

## Election Court 21 May 2020

### Master's Speech and Toast to New Deputy Master

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The Zoom Election Court has given us the opportunity to welcome consorts and family and it's an absolute pleasure to see you here. I am also joined by two guests who would have been with me at Apothecaries Hall.

You all know how special the Company was to my father, Julian Scott, who became a Liveryman in 1967. Twenty years later he introduced my cousin, Liveryman Jeremy Collier, who is with us tonight. I know how proud he would be to see his daughter take office accompanied by his beloved nephew.

My Godchild Amy joins us from Lincolnshire and together we've enjoyed several Livery events. We were delighted to attend the Horners Lecture on '*Bendy Polymers*'. Not for everyone, but with Amy's background as a Chemistry student at Durham and my 25 years work working with plastics in manufacturing it was gripping. I am so delighted that you and Jeremy are with me. You are all most welcome and I look forward to raising a glass with you later – and in the real world as soon as possible.

My first and happy duty is a tribute to the Deputy Master. Many will say 'What a fantastic Master Andrew Sindall has been' and in trying to summarise what that means - the stand-out for me is Leadership. You embody the values of vision, influence and empathy built on a foundation of integrity - that allow us to deliver our objectives to the Company, City and Craft. You are an enabler. You've also made us think about member engagement, our charitable giving, and strengthening links to the craft.

You have been unbelievably generous with your time and good counsel in supporting initiatives underway or started in your year – always interested and ready at the end of a phone - but never intrusive or critical. And how busy you have been representing us in the City or visits to craft events – all the more impressive given that you have a demanding full time job in the City.

Andrew – you are a treasure and have set another high bar for the role and responsibility of Master.

We have also been fortunate in the contribution of the Mistress Turner. Liz has always been a joy to meet at Livery functions and I know how well she has represented our Company at Consort events. As the Deputy Master mentioned, the Hurlingham event was indeed a triumph and Liz, let me add my personal thanks for your support to me in the run up to Master.

In this era of Zoom and camera challenges, I won't ask you to be upstanding but do please raise your glasses to drink the health of 'Andrew and Liz!'

## Intro

On the 10<sup>th</sup> of March at the Master's Emeriti lunch in the intimate surroundings of Skinners Hall I was invited to share my vision for the year ahead. On that day none of us could have imagined how radically the world was going to change.

The themes I shared were based on the building blocks of the Company - the 3 C's: City, Craft and Charity built on the foundation of a 4<sup>th</sup> C – Company camaraderie. *And we now have a 5<sup>th</sup> C – Coronavirus.* I was planning to explore the impact of the Turners' craft in the fabric of our daily, artistic and cultural lives and if anything, Coronavirus has *highlighted the good we want to do and our opportunity to play a wider role in improving people's lives.*

## Our first pillar is the City...

We know the impact of Coronavirus on life in the City and The Lord Mayor has been fast and brave in sharing his priority to maintain confidence in the City and hasten the relaunch of a strong economy. Confidence...that's another 'C'! He believes the resilience and agility of the financial and professional services industry will be central to our long-term economic recovery and has called on the livery movement to play its part as custodians of a tradition of fellowship, entrepreneurial spirit and support for the vulnerable. The current circumstances, he says, presents us with an opportunity – indeed obligation – to demonstrate the social value of the Livery in a new way. We must all do as much as we can. He finishes with saying that 'We continue to work hard to create A Better City For All – one that is inclusive, healthy, skilled and fair. Values we appreciate and through our Turning Things Around initiative we'll be exploring how to support him.

Before Coronavirus one of his key initiatives was '*The Cultural Mile*' a celebration of creativity within the City. His recent Gresham Lecture focussed on the need for creativity alongside technical skills. No longer do academic achievements alone guarantee successful employees; rather, those who have 'fusion skills' – creativity and communication, presentation and problem solving – promise to deliver better business growth. As you know I am passionate about the Arts and as a Trustee of the Guildhall School of Music and Drama (a key partner in the initiative) I'm keen to support. We already have links with the school through the Turners Consort and I want to build partnerships with the other core organisations, the Barbican and Museum of London to raise the profile of turning as an artistic and meaningful venture.

Talking about creativity leads us to our second pillar – Craft

## Craft

What has become evident in these strange times is the importance of Craft – to help us *live well* - whether that's reconnecting with the art of sourdough baking, potting tomatoes or dusting off the lathe. Coronavirus has highlighted the need of creativity to our well-being. One idea that resonates for me is bringing the Craft to life through Music with its proven impact on our spirit and emotions to enhance well-being.

This association between music and Turners has a long and illustrious history illuminated for us by Past-Master John Bridgeman's research. We know that London Turners pioneered instrument making in the 17th and 18th Centuries. Thomas Stanseby became Master in 1739 and was commissioned by Handel to make the first Contra Bassoon. Richard Potter, Master in 1782 was the most famous flute maker in London.

You were all part of commissioning *The Turners Consort* - the first set of medieval-style recorders on loan to any conservatoire in Europe and I can't let this moment pass without publicly thanking Master Emeritus Andrew Mayer, Past-Masters John Bridgeman, Ilan Krieger and Andrew Neill, Deputy Master Andrew Sindall and Upper Warden Matthew Gaved for each funding a named instrument. I'm only sorry we won't be able to hear the Consort at the opening night of the Stour Festival next month when 22 Court members and consorts were getting together along with the promise of guided tours from Past-Master David Batchelor who's brother is Chair of the Festival. Next year hopefully!

Still on recorders but moving swiftly from the Medieval to the 17<sup>th</sup> Century we know the very fabric of the City of London underwent major changes thanks in part to the Great Fire - and we all know how change in the City feels at the moment. We have a fantastic snapshot of City life in the 1660s from Samuel Pepys diary, including some tantalising references to playing the recorder he bought from Drumbleby's music shop "the sound of it [is] of all sounds in the world most pleasing to me". And that's where this next project I want to share with you comes in - and asks the question - what did Pepys actually play on? There are no remaining examples, only in painting and sculptures by Grinling Gibbons *and I'd like to rescue this recorder lost from our craft's landscape by re-creating it.*

Modern day players never have the right instruments to play their music on and in the way the Turners Consort allows for authenticity in the Medieval, if you want to play music from say - Purcell - you have to play it on an instrument from the previous century or a copy of the Master Turners Stanseby from the following century. In partnership with Ian Wilson, Professor of Woodwind at the Guildhall School, who brought the idea to me, I'm proposing we commission our own Turner's Quest Scholar, Jack Darach, to research and develop this instrument. Jack is apprenticed to Tim Cranmore who made the Turners Consort and considered one of the finest young British turners in the genre.

Why is it important - well, it's continuity in Turner's leading the way in recorder making- and with an international platform; It also supports the Grinling Gibbons 300th anniversary driven by the Master Carvers Association and produce something that will live on for hundreds of years carrying the name of the Turner's Company with it. In 50 years' time a professional musician will turn to his colleague and say 'Do you have your Pepys and Stanesby recorders with you?'

What's more, this is not something that has to be postponed by Coronavirus as research and development can start right now and be ready to support the Lord Mayor's Cultural mile when it re-emerges.

## **Our final pillar is Charity**

Following training days run by Les Thorne and in meeting various pro and amateur Turners, I was struck by the impact turning has on well-being and mental health. People shared with me about their PTSD, Aspergers and mental health challenges and how turning helped.

I want to re-visit what we're already doing in this area (inspiring work with Road Farm and turning - helping children and adults to gain confidence while learning new skills; community ventures at the Greenwood site in Stoke Newington and so on...) and review how we can reach more people with turning as a wellness opportunity.

The Charity Committee is reviewing its regular grant payments and our Turning Things Around initiative will be addressing the opportunity to support Turners and the Prototype Yeoman Group.

## **Foundation – Company camaraderie**

Of course we're feeling sad that we can't meet in person at our many events and dinners and if you add the potential 2,000 visitors to WiW, which is likely to be postponed to next year, we get an idea of the scale of loss of interaction to share our comradery and Craft. But let me assure you our Events and Comms Committees are working hard to see what we can do to develop interesting, fun and creative ways to mitigate this loss. Only yesterday I received my first on-line Livery event so things are looking up!

## **Thanks**

In my journey up the Chair there are too many of you to thank by name for your guidance, inspiration and kindness - but there are two people I must single out. Master Emeritus Andrew Mayer my mentor on the Court. His considered wisdom, knuckle-wrapping when needed and support is beyond measure. Thank you Andrew.

And where should I begin to express my thanks to Master Emerita Penrose Halson?! It was only after joining the Court that I learnt my normally modest father broke all the rules of etiquette by asking Penrose how I might join the Court. I am however, so grateful to him - as the privilege to share in the phenomenal work that you do and meet such inspirational people has been a highlight in my life.

It was only as recent as 1983 that the Livery movement had a female Master and with Penrose as a role model, I am hugely proud to serve this ancient company as your second female Master in 400 years. With Assistants Jo Baddeley and Joey Richardson below the Chair, I'm sure that gender will no longer be a thing - and in the way that you and the Company have enabled women I hope we can continue to look at diversity and inclusion in what we do.

Finally thank you for your confidence in me and I am very excited to serve this great Company. May I ask you to raise your glasses to join me and drink a toast to **'The Worshipful Company of Turners. May it flourish Root and Branch'**.