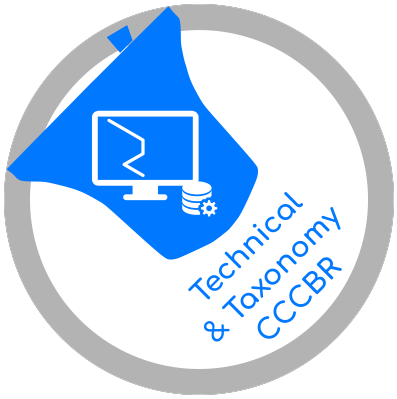

The Central Council of Church Bell Ringers

Framework for Method Ringing

Edition 1

February 24, 2019

Contents

1. Introduction

A. Background

This website houses the Central Council's framework for method ringing ('the framework' or 'FMR').

The framework provides common language and terminology for describing many aspects of method ringing, and it also contains the Central Council's requirements for adding new methods to the Central Council's methods library, for classifying and extending methods, and for record length performances. The framework is provided to support effective communication within the ringing community, and its use by all is strongly encouraged.

The framework is a Standard (a type of Policy under the Central Council's rules). It is mandatory for anything included in the CC's various collections and records (methods, variations, calls, extension processes, record lengths), including how things are recorded, classified, analysed and reported. The framework is implemented by the Central Council's Executive.

This version of the framework was implemented by the Executive on Sunday February 24th 2019, with an effective date of Saturday June 1st 2019.

B. Material

This website contains both (1) the framework, and (2) supporting material that assists in the understanding of the framework, expands upon certain definitions and requirements in the framework, and further assists ringers in communicating about method ringing.

The top level parts of Sections 1 to 9 of this website are the framework. 'Top level' means the parts of these sections excluding the expanded material that displays when the '+' buttons are pressed. The appendices of this website, as well as the expanded parts of Sections 1 to 9, are supporting material. The supporting material is updated by the Central Council's Executive when the need arises.

Method ringing terms that are defined in the framework are capitalised wherever they are used elsewhere in the framework.

A hardcopy version of the framework is available here[1], and a hardcopy version of the appendices is available here[2] (both in pdf format).

C. Overview of the Framework

Section 3 provides definitions of core method ringing terms that are used to describe methods, compositions and performances. The further explanation in Section 3.D.1 includes a diagram that shows how various core terms relate to one another. The framework doesn't attempt to define all terms related to method ringing – for this, see the glossary of ringing terms at http://jaharrison.me.uk/Ringing/Glossary.

Section 4 describes how methods are classified (i.e. grouped according to common features). The further explanation in Section 4.A.1 links to a diagram that shows the various classes and sub-classes of method.

Section 5 contains the requirements for naming new methods and recording them in the Central Council's Methods Library.

Section 6 gives best practices for reporting method ringing performances (notably reporting in The Ringing World and on BellBoard).

Section 7 states the requirements for a performance to be added to the Central Council's register of record lengths.

Section 8 describes how methods at different stages can be related to one another, and thus may be eligible

[1] https://framework.cccbr.org.uk/edition1/images/edition1/index/framework-for-method-ringing-v1.00.pdf
[2] https://framework.cccbr.org.uk/edition1/images/edition1/index/framework-for-method-ringing-appendices-v1.00.pdf

to share the same method name.

Section 9 describes functions performed by the Central Council and The Ringing World related to the framework.

D. Development

For information on how the framework was developed, and the design principles that were employed, please see Appendix E.

2. Versioning

A. Changes to Previous Version

This section describes the changes made since the previous version of the framework.

Since this is the first version of the framework, there are no changes to list.

3. Fundamentals of Method Ringing

A. Stages

1.	Stage	A property of several method ringing terms that indicates the number of bells participating.
2.	Stage Name	Names that are given to the different Stages, as follows: 1 = One; 3 = Singles; 5 = Doubles; 7 = Triples; 9 = Caters; 11 = Cinques; 13 = Sextuples; 15 = Septuples; 17 = Octuples. 2 = Two; 4 = Minimus; 6 = Minor; 8 = Major; 10 = Royal; 12 = Maximus; 14 = Fourteen; 16 = Sixteen; 18 = Eighteen. Odd and even Stages above 18 are named with the written form of the corresponding Stage number, such as Nineteen and Twenty-Two.

B. Rows

1.	Row	A sequence of numbered bells in which no bell appears more than once.
2.	Rounds	A Row in which the bells are ordered from the lowest number to the highest number.
3.	Place	The position of a bell within a Row.

C. Changes

1.	Change	A transposition of bells from an existing Row to a new Row, where both Rows have the same Stage.
2.	Identity Change	A Change that transposes each bell to the same Place in a new Row.
3.	Adjacent Change	A Change that transposes each bell to either the same Place or an adjacent Place in a new Row, but which is not an Identity Change.
4.	Jump Change	A Change that transposes at least one bell to a different and non-adjacent Place in a new Row.

D. Blocks

1.	Block	A sequence of Changes, all with the same Stage, and the Rows produced by applying these Changes, starting from an initial Row.
2.	Round Block	A Block whose final Row is the same as its initial Row.

E. Methods

1.	Method	A sequence of Changes all of the same Stage, or a process to generate such a sequence.
2.	Static Method	A Method whose sequence of Changes is fixed and finite.
3.	Dynamic Method	A Method whose sequence of Changes is not fixed or is not finite.
4.	Plain Lead	A Block that is produced by applying a Static Method's sequence of Changes once.
5.	Plain Course	A Block that is produced by applying a Static Method's sequence of Changes repeatedly, until a Round Block is obtained.

F. Calls

1.	Call	An instruction to replace Change(s) from a Method with different Change(s), change the current Method to a different one, or affect Cover Bell(s).
2.	Calls Library	Commonly used Calls are recorded in the Central Council Calls Library. This Library also includes Calls that are used to define Variations (see Section 5.D).

G. Compositions

1.	Composition	An arrangement of Method(s) and Call(s) that produces a sequence of Changes, all with the same Stage.
2.	Spliced	A Composition involving more than one Method is described as Spliced if any changes of Method in the Block produced by the Composition occur at a Row that is not the same as the initial Row of the Block.

H. Cover Bells

1.	Cover Bell	A bell that occupies a Place in a Row that is not one of the Places operated on by the Method(s) of a Composition.
2.	Variable Cover	A Composition is described as Variable Cover if one or more Cover Bells are affected by any of the Composition's Calls.

I. Touches

1.	Touch	A Block that is produced by applying a Composition's sequence of Changes.
2.	Length	The number of Changes in a Touch.
3.	Short Touch	A Touch with a Length of 1 to 1249 Changes.
4.	Quarter Peal	A Touch with a Length of 1250 to 2499 Changes.
5.	Half Peal	A Touch with a Length of 2500 to 4999 Changes.
6.	Peal	A Touch with a Length of 5000 or more Changes.
7.	Long Length	A Touch with a Length of 10000 or more Changes.
8.	Date Touch	A Touch with a Length that corresponds to a year being commemorated.

J. Truth

1.	Extent	The complete set of distinct Rows possible for a given set of bells.
2.	Fixed Place	A given Place that, in every Row of a Touch, is occupied by the same bell.
3.	Effective Stage	The Stage of a Touch after any Fixed Places are excluded.
4.	True	A Touch is True if: a) It contains zero or more Extents at the Touch's Effective Stage; and b) Any Rows in addition to the above are distinct.
5.	Complete (Incomplete)	A Touch is Complete if it contains all possible Rows at the Touch's Effective Stage exactly once, or exactly the same number of times. (Anything else is Incomplete.)
6.	Accepted Truth	A Touch rung on n bells has Accepted Truth if it is True, or it is comprised of Round Blocks that can be divided into two groups where: a) One group forms a True Touch with an Effective Stage of n and contains at least one Extent at Stage n; b) The other group forms a True Touch with an Effective Stage of n-1 and the same bell rings in nth's Place in every Row; and c) Only one group may be an Incomplete Touch at its respective Effective Stage.

K. Performances

1.	Performance	The successful ringing of a Touch where the band strives to maintain a high standard of ringing, and errors in ringing or calling are corrected quickly.
2.	Performance Report	A report of a Performance that includes the contents specified in Section 6.
3.	Record Length	A Performance of a Long Length (i.e. 10000 or more Changes) that is the longest Length yet rung in a single Method or the same set of Methods.

4. Method Classification

A. Definitions

1.	Method Class	A group of Methods that contain the same, defined features.
2.	Hunt Bell	A bell that ends a Plain Lead in the same Place as it started.
3.	Working Bell	A bell that ends a Plain Lead in a different Place from where it started.
4.	Stationary Bell	A Hunt Bell that occupies the same Place in every Row of a Plain Lead.
5.	Path	The sequence of Places that a given bell occupies as it progresses through the Rows of a Block in question.
6.	Little Path	A Path which does not involve occupying all the Places of the Stage of a Block in question.
7.	Hunting	A Path that is formed by progressing from an earlier Place to a later Place, or vice versa (but not a combination of both), at the rate of one Place per Row. (Alternative form: a bell Hunts.)
8.	Dodging	Moving one Place in the opposite direction in an otherwise Hunting Path. (Alternative form: a bell Dodges.)
9.	Leadend Change	The last Change in a Method's sequence of Changes.
10.	Halflead Change	The Change that occurs at the halfway point in a Method's sequence of Changes.
11.	Leadend	When applying a Method's sequence of Changes to produce a Plain Lead, the Leadend is the Row to which the Leadend Change is applied.
12.	Leadhead	When applying a Method's sequence of Changes to produce a Plain Lead, the Leadhead is the Row to which the first Change of the sequence is applied.
13.	Making one or more Places	Making a Place is occupying the same Place for two consecutive Rows. (Alternative form: a bell Makes a Place.) Making one or more Places is occupying the same Place for two or more consecutive Rows.
14.	Making an Internal Place	Making a Place that is neither the first Place nor the last Place of the Block in question. (Alternative form: a bell Makes an Internal Place.)
15.	Dodging Places	Successive pairs of adjacent Places of the Path of the Hunt Bell in question.

16.	Cross Section	A Change at which the Hunt Bell in question crosses from one pair of Dodging Places to the next.

B. Method Symmetry

1.	Palindromic Symmetry	A Method has Palindromic Symmetry if the same Changes result (after Rotation if needed) when read backwards, that is, when the order of the Changes is inverted.
2.	Double Symmetry	A Method has Double Symmetry if the same Changes result (after Rotation if needed) when reversed, that is, when the Places within each Change are inverted.
3.	Rotational Symmetry	A Method has Rotational Symmetry if the same Changes result (after Rotation if needed) when reversed and read backwards.

C. Method Classes: Upper Levels

1.	Hunter	A Static Method that has one or more Hunt Bells.
2.	Principle	A Static Method that has no Hunt Bells.
3.	Differential	A Static Method in which the Working Bells do not all first return to their starting Places after the same number of Plain Leads.
4.	Jump Method	A Method that uses one or more Jump Changes.

D. Method Classes: Hunters with One Hunt Bell

1.	Plain Method	A Hunter in which: a) The Hunt Bell rings exactly twice in each Place of the Path during a Plain Lead; b) The Hunt Bell is not a Stationary Bell; and c) The Method does not use Jump Changes.
1.1.	Place Method	A Plain Method in which the Paths of all the bells consist only of Hunting and Making Places, and in which a change in the direction of Hunting is separated by Making one or more Places.
1.2.	Bob Method	A Plain Method that is not a Place Method.

2.	Treble Dodging Method	A Hunter in which: a) The Hunt Bell rings more than twice in each Place of the Path during a Plain Lead; b) The Hunt Bell rings the same number of times in each Place of the Path during a Plain Lead; c) The Hunt Bell Makes a Place exactly twice during a Plain Lead; d) The Path of the Hunt Bell is the same if it is rung backwards; e) The Hunt Bell is not a Stationary Bell; and f) The Method does not use Jump Changes.
2.1.	Treble Bob Method	A Treble Dodging Method in which no bell Makes an Internal Place at any Cross Section, or which does not have any Cross Sections.
2.2.	Surprise Method	A Treble Dodging Method in which one or more bells Make an Internal Place at every Cross Section.
2.3.	Delight Method	A Treble Dodging Method that is neither a Treble Bob Method nor a Surprise Method.
3.	Treble Place Method	A Hunter in which: a) The Hunt Bell rings the same number of times in each Place of the Path during a Plain Lead; b) The Hunt Bell Makes a Place more than twice during a Plain Lead; c) The Path of the Hunt Bell is the same if it is rung backwards; and d) The Method does not use Jump Changes; Or: a) The Hunt Bell is a Stationary Bell; and b) The Method does not use Jump Changes.
4.	Alliance Method	A Hunter in which: a) The Hunt Bell does not ring the same number of times in each Place of the Path during a Plain Lead; b) The Path of the Hunt Bell is the same if it is rung backwards; c) The Hunt Bell is not a Stationary Bell; and d) The Method does not use Jump Changes.
5.	Hybrid Method	A Hunter in which: a) The Path of the Hunt Bell is not Plain, Treble Dodging, Treble Place or Alliance; and b) The Method does not use Jump Changes.
6.	Little Method	A Hunter in which the Hunt Bell has a Little Path.

E. Method Classes: Hunters with More than One Hunt Bell

1. If a Hunter has more than one Hunt Bell, it has a further classification of the first Method Class found, when inspecting each of the Hunt Bells, using the order: Plain Method, Treble Dodging Method, Treble Place Method, Alliance Method, Hybrid Method. If none of the Method Classes above are found, the Hunter has no further classification.
2. If the Path(s) of the Hunt Bell(s) of the first Method Class found in Section 4.E.1 above all meet the definition of a Little Method per Section 4.D.6 above, then the Hunter is classified as a Little Method.
3. If the first Method Class found in Section 4.E.1 above is a Plain Method, the Method is further classified in accordance with Sections 4.D.1.1 and 4.D.1.2 above.
4. If the first Method Class found in Section 4.E.1 above is a Treble Dodging Method, the Method is further classified in accordance with Sections 4.D.2.1, 4.D.2.2 and 4.D.2.3 above, using the following:
    a) If the Method has more than one Treble Dodging Hunt Bell, none of which are Little, or all of which are Little, the Cross Section Changes are all the Changes that are a Cross Section Change for any Treble Dodging Hunt Bell.
    b) If the Method has both Little Treble Dodging Hunt Bell(s) and non-Little Treble Dodging Hunt Bell(s), the Cross Section Changes are all the Changes that are a Cross Section Change for any non-Little Treble Dodging Hunt Bell.

5. Method Naming

A. General

1.	Methods Library	The full title is the Central Council Methods Library. This is the definitive record of Methods that have been named under the framework or under earlier Central Council Decisions.
2.	Method Name	The name given to a Method as recorded in the Methods Library.
3.	Method Title	Methods recorded in the Methods Library have a unique tripartite Method Title consisting of: Method Name, Class Descriptor, Stage Name.
4.	Rotation	A Static Method whose Changes are the same as another Static Method, except that the Changes, when considered as a cycle, start at a different point in the cycle.

1. Methods recorded in the Methods Library may not have Names that conflict with the constraints described in Section 5.C.
2. Methods recorded in the Methods Library that have in the past been known by a different Name and/or Title will have this recorded, where details are known.

B. Class Descriptors

1.	Class Descriptor	A Method's Class Descriptor is formed by concatenating applicable terms as follows, and in the order shown: a) Add 'Jump' if the Method is a member of this Class; b) Add 'Differential' if the Method is a member of this Class; c) Add 'Little' if the Method is a member of this Class, and if the Method is also a member of one of the Classes in d) below; d) Add one of the following if the Method is a member of this Class: 'Place', 'Bob', 'Treble Bob', 'Surprise', 'Delight', 'Treble Place', 'Alliance'; e) Otherwise leave blank.

C. Naming Constraints

1. The following constraints apply to a new Method to be added to the Methods Library.
2. A Method Name should follow the Central Council's requirements on character usage, and should not exceed the maximum number of characters set by the Council.
3. A new Method may not use the same Name as a Method already recorded in the Methods Library, or a Variation already recorded in the Variations Library (see Section 5.D below), if that would result in their Method Titles being the same.
4. The Name given to a new Method that is recorded in the Methods Library may not include Class Descriptor term(s) such that the resulting Method Title is ambiguous as to the Class of the Method.

5. Rotations of an existing Static Method are not normally separately named in the Methods Library. However, this is not mandated as there are a few cases where it is beneficial to record a separate Name for a Rotation.
6. A Static Method normally has a sequence of Changes that is not divisible into two or more equal parts. However this is not mandated as there may be cases where it is beneficial for a Method to have a repeated sequence to give it a different classification. Furthermore, a Method is not normally separately recorded in the Methods Library if its sequence of Changes is a multiple of another Method's sequence of Changes (or a fraction of another Method's sequence of Changes if that other Method has a repeated sequence).
7. Method names should not contain words that mislead as to the construction of the Method.
8. A Method should only be given the same Name as another Method in the Methods Library that has a different Stage if the requirements for Method Extension are met.

D. Variations

1. A Variation is a named combination of a Method and a Call or Calls.
2. Variations are recorded in the Central Council Variations Library, which cross-references each Variation to the related entries in the Methods Library and Calls Library.
3. The Central Council's Variations Library currently only records Plain Doubles Variations.
4. Each Variation recorded in the Central Council's Variations Library:
    a) Has the same Classes as the underlying Method on which it is based, but does not use a Class Descriptor in a Performance Report (see Section 6);
    b) Has a Name that is unique across both Methods and Variations with no Class Descriptor; and
    c) Satisfies the same naming constraints as the underlying Method (see Section 5.C).
5. Variations are incorporated into Compositions, including Spliced and Variable Cover Compositions, in the same way as Methods.

E. Right to Name

1. An unnamed Method may be named by the band that first rings it in a Performance that is reported by the Ringing World, providing:
    a) The Performance is either at least a Quarter Peal or contains an Extent of the Method;
    b) The Performance is a True Round Block, or a Round Block with Accepted Truth;
    c) The Name does not conflict with any of the requirements of this Section 5 (Method Naming) or Section 8 (Method Extension); and
    d) The Composition used is included in the report.
2. An unnamed Variation may be named by the band that first rings it in a Performance that is reported by the Ringing World, providing:
    a) The Performance contains an Extent of the Variation;
    b) The Performance is a True Round Block, or a Round Block with Accepted Truth;
    c) The Name does not conflict with any of the requirements of this Section 5 (Method Naming) or Section 8 (Method Extension); and
    d) The Composition used is included in the report.
3. The Central Council reserves the right to enter a different name in the Methods Library from the one proposed by a band for a new Method / Variation, or to leave the Method / Variation unnamed, if it considers this necessary.

F. Exceptions

1. By convention, the Class Descriptor is omitted from the Method Titles of the following Methods that are classified as either Bob, Little Bob or Place Methods:
   a) Grandsire, Double Grandsire, Reverse Grandsire, Little Grandsire;
   b) Union, Double Union, Reverse Union, Little Union;
2. The above Method Names may not be reused for new Bob Methods, new Little Bob Methods, new Place Methods, or new Methods with no Class Descriptor.
3. The Method known as Little Bob has no Method Name since Little Bob is its Class Descriptor. It will continue to be known as Little Bob.
4. The Method Name ‘Plain’, which is the most likely name for Little Bob if it had one, may not be used for any new Little Bob Method.

6. Performance Reporting

A. Definitions

1.	Performance Title	A Performance Title takes the following form: a) If the Performance was in a single Method / Variation: 1. The number of Changes in the Performance; 2. 'Variable Cover' if the Performance included a Variable Cover Composition (see Section 3.H.2); 3. The Name of the Method / Variation rung; 4. The Class Descriptor (if any) of the Method / Variation rung; 5. The Stage Name of the Method / Variation rung. b) If the Performance was in more than one Method / Variation: 1. The number of Changes in the Performance; 2. 'Variable Cover' if the Performance included a Variable Cover Composition (see Section 3.H.2); 3. 'Spliced' if the Performance included a Spliced Composition (see Section 3.G.2); 4. Optionally, 'Mixed' if the Performance included more than one Method / Variation, but is not 'Spliced'; 5. The Class Descriptor if the Methods rung in the Performance all have the same Class Descriptor; 6. Optionally, 'Plain' can be included if the Methods / Variations rung in the Performance do not all have the same Class Descriptor, but are all members of the Plain Class of Methods; 7. Optionally, 'Treble Dodging' can be included if the Methods rung in the Performance do not all have the same Class Descriptor, but are all members of the Treble Dodging Class of Methods; 8. The Stage Name(s) of the Methods / Variations rung in the Performance, listed in order of lowest Stage to highest Stage; 9. Optionally, and in brackets, the number of Methods / Variations rung in the Performance (if not included here, this information goes at the beginning of the Performance Detail – see Section 6.A.2). c) In order for Performance Titles not to mislead, if the highest Stage of Method / Variation rung in the Performance exceeds the Effective Stage of the Performance, then: 1. Layout b) above is always used, even for a single Method / Variation Performance; 2. The Effective Stage Name is used for b) 8 above, instead of the Stage Name(s) of the Method(s) / Variation(s) rung.

2.	Performance Detail	The Performance Detail takes the following form: a) If the Performance was in a single Method / Variation and the Effective Stage of the Performance was the same as the Stage of the Method / Variation, then the Performance Detail is left blank. b) If the Performance was in more than one Method / Variation, or was in a single Method / Variation where the Effective Stage of the Performance was less than the Stage of the Method / Variation: 1. The number of Methods / Variations rung in the Performance if this was not included at the end of the Performance Title; 2. The number of Changes rung of each Method / Variation, together with the Name and, if not apparent from the Performance Title, the Class Descriptor and Stage of each Method / Variation; 3. The number of Changes of Method / Variation (’com’, ’cov’, or ’com/v’) in the Performance; 4. Optionally, key features of the Composition such as ’atw’ for ’all the work’, and ’eld’ for ’each lead different’. c) Where a multi-Method Performance comprised multiple Round Blocks where each Round Block was a whole multiple of an Extent in Length (e.g. a Peal of 7 single Extent Round Blocks of Minor), the Performance Detail may optionally, and instead of b) 1 to 3 above, list the number(s) of the Extents in the order they were rung, and the Methods / Variations that were rung in each Round Block. d) As an optional alternative to using the full Class Descriptor in the Performance Detail, the following abbreviations may be used instead: • Diff = Differential • L = Little • B = Bob • P = Place • S = Surprise • D = Delight • TB = Treble Bob • TP = Treble Place • A = Alliance • J = Jump The above are combined as needed – e.g. a Little Alliance Method is LA, a Differential Treble Place Method is Diff TP, etc.

B. Content

1. A Performance Report should include the following:
    a) The Location where the Performance was rung;
    b) The date on which the Performance was rung;
    c) The Performance Title;
    d) The Performance Detail;
    e) Whether the Performance was on tower bells (bells rung full-circle-style), or on handbells;
    f) The names of the ringers in the Performance and the number(s) of the bell(s) each rang; and
    g) The names of any umpire(s) present.
2. A Performance Report may also include additional information such as:
    a) The society for which the Performance was rung;
    b) Details of the Composition used in the Performance, or a reference to it;
    c) The name(s) of the composer(s);
    d) The time the Performance took to ring;
    e) The weight of the tenor for tower bell (full-circle-style) ringing, or the size of the tenor for handbell ringing; and/or
    f) Dedications and other footnotes.
3. The Performance Report of a Performance including one or more Methods / Variations that are not in the Methods / Variations Libraries should include the specification(s) and proposed Name(s) of those Method(s) / Variation(s).
4. The report of a Performance that used simulated sound must state that it did.

C. Performance Norms

1. A Performance Report should state any aspect of the Performance that does not comply with the following norms, which will be assumed unless otherwise stated.
2. The following are considered Norms for all reported Performances:
    a) The Performance was a Round Block that started and ended in Rounds;
    b) The Performance was a True Touch, or a Touch with Accepted Truth (as defined in Section 3.J);
    c) The Performance was rung without interval;
    d) On handbells the bells were retained in hand throughout the Performance;
    e) The same person or persons rang each bell or bells continuously throughout the Performance;
    f) Neither ringers nor conductor(s) used any physical aids to memory during the Performance;
    g) No person not ringing provided any assistance in the execution of the ringing during the Performance, e.g. making calls, detecting or correcting errors;
    h) Tower bells (or simulations thereof) were rung full-circle-style (alternating ’handstrokes’ and ’backstrokes’);
    i) Handbells (or simulations thereof) were rung in alternating up-strokes (’handstrokes’) and down-strokes (’backstrokes’);
    j) In any given Row of the Performance, all bells rang at the same stroke (i.e. all handstroke or all backstroke);
    k) If Cover Bell(s) were used, these were in the highest Place(s) of the Rows;

l) Jump Changes were not used;

m) Only one Method / Variation was rung in any one Row;

n) A Performance with only one ringer was witnessed by an umpire;

o) The Performance was consistent with the framework.

7. Record Lengths

A. Requirements

1. To be included in the Central Council's register of Record Lengths, the Performance must comply with all of the requirements in Section 7.B and 7.C.
2. The Performance must also comply with norms a) to i) in Section 6.C.2.
3. For a handbell Record Length, every ringer rings at least two bells.

B. Notification and Verification

1. Notice of the attempt must be provided to The Ringing World to enable the notice to be published at least 14 days prior to the attempt.
2. The notice must state the location, start date and start time of the attempt, the Length and the Method(s) to be rung.
3. A copy of the notice must also be provided to the Central Council at least 14 days prior to the attempt.
4. Arrangement must be made for interested people to be able to listen to the Performance.
5. The ringing must be heard, and the figures of the Composition checked throughout, by competent umpire(s).

C. Reporting

1. A Performance Report must be sent to both The Ringing World (preferably via BellBoard) for publication, and to the Central Council.
2. The Performance Report must comply with the requirements of Section 6.
3. The Performance Report must include the Composition that was rung.
4. An umpire(s)' report must be sent with the Performance Report to both The Ringing World and the Central Council.

8. Method Extension

A. Definitions

1.	Extension Process	An algorithm that can be applied to the structure of a Method at one Stage to produce the structure of Methods at higher Stages. The Central Council maintains a collection of recognised Extension Processes. References in the framework to 'Extension Process' are to those processes that are part of the Central Council's collection.
2.	Extension Construction	Some Extension Processes involve setting parameters, such as a mode or the subset of a Method's Changes to be copied. An Extension Construction specifies a fully qualified Extension Process – that is, it specifies an Extension Process and the parameter values to be used.
3.	Related Methods	Two Methods at two different Stages are Related Methods if the higher Stage Method can be obtained by applying an Extension Process to the lower Stage Method.
4.	Parent Method	A Method at a given Stage from which it may be possible to derive Related Methods at higher Stages using an Extension Process.
5.	Extension	A Method at a higher Stage than a Parent Method that is related to the Parent Method by an Extension Process.
6.	Extension Path	When two Related Methods that have the same Class Descriptor have been given the same Method Name, this establishes an Extension Path for these Methods. Additional Methods at new Stages with the same Class Descriptor that are related to these existing Methods by the same Extension Construction are on this Extension Path.

B. Requirements

1. Related Methods with the same Class Descriptor may be given the same Method Name if the requirements of this Section 8, as well as Section 5 (Method Naming), have been met. Methods with the same Class Descriptor that are not Related may not be given the same Method Name.
2. Once an Extension Path has been established for two Related Methods with the same Class Descriptor then:
    a) New Extensions of these Methods created using the same Extension Construction, and which have the same Class Descriptor, shall be given the same Method Name; and
    b) A new Method at a different Stage with the same Class Descriptor that is not on the Extension Path shall not be given the same Name.
3. There are no Extension naming restrictions per se between two Methods that have different Class Descriptors. However, when a new Extension is produced that has a different Class Descriptor from its Parent Method, the new Extension may only be given the same name as its Parent Method if this doesn't conflict with Sections 8.B.1 and 8.B.2 above as they relate to the Class Descriptor of the new Extension.

C. New Extension Processes

1. A band that wishes to use a different Extension Process from those included in the Central Council's collection to create a new Extension is invited to submit the proposed process to the Central Council for review.
2. The Central Council will add the new Extension Process to its collection of recognised Extension Processes if it believes it is a valid process.

D. Exceptions

1. Many higher Stage methods were named and recorded in the Methods Library before the Central Council implemented requirements for Method Extension. All such Methods retain their existing names, and the extension requirements of the framework only apply to new Methods.
2. If a new Extension that is on an Extension Path ought, under Section 8.B, to be given the same name as its Parent Method, but that name has already been used for a different Method recorded in the Methods Library before the Central Council implemented requirements for Method Extension, then another name can be given to the new Extension.
3. If two (or more) Methods with the same Class Descriptor that are not related under the framework have previously been given the same name, and none forms part of an Extension Path with other Method(s), then any of the Methods may be used to establish an Extension Path to other Stages.

9. Related Roles

A. Collections

1. The Central Council maintains and makes available:
    a) A Methods Library (see Section 5.A.1);
    b) A Calls Library (see Section 3.F.2);
    c) A Variations Library (see Section 5.D.2).
2. The Central Council maintains and makes available a collection of recognised Extension Processes (see Section 8.A.1).

B. Records

1. The Central Council maintains and makes available records of the Record Length rung to date in each Method / Variation, or set of Methods / Variations.
2. The records separately identify:
    a) Tower bell and handbell Record Lengths;
    b) Variable Cover and non-Variable Cover Record Lengths in the same Method / Variation, or set of Methods / Variations;
    c) Records Lengths rung using simulated sound.

C. Advice

1. The Central Council will endeavour to provide advice, upon request, on any aspect related to the framework, notably Method Extension.

D. Publication

1. The Ringing World is the Central Council's official medium of publication, both in print and through its BellBoard website.
2.
    a) The Ringing World publishes Performance Reports of Quarter Peal Length and longer that it receives, categorising them according to the Lengths defined in Section 3.I;
    b) The Ringing World publishes Performance Reports of less than Quarter Peal Length that it receives when these Performances name a new Method(s);
    c) The Ringing World publishes other Performance Reports that it receives at its discretion;
    d) The Ringing World may abbreviate Performance Reports as commercial considerations necessitate.
3. The Ringing World publishes notices of Record Length attempts at least 14 days prior to the attempt, providing the notice is received in sufficient time for such publication.
4. On receiving a Performance Report of a claimed Record Length, The Ringing World waits for the Central Council's confirmation that it is a new Record Length before publishing the Report in the journal.
5. When publishing the Performance Report of a Record Length in the journal, The Ringing World includes the umpire(s)' report.

E. Analysis and Reporting

1. The Central Council produces, for each calendar year, an analysis of all Performances of Quarter Peal Length or longer that were published by The Ringing World. This analysis will either be published by The Ringing World or made available by the Central Council.
2. The analysis will separately categorise:
    a) Performances of the different Lengths defined in Section 3.I;
    b) Tower bell and handbell Performances;
    c) Performances that differed from one or more of the Performance Norms listed in Section 6.C;
    d) Performances that used simulated sound.

F. Transitional Arrangements

1. The Central Council may determine transitional arrangements relating to the implementation of the framework, and to future updates of the framework. For example, these arrangements may provide for retroactive recognition of Methods and Peals that were not recognised under previous Central Council Decisions or earlier versions of the framework.