



Vlaamse
Beiaard
Vereniging

Principles and Protocols: Carillon Culture in Flanders

A guide for cities and municipalities that have carillons.

Information and instruction on various aspects of carillon operation, such as:

- Social and cultural value of the carillon
- Challenges for the future
- Carillon use and function
- Responsibilities of the carillonist

This document was prepared by the Flemish Carillon Association in collaboration with the Association for Flemish Cities and Municipalities.

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1. HISTORICAL AND CULTURAL CONTEXT

1.1. Carillon culture as a recognized Intangible Cultural Heritage

The carillon is a musical and cultural tradition of the Low Countries. It originated about 500 years ago when people began to play music on tower bells with a carillon keyboard (“stokkenklavier,” or “baton keyboard”). The oldest reference to a baton keyboard dates to the year 1510 in the archive of the town of Oudenaarde. By the 16th century, the instrument had spread across the entirety of the Netherlands, and the 17th century saw the emergence of a golden age of carillon culture. Some cities had five or more carillons which were played several times a week. Complex automatic playing mechanisms sounded the bells day and night to mark the passage of time. Because the instrument was not well-known outside the Low Countries, the carillon became a striking characteristic of the region. After a period of decline in the 19th century, carillon culture flourished once more in the early 20th century. The musical tradition of the carillon spread internationally, with much of the growth occurring in the United States of America. Today, there are still many carillons in Flanders and the Netherlands.

Carillon culture involves more than just the physical instruments; it includes the skill of carillonists, the expanding repertoire, the tradition of playing during market days and summer evening concerts, the formal and informal training, the role of the carillon as a social and political voice, the place of the carillon in literature, the public perception of the instrument, and much more.

Most Flemish cities employ a carillonist who interprets this Flemish heritage through their weekly performances and summer evening recitals.

Carillon culture was recognized by UNESCO as a “best practice” for the safeguarding of Intangible Cultural Heritage on November 25, 2014.

1.2. Terminology: "Carillon" vs "Automatic playing mechanism"

One set of bells, two different uses.

The term “**carillon**” refers to the musical instrument whereby the carillonist plays the bells via a carillon keyboard. Each key of the keyboard’s manual is connected to the clapper of the relevant bell via a cable. The largest bells are played via the pedals. The clapper hangs inside the bell, a few centimeters from the inside surface, and the bell itself is attached to a suspension beam. Pressing a key moves the clapper toward the bell and rings the bell. Depending on the manner of playing and the force exerted on the key, the player can produce a wide dynamic range of sound. A carillon usually has 49 bells, but the term “carillon” also includes instruments with as few as 23 bells, as long as the bells can be played via a carillon keyboard.

“**Automatic playing mechanism**” refers to a system that is linked to a tower clock, either mechanically or with a computer, by which the carillon bells can be rung automatically, usually every 15 minutes. The first tower clockwork mechanisms had no clock faces; instead, the time was indicated via the bells, with the number of tollings indicating the hour. To indicate that the hour was about to be tolled, an automatic clock chime melody would play first. Modern automatic playing tunes originate from these melodies. The oldest form of automatic playing mechanism is the drum mechanism. The drum is similar to a very

large music box mechanism. It makes use of movable pins to set the desired melody. The most recent innovation in automatic playing mechanisms employs a computer to play the hourly tunes. These mechanisms operate hammers hung outside the bell, separate from the interior clappers.

A new form of automatic playing has been developed that uses pistons positioned above the keys of the carillon keyboard. When signaled by the computer, air pressure activates the pistons and presses the keys.

All automatic playing mechanisms in Flanders are currently de facto not dynamic, so all notes sound equally loudly. Most automatic playing mechanisms only use part of the carillon's range, not the full set of bells.

1.3. Carillon art as a collective experience

- Regular carillon playing is a structural element that creates a sense of order in the city or municipality. Carillons are one of the last remaining mass media that can reach citizens and visitors equally. Because of this unique quality, the carillon reinforces the identity of the city or municipality and forms a living connection with its past. Carillon culture is a form of musical heritage that is constantly being renewed because the carillonist can play popular new music in addition to historical music. A wisely-used carillon is therefore a link between old and new, past and present.
- Carillon music creates a collective experience because it can be heard by all without discrimination based on where people come from, their current standing, income, lifestyle, or anything else – this is why the carillon is a connecting element in today's society. Furthermore, the carillon reinforces other collective traditions and experiences; carillons typically hang in a historic building that is centrally located on a city square. Many performances and concerts take place during the weekly market, public holidays, and other events.
- The carillon also lends itself perfectly to music from non-Western cultures. Although it is a Flemish instrument, it can be used to play music of people living in Flanders who come from a variety of cultural origins. This helps Flanders to identify itself as a region that preserves its own heritage while also being open to the influence of other cultures.
- The carillon determines the soundscape and atmosphere of a city or municipality. Just as a building or city square contributes to the visual perception of a city or municipality, the carillon contributes to the auditory perception.

1.4. Challenges for the future

Carillon culture currently faces several challenges:

- In Flanders today, carillon culture is upheld by a group of several hundred professionals and volunteers, but it is little known to the general public. This lack of broad social knowledge can, in the long term, affect the dynamic and innovative capability of carillon culture. In some places, the job of carillonist has been eliminated to save money. It goes without saying that instruments that are not played and maintained for a number of years will begin to decay. The vast majority of instruments in Flanders are currently played regularly, but how often they are played varies from carillon to carillon: some

cities and municipalities' carillons are played 1 to 3 times per week on a fixed schedule, but in other places the carillonist is only allowed to play a few days per year, such as on major holidays.

- The general public often associates carillon music with musical trends and tastes of the past. This image does a disservice to the potential of the instrument and the ability of carillonists to give historical music a modern interpretation. This perception can be adjusted by paying close attention to repertoire and communication with the audience.
- The duties of the carillonist are not well-known, which may possibly lead to a limited professional awareness of the carillonist profession and/or general carillon operation.
- Carillon bells are most frequently rung by automatic playing linked to the clock, and less frequently by manual playing (see 1.2). In many cases, there is confusion among listeners because they cannot always distinguish between automatic and manual playing.

1.5. Flemish carillon culture in numbers (as of 11/2018)

- Number of carillons in Flanders: 70
of which 7 are owned by churches and 2 by universities
- Number of mobile carillons in Flanders: 5
- Number of carillonists playing one or more carillons: 37

Definition of a carillon: a set of at least 23 bronze bells connected to a carillon keyboard ("baton keyboard"). Most carillons have between 47 and 51 bells.

More information is available at www.beiaard.org

2. HOW TO USE THE CARILLON

2.1. Public functions

2.1.1. Weekly carillon performances

For the carillon to take its place as “the sound of the city or municipality,” it is important that the carillon is played regularly. In many places, this takes the form of performances during the weekly market, but other situations may call for alternative playing times.

Carillon performances are usually an hour in length. If the carillon is located close to the ground, such as in a low tower, the duration of the performance may be shortened (eg. 45 minutes).

In cities or municipalities with a large listening audience (large cities with many inhabitants or a large tourist population), playing several times a week may be an option.

The musical preferences of the audience will vary widely, so it is up to the carillonist to take this into account.

Although it is not explicitly part of the carillonist’s duties, it is usually the carillonist’s responsibility to report any problems in the tower. After all, the carillonist is the person who spends the most time in the tower on a regular basis.

2.1.2. Carillon concerts, such as summer concert series

If there is a quiet and comfortable location close to the tower, carillon concerts may be given in such a way that an audience can gather to listen as in a concert hall.

Every carillon city or municipality is different, and as such, it is difficult to create a general set of guidelines for carillon concerts. However, there are some considerations to keep in mind in any situation:

- Concerts should vary in musical tone and style, similar to concert programming at a cultural center or concert hall.
- Find a quiet listening place where the full range of expression of the carillon can be heard.
- Provide a program booklet with information about the performers, program, carillon, etc.
- Make a clear separation between music for a weekly performance and music for a concert.
- Provide a video display at the listening location so the carillonist can be seen live on a (large) screen. There are various alternatives for this on a technical level, depending on the location and its limitations.
Contact the VBV for advice and examples.
- Consider hosting a concert with a carillon playing together with other instruments or art forms (see 2.1.3).
- Collaborate with local cultural centers, cultural associations, art schools, hospitality, etc.

- Be aware of events going on in the city or municipality. The carillon should be a voice of the community.
- In the case of guest concerts, or concerts with a mobile carillon, introduce the concert to the audience and hold a reception for the listeners afterwards.

2.1.3. Unique projects with various collaborators

One idea for increasing public awareness of the carillon is for the instrument to be involved in concerts and events in combination with other instruments and/or art forms. These shows are an excellent opportunity for a large group of curious people to gather around the carillon and listen to it in a way they have probably never experienced before.

Although it depends on the situation, in general almost every carillon lends itself to these concerts. It may be helpful for instruments played in concert with the carillon to be amplified, so they are not drowned out by the carillon.

Due to the size of the belfry and/or the tuning of the carillon, the musical possibilities may be limited.

A mobile carillon may also be used for these concerts. Mobile carillons lend themselves to a multitude of combinations for both indoor and outdoor events.

Collaboration with local artists can create even more connection with the community, further grounding the carillon in its city or municipality and revitalizing it as a local voice.

2.1.4. Carillon demonstrations and educational outreach

If accessibility to the tower permits, opening the carillon to the public for tower visits and carillon demonstrations is a good opportunity to display the instrument and demonstrate its capabilities.

This may be organized through the tourism department, a city guide, or – depending on the carillonist’s availability – with the carillonist themselves prior to a performance or concert.

Educational outreach can also be set up through contacts with local schools for education extension, such as for musical education classes. A visit to the tower and carillon may be an ideal conclusion to such a course.

2.2. Tourist opportunities and cultural heritage

The carillon can be a unique attraction for both local and international visitors because of its origin in the Low Countries.

Municipal brochures and promotional materials are useful ways to disseminate the history of the local carillon and its playing schedule. Information about summer concert series may also be included, if such a series is organized.

2.3. Operation vs investment (technical maintenance of the carillon)

As a rule, a municipal administration uses two forms of budgeting (usually divided into different departments):

- Investment: planned financial commitment (infrastructure, facilities, and buildings)
- Operation: the budget for maintaining the means of operation (carillonist wages, repairs, artists' fees, suppliers, etc.)

When drawing up the budget, it is important to take into account not only the annual carillon operation costs and the structural maintenance, but also minor maintenance work (urgent repairs, maintenance contracts, etc.).

2.4. The automatic playing mechanism

Because automatic playing mechanisms vary widely from tower to tower (mechanism type, volume, location of the tower, etc.), it is difficult to develop guidelines about the length of automatic melodies. The carillonist is responsible for taking the limitations of their carillon's mechanism into account when selecting the automatic melodies.

However, it must be said that the link between the tower clock (such as the hour tolling) and the preceding automatic melody must be clear. If the melody is too long, there is a chance that the link will fade and the melodies will become standalone "tower music," which is not the intention of these mechanisms.

Regularly changing the melodies on the mechanism is highly recommended.

2.5. Music rights, royalties, and licensing (SABAM: Société d'Auteurs Belge – Belgische Auteurs Maatschappij)

Below is an overview of the rates recognized in Belgium by SABAM under the name "Rate 30: carillon concerts and weekly performances."

2.5.1. Carillon concerts

- Per concert: € 12.39
- For concert series: first ten concerts at € 12.39 per concert, € 7.44 per concert from the eleventh concert onwards

2.5.2. Carillon performances

Performances per year	Pay per year
1 to 25	€ 31.92
26 to 50	€ 93.29
51 to 110	€ 197.64
111 to 200	€ 381.78

2.5.3. Automatic playing

% protected works	Pay per year
1% to 25%	€ 33.81
26% to 50%	€ 67.63
51% to 75%	€ 101.44
76% to 100%	€ 135.00

All amounts above increase by 6% VAT

If the request for the concert is sent within 48 hours of the performance or concert, the price will increase by 10% on the aforementioned amounts, with a minimum of € 10.00.

In the absence of an advance request or in the event of an incomplete/inaccurate request, there will be a 15% increase on the aforementioned amounts, with a minimum of € 25.00.

3. FUNCTIONAL FRAMEWORK OF THE CARILLONIST

3.1. The profession of carillonist, as defined by the Flemish Government

For Carillonist Professional Qualifications, also see 3.2:

A carillonist studies, arranges, and performs music on the carillon; organizes concerts and events; and takes care of the instrument in order to contribute to carillon culture and the UNESCO requirements of “best safeguarding practice” for the intangible cultural heritage of the carillon.

3.2. Carillonist Professional Qualifications

The Flemish Government describes the responsibilities and required competencies of all professions recognized by the Government in the Flemish Qualification Structure (VKS).

For this purpose, the Higher Education, Adult Education, Qualification & Study Allowances Agency (AHOVKS) of the Flemish Government draws up a professional qualification metric for each profession. This is done through consultations between the sector concerned and the Qualifications and Curriculum division of AHOVKS. Completion of the document is followed by validation, classification, acknowledgement, and finally registration of the professional qualification in the qualification database.

This procedure began in fall 2017 for the profession of carillonist, in close collaboration between the project manager of the AHOVKS and members of the Flemish Carillon Association board. The final step, recognition of the profession of carillonist, took place on July 11, 2018.

The Carillonist Professional Qualifications can be found in Appendix A.

3.3. Responsibilities

3.3.1. General

The carillonist

- develops own artistic style, concepts, and ideas
- converts these into a functional practice

3.3.2. Carillon performances and concerts

- Selects suitable music
- Makes edits
- Studies new music
- Continues to study their repertoire
- Plays and performs

3.3.3. Technical management of the carillon

- Regularly inspects the carillon
- Identifies shortcomings and issues
- Reports shortcomings and issues to the proper authorities
- Completes minor emergency repairs

- Advises on companies to be contacted in case of emergency

3.3.4. New melodies on the automatic playing mechanism

- Selects suitable music
- Makes edits
- Re-pins the drum or programs the computer
- Tests the mechanism and makes adjustments as necessary

3.3.5. Organization of carillon concerts

- Develops proposals based on artistic ideas, focusing on collaborations (such as concerts with other musicians, both with the tower carillon and mobile carillon)
- Contacts guest musicians and other involved parties
- Is a member of a local carillon association
- Edits concert programs
- Coordinates the concerts

3.3.6. Promoting the carillon

- Prepares press releases
- Organizes tower visits and carillon demonstrations
- Develops educational projects and outreach
- Conducts receptions
- Maintains contact with local associations, music schools, cultural centers, etc.
- Organizes special events
- Works together with the local carillon association (if one exists), or provides support for setting up a local carillon association
- Collaborates with other local celebrations and events (holidays, cultural events, parades, etc.)

3.3.7. Keeping up-to-date with the state of the carillon field

- Attends meetings, conferences, congresses, etc.
- Participates in workshops
- Studies professional literature

3.3.8. Administration

- Prepares technical reports
- Conducts correspondence resulting from tasks listed above

3.4. Performance and Contract

3.4.1. Performance

Creating general guidelines for assessing performance is difficult due to the differences between cities and municipalities (size, type of carillon, culture, etc.)

However, when determining the responsibilities of the carillonist, there are several tasks that can be prescribed regardless of location (technical supervision, promotion

of the carillon, training, etc.) that involve the same amount of time and effort, regardless of location.

The **variable parameters** are those that depend on the place of employment:

a) Size of the municipality

This determines the amount of contact with local artists and organizations, the number and size of educational projects, collaboration with people from the municipality, number of requests for special projects, presence of a cultural center, etc.

In the table below are given details about municipalities of less than 20,000 inhabitants; between 20,000 and 80,000 inhabitants; and more than 80,000 inhabitants.

b) Number and frequency of performances

There is a big difference in the required working time depending on the number of performances per week.

c) Summer concerts (carillon concerts on summer evenings)

This section refers to all additional summer concerts in addition to weekly performances.

The working time includes time spent organizing the concerts, and the time spent playing.

The required working time depends on the number of summer concerts. In the table we distinguish between a “limited summer concert series” (less than 5 concerts) and an “extensive summer concert series” (more than 5).

Large cities typically have an extensive summer concert series.

The term “extended summer concert series” also includes collaborative concerts, known in the carillon world as “Carillon PLUS.” These concerts require a great deal of preparation, both organizational and musical.

d) Automatic playing (see 1.2 and 2.4)

Most automatic playing mechanisms are computer-controlled. Some mechanisms use a drum to play the tunes. Replacing the melody on a drum is very time- and labor-intensive. Since this is usually the case in large cities, the extra working time required has already been added to the “size of the municipality” parameter (see above).

WORKING HOURS PLAN

The table below details the estimated working hours plan developed by the Flemish Carillon Association for **the average total working time per week spent on all tasks (including generic ones)**, taking the variable parameters explained in 3.4.1 into account.

	About 25 performances per year	About 60 performances per year	About 120 performances per year	About 160 performances per year
<ul style="list-style-type: none"> • < 20,000 citizens • Limited summer concert series 	min. 4.25 hours per week	min. 6.25 hours per week	min. 11.25 hours per week	min. 17.5 hours per week
<ul style="list-style-type: none"> • < 20,000 citizens • Extensive summer concert series 	min. 4.75 hours per week	min. 6.75 hours per week	min. 11.75 hours per week	min. 18 hours per week
<ul style="list-style-type: none"> • > 20,000 < 80,000 citizens • Limited summer concert series 	min. 5 hours per week	min. 7 hours per week	min. 12 hours per week	min. 18.25 hours per week
<ul style="list-style-type: none"> • > 20,000 < 80,000 citizens • Extensive summer concert series 	min. 5.5 hours per week	min. 7.5 hours per week	min. 12.5 hours per week	min. 18.75 hours per week
<ul style="list-style-type: none"> • > 80,000 citizens 	min. 6.75 hours per week	min. 8.75 hours per week	min. 13.75 hours per week	min. 20 hours per week

Detailed information about these calculations is available from the VBV upon request.

3.4.2. Contracts

3.4.2.1. Contract duration

A carillonist is responsible for making contact with all local stakeholders, and for building a broad network to form connections between various local events and the carillon. It is advantageous for these contacts to be maintained by the same person in the long term.

Because of this demand for continuity and stability, the Flemish Carillon Association proposes to contract carillonists part-time for an indefinite period. The information in 3.4.1 can be used to create an agreement based on the number of working hours per week.

3.4.2.2. Pay

Payment is determined according to these levels:

- A-level is a master's or equivalent;
- B- level is a bachelor's or equivalent;
- C- level is secondary education or equivalent;
- D- and E- level can be determined on a case-by-case basis

The salary scales associated with each level have been determined by the Flemish government.

3.5. Compensation for concerts played by guest carillonists

This specifically concerns compensation for concerts performed by guest carillonists. The compensation for additional concerts performed by the local carillonist is included in his or her contract (see 3.4.1c).

Preparations for a carillon concert are much more extensive than those for weekly carillon performances. The repertoire for a carillon concert will be different from that of a weekly performance, due to the nature of the concert. Performances require considerably more preparation time, since the carillonist must develop a program, practice the repertoire, and become familiar with the instrument on which they will perform.

Depending on the circumstances (such as a historical instrument, theme of the concert, etc.), the Flemish Carillon Association proposes a minimum payment of 250 euros (for a small town or municipality) to 400 euros (for a large town or municipality) per concert.

3.6. Professional development

The carillonist is expected to keep abreast of all developments in carillon art. Continued study may take place through workshops, masterclasses, and additional training of any type. Compensation for costs incurred while pursuing these studies may be allocated from the municipality's education and training budget

3.7. Recruitment and selection

Vacancies should be promoted by the Flemish Carillon Association and the Royal Carillon School "Jef Denyn" in Mechelen.

Candidates should hold a carillonist ("Beiaardier") diploma from the Royal Carillon School "Jef Denyn" in Mechelen or hold a bachelor's degree in carillon.

The Flemish Carillon Association recommends that the selection jury be composed of a municipal staff member and one or more external carillon experts.

The selection procedure contains two parts:

A. Audition

- The audition is used to determine whether a candidate achieves the desired level of proficiency. It is up to the jury to decide the required standard.
- The jury determines the audition repertoire based on the local conditions (size of the carillon, tuning of the carillon, etc.). It is recommended to have one required piece and set style guidelines for the remainder of the program.
- It is the responsibility of the chairman of the jury to monitor the objectivity and fairness of the audition and judging process.
- The candidates are assessed completely anonymously.

B. Interview

- The Carillonist Professional Qualifications (see 3.2) can be used as a guide for questioning the competencies of candidates during the interview.

The results of rounds A and B are considered together to make the final selection. The municipality must justify its decision.

3.8. Performance evaluations

Like all other municipal or city staff, the carillonist is entitled to follow-up and feedback on his or her performance. The carillonist's performance may also be evaluated as needed.

Continuous training and study are important factors in the evaluation process.

3.9. Municipal service

The carillon is embedded in various ways in many cities and municipalities, ranging from tourism and culture to city museums and universities. Due to the diversity of local carillon operation, it may not be possible to clearly define the role of the carillonist in the municipal organization. However, it is highly recommended that the carillonist be included in a municipal team in close collaboration with his or her colleagues. This allows for mutual understanding to be developed in support of the local carillon culture.

4. MISCELLANEOUS

For any questions that have not been addressed in this document, or for clarification about the information provided, please contact the VBV.

APPENDIX A: Required competencies of a carillonist as defined in the Carillonist Professional Qualifications. The Qualifications were defined by the Flemish Government’s recognition of “carillonist” as a profession on July 11, 2018 (also see 3.2)

2. Description of the profession

2.1. SUMMARY OF COMPETENCIES

	Actions	Skills			Knowledge principles per action Basic knowledge Knowledge Thorough knowledge
		Cognitive skills	Problem-solving skills	Motor skills	
1	Collaboration				<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Basic knowledge of forms of cooperation - Knowledge of social skills
	- Communicates appropriately with all involved parties	X			
	- Shares information with all involved parties	X			
	- Carefully considers preparation and implementation	X			
	- Contributes own ideas	X			
	- Respects others’ input	X			
	- Consider and contributes to the group interest	X			
	- Encourages others	X			
2	Works toward own well-being and the well-being of others				<ul style="list-style-type: none"> - Basic knowledge of ergonomics - Basic knowledge of hearing protection - Basic knowledge of safety rules - Knowledge of the instrument
	- Conducts oneself ergonomically			X	
	- Uses protection against hearing damage			X	
	- Handles materials and instruments safely			X	
	- Identifies risks	X			
	- Follows safety instructions	X			
3	Develops own artistic style				<ul style="list-style-type: none"> - Basic knowledge of major musical and social trends. - Basic knowledge of relevant information sources specific to the sector (publications, websites, support centers, conferences, training courses, etc.) - Knowledge of artistic terminology - Knowledge of different musical contexts (the stage sector, festivals, events, competitions, congresses, etc.)
	- Has an eye for social and artistic trends	X			
	- Has an eye for artistic and cultural practices	X			
	- Has an eye for techniques and technological trends in relation to own activities	X			
	- Does research related to own artistic style	X			
	- Develops own artistic language	X			

	- Reflects on own style	X			
	- Develops own skills	X			
4	Develops artistic concepts and ideas				
	- Collects base material	X			
	- Analyzes base material	X			
	- Integrates gained insights into own creative process	X			
	- Works toward a personal goal	X			
	- Works toward a collective goal	X			
	- Is intuitive, creative, collaborative, and productive			X	
	- Interacts with other artistic disciplines	X			
	- Transforms perceptions and impressions into artistic ideas	X			
5	Transforms artistic concepts and ideas into an achievable whole				
	- Uses techniques and methods			X	
	- Gives shape to the imagination			X	
	- Guards own artistic vision	X			
	- Discusses own artistic vision with others	X			
6	Studies and/or creates the base material for a performance				
	- Gathers information and makes use of it	X			
	- Interprets base material	X			
	- Develops artistic ideas and is able to interpret them			X	
	- Arranges existing work, alone or with others	X			
	- Has an eye for the implicit and explicit characteristics of the piece of music to be arranged (structure, tension arcs, musical-technical details, intention of the composer, background, music-historical context, etc.)	X			
	- Masters a music notation system	X			
	- Records the characteristics of a piece of music in a score (structure, arrangements, technical difficulties ...)	X			
	- Respects property rights and arranges permission for use	X			
					<ul style="list-style-type: none"> - Basic knowledge of music history - Basic knowledge of music styles - Basic knowledge of relevant information sources specific to the sector (publications, websites, support centers, conferences, training courses, etc.) - Basic knowledge of other artistic disciplines - Knowledge of music theory - Knowledge of harmony - Knowledge of repertoire
					<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Basic knowledge of music history - Basic knowledge of music styles - Basic knowledge of relevant information sources specific to the sector (publications, websites, support centers, conferences, training courses, etc.) - Basic knowledge of other artistic disciplines - Knowledge of different musical contexts (the stage sector, festivals, events, competitions, etc.) - Knowledge of professional terminology. - Knowledge of music theory - Knowledge of harmony - Knowledge of the repertoire - Knowledge of social skills
					<ul style="list-style-type: none"> - Basic knowledge of music history - Basic knowledge of music styles. - Basic knowledge of music notation systems. - Basic knowledge of intellectual property law - Knowledge of music theory - Knowledge of harmony - Knowledge of the repertoire - Knowledge of the instrument's possibilities for expression. - Knowledge of instrumental techniques. - Knowledge of the instrument

7	Determines the [conditions] for performances				<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Basic knowledge of budget management - Knowledge of social skills
	- Develops ideas for solo and collaborative performances	X			
	- Discusses the conditions of a performance with all involved	X			
	- Designs a program	X			
	- Takes possibilities and limitations into account (materials, infrastructure, time, budgets, etc.)	X			
	- Makes appointments with others (musicians, stage technicians, other artists, etc.)	X			
8	Prepares for a performance or concert				<ul style="list-style-type: none"> - Basic knowledge of warm-up techniques - Basic knowledge of ergonomics - Knowledge of the instrument - Knowledge of hearing protection.
	- Adjustment of the wire regulators			X	
	- Maintains technical playing skills (scales, broken chords,...)			X	
	- Handels with safety and in a sustainable way for the body and the instrument			X	
9	Rehearses				<ul style="list-style-type: none"> - Basic knowledge of exercise techniques. - Basic knowledge of musical styles. - Basic knowledge of ear training. - Knowledge of rhythm. - Knowledge of the instrument's possibilities for expression. - Knowledge of instrumental techniques - Knowledge of music theory - Knowledge of interpretation techniques. - Knowledge of the instrument
	- Performs technical exercises			X	
	- Determines handling	X			
	- Memorizes handling			X	
	- Studies new music	X			
	- Is able to maintain a level of performance of the repertoire, by continuous studying	X			
	- Searches continuously for new possibilities of expression and technique	X			
	- Is open for advise and inspiration by others, also in carillon plus	X			
	- Makes alterations in arrangements if necessary, in ordre to achief a better artistic concept	X			
10	Interprets for the public				<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Basic knowledge of music styles - Knowledge of rhythm. - Knowledge of the instrument's possibilities for expression. - Knowledge of instrumental techniques. - Knowledge of interpretation techniques. - Knowledge of the instrument - Knowledge of social skills
	- Masters technical playing skills			X	
	- Senses of the rhythm, timing, and dynamics			X	
	- Listens to the tone dynamics and tone color while playing			X	
	- Listens to the instrument's sound quality	X			
	- Choses and controls all dynamic expressions			X	
	- Develops a unique and personal approach			X	
	- Responds flexibly to space and circumstances		X		
	- Improvises when the situation requires it		X		

	- Adapts the program to different circumstances		X		
	- Occasionally performs concerts with other artists				
	- Performs for a public	X			
11	Reflects on and improves own performance and communicates about adjustments made				
	- Accepts feedback	X			
	- Is flexible	X			
	- Reflects and communicates with other about the result	X			
12	Organizes activities (concerts, guided tours, education, etc.) that bring the public closer to the carillon				
	- Develops and/or selects concepts for concerts and activities	X			
	- Determines an event calendar				
	- Delegates tasks				
	- Makes contact with involved parties				
	- Makes agreements with involved parties				
	- Evaluates the concerts and activities	X			
13	Is responsible for the instrument				
	- Provides recommendations for maintenance and repair	X			
	- Evaluates maintenance and repair work	X			
	- Can perform minor repairs		X		
	- Oversees the condition of the instrument	X			
14	Programs the automatic playing mechanism				
	- Takes into account the social function of the automatic playing mechanism	X			
	- Acquires expertise on the operation of the automatic playing mechanism	X			
	- Selects music for the automatic playing mechanism	X			
					<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Knowledge of professional terminology - Knowledge of rhythm. - Knowledge of the instrument's possibilities for expression. - Knowledge of instrumental techniques. - Knowledge of interpretation techniques. - Knowledge of social skills
					<ul style="list-style-type: none"> - Basic knowledge of communication techniques - Basic knowledge of forms of cooperation - Knowledge of event organization - [Knowledge of the range of concepts] - Knowledge of social skills
					<ul style="list-style-type: none"> - Knowledge of how the instrument works - Knowledge of instrument maintenance - Knowledge of campanology
					<ul style="list-style-type: none"> - Knowledge of programming and operation of the automatic playing mechanism - Knowledge of the rhythmic and harmonic limitations of the automatic playing mechanism - Knowledge of harmony

	Arranges music for the automatic playing mechanism	X			
	- Programs the automatic playing mechanism	X			
15	Is responsible for communication with the media and the public				<ul style="list-style-type: none"> - Basic knowledge of communication tools - Basic knowledge of communication techniques - Basic knowledge of editorial work
	- Provides content	X			
	- Provides information about implementation	X			
	- Uses social/digital media	X			
	- Selects recordings for publication	X			
	- Determines through which channels (online, on physical media, etc.) recordings are distributed	X			
	- Gives interviews				