



Tony Crabtree



Jane Pridmore



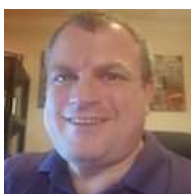
Alison Everett



Alison Hodge



Bonita Norris



Colin Newman



Deborah Baker



Emily Ashton



Ginette Pardoe



Mark Platter



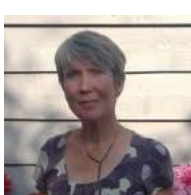
Nikki Thomas



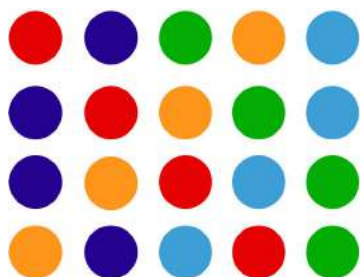
Richard Grimmett



Steve Farmer



Ruth Suggett



# ART WORKS

Issue 30  
February 2020

Association of Ringing Teachers - [www.ringingteachers.org](http://www.ringingteachers.org)  
Patrons: Paul Flavell, Helen McGregor and Peter Bevis

## ART Conference 2020 Making a Difference

The ART annual conference is a regular feature in the ringing calendar. It is an inspiring and enjoyable weekend for all ringers as well as ART Members, with speakers sharing their own ringing and teaching ideas as well as those from other activities and professions.

The agenda includes a great line up of speakers (photos on the left). In a break from tradition, the key-note speaker is not a ringer. Bonita Norris is the youngest person to climb Everest. Her talk - Mountains of the Mind - speaks about the lessons she learned on this extraordinary journey as a very ordinary person: the marginal gains, the leaps of faith, the not giving up when failure seemed inevitable. These are all lessons in leadership that we recognise in our own ringing world.

Bonita is joined by our other speakers. Richard Grimmett and Colin Newman will both be talking about the teaching of striking, emphasising its importance whether you're leading an experienced band or working with young people starting on their ringing journey. Alison Hodge and Tony Crabtree and their intriguingly named presentation - What would TripAdvisor say about your tower? - will be challenging us about the environment in which we ring and teach.

Whilst Mark Plater, a Senior Lecturer at Bishop Grosseteste University, Lincoln, will continue the tradition of learning from the world of education, talking about the science and practice of motivation.

A range of seminars will showcase innovative ideas and good practice from amongst the bell ringing community.

Continuing last year's successful partnership with the CCCBR the second day of the conference is organised by the Volunteer and Leadership Workgroup. With a focus on recruitment and retention, they will inspire you to look after your new ringers so that they blossom and enjoy their new hobby. Hearing from recent recruits, sharing ideas, initiatives and experience through grouped activities will provide you with ideas to take your recruitment and retention plans forward.

Full details of all the speakers and the final version of the weekend programme are available online. You can download it from the ART website at <http://www.ringingteachers.org/news/ART-Conference>

ART looks forward to seeing you in March.

*"I've sat in a lot of rooms and halls, full of ringers, filled with ringers' teas. And, although we have some good meetings, there's always the grumbles. The ART Conference was a breath of fresh air. Still a room full of ringers, but enthusiastic, motivated ringers, who want to make ringing better. People who believe it's not just about bell ringing, it's actually about bell ringers. Can't wait for next year!"*

### Feedback from the 2019 conference

Editor - Simon Needham  
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The next issue of ART WORKS will be May 2020.  
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 Association of  
Ringing  
Teachers

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# Chairman's Chatter



Is it just me or is there slightly more optimism in the bell ringing world than normal? If so, then credit must go to Simon Linford and his vision and energy as the new President of the Central Council. I imagine that the “we are doomed” brigade are just biding their time, but a wave of optimism and new initiatives is just what ringing needs.

One such initiative is with the Churches Conservation Trust which will be running a national learn to ring campaign over the Summer. Fifteen CCT churches will hold taster/open days with the opportunity for those who want to learn to ring to be taught by teachers in nearby towers. At the moment I am liaising with local teachers, hubs and tutors to work out the best way of making this happen.

The ART Conference weekend is fast approaching. We saw a surge of registrations when the online booking system opened, catalysed by a mailing to all our Members containing their £5 discount vouchers. That means that if you come to the conference you will effectively be recouping the full cost of your membership fees. It's a simple way for us to say thank-you to all our teaching volunteers.

Following feedback from last year's conference, we have a couple of presentations about the teaching and importance of striking, as well as a practical “Teaching with Simulators” session. This latter session filled within a day, which indicates quite an unmet demand and we will be thinking about how to hold similar learning sessions later this year. We have also introduced a lunchtime Teaching Forum hosted by Pip Penney which will give you the chance to talk through any teaching issues you may have. If you haven't booked your place yet, I'd advise you to do so soon, as there are very few places left.

Since I last wrote Chairman's Chatter, seven new hubs have registered with ART. Welcome! Our aim this year is to increase the sharing of good practice and ideas between hubs and to find more ways to help you. Some of you will already have received discount vouchers to subsidise attendance at the ART Conference and we are also building a Hub Starter Pack which will be sent to our existing hubs as well as all future ones. We're always on the look-out for new ways of helping hubs, so if you have any,

please contact either me or Graham Nabb. Later this year, the Central Council will be promoting ringing centres and we will be working with them to ensure excellence in the delivery of group teaching, irrespective of organisational structure.

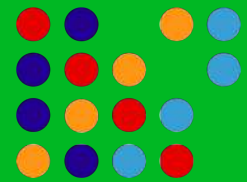
I'm not that keen on singling out volunteers for praise, mainly because we have so many volunteers working tirelessly to improve teaching and the learning experience. But I have to mention the great start we had to this year, with a rush of accreditations from South Yorkshire. A partnership between Helen Nichols and Christine Richardson resulted in nineteen accreditations in one day. How this remarkable feat was accomplished is described by Christine in this edition of ART WORKS. I do know that she deserved her gin and tonic at the end of the day.

ART depends on its many volunteers to function, innovate and grow. I would like to welcome Sue Dixon as our new ART Treasurer, Christine Richardson as ART Tutor, Adam Knight-Markiegi as our Data Analyst, Juliet Cunningham as our Volunteer Coordinator and Nicki Lang as our ART Awards Administrator. They are all helping build ART's future. If you would like to volunteer with ART, please feel free to email me and we can have a chat.

There are lots of opportunities to apply your skills whether they are for organising, writing, websites, finance or social media. And if you have an idea for something that we're not currently doing then we're here to help you – last year we helped Cathy Booth with her ringing podcasts and this year we've started looking at a Ringer's Glossary based around the Learning the Ropes scheme. Great ideas which we didn't know we didn't have until we were approached by someone wanting help in delivering them.

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**ART Chairman Lesley Belcher**  
lesleybelcher@ringingteachers.org



# Sprotborough Accreditation Day

It was late November, and I was asked to "help out" with a backlog of assessments "in the Sheffield area". This had potential to fit well with possible visits to assorted friends and family in Sheffield on the same day. Having been put in touch with Helen Nichols, I learned the extent of the backlog and that it was due to a teaching group who had been attending ART Modules throughout 2019, but finding dates for assessments simply hadn't worked out for various reasons.

We set about finding a mutually convenient date and venue. I was free the next weekend, but that was too short notice to get most, or everyone, together (plus it was getting close to Christmas), so we tentatively agreed the first weekend in January. This proved to be a good choice, and planning went ahead.

Helen suggested her tower of Sprotborough would be a suitable venue, having a simulator on all 8 bells, tea & coffee available, plus a toilet! Permissions were sought and granted to use the tower for the day, and then I found out that Sprotborough wasn't that near Sheffield - it was more Doncaster.

As the date grew closer I began to wonder how I'd fit in 19 assessments, of M1, M2F and M2C, all in one day. Helen and I liaised closely. Some teachers needed to be there early and away by lunchtime, others could stay for the whole session, one was working in the morning but could come for the afternoon; some learners could come early and leave early, others would come late and stay for 90 minutes or so, others could stay for the whole time. Some teachers had three modules to be assessed, others had two and some, mercifully, had only one. Name badges were suggested for everyone. Colour coded stickers, too, denoting which modules needed to be assessed.

The day dawned fine, so it was an easy 100+ mile drive south.

At Sprotborough, the back 6 bells had been muffled and the simulator was running.

A nervous assessor arrived...everyone else would know each other well, as Helen has set up local social media groups for both the teachers and the learners. They meet regularly and all help one another. Gradually, teachers and

learners arrived, and by 10 o'clock we were assembled, stickered and had tea or coffee to drink. The ringing room at Sprotborough seemed very cosy with ten teachers, five learners and one Assessor.

I introduced myself and said that though I knew that everyone was nervous, at least they already knew each other - I knew no-one! Then a bit about how the day would work, with everyone having slots to do their teaching, starting with those who had to leave first. But before any practical work was done, there would be a group discussion on assessment points one to three for M2F & M2C, about the importance of planning sessions for the individual, the band, reviewing and forward planning. As points were made and discussed, everyone began with their name so I could add the point against their name on one of the many spreadsheets I had constructed.

The learners were encouraged to take part, and it was good to find that they valued the plans and had ideas for their own progression. Some points engendered a fair bit of discussion, and everyone took part. So, everyone had contributed to the first part of their assessments. This also broke the ice a bit, with some laughter and banter around the teaching points. It also gave me a chance to begin to work out who seemed more (or less) confident in the group. Just before the ringing started, I switched to the M1 assessment and went round the room asking everyone for a safety point (including the learners). We covered a lot of points and it was good that at the end, I still found one to add.

Many of the teachers had brought along their own learners, but the group had decided to work with learners who were not theirs, for the assessments.

By 11 o'clock we were ready to ring! Those who were first, sorted out their teaching plans, put bands on the bells and the session got underway. As there were more teachers and learners than could ring at any one time (using the back 6 bells), others were talking about what they would be teaching and exercises they would use, with the learners or other teachers.



It was relatively easy to mark up the spreadsheets for those who weren't ringing (theory and adapting plans to suit who wanted to do what) whilst keeping an eye on the teacher who was leading that ringing session. Also, it happened that sometimes there was more than one learner ringing at a time, so as well as the leader of the session, someone else was standing behind or offering feedback which could be noted briefly against their name on the spreadsheet.

After a few sessions, I thought a break would be good, so the kettle went on for most, whilst M1 bell handling was assessed with teacher and learner one-to-one. (No tea break for Christine!)

By 12.40, four teachers had covered 10 assessments and the spreadsheets were looking well used. Individual feedback was given before they left.

Lunch time!! Yippee!! Packed lunches came out of cool bags and others disappeared off to the local shops, returning with all sorts of contraband goodies. One teacher (yet to be assessed) made a lucky guess at one of my favourite cakes...which made for lots of banter and laughter in the ringing room. The ringing room was less crowded after lunch, as four teachers and one learner had gone, being replaced by one teacher and two more learners.

The sessions restarted and assessments were ticked off, again with a short break for a Module 1 bell handling in the middle. Again, individual feedback was given as each teacher came to the end of their assessment(s). The very last teacher got me on the end of a rope too, which came as a very welcome relief from a day of noting down everyone's contributions to bell handling (style was watched at all times, and feedback given if needed), foundation skill teaching and basic change ringing teaching.

Bear in mind that whilst one teacher at a time ran a session (approx. 15 minutes per assessment), other teachers were also involved with learners during the ringing. Theory teaching was also going on out of the circle so those ringing next knew what to expect.

Learners were definitely taking advantage of so much concentrated ringing with so many teachers and mentors and were asking questions. It was a hive of concentrated activity.

When going through the spreadsheets, if gaps were noted the teachers were encouraged to fill them, "a bit more of this" or "something different for that." In some cases, the lesson plans were changed completely (working with learners who weren't theirs, plus some had left early or arrived late) to fit with the ringers there at the time.

At the end of the session I was grateful that we had a little bit of straightforward ringing; no assessing, just giving someone the chance to ring something they were practising because the right mix of ringers was there at the time. Some relaxation after an extremely busy and intense (and intensive) day.

Some teachers were very confident, others very nervous. All worked well and seemed happy with my feedback. I came away tired but happy, and not a little apprehensive about the time it would take to write up all the assessments and submit the recommendations for accreditation.

Each assessment took me over an hour to write up, deciphering the spreadsheets as to who had worked with whom doing what for each assessment point. Then the logbook was interrogated - lesson plans and reviews, membership declarations and quizzes passed. Thankfully, Helen had already gone through all the logbooks before the day, so there was little for me to comment on

other than the review of the lesson/session.

Rose (ART Admin) had the unenviable task of processing all the recommendations and managed to get through them so that Helen could announce the successes at the Branch Meeting the next weekend.

To sum up, "it was a marathon. Definitely worthwhile. It is probably easier to do a mass assessment if the group know each other, as here, as there was plenty of banter around who would ring in each touch or exercise, who would work with whom, and no reticence about actually catching hold.

The day moved on well. Everyone was focused on making the most of the time, and some learners made tangible progress (in their foundation skills, method ringing, handling and style) as the sessions rolled on.

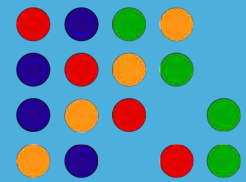
I didn't get to do my Sheffield visiting, but I met a great group of ringers - teachers and learners - who work well supporting each other, and who are committed to promoting ART in their area. And yes, I had a large G&T once I reached home!

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**Christine Richardson**



# How Far Have You Taken Your Accreditation?



When I completed my accreditation for Module 1, I was curious to know how many others in my Association (Essex) had also completed it and how many had taken the course but not got as far as full accreditation.

By the time I'd completed my Module 2 accreditation, my curiosity had got the better of me and I do love a good set of statistics! I was also keen to try and find out why people hadn't completed their accreditation, what the barriers were to achieving it, and what we (in the Association), could do to help overcome some of those barriers.

A few conversations and emails later and I was grateful for the information that was supplied by ART of the number of people in my area who had taken the M1 and M2 courses, whether or not they had passed their online theory test and whether, if they had done their theory test had they gone on for an assessment for full accreditation.

This data was extracted back in August 2019, so a little out of date now, but it might be an interesting insight into the accreditation process (shown in the table to the right)

There were 22 active ART trained (but not necessarily accredited) teachers with students in the Learning the Ropes scheme. We had four people who can assess others at Module 1, and two who can assess others at Module 2. I presented this information to the Essex Management Committee Meeting in the October 2019 and made some suggestions about how we might be able to assist with the accreditation process:

Arrange some accreditation sessions whereby those who need help completing their theory test can do so, e.g. have a number of laptops set up with a couple of Assessors to hand to help

For those who still require assessment, arrange a group assessed session, with a number of Assessors all at the same time.

These suggestions were considered favourably and the detail has yet to be fleshed out as to how we might achieve this.

One hypothesis as to why so many

people attend the course but do not take the full accreditation route could be that rather than necessarily be involved in the teaching of new ringers, they want a greater understanding of the ART process in order to better their own ringing technique, and to understand some of the exercises that ART teachers use, so that they can better support the learners (and teachers) within their own tower/s.

Those who have attended as teachers can register their ringers for the Learning the Ropes scheme where certificates are achieved as they progress through the various levels of skill development. ART Members are also listed on the online directory of recommended ringing teachers so that potential new ringers can get in touch directly. Other benefits of the full accreditation process include insurance cover and DBS checks so that teachers can be confident that they can teach in a safe, positive, efficient and friendly manner, using quality techniques.

How far have you taken yours?

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## Vicki Chapman

### Module 1

Total attendees	89
Not passed theory test	34 (oldest 2010)
Not accredited	21 (oldest 2012)
Mentors not accredited	8
Fully accredited	24

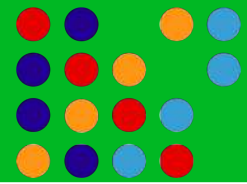
### Module 2F

Total attendees	16
Not passed theory test	6 (oldest 2019)
Not accredited	9
Fully accredited	1

### Module 2C

Total attendees	32
Not passed theory test	15 (oldest 2010)
Not accredited	11 (oldest 2015)
Fully accredited	6





# ART in Singapore

As you are probably aware, a ring of 12+1 was installed in Singapore in August of last year. This was a particularly significant event, as there is little or no tradition of change ringing in Asia. Enormous credit must go to Andrew Reynolds, the Taylor's team and all involved in this project. The ring is a 25 cwt 12 with a flat 6 (which creates a "front eight" consisting of 2 to 9 with the flat 6, as well as the "back six" consisting of 5 to 12), and there's also a dumb bell.

Creating the ring is however just the first step - someone then has to ring the bells. There were numerous ringers from overseas for the opening, nearly all of whom stayed to help with some initial training. Since then a number of ART teachers have visited for quite long periods, including Linda Garton and John Loveless, Marjorie and Alan Winter; and at the time of writing, Helen and Peter McGregor have just arrived there.

My own stint was for three weeks leading up to important services on 12th and 13th December, part of Singapore's bicentennial celebrations, at which the bells were to be rung. The Prime Minister was one of the many dignitaries attending the Friday service, and he made a specific request for a private and informal visit to the ringing-chamber and the bell-chamber before the service. It was indeed very informal, despite the presence of his bodyguards, and he might well make a future ringer (though he's currently a bit tied up in his day job).

A few days before the main event we were visited by a Chinese-language news crew. They were remarkably well-informed, polite and efficient - a pleasant change from some news crews! The video clip that they produced for their on-line readership may be seen at (preceded by the inevitable advertisement):

<https://www.zaobao.com.sg/znews/singapore/story20191211-1012274>

Given the inexperience of the band, we decided to ring rounds for the comparatively brief timeslots allocated before the start of each of the bicentennial services. We practised ringing on the front 6, then the front 8.

Striking progressively improved, with the band learning to cope with the increasingly rare occasions when a bell went wildly out, and to detect and correct the more subtle inaccuracies without prompting. The first ever service ringing by a local band was on Sunday 1st December, and it went so well that we decided to tackle the heavier bells and ring the back 10 for the bicentenary.

A goal of ringing rounds made planning the lessons reasonably straightforward. They involved individual and small group sessions on handling (including teaching two brand-new beginners), while the evening sessions with the larger group concentrated more on the upcoming service ringing. We did though have some time for the usual exercises than any ART teacher would use to bring ringers who can handle competently towards the stage of plain hunting: exercises such as Kaleidoscope, Call Changes and Mexican Wave.

This process emphasised the difficulty of training a band almost all of whom are beginners. The early stages of one-on-one lessons to achieve safe handling and Learning the Ropes Level 1 are pretty much the same as for any new ringers, but the following stages of progressing even to rounds, let alone moving towards Plain Hunt, are very much more difficult than usual. We are so used to introducing new ringers one at a time into an existing band when they first ring rounds that we tend to assume that this is how it is always done.

Likewise teaching someone to lead or to cover is something we usually introduce with just one learner at a time joining a more experienced band. So, while more than half the band is at the stage of easily passing the handling assessment at Learning the Ropes Level 2, the difficulty is more with gaining the necessary experience to tackle plain hunting. This will indeed be a major hurdle for this band, and any assistance that any visiting ART teachers can offer will be welcome and appreciated by this very enthusiastic young band.

Anyone wishing to visit should contact the cathedral ringing authorities well in advance at [bellringingministry@cathedral.org.sg](mailto:bellringingministry@cathedral.org.sg) and should be aware of their policy:

"The Cathedral's bell-ringing ministry is an integral part of the worship ministry of the church, where the bells are sounded in praise to God and proclamation of His glory. The Cathedral team attends to this ministry in all seriousness and good cheer. The Cathedral welcomes Christians to ring at her bell tower for this purpose of worship. Anyone wishing to ring at the tower should already be a competent ringer and must be prepared to lend a hand with practices. They should not be tower-grabbers but be able and willing to help coach the young team of ringers; teaching should be closely attuned to the philosophy of the Association of Ringing Teachers."

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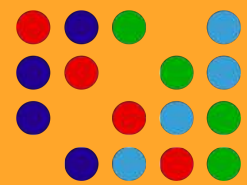
## David Smith



**Prime Minister Lee Hsien Loong pays an informal visit to the ringing chamber**



**The St. Andrews Band**



# Steps to Ropesight

Acquiring that elusive skill known as 'ropesight' can be a frustrating time. I believe you can't specifically teach or learn 'ropesight'. What you can do is provide the best opportunities for the skill to develop and teachers can reassure learners that they will develop it at their own pace.

The teacher needs to watch out for sticking points and try to find interesting, creative exercises that suit the occasion to avoid learners becoming dispirited. The process should begin as early as Learning the Ropes Level 1. Yes, the primary focus is on actually learning to control a bell, but at the same time the learner should be encouraged to watch other people ringing and guided in how to do so.

The need to look at the hands and faces of the other ringers is not as obvious as experienced ringers may think.

I discovered relatively recently the reason one of my ringers has an ingrained habit of looking up. As a conscientious learner she spent many hours, while sitting out, trying to watch what was going on and acquired a habit of looking up and watching the sallies descend. Despite frequent reminders and knowing it's unhelpful, she still feels pulled to default to this when 'lost' and felt quite uneasy when visiting a tower with a low ceiling because the sallies disappeared from view.

## Guided Exercises in Watching

These are best done from a standing position to discourage looking upwards.

Watch a skilled ringer by scanning between hands and face. Notice when in the stroke the bell sounds. Notice the point the hands are momentarily stationary; it's after the hands rise with the tail end or sally, just before the ringer consciously draws the rope down (pulls). This is a good point of reference.

Watch rounds on four bells. Explain that the 2 and 3 will now be asked to change places a few times. As they change, watch the hands of each ringer and try to see the order in which they are ringing.

Watch the 4 cover over 2 and 3 making long places, short places and dodging (Learning the Ropes Level 2 exercises). Stand with the learner and have them state which bell the 4 is ringing over. This also prepares the learner for their own experience of these exercises so ensure the correct terminology is used.

As soon as the learner can manage backstrokes on their own, have a bell ring just in front of them and one behind (i.e. rounds on three bells). This is a ropesight development exercise, not a speed control one, so the other two bells must allow the learner to dictate the pace. Have the learner actively look and listen, developing an awareness of seeing and hearing the timing. Repeat with handstrokes and later with both strokes. Remember, these exercises complement the single bell work, not replace it and the learner at this stage is not responsible for keeping perfect timing!

The purpose is to introduce ropesight, the rhythm of rounds, hearing your bell in amongst others, responses to "treble's going" and "stand", and to add in variety to the experience of learning bell control at points when adult learners often feel they're struggling to make progress.

## Kaleidoscope Ringing and Call Changes

As soon as a learner can ring rounds reasonably well, start to introduce a range of Kaleidoscope exercises and Call Changes (LtR Level 2). Aim to develop the ability to follow different bells as well as listen to the sound that's produced.

Encourage visual scanning of all the other bells that are ringing. Point out

that as soon as you've committed to a backstroke or handstroke you cannot alter that stroke - so immediately start scanning for the next bell to follow rather than watching the bell you're already following for too long.

Additionally the learner should gain an understanding of place in the row and learn to lead with a good rhythm.

## Covering by Ropesight

Using a band of five stable ringers plus the learner, place the learner on the 4, 5 or the tenor, depending on their physical ability and weight/go of the bells. The reason for having six bells ringing is to provide a six-bell rhythm. Ask the learner to attempt exercises such as:

1. Covering over the two bells immediately before them. These two bells will have been asked to swap increasingly randomly (good exercise in planning and communication for these two ringers).
2. Covering over three bells who are plain hunting or whatever you wish.
3. Covering to Plain Hunt on 4 and 5 bells. If the learner can't physically manage a back bell, then have them ring the treble and call the bells into a suitable change such as 234156. 234 can then plain hunt.
4. Cover to Plain Bob Minimus.
5. Cover to Cloister Doubles (Stedman Quick Sixes, where the double dodges in 4-5 are done by only 3 of the working bells, while the other two are repeatedly making thirds from the front).
6. Cover to Stedman Doubles (as above, but any pair of bells can be at the back).
7. Cover to Plain Bob or Grandsire Doubles.



Encourage both listening and looking to see who they're following; learners will vary in which they find easier. Explain that 'seeing' is a ropesight skill which complements listening. Point out that you cannot wholly accurately place the bell merely by looking, but it's the looking that gives you the approximate position and the listening that allows you to fine tune.

### Why look? Why not just listen?

Around this stage, if not before, some will notice that many experienced ringers appear not to look at all, instead seeming to find inspiration from the pattern on the carpet.

Use this to prompt a discussion and exercises on the use of peripheral vision and an awareness of the other bells. It can be very useful to do some whole band exercises on this, by asking the entire company to look at a point in space and rely only on peripheral vision to strike rounds. It is not unusual to have better rounds than expected! It's worth pointing out

that when you're inexperienced or unfamiliar with what you're ringing, using direct gaze along with peripheral vision can be helpful for two reasons.

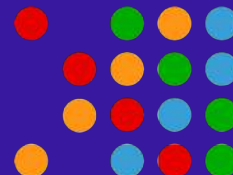
Other ringers will often give help via facial expressions and gestures. Teachers and conductors can tell from a ringer's direction of gaze whether that person is 'lost' or is trying to do the right thing but in the wrong part of a row. For example, a conductor might say "Sam, you're dodging 3-4"; the trouble is Sam knows this, however the bell is actually around 4-5. Sam has not been helped at all by the comment - the information necessary was that the dodge was with the 2, not with the 5.

Personally, when a learner needs only little assistance in change ringing, I like to stand out in a position where I can see their face. I can then see whether or not an error is one of knowing the place they are in, but failing to find it, or whether they've dropped off their 'line'.

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**Heather Peachey**

## New Tutor



We are pleased to welcome Christine Richardson from Sunderland to the ART Tutor team. In her own words...

I learned to ring as an adult in the early 1980s at Christ Church, North Shields, moving house shortly afterwards to Sunderland where I joined the local ringers. After joining the Durham & Newcastle DACBR (the D&N), I held the offices of Assistant & Editorial Secretary, and Peal Secretary, for ten years; at district level I published newsletters twice yearly as the District PRO for about the same length of time.

My introduction to teaching bell-handling came only a couple of years after I learned to ring, when two sisters arrived in the tower and the Tower Captain invited me to teach the younger one while he taught the elder. Since then I've taught many ringers and had two stints of being Tower Captain.

My home tower is St. Andrew, Roker, Sunderland, where I am currently Tower Captain and am rebuilding the band after almost a year when there was no ringing due to the tower roof being replaced.

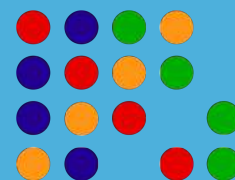
I enjoy ringing quarter peals and peals, as well as attending local practice nights, District and Association events. (I also have non-ringing hobbies!)

When ART and Learning the Ropes first came to my attention, it seemed to be focused a long way from the north-east of England - well beyond my radar. However, a Module 1 course at Hexham in 2013 brought it into sharp focus and I was hooked. M2 (before it was split into M2F & M2C) followed soon afterwards, and, after a few years of little ART activity due to health problems, I am now working hard as an Assessor, mentor and teacher.

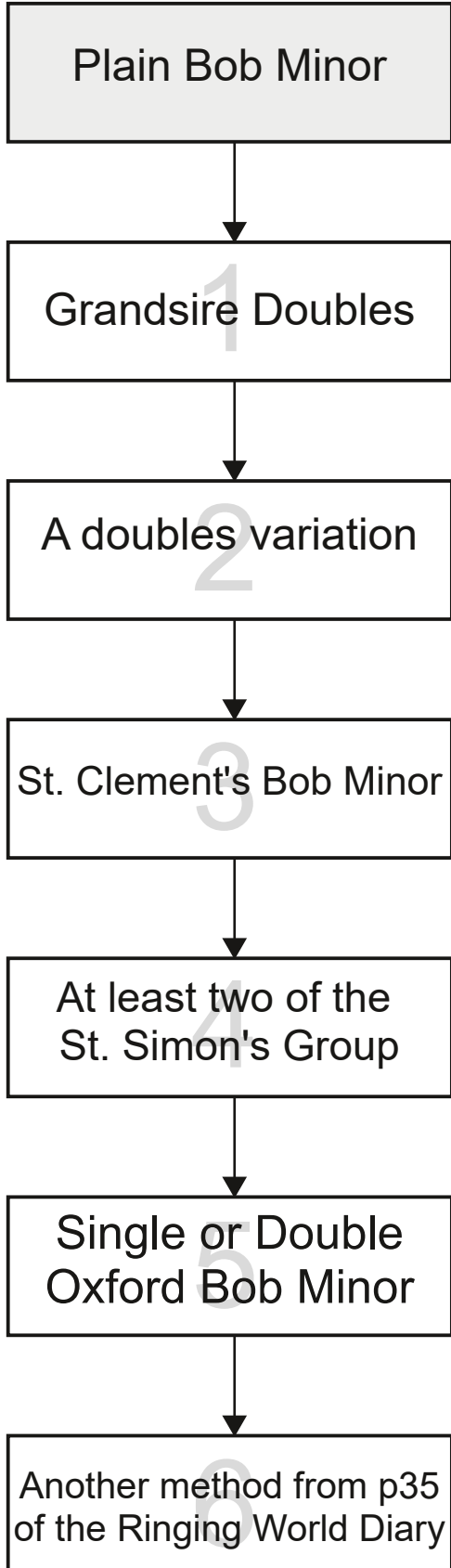
Having recently retired I have more time to devote to my various hobbies (not to mention grandchildren) and look forward to the challenge of being an ART Tutor.



**Christine Richardson**



## The Blue Pathway



The Ringing World has introduced the concept of pathways. Part challenge, learning, focus and exploration, and hopefully fun. There are three pathways: red, blue and yellow. Each pathway is a set of six steps: each step is to ring a method or a group of methods. To complete a pathway, log a 2020 performance of each step on BellBoard, and link it to a pathway subscription.

A survey last year in the W&P Guild revealed that of the towers that had a local band and held a practice, about 25% were limited to ringing no more than rounds, call changes and plain hunt on practice night. A further 45% rang one and no more than a few doubles or plain minor methods, leaving only about 30% that were able to ring any surprise methods. This is probably typical of the situation in many Guilds and Associations.

Therefore, there is a very large group of bands who could benefit from the Blue Pathway. This pathway enables a less experienced band to progress beyond ringing Plain Bob in a series of easily manageable steps. It can also be a lot of fun learning and ringing these methods together.

The skills that the Blue Pathway methods introduce also enable bands to progress on beyond the Blue Pathway to ring a variety of other methods, with far less learning than would otherwise be the case. This pathway also offers a useful basis for training events.

I am also conscious that many of the 45% of bands may not be able to ring Plain Bob Minor. They may be limited by the number of experienced ringers in their band, and also have a lot of people learning to hunt the treble or who are only able to cover.

For these reasons, rather than start from Plain Bob Minor, I am going to advocate starting from Plain Bob Doubles and tackling the methods in a different order.

This will enable an inexperienced band to add variety and interest for the experienced ringers attending their practices, but continue to cater for the less experienced members of the band.

### Techniques

We normally start to learn to ring Plain Bob Doubles using one of the following techniques:

- The blue line (often shown as a graphic)
- Passing the treble (the rules)

- Circle of work (the order of individual pieces of work, often expressed in words)

Each of these has its limitations. When you make a mistake or get lost (or someone else does), you need to get right, or not make the mistake in the first place, so you need to get to the stage of being able to use a combination of these techniques.

To help ring Plain Bob and progress along the Blue Pathway we are also going to introduce two further bits of theory:

- Place bells (where each inside bell starts and ends at the next lead end, ringing the work section by section)
- Grids (a development of passing the treble, where you are able visualise the rules see how the work fits together above and below the treble)

### Doubles methods and variations

Once you can ring Plain Bob Doubles, you can extend your repertoire by:

- Substituting places for dodges
- Using different calls to ring 'variations'
- Combining different grids of work above and below the treble to make new methods

The best place for a novice band to start is to ring Reverse Canterbury Pleasure Place Doubles (a new method where places are made in 3-4). N.B. Blueline is on following page.

Then you can move on to the Southrepps and April Day variations.

### Southrepps (a Doubles 'Variation')

The bobs in Reverse Canterbury are trickier than Plain Bob and involve a bell making fourths from the back and going out again. However, you can ring a variation, Southrepps, where the calls are Plain Bob bobs. Because the calls take effect before the lead end, the calls are made at handstroke when the treble is in 3rd place going down to lead, rather than at backstroke when the treble is in 2nd place.

Pass treble	Instead of	Ring	Next work
4 - 5	4ths 3rds	Run in	4ths 3rds
3 - 4	Long 5ths	Long 5ths	3rds 4ths
2 - 3	3rds 4ths	4ths and back	Long 5ths
1 - 2	2nds	Run out	2nds



## Bobs in Reverse Canterbury

Having mastered using the calls that you are already familiar with, you can then then ring Reverse Canterbury with the normal calls;

Pass treble	Instead of	Ring	Next work
4 - 5	4ths 3rds	Long 4ths	2nds
3 - 4	Long 5ths	Long 5ths	3rds 4ths
2 - 3	3rds 4ths	3rds and back	4ths 3rds
1 - 2	2nds	3rds and back	Long 5ths

## April Day (another Doubles Variation)

If your band can already ring Grandsire Doubles, you could try April Day. April Day also provides a route towards ringing Grandsire Doubles for less experienced bands. As a variation, the plain course of April Day is the same as Plain Bob Doubles. The difference comes at the calls which are Grandsire singles.

Pass treble	Instead of	Ring	Next work
4 - 5	3-4 down	Double dodge 4-5 down	3-4 up
3 - 4	Long 5ths	Double dodge 4-5 up	2nds
2 - 3	3-4 up	Long thirds	Long 5ths
1 - 2	2nds	2nds	3-4 down

Normally, 120s are called with one bell unaffected throughout. However, the call affects the rows either side of the lead end. If the 2nd is to be unaffected, you need to start with a call e.g. "Single, Go April Day". The 3rd, 4th and 5th will then ring a Grandsire start, rather than a Plain Bob start. The calls are made at handstroke when the treble is in 3rds place going down to lead.

## Grandsire Doubles

Grandsire is a commonly rung method and is covered in most ringing textbooks, so I do not propose to cover the basics in any detail here. However, I will offer a suggested learning path for those bands which ring Plain Bob and do not ring Grandsire.

Grandsire is a significantly more complex method than Plain Bob or Reverse Canterbury. Not only are there both bobs and singles to learn, but both are required to ring extents of 120 changes. There is also the added complication of bells going in and out of the hunt.

Therefore, I strongly advocate building up to ringing 'all the work' in a series of stages. The first stage is to learn the observation bell, typically the third, which double dodges 4-5 down at a bob or a single and makes 3rds at the next lead, which can be a plain lead or a bob.

There are five different extents where the third does this, plenty for a first quarter peal in the method for a new ringer.

The next stage will be to practise going in and out of the hunt. If the conductor calls BPBPBP there is a touch of 60 changes where the 2nd goes out of the hunt, dodges 4-5 up, makes normal 3rds at a bob, dodges 4-5 down and makes extra 3rds at a bob and goes back into the hunt.

This touch can be extended to 120 changes by calling a single instead of the first bob, and then repeating.

Finally, the singles can be learnt with the touch SBSP repeated three times to get 120 changes.

## Ringings by Grids

Once you get to this stage you may be able to start visualising the different places where you pass the treble as a 'grid'

So far you will have learnt the Plain Bob and Reverse Canterbury grids, as well as their respective calls. You will have also learnt the Grandsire Grid, with its two alternative calls.

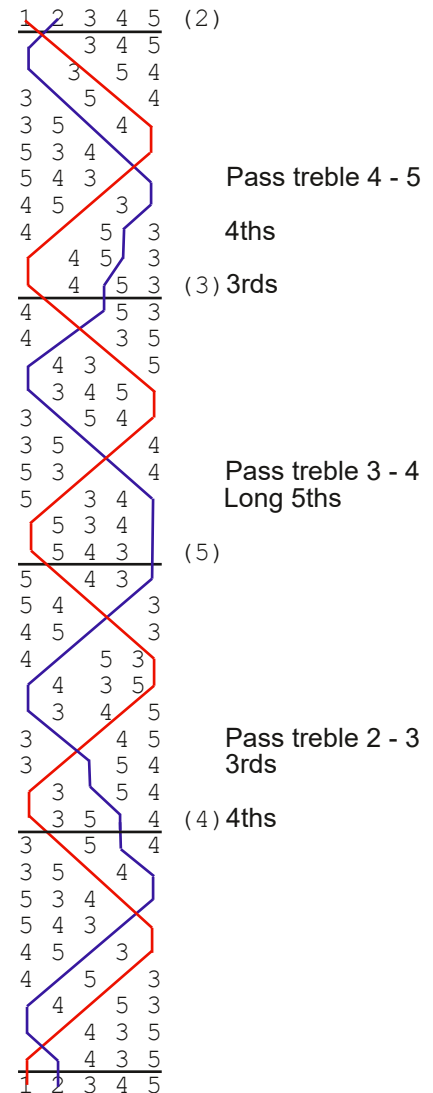
You will have been able to ring a Doubles Variation and Grandsire Doubles, which are two of the six steps on the Blue Pathway.

You can then look at St Simon's and St Martin's which are a further step on the Blue Pathway - and you will have reached halfway!

You will also be able to ring one of the steps on the Red pathway - to ring eight Doubles methods or variations!

## Roger Booth

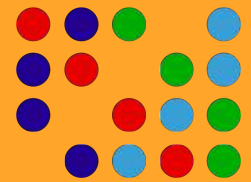
### Reverse Canterbury Pleasure Place



Call	Plain Bob Bob	Reverse Canterbury Bob	Grandsire Single
Work below treble	Work above treble		
		Plain Bob	Kennington
		Southrepps	Reverse Canterbury Pleasure Place
			Clifford's Place
			April Day

A Doubles grids and the methods/ variations that they produce

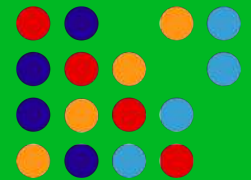
# Working in Partnership



One of the first meetings of the new CC President was a gathering of leaders from the Council, ART and the Ringing World, to plot a course for working together on a range of initiatives.



# New Treasurer



It is a real pleasure to welcome Sue Dixon to the ART Management Committee as our new ART Treasurer.

Sue has been ringing since 2010 following an appeal in the local parish magazine. Four years later she was appointed Southern District Secretary of the Surrey Association, taking care of the membership records, preparing the accounts and annual report entries. Soon after she became Tower Captain of her local tower, St Margaret, Ockley.

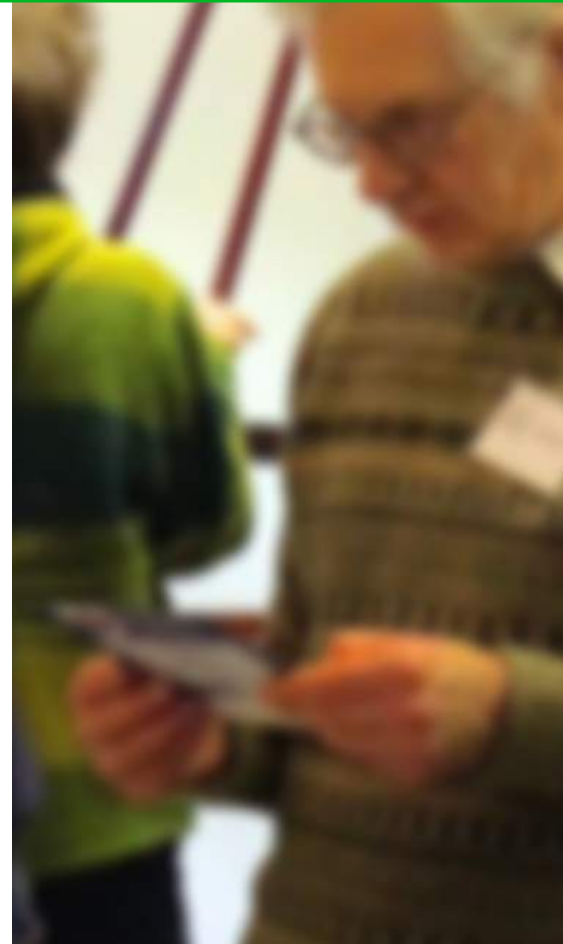
Sue qualified as a chartered accountant in the 1980's but gave it all up a few years later due to family commitments. She now lives on a smallholding, gardening on a large scale as well as running a walking group and acting as treasurer to a local charity. Sue has been associated with ART since attending Module 1 in October 2015 and is currently awaiting accreditation for Module 2.

We would also like to take the opportunity to say thank-you to John Cater for the time and commitment he has spent in improving the ART financial management processes in his tenure as ART Treasurer.

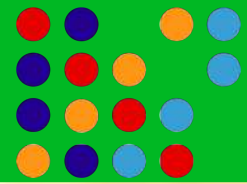
## Lesley Belcher



Sue Dixon ART Treasurer







# Learning the Ropes - Why Register a Ringer?

My first bell handling lesson was in July 2017 at the Minster Church of St Andrew in Plymouth. I quickly fell in love with bell ringing and found myself extremely well supported by ringers in Plymouth and the South West, which allowed me to progress quickly. I scored my first quarter peal seven months later, trebling to Plain Bob Minor for my birthday on 18th February 2018.

When I started learning, I wasn't taught using the Learning the Ropes (LtR) scheme. Instead, I started my own detailed written records in a little journal. I keep a note of the towers I've rung at, personal achievements and significant milestones. Ringers in South West Devon helped to organise opportunities that I could be part of beyond practice nights: quarter peals, peals, ringing outings, ringing courses and more.

Initially, I wasn't aware of the LtR Scheme, and when I discovered it, it was too late to log my achievements 'officially'. If I had been registered on the LtR scheme I would have achieved my LtR Level 5 last September after scoring a quarter peal inside to Grandsire Doubles.

I have now accredited at Module 1 of the ART Training Scheme and I'm working towards my Module 2 accreditation. I have been teaching a few learners, and I have had a great experience in teaching them using the LtR scheme. In my experience, the LtR scheme adds another layer to learning to ring. Like me, my learners have been supported by the same keen group of ringers in South West Devon who are organising the same kinds of opportunities that I was given and continue to benefit from.

The LtR Scheme then adds another level of value to these experiences - i.e. the learner's first two quarter peals (one on the treble, and one tenoring behind) merit a LtR Level 3 certificate. Organised so methodically, it is easier for the learner to take charge of their own learning; to prepare themselves for the next challenge on their list and to be rewarded when they complete it.

For people like myself who find value in a physical record of personal achievements, the LtR Scheme does well. My own method of writing down events and achievements as they happen is in itself a rewarding exercise, but early on it often left me wondering what those achievements

actually meant. It is also a painstaking exercise, so most people choose not to keep their own records - for these people the LtR Scheme fills that gap. Additionally, feedback from the teacher at each of the milestones is recorded online and can be revisited by the learner so that on difficult days they can remember how far they have come.

When learners reach LtR Level 5 they are invited to an exclusive ringing day course in Birmingham, this is an attractive opportunity which aims to consolidate skills and to introduce ringers to a new group of people at the same level as them. In this way, there is a sense that the LtR scheme widens access to ringing beyond the local area and connects ringers to a supportive network of people across the UK (and beyond!)

In my view, the LtR scheme is an effective tool for ringing teachers and learners alike, and I hope that more towers start to make good use of it. The available resources are very useful in preparing meaningful lessons, also for encouraging progress and independent study. While it does not replace opportunities already available in the ringer's local area, it does serve to enhance them, and paves a logical pathway for the learner and teacher to follow together.

Unfortunately for me, while being LtR Level 5 standard in terms of my achievements logged on BellBoard and despite being taught using LtR methods, as I was never officially registered it doesn't quite count. I expect there are many more ringers in a similar position. I do feel that in these cases, allowances should be made for people to register onto the scheme later in a way similar to music exams where people can choose to perform for a grade at any stage and skip grades if desired. Until then, the more ART Teachers registering their students - the better!

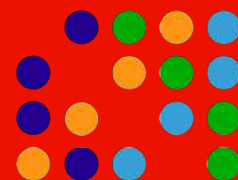


**Elena Brake (in blue) being awarded her Module 1 Accrediation by Alena Wardle**

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**Elena Brake**

# Developing Young Ringers' Conducting Skills



Young Ringers at a conducting workshop

I recently delivered the ART conducting workshop to the Lancashire Lads and Lasses youth team of the Lancashire Association of Change Ringers. This was reported in the Ringing World (10 January, 2020 ; p.52). I am not an expert on youth development and my only connection with this flourishing group has been to deliver the workshop. Others must take credit for setting up and coaching the group to participate creditably in the 2019 Ringing World National Youth Competition. However, I will try to say something brief and useful about using the workshop to contribute to youth development.

There is a strong concern in the LACR to continue the tradition of ringing, keeping it alive and the bells available for future generations. The essence of the ringing tradition at its best is that novices mature with help, to become informed, appreciative listeners and capable performers who can convey their knowledge, skills and enjoyment, ably and generously to the next generation of novices.

A ringing community thrives through the combination of 'social glue' with concern for performance. In this atmosphere members of the band are committed towards each other and towards the enjoyment of ringing at the best level of proficiency they can attain together. Individuals are stimulated to emulate the successes of their peers. They receive help, encouragement and support, to gain self-confidence, develop adventurous ringing ambitions and fulfil them.

This was the atmosphere I enjoyed in the Manchester University Guild of Change Ringers when I became a student there in 1969. I don't want to bore readers with reminiscences of making Shrove Tuesday pancakes together, organising our own weekend ringing tours and sleeping on the floor at the homes of our colleagues' parents. It was possible to move on relatively swiftly, from ringing only Grandsire Doubles to ringing spliced Surprise Major, by dint of assiduous homework and access to the knowledge imparted by colleagues only a year or two older than oneself.

The existence of the LACR youth group provides its members with the chance to experience this kind of collegiate learning environment, supported but not dominated by the

adults. Independence breeds initiative and confidence to explore.

My aim in delivering the workshop was to give the students a grounding and a basic understanding of calling touches and using the coursing order. This would serve as a 'taster' and kindle continuing interest. I aimed to impart information in bite-sized chunks, interspersed with plenty of practical ringing and sufficient breaks to give young brains a rest and young bodies a short game of five a side football. I found a way to ensure that everyone derived the maximum benefit from every conducting opportunity and to ensure that everyone had the chance to shout 'bob' at each of the calling positions.

I restricted the content of the session to Plain Bob Minor which I see as a gateway to a wide range of rewarding Major and Minor methods. It kept things simple and avoided overloading inexperienced ringers with a quantity of theory they could not assimilate. The touches were rung and called confidently and accurately, because attendance was conditional upon being able to ring touches of Bob Minor confidently and perhaps because each ringer was briefed carefully before each touch so that the conductors could be successful. What I did not expect was that, within a month of the workshop, the students would ring their first quarter peal of Plain Bob Minor together, conducted by one of their own number.

This will set the stage for higher things. The students are now better equipped to set and pursue their own goals. The students will contribute their boosted confidence and competence to enhance ringing in their parent bands and branches and within their own select group.

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**Nicholas Harrop**





# Learning the Ropes Achievers

**Level 1 - Bell Handling and Control: Safe and competent bell handing including raising and lowering a bell.**



## November 2019

Julie Broad - Barnes and Richmond  
Harry Eddy - Emmanuel Plymouth  
Anna Clayton - Kinver  
Chris Tottle - Sedgemoor Ringing Centre  
Tracy Rolph - Sedgemoor Ringing Centre  
Reggie Lambert - Abingdon St Helen  
Finley Kemp - Saltaire  
Benjamin Woolley - Barnes  
Felicity Jackson - Shenley  
Lenka Stokes - Edington Priory Church  
Toby Skinner - St Mary's Merton Park  
Sara Selwood - Barnes and Lambeth  
Sally Filby - Ashover  
Olivia Kirkham - Lois Weedon  
Deborah Thurman - Lois Weedon  
Ava Thurman - Lois Weedon  
Roger Best - Wilton  
Cheri Oliver - Shirenewton  
Elizabeth Kornat - Timberland  
Jay Brown - Northallerton  
Lesley Lamb - Penrith  
Samuel Parvin - Roos  
Emily Craig - Roos  
Bernie McCann - Northallerton  
Kevin Will - Timberland  
Lois Chell - Clarborough  
Deborah Handley - Clarborough  
Robin Jones - Dorchester Abbey  
Alexa Johnson - Dorchester Abbey  
Diane Adams - Sedgemoor Ringing Centre  
Jo Huxtable - Sedgemoor Ringing Centre  
Gerry Huxtable - Sedgemoor Ringing Centre  
Jessie Sharpe - Sprotbrough  
Ella Sharpe - Sprotbrough  
Joshua Bardens - Beeston and Bramcote  
Ruth Freeman - Walsoken  
Eric Croker - Quainton  
Alex Croker - Quainton  
Richard Collinson - Poulton le Fylde

## December 2019

Ethan Bridges - The Perth Bell Tower  
Alison Cabbage - Berkswell  
Michael Davies - Ashover  
Andrew Oliver - Shirenewton  
Louis Proud - Thurstaston  
Andrew Harrison - Blackburn Cathedral  
David Nicholls - Great Wilbraham  
Alex Mitchell - Oxenhope  
Martin Pates - Brinkley  
Alexandra Young - Stretham REC  
Gail King - Conisbrough  
Asia Canas - Singapore  
Kate Kemp - Singapore  
Nick Weeks - Seend  
Davina Bakam - Yeovil St John's  
Kayleigh Nichols - Conisbrough  
Tilda Guest - Woodston  
Shane Yuen - Singapore  
Adeline Hee - Singapore

Gill Tuke - Covington  
Donna Mountford - Edington Priory Church  
Lynn Wilson - Weekley  
Angela Wratt - Kingston upon Thames  
Jacqueline Whinnet - Scaldwell and Harold  
Roger Zimmerman - Bournemouth St Peter's  
Rob Bury - Bournemouth St Peter's  
Jill Traina - Bournemouth St Peter's  
Maira Luiza Spencer - Llantilio Pertholey  
Linda Smith - Llantilio Pertholey  
Ken Hunt - Appleby in Westmorland  
Mike Allott - Prittlewell  
William Sereki - Fulham  
Owen Toller - Fulham  
Anne Louise Rea - Fulham  
Jackie Wells - Bishop's Stortford  
Polly Graham - Barnes and Mortlake  
Tricia Williams - Great Gransden  
Beth Tingey - Cheltenham Minster  
Harriet Ward - Kineton  
Emma Thompson - Thornford  
Samuel Jones - Newport, Shropshire  
Connor Blakey - Blackburn Cathedral  
Emily Walker - Birmingham School of Bell Ringing  
Anna Shortt - Birmingham School of Bell Ringing  
Hannah Cawthorn - Birmingham School of Bell Ringing  
Kimberley Deer - Newport Cathedral  
Mary Forster-Lewis - Thriplow  
Helena Spencer - Bishop's Stortford

## January 2020

Lucy Moore - Rushden  
John Harwood Bee - Cottered  
David Chambers - Swainswick  
Michelle Bishop - Newport  
Elizabeth Sutcliffe - Loddon Hub  
Wargrave  
Max Fuggle - Gosforth  
Victoria Lavender - North Shields  
Julie Fisher - Sandon  
Jeannie Bagshaw - Sandon  
John Bagshaw - Sandon  
Anne McClean - Drumbo  
Chris Morland - North Shields  
Katy Hulatt - Harrow Weald  
Sabrina Bloecker - Glasgow Cathedral  
Alex Edwards - Warden Hill  
Sue Grainger - Appleby in Westmorland  
Lizzie Lynes - Appleby in Westmorland  
Deborah Mansfield - Stretham Ringing Education Centre  
Cathy Cleevely - Warden Hill  
Antonia Norris - St James Queen's Square, Sydney  
Lenka Nadejova - Highgate  
Freddie Barwise - Childswickham  
Fergus Grew - Tottenham  
Kate Moore - Maiden Bradley

Lou Hitchens - Gwennap  
Mark Hitchens - Gwennap  
James Wood - Mattersey  
Adrian Banford - Appleby in Westmorland  
James Farrow - St James Queen's Square, Sydney  
Andrew Lanham Cook - Bradford on Avon  
Elizabeth Wilby - Birmingham School of Bell Ringing  
Helen Surr - Harborne  
Jamal Khan - Warfield  
Helen Cornford - Nassington  
Neil Evans - Tickhill  
Sue Evans - Tickhill  
Daren Edwards - Warden Hill  
Alan Godfrey - Eckington  
Polly Goodall - Eckington  
Sarah Bent - Eckington  
Rob Sadler - Eckington  
Andy Jones - West Hanney  
Jo Reeves - Dorstone  
Sue Levett - Sandwich  
Denise De Speluzzi - Brent Pelham  
Robin Wilcox Wood - Mattersey



**Level 2 - Foundation Ringing Skills: Ringing with others: able to dodge, make places and ring simple call changes.**

**November 2019**

Harry Eddy - Emmanuel Plymouth  
Sharon Patton - Tickhill  
Wendy Powell - Ledbury  
Sophie Level Marcon - The Chapel of St Hilda of Whitby  
Jessica Kennedy - The Chapel of St Hilda of Whitby  
Alexis Lakshmi Narayan - The Chapel of St Hilda of Whitby  
Joshua Lawrence - Leominster Priory  
Pauline Dawson - Kinver  
Ed Henderson - Corsley  
Father Tim Finigan - Sacred Heart Bournemouth  
Maeve Gogarty - Corsley  
Finley Kemp - Saltaire  
Paul Whiffin - Edington Priory  
Jean Harkett - Edington Priory  
Graham Preuveneers - Edington Priory  
Toby Skinner - Merton Park  
Wend Archibald - Barnes  
Mandy Jones - Weston on the Green  
Sally Cross - Bletchington  
Bev Welch - St Peter's Tiverton  
Martin Potts - Bradfield  
Lorraine Potts - Bradfield  
Kate Jennings - Caistor  
George Rees - Kildwick  
Karen Daffey - Sonning (Loddon ART Hub)  
Julie Hobbs - Bradford Peverell  
Joanna Teverson - Barnes  
Caspar Kennedy - Harrow on the Hill  
Jane Dearling - Stratton

**December 2019**

Ethan Bridges - The Perth Bell Tower  
Madhu Davies - Landbeach  
Peter Booth - Blackburn Cathedral  
Pilar Chantell Holt - Blackburn Cathedral  
Alex Mitchell - Oxenhope  
Sarah King - Birmingham School of Bell Ringing  
Elizabeth Gibson - Brinkley  
Linda Sandell - Norwich St Giles  
Richard Collinson - Poulton-le-Fylde  
Mark Fielker - Barnes and Chiswick  
Lara Mountford - Edington Priory Church  
Roger Zimmerman - Bournemouth St Peter's  
Roby Bury - Bournemouth St Peter's  
Jill Traina - Bournemouth St Peter's  
Simon Cassia - Cottered  
Richard Hill - Tiverton St Paul  
Beth Tingey - Cheltenham Minster  
Andy Booth - Hexham  
Frank Pauwels - Ypres  
Martin Adshead - Ypres  
Monique Meirlaen - Ypres  
Joanna Cooney - Katoomba  
Antony Robson - Edington Priory Church  
Rhoda Thomson - Loughton, Milton Keynes  
Colin Birt - Kingston upon Thames

**January 2020**

Les Dixon - Monksilver  
David Burton - Swainswick  
Sally Green - Lilleshall  
Kathryn Stelle - Lilleshall  
Cathy O'Connor - Lilleshall  
Amy Steele - Lilleshall  
Elaine Cheeseman - Birmingham School of Bell Ringing  
Zelda Doyle - Hoskins Memorial, Lithgow  
Asia Canas - St Andrew's Cathedral, Singapore  
Lucille Dhing - St Andrew's Cathedral, Singapore  
Kay Thwe Myint - St Andrew's Cathedral, Singapore  
Seok Lin Lim - St Andrew's Cathedral, Singapore  
Mia Jing Goh - St Andrew's Cathedral, Singapore  
Priscilla Chua - St Andrew's Cathedral, Singapore  
Benjamin Tai - St Andrew's Cathedral, Singapore  
Shane Yuen - St Andrew's Cathedral, Singapore  
Kate Kemp - St Andrew's Cathedral, Singapore  
Isaac Smith - Writtle  
Geoff White - Greens Norton  
Bobbi Cookson - Steventon  
Mary Leneis - Steventon  
Tabitha Mills - Loddon Hub Wargrave  
Karen Hildreth - North Shields  
Carol Keys - North Shields  
David Nicholls - Stretham Ringing Education Centre  
Alexandra Young - Stretham Ringing Education Centre  
Cathy Cleevly - Warden Hill  
Jenny Thomson - Cottered  
David Morgan Cottered  
Lois Kennedy - Cottered  
Steve Dean - Wellington  
Daniel Hearn - St Michael, Macclesfield  
Pippa Cooper - Southover Lewes  
Moses Cooper - Southover Lewes  
Max Cooper - Southover Lewes  
Jana Valenkova - Southover Lewes  
Lizzie Lawrence - Goldhanger  
James Wood - Mattersey  
Jessie Sharpe - Sprotbrough  
Ella Sharpe - Sprotbrough  
Sally Filby - Ashover  
Louise Griffiths - Northampton Ringing Hub  
Andrew Harrison - Blackburn Cathedral  
Tom Sheppard - Wimborne Minster  
Helen Cornford - Nassington  
Michael Jay - Capel  
Corinne Wood - Capel  
Jo Low - Ashover  
Eleanor Williamson - Sandon  
Robin Fieldhouse - Brompton Regis  
Jo Harris - Harrow Weald  
Robin Wilcox Wood - Mattersey  
Katie Mitton - St John's Felixstowe



**Level 3 - Introduction to Change Ringing: Competent at Plain Hunt and covering (demonstrated by ringing two quarter peals at least one of which is on the treble)**

**November 2019**

Chris Jones - Coddington  
 Wendy Kingdom - Brompton Regis  
 Kate Jennings - Caistor  
 Chris Lamb - Penrith  
 Nicole Morgan - Brent Pelham  
 Thomas J Lewis - Llantarnam  
 Liam Collingwood - Heighington  
 Dominic Johnson - Barnes

**December 2019**

Sarah King - Birmingham School of Bell Ringing  
 Lynne Hargrave - Tadcaster  
 Mark Fielker - Barnes and Chiswick  
 George Robinson - Barnard Castle  
 Alix Robinson - Barnard Castle  
 Joanne Cattmull - Huntingdon  
 Finley Kemp - Saltaire  
 Anne Tansley Thomas - Norwich  
 Georgia Yarrow - Great Gransden

**January 2020**

Suzanne Timms - Messingham  
 Sue Taylor - Great Gransden  
 Sheila Pickrell - Brewood  
 Cathy Cleevely - Warden Hill  
 Sue Carter - Islip  
 James Wood - Mattersey  
 Andy Blackwell - Pattishall  
 Wendy Archibald - Barnes  
 Mary Ruth Mayo - Highgate  
 Tilly Cooper - Barford St Martin  
 Brandon Pickering - Cannock  
 Georgia Emmott - Llandeyrn  
 Mike Gilliatt - Caistor



**Level 4 - Novice Change Ringer: Ringing and calling touches of a Doubles or Minor method (demonstrated by ringing a quarter peal inside). Raising and lowering a bell in peal**

**November 2019**

Chris Jones - Coddington  
 Sophie Ramsamy - Combe Raleigh  
 Katie Havenhand - Doncaster Minster  
 Charlie Bates - Kirtlington  
 Emily Partridge - St Mary's, Peterborough  
 Nigel Pridmore - Puddletown  
 Fraser Storie - Addington  
 Kenneth Wong - St John's Cathedral, Brisbane  
 Thomas J Lewis - Llantarnam  
 Alice Pugh - Leominster Priory

**December 2019**

Alison J Davies - Whipsnade and Marsworth  
 Paul Washington - Waddesdon  
 Kate Jennings - Caistor  
 Anne Robinson - Farway  
 Sarah Wharmby - Bramcote

**January 2020**

Sarah Robbins - Shenfield  
 Georgia Yarrow - Great Gransden  
 Colin Helyer - Northallerton  
 Jill Faiers - Pattishall  
 Pauline Fox - Northallerton  
 James Wood - Mattersey  
 Gill Fisher - Ashover



**Level 5 - Change Ringer: Ringing and calling a second method and ringing touches of Plain Bob (demonstrated by ringing three quarter peals including inside to Plain Bob Minor).**

**November 2019**

Chris Jones - Coddington  
 Hilary Ward - Carlisle Cathedral  
 Andrew Moncrief - Whitehaven  
 Janet Bond - Buckingham  
 Ellis Hollows - St Anne's on the Sea  
 Monica Hollows - St Anne's on the Sea  
 Thomas J Lewis - Llantarnam  
 Adam Turner - Rumney

**December 2019**

Sara Paulson - Brumdingers  
 Holley Wakeling - Loddon Hub  
 Caroline Blackwell - Pattishall  
 Stephanie Runting - Sidcup  
 Eliza Hull - York St Wilfrid  
 Fraser A Storie - Addington St Mary  
 Claire Shapiro - Addington St Mary  
 Yvonne Kennedy - Kineton  
 Sarah Wharmby - Bramcote

**January 2020**

Clare Gebel - Goldhanger  
 Kate Jennings - Caistor





**Learning the Ropes Plus: For ringers who have progressed beyond Level 5. Acknowledges achievements in ringing, conducting and organisation.**

### **November 2019**

Elena Brake - Minster Church of St Andrew, Plymouth : Ringing Surprise Major  
Elena Brake - Minster Church of St Andrew, Plymouth: Ringing Surprise Minor  
Steve Vickars - Kirtlington: Ringing Stedman Triples  
June Banister - Alderney: Ringing Stedman Triples  
June Banister - Alderney: Ringing Surprise Minor  
June Banister - Alderney: Ringing Triples  
Harry Helyer - Northallerton: Ringing Surprise Major  
Francis Town - Northallerton: Ringing Surprise Major  
Aaron Hallett - Alderney: Ringing Royal  
Aaron Hallett - Alderney: Ringing First Peal  
Eileen Keeble - Harborne: Ringing Doubles  
Mike Keeble - Harborne: Ringing First Peal  
Sarah Vernon - Northfield: Conducting first Quarter Peal  
Ruth Gilbert - Carlisle Cathedral: Attended Conducting Course

### **January 2020**

Steve Vickars - Kirtlington: Surprise Minor  
Ruth Gilbert - Carlisle Cathedral: Surprise Major  
Harry Helyer - Northallerton: Conducting First Quarter Peal  
Judy A Farrimond - Fleggburgh: Ringing Plain Minor  
Judy A Farrimond - Fleggburgh: Ringing Doubles  
Judy A Farrimond - Fleggburgh: Ringing First Peal  
Martin D Farrimond - Fleggburgh: Ringing Plain Minor  
Martin D Farrimond - Fleggburgh: Ringing First Peal  
Martin D Farrimond - Fleggburgh: Ringing Doubles