



ART WORKS

Association of Ringing Teachers - www.ringingteachers.org - Feb 2017

Patrons: The Whiting Society, Paul Flavell and Helen McGregor & Peter Bevis

Launch of 50 Ringing Things

ART's '50 Ringing Things' Challenge

People like goals and challenges – it motivates them, maintains their interest and gets them engaged. This latest ART initiative aims to meet that need. Ringing must be enjoyable if we are to retain people and 50 Ringing Things demonstrate that ringing is both interesting and fun. The challenge is to encourage ringers of whatever age, to experience the wide range of ringing activities available once they have mastered bell control, .

In collecting the '50 Things' ART hopes that there will be lots of interaction with more experienced ringers, benefiting both ringing and confidence, and that insights will be gained into a variety of different aspects of ringing and its culture. There is a well presented logbook with 18 A5 pages containing 74 'Things' to choose from – many illustrated in cartoon style by Laura Davies.

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Editorial

Laura Amor
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In this Winter's edition of ART WORKS I would like to make a plea to anybody who might like to spare some time to proofread ART WORKS before it is sent to readers. If you think this might be of interest to you, please contact me.

If you would like any news items, pictures or interesting ringing stories to be published in ART WORKS, please contact me on the e-mail address above.

Chairman's Chatter

Just a few weeks to go now and we will be meeting near Basingstoke – I hope that you will be able to come. As always we have good speakers on a range of subjects with the awards ceremony in the evening to celebrate great achievements and good practice in a whole range of areas.

The last months have seen a vast amount of time spent on new products. You will have seen Pip's New Ringers' Guide which is selling really well and I have had great feedback on the Raising & Lowering DVD. The 50 Things project will be launched at the conference – this is where ringers are encouraged to get involved in a wide variety of ringing tasks and activities to develop their interest and encourage them to see more of ringing and its culture. Supported by pages on SmART Ringer and certificates of achievement there is an attractive fresh new booklet to record the 'things' with illustrations from Laura Davies. Helen McGregor and Duncan Loweth, who are presenting handbell workshops on the Sunday of the conference have helped develop a 'Learning the Ropes Handbells Scheme' – again supported on SmART Ringer with information and achievement certificates.

On top of all this activity we have still run the same number of day courses as last year (40) and the new M2F has taken off and produced excellent feedback. The total number of delegates is very slightly lower at about 370. As mentors are generally now mentoring for the second time and new mentors are beginning to come from existing teachers that is to be expected. There are a number of enquiries for courses in 2017 and we will now look to see how we can approach and assist areas which have not run courses before.

Learning the Ropes continues to be used well with a record number of new ringers receiving their first certificate last year at almost 350. The LtR scheme is available to Members (and aspiring members only) and is key to ensuring structured learning and teaching, as well as providing goals for the new ringer. Registration of new ringers is not always taking place and this denies the new ringer the opportunity to learn more about ringing and access to materials through SmART Ringer, as well as access to the LtR Facebook group and our new newsletter 'Tower Talk' edited by Ruth Suggett.

The real number of new ringers being taught by ART trained teachers will be three or four times those awarded certificates. As time has moved on the proportion moving to the higher LtR levels is creeping up – well done!! The ART masterclass and awards seem to be part of the motivation.

Looking ahead to 2017/18 there is only one more book planned and my focus is to ensure we concentrate on running courses and workshops, particularly supporting those groups who work together in Hubs or Teaching Centres.

By Graham Nabb
ART Chairman



Another area that always concerns teachers is recruitment. I am keen to hear from people prepared to work on advising and supporting teachers to recruit. It is time we thought big on this subject – beyond posters and leaflets. Time I think we put some real resources (including financial if needed) into training and working with teachers to recruit. We already pass on several enquiries a week to Members which is encouraging – but they are not all handled well and we need to do much more. We need people to come up with ideas, good practice and deliver initiatives. This is important for everyone – can you help?

Finally, Rob Parker, an ART Committee Member, who has worked tirelessly developing SmART Ringer, websites, the ART brand and communications for several years is leaving the committee. Rob has taken up a new job and is now living in Singapore. Through the marvels of technology he will continue to support and develop SmART Ringer and give advice on brand and other areas. We wish him well for the future and thank him for his very significant work in the past.



Rob Parker

Takes new job
in Singapore

We need volunteers who are competent to run workshops as well as skills in other areas to achieve that. I am sure there are many experienced teachers who could run simple workshops with the materials developed – perhaps you can or you know of someone? Please contact Graham Nabb through the [ART website](#).

50 Ringing Things

The 50 Things are divided into three categories:

My Ringing - your personal ringing development

In My Tower - your service to your local tower and band

Out and About – your contribution to the wider ringing community

To get started with the challenges you will need to buy your logbook from the [ART shop](#) and then [register online](#). Here you will find advice on how to achieve each challenge.

LOG BOOKS AVAILABLE FOR PURCHASE 15th MARCH, 2017.

Bronze, Silver and Gold certificates can be claimed for completing 15, 30 or 50 activities, respectively. If 50 Things are completed within 100 weeks of registration a Gold Plus certificate can be claimed. You will have to complete a minimum number of 'Things' from each category to gain the Silver and Gold awards. Those completing the various Levels will be recorded on the ART web site, the Ringing World and on Social Media. A Facebook page '50 Ringing Things' supports the scheme by allowing participants to exchange ideas, record achievements and share experiences and photographs as well as getting advice from others.

An early comment – 'Attractively laid out with funny illustrations and useful hints to help you on your way. Definitely suitable for all ages!'

By Graham Nabb
ART Chairman
and Alan Bentley
ART Committee
Member



[50 Things](#)
[Facebook Page](#)

ART Conference 2017

Old Basing, Hampshire

11th and 12th March 2017

Have you
booked your
place yet?

Excellent speakers on subjects relevant to us all
Saturday 11th

Engaging your Stakeholders (Mark Regan). Who and what are your stakeholders? Why are they important and how do we look after them?

New from ART – Details of the latest ART products and workshops, launch of the new Raising & Lowering DVD and the '50 Things' challenge!

'Recruitment – The Holy Grail' (Moirra Johnson). Discussion, ideas and ART support for recruitment.

Group Teaching & Working Together (Lesley Belcher). Teaching and recruiting in groups is highly motivational and efficient, find out more about the advantages.

Ringling Culture – Help or Hindrance (Elva Ainsworth). What is the attitude and focus for your ringers, tower or area?

ART Assessors – The Key to Quality (Paul Lewis). Reviewing the work of our assessors, their appointment and how to support them. Presentation and discussion'.

Situational Leadership (Moirra Johnson). Officers and Tower Captains are in a position of leadership – an opportunity to improve leadership skills.

CRAG – The story so far (Philip Barnes). Philip is chairing the CCCBR review body and will be available to talk about some of the committee's thoughts and deal with questions.

Have your Say (Graham Nabb). An open forum session to deal with questions about ART or other subjects.

2017 ART Awards (Stephanie Warboys & Stephanie Pattenden). The second prize giving ceremony where the winners and their prizes are announced. Open to all, no charge. Drinks & Nibbles sponsored by John Taylor & Co.

Sunday 12th

Mentoring Workshop (Pip Penney). An opportunity to discuss and develop the skills of mentoring someone – teacher or ringer.

Handbells (Helen McGregor & Duncan Loweth). A learning to ring handbell session followed later by a Teaching Handbells workshop.

New ART Hubs Barrow-upon-Humber & Stretham

ART are very pleased to announce that the Barrow-upon-Humber Ringing Centre (Lincolnshire) and the Stretham Ringing Centre (St. James, Stretham, Cambridgeshire) have become ART Teaching Hubs. The former comprising Holy Trinity, Barrow-upon-Humber and All Saints, Elsham. There are now six Hubs created since their inception earlier last year. The current join Wellington (NZ), Hathern (Leics.), Northampton and Loddon (Berks.).

ART are aware that a number of towers which are doing very good work, teaching to the ART Training Scheme and with the potential to become Teaching Centres (TCs) fall short of the criteria that all teaching must be carried out by ART Members. To make sure that these efforts are recognised we have created ART Teaching Hubs along similar lines to TCs but acknowledging not all of the teachers will be ART Members but that teaching would be supervised by an ART Member.

There are five Teaching Centres at Bardwell (Suffolk), Birmingham School of Bell Ringing, Docklands (London), Kineton (Warks.) and Marsworth (Bucks.).

By Alan Bentley
ART Management
Committee



Sue Faull Retires as an ART Tutor

The ART Management Committee would like to say a big thank you to Sue for all the work she has put in as an ART Tutor over the years.

Sue first came on board as an ART Tutor in 2011. She was one of the Tutors involved in the development of the ART day courses and with her background in education quickly understood how the flexible teaching methods of the ART approach could offer good teaching to a broad range of delegates.

She concentrated on introducing the research based teaching techniques into Lincolnshire with the aim of increasing the number of teachers in her vicinity.

Now retiring as an ART Tutor, Sue will continue to act as an ART Assessor for Modules 1 and 2.

Sue is still staying busy and is now undertaking a considerable amount of teaching of new ringers in her home locality including training ringers to form a new band.

By Pip Penney
ART Tutor



Sue Faull
Stepping down
from work as an
ART Tutor

Workington ART Course

Module 1

It was a great day; everyone had a laugh but learned the professional skills needed to move on to the next step - teaching someone else to ring! At the start of the day we discussed the basics of teaching learners and the importance of getting handling right, which was really helpful. We then moved up to the tower to do some practical work in groups of three. Staring lovingly into each other's eyes and trying to keep straight faces while teaching each other, had us in fits of laughter. Our group soon found out that sound effects makes the learning a lot more interesting.

By the time we had learnt some new skills we had started to lose concentration as hunger overcame us. A break was due! During this we discussed the PowerPoint showing us the website and the correct and wrong ringing style. After finishing our lovely and warm teas and coffees, we once again headed to the tower. Then we had to change around the groups of three to work with new people and teach ringing up and down in different stages. Each stage was easy enough to remember and easy enough to complete. We took turns in our different groups at teaching each step to someone else, as if they were the learner. Demonstrations were the easy part of the day but trying to actually explain what to do was trickier than we all thought it would be.

At the end of the day, with everyone exhausted from the full-on day, we gathered in the conference room to discuss what our next steps. We sat and listened to what everyone thought and watched videos that are on available on the SmART Ringer website. We discussed our ringing problems and how we could solve them and help each other improve on our own technique.

Overall it was a great day that I would definitely recommend to anyone who is looking to start to teach others how to ring. We had plenty of laughs and a lot more serious moments throughout the day. We learned loads and came away raring to go!

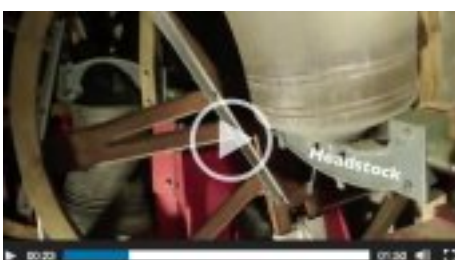
By **Sadie Slack**
ART Day Course Delegate



Teaching on the ART Course

SmART Ringer 'TIP'

Have a look at this excellent 'bell in action' video on SmART Ringer. Resource - [Up in the Bell Chamber Video](#)



Module 2 – Getting Accredited

From some of the comments teachers make, it is obvious there is some confusion about accrediting at Module 2.

In essence, a teacher needs to run a series of practices to apply the techniques learned on the day course. The Teacher Training Logbook should be used to plan and review these practices. Once fully confident, there is an observed practice with an ART Assessor. It is not necessary to run a whole 1½ hour practice but half that time would be expected. You may well need to run a number of practices to become confident, but you have two years to accomplish that. Of course, you need to pass the online quiz as well!

At the final observed practice takes place, you will need to demonstrate these skills:

1. Understanding of the importance of planning sessions with a view to ensuring that ringers can progress towards their personal goals.
2. Understanding of the importance of planning sessions with a view that the whole band can move towards shared goals.
3. Understanding of the importance of reviewing sessions and ability to use the review to plan the following session.
4. The ability to use feedback positively and constructively for the individual ringer and the band as a whole.
5. The ability to stand behind a ringer and give instruction with accurate timing on how to improve performance.
6. The ability to explain ringing theory to a ringer or group of ringers in an accessible and meaningful way to aid understanding.
7. The ability to adapt ringing teaching to suit the individual ringer [age and learning style].
8. The ability to adapt the plan for the session where necessary.
9. The ability to run a varied practice and make the sessions enjoyable.

A checklist - 'Guidance Notes for Assessors' - is used during the assessment. If you have difficulty running a practice at your home tower, then lots of other options are available for you to run all or part of a practice:

- Run a special practice somewhere for one or two learners – fix it up at another tower.
- Ask to run some of the ringing at a branch meeting or practice.
- Run a practice at other towers – normally Tower Captains and ringers are very helpful and supportive when it comes to developing ringing skills.
- Try and run just half of your normal practice.

By **Graham Nabb**
ART Chairman



Teaching Ringers Plain Hunt

Understanding the theory of hunting

The theory of hunting can be explained with a white board and pens or you can use the PowerPoint slides which can be found on [SmART Ringer](#).

There are other resources such as [charts and worksheets](#) to help your ringers absorb the theory.

For those who are not registered to SmART Ringer see [Teaching Toolboxes](#).

What new theory will my ringer need to know?

Hunting is all about ringing at 3 different speeds

- Slower than rounds to hunt up
- Quicker than rounds to hunt down
- Rounds speed when lying behind

New Jargon

- Hunt out / hunt up / run out
- Hunt in / hunt down / run in

Introduction to the blue line

Chance to introduce course and after bells

Getting the rhythm

The more your ringer can develop the rhythm of hunting the more easily they will be able to develop ropesight. With accurate rhythm their rope will be in the correct relationship with the other ropes. The initial aim is for the ringer to ring good rhythmic Plain Hunt with Plain Hunt coursing order. The development of this rhythm is a practical skill and will take time and repetition.

How many bells should I use to teach?

This is really down to you, your preferences and the ringer you are teaching. Some people start on three bells some go straight to 5. Those who teach via even bell methods will probably use 4 and then progress to 6 bells. The rhythm on an even number of bells feels quite different to on odd numbers. This is because on even numbers the bells lie at the back handstroke/backstroke, the first quick blow down from the back being a hand stroke, whilst on an odd number the bells lie at the back backstroke/handstroke, the first quicker blow coming down from the back is at backstroke. The feeling of both will need to be practised by your ringer but teachers will vary on when to introduce this practice. If the ringer learns to hunt on 4 bells early on they are building skills to help them move onto Minor methods later. If the ringer works only on odd bell hunting to start with they are likely to improve more quickly at that particular skill but will not have experienced the even bell rhythm which will help them move onto Minor later. Some teachers prefer to use odd bell hunting as they can be rung with the Tenor behind which gives stability to the change as a whole and can be used with a less experienced band.

Teaching Tips #19

By **Pip Penney**
ART Tutor



Building the skills – preparatory exercises

- Practise ringing at three speeds on a tied bell or using a simulator and following another ringer (rounds speed, faster than rounds speed, slower than rounds speed.)
- Practise changing speed. At handstroke by checking the rise of the sally to ring quicker and letting it rise more to ring slower. At backstroke by taking rope in at bottom and letting it out at the top.
- Revise leading with an open hand and closed backstroke.



Place counting

The ringer should be encouraged to count their place in the row at all times. This is a hard skill and ringers are often resistant to attempting it. Even those ringers who are trying may find themselves struggling to count their place continuously.

New Look Website Page for ART Centres and Hubs

The updated [ART website](#) now includes information about Hubs as well as Teaching Centres.

ART Hub and Ringing Centre partnerships offer new and developing ringers:

- A guarantee that you will be taught well using a progressive, modern teaching scheme. Learning will be structured and fun and progress accelerated.
- Team-based teaching that is tailored to your needs and offers lots of varied ringing opportunities.
- A sense of camaraderie because you are learning together and the social life associated with a wider group.
- Assurance that all teachers will be following ART safeguarding policies and guidelines.
- An environment that is well-organised and well resourced.

And teachers:

You will be teaching as a team with like-minded teachers. Your hard work and dedication will lead to the best results - and it will be fun.

- You won't have to do everything yourself as you're part of a team.
- The concept and way of working of an official partnership with ART strongly appeals to the expectations of new ringers.
- ART will support your safeguarding and insurance needs.
- ART will promote you to new ringers on the ART website.

By Alan Bentley
ART Management
Committee



Please have a look
at the updated
website to learn
about how ART
supports and
encourages teachers
at Centres and Hubs

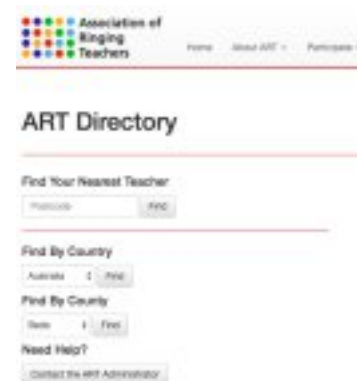
New ART Directory

The ART Directory is arguably one of the Association's greatest assets. It acts as the first point of contact for a significant number of people wanting to learn to ring, and introduces them to a stable learning environment within ART's teachers, Teaching Hubs and our structured learning programme.

When we transitioned to a new website last year, it gave us an opportunity to make improvements to the directory, and we were very keen on making it easier to use, particularly for general queries, such as new learners wanting to learn to ring.

By using data from Dove's Guide, each teacher is now associated with a tower, allowing us to geo-reference the teachers, and for users to search by distance. We have then integrated this into a postcode search, allowing somebody to simply put their own postcode into a search box and find their nearest teacher.

By Sam Bolingbroke
ART Management
Committee



The Viking Ringers

Years ago, I went to York to experience change ringing under one of the Danish Church Ministry's educational courses. In Denmark, very little is known about change ringing, so we ended up attending two 5 days courses within a month. These courses culminated in me ringing a quarter peal with a group of ringers from York Minister including David Potter.

The Taylor Bell Foundry donated us a dumbbell, the first in Denmark. Since then bell handling has been introduced (by yours truly) to perhaps 30-40 people in Denmark, Sweden, Norway and Germany. Mostly students, but also other interested parties. My day job is teaching and I am an organist in Denmark being one of the few people left who is employed by the state for the Church Ministry in Denmark. Finding myself in a stable and safe situation, I decided there was room for experimentation.

It has been an uphill struggle to introduce a new tradition, like change ringing, into a country. However, there was much interest in learning bell handling. In Denmark, we cycle a great deal, iceskate and windsurf (Cold Hawaii!); so an exciting new tradition involving BALANCE fitted in quite well.

I contacted Henriette Hoppe, who deals with our handbell education (she is also an organist and my assistant at the Royal Carillon at Løgumkloster) and she agreed to join me on the visit to the UK. Henriette lives far away from me in Løgumkloster/Møgeltønder, but we managed to have some goes at the dumbbell at Møgeltønder before departure.

**By Ann-Kirstine
Christiansen**
ART Denmark



A lady at the Taylor Bell Foundry put me in contact with Graham Nabb, who agreed to show us the skills for teaching bell handling. This area has certainly developed a lot with new digital tools and methods of teaching. Neither Henriette nor myself are youngsters but Graham managed to brush off and refine our bell handling skills at the study room at Kineton Tower fairly quickly. We subsequently made a visit to the Taylor Bell Foundry, where we were greeted by Andrew Wilby who showed us the archives concerning bell manufacture. We looked for the records of the Taylor bells delivered for a church at the Danish harbour city, Esbjerg in 1920.

Graham also kindly took us to a practice night at the beautiful Gillett & Johnston peal (a former chime from 1927, but at 1986 rehung as ringing bells) at Coventry Cathedral. We also visited Worcester Cathedral's Taylor bells (1928). It was impressive to see the exceptionally well organised training center with eight dumbbells. Henriette had a go at rounds on "Abel". It seemed to us that bell ringing is gaining in popularity, as one evening we found ourselves part of a twenty one person gathering inside the Peabworth Tower within the "Four Shires Guild".

Prior to arriving in the UK, Graham and IT specialists John Gwynne and Jon Tallis had been busy preparing tools for us to bring back home for the dumbbell at Møgeltønder. We thought it important to get acquainted with the new digital tools available for teaching; "Abel Ringing Simulator" and "Virtual Belfry" and to discuss some of the achievements made by using them. The digital change ringing world was introduced to us at Kineton by Graham, who also arranged a very instructive meeting at Roger Booth's IT-tower lab in London. These experiences were very useful and hopefully we made ourselves useful as guinea pigs for trial of the digital technology!

We returned home much wiser than when we left, and we will now implement our new knowledge in teaching when the weather improves. The bell tower at the 900 year old church in Møgeltønder is, in winter, a very cold place. We are now SmART Ringers and we look forward to ringing peals around our country.

LtR Masterclass

All those resident in the UK who achieved LtR Level 5 by 31st December 2016 should now have been invited to the Learning The Ropes Masterclass 2017, which will be held in Birmingham on Saturday 16th September, 2017. All relevant mainland UK travel and accommodation expenses will be met for those who have not previously attended the Masterclass. For information, please contact Stephanie Warboys, the ART Awards Leader, on artawards@ringingteachers.org for information.

By Stephanie Warboys
ART Awards



Elaine Greatrex Safeguarding Administrator

I was taught to ring as a teenager by my grandfather at Tonbridge, Kent and rang in the Kent and Sussex areas until I married. I rang for a time at Camborne in Cornwall then at Cogenhoe Northampton with big breaks in between as we moved about the country and brought up children. Unlike my grandfather (who was a prolific peal ringer) I have never rung a peal. I have two sisters, brother-in-laws and their children who ring much more complicated stuff than myself.

I got back into ringing when I was asked to help with a struggling band at Scaldwell. Recently, I have got original Scaldwell ringers and some new recruits to the point of submitting them for their Level 2 certificates. I am struggling of late with having all ringers at the same level, especially moving them into change ringing. So, if anyone wants to grab a tower and come to help for an evening, do get in touch!

Professionally, I ran my own business working from home, making curtains and loose covers for 25 years, before getting into teaching Textiles and Interior Design, ending up as Head of Department of a Further Education College before retiring five years ago. These days, as well as teaching bellringing, I make patchwork quilts for disadvantaged children through Project Linus. I also do some voluntary conservation work on a Wall Hanging called 'The Country Wife' originally made for the 1950 London Exhibition. This means I travel to Newbury twice a month. I enjoy making Altar Frontals and other textile items for the local Benefice Churches.

By Elaine Greatrex
ART Safeguarding
Administrator



Elaine

Update to Mobel for iPad/iPhone

There have been some recent updates to Mobel:

- You can now add compositions, in addition to ringing the random ones that Mobel supplies.
- You can show the blue line for, edit and delete compositions that you have added.
- You can browse blue lines for methods in the microSIRIL library without first adding them to Mobel's method libraries.
- The "blue line" diagram for a method now shows the place bell at each lead end.

Existing users can upgrade free from the Apple App Store.

By Chris Hughes
AbelSim



Learning the Ropes - Handbells

A new initiative from ART

Learning to ring changes on handbells is a much underused practical approach for developing change ringing skills. It has fallen out of fashion over many years – although handbell change ringing to a very high standard is practised by a small number of groups.

Getting started can be difficult for a group who wish to learn the basics. ART have produced a structured 'Learning the Ropes' Scheme, to encourage those learning to ring on handbells. Of course, ringing changes on handbells is fun in its own right and has some advantages compared with tower bell ringing. You normally have a warm cosy environment to ring in and you need fewer people! You can also practise at any convenient time and you can progress to changes much more quickly. During the learning process you get to understand the structure of methods more fully, and like tower bell ringing – it's FUN!

Like many hobbies, learning to ring changes on handbells can take a great deal of practice, requiring the ringer to master several skills. 'Learning the Ropes' splits this process into a number of progressive steps providing clear goals to support structured progression using your Personal Progress Logbook. This has significant benefits:

- You can see yourself progressing steadily towards becoming a competent change ringer.
- Certificates recognise your hard work and achievement.
- The structured nature of the scheme means that skills are gradually built onto what has already been learned.

Enjoyment through achievement is a key principle, and earning a 'Learning the Ropes' certificate is a rewarding experience. If you are working hard to make progress with your ringing, you need some way of recognising your success.

Level 1 (Foundation Skills). Learn how to hold and strike the bell, practise rhythmical striking to rounds and plain hunt on each pair of bells

Level 2 (Introduction to Method Ringing). Ring Bob Minor and Original on various pairs of bells finishing with a quarter peal of Bob Minor.

Level 3 (Extending Plain Methods). Treble Bob hunting and simple calling are expected here, together with ringing a different plain method and a second quarter peal in a different method

Level 4 (Developing Change Ringer). Quarters of Treble Bob and calling Plain bob are the goals together with the simplest understanding of place notation

Level 5 (Change Ringer). Calling different methods, Surprise and a quarter peal on 8 or more bells completes the programme.

By **Graham Nabb**
ART Chairman



[LtR Handbells Facebook Page](#)

The curriculum is divided into five Levels, with progress through Levels 2 to 5 being measured by quarter peal achievements.

Each level requires study of theory and the development of practical skills.

Standards are high. The higher Levels all require assessment by quarter peal and by the time Level 5 has been mastered, seven quarter peals of increasing difficulty will have been rung. For those ringers who have a physical limitation preventing them from ringing for an extended period of time, alternative assessment criteria can be agreed in line with the ART equality policy. When you have completed Level 5, your ringing will be at the standard where you will be able to progress quickly in the exciting and diverse world of method ringing on handbells.

The scheme is supported online with theory resources through the ART [SmART Ringer](#) website where you register your interest to gain access and purchase your Personal Progress Logbook. The Scheme will be formally launched on the second day of the ART conference near Basingstoke on the 12th March. Ringers with any level of handbell ringing experience, or none at all, will be welcomed – places can be booked though the ART web site. Subsequently the materials will be available to be used to facilitate locally-run handbell workshops.

Volunteering is at the heart of ART

The word volunteer can conjure up images of a long-term commitment, which just doesn't fit with your lifestyle. Just as valuable, however, are volunteers who work on a specific project for a short period of time.

Ringer's Resources. The last edition of ART WORKS asked for volunteers to help revamp the ringers' resources on SmART Ringer. A group of volunteers responded and we were quickly able to split the project into small chunks that people could work on as and when they could. Within a month, we were able to completely revamp this resource; a task that felt overwhelming when we started. Particular thanks to Laura Amor, Jenny Town and Andrew Knight, who at one stage were returning resources quicker than they could be amended on SmART Ringer and the next set of resources sent out to be reviewed.

A Ringer's Guide to Learning the Ropes. The striking graphic design for this book was developed by one of our younger teachers who used it to gain experience of desktop publishing software. She now has a product in her portfolio that is out there getting great reviews and sales. A job reference and a specially arranged Quarter Peal were also part of the package. What a good job Lizzie did!

ART Workshops. Recruitment, maintenance and handbell workshops are being developed by teachers who have a passion and want to do their bit for bell ringing. If you have given a workshop and want to share it with others then why don't we work on it together?

By Lesley Belcher
ART Management
Committee



ART would like to
thank the following
volunteers:

Andrew Knight
Duncan Loweth
Helen McGregor
Jennie Town
Jennie Higson
Laura Amor
Lizzie Pawley
Moira Johnson

In Praise of Thingummy!

"Thingummy" was probably devised by Dennis Bayles, and is known by many ringers as "Bayles Method", more pedantically "Repeating Lead Bob Doubles".

What is it?

By the treble making 4 places at the back, and the 2nd making 2 places under it, these two bells are swapped over in their coursing back to where they were the previous lead end, thus all the other bells repeat the lead again.

Hence, in each course:

- the Treble plain hunts to the back, rings 4 blows in 5ths place, then hunts down to lead;
- the 2nd makes 4ths under the treble, then 2nds over the treble;
- the 3rd and 4th bells dodge 3/4 with each other every lead end;
- the 5th bell makes 4 blows in 5ths as usual.

Note that each bell passes the treble as it hunts down exactly as it would in a plain course of Plain Bob – maintaining all those “treble passing” rules. A great reason for using Thingummy.

How is it used?

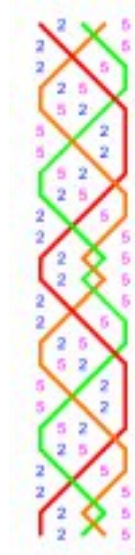
Prior to introducing Thingummy learners will have completed Level 2 which includes some Kaleidoscope exercises, specifically continuous place making and dodging up and down, and then started on Level 3 by practising Plain Hunt on 3 to 5 bells.

Step One: The learner rings the treble – making 4 blows in 5ths. Don't underestimate how hard it is to ring 4 blows exactly in 5ths within Plain Hunting on 5 bells! Many early attempts have the 4th blow down almost in 3rds. Note that the order of bells to ring over is not quite the same when hunting back as when hunting out. I use this opportunity to stress “Hospital Corners” – a neat exact drop at backstroke into 4ths place; not a dither in 5ths place and a yank into 3rds. Is this a left-over from changes called only at handstrokes? I find this step develops both ropesight and an understanding of rhythm.

Step Two: The learner rings the 2nd – making 4ths under then 2nds over the Treble. Making 2nds over the treble has been practised before, but now the learner has to plain hunt on 4 with the other 3 bells in between – leaving out the treble. This step develops ropesight even more, and of course practises “making the bob” for the future.

Step Three: The learner rings the 4th – dodging 3/4 down every lead end (or they stay on 2nd, and I call them into 4ths place, then call “Go”.)I suggest this is the easier dodge to start with! Dodging in Plain Bob Doubles is different to continuous dodging – you only do one dodge in the backwards direction before hunting on in the same direction. For the down dodge the Learner has to practice a big pull at handstroke in 3rds to place their bell neatly in 4ths, before checking in back to 3rds place and down to lead.

By Alistair Donaldson
ART Member
Welford, Northants



Thingummy

Step Four: The learner rings the 3rd – dodging 3/4 up every lead. This is a much harder dodge to strike. It is also different to continuous dodging in that the check back into 3rds is followed by two hard pulls at back and hand in order to ring in 5ths so soon after. So many learners fail to follow through and never make it up into 5ths. In this step the learner has turned the bell making 2nds from the lead just prior to the dodge.

Moving On to Plain Bob Doubles

Step Five: The learner rings the 3rd to several plain courses of Plain Bob Doubles. I think this is preferable to ringing the 2nd – the learner has an “easy” first lead end, making 2nds before tackling the terrors of the dodges! It also emphasises that the 3/4 dodge is before the lead end – don’t forget to dodge even when “That’s All” is called a little early. At this step I will always go for 2 or 3 plain courses (without “Go Again”) to give the learner both a chance to practise the 3/4 up dodge, and to emphasise that there is a circle of work that goes on until the conductor says “That’s All”.

Step Six and Seven: The learner rings touches, firstly as observation bell - this consolidates the method, and is of course a good development of their ropesight. Then the learner rings touches on an affected bell – a good time to discuss the merits of learning by ‘place bells’ and ‘starts’: setting firm foundations for the future. Aside: I have never successfully used Thingummy spliced with Plain – I think splicing is a concept best kept for some time in the future when the learner has not only understood but also practised ringing by ‘place bells’. I think the real strength of this practice method is exactly as Pam Copson set out many years ago – to facilitate step by step practice of each new action before putting all the pieces of the jigsaw together into ringing what is probably a learner’s very first method.

Why is it useful?
I am a firm believer in learning and practicing each new piece of work on its own, so that putting it all together is much less stressful. So I was delighted to find this “method” in Pam Copson’s Teaching Aid.

I have found that learners who have used Thingummy from first steps find ringing the full method for the first time much easier, and they also strike it well, especially the dodges.

New Tutor Profile-Clare McArdle

I learned to ring in the 1970s at Harborne in Birmingham, where I still ring and I am one of the co-founders of the Birmingham School of Bell Ringing.

I have had a particular interest in training and development of new ringers for the last twenty years or so. I first got involved with ART in 2011 when one of the ringers I had taught asked me if I would accompany and mentor her through Module 1 of the ART Training Scheme. I have mentored several teachers through both modules and became an ART Assessor in 2015.

Registering all our new ringers on the Learning the Ropes Scheme made me realise the great potential it has for sharing the responsibilities of teaching. But it also made me realise how important it is to ensure that there are good teachers to deliver that teaching.

By Clare McArdle
ART Tutor



Simulator Tip

USB Footswitch: a cheap & simple solution

We use simulators quite a lot in the Docklands Teaching Centre. We find the 'review striking' screen with its graphics where people can see how well they have been ringing and the ability to play back and hear the results, is a powerful [teaching tool](#).

However, like probably many others, we have found that finding a suitable off the shelf footswitch is not straightforward. The help files refer to using footswitches connected to the COM port, but finding one is far from easy. We have resorted to purchasing one with a phono jack, then cutting off the end and soldering on the appropriate 9 pin connector. Even then, with the only COM port used for the sensor input, we have needed to insert an expansion card into the back of the PC, or buy a USB-Serial interface so that we can connect to one of the USB slots on the computer. All this can cost around £40, and if we want more than one footswitch, the cost doubles or trebles. It would be much easier to find a USB footswitch. Now, by shopping on e-bay, we have found a solution which costs about £6.75 for a single footswitch or £16.75 for a triple action model. What's more, these switches plug directly into USB sockets, that are available on all modern PCs

An internet search shows many different suppliers, although all seem to be located in China, so you might need to wait a week or two for it to arrive! The footswitch comes with a CD to load the driver, although the files are in .rar file format, which is not included in Windows 10. Therefore you may need to download a free rar file extractor tool (e.g. WinZip) from the internet in order to install the driver. You will then see a simple screen to configure the footswitch. The functions in all three of the simulator applications (Abel, Virtual Belfry and Beltower) can be operated by pressing keys on the keyboard, so you need to type in which keyboard character is operated by which of the three footswitches. If you look in the relevant help files you will find common keyboard shortcuts.

If you are using Abel with the cheaper single footswitch you can map that to the G keyboard character and then configure Abel to stop ringing the method at rounds, and stand two rows later by ticking the relevant actions in the 'Ringing' menu. However if you are ringing some of the learning exercises (e.g. Mexican wave or Kaleidoscope Places or Dodging) you will not want to stop at rounds, so you will need to untick this action and rely on the footswitch mapped to 'Esc' to bring the bells back to rounds and then stand.

ART is aware that many simulators are rarely used and gather dust in the corner of towers. Therefore ART will be launching a Simulator Awareness Workshop at the ART Conference in March and this will contain many other useful tips on simulator technology and how they can be used to best effect.

By Roger Booth
ART Tutor



Triple action FS3-p footswitch available for around £16.75



The interface maps each of the footswitches to a keyboard shortcut character

Level 1 - Bell Handling and Control

'Safe and competent bell handling including raising and lowering a bell'

Sigrun Wagner - Barnes
Richard Hampton - St Peter's, Colchester
Philippa Perryman - Altarnun
Keith Dale - Northallerton
Linda Parker - Ab Kettleby
Michelle White - Ab Kettleby
Rachel Smith - Ab Kettleby
Meriel Kenchington - Ab Kettleby
Jo Godfrey - Stretham Ringing Education Centre
Sophie Godfrey - Stretham Ringing Education Centre
Moir Bell - St Peter's, Tiverton
Robert Cosnett - Orton on the Hill
Linda Cosnett - Orton on the Hill
Bryony Gray - Monksilver
Tim Milward - Stretham Ringing Education Centre
Jai Horwood - Wing, Bucks
Barry Garrett - Carlisle Cathedral
Ellana Dulson - Wimborne Minster
Ellie Sharp - Wimborne Minster
Delia Brandwood - Monksilver
Claire Delves - Pattishall
Louise Goodman - Necton
Pat Bell - Offenham
Stella Johnson - Longcot
Pamela Schwarz - Adelaide
Fin Garland - Adelaide
Ruth Town - Northallerton
Carol Morris - Longcot
Rachel Burbidge - Shrivenham and Longcot
Tim Lane - Burnham on Sea
Jonathan Pearce - St George Colegate, Norwich
Josh Allum - Wimborne Minster
Sarah Leigh - Wimborne Minster
Simon Hawkins - Wimborne Minster
Judy Moore - Trull
Mirella O'Donoghue - Caterham St Mary's
Matteo O'Donoghue - Caterham St Mary's
Andy Foster - Birmingham School of Bell Ringing
Noah Dixon - Ainderby Steeple
Joshua Pearce - Cheddington
Georgia Brown - The Chapel of St Hilda of Whitby
Imogen Hayes - The Chapel of St Hilda of Whitby
Holly Newton - Cannock
Sarah Kerman - Barrow upon Humber ART Hub
Alan Hill - Offenham
Olivia Stockdale - Northallerton
Jane Binns - Barrow upon Humber ART Hub
Sue Owens - Scaldwell
Amanda Deacon - Scaldwell
Moir Hornby - Scaldwell
Julie Haytack - Scaldwell
Hannah Deacon - Scaldwell
Maureen Beardsall - Trowell
Catherine Greenfield - Cheersley
Elizabeth Foreman - Willingham by Stow
Spike Barnes - Swanage
Richard Ogden - West Hallam
Sonya Smart - Bardwell - ART Centre
Karin Thomas - Ab Kettleby
Max Pike - Swanage
Harry Finlinson - Whitehaven
Alfie Pike - Swanage
Tenzing Whitley - Swanage
Amber Cusick - Westerham
Christina Cusick - Westerham
Anna Walters - Westerham
Della Allen - Marsworth - ART Centre
David Horspool - Birmingham School of Bell Ringing - ART Centre
Colin Wright - Birmingham School of Bell Ringing - ART Centre
Suzanne Knight - Bishop's Stortford
Sharon Jewitt - Tadcaster

Caroline Blackwell - Pattishall
Nick Ralph - East Riding Ringing Centre, North Cave
Niall Stafford - East Riding Ringing Centre, North Cave
Graham Errington - Northallerton
Hilary Jenkins - Merstham
Cameron Gilbert - Milford on Sea
Catherine Neyland - Lytchett Matravers
Daniel Braniff - Workington
Rose Tyler - Hessle
Gordon Paterson - Lytchett Matravers
Amelia Rankin - Oxenhope
Catherine Moore - Church Gresley
John Morrow - Gressenhall

Level 2 - Foundation Ringing Skills

'Ringing with others: able to dodge, make places and ring simple call changes.'

Emma Clewlow - Birmingham School of Bell Ringing
David Ford - Tulloch
Ian Turner - Tulloch
Sue Lynch - Tulloch
Nicola Lever - Tulloch
Joe Gillett - Abingdon St Helen
Dan Gillett - Abingdon St Helen
Richard Hampton - St Peter's, Colchester
Claire Saddleton - Docklands Ringing Centre
Dave Smith - Sampford Brett
Melissa Hunt - Burnham on Sea
Leo Fielding - Birmingham School of Bell Ringing
Bernadette O'Dwyer - Birmingham School of Bell Ringing
Edward Gormley - St Mary's, Lewisham
Stella Johnson - Longcot
Ron Stone - Edgehill Ringing Centre
Anthea Targett - Fovant
Bill Bookless - St Mary Wargrave
Layla Barr - The Chapel of St Hilda of Whitby
Eddie Hodgson - South Petherton
Peter Firbank - Church Gresley
Andrew Goldthorpe - Witney
Shiarna Ashton - Church Gresley
Scott Bates - Church Gresley
Graham Wolstenhulme - Monkton
Karen Wolstenhulme - Monkton
Christine Tankersley - St Neots
Daniel Hughes - Addington
Thomas Gay - Glasgow
Darren Sampson - Cheersley
William Greenfield - Cheersley
Harry Finlinson - Whitehaven
Jonathan Knight - Bishop's Stortford
Nic Boyd - Pattishall
Mia Edger - Workington
Lauren Miller - Messingham
John J Stephens - Rockwell Green
Ben Coulthard - Carlisle Cathedral

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). Quarter peal inside. Raising and lowering a bell in peal.'

Sarah Wharmby - Bramcote
Ben McGurrell - Yatton, Somerset
Emma C Bailey - Wallington
Philip N Bailey - Wallington
Richard Portwood - Bramcote
Alexander Runting - Otford
Sally Nicols - All Saints', Cockermouth
Charlotte French - Belper
Eden Horwood - Wing, Bucks
Hannah Brighty - All Saints Harpole
Jane Grellier - Bicknoller
Nic Boyd - Pattishall
Sarah A Tasker - Great Shelford
Kevin Jackson - Tamworth
Ben C Jackson - Tamworth
Isla K A Ingram - Milford on Sea

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.'

Adam Baker - Church Gresley
Melanie Powell - Docklands Ringing Centre
Helena Parfrey - Corston
Freddie Gingell - Loddon ART Hub
Kitty Gingell - Loddon ART Hub
Malcolm Creese - Swaffham Bulbeck
Peter Sims - Swaffham Bulbeck
Alexander Runting - Otford
Jean Reston - Yeovil St John the Baptist
Claire Allen - Offenham
Carmen Wright - Thonham Magna
Zoe Wright - Thornham Magna
Nic Boyd - Pattishall
Philippa Parfrey - Corston
Sally Starkey - Carlisle Cathedral

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).'

Bronwen Wenham - Church Gresley
Malcolm Creese - Swaffham Bulbeck
Toby C Hibbert - Caistor
Helen Disley - Church Gresley
Olivia Hunt - Burnham on Sea
Gaye Soule - Marsworth and Eaton Bray
Alexander Runting - Otford
Aine Widdicombe - Bredwardine
Matthew Porter - Berkswell
Eileen Keeble - Birmingham School of Bell Ringing - ART Centre
Tim Sunter - Birmingham School of Bell Ringing - ART Centre

Learning the Ropes +

'For ringers who have progressed beyond Level 5. Acknowledges achievements in ringing, conducting and organisation.'

Neil Waterman - Marsworth - Doubles
Neil Waterman - Marsworth - Plain Minor
Cate Stokes - Kineton - First Peal
Sophie Keeble - Harborne - Conducting First QP
Sam Kellaway - Shirenewton - Ringing First Peal

Milestones

- 1200th** Level 1 Daniel Braniff at St Michaels in Workington
- 600th** Level 2 Harry Finlinson of Whitehaven
- 200th** Level 3 Charlotte French at Belper
- 100th** Level 4 Fiona Methley of North Leigh, Oxon
- 50th** Level 5 Helen Disley of Church Gresley and Toby Hibbert of Caistor