

ART WORKS

Issue 23
June 2018

Association of Ringing Teachers – www.ringingteachers.org

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

ART Takes your Privacy Seriously

Most of you reading this article will, no doubt, have been bombarded recently with a succession of emails from different organisations seeking your consent to them continuing to send you email communications. As you may have gathered, this flurry of activity has been prompted by the introduction of the General Data Protection Regulation (GDPR) from 25th May this year. The new Regulation extends the rights of individuals to control what happens to the information organisations hold about them. In particular, you should now be asked for your specific consent to receiving marketing emails. There are also much-increased fines for organisations which misuse people's data or are careless over its security.

ART is keen to comply with the new Regulation and this means we are changing some of the ways in which we work. If you are registered with us as a teacher or Member there will be little change. We have updated our Privacy Policy, though, to give you more details of how we use your data. We issue you with a log-on to

SmART Ringer, send you occasional emails or issue you with certificates of accreditation on the basis that, by signing up to the ART Training Scheme, ART has a "Legitimate Interest" in offering you these and other services. With new ringers joining Learning the Ropes we need to actively seek their consent to provide them with access to SmART Ringer and send them emails. This will be done in our initial email contact with them following their registration by their teacher. A special requirement for children under the age of 13 is that we get their parent's consent to using their personal details.

Over the next few weeks and months ART will be introducing some minor changes to ensure that we are compliant with the GDPR. We will also be offering training to all our staff and volunteers to ensure that they are aware of the importance of data protection and follow good practice guidelines. ART is proud to say that we take your privacy seriously!

Les Boyce
ART Trustee

Please take a moment to read our new Privacy Policy
on the ART website at:
www.ringingteachers.org/about/policies-and-guidelines/privacy-policy

A date for your diary. The ART Conference 2019 will be held on Saturday 2 March at the Worcester Cricket Club conference facility. Details of speakers and workshops will be published later in the year.



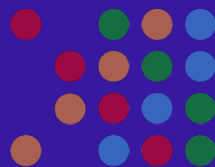
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The next issue of ART WORKS will be August 2018.
Copy deadline – 31st July 2018.

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Chairman's Chatter



The AGM and Conference was as popular as ever – however attendance was affected a little by the weather. This affected some presenters and delegates but after a slow start about 90 attended during the day. A very flexible approach to the planned programme was taken which saw most subjects dealt with. In the early evening, Stephanie Warboys and Stephanie Pattenden hosted the ART Awards ceremony which recognised excellent work and results, with cash prizes given to support future initiatives. The Sunday sessions on Simulators and New Technology (run by the CCCBR Education Committee) were pretty much fully attended and very well received.

In this edition you will see the last of Pip Penny's "Teaching Tips" all of which are available online [Here](#). Pip's research and commitment to this large project has been invaluable and made a huge contribution to teacher's understanding of the critical issues that she has tackled. I am sure we will have not seen the last of Pip's work but as this is the last of these tips – thank you Pip for your fantastic work.

The 2019 ART Conference is already booked for Saturday 2 March 2019 at the Worcester Cricket Club conference facility and those speakers we missed this year will be there, along with many others. There will be an opportunity to visit the Cathedral Ringing Centre and it is hoped the CCCBR will once again organise the Sunday event.

The use of the Learning the Ropes scheme for ringers has increased very significantly this year with record numbers of certificates being issued. Are your ringers working towards their next level? Are you ensuring that certificates are

presented? Are you registering your ringers so they benefit from our sister newsletter Tower Talk and all the other information available on SmART Ringer?

The "50 Ringing Things" challenge is proving increasingly popular, with people of all ages carrying out activities that they would never have considered before – fully engaging with all aspects of ringing. Do have a look in the Hall of Fame through the website and make sure that your ringers claim their Bronze, Silver or Gold certificates.

I am pleased to see an increase in enquiries for Module 2 courses. As soon as your new ringer can ring rounds there are a plethora of useful ideas in both Module 2 courses to help you fully establish basic foundation skills and embed progress in a structured and fun way. A good strategy is to aim to attend a Module 2 course about 6 months after your Module 1. There seems to be some confusion about whether or not the Module 2C course covers foundation skills – it does! The two Modules (2F and 2C) work alongside each other so there is no requirement to do both!

New data protection requirements come into force in May and you may see a few changes to screens and messages. Leslie Boyce is working hard to make sure we get this right. He has carried out a big mapping exercise and worked through the changes we will have to make. Outwardly we hope that not too many things will need to change.

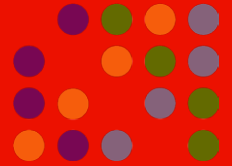
ART is continuing to receive a steady stream of new ringer enquiries helped by the Ringing Remembers initiative. This provides a pool of new interest and ART's professional and structured teaching methods will give them the best start to their ringing journey. Remember to think about providing a good environment: teach in groups where possible; teach intensively; and use the teaching skills we have all learned. I hope that this will enable a new group of competent ringers to develop and come through to teach the next generation.



ART Chairman – Graham Nabb
grahamnabb@ringingteachers.org



The ART Conference went to Royston



The snow, the snow

On Saturday, everything was very well organised – Graham and his team did a brilliant job reorganising speakers and their time-slots at the last minute (allowing for people who could not make it due to the weather and illness.) As far as we were concerned, the snow did not spoil the day at all. We enjoyed the buzzy atmosphere; interesting sessions; lots of people to chat with; a lovely lunch; and non-stop availability of tea/coffee and biscuits was an excellent idea!

Jacquie Hazell & Vikki Bulbeck

In the presentations at the ART conference, the very strong message came through that the younger generation found that ringing could be FUN and something to share with their mates. They are the ones who are so computer savvy that they are going to find it easy to run these programmes to help them learn to ring. It is just up to us oldies to supply them with the hardware and software and they – the next generation – will do the rest!

Shelagh Cox

Thoughts from conference newbies



Young people and ringing

I enjoyed the whole conference very much, and I think that we can take heart that the youth side of things is flourishing. I was totally in awe of Charlie Brumdingers's PowerPoint slides which folded up and flew away – magic!

Shelagh Cox

From the outside, the ART might appear quite a prescriptivist movement – at the core of its operations lies the Learning the Ropes scheme, a shopping list for new learners to tick off as they progress through the multifarious world of bell ringing. But the tone set by the conference was anything but; rather than a day being told “this is how you should teach”, there was a strong emphasis on “this is what I've tried”, with ample opportunity to interject “well it definitely didn't work for me!” It came up again and again that a one-size-fits-all model for teaching isn't going to succeed, and that the diversity of experience within the ART is one of its greatest strengths.

Oliver P Bardsley

Attending an ART Conference never fails to inspire! This was my fourth ART Conference, although my first since gaining full membership. Every year there is an impressive line-up of speakers who share their varied experiences, reminding us how we should focus our efforts. Simon Linford's presentation about the kids' group, Brumdingers, was really enlightening, but I'm afraid it was young Charlie whose giggles and interjections stole that show! That in itself, of course, confirmed to the audience how wonderful it can be when children engage with, and are inspired by, successful group teaching. We were challenged with the need to develop more 'apps' which will stimulate the interest and interaction of young people on their learning journey. I loved that idea and think it will appeal to many adult learners too.

Trisha Hawkins

My first ART Conference, and after braving the snow what a day I had. Various stalls and interesting talks combined with friendly faces and chatter topped off with plenty of tea and food.

Ian Kerwin

Live streams of the lectures from the conference are still available to watch [here](#)



Colin Parker's talk created a lot of Facebook traffic and comments:

- “This is great. An inspirational talk by Colin Parker”
- “This is new to me, so well worth hearing ... linking ringing to Strava and Swarm”
- “Our young learners love collecting the bells on OPL cards (whilst being on ART scheme). Put on Apps too ... good idea”

Like · Reply ·





ART Awards

ART's guidance has made an amazing difference to our local teaching for many years now (and perhaps confirmed that we are on the right lines with the wonderful ART Award we received) but the annual 'fix' of coming to the conference gives the boost we all need, not just from listening as a delegate, but also from the enjoyment of networking, learning from and talking to other teachers all with the same goal.

Trisha Hawkins

We at Roos are highly delighted and excited to receive our award and are busy spreading the word in this little corner of the world. The communications officer at the York Diocese is producing a press release and we hit the dizzy heights of 'The Holderness Gazette' tomorrow!

Helen Audley

The Simulator Day

Sunday saw ART and CCCBR coming together to demonstrate simulators. With dumbbells and mini-rings to have a go on it was a good way to end an enjoyable and informative weekend.

Ian Kerwin

The new user

The Simulator Day run by the CCCBR Education Committee as part of the ART Conference was just the 'kick up the backside' that I needed to get on with the process of installing a simulator in our tower. My main requirement is for a teaching set-up, and this day was ideally arranged to help me find out about the various options. There were

three sessions in which the three groups – arranged according to the experience of the participants – rotated around two presentations, software and hardware, and a practical session on dumbbells and the Charmborough Ring.

Shelagh Cox



The occasional user

The Sunday session aimed to arm people with the knowledge and confidence to make more and better use of simulators in their teaching, whether it be that dormant equipment already sitting in their tower or a more up-to-date plug-and-play option. Roger Booth and Paul Lewis talked through and demonstrated key features of the different simulator software packages and gave hints and suggestions as how best to use for people in the early stages of learning to ring.

Simulators can free learners from the embarrassment of having to try out exercises for the first time in front of the rest of the band and can aid that Conference buzzword "gamification"! Even I found the practical session using different types of dumbbells fun, despite

being a bit bobbins with minirings. The joyous sparring of Steve Farmer and Tony Croft took us through the sensor hardware options and made it all seem a bit less difficult.

I only wish this event had been a couple of years ago when I first embarked on my own battle with an unused simulator; it would have seemed so much less daunting. But it has given me lots of ideas for future use and development and I now have some idea of where to turn when I need help.

Catherine Sturgess

The experienced user

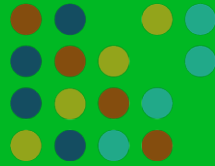
I thought the whole idea of the day was excellent and obviously very relevant for ART Members in the teaching/ learning context especially how the software is being developed with ART's



schemes in mind. Although I have used simulators for 20+ years in a teaching context, not just silent practices, the day gave me the opportunity to experience at first hand some of these developments. Definitely an event that should be repeated.

Alan Bentley

Teaching Rebecca to ring



Although a ringer for many years, I didn't have the confidence to teach anyone to ring until after I had attended an ART Module 1 Course, becoming accredited in November 2016.

About a year later I was contacted by the ART Administrator, who had received an enquiry from someone in the area. Rebecca, who has been totally blind from birth, had attended a session on bell ringing run by a local ringer at the Hull and East Riding Institute for the Blind and was interested in learning to ring. After speaking with my mentor, and with her encouragement and support and the promise of help from two ringers at our church, I agreed to teach Rebecca. After an initial chat on the phone, it wasn't long before she had her first lesson at our tower.

Most of the techniques and tips for teaching any learner were relevant, but some clearly were not. No trip up the tower to see the bells. Instead we are fortunate to have a large model bell in a raised frame which Rebecca could use to feel the parts of the bell and understand the difference between up and down and handstroke and backstroke. Learning to ring on a tied bell also wasn't an option. Fortunately, our Vicar was happy for us for us to ring open and we didn't get any complaints from the neighbours. Being able to hear the bell is a must.

On the Thursday before Christmas, Rebecca came to our practice night. Whilst sitting listening to the ringing, she noted that "the ringer on the 5 keeps clashing and the ringer on the 3 is sometimes slow at backstroke" – I wish some of our local ringers had the same listening skills!

Perhaps the most difficult thing was handstrokes alone. Anticipating when to try to catch the sally when not seeing it come down and bob is very difficult, particularly if the timing of the backstrokes is not absolutely consistent. We addressed this initially by putting a box underneath the rope so that Rebecca could hear when the rope

hit the box. Whilst this was partially successful, it had the drawback of a potential hazard for the learner and helpers to trip over. Next, and more successfully, we tried the backstroke ringer (me) saying "now!" as I pulled off the backstroke, whilst another ringer stood beside Rebecca and controlled her wrist, and then later her elbow, guiding her when to move her hands to catch the sally. However, it soon became clear that it was easier for Rebecca if she had control of both the handstroke and the backstroke together (perhaps earlier than I would have introduced both strokes together with other learners). All I needed to do was to be there to catch the sally, in case the rope didn't come down where she anticipated.

Rebecca has also started to learn change ringing on handbells and is making excellent progress.

Peter Church writes: *Rebecca contacted me separately with a view to learning change ringing on handbells, and my first reaction was that handbells is a big enough challenge as it is without attempting it purely by ear, but having asked around I was sufficiently encouraged to meet with Rebecca to ensure we had a shared understanding of her aspirations.*

On our first interview I explained the basis of change ringing, and she could almost immediately transpose the rows to Plain Hunt on 4, and then on 6. Isolating a single bell and defining the places it strikes in did not present a problem, and it quickly became apparent that Rebecca has extraordinary powers of concentration.

So, the obvious teaching aid is Handbell Manager and Abel. On a first introduction she managed plain hunting on one simulated handbell on 4, 6, and 8 bells. Ringing a coursing pair on 6 bells from 1 and 2 to the back presented no problem, but turning them round and hunting down proved harder. However, Rebecca's immense desire to succeed and a few words of advice helped to overcome that hurdle.



A first attempt at ringing changes on physical handbells marked another step forward. Once the ergonomics of lining up the movement of the bell with the clapper had been overcome Rebecca was able to ring the three hunting patterns on 6 bells within the first lesson.

“ The ringing had good rhythm including the open handstroke leads, and we now have every confidence that she will progress to ringing two bells to Plain Bob Minor in the near future ”

Rebecca is well on her way to completing her LTR Level 1 and it won't be long before she becomes a valued member of her local band.

Ros Baxter



RINGING REMEMBERS

Ringling Remembers in Northern Ireland

Ireland as a whole and Northern Ireland in particular has a long history of service with in the British armed forces in many conflicts ranging from the Napoleonic Wars up to the modern day. During the First World War, the 36th Ulster Division suffered incredible losses at the Battle of the Somme and the 16th Irish Division, recruited mainly from Southern Ireland, played a major part particularly in the latter stages of that battle in September 1916. Amongst the losses that were suffered by Irish soldiers both North and South were many bell ringers. St Comgall's Bangor in Northern Ireland suffered the worst with five ringers making the supreme sacrifice. All in all, eight ringers from Northern Ireland were killed during WW1 and five from the South.

The original bell tower of St Nicholas parish church, Carrickfergus (8 bells) was specifically built as a First World War memorial to those who died and that memory continues in the tower built in 1962. So it is a specific target for recruitment.

Sadly ringing in Northern Ireland (and all over Ireland) is in decline as in many areas of the British Isles. Indeed the Carrickfergus bells are no longer regularly rung and the tower has only two members of our Association. We have been blessed with the decision of St Mary's Kilmoody Co Down to install a light ring of bells in the Centenary Year of the end of the First World War as a memorial and Simon Walker, Gaurang Patel and I are together three nights a week teaching their new recruits in Carrickfergus, Hillsborough and St Thomas Belfast while Martin Yardley, Colin Holiday and Brian Hamilton (three ART Members) are teaching six in St Comgall's Bangor on Monday nights. We have 16-20 in training at present over three evenings a week in four towers. Our target is bells in and ringing for November 11 2018. Hopefully, this project will present us with opportunities to get the bells reactivated again in Carrickfergus as

the bells will be ringing one night a week during this period.

“ We have ambitious recruitment plans. At a number of towers, we are going to widely distribute the Ringing Remembers flyers using the local ringers, press and clergy, targeting schools, church organisations and branches of the Royal British Legion ”

This initiative will cover Bangor, Carrickfergus, Holywood, Londonderry, Enniskillen, Hillsborough and St Thomas Belfast, because of their specific connections with the First World War. Over the next three months, each of these towers will be targeted on a rolling basis. This is to avoid possible difficulties with attracting too many recruits at once, which we will not have enough experienced teachers to teach. Our commitment to Kilmoody will decrease over the next month or so, allowing us to better focus on these initiatives.

All other towers in the District will receive Ringing Remembers posters and a set of flyers. I will be visiting each tower to promote further the project and as co-coordinator and District Ringing Master will be the conduit for all responses and placement of new recruits for training as appropriate to location and availability of teachers. A lot of work will be involved in the days and months ahead but I am optimistic that we will succeed with co-operation from local ringers and the general public around the province. Certainly the enthusiasm of the Kilmoody recruits has been a great encouragement to us all involved so far.

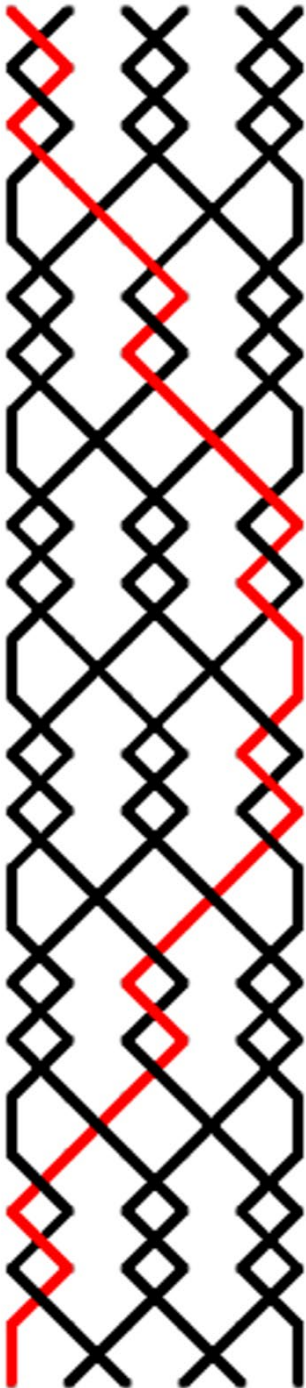
Don Mclean

ART Development Officer Northern Ireland
Northern District Ringing Master



Pip's Teaching Tips

Developing listening and striking skills with your ringers



Listening is one of the foundation skills for ringing. Without the ability to hear their bell it is impossible for a ringer to reach their full potential. New ringers frequently find difficulty identifying the sound of their own bell. This article provides a few tips on how to help your ringers hear their bell and develop the good rhythmic ringing we all want to hear.

From the very first lesson

We teach on tied bells so as not to annoy the neighbours with the sound of a random bell or bells ringing. However, we do need to start to make the ringer aware of the importance of listening to and hearing their bell right from the very beginning.

If you have a simulator in your tower and you are teaching a single learner you can provide the simulated sound of that bell ringing during the teaching process. If you are teaching several learners in the tower together this is not possible unless you have multiple computers and use earphones.

So how can we overcome this difficulty?

- Using a laptop with suitable software for the ringer to make the bell sound by pressing a particular key on the keyboard is a good starting point. It is usually easiest for the ringer to hear the tenor to start with. After a session, use the "Review Striking" facility to emphasise the importance of accuracy and to allow the ringer to notice improvement in future sessions.
- While your new ringer is still learning to handle a bell they can attend a practice and ring individual strokes [back or hand] with the band so that they start to be aware of the sound of rounds.

In both of these examples encourage them to identify the place in the row their bell is sounding and to start to count that place.

Now the ringer can ring an individual bell unaided

Once your new ringer can ring an individual bell without assistance they can start ringing with others. As the teacher you need to be certain that your ringer is identifying the sound of their own bell. One way of doing this is to start the ringer ringing rounds on three bells - start with them on the third and then let them ring the second. You can use the rhyme "Three – Blind – Mice" if they are struggling. The familiarity of the rhyme aids in the identification of the sound of their bell.

At this stage ringing on a tied bell with a simulator is invaluable. If you don't have a simulator in your tower a neighbouring tower may let you take your ringers to them for a few sessions on their simulator.

Listening and striking exercises with a group

Ideally, these exercises would not be practised on open bells but with a simulator!

- Setting alternate bells at backstroke and then getting your ringers to pull off and ring rounds is a challenging exercise for beginners and sometimes for experienced ringers as well. It provides variety and is fun to do.
- Facing outwards from the circle one ringer at a time so that the ringer is unable to see the bell they are following is useful. Ensure your ringers make the turn when the rope is up at backstroke, this will ensure there is no likelihood of getting tangled with a moving rope.
- Whole pull and stand for a whole pull, keep the tenor ringing for the whole pull while the other bells are standing. Then practice the perfect pull off each time.

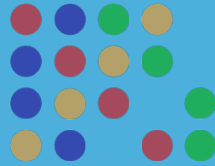
Moving on to elementary change ringing

An ability to control and hear the bell are both necessary to produce good rhythmic ringing. For rhythmic change ringing a knowledge of theory and ropesight needs to be added into the equation.

- Plain Hunting can be used as an exercise to develop rhythmic ringing; this is equivalent to practising scales on a musical instrument and should be repeated frequently when working towards good striking on a certain number of bells.
- Treble Bob Hunt with all the bells following the same line can be used when moving ringers on to Treble Bob or Surprise methods.
- Kaleidoscope ringing can be used to help develop good striking. Long places [two whole pulls], places [a whole pull] and dodging can be combined to make different exercises.

Pip Penney
ART Tutor

Table Tennis Anyone?



Whilst attending the hugely enjoyable ART Conference at Royston a few weeks ago there were lots of discussions on how innovative ideas and a bit of technology can help towers to improve various aspects of ringing and in a couple of the more interactive sessions that Tony Croft and I presented together at the conference I mentioned that David Adams (of our Chester Branch of the Diocesan Guild) had come up with an idea that provides a little friendly competition between towers.

I have to say at this point that I am a new ringer of only 18 months, but am of an age where I can remember going to the youth club where we had a "Table Tennis Ladder". Everyone's name was on a "T-Card" and the ladder was carefully preserved after each evening ready for the next week when battle commenced again. The idea was that everyone aspired to improve their position in the ladder by "challenging" the person one or two places above them to a match. If they won, then they swapped places on the ladder. Conversely, if challenged by someone below, then they had to take the challenge or forfeit their position if the challenge was refused over two successive weeks.

It is obvious that David Adams had had a similar experience to mine as he came up with the idea of a "striking ladder" for towers, where the quality of striking was the criteria for progression or demotion on the "ladder".

At the Conference the main topic was teaching, but measurement is also a requirement of teaching as it is all about making progress. As a new ringer I need to have personal goals to achieve, but as we all know ringing is about the team performance and a bit of competition is no bad thing to get everyone working and improving together.

Setting up a ladder requires towers to enter a team or teams that should be named and these teams should remain consistent, but this is probably the easy part. When you get to judging who is the best, how subjective can

the judging be? You will need to appoint a "Referee" who will judge the striking and decide on the "winner" of the challenge. The thought is that a level playing field should be the aim, but this is where I move slightly away from David's plan as you are only challenging those directly above you, so you should, if the ladder is working effectively, be quite close in skill level in any case.

So you challenge the tower above you in the ladder and the Tower Captains arrange a suitable time and venue, with the choice of tower decided by the toss of a coin or other agreed method. Then they decide what is to be rung. It would be no good if you have a tower with predominantly new ringers expected to ring Cambridge Surprise Major when they are more used to ringing Call Changes or Plain Hunt.

The referee can be there on the night, or you could record the event and send to a central judge, or even use technology in the form of recording the striking on a simulator and submitting it for analysis, or you can just decide amongst yourselves who was the best on the day!

When the dust has settled, the result is published and the ladder moves on. I think David's final paragraph in his guidance is important so I will quote it verbatim:

"10. Above all it is important that the competition be not taken too seriously: no team should ever feel humiliated and no team should crow if it's at the top of the ladder. The whole point is to encourage better striking."

So ... who's for Table Tennis?

Steve Farmer



To teach, we need recruits, teachers and somewhere to teach. Where we are, we are lucky because the recruits are already a given.

It is never too soon to prepare for an influx of learners. To cope requires the acquisition and development of resources and their coherent organisation. What cannot be accomplished in the local tower can be achieved through collaboration between ringing venues.

“ **The ART model of teaching centres and hubs allows collaboration between a group of ringers who teach together regularly using the ART approach and the Learning the Ropes Scheme** ”

These arguments are reflected in the recent experience of the Fylde Branch of the Lancashire Association of Change Ringers. Unconnected with any influx of new learners, but stimulated by the slow progress and poor performance of new learners from different towers, witnessed at our branch meetings and practices, we realised that failure by learners is largely due to failure by teachers.

We decided to run an ART Module 1 Day Course in order to improve the efficiency and success of our local teaching efforts. After the course, I used the ART approach to teach beginners at my own and at other towers up to LtR Level 1 standard and thus gained my own accreditation. Three other course delegates gained accreditation by using the ART scheme to teach learners of their own from scratch and underwent assessment. In a parallel exercise, our branch Ringing Master, Stuart Newton, raised funds at St. Anne's on the Sea parish church, to purchase a Saxilby simulator and equip the bells with sensors connected to laptop computers furnished with ABEL software. Other Fylde ringers also contributed to the fund.

As a result, the Fylde now possesses all of the facilities required for an ART Ringing Centre and the first three LtR Level 1 certificates have been awarded

to ringers trained at St. Anne's by the three newest ART-accredited teachers. The youngest of Stuart's learners can now ring independently. Whilst the other ringers ring changes, Ellis joins in silently, ringing the dumb bell.

My own tower has experienced a minor deluge of new recruits following an open event. The band there is small, its repertoire of methods is presently limited and practice night is tightly squeezed in the hour between the end of Holy Communion and the 9 pm 'curfew'. In February, we decided to suspend change ringing practices and devote the whole of every practice to training. We invited Branch Ringing Master, Stuart Newton, to demonstrate the ART approach to our trainers and to supervise their teaching of the new recruits. The three sessions held provided ample evidence of Stuart's suitability for accreditation as an ART teacher because of his clear and confident demonstration of the ART approach to a group of four teachers and four learners.

My tower does not yet meet all the criteria for an ART Hub because the ART approach is not yet fully embedded there. The constrained practice time is compounded by the limited space in the ringing room which prevents all four learners from practising simultaneously. Because the other teachers are absorbed in teaching their own learners and strong affiliations have already been built between each teacher and their student, I have decided that the process of transfer between myself and the other teachers in the tower will require tact and persistence on my behalf as well as willingness by the teachers to re-learn and fully incorporate the ART techniques, which I am willing to demonstrate consistently in my own practice and share with them. I need to present myself as a resource for the other trainers, not as a competitor and I need to be visible within the tower as a willing, competent and successful teacher.

Efforts continue in our branch, to persuade wider participation in the ART scheme and, especially, attendance at future Module 1 day courses, because the latter is felt locally to be the best way

in which to acquire and fully assimilate the ART teaching methodology. In the meantime, as we become more adept at using and demonstrating the ART methodology in practice.

“ **We want others to see it and aspire to emulate it and we think this will help to stimulate uptake of courses** ”

We need to break various traditions. The first of these is that of teaching the learners in stolen moments at the margin of a busy practice; instead, we need to organise to give them quality time, possibly by pooling resources. Second, we need to eliminate the practice of dragooning learners into ringing rounds when they have not yet fully mastered bell control. Prolonged sessions of incompetent, uncorrected ringing in rounds do not enhance competence but they do invite adverse events such as entanglement of the ringer in the rope, damaging to the learner's confidence and, potentially, physical wellbeing. The efforts of long-established teachers should not be devalued but these teachers cannot assume they have nothing to learn about teaching learners to handle a bell. Finally, all those involved in training need to pay careful attention to their own, sometimes sloppy handling style and ensure absolutely that the latter is not replicated by their trainees.

There is developing a strong consensus amongst Fylde ringers that we have, in ART, a common approach to teaching which is safe, commands our confidence and enables us to contribute to the training of each others' learners. We are well equipped to cope with an influx of new learners who, if well taught using the precepts of the ART scheme, will, themselves, become able trainers in the future.

Nick Harrop

Ringling School, Teaching Centre, Hub ... they're all just teaching

In the space of a month, three new group teaching centres were set up in Essex, Devon and Cumbria. What are their motivations and aspirations? In their own words ...

Ardleigh Ringing School, NE Essex

The North-East District of the Essex Association has no rings of bells above eight. Our communities are mainly rural or coastal and as the age profile of ringers increases, people are less likely to travel across the District. Ardleigh is fairly central to our District, has good sound control and parking, and as such, is often used for training events in our District.

Our District Master (Ian Culham) was keen to instigate a project that would leave a legacy for the District and came up with the idea of augmenting Ardleigh to ten and developing it as a teaching centre for the District.

One of our Mistley ringers (Di Arnold) works at the local primary school in Ardleigh. As a church school it has close associations with the church. In September 2016, Ian and Di started to teach Year 6 pupils from the school to ring on Friday afternoons. The scheme is very popular with pupils and we have had a number who have achieved their LtR Level 1. This, together with District training events held at Ardleigh, led to us applying to become an ART Hub.

We are in negotiation with the church regarding the augmentation project (which will allow use of a light 6 to help the youngsters) as well as installing at least one dumb bell for teaching purposes. We hope that we will be able to develop the facility into a centralised training resource for all ringers in the District as well as further afield.



Troyte Ringing Centre as an ART Hub

The Troyte Ringing Centre has been running teaching programmes since 2013 attracting students initially within the local Branch and now from throughout Devon and the surrounding counties. We wanted to become an ART Hub in recognition of what we have done and continue to do.



Through being a recognised ART Hub we hope to further help establish the ART approach to teaching in our area. It will also give us flexibility in involving good non-ART accredited teachers in our teaching programmes and in using LtR more widely. Through a Branch Ringing Teachers Support group we support both ART accredited teachers and other teachers & helpers in local towers. Regular meetings enable us to discuss issues and practise techniques.



The Troyte Ringing Centre runs an after school club in the local primary school. This has now extended to holiday 'Young Ringers practices' for the NE Guild of Devonshire Ringers. The attached photos were taken at the Easter session 2018 held at Huntsham.

Moresby Teaching Centre, West Cumbria

Why a formal ringing or teaching centre? The vicar at Moresby, during the many meetings we had, made it clear that ringers who rang for services must attend the service. There was to be no ringing and moving on to the next tower! My face must have fallen at that, because he added, "You can allow others to ring the bells as much as you like at other times, whether they are church-goers or not! It will be part of our community outreach work."

So then it seemed a great idea to have an ART Teaching Centre set-up in Moresby, open it up to anyone wanting to learn, and looking to the Birmingham School of Ringing for a plan to work with and adapt. And so I began fund-raising for the equipment.



The first volunteer from the church started learning on the dumbbell just before Christmas and a few others after New Year, and I now have ten learners from the congregation, eight of whom can ring good rounds on four on the dumbbell with Abel and can adjust their bell quickly and appropriately when it goes out of place. Some of them are able to tell me who rings first, last etc during plain hunting on four and even what the row order is, when I slow it right down. All those eight have transferred to Arlecdon to ring rounds on four and six with real people on real bells and their skills have transferred well.

When these ten are doing well on their own bells and can manage with one practice a week, I plan to work with the Head-Teacher at the church school to start bringing the pupils into the tower. Helen Audley's work at Roos has been an inspiration there, too!

Responding to the psychological needs of learners

The teaching of bell ringing, like any other form of teaching, requires sensitivity and acute awareness of the needs of those who are going through the learning process. In recent years a great deal of work has been carried out to try to understand what motivates people to learn and why the sense of fulfilment or personal flourishing is so important in that process. An understanding of some of this theory can help us, as teachers, to ensure that those in our care are better understood, and help us to see things from the learner's perspective as well as from our own.

One such theory of motivation is Self Determination Theory (SDT), developed by American psychologists Edward Deci and Richard Ryan. This postulates that personal growth is linked to the fulfilment or satisfaction of specific and innate psychological needs, namely autonomy, relatedness, and competence. The theory argues that these three needs provide the foundation blocks for development or hindrance of motivation and general personal wellbeing.

Self Determination Theory has been applied in a number of contexts, including group leadership, health contexts and individual performance at work, and research studies have confirmed the importance of all three psychological components. Let us now take each of these in turn, and apply them to the bell tower context. No doubt, as practising ringing teachers, you will be more able to see the connections than I can.

Autonomy

The first component of SDT is autonomy. This refers to perceiving oneself as being the origin and source of one's behaviour, rather than simply as an automaton on behalf of someone else, as feeling in charge of ourselves and our actions. It is not the same as independence, where we don't need to rely on someone else for help. Indeed, we may be very reliant on other people, both for guidance and for ongoing support in learning any new skill. But ultimately autonomy means that we are doing what we want to do. There is no sense in which we feel coerced or

threatened into activity which we would actually rather not be a part of. Ringing teachers need to be aware of this as they lead and guide new-comers.

Relatedness

The second component of SDT is relatedness. Ryan and Deci describe this as, "feeling connected to others, to caring for and being cared for by those others, to having a sense of belongingness both with others and with one's community" (Ryan and Deci, 2004. P7). It means feeling safe, secure and comfortable in the context and with the other people who are there. I guess that we all recognise this from our own experience: when we don't feel known and accepted, we become self-conscious, and all of our energies are swallowed up in trying to fit in, or trying to gauge the thoughts and actions of everyone around us so that we know how to respond. In other words, the energy that should be going into learning to ring is instead dissipated into other concerns. Talking with each other about our thoughts and feelings is important here: are we feeling comfortable, is this enjoyable, do we feel as if we're getting the hang of it?

On the other hand, this needs to be done with tact and sensitivity. Few newcomers want to feel that they are being scrutinised and made the centre and focus of attention. They want to know as much about others in the group as well. They will be looking for a two-way connection of minds and hearts, a real sense of becoming and being a part of the group.

Competence

The third component of SDT is competence. By this is meant a felt sense of confidence and effectiveness in the task at hand. Note that it is a felt sense, rather than an actual, objective mastery that is being referred to here. An individual does not need to be a world class ringer to feel competent, but they must feel that they are making progress or performing at a level that they are proud of. A greater sense of competence will lead to greater sense of confidence, self-respect and personal growth. Some people will be entirely self-determined in this respect: they don't care what anybody else thinks, and they are only interested in whether they think what they have done is good.

But they are the exceptions! Most of us will be looking out for cues from others: How am I doing? Is this right? In other words, our sense of competence will be strengthened or diminished by the looks and comments of others. As teachers then, we must give affirmation where it is due, as well as corrective guidance which will help to provide clear and honest feedback on actions which are not quite as should be expected.

The components are linked

The other thing that SDT theory states is that each of these psychological components is intimately linked with the others. If we don't feel in control (autonomous), it will affect our sense of belonging (relatedness) and our sense of competence. If we don't feel competent, it will affect our feelings about autonomy and connectedness, and so on. In other words, ringing teachers need to be on the ball on all of these fronts. It is not sufficient just to focus on the learner's sense of competence, ignoring how they are fitting in to the group or how they feel about the learning process itself. We must be aware that the learner is a complex social individual with a range of needs that have been shaped by circumstances well beyond our and their control. If we really want to help them to 'learn the ropes', then we need to acknowledge that, and to make provision for each of these elements.

Summary

Self Determination Theory states that good progress and contentment in any context is dependent on three inner states of being: feeling autonomous, feeling related and feeling competent. This is hardly rocket science. But that is precisely the beauty of the theory. It is so simple that we can easily apply it to everyday life and practice.

So, as ringing teachers, how can we make sure that learners feel comfortable on all of these fronts, so that they are looking forward to coming back next week? Self Determination Theory provides some useful pointers for exploring these questions, and a helpful structure for enabling us to evaluate the ongoing quality of our provision for newcomers to the tower.

Mark Plater

Small is beautiful

After a weekend of snow in the South West it was with some trepidation that Sheila and I set off in the early morning for Cornwall. In the event we arrived in Lerryn, near Lostwithiel in glorious sunshine and shared a wonderful event with the children and parents of the village. If you don't know this part of Cornwall it is amazingly beautiful; the village straddles the Lerryn River, a tributary of the Fowey Estuary. But then everything about Lerryn seems amazing. Not least, how did one of the smallest primary schools in England manage to win the 2018 ART Sarah Beacham School Group Award? You can read the submission they made to the judges on the ART website for yourself, but here is a flavour of what they have done in the last three or four years.

The young ringers group has amassed some impressive facilities:

- A set of hand chimes for Lerryn School
- A portable mini-ring which is used around the county
- A simulator and software at Bradoc church
- A practice dumbbell
- A new, light ring of 10 bells at St. Winnow where the old 6 bells had become unringable

Equally impressive, though, in the "Lerryn project" are the levels of people and community involvement. Three primary schools are now running bellringing



View from new classroom window



Here the Bishop of St. Germans, the Rt. Rev. Christopher Goldsmith, opens a new outside classroom which has been built with help from the Tesco Community Fund.

clubs, work with cub and scout groups is underway, and the level of parental and school support is impressive. In addition, the groups are involved in outreach activities, both in local events such as Children in Need and BBC Music Day and across the county such as at the Royal Cornwall Show.

The energy, initiative and entrepreneurial spirit of this small school (total 25 pupils) leaves a lasting impression.

And when you look out of the window

of the new classroom you see what an inspirational idea on the part of the School Head this was.

After receiving his cheque from ART, project leader Rob Pearce was already talking to the Bishop about how he might fund his next big idea. There is little doubt that this isolated part of Cornwall will continue to amaze us in every way!

Les Boyce
ART Tutor



Les Boyce presents the Award to Rob Pearce and Wendy, a parent helper, as the School Head, Bishop Christopher and the children look on (r to l)

In 2017 myself and Giles Wilson, both teachers at the Northampton Ringing Hub, attended the ART Conference and listened to Mark Regan talk about engaging with your stakeholders. During the lunch break and on our journey home we discussed how inspiring we found this talk and how little we engage with the public. As a Hub we ring at four churches within the town centre, one of which is our teaching centre, and we do the usual thing of engaging with the churches we ring at, meetings with the vicars and contact with the church authorities but we do no engagement with the general public. This needed to change. We convened a meeting of our Tower Captains and trainers and floated the idea of working in conjunction with the County Council and running an adult education course in bell ringing. After much discussion, and taking on board what Graham Nabb said at the Conference about learn to ring enquiries to ART from the general public often referring to taster days, we decided the courses should be a one day introduction to bells and bell ringing covering history, music, science, maths and practical handling sessions.

Our next step was to contact the council and we had a meeting with one of the adult education team. They were pleased that we already had a basic plan for the day and had risk assessments in place for the towers we ring at. We are lucky that our teaching tower has rooms available for theory sessions, and a coffee shop for lunch. We agreed to do a one day session in each of the three terms in which the adult education courses run. For these

we were paid by the council: £15 an hour for the church room we used, this money was paid directly to the church, and £25 an hour for the course leader which goes into our Ringing Hub funds. Due to space restrictions in the belfry and ringing chamber and our ability to teach only two people at a time, we limited numbers to a maximum of 10 per session and took bookings for the first two sessions through the council newsletter. These sessions were oversubscribed within a week and a waiting list had to be made. However, on the first session only seven people turned up and on the second eight. Apparently it is common for some people not to turn up despite paying £60 each for the day, not including lunch!

The courses were run by Giles, an accredited Module 1 teacher, and myself, an accredited Module 1 and 2 teacher, mentor, assessor and workshop leader. We devised a PowerPoint presentation using an amalgamation of resources from the Central Council and ART as well as our joint knowledge and experience. We broke the day into theory and practical sessions interspersed with plenty of tea, coffee and biscuits. We have the facilities to accommodate people in the belfry safely so they can observe a bell ringing, however it is a small space so only four people can be in there at a time and the easiest and safest bell for them to see ringing is the tenor; this meant Giles had the enviable task of ringing the tenor up and down twice on each day! The practical sessions consisted of three sessions of bell handling – while we teach one person each, the others are practising the

hand-ring exercise and tying the rope up on down bells, Call Changes on handbells and in the belfry.

The aim of the days is to increase the general public's awareness of bells and ringing, they were not specifically used as a recruitment tool. However, from the first day in October we gained two new learners and from the second day in March we gained five new learners, two of whom we directed to another teaching centre as they are closer to them than us.

The days are hard work but they are very enjoyable, Giles and I get as much out of them as the students. We did learn a couple of valuable lessons on the first session. The first being to check the paperwork. It got to our start time of 9.30am and no one had arrived so we started to panic a bit that no-one would actually come. After 10 minutes we checked our paperwork only to discover the council had advertised the course as starting at 10 am! The second lesson was to warn people that the tower will move when the tenor is rung up, they tend to panic otherwise!

We are running our third session in July and are already booked in to next year's adult education programme. If anyone would like more information on how we got this up and running and how the day works, please feel free to contact me via email.

Jennie Higson
nptonringinghub@yahoo.com

Important insurance policy update

ART holds an Ecclesiastical Insurance Charity and Community Policy for Liability insurance risks. The insured is 'The committee for the time being of the Association of Ringing Teachers, its Officers and Members.' Essentially it protects ART and its Members against claims against ART and its Members for negligence whilst undertaking its normal business activities. The description of the 'business' on the policy is 'to develop and support teaching and recruitment in the art of change ringing, including organisation

and delivery of courses, publications (all media), seminars, conferences, awards, individual tuition and other events.' Should any accident occur resulting in injury or damage to third party property the [report form on SmART Ringer](#) must be used to report the incident immediately.

The ecclesiastical have changed the terms of their charities policies for all charities & churches whereby teaching a minor or vulnerable adult alone requires more stringent conditions which ART is

not able to fully comply with. ART has always made it clear within its codes of practice that teaching a child or vulnerable adult alone should be avoided. This has now changed to make it clear that such circumstances MUST be avoided and that liability insurance cover would not apply if any claim were made.

Read here the updated Code of Practice for Training Children and Vulnerable Adults

The Slapton Belles - revisited

At the end of January, just one of the “Slapton Belles” had completed her Learning the Ropes Level 1, and the team as a whole was just beginning to ring in rounds.

Three months on, and the team is really beginning to come together. Now seven have completed their LtR Level 1 and an eighth might have done if only a suitable date could have been found for completing the final actions and carrying out the formal assessment. These eight are now ringing pretty consistent rounds and beginning to progress into Call Changes. We also have a couple more at an earlier stage for whom we need to organise some one-on-one practices.

At first sight, it may be thought that we should be well into Call Changes by now. However, the fact is that at most practices it has just worked out that there have only been the two teachers present who are also experienced ringers. Therefore typically we have been ringing with one or two experienced ringers and five or six learners at a time. Under these circumstances, it can take some time for the rounds to settle down before we can even start to think of calling some changes. We did briefly, at the end of one practice, have six Slapton Belles ringing together for the first time.

Whilst I would agree that this is not necessarily ideal, it does mean that everyone gets plenty of rope time, which in itself is valuable experience. And we have had plenty of fun in the process! We have also done some “games”, such as whole pull and stand, then after a couple of goes we all move round one bell, until everyone has rung all the bells. This not

only helps people to develop their bell control but makes sure nobody gets stuck on one bell all the time, although I think it's fair to say the Belles are all somewhat in awe of the tenor – perhaps I ought to make it somewhat less deep set!



Team building away from Marsworth tower is also an important element. One of the coldest days of February found us all (including my dog) up the tower at Slapton inspecting the bells – followed by tea and cakes in a somewhat warmer house. In April we had a meeting in Slapton Village Hall, to which villagers were invited, to discuss ways of involving the wider community in order to satisfy Heritage Lottery Fund's requirement for a “community involvement plan”.

Then on the final Wednesday of April, only two of the learners' group (which included one of the Slapton Belles) were able to make the practice, so I took them along to another practice nearby, at Wingrave. They were certainly thrown in at the deep end, not just ringing on

eight bells for the first time but ringing Call Changes on eight. It so happened that our presence helped the local team as there were only five of them present on that particular night so I was able to make up the sixth for ringing Doubles

methods (with one of the resident ringers who is able to ring tenor behind but not yet ringing methods inside). During the period of one-on-one lessons, it had become apparent that Friday morning was a popular time. This has developed into a Friday morning practice, in which the Belles have been joined by another learner from some distance away and it seems we have now attracted another more local learner. So, on the first Friday in May we are going to another tower! OK, it's only Mentmore with a somewhat odd-struck anti-clockwise five but it's all good experience and visiting other towers is something I am sure we will repeat from time to time.

Richard Booth

Module 2 – Moving on from rounds

Module 2 supports both new and experienced teachers to teach the essential foundation skills necessary to ring well with others – ropesight, striking and listening – by using exercises that are effective, varied and fun.

Module 2C develops further into teaching methods beyond Plain Hunt

and the development of change ringing skills using exercises and unusual methods to aid learning.

After the Day Course it is important to use the ideas learned by running some practices. If you are unable to do this in your own tower organise a foundation skills or other practice. You'll be surprised at how popular you'll be!

The course is completed when you have run several practices using the various exercises and techniques learned and then been accredited following a short, assessed lesson.

ART Chairman – Graham Nabb
grahamnabb@ringingteachers.org



Learning the Ropes Achievers



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

February 2018

Sue Taylor - Elsworth
 Cynthia Byers - Elsworth
 Judith Clark - Stretham REC ART Hub
 Michael Parker - Birmingham School
 Martha Tribe - Wimborne Minster
 Derry Sowinski - Wimborne Minster
 Mary Kent - Sandwich
 Francesta Dudon - Uffington
 Isadora Hansen - East Meon
 Elizabeth Hansen - East Meon
 Lisa Harris - Salisbury
 Toby Ransome - Salisbury
 James Lunn - Southover Lewes
 Gillian Trinder - Ypres
 Liz Millward - Ypres
 Oscar Chalk - Campton
 Henry Collard - Taunton St Mary
 Chloe Haywood - Campton
 Sophia Dunn - Campton
 Edward Hastings - Campton
 Alfie Hastings - Campton
 Mike Gregory - Birmingham School of
 Jonathan Newey - Birmingham School
 Jennifer Peckham - Chellaston
 Aidan Ashcroft - Southover Lewes
 Jaspar Palmer - Southover Lewes
 Ros Imerson - Salisbury
 Emily Cooper - Salisbury
 Anne Errington - York
 Alyson Jackson - Sherbourne
 Gillian Whatmore - Pitminster
 Janet Williams - Pitminster
 Vivien Matravers -Hathern
 Sarah Summerson - Marsworth ART Centre
 Jan Bishop - Marsworth ART Centre
 Rosie Rolph - Halesworth
 Owen Parry - Eythorne
 Mary Fagg - Eythorne
 Karen Brown - Eythorne
 John Anderson - Walsoken
 Dylan Thorley - Sandwich
 Siobhan Alden - Richmond
 Anne Denwood - Moresby
 Judith Edmondson - Carlisle Cathedral
 Morgan McManus - St Peter in Thanet
 Lynne Franklin - St Peter in Thanet
 Lorna Richardson - St Peter in Thanet
 Katie Scarlett - St Peter in Thanet
 Annabelle Scarlett - St Peter in Thanet
 Pauline Fox - Northallerton
 Ada Liang - Wellington Cathedral
 Ruth Gilbert - Carlisle Cathedral
 Harriet Smelt - Birmingham School
 Angharad Jones -Rumney
 Louise Johnson - Barnes
 Debbie Moore - Marsworth ART Centre

David Smith - Great Tew
 Bonnie Sutherland - Leighton Buzzard

March 2018

Catherine Hau - Wyke Regis
 Nathaniel Vilas - Cambridge
 Jo Furnivall - Evenley
 Rachel Oliver - Shrewsbury
 David Jones - Powerstock
 Kate Brown - Sproughton
 David Barber - Sandwich
 Jeanette Barber - Sandwich
 Tony Reece - Sherbourne
 Edward Alexander - Sherbourne
 Monica Hollows - St Annes on the Sea
 Esme Hollows - St Annes on the Sea
 Ellis Hollows - St Annes on the Sea
 Lucy Tennant - Ipsley
 Harry Helyer - Northallerton
 Fraser Storie - Addington
 Martin Farrimond - South Walsham
 Judy Farrimond - South Walsham
 Domini Barrett - Layer de la Haye
 So Shan Au - Kingston upon Thames
 James Haynes - Eversley
 John Haynes - Eversley
 Jim Barwise - Moresby
 Ruth Barwise - Moresby
 Kristof Moonen - Ypres
 Adam Calne - Weston
 Baillie Bruce - Weston
 Hamish Miller - Bardwell ART Centre
 Sue Thomas - Carlisle Cathedral
 Hugh Shipman - Ypres
 Frank Pauwels - Ypres
 Martin Adshead - Ypres
 Julie A Hobbs - Bradford Peverell
 Julie Cooney - Katoomba (Australia)
 Ann Lee - Whitley Bay
 Julie Rudman - Moresby
 Fiona Pitman - Lilleshall
 Liam Collingwood - Heighington
 Jonathon Bland - Leominster Priory
 Sarah Miller - Lytchett Matravers
 Morgan Lee - Wimborne Minster
 James Cherrett - Wimborne Minster
 Caoimhe Brophy - Brumdingers
 Peter Skelton - Belper
 Alison Bird - Moresby
 Mark Flelker - Barnes
 James Doble - Brumdingers
 Lynette Summers - Shrewsbury
 Gilly Whittingham - Leckhampton
 Marika Hortop - Leckhampton

April 2018

Margaret Winfield - Marsworth
 Judith Sheridan - Marsworth
 Celia Burnett - Marsworth
 Karen Bowley - Birmingham School of
 Bell Ringing
 Tony Oliver - Monkton
 James Tudor White - Tibberton
 Jackie Chan - Marcham
 Sarah Milton - St John's Felixstowe
 Francis Town - Northallerton
 Adam Langridge - Leominster Priory
 Stuart Brett - Oxted
 Sue Harris - Cockermouth
 Jaenny McLaren - Eversley
 Beverley McAllister - Birmingham
 School of Bell Ringing
 Joanne Matias - Brisbane
 Jacqueline Weeks - Moorlynch
 Sarah Aver - Isleham
 Toby Price - Norwich
 Jake Yearsley - Southover Lewes
 Aquayemi-Claude Akinsanya - Barnes
 Derek Newbitt - Kirtlington
 Catherine Grice - West Hallam
 Colin Helyer - Northallerton
 Daniel Hennessy - Cheltenham Minster
 Adam Croft - Minster in Thanet
 Tina Coggan - Monksilver
 Eric Bishop - South Walsham
 Rosemarie Weigand - Bletchington
 Robert Siebert - Harborne
 Sally Pryde - Bicknoller
 Steve Pryde - Bicknoller
 Duncan Curry - Chesterton
 Andrew Tristram - Stretham REC
 Mathew Bakewell - Abbotsbury
 Albert Denturck - Ypres
 Monique Meiriaen - Ypres
 Marlies Boink - Ypres
 Frederik Vandenbroucke - Ypres
 Sven Berg - Ypres
 Peter Hood - Crowcombe
 Martin Taylor - Oake
 Lynn Walton - Great Gransden
 John Gemmell - Heighington
 Oliver Knight - Alderney
 David Gingell - Combe Raleigh



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

February 2018

Bonnie Sutherland - Leighton Buzzard
 Rosie Kirk - Hackney
 Zena Robertson - Barrow upon Humber
 Candy King - Sandwich
 Val Bridges - Harpole
 Clare Deane - Northampton ART Hub
 Jessica Bagnall - Southover Lewes
 Eva Koritsas - Petersfield
 Rachel Tatterton - Hathern
 Vivien Matravers - Hathern
 Charlie Thorn - Melksham
 Hilary Walker - Lytchett Matravers
 Sally Kunzig - Wargrave
 Judith Edmondson - Carlisle Cathedral
 Alexander Carr - Heighington
 Ruth Gilbert - Carlisle Cathedral
 Darren Swancott - Coalbrookdale

March 2018

Chris Mahalski - Streatham and Barnes

Robert McGrane - Edington
 Tina Tipping - Kildwick
 Dan Francis - Stretham ART Hub
 Julie Hartridge - Lilleshall
 Paula Lown - Bangor NI
 Elaine Ferguson - Bangor NI
 Chiara McBrien - Bangor NI
 Sharon Evans - Kinver
 Shan Nash - Eversley
 Judy Farrimond - South Walsham
 Martin Farrimond - South Walsham
 Kelise Hamilton - Kinver
 Jonathan Stubbs - Avebury
 David Jones - Powerstock
 Samantha Reed - Northallerton
 Joanne Sidgwick - Northallerton

April 2018

Pauline Fox - Northallerton
 Katie Brown - Sproughton
 Tony Vernon - Birmingham School
 Holly Pyke - Birmingham School
 Sam Wallis - Messingham

Suzanne Timms - Messingham
 Chris Wallis - Messingham
 Carol Parker - Messingham
 Jacqueline Weeks - Moorlyncsh
 Ann O'Hare - Ringwood
 Freya Fraser - Barnes
 Tobias Faulkner Day - West Hallam
 Tim Millward - St James Streatham
 Martha Tribe - Wimborne Minster
 Morgan Lee - Wimborne Minster
 James Cherrett - Wimborne Minster
 Derry Sowinski - Wimborne Minster
 Ashleigh Foulser - Rusper
 Adrian Foulser - Rusper
 Alex Bell - Thorpe on the Hill
 John Hyde - Stretham REC
 Kristof Moonen - Ypres
 Liz Millward - Ypres
 Colin Crawford - Glasgow Cathedral
 Andy Blackwell - Pattishall
 Lewis Hawkins - Kineton
 Ray Starmer - Northampton Hub



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)

February 2018

Chloe Woodruff - Marsworth ART Centre
 Judith Edmondson - Carlisle Cathedral
 Ruth Gilbert - Carlisle Cathedral
 George Bull - Chartham

March 2018

Samuel Chambers - Guernsey
 Julie Constable - Taunton St Andrew
 Honey Budd - Swaffham Bulbeck

Atlanta Collison - Swaffham Bulbeck
 Amber Cusick - Westerham
 Caroline Blackwell - Pattishall
 Ellie Seddon - Kirtlington
 Nigel Pridmore - Unattached, Dorset

April 2018

Bogumilia Myers - Docklands Center
 Colin Wright - Birmingham School
 Andy Foster - Birmingham School

Sadie Price - Thurstaston
 Freya Fraser - Barnes
 Bryony Gray - Monksilver
 Martin Farrimond - South Walsham
 Judy Farrimond - South Walsham
 Jess Sully - Troyte Ringing Centre
 Judy Moore - Trull
 John Leary - St Peter Petersfield



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.

February 2018

Kiyoshi Thompson - Swaffham Bulbeck
 Judith Edmondson - Carlisle Cathedral
 Ruth Gilbert - Carlisle Cathedral
 Debbie Williamson - Sandon
 Isla K A Ingram - Milford on Sea
 George Bull - Chartham

March 2018

Tilly Cooper - Fovant
 William Le Ray - Guernsey
 Jake Colton - Guernsey
 Joshua Colton - Guernsey
 Jeanne Clements - Cleator Moor
 Ellie Seddon - Kirtlington
 Judith Faux - Ledbury

April 2018

Debbie Phipps - Lytchett Matravers
 Alasdair Catmur - Great Gransden
 Caspar Clyde - Darlington
 Iain Milne - Glasgow Cathedral
 Olivia Stockdale - Northallerton



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).

February 2018

Jimmy Yeoman - Exning
 Ruth Gilbert - Carlisle Cathedral

March 2018

Daniel Hughes - Addington

April 2018

Cara Tatterton - Hathern



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

February 2018

Mark Heritage - Tiverton: Ringing Triples
 Jimmy Yeoman -
 Exning: Ringing First Peal

April 2018

Ruth Gilbert - Conducting First QP
 Ruth Gilbert - Ringing Triples
 Ruth Gilbert - Ringing First Peal