



CTEBVI

# *JOURNAL*

WINTER 2013-2014

Volume LV, No. 3

## Highlights of this Issue:

CTEBVI Call for Nominations Page 6

Music in Education Page 8 Richard Taesch Music

- Sharing Place
- Textbooks and Teamwork – Part III
- Special Announcement

How Not To Be A Parrot Page 19 Robert Roldan TBF

Probability Page 25 John Romeo Mathematics

What Can Social Media Do for Me? And How the Heck is Twitter Relevant?! Page 30 Yue-Ting Siu, TVI

The official publication of  
The California Transcribers and Educators  
for the Blind and Visually Impaired, Inc.

## Message from the Editor

I'm reading *FUTURE PERFECT: The case for progress in a networked age* by Steven Johnson. What an uplifting message he has for his readers. I took a look at his blog ([stevenberlinjohnson.com](http://stevenberlinjohnson.com)) to see whether this polymath was as interesting and inspiring in everyday life. He is! What I'm finding the most rewarding is reading how CTEBVI fits Mr. Johnson's model for the good things happening in our world. There's been lots of good networking and support going on for many years, thanks to our founders and leaders. Mr. Johnson would call them peer progressives. They have been looking for the positive in the world for a long time.

I also read recently that getting new information is almost addicting. We are referring to our smartphones more and more because we get a bit of a high every time we get an answer to some research. Wow! Can it be that one of the best reasons for reading the *JOURNAL* and attending conference is to feel good? Nothing wrong with that!

### THE CTEBVI *JOURNAL*

Editor, Christy Cutting

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## Deadlines for Articles

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Page	Title	Submitted by
	<b>Business of CTEBVI</b>	
4	<b>President's Message</b>	Patty Biasca
15	<b>BANA Update</b>	Sue Reilly
21	Membership and Application Renewal Form	Judi Biller
	<b>Membership</b>	
	<b>Gifts and Tributes</b>	
23	Where are the Next Transcribers? <b>Business</b>	Bob Walling
	<b>Specialists Have Their Say</b>	
8	Music in Education	Richard Taesch
	Sharing Place	
	Textbooks and Teamwork – Part III	
	Special Announcement	
	<i>Music Format</i>	
19	How Not to Be a Parrot <i>Textbook Format</i>	Robert Roldan
25	Probability <i>Mathematics Format</i>	John Romeo
28	Pie Filling Made Easy <i>Computer-Generated</i>	Jim Barker
	<i>Tactiles</i>	
30	What Can Social Media Do for Me? And How the Heck is Twitter Relevant?! <i>K-12 Education</i>	Yue-Ting Siu
33	Communication and Connection	Beth Moore
	<i>Infant/Preschool</i>	Sue Parker
	<b>Announcements</b>	
6	CTEBVI Call for Nominations	Grant Horrocks
7	\$2,500 Student Education Access Grant	CA Council for the Blind
	<b>Something Fun</b>	
5	A Little Piece of History	
14	Fort McHenry Visitors' Center	Jana Hertz
35	Exercise your Keyboard Skills: Fun with Dots	
	<b>Boilerplate</b>	
37	Executive Board, Board of Directors, Committee Chairs	
39	Specialists	

# President's Message

[Patty Biasca](#)

In this age of rapid change, CTEBVI is continually looking for ways to adjust our policies and practices to best help our membership and to attract new members who would benefit from what we have to offer. In order to increase our presence, we are now offering newly certified TVIs and/or O&M instructors one year's free membership if they haven't been or are not currently a member.

Our biggest yearly endeavor is obviously our conference to be held this year from April 3rd to 6th at the LAX Airport Marriott. Registration begins online on February 1st. Be on the lookout for notices on braille-n-teach, our email lists, and posts on Facebook and Twitter. If all those happen to miss you, visit [www.ctebvi.org](http://www.ctebvi.org) and look for links to our conference page.

In collecting workshops I have had many, many email exchanges with presenters, some of whom have volunteered such comments as "This is my personal favorite conference to attend, speaking as a vendor exhibiter" and "You've always been one of my favorites because of all the personal touches." These are from people who attend many conferences across the country so I am humbled that we should get such acknowledgment. I know everyone who works on the conference works incredibly hard and those kinds of comments are music to our ears.

This year we will be spicing up Sunday's events. Instead of the usual selection of workshops, we will be having three Forum on topics we think are of upmost interest to our membership. One will be with Ed Summers and Diane Brauner, our wonderful presenters from last year who will be back again this year, leading a talk called "Open Forum with the iPad Experts"; the second will be with the CA School for the Blind (CSB) team on the topic of "Is Smarter Balanced Really Balanced?"; and the third will be a Transcriber's Forum where any and all issues of relevance to transcribers can be raised including questions about UEB, tactiles, publisher files, how to work smarter, etc. Check out the registration packet for more details on these Forum as well as all the other workshops.

The Forum will be followed by a FREE brunch. Be sure to sign up for this because even though it is free, we have to have a meal count for the hotel so they know how many meals to prepare. During brunch we will also have a **raffle prize of an iPad Mini, donated by Transcribing Mariners!** But you must be present to win! We hope to see you there.

Finally, did you know that our Specialists who write articles for this *JOURNAL*, give workshops at conference, and our experts in their fields are available to answer questions and assist you? Their names before their articles are linked with their email addresses and email addresses are also available at the back of the *JOURNAL* and on our website. If you are struggling with something and need advice you aren't finding or getting elsewhere, please know that they are a source for you.

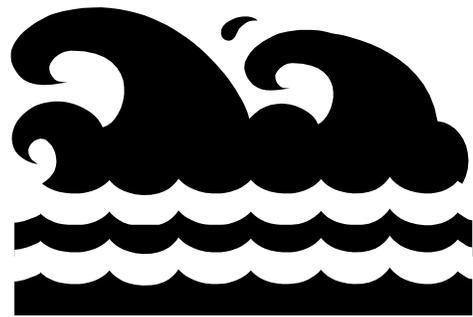
This is my final column as your President. As of Sunday morning's brunch on April 6th, I will be handing over the gavel and presidency to Tracy Gaines. I am confident this organization is in good hands and has survived the perilous period of the last few years in sound shape. Thank you to the many individuals who have volunteered in whatever capacity to advance the goals of CTEBVI. We wouldn't be the esteemed organization we are without you!

*Patty Biasca*

*Conference*

*April 3-6, 2014*

*LAX Marriott*



## *A Little Piece of History*

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In 1997 President Gowan announced that our membership was 1200. He also welcomed former president Ann Kelt as our new Textbook Format Specialist and Richard Taesch as our Braille Music Specialist.

President Gowan appointed Vice President Joan Valencia as Coordinator of Specialists. This is a new position and she pleaded for people with the talent or experience in any of the Specialist categories to volunteer their services.

Sue Reilly, one of CTEVH's hardest working individuals, agreed to represent CTEVH on the Board of BANA. She will take over for Fred Sinclair, who has served since CTEVH first became a member of BANA.

## CTEBVI Call for Nominations Board of Directors

The election of new members of the CTEBVI Board will be held at the general session of the CTEBVI 2014 Conference in Los Angeles.

### *First Term*

Judi Biller  
Jon Paris-Salb  
Yue-Ting Siu

### *Second Term*

Dawn Gross  
Cristin Lockwood  
Sue Reilly  
Wayne Siligo

As per the Policies and Procedures (III-D-2): "Additional nominations, if any, from the membership must be received, in writing, by a member of the Nominating Committee no later than three weeks prior to the Annual Meeting. These written nominations must include name, address, qualifications, and a signed statement by nominee that he/she understands the requirements of Board membership and is willing to serve if elected."

The Board of Directors elected the following members as officers for the 2014-2015 term:

Tracy Gaines, President  
Cristin Lockwood, Vice President  
Sue Reilly, Secretary  
Sharon Anderson, Treasurer  
Vicki Garrett, Member at Large  
Wayne Siligo, Member at Large

### CTEBVI Nominating Committee:

Grant Horrocks, Chair  
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Patricia Williams  
[pwilliams@juniorblind.org](mailto:pwilliams@juniorblind.org)

CALIFORNIA COUNCIL  
OF THE BLIND



**2014**

**THE \$2,500 STUDENT EDUCATION ACCESS GRANT**

Who

Legally-blind students between ages 8-18 who live in San Francisco, Alameda, Contra Costa, Marin, or San Mateo counties.

What

The San Francisco Chapter of the CCB will give a grant of up to \$2,500 to a Bay Area person who is legally blind and can best demonstrate the need to improve his or her educational or employment opportunities.

Where

Submit completed application and essay to:

Charlie Dorris    tyreedorris@comcast.net

When

Submit a completed application form and essay by **March 31, 2014**.

To request an application and instruction form or for further details contact:

Charlie Dorris    415-775-0487    tyreedorris@comcast.net

Ellie Lee            415-378-6079    ellieleesf@yahoo.com

# MUSIC IN EDUCATION

[Richard Taesch](#)

Special Features:

- New: Sharing Place
- Textbooks and Teamwork – Part III

First up is to ask my readers – should they desire to comment on my column – to write directly to me at: [richardtaesch@menvi.org](mailto:richardtaesch@menvi.org). It appears that some may have chosen to write on special discussion forums, and have not received responses. My sincere apologies if so, as I would love to hear your comments, and so much appreciate any critique. Such helps me to remain better centered upon what readers would like to know or learn, as well as where there may be disagreement, debate, or perhaps errors in my presentations.

Social forums don't work well for me, and I never visit them, so the direct communication is much appreciated. I will then eagerly share your discussions with everyone in subsequent articles.

## SHARING PLACE

In this issue: Sharing a few of my own tips for music proofreading.\*

All of us have special ways that work for us when proofing files, as with other facets of our transcribing work. I'd like to try a new *Sharing Place* in this column, and ask members to consider offering their own anecdotes that have helped in making work become more accurate and efficient.

As the journey through the world of music textbook and team transcribing becomes more fine-tuned to current times, I've tried to develop a few of my own ways to relieve some of the fatigue that comes from long hours, and very intense, screen gazing. Here are a few things that have helped me become a bit more accurate, and perhaps prevent the hypnotic affect that can become somewhat discouraging when working with educational deadlines.

\*Be sure to see the current issue of the National Braille Association *Bulletin* for a fine article on music proofreading (Fall 2-13, Volume 49.3 – Page 23).

***Duets with strange clefs, et al:*** In sight-singing books, when dealing with troublesome clefs such as alto or tenor, it becomes labor intensive (and risky) to proof from part 1 to part 2 -- measure by aligned measure as you might do with piano music -- when clefs are different for each part. In bar-over-bar duets, I have found that reading two measures at a time (in the same part) horizontally lowers the risk for missing octave marks, or adding those that are unnecessary. This also helps me not to subconsciously switch clefs in midstream, which is a common

hypnotic tendency. For the first proof, simply read measures 1-2 in part 1 then backtrack to part 2 – two bars at a time. For the second proofing later, read each part through separately as an added security measure.

**By doing this**, one can readily see why the braille gods decided to require new octave marks on each new measure in piano formats. When the reader moves from part to part, the new octave mark ensures him or her to be reminded of it, whereas in duets, the reader has little problem with his or her own part; but we – the proofreaders – may have much trouble when working with vertically aligned measures one by one when duets must occupy two-line parallels.

**Also**, when working particularly with tenor or alto clef, I have found it extremely helpful to read the print notes in a given measure (or a part thereof) **aloud** while transposing to the new clef; I then look at my braille to verify what I have just recited. Many an error has been caught in this way.

**Lastly**, try to hold your head still in a position with eyes fixed on the computer screen, holding the place with one finger in the print music, and pointing the mouse with the other hand; move only your eyes back and forth from print music to screen, thus avoiding much distraction from what is under current consideration. This takes some practice, but the easing of fatigue is well worth the effort. Simply position your print copy so as to produce as little shifting of eyes as possible; no problem with glasses, as once positioned properly, one can either see over them, or through them if needed for both PC and print.

**Do you proof through the finished file more than once?** Well, through much chagrin of discovering errors on old files when working with updated editions, I most certainly do! Yes, it is true that braille is more wonderful, err, more revealing, *The Second Time Around*. So what does that have to do with anything?

While attending a fine workshop long ago, the presenter offered her definition of a *specialist*: "A *specialist* [as applies to lecturers] is someone from out of town." Do know that this specialist has developed a much more sensitive form of humility when it comes to discovering his own dumb mistakes on a second or third pass. Therefore, a "specialist" is not so much all-knowing; he or she has just spent a longer time learning from mistakes than the rest of us.

**A proofreading experiment:** If you feel adventuresome, try rhythmically singing the parts from the braille as you are proofing single-line music. Do it silently, or lightly under the breath. No need for exact pitch, but the movement musically can do wonders for your own accuracy, and you will then get some idea of how your reader will perform what you have brailled.

### TEXTBOOKS AND TEAMWORK – PART III

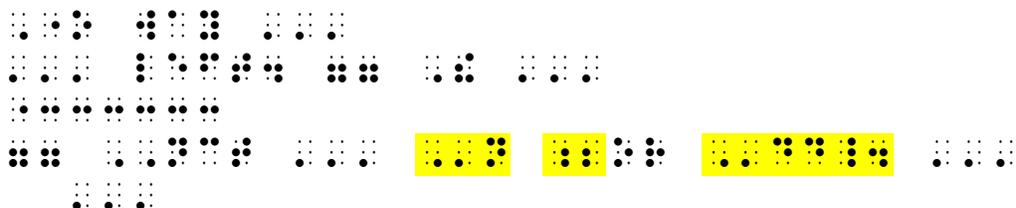
Kindly bear with us as some editorial software issues are worked out. Yes, you were right, and quite observant: there are definitely some cell number errors in the

indented entries on page 20 of the *JOURNAL*. These were not human errors, but programmatically inherited as artificial intelligence took control.

When working as a team – music person and textbook person – consider the following as cautionary issues:

- The rule of re-stating doubling of nuances, intervals, or other, when following a braille page turn may become problematic when a music person’s file is turned over to the person inserting text. Before text is added, the braille page breaks are not yet revealed to the music transcriber who must make the re-statement of doubling code-compliant. As such, the music person might consider simply adding a caveat to the transcriber’s notes page, so as to alert the reader to the possibility of such a discrepancy due to team-transcribing practice.
- Where minimal text insertions are needed in a single file, be sure to flag the print page numbers in an email with the attachment within which text is to be added. This helps the text person to save time, avoid a page-by-page search, and the possibility of missing important instructional information. For larger files with substantial insertions, the text person will know to read through all pages, and add text as required.
- Regarding footnotes (as promised in last issue), the music person can contribute considerably with respect to footnotes by simply including a formatted fragment of the footnote for the text person as follows:

In this footnote, the music transcriber included portions within the footnote text that are in music code. Here, a print half note and two eighth notes are preceded with music prefixes. Notice too, the literary prefix before the word “or,” and the punctuation indicator before the period following the eighth notes. Ellipses cue the text person for insertions.



## A Thought for Duet Presentation in Textbooks

In music textbooks where duets must be presented with both parts in two-line parallels, the displayed music following exercise numbers can sometimes create momentary confusion for early readers when the usual presentation of marginal



Example 2 - cell 2 measure numbers, and clefs added for the first parallel:

One could also consider using cell 3 for the exercise number, but would then need to remain consistent throughout the book; and as such, may still conflict with other displayed numbered items, as well as make the excerpt harder to locate while searching under duress.

Example 3 - a four-part excerpt using the above measure number format:

Above, the #0 pickup measure was not numbered so as to avoid separating the key and time signature from the parallel. (Clefs are optional on subsequent parallels.)

## SPECIAL ANNOUNCEMENT

Colleges nationally are beginning to require music braille skills as a prerequisite for accepting blind music majors. This is long overdue, as many college grads have remained musically illiterate for far too long.

The Hadley School now offers a *Music Skills Assessment* for those hoping to go forward in pursuing music studies in its online program. If successful, this could become a harbinger of things to come in our quest to better prepare our blind students for college. The site and its information can be found at:  
<http://www.hadley.edu/ShowCourseDetail.asp?courseid=MUS-001>

Perhaps one day we may see special “music braille assessment” exams administered by postsecondary institutions for blind students entering their music programs.\*

One can dream of a day when our young blind students won’t need to wonder about so many unknowns lying ahead of them in the college arena. As such, music prerequisites for blind students may become clearer for them in the planning stages – BEFORE paying tuition, then finding out there is a problem.

\*See the free download – “*A Blind Music Student’s College Survival Guide.*” – [www.menvi.org](http://www.menvi.org).

## CTEBVI Music Committee

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- Grant Horrocks, formerly SCCM Conservatory & Piano Divisions
  - CTEBVI President 2008-2012 siloti@sbcglobal.net
- William McCann, President, Dancing Dots Braille Music Technology, L.P.
  - 610-783-6692 info@dancingdots.com
- Robert Smith, Retired Professor of Music
  - 541-956-8900 rrrsmith@uci.net
- Carol Tavis, Elementary School Music/Special Learners
  - 626-339-6979 tavis-carol@yahoo.com

## Fort McHenry Visitors' Center



Which sign is inverted? Just the one blind visitor?

Submitted by [Jana Hertz](#)  
Literary Braille Specialist

# BANA Update

## Winter 2013

[Sue Reilly](#)

Outgoing Representative to BANA

### Unified English Braille (UEB)

The Braille Authority of North America (BANA) hosted a Unified English Braille (UEB) Transition Forum in October 2013. This event was attended by almost 50 participants representing 31 organizations and agencies.

Delegates were selected by their organizations and agencies and were asked to provide information regarding the systems they have in place to make the transition, what they need to help them, what BANA can do, with whom they can collaborate, and what types of support and resources their organization can offer. The information was collated and sent to each delegate prior to the meeting. CTEBVI was represented by Tracy Gaines, Peggy Schuetz, and Sue Reilly.

The facilitated workgroups discussed major issues such as UEB training, transition issues specific to various groups, and sharing of resources. Next steps will be to collate the large amount of information generated from the Transition Forum and "package" it in a usable form to share with the delegates. Several delegates requested a "Dear Colleague" letter be issued from the chair of BANA that can act as an official policy statement for agencies, state departments of education, and other organizations informing them about the transition to UEB, timelines, and where to ask for assistance. Continued communication with the delegates — and other groups who were not present at the Forum — is a high priority.

A listserv has been established for ease of communication between BANA and the delegates at the Forum, but continued follow up and communication will be done as well.

For current braille transcribers and proofreaders, the issue of some sort of add-on certificate continues to come up during BANA presentations and was a topic at the Transition Forum. While this is not a BANA issue per se, BANA will need to continue to work with NLS and offer assistance as needed.

The delegates to the Forum acknowledged that the transition to UEB will take time and necessitate extensive preparation and collaboration among all the systems and infrastructures involved. Their work on October 16 laid a foundation that will help leaders build a carefully crafted timeline and coordinated plan.

While detailed timelines are still under development by individual organizations, the consensus of the delegates was that January 2016 is a reasonable target date to

begin the implementation of UEB. BANA confirmed this date at the Annual Meeting, held in Louisville, KY November 8-10, 2013.



World Braille Day, designated each year on the anniversary of Louis Braille's birth, is January 4. In 2016, it will be the date by which the United States will implement the general use of Unified English Braille (UEB).

BANA recognizes that the implementation of UEB will require major adjustments to the infrastructures that produce, deliver, and teach braille, as well as time and strategies for braille users to become familiar with changes in the code. BANA continues to work with leaders throughout the field to build a carefully designed timeline and coordinated plan. Detailed timelines are under development by individual organizations, and transition efforts are now being initiated. BANA stands ready to collaborate with the braille community as it builds and adapts the infrastructure necessary for a smooth transition to UEB.

CTEBVI is preparing for the transition in a number of ways. Look for a workshop in April that will begin to introduce the changes that will be taking place within the code itself. Organizations and agencies represented at the Transition Forum have pledged to share their resources and training materials.

The next two years will bring together many opportunities to learn UEB and prepare for 2016. This is an exciting time for braille!

## In Other News

The Errata for *Braille Formats: Principles of Print-to-Braille Transcription, 2011* has been posted on the BANA website at <http://www.brailleauthority.org/whatsnew.html>. BRF and Enhanced PDF versions of the errata document will soon be available on the website as well.

Also on the website at <http://www.brailleauthority.org/pressreleases/pr-2014-1-6.html> you will find the press release regarding the **Braille Excellence Award**. This award was given to the developers of the *Tactile Graphics Guidelines and Standards, 2010* in a showcase session of the 2013 Getting In Touch With Literacy conference last December in Providence, Rhode Island. The BANA Braille Excellence Award was established in 2009 to commemorate the bicentenary of Louis Braille's birth by recognizing individuals and groups who have made significant contributions to braille. It was presented to Dr. Abraham Nemeth in 2009 and to Mr. Joseph Sullivan in 2011.

The newly elected officers of the BANA Board are:  
Frances Mary D'Andrea, Chair, representing American Foundation for the Blind;  
Mary Nelle McLennan, Vice Chair, representing American Printing House for the Blind;  
Jennifer Dunnam, Secretary, representing National Federation of the Blind; and  
Jackie Sheridan, Treasurer, representing National Braille Press

The new CTEBVI Representative to BANA is Peggy Schuetz.

This will be my last article for the *CTEBVI Journal* as the representative to BANA. I consider it an honor and a privilege to have served you as the CTEBVI Representative to BANA for a number of years. As a school-employed transcriber and administrator in special education I have considered it my responsibility to be sensitive to the needs and concerns of blind and visually impaired students and the service providers who work with them—teachers of the visually impaired (TVIs), orientation and mobility specialists, braille specialists, and para-educators. I am continuing to volunteer my time to BANA, and am looking forward to the new challenges and experiences in our transition to UEB.

Respectfully submitted,  
Sue Reilly

Editor's note: I wrote to Mary Frances D'Andrea in regard to the Errata mentioned above. The website says the corrections and clarifications *should* be added to the brf, pdf and html documents. I questioned who would add the errata. I knew it was beyond my capability to alter either a pdf or html document. Here is her kind reply:

Thanks for your question. We are working to update the actual online versions of the document, but this will take some time since there are three different formats (pdf, brf, and html). In the meantime, the errata were put on the web site in this format because we heard from many transcribers that they had already downloaded the pdf version and printed it out. They wanted to simply write in the corrections/clarifications to their book. In addition, many of our member organizations will now be able to put the errata into their newsletters and journals to help disseminate the information.

So, yes, we are going to update the online portfolio and our volunteers are considering the best way to do that to cause the least confusion as to which is the "correct" version.

If you have some suggestions, I really would love to hear your ideas. We have so many different constituents, who use the Formats book in different ways, and we always have to keep accessibility in mind--whatever we put on the web site has to be as accessible as possible to the widest audience.



**Braille Authority  
of North America**

# How Not To Be A Parrot

[Robert Roldan](#)

Textbook Format Specialist

So much of what transcribers do is just parroting what is in print, but the art of braille transcription is so much more than that. There are many things to consider when making decisions about the braille layout. I will cover some of the most common areas of braille formatting that require a little thought and creativity to produce the best overall braille transcription.

Over the years I have been asked questions such as:

1. When do I have to do box lines and are they really necessary?
2. Why can't I just place the sidebars and illustrations at the end of every print page?

These are actually insightful questions that can lead to becoming an awesome transcriber. When one considers the ramifications of transcribing text one way or another, a move beyond parroting the text is indicated. The art of transcribing goes beyond parroting when a conscious effort is made to contemplate how the material will be used by the braille reader. The braille reader has a perspective that can be enhanced by decisions made during the transcribing process.

First, when the text shows material in a box or shaded region, discern why the author decided to set this material apart from the regular text. If it appears to be merely for decorative purposes, then omit the box lines. But consider that braille readers cannot see color and, if the box serves the purpose of identifying a repeating category of text, transcribing color change becomes important. For instance, the reader may be likely to hear the boxed material referred to by color in classroom discussions. If all spelling word lists are in a yellow box and the author refers to the boxed material by color, then the box and the color must be transcribed as such.

What about a box without color? Are boxing lines really necessary? Since displayed material and boxes are set apart from the regular text by blank lines, many people believe that the boxing lines are not necessary. So let's take a minute to consider how a braille reader will navigate the two different presentations of the text.

Text brailled without boxing lines is set apart by a blank line, so the reader immediately knows there is a change in context. However, the reader will not know about the box in print without scanning the page looking for the next blank line to determine whether the text was in a box. This scanning is not critical provided the box doesn't contain any material that is also set apart by blank lines (e.g., list, displayed material, table, etc.). Adding boxing lines quickly relieves the braille reader from the necessity of scanning for the next blank line. The reader can easily locate the beginning and ending of the box by scanning for boxing lines. The lines

are a clear demarcation, easily discovered without great thought or distraction from classroom activities.

The second question concerns grouping sidebars and illustrations at the end of the print page. Sidebars are widely used in textbooks. They are shown in the margins, above or below text, and often provide explanatory material relative to the subject at hand. If all sidebars are placed at the end of each print page, as suggested above, a pattern is established that the braille reader understands. But could there be a better choice? Consider how the student might use the text and whether a different practice suggests itself.

For example, if a sidebar is giving additional information that was covered in one of the paragraphs in the text, the sidebar would best be placed close to that paragraph. But, should it go before or after the paragraph? The general rule is that, if the sidebar contains information that is necessary for the understanding of the print text, the sidebar should come **before** the paragraph. In all other cases, the best placement is **after** the paragraph that first references the material.

Consider how this layout aids the braille reader. When reading the text, the blank lines or boxing lines will identify the sidebar which occurs immediately before or after the related paragraph. This placement allows the reader to use the information contained in the sidebar at the moment that it is most relevant to the concept being taught. The sidebar blank or boxing lines will also allow the reader to quickly locate the end of the sidebar and to continue reading the text, if so desired. In addition, scanning for a sidebar allows the braille reader to quickly locate information and participate when these items are referred to in a classroom discussion.

###

When parroting the text is combined with analysis of how the braille reader might use the material, the textbook becomes both practical and workable. To become a better transcriber, go beyond the concept of looking at the print text to ask, "What does that look like in Braille Formats 2011?" The braille reader will be actively engaged in classroom discussions thanks to this important analysis and implementation.

Please feel free to contact me with comments or questions regarding this article. I am also pleased to discuss any formatting questions related to Braille Formats 2011.



## CTEBVI Membership Application and Renewal Form

CTEBVI membership dues are for the calendar year. Any dues received after October 1 will be applied to the following year. Members receive the *CTEBVI JOURNAL*. For your convenience, you may log onto [www.ctebvi.org](http://www.ctebvi.org) to submit the following information and make payment by credit card.

Domestic or Foreign (individual or family with VI children) Membership	US \$50	\$
Student Membership (post high school -- ID required at conference)	US \$25	\$
Life Membership	US \$500	\$
I would like to make the following donation(s):		
General Fund		\$
Katie Sibert Memorial Fund		\$
Donna Coffee Youth Scholarship Fund		\$
In Honor/Memory Of (or designated use for a certain purpose):		
TOTAL		\$
CHARGE CARD NUMBER:		
EXP DATE:	CVV2:	
TELEPHONE on acct:		
Signature (if using your charge)		

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 Judi Biller, CTEBVI Membership Chair  
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[ctebvi.membership@gmail.com](mailto:ctebvi.membership@gmail.com)

# MEMBERSHIP NEWS

## Winter 2013

[Judi Biller](#)

Membership Chair  
Gifts and Tributes Chair

As you carry the holiday spirit into the new year, our hope is that you'll take a moment to reflect and remember this organization. CTEBVI could not be possible without your continued support and participation. Please take a moment, if you have not already done so, to check your yellow flyer that you received in October to see if you are a current member. If next to your name it says anything 13 or less, you need to renew your membership.

If you are a Life Member or current with your membership, please consider donating to one of the CTEBVI funds.

If you are not current, please consider renewing your membership *now*, rather than later. Your \$50 annual membership is necessary for CTEBVI's ongoing operation, whether or not you are planning on attending the 2014 Conference in Los Angeles.

To pay by check, send the October flyer to me or use the membership application in the *JOURNAL*. To pay by credit card, go to our website, [www.ctebvi.org](http://www.ctebvi.org), to renew your membership. You may also make a donation online.

CTEBVI cannot survive, grow, and remain a productive organization unless we have your help. Thank you for your past, present, and future interest in CTEBVI. We look forward to serving your needs for many years to come.

1523 Krim Place  
Oceanside, CA 92054-5528  
[ctebvi.membership@gmail.com](mailto:ctebvi.membership@gmail.com)

# *Gifts and Tributes*

## **GENERAL FUND**

Nancy Amick \$25 for *JOURNAL* printing  
Linda McGovern \$100  
Peggy Best \$25  
Lynn Carroll \$30  
Lore Schindler \$25  
Carol Lewis \$25 for *JOURNAL* printing  
Maureen Reardon \$25  
Kathleen Talley \$40  
Emilita DeJesus \$25  
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Valerie Perry \$50  
Kathleen Talley \$5  
John Romeo \$10

## **DONNA COFFEE YOUTH SCHOLARSHIP**

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Carol Morrison \$25  
Nancy Lindsay \$50

## **IN MEMORIAM: Dr. Abraham Nemeth**

Jim and Joan Meyer \$100  
Joyce VanTuyl \$1,000  
Contra Costa Braille Transcribers Guild \$250  
Judi Biller \$50

## **IN MEMORIAM: Scott Ross**

BFR Dinner Group (Sharon Anderson) \$75

## **IN MEMORIAM: Donna Wendt, Fred Sinclair, Norma Schecter**

Bianca Culbertson \$100

Editor's Note: Fred may be thinking that the notice of his death is premature. We have to believe he will find this donation a great honor and my reference to Mark Twain a bit humorous.

## Where Are the Next Transcribers?

[Bob Walling](#)  
Business

Where are the next generations of transcribers? We won't need any if braille is truly going away. But, as the legend goes, the headmaster of the Royal Institution for Blind Youth in Paris told a young teacher to stop fooling around with dots. The year was 1837 and the teacher was Louis Braille.

In 1993, I was told not to spend too much time learning braille because within three to five years, technology would provide a solution to replace the transcriber. In approximately the year 2000, many institutions adopted the policy of having a work-study student type the lesson into a braille-translation program to give the blind students "dirty" braille.

Fortunately, as technology advanced, so did the expectations of braille readers. Now, good, formatted braille with tactile graphics is available and the visually-impaired student has the right to demand it.

Last year I was told the adoption of UEB would enable the blind to use iPads and reduce the need for transcribers. This year I am hearing we will need to double our number of transcribers just to convert the old files to UEB. Which should I believe?

Anyway, this ranting started when I flew to California for a board meeting of Transcribing Mariners. That weekend Peggy Schuetz hosted a baby shower for her granddaughter. By the time you read this there will be a baby boy who will likely become the fourth generation of transcribers in Peggy Schuetz's family. Did you know that Peggy has a son, daughter, and granddaughter who are all active in braille? Peggy appears to have a braille farm where she is growing her own transcribers!

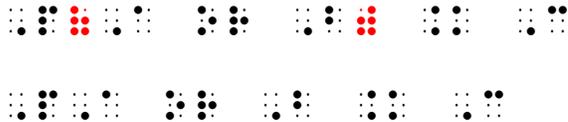
So, where are the next generations of transcribers? Are you going to live forever? Have you told your kids about the joy of transcription? Wherever I go, I talk braille. Do you? I even recruited the flight attendants on the airplane while flying to California recently. Sometimes I feel as if I'm a charter member of Transcribers Anonymous and I should start with "I'm Bob and I am a transcriber."

Who knows that you braille? Family? Friends? Neighbors? I haven't seen any commercials on late night TV for how to learn braille. You really are the only braille salesmen available. After all, 20 years from now, Peggy's great grandson won't be able to transcribe everything!



The next example to be addressed is:  
 $P(A \text{ or } B) = C$

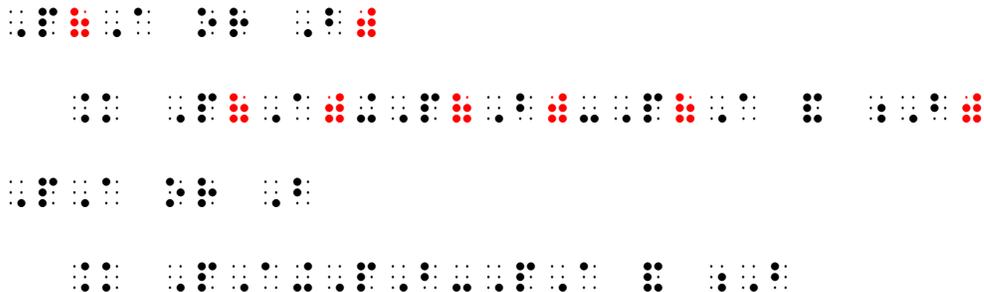
Again, reference Rule IV, §28a: "When only one letter is in direct contact with only its opening or closing grouping sign, the ELI must, or must not, be used as though the grouping signs were not present."



The same criteria not to use the ELI for the P and A holds true as previously addressed. However, now neither the B nor the C requires an ELI as each are either followed or preceded by a sign of comparison. Rule IV, Section 27f.

The final example to be addressed is:  
 $P(A \text{ or } B) = P(A) + P(B) - P(A \text{ and } B)$

Once more, reference Rule IV, §28a: "When only one letter is in direct contact with only its opening or closing grouping sign, the ELI must, or must not, be used as though the grouping signs were not present."



Let's note the entire equation when the parentheses are retained cannot fit on one braille line. According to Nemeth Code, when the equation cannot be kept on one braille line, the division in this equation would occur at the comparison symbol, Rule XXV, §190b and §195eii. The first B in this equation would not need the ELI because if it were on one line, it would be next to a sign of comparison. The final B would require an ELI because it is preceded by a space if the parentheses were removed as per Rule IV, §25av.



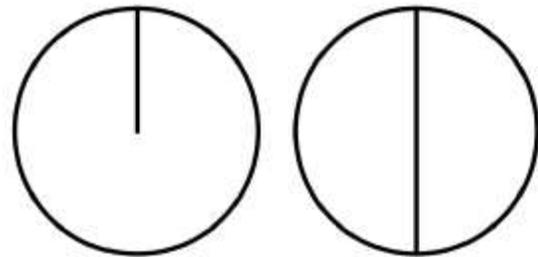
# Pie Fillings Made Easy

Jim Barker  
[jim@barkerductions.com](mailto:jim@barkerductions.com)

When creating pie charts (or circle graphs) for the demonstration of fractions, texts usually refer to the “shaded areas” of the circle to denote  $\frac{2}{3}$ ,  $\frac{4}{7}$ ,  $\frac{1}{32}$ , et al. Shading (or filling) the “slices” is not the easiest way for a VI to count. Using dots make it so much easier. Here’s how to do it in Adobe Illustrator:

## *Begin Making the Pie Chart*

With the Ellipse tool (L on the keyboard), hold down your shift key and click-and-drag a perfect circle to the size you wish. Then with the Pen tool (P), click on the center point of the circle, hold down your shift key and click once again on the very top of the circle.

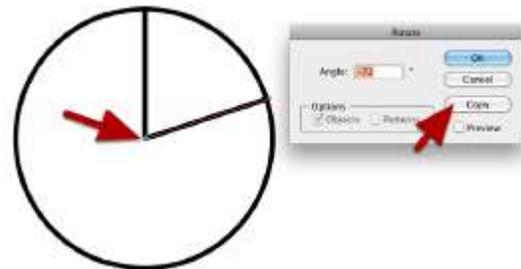


That produces the circle on the left which will allow you to create a pie chart with an odd number of slices.

If your chart will have an even number of slices, instead of clicking on the center point first, click on the bottom, then the top. If you do that, make certain the line is in the exact center of the circle by using your align palette.

## *Begin Making the Odd-Numbered Sections*

Example: A five-slice pie chart is easily created by finding the angle of rotation of the radius (divide 360 by 5 = 72).



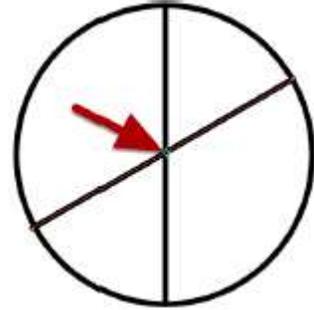
Select the radius you’ve already drawn; use the Radius tool (R) and click on the pivot point, holding down your opt/alt key to bring up the Rotate palette; type in -72 (to turn to the right; without the minus, the radius turns to the left), and click the “Copy” button. Without deselecting the newly-created radius, hold down your control/command key and click the D on your keyboard to duplicate your last command.

Do that three more times and you’ve got your five-slice pie chart.

### *The Even-Number Sections*

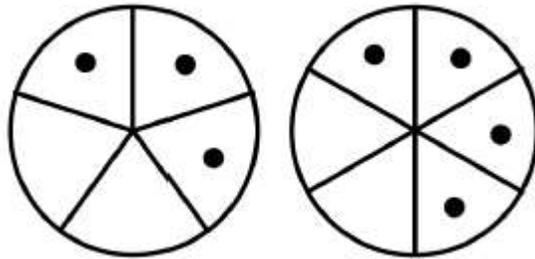
For even-numbered sections, follow the previous step, but click on the center of the line for the pivot point.

For instance, this will divide the circle into six slices, so divide 360 by 6 to get 60 degrees. And you only need three lines.



### *Filling the Slices*

Choose the size of the dot you wish to use and place it in any of the slices that needs to be filled. Select the dot, and using the same process you used in making the radii or diameters, use the Rotate tool and click on the centerpoint as the pivot, use the same rotation degrees to create duplicate dots.



Simple as pie!

# What Can Social Media Do for Me?

## And How the Heck is Twitter Relevant?!

[Ting Siu, TVI](#)

Twitter: @TVI\_ting

[www.facebook.com/yuetingsiu](http://www.facebook.com/yuetingsiu)

Oftentimes, connecting with other professionals in our field is a special treat that happens occasionally at best. Many of us teach independently, and those who are lucky enough to work in a district with a cadre of TVIs and O&M instructors carry out instruction alone. At every organized event in our field, I see my own joy in meeting other colleagues reflected in the demeanor of everyone else.

Given this precious face-to-face time, the idea of a Twitter luncheon at last year's CTEBVI conference was very confusing to me. Why would people want to hold a conversation over the internet when we could simply talk to each other in person? Why introduce a technology instrument and barrier rather than moderating a discussion with the human capita already present? Despite these doubts, I was curious about the event and had unwittingly promised the luncheon organizer I would attend. It was too late to turn back.

As I look back and reflect on all the professional resources I came across last year, I realize how much social media has changed my teaching toolkit since the initial introduction at this luncheon. I have since connected with numerous other colleagues in education and employment, discovered websites with activity ideas for challenging students, and come to understand the larger landscape of technology and what our students must be prepared for.

Networking with other professionals online has helped bridge the gaps between face-to-face meetups, but more importantly, it has helped me stay current in the field with minimal effort.

***"This all sounds good, but I can barely keep up with my email."***

So what exactly is social media, and why is it worth investing in? Many of us use Facebook to connect with family and friends. It's a great way to stay in touch, and a quick scroll through the "News Feed" is an efficient way of catching up on personal stories, events, and sharing humor. Needless to say, nothing can replace an actual conversation or sharing a cup of coffee, but at least between visits, one can easily sustain the familiarity it takes to maintain a relationship.

Use of social media professionally is very similar. Instead of connecting with personal relationships, it can be used to connect with colleagues whose expertise you respect, and organizations that disseminate services and information that benefit your students. The "News Feed" delivers tips and tools from these

colleagues, and provides a forum for exchanging questions and resources. Ultimately, if a specific challenge arises that requires more in-depth support, an entire pool of experts are on hand to contact more personally. This type of networking serves as a community of practice that most of us lack in our daily teaching environments.

### ***The Language of Social Media***

Fear of the unknown was the root of my initial hesitation in attending the Twitter luncheon at last year's conference. I didn't understand how Twitter was different from Facebook, and had no idea what people meant when there were hashtags (#) and @ signs in a sentence. I thought it was something for teenagers and celebrities, not for me!

When I arrived at the luncheon, I quickly learned I had to set up a Twitter account in order to participate. I signed up with my email address, a password I would hopefully remember, and finally a username. This username is also referred to as one's "Twitter handle", and appears preceded by an @ sign. I chose the handle "@TVI\_ting". Similar to how one can call attention to a friend on Facebook by typing that person's name into a post, Twitter allows people to mention others by their Twitter handle. This approach keeps the platform more professional, and focuses instead on the aspect of connecting with another person regardless of the level of personal affiliation.

Next, the luncheon moderator requested people use the CTEBVI hashtag to participate in the virtual conversation (this seemed silly, since I could clearly just turn to the person next to me and have a physical conversation). In good faith, I located the search box at the top of the screen, and typed in #CTEBVI. Aha! The hashtag is simply the modern kids' way of saying "pound sign." More importantly, the hashtag is used as a keyword that finds all posts with the same hashtag.

At the luncheon, searching for #CTEBVI turned up results listing every post of anyone who included #CTEBVI in their post, and refreshing the search allowed me to follow the questions posed by the moderator and responses from colleagues. Out of curiosity, I returned to the search box and typed "#braille." Wow! The results returned hundreds of posts about braille literacy, technology that supported braille, and organizations around the world focused on braille. As I clicked on different Twitter handles and viewed people's profiles, I learned which people posted information I cared about, and clicked the "Follow" button on their profile page.

Clicking on the "Home" link brought me to my new Twitter feed, which listed posts from everyone I followed. A quick scroll through this feed brings me immediately up to date on topics such as new accessible iPad apps, student scholarship and camp programs, and how UEB implementation will affect me.

The character limit on Twitter also means that information is disseminated in 140 characters, with links to full articles. This helps me quickly skim each post, and

determine which articles I want to invest further time reading. For the busy professional on the go, this works a lot better than having to comb through articles, emails, and blog posts in order to find what I really want to spend my time reading about.

### ***Wrap-Up***

Despite my initial confusion about last year's Twitter luncheon, I realize it was the ideal "training wheels" I needed in order to understand Twitter. It has become a powerful tool in connecting me with professionals and resources around the world. Now, I scroll through my Twitter feed whenever I have a few minutes to procrastinate and feel more current than ever about my teacher toolkit. When there is a conference I wish I could have attended, I attend virtually by searching for the conference hashtag, and reading posts from people who are "live tweeting" the event. Conversely, when I attend a conference or workshop, I might tweet something exciting I learn (a.k.a. live tweet) so that others may know a resource exists.

Finally, I'd like to extend a special thank you to @RyankHoney and @CTEBVI (see what I did there?) for introducing *me* to the power of Twitter and social media. I hope this article may inspire some of you to experiment with these tools and live tweet this year's conference by including #CTEBVI2014 in your posts. I will be attending virtually from across the country, and will rely on you all to share what you learn. Thank you in advance, and see you online!

yueting.siu@gmail.com

twitter: @TVI\_ting

facebook: [www.facebook.com/yuetingsiu](http://www.facebook.com/yuetingsiu)

## Communication and Connection

[Beth Moore](#)

[Sue Parker](#)

Infant/Preschool Specialists

The Birth to Five Vision Network had the pleasure of having Millie Smith present at the annual Nancy Mansfield Family/Professional Workshop on April 20, 2013. Our title was **"A Carnival of Communication and Community."** During this day-long event, families from all over Southern California, representing students and clients from all of the Network's participants, had the opportunity to meet, mingle and share stories. Millie is a consultant for American Printing House for the Blind. Her presentation was on Arousal States and Communication. As always, Millie addressed the families in terms that made it easy for all audience members to understand.

Millie explained that many children with sensory impairments spend large amounts of time in extended states. Sensory barriers such as complexity, aversions, and inappropriate pacing create some of these problems. Barriers stimulate fight-and-flight responses that make children unavailable for social interactions.

Some of her key points, as listed below, were addressed so that parents and team members could learn to use sensory input to create and maintain alertness.

- Make sure physical needs are addressed
- Make sure the partner knows how to support, comfort, and trust
- Remove sensory barriers in the environment that interfere with attention
- Find out which sensory systems contribute to attention
- Find out what kinds of input can calm and alert
- Get more information and use more intense interventions when problems persist

Her presentation was followed by lunch and, in keeping with our Mardi Gras theme, crafts and music and a parade for all members of the families to enjoy.

As always, all had a great time, but one of the best benefits of the day was the chance for parents to interact with and get inspiration from each other. On the journey to raising a child with vision impairment, nothing can compare with having others to lean on and know that you are not alone.

We are looking forward in our 2014 Event, entitled: "Your Child's Diagnosis: Knowledge is Power and Support Makes It Work"

Keynote Speakers:

- Dr. Mark Borchert, MD, Director of both the Eye Birth Defects and Eye Technology Institutes in The Vision Center at Children's Hospital LA
- Dr. Bill Takeshita, OD, FAAO, FCOVD, Chief of Optometry, Center for the Partially Sighted
- Diane Simon Smith, MPH, MA, MFT, Licensed Marriage and Family Therapist

Join us in a discussion about what happens before, during and after your child's exam.

Our event will take place March 15, 2014 at Blind Children's Learning Center in Santa Ana. Please join us if you are able. For more information and a Save-the-Date Flyer, please contact either Beth [moorebeth@sdvusd.k12.ca.us](mailto:moorebeth@sdvusd.k12.ca.us) or Sue [sparker-straface@brailleinstitute.org](mailto:sparker-straface@brailleinstitute.org).

## Exercise your Keyboard Skills: Fun with Dots

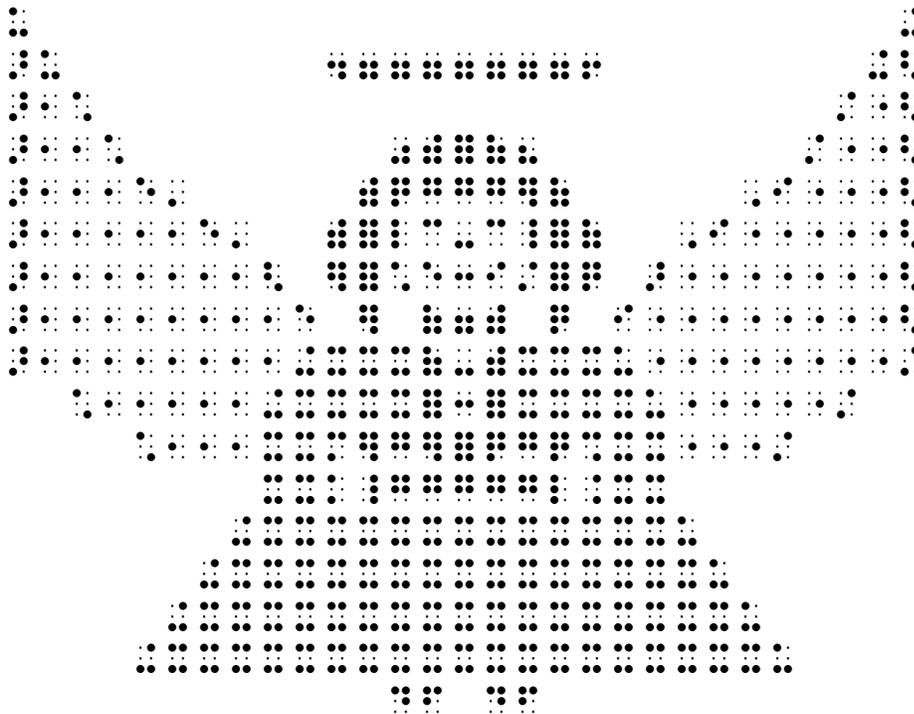
Braille-n-Teach Listserv

Here's a little something I found on the listserv that I thought would be fun to pass along. Check the listserv occasionally to see whether there are other exercises like this for next season.

- Row 1: Space 3 times, make "u", space 27 times, make "ing"
- Row 2: Space 3 times, make "ar", make "u", Space 8 times, make period, make "gg" 7 times, make exclamation mark, Space 8 times, make "ing", make "gh"
- Row 3: Space 3 times, make "ar", make comma, make "ch", Space 23 times, make "st", make cell (5), make "gh"
- Row 4: Space 3 times, make "ar", make comma 2 times, make "ch", Space 8 times, make "by", make "with", make 1 full cell, make "of", make question mark, Space 8 times, make "st", make cell (5) 2 times, make "gh"
- Row 5: Space 3 times, make "ar", make comma 3 times, make "e", make apostrophe, Space 5 times, make "with", make "q", make "g" 3 times, make "er", make "of", Space 5 times, make capitol sign, make "i", make cell (5) 3 times, make "gh"
- Row 6: Space 3 times, make "ar", make comma 5 times, make "e", make apostrophe, Space 2 times, make "with", make 1 full cell, make "l", make "c", make dash, make "c", make cell (3, 4, 5), make 1 full cell, make "of", Space 2 times, make capitol sign, make "i", make cell (5) 5 times, make "gh"
- Row 7: Space 3 times, make "ar", make comma 7 times, make "ar", Space 1 times, make "er", make 1 full cell, make "ch", make "e", make dash, make "i", make "st", make 1 full cell, make "q", Space 1 times, make "ar", make cell (5) 7 times, make "gh"
- Row 8: Space 3 times, make "ar", make comma 8 times, make "e", Space 1 times, make "er", Space 1 time, make "of", make "gg", make "with", Space 1 time, make "q", Space 1 times, make "i", make cell (5) 8 times, make "gh"
- Row 9: Space 3 times, make "ar", make comma 8 times, make "ing", make "x" 3 times, make "of", make dash, make "with", make "x" 3 times, make "u", make cell (5) 8 times, make "gh"

- Row 10: Space 5 times, make "ch", make comma 5 times, make "ing", make "x" 4 times, make full cell, make "cc", make full cell, make "x" 4 times, make "u", make cell (5) 5 times, make "st"
- Row 11: Space 7 times, make "ch", make comma 3 times, make "x" 2 times, make "m", make "er", make "g", make "er", make full cell, make "q", make "g", make "q", make "sh", make "x" 2 times, make cell (5) 3 times, make "st"
- Row 12: Space 11 times, make "x" 2 times, make "k", make cell (4, 5, 6), make "g" 5 times, make letter "l", make cell (4, 6), make "x" 2 times
- Row 13: Space 10 times, make "ing", make "x" 13 times, make "u"
- Row 14: Space 9 times, make "ing", make "x" 15 times, make "u"
- Row 15: Space 8 times, make "ing", make "x" 17 times, make "u"
- Row 16: Space 7 times, make "ing", make "x" 19 times, make "u"
- Row 17: Space 14 times, make "d", make "f", Space 1 time, make "d", make "f"

Looks something like this:



California Transcribers and Educators for the Blind and Visually Impaired

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90029-3594

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Fred Sinclair, Emeritus

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## CTEBVI Specialists

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

### BRILLE TRANSCRIBERS AND PROOFERS

Computer-Generated Tactile Graphics	open
Foreign Language	Saralyn Barboa <a href="mailto:smac61@att.net">smac61@att.net</a>
Literary	Jana Hertz <a href="mailto:janabrailles@aol.com">janabrailles@aol.com</a>
Mathematics	John Romeo <a href="mailto:fullcellbraille@mediacombb.net">fullcellbraille@mediacombb.net</a>
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Tactile Graphics	open

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