WHAT’S INSIDE:

Preconference Events for 2008:
  • Hands-On Training for Braille Translation Software with NIMAS Updates sponsored by AFB
  • Tour of Junior Blind of America

Tactile Graphics:
  Templates for Fun and Profit

Braille Formats:
  Acknowledgements, Attributions, Credit Lines, Source Citations, and Permission Notices
Our 2008 Conference Chairs are busy preparing for our upcoming Conference in Los Angeles, February 29-March 2, 2008. A warm welcome to our new Hand-Drawn Tactile Specialist Katrina Ostby and our new Educator Specialist Beth Moore. Len Dozier our former Pokadot Specialist has a website www.braille-pokadot.com for Pokadot assistance. Some materials from the past conference are posted on our website for members to view. Be sure to read the article in this issue’s Announcements regarding the changes in membership dues which were passed at our general meeting held at our last annual conference in Santa Clara.

Lisa McClure

CTEVH SUMMER 2007 | Volume L, No. 2

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Spring Issue: March 9, 2008
Summer Issue: May 1, 2008

CTEVH Journal is published four times a year by the California Transcribers and Educators of the Visually Handicapped, Inc., 741 North Vermont Avenue, Los Angeles, California 90029. ©2007 by California Transcribers and Educators of the Visually Handicapped, Inc. except where noted. All rights reserved. No part of this periodical may be reproduced without the consent of the publishers.
Dear CTEVH members and friends,

Did all of you have a fantastic summer? Here in Southern California it was extremely HOT! I hope everyone found some fun and safe ways to stay cool. During these past months, I’m sure every transcriber was busy trying to make those demanding school deadlines. As hard as all of you have worked and as much as you have finished, it is sad to think that there will still be many blind and visually impaired students who will not have any Braille material at the beginning of his/her school year. Unfortunately, those students will struggle, trying to catch up with their sighted classmates.

In my experiences working in a school district, I can recall a student who had just started receiving Braille after the first month of a new school year. She worked so hard and did double work for the next two months, trying to catch up. In the end, her hard work paid off. She is now a college student, but still waits for her Braille materials and very rarely has them at the beginning of each new school year.

The demand for transcribers is high. We can not teach or recruit people for this profession without the help of other certified transcribers. If you are a certified transcriber, try teaching. You might want to start out with one student, try a friend who has shown some interest in all these dots. Who knows, you may like it so much you find yourself teaching a whole class! Some other ways you can help would be to show new transcribers all the resources available to them. Start by teaching the software programs, introduce Nemeth or Music, and definitely advise these new friends to attend CTEVH Conferences. The list can go on and on, a transcriber’s work and help never stops. As for Proofreaders… where are you? I know school districts, agencies and independent transcribers are all looking for certified proofreaders. If you are a certified proofreader, I encourage you to try teaching. Proofreading is a major part of the Braille distribution process. We desperately need more proofreaders!

If you are a certified transcriber or certified proofreader and are looking for work or any ways to help recruit new transcribers or proofreaders, CTEVH conferences are a great place to start. Please feel free to post your name and contact information on our bulletin board and someone will be calling you soon. Also, if you know a new certified Transcriber/Proofreader or someone who is interested in becoming one, invite them to the next CTEVH conference in Los Angeles. Show them around, help them network, and let them take in everything CTEVH has to offer. Who knows, they could be the next CTEVH President.

Sincerely,

Bonnie Grimm
CTEVH President.
We would like to thank the following donors for their generous gifts & tributes:

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Contributions will be used to improve services to persons who are visually impaired.

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☐ THE DONNA COFFEE MEMORIAL SCHOLARSHIP FUND

All contributions to CTEVH are tax deductible. FEID number available upon request. Please make check payable to CTEVH and mail to:

CTEVH Gifts and Tributes  
Peggy Schuetz  
10675 Harris Road  
Auburn, CA 95603

PRE–CONFERENCE

Hands-On Training for Braille Translation Software with NIMAS Updates
Sponsored by American Foundation for the Blind (AFB), CTEVH, Computer Application Specialties, Duxbury, Inc., and Braille Institute
8:30 a.m. to 5:00 p.m., Thursday, February 28th at the LAX Marriott

Each participant must complete additional workshop registration information at AFB’s web page. Please go to www.afb.org/nimas.asp

Through the efforts of many leaders and the collaborative work of the AFB Textbooks and Instructional Materials Solutions Forum, the Individuals with Disabilities Education Act (IDEA) 2004 has new language defining access to instructional materials for children who are blind or visually impaired through the National Instructional Materials Accessibility Standard (NIMAS). NIMAS guides the production and electronic distribution of digital versions of textbooks and other instructional materials from publishers so they can be more easily converted to special formats, including audio, braille, digital text, and large print.

We are offering three separate training sessions on how to transcribe these new standard file types, all provided by experts in braille software development and braille transcribing. These sessions are designed to help people who currently transcribe instructional materials into braille learn more about the new updates associated with NIMAS and how to work with this new file format, specifically using these three braille translation software programs. Each attendee will be provided with their own computer workstation and all three sessions include a box lunch.

Braille 2000 All Day Session 8:30 – 5:00, including lunch  
MegaDots Half-Day Session  8:30 – noon, lunch to follow  
Duxbury Half-Day Session  1:15 – 5:00, lunch preceding at noon

Cost: One all-day or both half-day sessions for $80; or one half-day only for $50  
Prices include lunch and rented laptop.

Participants Must: Be “very” familiar with at least one braille translation software program and be willing to share this information concerning skills and knowledge learned at the AFB Training with other braille transcribers in their community, school district or agency.

For program information contact Mary Ann Siller at siller@afb.net

AFB NIMAS Workshop Trainers:

Susan Christensen, Braille Production & Software Specialist  
Neal Kantansky, Director of Marketing, Duxbury, Inc.  
Robert Stepp, Computer Application Specialties Company  
Joe Sullivan, President, Duxbury Inc.  
Peter Sullivan, Vice President of Development, Duxbury, Inc.

CTEVH SUMMER 2007 Volume L, No. 2
Free Tour of Junior Blind of America: Envision the Possibilities!
Presented by Gina Kegel, Student Transition and Enrichment Program Coordinator, Junior Blind of America
9 a.m. – 3:30 p.m. Transportation provided to and from the LAX Marriott; lunch included. Cost, including lunch: $10
Hotel pick-up at 9 a.m. Program begins at 10:15 a.m. and ends at 2:30 p.m. Shuttle back to hotel between 2:30 – 3 p.m.
For program information contact: Gina Kegel at gkegel@juniorblind.org

Parents! Take advantage of this opportunity to learn about the programs and services available to you and your child, including our 40-acre summer camp, weekend adventure trips, special education school, residential facilities and early intervention! Teachers! Expand your students’ learning and build confidence through hands-on outdoor recreation programs! Rehabilitation Counselors! Learn how our vocational and independent living services can increase your clients’ chances of becoming independent and employed! You will have the opportunity to network, as well as take part in a campus tour, speaker sessions and discussion groups. We hope you will take this opportunity to share a personal experience with Junior Blind and gain an in-depth view of what we have to offer!

Don’t Miss Our First-Ever CTEVH Silent Auction
On February 28, 2008, California Transcribers and Educators of the Visually Handicapped (CTEVH), a 501c3 non-profit organization, will be holding a silent auction as well as a 50/50 drawing at our annual conference.

The auction and drawing are fund raisers designed to provide financial support for programs such as: the cost for our annual conference, increasing parent participation and to allow CTEVH to continually meet the requests for the educational assistance of families with children who are blind or visually impaired and other organizations. It's our hope that you will offer your assistance by donating an item to our auction and/or purchasing a ticket for the 50/50 drawing.

The auction will be open during conference hours: Friday, 8:00 am to 5:00 pm and Saturday, 8:00 am to 2:00 pm. Auction winners will be announced Saturday evening. Tickets for the drawing may be purchased throughout the conference. There will be a new drawing daily. Tickets are $1 per ticket or $5 for six. Your support is greatly appreciated.

If you have any questions or you would like to make a donation to the auction, please contact Tracy Gaines at: 323-663-1111 ext. 1232 or by e-mail at: gaines1230@hotmail.com.

Thank you.
Tracy Gaines
CTEVH Fund Raising Committee Chairperson

Secrets... because only you will know
the language of touch
the mystery of Braille.

Braille Jewelry by Christiansen Designs
I created the world’s first line of Braille Jewelry 15 years ago with our first public showing at CTEVH, LA Airport Hilton. I am proud to continue to set the standard for excellence in this exclusive category.

Visit www.ChristiansenDesigns.com for my PRE HOLIDAY SPECIALS and to see other ranges of my art. With studios, now, in both the US and England, I wish you all my very best. Kim Christiansen

CTEVH Nominations

The committee hereby wishes to nominate the following people, each of whom has agreed to serve if elected:

Nomination for first term Norma Emerson (transcriber)
Nomination for first term Sheila Bonito (educator)
Nomination for a second term Sharon Anderson (transcriber)
Nomination for a second term Peggy Schuetz (transcriber)
Nomination for a third term Grant Horrocks (educator)

Respectfully submitted,
Paula Lightfoot, Past President/Nominating Committee Chair CTEVH
Rod Brawley

Editor’s Internet Picks

EDITORS NOTE: This year Rod Brawley retired from the California Department of Education’s Clearinghouse for Specialized Media and Technology which has been renamed California Department of Education’s Clearinghouse for Specialized Media and Translation. I want to thank Bob Walling for contributing the words he shared at Rod’s retirement party.

Rod Brawley was the manager of the California Department of Education’s Clearinghouse for Specialized Media and Technology. The following is an excerpt from the speech I made at his retirement party.

I believe we should define Rod. Biblically a rod is something used to beat someone. That isn’t our Rod. The dictionary said it was a measurement, 16 ½ feet to be exact. Rod only seems that big. This makes me think Rod is supposed to be some kind of measurement device. They say men are measured by what they do. When I met Rod, we spent 72 hours putting together a wish list for Braille development. During the next 15 years Rod was instrumental in making those wishes come true, not only for the blind children of California but all over America. Fifteen years ago the idea of a child having the whole braille book at the start of the school year was impossible. Now it is expected. Rod was behind most of the initiatives that made it possible. How did Rod make it happen? By nurturing.

In our initial conversation, his biggest concern was nurturing the volunteer groups. He offered initiatives that made it possible. How did Rod make it happen? By nurturing.

Nurture, Nurture, Nurture.

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High Tech Training Center Manuals

From the site: “The High Tech Center Training Unit creates training manuals and tutorials as part of the trainings we conduct. Below are several of the tutorials that we use to help refine the skills taught in the various trainings. We also have our training manuals available as accessible PDF documents if you would like additional information about the different technologies and applications the HTCTU supports.

For Pokadot Downloads and Assistance

From the site: “Pokadot is free software for transcribing and embossing braille files. Six-key or one-key direct keyboard input is used by sighted braille transcribers (not the blind). It has been approved by the National Braille Association. Previous versions work under all versions of DOS and Windows 95, 98, Me, and original issues of 2000 and XP. However, new methods of using Pokadot are needed to work under Windows Vista and versions of 2000 and XP issued or updated by Microsoft after late 2006. We will refer to these “updates” as “Vista-like” and the older versions as “pre-Vista”.

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Pokadot Manuals
News Release

Our 24 Pound Daredevil
by Grace Tiscareño-Sato

Editor’s Note: The following article has been reprinted with permission from the CAPVI newsletter Winter 2004. Grace Tiscareño-Sato was a presenter at the 2007 CTEVH Conference in Santa Clara and will be chairing our Parent strand for our upcoming Conference 2008 in Los Angeles.

She isn’t even walking fully independently yet, but my 2 year-old daughter Milagro, (“miracle” in Spanish) is already skateboarding in the driveway and becoming a “whale rider”.

How did she become such a little 24 pound daredevil? With a lot of terrific services, a lot of love, and two parents who have strongly resisted overprotecting her despite her very, very fragile beginnings.

My pregnancy experience was terrifying and nearly ended in a late term miscarriage. Instead, we celebrated the live birth of an eighteen ounce baby at 25 weeks gestation, endured five months and six surgeries in the NICU, mostly attempts to save her retina from the ravages of ROP.

After all that, my husband and I are truly enjoying the resilience, confidence and personality our daughter Milagro has demonstrated from the moment she entered into this world. She is an amazing little girl, a 24 pound daredevil.

My purpose in writing this article is three-fold: to share stories of wonderful moments with my daughter; to give parents of visually impaired and blind toddlers ideas for playing with their children; and to encourage parents of little VI kids to allow their children to do the crazy things they might be a ball that Milagro could see well enough to throw, and reach for. This is a ball that she was able to catch the floor. The ball is perfectly sized so that she can roll on top of the ball with her stomach, hands, pushing off with her feet while learning how to move rapidly across the board, pushing with her hands, pushing off with her feet while learning how to explore, returning to favorite objects, and kicking her feet vigorously to make more noise.

RESONANCE BOARD AS RAMP

The 4’ x 4’ resonance board my husband built became a ramp in our family room just before she turned two years old. We place one end on the futon, the other on the floor, and my daughter has a slide/ramp to practice her climbing, sliding, entering and exiting skills. She attempts to go up the ramp in her socks, slips down, then removes her socks and flings them away from her body — an obvious hindrance to climbing. We motivate her to go under it by setting her favorite disco light on one side.

We also use the ramp-resonance board to create different rhythms with various objects (hands, maracas, drumsticks, Japanese pestle sticks, etc). Milagro either sets the rhythm that we echo, or repeats the rhythms we initiate. She will also do this half way up the ramp, demonstrating that she can climb while hearing and repeating different rhythms that are resonating under her feet. She has mastered the confidence to go down the slide any way you can imagine: head first, feet first, on her back, on her stomach, with and without socks. She has started to use the futon pillows as sliding aids to accelerate the trip—a very good use of available tools.

YOGA BALL BALANCING ACT

I bought a 15” diameter plastic ball one day, because it was a cool metallic purple color that really reflected light well. For $1.99, I figured it might be a ball that Milagro could see well enough to find, roll and throw. How right I was! But she came up with better ideas than I did. One day, she rolled on top of the ball with her stomach, reaching her hands on the other side to roll and catch the floor. The ball is perfectly sized so that she can touch the floor with her hands on one side of the ball, while nearly maintaining contact with the floor with her feet. She maintained this

Ask an Expert is a new feature where you can post questions to skilled experts in the field of braille transcription. Lists are moderated by NBA Members skilled in these particular areas of expertise:

- Braille Formats Course
- Computer-Assisted Transcription
- Educational Materials (Textbook Format)
- Foreign Language
- Literary Braille
- Mathematics and Science
- Music Braille
- Online Learning
- Tactile Graphics
- Transcriber and Educator Service

Visit our NEW website at www.nationalbraille.org and ask your questions and network with others in the field who may have similar questions and answers.

Upcoming Events: Mark Your Calendars Please!

NBA Spring 2008 Professional Development Conference
April 3-5, 2008
Dallas-Addison Marriott
Dallas, Texas
with Pre-conference training on NIMAS files on April 2-3, 2008

Conference Info coming very soon! Call the National Office at the number listed below or check www.nationalbraille.org for updates of the schedule and registration details.

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Rochester, NY 14623-2513
Ph 585-427-8260
Fax 585-427-0263
E-mail NBAoffice@nationalbraille.org

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perfect balance on the ball, while rolling forwards and backwards, hands to feet, feet to hands. Then, much to our surprise, she rolled herself all the way forward, gripped the ball between her thighs, and sat up on top of the ball! Then she began to bounce on top of the ball. It was an amazing sight. I showed a video tape to her occupational therapist who simply couldn’t believe her eyes. I asked her if she didn’t think it odd that Milagro doesn’t lose her balance and fall sideways off the ball. And why could she maintain her balance so perfectly on the ball, yet not want to take more than three or four steps walking before sitting down? The OT explained to me that she sees that Milagro has high “standards of perfection” and that she doesn’t try a new gross motor skill until she feels certain that she will do it correctly. That explains what happened next.

MY LITTLE WHALE SURFER

Probably the most daring thing she does, which scares me every time, is her whale riding tricks. We have a Little Tikes whale teeter-totter that can be used by one or two toddlers. Within a few weeks of getting this toy, she was riding in the center seat, holding on to the handles, and then standing in the seat while holding on to the handles! What made her do that? What made her then let go of one handle and continue to rock the whale while holding on with just one hand? I don’t know but I watched with dropped jaw. The amazing thing is that she did it right the first time, without falling off. She’s done this a few times and has never fallen off.

SKATEBOARDING IN THE SLOPING DRIVEWAY

Amazingly, I have seen Milagro do daring things that sighted kids don’t even want to attempt. Example, a two year old girl was visiting our home with her parents and was watching Milagro “skateboard” down the driveway. I offered the wagon to my little visitor. Her daddy convinced her to go to the wagon, but she wouldn’t even think about setting foot in the wagon. Milagro will not only ride the wagon downhill, but she’ll vigorously “pump” the handle to make the wagon go faster! She even tries to pull off her helmet while rolling. We’ve had to really insist that she keep her hands on the handle and leave the helmet on. She’s just fearless — having only light and shadow perception for vision isn’t slowing her down!

My Blind Babies Foundation home counselor, Elizabeth Bates, heard my need to have hope for my daughter’s future early on in our relationship. She gave me many books and resources. One of them, “Small Victories”, contains essays written by blind and disabled adults. A particularly excellent passage by Robert Jones (born prematurely in 1957) I took to heart early on. It reads, “Let your kids fall flat on their faces. Let them decide their own limitations. Don’t say “you can’t do that because of your disability.” Tough advice for any parent; much more so if your child has only light perception.

Another author, Venetia Hayden, shared how she learned not to overprotect and allowed her blind daughter, Maureen, to ice skate with her brother’s hockey team. She believed the best way to protect her daughter was to encourage her to “go out and learn how to move her body in space and be balanced and gain all that kinetic awareness.”

Parents: let your visually impaired kids’ experiments fueled by curiosity happen. If they fall, they fail and you can comfort them, but they must experience the movement, the motion, the balance and imbalance of moving through space. Squeezing their experiments with the natural instinct to protect, giving in to your fear that they’ll bump their little heads or cut their little lips will not help them develop into the curious, independent exploring children we need them to become. It hasn’t always easy for us, but watching our fragile premature baby become a confident, daring little girl is worth everything.

Read Milagro’s story and see her in action at her web page: www.babymilagro.org

ACKNOWLEDGMENTS, ATTRIBUTIONS, CREDIT LINES, SOURCE CITATIONS, AND, PERMISSION NOTICES

Raise your hand if you’ve ever been confused by the difference between acknowledgments, attributions, credit lines, source citations, and permission notices. I see most hands up in the air. Not a surprise.

Braille Formats Rule 1, section 18 gives us what we’re looking for ... sort of. Don’t think it’s that simple however. You still have to wade through various terms, definitions, and cross-references to find all the answers.

Going in the order Braille Formats covers these terms, we’ll tackle Acknowledgments first. What we learn about acknowledgments from Section 18a is that they may mean any number of different things, to be determined by reading what is actually in the text. If the author is using the heading Acknowledgments to refer to personal words of gratitude or appreciation, the section is brailled as a foreword or preface. When the text refers to a list of permissions for the use of materials from other sources, this material must be transcribed as given in Rule 1, Section 18a(1-4). Subsections 1-4 give important information on how to transcribe these lists including the use of page numbers and the (cont.) centered heading. Be sure to read subsections 1-4 if you have such sections in your book. If this list includes acknowledgments for maps, pictures, or other omitted material, they should not be included, even though their captions are transcribed.

OK. That wasn’t too bad, was it? Let’s move on. Section b covers Attributions, credit lines, or source citations.

But before tackling those, it pauses to mention the Title and author’s name preceding text. These it dispenses with in one short sentence: “The title and author’s name shown preceding text must be transcribed as consecutive centered headings according to provisions given in Rule 4, Section 2.” Oh no -- the dreaded cross-reference. If we look up this rule and section we see that it is just the basic rules for centered headings. There should be a blank line between these two centered headings as shown in all Formats examples pertaining to this situation.

Onward then. Ooopps! Another pause to discuss Permission to copy notices or footnotes. “Permission to copy notices that are printed with or without reference markers, often shown at the foot of the page, must be brailled according to Rule 12, Sections 1-3.” Oh no again -- another trek to another rule. I’ll get to the nitty gritty here and tell you that Rule 12 says to braille the permission text preceded by the braille reference indicator immediately under the title in 7/5. You must also add the braille reference indicator to the end of the title. No blank line goes before the note -- the blank line goes after the note is completed.

So what happens if you have one of these permission notes and there is no title? It is recommended that the note be placed immediately preceding the text, using the same format of braille reference indicator and 7/5.

What exactly is a Permission Notice? A permission notice is anything that says “Reprinted by permission of ...”, “Reprinted with the permission of ...”, “with permission of ...” or similar wording. If you haven’t been given “permission” to reprint it, it isn’t a permission notice.
How Bugs Bug Us

You've heard this saying: “I've got a bug.” You know what it means: “I'm sick.” You can't see them, but bugs live all over your body. In fact, you're just a mini-zoo for bugs!

Adapted from Info Adventure: Amazing Body Science, with permission of Creative Publishing, Intl.

On Virtue

by Phillis Wheatley, 1766

O Thou bright jewel in my aim I strike
To comprehend thee. Thine own words declare
Wisdom is higher than a fool can reach.
I cease to wonder, and no more attempt
Thine height t'explore, or fathom thy profound.
...


Look at the first example and compare it to what follows. What is the difference between these two examples?

If you said the difference between these two examples is that the first is a permission notice and the second a source citation you would be correct. Note that the first example has the words “with permission” while the second one does not. The first example is brailled with the braille reference indicator in 7/5. The second is brailled in 7/7 with no braille reference indicator per Rule 1, section 18b(2)(d). The source is still moved up to follow the heading, but the indentation is different. Note that in both cases there is NO blank line following the centered heading and the acknowledgment or permission notice.

So I think we're finally ready to look at what's left in Section 18b. We've covered acknowledgments, permission notices, and plain title/author situations. That leaves attributions, credit lines, and source citations. *Braille Formats* tells us that it uses these terms interchangeably and all refer to “simple identifications of the sources or authors of materials used in a text.”

Come back next issue when we review the rules for Attributions = Credit lines = Source citations.
Two oddities are shown below. What would you do with them? Solutions can be found on the next page. Wonderful suggestions came from my workshop, we struggled with the bottom example and a very resourceful transcriber came up with the solution!

Two dice are rolled, one after the other. The sample space is shown below. There are 36 possible outcomes.

### Possible Outcomes from Rolling Two Dice

The outcomes that the sume of the number on the two dice is 8 are circled above. There are 5 possible outcomes that have the sume of 8. The probability that the sum of the number on the two dice is 8 is $P(E) = \frac{5}{36}$. 

### Three Important Number Properties

1. Any number multiplied by 1 equals that number.
2. Any nonzero number divided by itself equals 1.
3. A whole number divided by a whole number equals a fraction. The first number is the numerator and the second number is the denominator.
Possible Outcomes from Rolling Two Dice

Possible Outcomes from Rolling Two Dice

<table>
<thead>
<tr>
<th>Sum</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>0.04545454</td>
</tr>
<tr>
<td>3</td>
<td>0.0909091</td>
</tr>
<tr>
<td>4</td>
<td>0.1363636</td>
</tr>
<tr>
<td>5</td>
<td>0.1818182</td>
</tr>
<tr>
<td>6</td>
<td>0.2181818</td>
</tr>
<tr>
<td>7</td>
<td>0.2727273</td>
</tr>
<tr>
<td>8</td>
<td>0.2181818</td>
</tr>
<tr>
<td>9</td>
<td>0.1818182</td>
</tr>
<tr>
<td>10</td>
<td>0.1363636</td>
</tr>
<tr>
<td>11</td>
<td>0.0909091</td>
</tr>
<tr>
<td>12</td>
<td>0.0454545</td>
</tr>
</tbody>
</table>

Templates for Fun and Profit

Tedium, like so many things in life, strikes the tactile graphic artist, too. Now if this is the first time you're hearing this, don't be that surprised. It's not all the glitter and glamour it's cracked up to be. Oh, sure, we make the big bucks, but what's that when it comes to happiness? And if you haven't turned the page by now, I've got you hooked…right?

But, to get to the crux of this issue's message: creating a template. An absolute time-saver for me is the template I created that includes not only text positioning but often-used items that, previous to making the template, I recreated each time I needed them.

So, basic as it seems, here is how I created my template page in Adobe Illustrator.

Create a custom-sized file by choosing “New” under the “File” menu. You may name it whatever you wish. I chose Tactiles. (I really didn't…I called it something else, but hey, this is just a tutorial, right? Go along with me.)

Next, change the “Units” pull-down menu to “inches,” if it isn't there already and in the “Width” window, type “11.5” and in the “Height” window, type “11.” Now, obviously, this is for an 11.5x11 page. If you're making a template for 8.5x11, then choose “Print” in the “Size” pull-down menu. But we'll be using the large sheet for this example. Then, just click “OK” and you're on the “canvas,” which measures 11.5x11 inches.

Save the file now, just so you won't have to recreate this if something goes wrong. (Remember the old saw: “It's not IF your computer crashes…it's WHEN your computer crashes.”)

Name the only layer “Drawing.”

If they aren't already showing, make the rulers visible by typing <control> (or command for the Mac) - <r>. We're going to create the “drawing area” now, so with your cursor, click on the left-hand ruler and drag a “guide” out to create a 1-inch margin on the left side of the canvas. The guides are defaulted to be cyan (bluish-green) in color, which you can change if you wish, but that's another tutorial altogether. Do the same for the right margin, except make it 1/2-inch in width. Then do the same for the top and bottom margins, dragging from the top ruler, making 1/2-inch margins. You'll end up with a drawing area of 10x10 inches. The reason for the 1-inch margin on the left is to make room for binding. There are two more guides I suggest you make: from the top, create another guide at 1-1/2 inches and another at 2-1/2 inches. Those will be explained in a moment. Oh—if you mess up any of the guidelines, they are defaulted to being “locked.” So go up to the menu bar on top and pull down “View” and scroll down to “Guides.” Uncheck “Lock Guides.” Now you may move them or delete them. Just remember to go back and re-check the Lock Guides when you're done.
Now create a new layer titled “Braille.” And move the layer “above” the Drawing layer, if it isn’t already. This layer will hold your braille text...nothing more, nothing less. This is important. Even though the facility for which I work does not use the Tiger printer because our graphics are created on swell-paper [capsule paper, PIAF paper...whatever you wish to call it (sometimes unprintable)], we do use the typeface that corresponds to the Tiger: “Braille29.” I recommend that you use it, but it’s not necessary. Using whatever braille typeface you prefer, type a<shift>3===. That will translate to (a <number indicator> and three full cells). That will be the “holding number” for the upper right-hand page number. Make certain the type is right-justified and then position it in the upper right-hand corner of the drawing area.

Next make another line of braille which is center-justified and holds eight (or whatever number rings your bell) full cells. This will hold your running head, so align it with the page number, but center it on the page. An easy way to do this is click on the text with your selection tool (black arrow pointer) and right where the center white handles to the text box are, slide those handles to where the six-inch mark is on your top ruler. Simple, huh? Now comes that 1-1/2-inch guide I had you create. Duplicate the running head holder and place it, centered on the page, directly under, lined up (top to the text) to the guide. That should indicate one blank line between the running head and the holder you’ve just made for the graphic title (if needed). The next guideline indicates the drawing area for your graphic if a title is needed. If it’s not needed, then the 1-1/2-inch guide will be the graphic guide.

Now, just drag a copy of the page number down to the lower right-hand corner for the graphic page number, and you’re set.

Addendum:

Create another layer titled “Standards” or whatever you want to call it. This is where you’ll keep your “goodies” you don’t want to have to keep creating. So when you need an arrowhead or a specifically-sized dot or a brace or a parabola, etc., it’s right there for you to copy. Just remember to paste it in the drawing layer, because you’ll want to delete this layer when your graphic is done.

Also, don’t forget to create a layer for holding a graphic for tracing over. I’ve also created a layer for fills, but that, again, is another tutorial.

Save this a few times during your setup. But now, I want you to go to the menubar and drag down File to “Save as Template.” Be certain to save this in the final place you wish to have this kept...the desktop works fine, too, y’know.

p.s. The most boring graphics to have to re-draw time and again are Cartesian graphs (the ol’ x-/y-axis charts, y’know?). So I’ve created over the years 112 variations as templates so I don’t have to go through the process each time. You might consider this.
Music in Education
Richard Taesch – CTEVH Music Specialist

Following is the conclusion of the three-part series on the 2006 workshop collaboration presented by California State University, Northridge – Center on Disabilities, and Southern California Conservatory of Music – Braille Music Division

MUSIC LITERACY AND TECHNOLOGY LEADING TO VARIED CAREER OPTIONS FOR INDIVIDUALS WITH VISUAL IMPAIRMENT

PART 3 – CONCLUSION

Workshop presented on behalf of:
California State University, Northridge
Conference on Disabilities – March 22, 2006

V. DISCUSSION: COMMON CHALLENGES & SOLUTIONS

You’re accepted to school. Now what??

1. Request that a syllabus for each music class be provided to you and your transcriber as far in advance as possible.

2. Request that the exact dates that each specific assignment and exam is due to be clearly marked on the syllabus.

3. Explain that there will not be sufficient time to prepare complete books, and that you will need to ask that the professor take the time to highlight ONLY the music examples that he or she might expect to cover. You can only expect this within reason, as the teacher may find it necessary to delete or add other assignments as the class progresses. Explain that a reader is a viable alternative for literary text portions.

Sometimes professors prefer not to follow text verbatim. They may only ask you to be aware of its content. This may not even require braille text, especially if there is not time to obtain full textbooks. Music examples are required, however.

Where large anthologies are needed for history and listening classes, discuss the possibility of having only a few measures of each required score transcribed. Many of the sighted students may not be able to follow those scores themselves except to scan them lightly. By listening well, and seeing the general structure of the music, you may have sufficient information with just short excerpts. Always seek the professor’s advice and suggestions.

4. Be sure that the professor’s email address is provided on the syllabus for the transcriber to contact them for clarifications. Nearly all college teachers today will make their email available to students, and are very willing to communicate with a braille transcriber.

5. You, the student, must seek a reader for text that cannot be brailled. Let the school know that you will take that responsibility, but ask them for assistance in finding a good volunteer. Most music departments have willing tutors who need special credit for this kind of service.

6. Request that all of the professor’s handouts be given to the transcriber according to the syllabus planned due dates. Be sure the transcriber is aware of the quizzes and exams, and when they are expected.

7. You will most likely need funding for a professional music transcriber’s services. Volunteers may be able to help, but keep in mind that professionals are paid and are expected to perform in reasonable time frames. Whereas, volunteers may only be able to work in spare time.

Does the school provide any funding for transcribing services? If so, reassure them that you will only ask for that which is absolutely necessary according to the ideas listed above. If the school itself has any funding, it will most likely be very limited. If you must resort to State Rehab funding, keep in mind that they must also be concerned with costs. Do not rely on an assumption that they will support you.

8. Maintain contact with your transcriber. You will inevitably encounter new music code signs and rules that you do not understand. This will be true especially if you are new to music reading. Nearly all code and theory problems can be solved by simply asking the music transcriber to walk through the examples with you. Remember that they must know music well before being certified in music braille. They are your best resource. Remain in frequent contact with them.

**Reprinted with permission from: “Blind Music Student’s College Survival Guide” – Richard Taesch

VI. MYTHS & FACTS FOR STUDENTS, PARENTS, AND PROFESSORS TO CONSIDER**

1. MYTH: All textbooks must be fully prepared in braille prior to beginning classes.
   FACT: Complete books need not be formally produced prior to classes.

2. MYTH: It is a blind student’s responsibility to make sure that he or she obtains the services of a music transcriber.
   FACT: It is not your job to “shop” for transcribers. Schools generally proved Disabled Student Services to do that for you.

3. MYTH: Professors often travel when classes are not in session. It is not practical to request a syllabus before classes begin.
   FACT: It is not only recommended to request a syllabus well in advance of beginning classes, it is ESSENTIAL! All due dates for specific materials, quizzes, and final exams must be included if the services of a transcriber will be required.

4. MYTH: As a braille reader, you should request all books to be provided in braille for you, complete, and in required BANA format.
   FACT: That may be your lawful right in most states, but when time is short, you need not obtain full text materials in braille. Ask ONLY for specific music examples that the transcriber can do for you in a timely manor. These MUST be provided to you in braille. Music transcribers can also work with in tandem with textbook specialists.
5. **MYTH:** One primary problem for braille readers is that of poor “turn-around-time” on the part of over-worked transcribers, and the fact that there are so few experienced music transcribers available.

**FACT:** The chief problem with music braille is not poor turn-around time on the part of transcribers. The problem is nearly always a lack of planning on the part of students, directors and teachers with respect to blind students in their classes.

Educators are generally not thoughtless people. Blind students must know what they need, how to obtain support, how to advocate for their needs, and how to respectfully “educate their educators.”

6. **MYTH:** Music textbooks should not be put on tape by a reader in lieu of real braille transcriptions.

**FACT:** The student’s literary skills are not the issue here. Getting the special braille codes that music requires in hand and on time, is top priority.

Plan to request the help of a volunteer “reader” for text materials when full books will not be available on time. This may be the only way a student will be able to complete his or her class.

7. **MYTH:** Transcribers must be expected to complete all music excerpts in a class-required textbook.

**FACT:** Sometimes only a small percentage of music examples or exercises in a book will be required. Generally, a professor will have an idea - before class begins - on which materials he or she will require. Even when a short time for planning has been allowed, decisions can still be made “as-you-go,” and yet be sufficiently in advance of a class project.

8. **MYTH:** Rehabilitation Counselors are on your side, and will do everything possible to support you in your pursuit of a music education.

**FACT:** Many Rehab Officers are truly doing everything they can to help their clients. However, when state budgets are being severely cut in the arts and education, they are less likely to support music.

Time and again, students are being told by their Rehab Counselors that pursuit of music in their education is “un-realistic.”

9. **MYTH:** You should trust the advice of Counselors who feel music is not realistic for you, and pursue another field.

**FACT:** Students should know that it is the job of Rehab to support a disabled person in his or her pursuit of eventual independence and employment. Although they must base decisions upon current facts and required guidelines, it should not be acceptable for them to discourage viability - or employment opportunities - that might result from a thorough music education!

It might be well to note that articles in major magazines have pointed out that certain corporations have been known to look very favorably on music degrees in their hiring policies.* Music grads can make fine computer programmers, and often work in other areas such as education, copyrights, and entertainment industry fields. Any degree only serves to prove that you have the ability to stick to something. It cannot guarantee your skills or experience no matter what the field.


**Reprinted with permission from: “Blind Music Student’s College Survival Guide” – Richard Taesch
The Presenters for this program were:

Richard Taesch – Southern California Conservatory of Music, Braille Music Division; Music Specialist California Transcribers and Educators of the Visually Handicapped (CTEVH)

Susan Cullen – Adaptive Technology Specialist, Center on Disabilities – California State University, Northridge

Grant Horrocks – Co-chair, SCCM Braille Music Division; Chair – SCCM Piano Department; Los Angeles Representative – Examination Center, [formerly called:] Royal American Conservatory of Music (Toronto)

CTEVH Music Committee:

Richard Taesch, CTEVH Music Specialist (661-254-0321) <taeschr@ix.netcom.com>

Sam Flores, Opus Technologies (619-538-9401) <samf@opustech.com>

Grant Horrocks, SCCM Conservatory & Piano Divisions/RACM Exams (818-998-8405) <siloti@sbcglobal.net>

Robert Smith, Retired Professor of Music (541-956-8900) <rrrsmith@earthlink.net>

Carol Tavis, Elementary School Music/Special Learners (626-339-6979) <Carolmus@aol.com>
The California Transcribers and Educators of the Visually Handicapped (CTEVH) announces the annual CTEVH Katie Sibert Memorial Scholarship. The purpose of the scholarship is to foster the acquisition and improvement of skills necessary to provide high quality educational opportunities for visually impaired students in California.

In a typical year, the Katie Sibert Scholarship disburses $3000 divided among qualified applicants. These scholarships may be used to attend CTEVH conferences.

**QUALIFICATIONS**
- All applicants must be current members of CTEVH.
- Transcribers must be actively transcribing.
- Educators must have a credential in the education of students with visual impairments or be enrolled in a program to earn such a credential.
- Paraeducators must be actively supporting the educational and literacy needs of children with visual impairments.

**PLEASE RESPOND TO THE FOLLOWING:**

1. Total amount of scholarship support requested: $__________ and a breakdown of expenditures:
   - [etc.]

2. The name of transcribing group, agency, or school system with which you are affiliated:
   - [etc.]

A completed application packet includes:
- This typed or printed application
- A cover letter describing the applicant’s qualifications and/or experience in transcribing or educating the visually impaired. Also describe how the scholarship will be used to improve or enhance the applicant’s performance.
- Two current letters of recommendation as follows:
  - TRANSCRIBERS must have two letters of recommendation from their group or agency
  - EDUCATORS must have two letters of recommendation (e.g., principal, college professor)
  - PARAEDUCATORS must have two letters of recommendation (e.g., teacher of students with visual impairments, regular ed teacher)

The letters should address the following points, if applicable:
- Professional and/or volunteer experiences of the applicant that have a direct impact on their work with visually impaired students
- Community involvement of the applicant
- Certificates or Credentials held by the applicant
- Honors or awards received by the applicant

Applicant is responsible for sending the complete application packet to the chair of the Katie Sibert Memorial Scholarship Committee.

**DEADLINE:** December 15, 2008

Send to: Stuart Wittenstein, Superintendent
California School for the Blind
500 Walnut Avenue
Fremont, CA 94536
fax 510.794.3813

FOR FURTHER INFORMATION OR QUESTIONS:
Stuart Wittenstein, Superintendent, 510.794.3800
or swittenstein@csb-cde.ca.gov

Stuart Wittenstein, Ed.D.
Superintendent
California School for the Blind
510-794-3800, ext. 201
2008 APPLICATION
CTEVH Donna Coffee Youth Scholarship

CTEVH Sponsors the Donna Coffee Youth Scholarship in honor of Donna’s exceptional service to the organization and to visually impaired individuals in California. The scholarship is for the use of the winner as specified in their application. Generally, it may be used to promote the academic and social development of the student. An award up to $1000 will be given to the successful applicant. The Donna Coffee Youth Scholarship Committee will select the recipient based on the criteria approved by the Board. Applications for the 2008 scholarship must be received by January 15, 2008 and must be sent to:

Stephen A. Goodman, Chair
CTEVH Coffee Youth Scholarship
500 Walnut Avenue
Fremont, CA 94536
Sgoodman@csb-cde.ca.gov
(510) 794 3800
FAX (510) 794 3993

Electronic submission of the application is preferred but is not given any advantage in determination of the winner. Use the following segments to guide you in preparing an application.

DONNA COFFEE SCHOLARSHIP 2008 APPLICATION TEACHER/TRANSCRIBER/ ORIENTATION & MOBILITY SPECIALIST

Name of Student: ____________________________________________________________
Student’s Address: ___________________________________________________________
Student’s Telephone Number: _________________________________________________
Student’s Date of Birth: _______________________________________________________
School/District: _____________________________________________________________
Grade Level of Student: _______________________________________________________
Student is visually impaired or blind. ____________________________________________
Name of Teacher/Transcriber/O&M Specialist: _________________________________
Address: ___________________________________________________________________
Phone Number: ___________________________________________________________________
Email: ___________________________________________________________________
School/District: _____________________________________________________________

The application and use of funds has been approved by the student’s parent/guardian (attach signed statement of approval by parent/guardian): Please let us know why you believe the student will benefit from his/her proposed project/activity Limit your comments to two double-spaced typewritten pages.

DONNA COFFEE YOUTH SCHOLARSHIP
2008 APPLICATION STUDENT FORM

Name: __________________________________________________________
Address: _________________________________________________________
Phone Number: ________________________________
Email: _____________________________________________________________
School: ____________________________________________________________
School Address: _______________________________________________________
Teacher of the Visually Impaired: _______________________________
Transcriber: _________________________________________________________
Parent(s) Name(s): ________________________________________________
Address: _____________________________________________________________
Phone Number: _______________________________________________________ 
Email: ______________________________________________________________
Name of Teacher/Transcriber/Orientation & Mobility Specialist: __________

Tell us why you want the Donna Coffee Scholarship in an essay of no more then two double spaced typewritten pages. The Committee must receive your application no later than January 15, 2008. Applications should be sent to: Stephen A. Goodman, Chair (see facing page for contact information)

Donna Coffee Youth Scholarship Criteria

Award: The Donna Coffee Youth Scholarship will be awarded in the amount of $1000 per year. One or more applicants may participate in the award. Award recipients shall have their names and the year of their award inscribed on the permanent plaque.

Process: Applications materials will be distributed through the JOURNAL and the website, www.ctevh.org. Applications are due to the committee no later than six weeks prior to the Annual Conference. The winner will be selected by consensus of the Committee.

The inscribed plaque and cash award will be presented at the Conference.

a. The award recipient and parents shall be invited as guests.
b. Those who nominated the winner will take part in the presentation.
c. The award will be presented at a general meeting selected by the Conference Chair.

Selection: Criteria for selection will be based solely upon:

a. The submitted application of the nominations, letters of support, and the student’s application. (applications may be submitted in the media or medium the student chooses.)
b. The consensus of the committee that the student created a plan that is complete and executable and will further her/his individual growth. Duties of The recipient(s): recipient(s) shall report the outcome of their proposal at the succeeding Conference.
Executive Board

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