasing number of school districts around the country are seriously looking at how to shift to this new teaching model.

We have opted to purchase iPhones for our boys, which they often prefer over the district iPads. Unlike a low vision child who might benefit from the larger screen, since neither of our children has usable residual vision, in most circumstances for them there is no advantage to an iPad, and in fact the iPhone is more portable, in some cases provides a more streamlined and accessible mobile webpage format, and offers the additional benefit of doubling as a phone, which at this point they need anyway.

Over the summer and the beginning of this school year, I have been working with my 5th grader and high school sophomore to help them become not only familiar with but proficient with their iPhones. In addition to exploring the accessibility of apps, we have also spent a lot of time trying to figure out how to effectively use Dropbox, Edmodo, and to access various teacher websites (which are on a variety of platforms), the digital and multimedia files they need to access, and address electronic test-taking. In doing so, we have come to the realization that there is no “best” or single tool that gives them the level of full access that they need to perform at the needed level. For a student to be successful and independent in 2012 and beyond, he/she needs to be independently proficient with multiple tools: an accessible laptop, an electronic braille notetaker, and an i-device. Any one of these devices alone does not allow for full and importantly efficient access to the entire curriculum; each of the devices has clear advantages and limitations. By experimenting and combining the tools, we have been able to figure out which tool is best for a given task and we have been able to come up with creative work-around solutions.
When I joined our school district’s technology committee we struggled to come up with a clear definition of “accessible.” I have come to the conclusion that the **Educational Definition of “Blind-Accessible” in Childhood** involves the integration of the following five necessary components:

1. **Content needs to be designed and presented in a universally accessible format** (i.e., reading assignment, presentation, video, graphic, i-textbook). For this to be a consistent reality, districts need to assure that all teachers are not only aware of this legal requirement, but must ensure they have the training and tools to create or otherwise provide accessible content. Likewise, suppliers of textbooks to blind students need to be held accountable for making sure that the materials they provide are compliant with the described current accessibility requirements. The same holds true for iBook publishers - rules and procedures should be set in place to make sure that all i-textbooks are vetted to assure adherence to access standards.

2. **Students need to have full-time access (at school and at home) to the needed accessible “hardware.”** For a blind/VI child that includes: a laptop, an i-device, an electronic braille notetaker, and/or an independent portable refreshable braille keyboard.

3. **Students need to have round-the-clock access to needed software.** For a blind child that includes: screen-reading software, a braille translation program, accessible apps, etc.

4. **Students need to receive training that assures they acquire grade-appropriate proficiency in the skills to use the various devices and programs and how to best integrate them to access and manipulate information and data.** The new reality is that this training needs to be initiated much earlier than has been the historical norm, ideally starting in elementary school or sooner. Likewise, the student’s VI service team needs to be up-to-date and proficient with the tools and skills as well.

5. **Accessible tactile back-up plans must be in place.** It is critical to assure that there is an identified effective mechanism to assure that content that can’t be presented effectively in an accessible digital format be presented in hard copy in real time (math, maps, graphics).

Editor’s note: See other articles in this issue for more on the use of the tools described in Dr. Vasiliauskas’ address.
Are You Ready for Summer?

Reservations Going Fast for Enchanted Hills Camp

The schedule is up and sessions are filling up fast at Enchanted Hills Camp for the Blind and Visually Impaired. From babies to gray hairs, there is a session designed for you! There is even a new session of Family Camp just for residents of Napa County! And after a few years’ hiatus, we are bringing back the Deaf Blind session!

For more information, visit Enchanted Hills Camp 2013.

Questions? Please call us at 415-694-7310 or email us at EHC@lighthouse-sf.org

EHC Sessions List

Chemistry Camp: May 3 to May 5
Napa Resident Family Camp: May 17 to 19
   (Call 415- 694-7310 for registration)
Blind Babies Family Camp: June 14 to June 16
Family Camp I: June 20 to June 23
Adults with Special Needs: June 29 to July 3
Adult/Alumni: July 5 to July 10
Family Camp II: July 11 to July 14
Kids Session: 3rd through 8th grade: July 15 to July 21
Family Camp III: July 24 to July 27
Teen Session: 9th through 12th grade: July 28 to Aug 3
Deaf Blind Session: August 15 to Aug 18

Camp Counselor positions available too! Contact Tony Fletcher at 415-694-7319 or aflletcher@lighthouse-sf.org.
Dr. Bill Telephone Education Series

For families of young children with visual impairment and their early intervention/education team

Sue Parker-Strafaci
Educator Infant/Preschool Specialist

Schedule for February 2013-June 2013

Dr. Bill Takeshita, Chief of Optometric Services and Coordinator of Children’s Programs for the Center for the Partially Sighted, as well as Director of Low Vision Training for Braille Institute, is partnering with Braille Institute Child Development Services for this informative monthly Telephone Education Series.

Each teleconference offers a 30-45 minute lecture and a question and answer period following the lecture. Please join us for the following dates and topics.

**May 14th** Pediatric Eye Conditions: Albinism, Aniridia, and Coloboma or ask Dr. Bill

**June 11th** Talking with Siblings about Visual Impairment

Special Guest: Elva Tamashiro, Program Director, Institute for Families

All teleconferences will be held from 7:30-8:30 PM, unless a change in time/date is announced. There is no need to register, and to join the call please dial **1 888 247-8947. When the operator prompts, dial the pass code: 460500.** The lecture portion of the call is typically recorded as a podcast and will be available after the call at [www.airsla.org](http://www.airsla.org) and [www.brailleinstitute.org](http://www.brailleinstitute.org) under Child Services. In order to ensure the sound quality of the recording all participants are asked to mute their phone by pressing *6 when the program begins.

Thank you and we hope you will be able to join us!
Here are a few of the many monthly links featured on the Braille-n-Teach listserv, a service of CA Dept. of Education CSMT and Jonn Paris-Salb. Each icon is a ‘hot’ link. Look for the application to join this listserv on the next page.

American Printing House for the Blind

The National Center on Disability and Access to Education (NCDAE) exists to address issues of technology and disability in education policies and practices to enhance the lives of people with disabilities and their families.

May 9th 2013 NCAER SPRING EVENT
HALF-DAY CONFERENCE
For more information and updates please contact NCAER@sbcglobal.net or AERBVI.org.
Background: The Clearinghouse for Specialized Media and Translations (CSMT) provides specialized materials to students with disabilities. The CSMT is under the Curriculum Frameworks and Instructional Resources Division in the California Department of Education. Our mission is to provide curriculum to eligible students enrolled in local educational agencies for state-adopted textbooks and other instructional materials in accessible formats.

Purpose: The purpose of Braille and Teach (BNT) List Service is to exchange ideas, share materials, provide resources, and support one another professionally for all students with visual impairments.

- Print disabilities are defined as students having the following difficulties: reading printed text due to blindness, visual impairment, color blindness, dyslexia, and other disabilities.

Registration Form

To become a registered user of BNT, please complete the registration form below and e-mail it to: csmt@cde.ca.gov, or fax it to 916-323-9732. You will be notified by e-mail regarding your membership.
Name of Educational Agency: _________________________________________________

First Name: ______________________
Last Name: __________________________________

Title: ____________________________
E-Mail: _____________________________________

Phone: ______________________ext. ______ FAX: ______________________

I am employed by a California public school, district, or county office of education. Yes ______ (Your initials, please)

Other reason for requesting registration:___________________________________

I serve students who are (mark all that apply):

Visually Impaired ___ Hearing Impaired ___ Learning Disabled _____
Deaf/Blind _____ Orthopedic Impairment ___ Multiple Disabilities _____
Other: ____________________________________________________

Restrictions: Electronic etiquette is expected of all users. In registering with BNT you are agreeing to use the service only for professional purposes. Selling of or advertising a product or service is forbidden. Posting of resumes, or other material not related to this service is prohibited.

I understand and agree to the restrictions set by BNT

Your initials, please.

Revised 12-5-2011
This is my last article as Mathematics Specialist for CTEBVI. I appreciate getting to know all of you, and the opportunity to be specialist. The dedication of transcribers to produce quality braille for their students, and to get their transcription exactly right is wonderful. I have learned so much from all of you.

There are resources available that you may not be aware of. The list below includes places to get answers to your braille questions, updates to braille codes, publications and conferences.

**California Transcribers and Educators for the Blind and Visually Impaired (CTEBVI)**
http://www.ctebvi.org/
Membership includes the *JOURNAL*.
Yearly conferences in the Spring alternate between Northern and Southern CA.

**National Braille Association (NBA)**
http://www.nationalbraille.org/
Membership includes the *Bulletin*.
Online *Ask an Expert* allows you to view questions from other transcribers or ask your own question. Technical experts are available for answers.
Conferences are twice a year, in the Fall and Spring.
Publications on many topics are available for purchase.

**National Federation of the Blind (NFB)**
https://nfb.org/
Sign up for Literary or Nemeth Certification coursework.
PDF copies of code books and lesson manuals are available.

**Braille Authority of North America (BANA)**
http://www.brailleauthority.org/
Updates to braille codes are posted on the website when they are adopted.
The Nemeth Code book is available for download.
Braille Formats 2011 is available for download.
Guidelines and Standards for Tactile Graphics, 2010 is available for download.
Check this website frequently for updates.
How to Access Classroom Handouts and PowerPoints on an iPad or Laptop

Yue-Ting Siu, TVI
Dublin and Pleasanton Unified School Districts
Doctoral Student and NLCSD Fellow at
UC Berkeley and San Francisco State University
Workshop #804 at 2013 CTEBVI Conference

Minimum requirements:
Internet and wifi access at school for both teacher and student
Wifi-enabled mobile device such as a laptop or iPad
Teacher and student email accounts
Permission to install programs on a district-owned device such as a computer or iPad
Digital handouts or powerpoints (will need a scanner if the handouts are paper only)
Knowledge of how to use Zoom, VoiceOver, or other screen reader to access the iPad or laptop

Setting up Dropbox for a classroom teacher:
Go to www.dropbox.com
Log in to your account (if you do not have an account, sign up for one)
Click on the link “Get free space!” at the top of the screen
Click the link “Refer friends to Dropbox”
Click the button that says “Copy link.”
Compose an email to the teacher, and paste the link into the email. Email the link to the teacher.
Have the classroom teacher open the email and click on the link.
Suggest the teacher follow the directions to set up an account, and install on primary computer.

Setting up Dropbox for the student:
Involve the parents first, and document permission to utilize email with student.
Suggest parents keep a copy of all usernames/passwords for monitoring students’ activity, and help with recovery.
Be prepared to write down username/passwords for email, Dropbox, and Apple ID.
Explain to student the information will be used for recovery purposes only, and that parents have the right to monitor.
Follow steps 1-7 from “Setting up Dropbox for a classroom teacher.”
Help student install Dropbox on laptop, and/or download Dropbox app on iPad.

Setting up shared folders:
Go to www.dropbox.com. Sign in with whoever’s account will be sharing the folder.
Click on the link along the left side of the screen that says “Sharing,”
Click on the button that says “New shared folder.”
Choose the option: I’d like to create and share a new folder.
Label the folder with a descriptive title, example: Michael-Ting.
Type in the email of the person with whom you would like to share the folder. Click “share folder.”
The folder will be shared as soon as the recipient checks his/her email, and clicks the link from Dropbox to join the shared folder.
Make sure everyone sharing the folder understands: space constraints and implications of sharing files (viruses, editing/deleting).

**Special considerations:**

**Math and science materials:**
Check that figures and notations such as chemistry symbols traveled across cyberspace intact. If you find that figures are broken, or symbols are missing, the file must be saved and shared as a pdf.

**Notification of folder updates:**
The recipients of the shared folder may not notice new items unless they open the folder. Use shared folders between teacher and student, accessibility person and student, etc., any two people who might normally pass papers back and forth.

**Editing documents:**
Use CloudOn. Must link CloudOn to Dropbox. Open the document in Dropbox through CloudOn.
For students using VoiceOver, use Pages instead. To do this, open the document in Dropbox, then click the top right icon (a square with arrow pointing in) to “open in Pages.”

**NOTE:** Braille notetakers do NOT support Dropbox.
How to Dropbox NIMAC Textbooks

Yue-Ting Siu, TVI.

Credit to David H. Cohen, TVI (NYC Dept. of Education)

Use this technique for any student who does not yet have an individual book membership.

**Minimum requirements:**
- Organizational Bookshare membership (for TVI)
- Student member listed in your organization
- Understand how to search for and download a NIMAC textbook
- Understand how to unzip a file (this process differs between a Mac and PC)
- Dropbox installed on the computer you will use, and on student’s laptop/iPad
- Shared Dropbox folder set up between you and your student
- Download and install the program Calibre on your computer
- Have Firefox on your computer. If you do not have it, download and install it. It’s free and open source program from Mozilla.

**Part 1**

Converting the NIMAC text into an ePub to dropbox to student

Download the NIMAC textbook.
Unzip it. (Be sure you know where you unzip it!)
Search for the file that ends in .xml.
Right click to open with Firefox.
Save as a complete web page. Double check that the file ends in .html.
Close Firefox. Open Calibre.
Click on Add Books.
Browse for the .html file you just created and saved. Double click or click enter to add.
Highlight the book.
Click on Convert Books.
Check that settings are for iPad and ePub format. Click ok.
Wait for conversion. When it finishes, click to open path.
Dropbox the ePub file into the student’s folder. Let the student know it is there.

**Part 2**

How the student will open the NIMAC text

Open Dropbox folder.
Open shared folder.
Open the epub.
Wait for the epub to download.
Wait for the error message “Unable to open file.” **THIS IS GOOD!**
Click on the square icon with the arrow pointing in. Find it in the upper right hand corner.
Choose open in: (preferred book reading app).
Contest Announcement
Seen on Braille-n-Teach Listserv

The Cinema Without Sight contest seeks to inspire visually-impaired youth to tap their own creativity and tell their own story through film or video. The video may be a fully scripted, acted and edited story, or simply a collection of images and scenes based on this year’s theme: The Future I See.... Either way, the goal is to tell a story from the perspective of blind or visually-impaired teens or young adults and show their ability to interpret and engage in visual media.

All entries will be showcased on both the Braille Institute website and YouTube channel. The first place winner will be flown to Los Angeles, given room and board, and awarded a full scholarship to attend the New York Film Academy’s prestigious one-week film making summer program at Universal Studios in Hollywood, CA.

How to Apply

Download Information and Application at this link. Entrant's name, address and phone number must be clearly marked on the DVD or tape. Submit your completed application form and copy of your video to:

Braille Institute of America
Attention: Julie Bohanan, Digital Media Manager
Digital Programs
741 N. Vermont Avenue
Los Angeles, CA 90029

* Please Note: Applicant submissions must be in no later than July 1, 2013.
Here are some of the many ways to “take a bite out of” an object using Adobe Illustrator. Each of these offers its own advantages and disadvantages. Once you explore them, you can choose which will work best for your tactile graphic. This is a great example of how there are multiple ways to accomplish a drawing using Illustrator. What works best for me may not be your choice.

### The Eraser Tool [Shift + E]

The Eraser Tool defaults to a circle; adjust the size with the left and right bracket on your keyboard. If you wish to make a rectangular cut, hold down your Alt/Option key and click and drag. Holding down the Shift key, then click and drag, will constrain your path to 45° increments. Without the Shift key, you can “free-hand” it. The two (or more) sections are completely separated and may be moved freely. All the pictured cuts are totally editable using the Direct Selection Tool [A].

### The Pathfinder Tools

The 10 versatile Pathfinder Tools are found under "Windows" on the Menu Bar. These are tools to "play” with to discover their functions. Holding your cursor over each icon for a moment will bring up a brief description.
**Compound Path [ Control/Cmd - 8 ]**

The Compound Path function is another way to punch holes. You'll find it under "Object" on the Menu Bar.

**Live Paint Bucket Tool [ K ]**

Using the Live Paint Bucket Tool offers different possibilities.
I came to San Francisco State University in the Spring of 1955, fresh from being recruited to this wonderful profession by Bob Bowers, Jon Westerdahl, and Florence Henderson. My classmates were Sally Fox, Phil Mangold, and Bill Wallace, and our teachers were Katie Sibert and Florence Henderson. It was in the very early years of mainstreaming children blinded from retrolental fibroplasia, and I recall only a few programs for children in the Bay Area. There was Angela Bourne in Castro Valley, Jerry Lucas in San Leandro, Jean Kenmore in Berkeley, and Fred Sinclair in Campbell.

In the Spring of 1957, I was placed as a student teacher at Emerson Elementary School in Berkeley. I was asked to serve as the resource teacher for blind children at Emerson for the 1957-58 school year. One of my most vivid recollections from that year is that I had no braille transcribing group, and didn't know they existed. I managed somehow to stay one chapter ahead of 16 braille readers in every subject. It was then that I became, and still am, an excellent braille reader and writer.

By 1958-59, several monumental events had occurred. I discovered the Berkeley Red Cross transcribing group, and we became fast friends. I assisted in beginning the Berkeley-Albany PTA Braille Transcribers.

As Norma Schecter described so well in her article in the Summer, 1998, issue of the CTEVH Journal, the proliferation of braille transcribers that occurred in the late 1950s and early 1960s provided the support that so many children needed in order to be educated in regular classrooms. For those of us who were pioneering "integration" (inclusion) of blind students into regular classrooms, the motto of the day was: "The right book in the right medium at the right time." And
transcribers were (and are) our heroes. Without them, inclusion would have never worked.

But problems developed. A growing concern was that, because of lack of communication, two or more transcribers might be working on the same book at the same time. Or, more serious, a transcribed book might be well-used by a student one year, and sit on the shelf the next, even though a student in a neighboring district might desperately need it. Another problem that began bothering transcribers were the teachers who continued to request "customized" books. This made the work of the transcriber useless for any other student.

In the mid-1950s schools for the blind were still flourishing, providing an outstanding academic education to a select group of students. Local day school programs, primarily in the form of resource rooms, were being formed all over California, as school districts found themselves with a growing population of blind children and parents who were insisting on local services.

There was almost a one-to-one correspondence between resource rooms for blind children in California public schools and the establishment of transcribing groups. There were times when I probably acted as though I "owned" the Berkeley/Albany PTA Transcribing Group, as well as the Berkeley Red Cross Group. Other teachers felt they had similar relationships with the groups whose origin was to support their program.

What an interesting and exciting time! The transcribing group in Castro Valley supported children in the school district, the Walnut Creek children were supported by a group in that town, and so it went all over the state. I had no idea what those other transcribing groups were doing. I was entirely focused on what I needed from "my" group for my children. No wonder the climate was ripe for the formation of an organization, bringing together transcribers and teachers!!

With help from Sally and Phil Mangold, I have reconstructed the following: In the Spring of 1956, a meeting was held at San Francisco State. We believe those attending included Florence Henderson, Katie Sibert, Fred Sinclair, Jean Kenmore, Dorothy Misbach, Berthold Lowenfeld, Betty Brudno, Irene Hawkinson, and Edith Linford. Were Lila
Queen, Ruth Lowy, and Sylvia Cassell there? Probably. In all, over 50 people came to this historic meeting which would create a partnership between transcribers and educators; I was very young and inexperienced. It was at this meeting that I met a woman who was to become my hero: Betty Brudno. There followed a period of a year or more in which CTEVH was forming.

Our memory is that the first CTEVH meeting was in Castro Valley in the Spring of 1959. Here's a picture I believe was taken then. You see me examining the APH globe with Phil and Sally Mangold and Fred Sinclair.

Editor’s Note: If this article intrigues you enough to want to read the entire booklet, please go to our website. There are more pictures and lots more comments about what has made CTEBVI what it is today.
LookTel has just released a free app called Voiceover Tutorial. (VO Tutorial)  Click here to see it on iTunes.

It is a basic tutorial app for new iPhone/iPod users (soon to be on iPad) which teaches all of the necessary gestures so a user can then more easily navigate/investigate their device by themselves.

The app also has two games: Basketball and Safe.

Basketball allows the player to dribble the ball by flicking down and shooting by flicking up. The more you dribble the ball, the more likely you are to make a basket. This is meant to show the player the flick up/down gestures.

This then leads to the Safe game, where the players place two fingers on the screen and turn their hands as if to turn a large knob. Voiceover announces numbers as the Safe's virtual dial turns and a sound is played at a particular number. Players then need to flick up or down to enter that number into the combination lock.

Once you enter three numbers successfully, the Safe opens. So, as you might guess, this teaches the rotor gesture.

Rather than only being for beginning iOS users, all iPhone/iPod users might like this app just to have the games on their devices as quick lil' time wasters.

LookTel will be updating this app extensively, and already has written another game to add. There will eventually be coverage for all Voiceover gestures and it will have a directory-like system so customers can immediately go straight to a lesson or game of their choice.

Enjoy!
Attention All High School Students:

Are you looking for something to spice up your summer plans? If so, NFB STEM-X, the latest National Center for Blind Youth in Science (NCBYS) program, is just what you’ve been waiting for! This inquiry-based science, technology, engineering, and math (STEM) program will provide participants with learning opportunities in STEM disciplines ranging from engineering and robotics to the science of cooking.

If you have attended or heard about previous NCBYS programs, like NFB Youth Slam or NFB Project Innovation, you are familiar with the exciting opportunities such programs provide. So, follow the link below and apply today! And don't forget to tell your friends to do the same! Applications close at 11:50 p.m. on May 15, 2013.

**Who**: Blind students currently in grades 8-12  
**What**: A once-in-a-lifetime opportunity to learn new and exciting information in STEM, and experience a small taste of life on a college campus while meeting new friends  
**Where**: Towson University, Towson, Maryland (just north of Baltimore)  
**When**: July 29 to August 3, 2013

Hashtag: #NFBSTEMX

To learn more, or to apply, please visit [www.blindscience.org/STEMX](http://www.blindscience.org/STEMX). Questions about the program can be directed to Natalie Shaheen at nshaheen@nfb.org.
The Hadley School for the Blind will be offering a distance-education course for sighted professionals who know the current braille code and want to update their skills to UEB (Unified English Braille). The course will provide self-correcting exercises for drill and assignments graded by an instructor. It will include comparisons between the current literary code and UEB to facilitate the learning. We will be developing a similar course for current tactile braille readers.

Watch the BANA website (www.brailleauthority.org) for announcements about the application of the UEB code in the United States, and the Hadley website (www.hadley.edu) for announcements about these and other courses.

Our most recent braille related courses for professionals include:

**Braille Music Basics**

**Braille Teaching Methods for Adolescents and Adults**

**Braille Teaching Methods for Children**

Submitted to Braille-n-Teach listserv by

Dawn E. Turco  
Senior Vice President  
The Hadley School for the Blind  
700 Elm Street  
Winnetka, IL  60093  
www.hadley.edu  
847-784-2829
Presidents, Editors and Awards

CTEBVI Past Presidents
(* founding members)
1957-59 Betty Brudno
1959-61 Irene Hawkinson
1961-63 Helen Patillo
1963-65 Claire Kirkpatrick *
1965-67 Ethel Schuman *
1967-69 Rose Kelber *
1969-71 Elizabeth Schriefer *
1971-73 Carolyn Card
1973-75 Jane O’Connor Verhage
1975-77 Fred L. Sinclair
1977-78 Joyce Van Tuyl
1978-80 Bill Briggs
1980-82 Cathy Rothhaupt
1982-84 Leah Morris
1984-86 Robert Dodge
1986-88 Jane Corcoran
1988-90 Bob Calhoun
1990-92 Ann Kelt
1992-94 Frank Ryan
1994-96 Sue Reilly
1996-98 Bob Gowan
1998-00 Joan Valencia
2000-02 Anna Lee Braunstein
2002-04 Carol Morrison
2004-06 Paula Lightfoot
2006-08 Bonnie Grimm
2008-12 Grant Horrocks

CTEBVI JOURNAL Past Editors
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1964 Kathryn Allen
1965-69 Ruth S. Lowy
1970-75 Norma L. Schecter
1976-88 Dr. Aikin Connor
1989-00 Sue Reilly
2000-01 Joan Valencia
2001-02 Marilyn Westerman
2002-08 Lisa McClure
2008-13 Marcy Ponzio

1989 Dr. Aikin Connor
1992 Russell W. Kirbey
1995 John Flores
1997 Jim Bliss
1998 Dr. Frederic Schroeder
2012 Christy Cutting

Distinguished Member
1984 Fred L. Sinclair
1990 Jane O’Connor Verhage
1991 Jane Corcoran
1992 Norma L. Schecter
2001 Ann Kelt
2002 Sue Reilly
2003 Elinor Savage
2004 Dr. Joy Efron
2008 Rod Brawley
2009 Steve Goodman
2010 Burt Boyer
2011 Dr. Stuart Wittenstein

Fred L. Sinclair Award
1988 Fred L. Sinclair
1990 Winifred Downing
1991 Georgia Griffith
1993 Dr. Abraham Nemeth
1994 John Wilkinson
1995 Bernard Krebs
1997 Rose Resnick
2001 Sally Mangold
2011 Mike Cole

Honorary Life Membership
2000 Donna Coffee
2009 Dr. Phil Hatlen
2009 Dr. Abraham Nemeth

Wall of Tribute at APH Hall of Fame
2004 Fred L. Sinclair
2008 Rod Brawley
2013 Ann Kelt

Innovator Award
2010 Sendero Group
2010 Duxbury System
1974
Volunteers of Vacaville
Braille Institute of America

1975
Esther Fox
Marie Erich

1976
Norma Schecter

1977
Bob Dasteel

1978
Mary Degarmo
Betty Brudno
Evelyn Olgiati

1979
Ruth S. Lowy

1980
Ethel Schuman *
Diane Meyer

1981
Carl Lappin

1982
Barbara Blatt Rubin
Bill Briggs
Michael Landon

1983
Aikin Connor

1984
Bernard M. Krebs
Jane O'Connor

1985
Sylvia Cassell
Elizabeth C. Smith

1986
Sally Mangold
Elizabeth Schriefer *
Joyce Van Tuyl

1987
John Flores
Elinor Savage

1988
Ken and Diann Smith
Lou Ella and Norm Blessum
Bettye Krollick

1991
Marian Wickham
Bob Calhoun

1993
Nancy Chu
Lavon Johnson

1994
Jane Vogel
Billie Anna Zieke

1995
Sam Clemens
Donna Coffee
California Council of the Blind

1996
Doris Pontac
Dorothy Joe

1998
Dr. Joy Efron

1999
Harry Friedman
San Francisco State Program in Visual Impairments

2002
Winifred Downing

2003
Jack Hazekamp

2006
Kelli Cornejo

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Fred Sinclair, Emeritus
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.

Please note that there are several areas of expertise for which our vice president Tracy Gaines would very much like to find a professional representative. Please contact Tracy with suggestions or a self nomination.

**BRAILLE TRANSCRIBERS AND PROOFERS**

- **Computer-Generated Tactile Graphics**
  - Jim Barker  [jim@barkerductions.com](mailto:jim@barkerductions.com)
  - Gene Mezeske  [genemezeske71@gmail.com](mailto:genemezeske71@gmail.com)
  - Richard Taesch  [richardtaesch@menvi.org](mailto:richardtaesch@menvi.org)
  - Jana Hertz  [janabrailles@aol.com](mailto:janabrailles@aol.com)

- **Music**
  - TBA

- **Literary**
  - Robert Roldan  [mailto:rroldan@manuensisbraille.com](mailto:rroldan@manuensisbraille.com)
  - Saralyn Barboa  [smac61@att.net](mailto:smac61@att.net)

- **Mathematics**
  - TBA

- **Textbook Format**

- **Foreign Language**

**EDUCATORS**

- **Assistive Technology**
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  - TBA

- **K-12**

- **Infant/Preschool**
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  - Sue Parker-Strafaci  [sparker-strafaci@brailleinstitute.org](mailto:sparker-strafaci@brailleinstitute.org)

- **Handicapped/Multi-handicapped/Severely Handicapped**

  - Kathy Goodspeed  [kaybgood@live.com](mailto:kaybgood@live.com)

**LARGE TYPE AND ENLARGED DRAWING**

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**BUSINESS COLUMN**

- Bob Walling  [bigonbrl@yahoo.com](mailto:bigonbrl@yahoo.com)

**BANA UPDATES**

- Sue Reilly  [sreilly@cox.net](mailto:sreilly@cox.net)
Looking for a missing connection?

How many business cards have you picked up at a conference, put them all in a very good spot, but then promptly misplaced half of them? Well, you are in good company, but we have your back. Go to our website to find all those lost connections in several different spots. Sometimes, it’s the context you need, so look in the conference program for the year you seem to remember being there. Other times, you know part of the exhibitor’s name, so you can look on the exhibitor’s page for the list of links. But, if you just can’t find what you want, drop someone at CTEBVI a line. (Remember that old cliché?) This issue is full of links, just like the few below, that will take you directly to someone who should know! Try it! You’ll like it!

Lighthouse for the Blind  Contact:  Sook Hee Choi

Playworks Toys for Serious Play  Contact:  Christina Wallerstein

Dancing Dots  www.dancingdots.com

Braille Solutions for Education  www.hims-inc.com
CTEBVI now accepts advertisements for both its annual conference program and thrice-yearly newsletter, the JOURNAL. All ads are also acknowledged with links on our website, www.ctebvi.org. We have a readership of approximately 1,000 people, all of whom are active in the braille community: transcribers, educators, students, parents, consumers. Our JOURNAL is primarily available online and can be viewed by anyone who visits the CTEBVI website.

Your ad in our JOURNAL will appear in virtual .pdf and .doc formats which readers may print for their reference. For this reason, you may now submit your ads in full color. A small number of JOURNAL issues are printed on standard office paper for mailing to the few members requiring print for various reasons. These few issues will not include color printing.

We trust you will see this as a wonderful opportunity to reach hundreds of people interested in the products and/or services you have to offer without the hassle and cost of printing and mailing ads or fliers yourself. Our links will lead readers at the ctebvi.org site directly to your current news and up-to-date information, regardless of the issue in which you choose to place your ad. Of course, our links to all exhibitors at our annual conference will place you among the most active and sought-after vendors in the field of education for persons who are blind or vision impaired.

To place your ad, please note the following requirements:

- Ad must reach the JOURNAL editor by specified deadlines. See dates listed in past JOURNAIs or contact the editor at editor.ctebvi@gmail.com.
- Ad will be sized based on your payment amount. See cost per issue and size below. Actual sizes of each ad will comply with general practices for use of offsets and borders.
- Your products and/or services represented in the ad must relate to the B/VI community.
- If ad will appear in multiple issues, payment must be received prior to first publication. Discount is available, as noted below, but must be paid in full prior to first publication date.
- Your ads must be submitted as a .jpg, or equivalent, in minimum of 300 dpi. Editor has final approval on acceptance of ad, editing rights, and placement, as noted below.
Business Card ad
• Will occupy one eighth of standard office paper (Live area: 2” x 3.5”)
• $125 per issue in which it appears, or conference program
• Discount! $425 for three issues AND the annual conference program.

Quarter-page ad
• Will occupy one quarter of standard office paper (Live area: 3-3/8”x4-7/8”)
• $200 per issue in which it appears, or conference program
• Discount! $700 for three issues AND the annual conference program.

Half-page ad
• Will occupy top or bottom half of standard office paper (Live area: 7”x4-7/8”)
• $300 per issue in which it appears, or conference program
• Discount! $1,050 for three issues AND the annual conference program

Full-page ad
• Will occupy one full sheet of standard office paper (Live area: 7”x10”)
• $500 per issue in which it appears, or conference program
• Discount! $1,750 for three issues AND the annual conference program

Option #1
Your ad in annual conference program
Half-page ad on inside front or inside back cover
• Program is currently printed in gray-tones on glossy recycled paper
• $300 in addition to basic cost of half-page ad noted above

Option #2
Your ad in annual conference program
Full-page ad inside front or inside back cover
• Program is currently printed in gray-tones on glossy recycled paper
• $500 in addition to basic cost of full-page ad noted above

Option #3
Your ad in annual conference program
Full-page ad on outside back cover
• Back cover of program is currently printed in color on glossy recycled paper
• $600 in addition to basic cost of full-page ad noted above

Your ad will appear in one of the above premium locations based on the date your application and payment are received. If your ad or payment is received after another vendor has already requested and paid for a premium location, you will be advised and alternate location suggested.
REQUEST FOR AD PUBLICATION
IN CTEBVI JOURNAL

Please type or print legibly

Name of Organization: ______________________________________________________
Address: ___________________________________________________________________
_________________________________________________________________

Name of Contact Person: ____________________________________________________
Telephone Number: _________________________________________________________
Email address: ___________________________________________________________________

Please indicate your choice below of a number of issues or a discount package.
Business Card ad:
   Number of issues: ___ x $125 = $_____
Quarter-page ad:
   Number of issues: ___ x $200 = $_____
Half-page ad:
   Number of issues: ___ x $300 = $_____
Full-page ad:
   Number of issues: ___ x $500 = $_____


Discount Offers

Mark your choice for one of the following terrific premium offers of three issues AND conference program:
   • Business Card ad: $425
   • Quarter-page ad: $700
   • Half-page ad: $1,050
   • Full-page ad: $1,750
   • Full-page ad Front or Back inside cover: $2,250 ($1,750 plus $500 premium)
   • Full-page ad Back outside cover in color: $2,350 ($1,750 plus $600 premium)

You may submit this form and your ad in .jpg or .pdf format (300 dpi) by attachment to email to editor.ctebvi@gmail.com.

Please make checks or money orders payable to CTEBVI and mail to:

Christy Cutting
JOURNAL Ads
379 Claremont St.
Boulder City, NV 89005-2640
I feel a little bizarre, or maybe outlandish, introducing myself to CTEBVI. I don’t have any history in my braille transcribing experience that doesn’t include this organization. I was certified for literary braille in 1995 and have since been certified for transcribing mathematics. In 1996, Ann Kelt asked that I be the registrar for the conference that she co-chaired with Mike Cole at Cathedral Hill Hotel in San Francisco in 1997. So, I’ve been an active member for quite some time.

When I needed a break from the many jobs I was doing for CTEBVI: membership, registrar, website, strategy, site-finding, etc., I found two very enthusiastic women to take over from me and I took a breather. I was approached last year to consider becoming editor so that Marcy Ponzio could ‘retire’ after her many years of service. I don’t believe anyone knew that in other volunteer projects I had been an editor for a community school and two quilt guilds. At the time, it was hard to deny Marcy’s wish, let alone those of my friends on the board. But, when the decision was made to reduce the number of issues to three a year and to make the move to digital publication, I became interested and stepped forward to volunteer.

I will admit I am a bit intimidated by the prospect of attempting to fill the shoes of Marcy, Kevin McCarthy and Lisa McClure. They promoted the *JOURNAL* until it has become an admirable publication of a very professional organization. Keep kind thoughts for my attempt at moving the *JOURNAL* into the digital age. When you click on one of the many links you will be encountering, be sure to come back to acknowledge what you found helpful or interesting. I’ll use your comments to attempt to keep the *JOURNAL* as fresh and respected as it ever has been.
MOVING, PHYSICALLY OR VIRTUALLY? PLEASE LET US KNOW!