The role of the outsider as an agent for change

A context statement prepared by Darren Henley, submitted in support of his candidacy for the Doctorate in Professional Studies by Public Works.

April 2019

Institute for Work Based Learning
Middlesex University

Under history, memory and forgetting.
Under memory and forgetting, life.
But writing a life is another story.
Incompletion.

Paul Ricoeur (2004, p.506).

Table of Contents

Disclaimer page 05

Acknowledgements page 06

Abstract page 07

List of figures page 08

Chapter 1: Introduction page 09
- 1.1 Methodology page 12
- 1.2 Summary of Public Works page 18
- 1.3 Identifying a common thread page 20

Chapter 2: Classic FM page 24
- 2.1 Radio days page 24
- 2.2 Right place. Right time? page 26
- 2.3 The move to management page 28
- 2.4 Getting into print page 35
- 2.5 An advocate for classical music page 38
- 2.6 The common thread – part 1 page 45

Chapter 3: Music Education in England page 50
- 3.1 Music Manifesto page 51
- 3.2 The Review page 54
- 3.3 Responses to the Review page 59
- 3.4 The National Plan for Music Education page 62
- 3.5 The future of music education in England page 65
- 3.6 The common thread – part 2 page 68

Chapter 4: Cultural Education in England page 72
- 4.1 A second Review page 73
- 4.2 Responses to the Review page 80
- 4.3 A National Plan page 83
- 4.4 Creativity and cultural education page 84
- 4.5 The common thread – part 3 page 89

Chapter 5: Arts Council England page 91
- 5.1 The creation of a fiction? page 91
- 5.2 The passage of time page 94
- 5.3 A new departure page 96
- 5.4 Setting the agenda page 99
- 5.5 The Arts Dividend page 100
- 5.6 The common thread – part 4 page 103

Chapter 6: Final Reflections: Bringing the threads together page 106
6.1 Developing a framework page 106
6.2 Behaviours and values page 115
6.3 The nature of the outsider page 119
6.4 Back to the future page 124

Appendix A: References page 129

Appendix B: Full list of Published Works page 138

Appendix C: Curriculum Vitae page 140

Appendix D: Public Work 1: *The Classic FM Handy Guide to Everything You Ever Wanted to Know About Classical Music*

Appendix E: Public Work 2: *Music Education in England*

Appendix F: Government response

Appendix G: The Importance of Music: A National Plan for Music Education

Appendix H: Public Work 3: *Cultural Education in England*

Appendix I: Government response

Appendix J: Cultural Education: A Summary of programmes and opportunities

Appendix K: Public Work 4: *The Virtuous Circle*

Appendix L: Public Work 5: *The Arts Dividend: Why Investment in Culture Pays*

Disclaimer

The views expressed in this research project are those of the author and do not necessarily reflect the views of the supervisory team, Middlesex University, or the examiners of this work.

Acknowledgements

Although this context statement is very much a personal narrative, no professional practice is really ever a solo effort, so there are many people that I want to begin by thanking for helping me along the way.

Thank you to the team at Middlesex University’s Institute for Work Based Learning. Particular thanks and gratitude must go to Dr David Adams, who has been a constant source of insight and inspiration; to Dr Kate Maguire for her encouragement to get going in the first place; and to Dr Benjamin Dwyer for his valuable guidance.

I am grateful to my Arts Council England colleagues Mags Patten and Paul Roberts OBE, who read early drafts and provided eagerly sought feedback. Thank you also to Isabelle Tarran who shared with me her encyclopaedic knowledge of Marvel Comics – helping me to think about outsiders in a different way.

I would like to thank those people who have been particularly big influences on my professional life, some of whom are mentioned here in the text that follows. There are many other colleagues who have played their part too; I owe all of them a debt of gratitude. I have been very lucky to work with brilliant people in brilliant organisations. This continues to be the case today at Arts Council England, where I work alongside a truly superb team of inspirational people across the country and a wise and visionary Chair in Sir Nicholas Serota CH. I learn a lot from them all every day.

Thank you to my friends and family; they do not feature in these pages, but they are precious parts of my life away from my professional practice. An especially big thank you to my parents, Anne and Lewis, for all of their support and encouragement over the years. And extra thanks to my mother, whose assiduous collecting of cuttings for her scrapbook over the past three decades has provided me with a rich resource for this context statement.

Abstract

This context statement explores and reflects on the role of the outsider as an agent for change. It argues that an outsider is often able to see things differently, to offer new insights, to detect patterns and to identify commonalities that are not apparent to an insider.

I tell the narrative story of my career spanning the media, cultural policy and education policy, and cultural funding. I examine key aspects of my professional practice: as managing director of Classic FM; as the author of independent government reviews into music education and cultural education in England; and as chief executive of Arts Council England, reflecting on a series of five published works that, together with this context statement, form the overall submission for my candidacy for the Doctorate in Professional Studies by Public Works.

Although my work has been in different fields and, on the surface at least, did not appear to me at first to have a unifying common thread, the critical reflection involved in creating this context statement helped me to identify that there was in fact a central theme running through the narrative of my professional practice. Far from it being a series of disjointed events, I argue that the development of my professional practice has, in fact, been linear in its form, allowing me to reflect on the learning from each of the experiences as new challenges were encountered.

With the benefit of reflection, I come to recognise the tacit knowledge and understanding that I have built up over thirty years of professional practice, in the process, identifying a framework for delivering change, built upon a set of common behaviours and values. I set out to illustrate how these behaviours and values have been present in my own professional practice and how they could be replicated by other outsiders who find themselves in roles where they are agents for change.

List of figures

Figure 1 Developing programme content on Classic FM page 31

Figure 2 Tweet on my appointment at Arts Council England page 98

Figure 3 A framework for the outsider acting as an agent for change page 107

Figure 4 The behaviours of the outsider acting as an agent for change page 116

Figure 5 The values of the outsider acting as an agent for change page 117

Chapter 1: Introduction

As long ago as the seventeenth century, Locke (1689, book II, chapter XXVII, para. 9) put forward the case for the importance of reflection in his definition of a 'person' as a 'thinking, intelligent being that has reflection and can consider itself as itself, the same thinking thing in different times and places.'

This Doctorate in Professional Studies by Public Works offers me the opportunity to become that 'thinking thing' and to reflect on my career to date. In so doing, I hope to gain a better understanding of my work as a coherent body, rather than as a series of separate unrelated episodes. As I mark exactly three decades of professional practice in 2019, it feels like an appropriate moment to pause and to reflect. My work has been a central part of my life since my teenage years and this review of my professional practice includes both my paid jobs – at Classic FM and at Arts Council England – and my unpaid voluntary roles undertaking independent government reviews into music education and cultural education in England. Adams (2014, Vol 2: pp.819-821) defines 'work' as:

> A productive activity undertaken by an individual or group of people to achieve worthwhile outcomes. It may or may not be remunerated. It can be understood in its widest sense to include the multitude of ways in which people act purposefully in the world. It is interesting to note that we often identify ourselves through our work and the workplace can teach us a lot about ourselves. Work can be the place where we grow, acquire new skills and develop wisdom.

Before delving into the world of my work, I do want to get one of the biggest challenges of the journey of creating this context statement out of the way right at the very start. Initially, I found the need to write this document in the first person something of a roadblock. I was perfectly happy to report, to analyse, to comment and to contextualise in the third person, but I discovered very quickly that public self-reflection does not sit comfortably with me. It was somewhat unnerving to lay my professional life and my innermost thoughts down on paper. What were my concerns? On some subconscious level did I share the views of the writers of ancient Greek and Roman literature? Scholes, Phelan and Kellogg (2006, p. 243) report that back then ‘a document aspiring to achieve truth of fact had a better chance of being appreciated as factual if it did not seem too personal’. Perhaps I was worried about opening myself up to public criticism or ridicule. Or maybe I feared being accused of having too high a personal self-regard, of being so self-obsessed that I felt the need to dig deeply into my own professional practice in such a public way. I have had this in my mind throughout the time I have spent researching and writing, but I have attempted to ensure that balance, proportionality and objectivity have been maintained. It is still possible that some people may read this context statement and feel that my initial fears were justified. But, I hope not.

A Doctorate in Professional Studies by Public Works context statement differs both in style and content from a traditional PhD thesis. To meet the requirements of the former, I have tried hard throughout this context statement to provide fair analysis and commentary; to identify the implicit and intuitive knowledge that has lain behind my professional practice; and to make explicit my learning and insights from this process. My job here is to identify the nature of my professional practice and the learnings from it, relating them back to the Academy.

And I really do hope that my early reticence about writing in the first person was misplaced, because the journey of creating this context statement has ultimately been far more personally fulfilling than the early forays at my laptop would have suggested that it might originally be. The critical reflection demanded by the doctorate has enabled me to gain a greater understanding of the influences on my professional career; greater clarity around the values, behaviours and attitudes that I hold dear, both in myself and in others; and a greater understanding of what effective leadership looks and feels like. It has also allowed me to learn more about the process of effecting positive change in people’s lives and more about the way in which public policy is developed and implemented in England.

My professional practice can broadly be divided into three distinct but interlinked areas, spanning the media; music education and cultural education; and public policy and funding in the arts and culture sector. Policy is defined by Dye (1976, p.1) as 'what we do, why we do it, and what difference does it make'. I have come to understand that these three questions are at the very heart of a Doctorate in Professional Studies.

As part of the process of writing this context statement, I have been required to identify a common over-arching theme that runs through these three areas of my work. I believe that the golden thread at the heart of my professional practice centres on the role of my being an outsider operating as a non-specialist advocate involved in bringing about change. Later in this introductory chapter, I will explore this idea a little further, before delving in more detail into four distinct areas of my career over the following four chapters. The concluding chapter offers me the opportunity to draw my learning together and to reflect on the process of writing this context statement. It also gives me the chance to pause from an analysis of a journey travelled so far and to look into the future instead.

The first area of my professional practice was born out of more than two decades working in broadcasting at the UK's national commercial classical music radio station, Classic FM. While I was there, over a twenty-three year period, I was lucky enough to work with a team that pioneered a brand ethos and radio programming content that took a high art form (in this case, classical music) to a mass market audience. Classic FM became three times the size of its longer-established BBC competitor, redefining the classical music entertainment genre in terms of radio, the internet, live concerts, on CD and in print. This is discussed in Chapter 2.

The second area of my practice looks specifically at my work in music education and cultural education. The publication of my two independent government reports in 2011 and 2012 resulted in a reorganisation of the delivery of music education in England and a series of new government funded cultural education initiatives. Music education is covered in Chapter 3, while wider cultural education is discussed in Chapter 4.

The third area of my work stems from my role since April 2015 as chief executive of Arts Council England. This period brings my career right up to date, but I concentrate here specifically on my first year in the role, looking at this aspect of my professional practice in Chapter 5.

1.1 Methodology

In my research for this Doctorate in Professional Studies, I have been particularly influenced by the writing of the American philosopher and professor of urban planning, Donald A. Schön, who can be regarded as one of the key thinkers behind the widening of academic recognition of the value of critical reflection of professional practice. Schön (1983, p.viii) believes that ‘competent practitioners usually know more than they can say’. He asks:

> What is the kind of knowing in which competent practitioners engage? How is professional knowing like and unlike the kinds of knowledge presented in academic textbooks, scientific papers, and learned journals?

I have been mindful of these questions, during the preparation of this context statement. Polanyi (1967, p.4) refers to professionals’ unspoken ‘tacit knowledge’ and Maguire (2015, p.170) further develops Schön’s questioning in a discussion of ‘metanoia’, which she defines as ‘another way of knowing; a knowing ‘beyond’ which is creative and transformative’. There is a risk that ‘real world’ thinking and doing is not given the value it deserves – that practice in some way becomes subservient to theory. Morin (2001, p.5) neatly sets out the challenge:

> One of the greatest problems we face today is how to adjust our way of thinking to meet the challenge of an increasingly complex, rapidly changing, unpredictable world. We must rethink our way of organising knowledge.

I have also found the ‘big ideas that should guide research and practice’ put forward by Webster (2014, pp.x-xiii) highly persuasive. These include: ‘personal philosophy’, ‘creative thinking’, ‘interdisciplinary connections’ and ‘meaningful assessment’.

Bolton and Delderfield (2018, p.1) observe that ‘reflective practice is a state of mind, an ongoing attitude to life and work, the pearl grit on the oyster of practice and education.’ While, Handy (2015, p.180) believes that ‘learning is mostly experience understood on reflection’ and Schön (1983, p.14) notes that the world of professional practice contains ‘complexity, uncertainty, instability, uniqueness, and value conflicts’. He goes on to provide, to my mind, a compelling critique of the Technical Rationality and Positivism that is dominant in what might be regarded as more ‘traditional’ academic scholarship. He argues that this has become ‘institutionalized in the modern university’, with proponents of the Positivist epistemology of practice finding it hard to recognise ‘artistic ways of coping’ with uncertainty, uniqueness, instability and value conflict:

> If it is true that there is an irreducible element of art in professional practice, it is also true that gifted engineers, teachers, scientists, architects, and managers sometimes display artistry in their day-to-day practice. If the art is not invariant, known, and teachable, it appears nonetheless, at least for some individuals, to be learnable. (Schön, 1983, p.18)

Gibbs (2015, p.151) notes that reflection within professional practice is transdisciplinary in its nature. He argues that ‘attempts to determine what and why things happen within professional practice prove difficult from any single disciplinary and epistemological perspective’. Williams, Woolliams and Spiro

(2012 p.2) identify five key behaviours of a successful reflective practitioner, whom they suggest should be ‘open… curious… patient… honest… [and] rigorous’. Kolb (1984, pp.37-48) identifies a cycle of experiential learning which has four stages: ‘concrete experience; reflective observation; abstract conceptualisation; and active experimentation’. Gibbs (1988, p.9) developed Kolb’s thinking to underline the importance of recognising how a reflective practitioner feels, rather than just what they know, when they are learning:

> It is from the feelings and thought emerging from this reflection that generalisations or concepts can be generated. And it is generalisations or concepts that allow new situations to be tackled effectively.

Csikszentmihalyi (1992, p.151) acknowledges the tacit nature of a practitioner’s skills, rejecting the idea that an individual becomes highly proficient at what they do through ‘some superhuman quantum jump’. Instead, he argues that there is:

> The gradual focusing of attention on the opportunities for action in one’s environment, which results in a perfection of skills that with time becomes so thoroughly automatic as to seem spontaneous and otherworldly.

Schön’s influence on reflective practice remains widespread, but the thinking around this topic has developed in recent years. Coles (2002, p.5) draws a distinction between ‘practical wisdom’ and ‘professional judgement’. Although he acknowledges that they are ‘inseparable’, he describes the former as a ‘way of thinking’ and the latter as a ‘way of acting’. Frost (2010, pp.15-23) identifies ‘four major forms of social change’ that have influenced reflective practice: globalisation; informationalism; the emergence of network society; and managerialism, risk and the audit society. He argues that ‘modern professionalism is changing and that professionalism is challenged by these changes’ (ibid.). Taking these 21st century challenges into consideration, he maintains that critical reflection should be ‘grounded in the reality of modern social change.’ Boud (2010, pp.25-26) notes that there is a broadly approving consensus in the literature when it comes to the subject of reflection in professional practice and how to make it meaningful. He challenges that prevailing view, suggesting that some areas of reflective practice lack validity, while others should be dialled up or dialled down. Fook (2010, pp.37-50) wants to see a greater emphasis on the ‘critical’ element of critical reflection, arguing that it should involve ‘the ability to understand the social dimensions and political functions of experience and meaning making, and the ability to apply this understanding in working in social contexts.’

Mindful of the need to produce an output from this context statement that might prove to be valuable to the reader, I have reflected throughout on those learnings from my own professional practice that, with the benefit of hindsight, a younger version of myself might have benefited from knowing.

The process of self-reflection that takes place in the writing of a context statement such as this does force the author to create a narrative structure. Otherwise, the reader would be faced with a series of random anecdotes that have neither an obvious relevance to each other, nor a central meaning. Any narrative structure is never going to be absolute. Rather, it will be open to a host of variables, including editorial choices around omission and inclusion, as well as subjective interpretation of concepts and events. So, I acknowledge now that there will be weaknesses in this context statement based upon gaps in my recollections and the absence of documentary evidence to jog my memory. Dolan (2019, p.xi) points out that ‘social narratives have developed rules of thought and action that help to make a complicated world easier to navigate and make sense of’. And, however diligent I try to be in maintaining objectivity, I am certain that I will be guilty of this at some point.

Carr (1986, p.19) observes that ‘any significance, meaning, or value ascribed to events is projected onto them by our concerns, prejudices, and interests, and in no way attaches to the events themselves’. Meanwhile, West (2010, p.69) notes the power of autobiographical forms of reflexive learning to ‘offer potentially rich ways of thinking about how criticality can be connected with feeling, self with the other, and one biography and another.’ Handy (2015, p.183) believes that ‘we are all artists in that we are the creators of our own lives.’ I would develop his analogy further to argue that each of us is the scriptwriter and the director of our own life story – and that means that subjective editorialising on the part of the author will always be a factor in any first-person analysis of an individual’s professional practice. Ricoeur (2004, p.3) asks two questions: ‘*Of what* are there memories? *Whose* memory is it?’ Meanwhile, Syed (2015, p.123) points out that our memories are subject to erosion and addition over time:

> We do not encode high-definition movies of our experiences and then access them at will. Rather, memory is a system dispersed throughout our brain, and is subject to all sorts of biases. Memories are suggestible. We often assemble fragments of entirely different experience and weave them together into what seems like a coherent whole. With each recollection, we engage in editing.

Foucault (1972) argues that historians are not separated from the narrative or the actuality of the external events that they describe; the same is true of an individual telling their own story. Mink (1978, p.199) puts forward the case that ‘narrative form in history, as in fiction, is an artifice, the product of individual imagination’. Meanwhile, Kahneman (2011, p.199) suggests that this editing of our stories is a central part of the human condition:

> Narrative fallacies arise inevitably from our continuous attempt to make sense of the world. The explanatory stories that people find compelling are simple; are concrete rather than abstract; assign a larger role to talent, stupidity, and intentions than to luck; and focus on a few striking events that happened rather than on the countless events that failed to happen. Any recent

> salient event is a candidate to become the kernel of a causal narrative.

Baggini (2011, p.32) agrees with Kahneman’s analysis, noting the uniqueness of what he terms our ‘autobiographical selves’:

> We have a sense of our distinct existence which extends to the past and the future. This is usually highly developed. The narratives we have of our pasts, for instance, are rich in detail. Clearly the development of episodic memory is essential to the development of the autobiographical self. In contrast, most, if not all, animal memory is simply a form of learned response.

So, in writing this context statement, I acknowledge now the autobiographical editorialising that is bound to have taken place as I set my testimony down on paper, although I would point to the dynamics of the human memory described above as the cause, rather than to any deliberate error, omission or reframing on my part. Dulong (1988, p.43) defines ‘testimony’ as ‘an autobiographically certified narrative of a past event, whether this narrative is made in informal or formal circumstances.’ As Ricoeur (2004, p.21) remarks:

> To put it bluntly, we have nothing better than memory to signify that something has taken place, has occurred, has happened before we declare that we remember it… Testimony constitutes the fundamental transitional structure between memory and history.

Combined together, this context statement and my five public works form my testimony, linking together my memory and history.

1.2 Summary of Public Works

The following five public works are submitted as part of my candidacy for the Doctorate in Professional Studies by Public Works and should be regarded alongside this context statement as forming my overall submission:

Henley, D. (2015) ***The Classic FM Handy Guide to Everything You Ever Wanted to Know About Classical Music.***
London: Elliott & Thompson.

This book is intended as an introduction to classical music for a generalist audience. It embodies the editorial ethos of Classic FM and is as notable for the areas of classical music that it leaves out, as it is for those that it includes, with a focus on film and videogame soundtracks alongside the more established classics. It is by no means the most significant part of my professional practice at Classic FM – I would argue that the on-air radio output and the building of a multi-platform classical music brand fulfil that definition far better than this book alone. However, it does provide evidence in written form of the radio station's editorial ethos and content, upon which I can critically reflect, thereby serving the primary objective of this Professional Doctorate. I will draw on other evidence, particularly in the form of contemporaneous newspaper articles during the chapter relating to this period of my professional practice.

Henley, D. (2011) ***Music Education in England.***
London: Department for Education/Department for Culture, Media and Sport.

My work in music education began for the Labour government in 2007, when I became chair of the Music Manifesto, a government-backed campaign to improve music education. When the Conservative and Liberal Democrat coalition government came into power in 2010, I continued to work with ministers and officials in this area and I was asked by the Secretary of State for Education and the Minister for Culture, Communications and Creative Industries to conduct an independent review into the funding and delivery of music education in England.

This resulted in the publication of England’s first ever National Plan for Music Education, as well as a new distribution model for government funding of music education in England, with the creation of 123 new Music Education Hubs across the country.

Henley, D. (2012) *Cultural Education in England.* London: Department for Education/Department for Culture, Media and Sport.

Following on from my work in music education, I was asked by the Secretary of State for Education and the Minister for Culture, Communications and Creative Industries to undertake a wider independent review, this time into cultural education in its entirety. As a direct result of the review, a new Heritage Schools network was created by Historic England; extra investment was made by the Department for Education and Arts Council England into the National Art & Design Saturday Clubs operated by the Sorrell Foundation; the BFI created its Film Academy; and Arts Council England invested in a new Museums and Schools programme, as well as the National Youth Dance Company, which was formed as a result of a direct recommendation in the review. National Lottery distributors also came together to pilot new Local Cultural Education Partnerships in Barking and Dagenham, Great Yarmouth and Bristol, which have since been rolled out across the country.

Sorrell, J., Roberts, P. and Henley, D. (2014)
The Virtuous Circle: Why Creativity and Cultural Education Count.
London: Elliott & Thompson.

This book, co-authored with leading arts educationalists Sir John Sorrell and Paul Roberts, develops many of the ideas that I had outlined in my Cultural Education Review from two years earlier, as well as building on Sorrell’s extensive advocacy work in this area and Roberts’ report for the government *Nurturing Creativity in Young People* (Roberts, 2006). This book argues that an excellent cultural education is the right of everyone, bringing personal, social and commercial advantages that can only benefit the lives of all individuals in our society. *The*

Virtuous Circle builds on my work published two years earlier in my Review *Cultural Education in England*.

Henley, D. (2016) *The Arts Dividend: Why Investment in Culture Pays.* London: Elliott & Thompson.

This final book charts my first year as chief executive of Arts Council England, looking in depth at seven key benefits that I believe that art and culture bring to our lives: encouraging the nation's creativity; advancing education; impacting positively on health and wellbeing; supporting innovation and technology; providing defining characteristics to villages, towns and cities; contributing to economic prosperity; and enhancing England's reputation for cultural excellence on the global stage. The book encourages the reader to consider our country's innate creativity and the invaluable rewards to be gained from the public investment that aims to enable great art and culture to be a part of everyone's lives, no matter who they are or where they live. It is influenced by what I learned and witnessed as I travelled around England on an extensive journey during which I gained a better understanding of the country's arts and culture infrastructure and ecology.

Alongside these five principal published works, my context statement will also draw upon other books, speeches, interviews, newspaper articles and blog posts. A full list of my published books can be found in Appendix B.

1.3 Identifying a common thread

Each of the three areas of my career (broadcasting, music and cultural education, and working as an arts funder) remains distinct. At first glance, it might be hard to discern a common theme. This is something that I have thought long and hard about during my preparatory work for this professional doctorate. However, upon reflection, I have noticed that each of these three parts of my professional practice can be united by the concept of taking what is commonly perceived as being the ‘high arts’ to the widest possible audiences, no matter what the age, geographical location, or social background of that audience. In each instance, my professional practice has resulted in changes in the areas within which I have worked. These changes have been attitudinal, structural, or philosophical – or a mixture of all three.

I have also observed that, in each instance, my role could be described as that of an *outsider*, rather than an *insider*. I was not a classical music specialist when I joined Classic FM; I was not a music or cultural education specialist when I undertook my two independent reviews into these areas for the government; and I had never been employed as an artist or run an arts organisation, museum, library or public funding body (in fact, I had never even been previously employed in the public sector), when I joined Arts Council England. On each occasion, I was a non-specialist in the area within which I found myself operating.

Reflecting back on this position that I have held as an outsider, it has occurred to me that the practitioner occupying a role of encouraging change from the outside, rather than from the inside, is often able to see things differently, to offer new insights, to detect patterns and to identify commonalities that may not be apparent to someone who has been personally steeped in the traditions and practices of a particular area for a number of years.

The outsider brings with them a sense of objectivity that may otherwise be missing, allowing them to see things as they are, rather than how an insider might wish them to be perceived. However, I would argue that it is necessary for the outsider to combine this objectivity with a hefty dose of pragmatism and humility. Nobody on the inside will thank an outsider who offers up nothing more than a stream of ill-informed and ill-thought-through ideas that are either impossible to implement or that would in reality prove to be retrograde changes.

In each of the areas of my professional practice, I have also occupied a role as an advocate, or a cheerleader, for the particular fields in which I have found myself working. At Classic FM, I championed classical music both as an art form and as an industry; I became a vocal cheerleader for the role of music and cultural education in the lives of young people both inside and outside of schools following the publication of my two independent government reviews; and, similarly, in my current role as chief executive of Arts Council England, I continue to advocate for public investment in arts and culture and for the role that artists, arts organisations, museums and libraries play in changing people's lives for the better – no matter who they are, or where they are from. So, there are commonalities around non-specialism, advocacy and change that are present throughout all three areas of my professional practice.

It would be true to say that one sort of change or another has been a central part of my professional practice over the years. Change brings with it a set of challenges that I will discuss in the chapters that follow. As long ago as 1532, Machiavelli noted in *The Prince* (2009 edition, p.29)*,* his still highly relevant discourse on the nature of politics and leadership, that:

> Here we have to bear in mind that nothing is harder to organize, more likely to fail, or more dangerous to see through, than the introduction of a new system of government. The person bringing in the changes will make enemies of everyone who was doing well under the old system, while the people who stand to gain from the new arrangements will not offer wholehearted support, partly because they are afraid of their opponents, who still have the laws on their side, and partly because people are naturally sceptical: no one really believes in change until they've had solid experience of it.

Change centres around persuading people and organisations to think and act differently from the way that they have done in the past. According to Cialdini (1984), there are six universal principles of persuasion: reciprocity, commitment/consistency, social proof, authority, liking and scarcity. Meanwhile, Thaler and Sunstein (2008) describe how 'choice architecture' can be used to nudge people towards making decisions that are good for them. My experience suggests that these theories are as relevant to whole sectors, major institutions and smaller organisational units as they are to the individual person.

Change will be a recurring theme throughout this context statement, but I note now the importance of my own personal change and development in my professional output. Learning has always been important to me, so I was encouraged to read Dweck (2012) on the importance of the ‘growth mindset’, even though I may not have contemporaneously registered my personal development in this way. The writing of this context statement is in itself part of my own journey of learning and change, as I hope to show in the chapters that follow.

Chapter 2: Classic FM

For Barthes (1988, p.95), 'narrative begins with the very history of humanity; there is not, there never has been, any people anywhere without narrative'. These next four chapters take the form of a narrative that tells the history of my professional practice. I am the storyteller and this is my story.

Scholes, Phelan and Kellogg (2006, p. 240) note that 'in the relationship between the teller and the tale, and that other relationship between the teller and the audience, lies the essence of narrative art.' At various points during the telling of my tale, I will pause to reflect on what I have learned and I will also attempt to provide a commentary that offers greater insight into each of the stages of my working life than could be garnered from a narrative alone.

2.1 Radio Days

My professional practice focusing on public policy and in the public sector comes much later on in my career, but my earliest days in the world of work were firmly in the private sector, working in what is now known as the 'Creative Industries', but which we thought of as 'broadcasting' in the late 1980s. The industry was to morph into 'media' somewhere along the way, but back then, radio and television were most definitely part of the broadcasting industry. These days were long before the internet, mobile phones and multi-channel television had become all pervasive.

I had always wanted to work in radio and by the time I was ten years old, I was recording my own music shows on three tape recorders in my bedroom at home. At the age of sixteen, I secured work experience at Invicta FM, the local commercial radio station in Kent. Shortly afterwards, I began compiling traffic and travel bulletins. Not long after that, I began presenting news reports and bulletins on air. Over the five years that followed that initial two-week stint in the newsroom as a work experience tea-maker, I never really left. Although, I did continue with my schooling, gaining my A levels, before going on to study for a degree in politics at the University of Hull.

I continued working for Invicta FM at weekends and during the school and university holidays, even presenting the overnight music programme from one o'clock until six o'clock in the morning for two months during the summer of 1992. I enjoyed the experience but realised that pop music presentation was not my forte; I was more attracted to the world of news and current affairs. During November that same year, I began working as a news journalist for Classic FM, the nascent national classical music radio station.

Classic FM was a new commercial competitor to the licence fee funded BBC Radio 3, which had 'come to represent the British Broadcasting Corporation (BBC) public service ethic in its most uncompromising form' (Street, 2015, p.50). BBC Radio 3 was born in 1967 out of the Third Programme 'with a high proportion of its output given to live relays of concerts, frequently by one of the corporation's five orchestras' (Ibid.). The Third Programme began transmissions on 26th September 1946. It was some forty-six years later on 7th September 1992 that Classic FM began broadcasting. These dates 'are often regarded as totemic encapsulations of the two approaches of classical music radio – sometimes complementary, sometimes warring – of high art vis-à-vis popular culture' (Stoller, 2018, p.1).

At the time I first worked at Classic FM, in November 1992, it had only been on air for two months and was so new that no audience figures had been published; the success of the radio station was by no means assured. There was considerable scepticism that a radio station playing segments of classical music funded by on-air advertising could possibly be a commercial success. However, the doubters were quickly proved wrong. Just five months after going on air, Classic FM already had an audience of 4.3 million listeners (Street, 2015, p.92). The first (and only) radio station with a national commercial licence to broadcast across the UK on a network of FM transmitters, Classic FM was backed by a group of investors including GWR Group, the Swindon-based local commercial radio group led by chief executive Ralph Bernard, the entrepreneur Sir Peter

Michael, Time Warner, and DMGT, the owner of the Daily Mail. Programme Controller Michael Bukht devised Classic FM's programming output during the first five years of the station's life. Earlier in his career, he had been responsible for formulating the programme content of London's first commercial pop music station, Capital Radio.

2.2 Right place. Right time?

My arrival at Classic FM was down to desperation on the radio station management's part to find somebody who, at short notice, could edit and read news bulletins on Sunday afternoons and evenings between two o'clock and midnight. A former colleague at Invicta FM, John Brunning, had been appointed as Classic FM's weekday afternoon news bulletin editor and presenter. He suggested my name and vouched for my abilities.

To this day, I have a paperweight on my desk purchased from a motivational store in a shopping mall in Florida when I was a teenager on a family holiday to Disney World – and a couple of years before I started in the world of work. Etched into this piece of rock are the words: 'Being in the right place at the right time is never an accident.'

Clearly, the professional motivator (or copywriter) who crafted this statement intends us to believe that luck or chance plays little or no part in our life stories. Instead, we are to believe that preparation is everything and that we are in complete control of our destinies. While I have to admit to liking the idea of a narrative that sees each of us in total command of our lives and careers, I am not convinced that, in reality, this is the case.

At any point in our lives, decisions have to be made. There are forks in the road that will result in radically different consequences: people we may or may not meet; places we may or may not visit; ideas we may or may not conjure up; experiences we may or may not enjoy. The bus or train might be delayed; we might perform particularly badly in an interview or a presentation because of a nasty bout of the flu; or we might never read a particular book that changes the way we think because someone else bought the final copy in the bookshop moments before we walked through the door. There are simply too many variables for luck or chance not to play a part in the narratives of our lives. As Benjamin Franklin observed in a letter to Jean-Baptiste Leroy in 1789: ‘In this world nothing can be said to be certain, except death and taxes.’

Had John Brunning not worked with me at Invicta FM in 1990, he would never have recommended me to the management team at Classic FM in 1992 – and my life would have turned out very differently. Throughout my career, there have been a series of pivotal moments such as this, which I will highlight during this context statement. It is only through the critical reflection that I have undertaken during the period of preparation for this professional doctorate, that I have come to recognise the importance – or even the existence – of each of these pivotal moments. Today, I often give talks to students who are looking to develop careers in the creative industries and I always exhort them to seize all of the opportunities with which they come into contact. From now on, I will also tell them that the smartest of their number will be those who can quickly recognise and act upon these pivotal moments in their lives when they happen. They are easy to spot with the benefit of hindsight. But, they could be even greater catalysts for an individual if they were to be recognised at the time, through a process of contemporaneous critical reflection.

I continued working at Classic FM as a news bulletin editor and reader throughout my second and third years as a student at the University of Hull. Each week, I ventured from Hull to London to present the Sunday afternoon and evening bulletins, before travelling back on the first train to Hull Paragon station from London Kings Cross every Monday morning, following a few snatched hours of sleep on the sofa in the office of the then managing director of Classic FM. He never knew that his rather trendy office was put to this alternative use every Sunday night.

After graduating from the University of Hull, I joined ITN as a senior broadcast journalist, for the first eighteen months reading and editing overnight news bulletins at Classic FM between eleven o'clock in the evening and nine o'clock in the morning, operating on a rotating shift pattern of four nights working, followed by four nights not working. I had moved to London straight from my student house in Hull and I knew very few people in the capital city. So, this represented a huge moment of change for me, but I relished the opportunity it provided me to explore and to learn. It was a baptism of fire – and would be a test of anyone's dedication and work ethic. But I was living my dream and I loved every minute of it.

2.3 The move to management

As a newsreader, I was competent, but never outstanding. I recognised this fact and made the move away from being 'on-air talent' to work as a producer. Just as I had done following my stint as an overnight disc jockey at Invicta FM, I realised where my talents were relatively weak compared to my peers. Without having a name for it, or even really understanding that I was doing it at the time (or for many years afterwards), here I was applying the principals of critical self-reflection to my professional practice.

I discovered that I was a far stronger performer when it came to working in editorial management roles. By 1997, at the age of 24, I was appointed news manager of Classic FM, responsible for a team of journalists who presented the hourly news bulletins. This was combined with the role of editor of the half-hour evening news programme *Classic Newsnight,* which was broadcast every weekday at half past six. The trade magazine *Press Gazette* interviewed me for a feature entitled 'The youthful face of radio' (Kelly, 1997):

> Henley believes learning on the job is the best way for a journalist to learn: "The style of writing and way to read come through by osmosis from the good people around."… Henley remains dedicated to radio – "the most immediate medium" –

> where digital broadcasting will bring new opportunities in the next decade. Production may take him along an editorial career path into management, but he’s content to remain behind the scenes. “I don’t want to be a star,” he says. “I don’t have a hankering to present *Today*.”

In the mid 1990s, the BBC’s establishment credentials continued to ride high and Classic FM was very much regarded as a challenger, or outsider. And the *Today* programme, to which I referred in the *Press Gazette* interview, was at the very heart of the establishment, the natural broadcast home of the insiders. Looking back now, more than two decades later in 2019, I note that even then, at the age of 24, I was happily choosing to define myself as working for a challenger radio station, rather than for the dominant establishment player in the market.

It should not be underestimated how uncertain an industry commercial radio was in the late 1990s and early 2000s. Although well-led by a group of ambitious, talented and entrepreneurial executives, it was subject to a series of challenging conditions that were often outside of their control. Commercial Radio received a relatively small slice of the advertising cake; the industry was subject to highly restrictive regulatory controls; the BBC was a hugely well-funded dominant player; and corporate ownership of commercial radio stations was subject to rapid change as consolidation took place within the industry.

It meant that anyone in a management role had to be adept at understanding the prevailing mood music and to be prepared to embrace change. For me, this was a time when I learned much that was to influence my thinking about change in organisations. I believe that well-managed change is a force for good and should not be feared. Having said that, in healthy organisations the threat of change should never be wielded as some sort of dramatic revolutionary tool. Instead, to my mind, successful individuals and organisations are open to a process of constant evolution and regard the process of change as progressive rather than regressive. It is a shared journey of personal and institutional development. In the best organisations, there is a harmony between these two.

I continued as News Manager at Classic FM until 1999, also producing other music-based programmes. Corporately, the ownership structure of Classic FM changed in 1997, when GWR Group acquired the whole company. Senior management changes followed, with GWR Group programme director, Steve Orchard, taking over from Michael Bukht as programme controller. During my time at Classic FM, its ownership was to change once more in 2004 as a result of a merger between GWR Group and Capital Radio Group, to form GCap Media; and then again, in 2008, when GCap Media was acquired by the privately-owned Global Radio, led by founder and executive president, Ashley Tabor.

Back in 1997, the new ownership by GWR Group saw a period of editorial changes at Classic FM, with the introduction of a new *Lunchtime Requests* programme, in which listeners phoned in to choose their classical favourites. Extensive listener research had suggested that one of the primary reasons for tuning in to the radio station, was a desire to 'relax'. Listeners felt that classical music had qualities that helped bring calm to their frenetic lives. This piece of consumer insight resulted in the creation of *Smooth Classics at Seven,* a new evening programme of laid-back classical music with minimal interruptions, of which I was the producer from its launch.

The research driven programming ethos of Classic FM is summarised here in Figure 1:

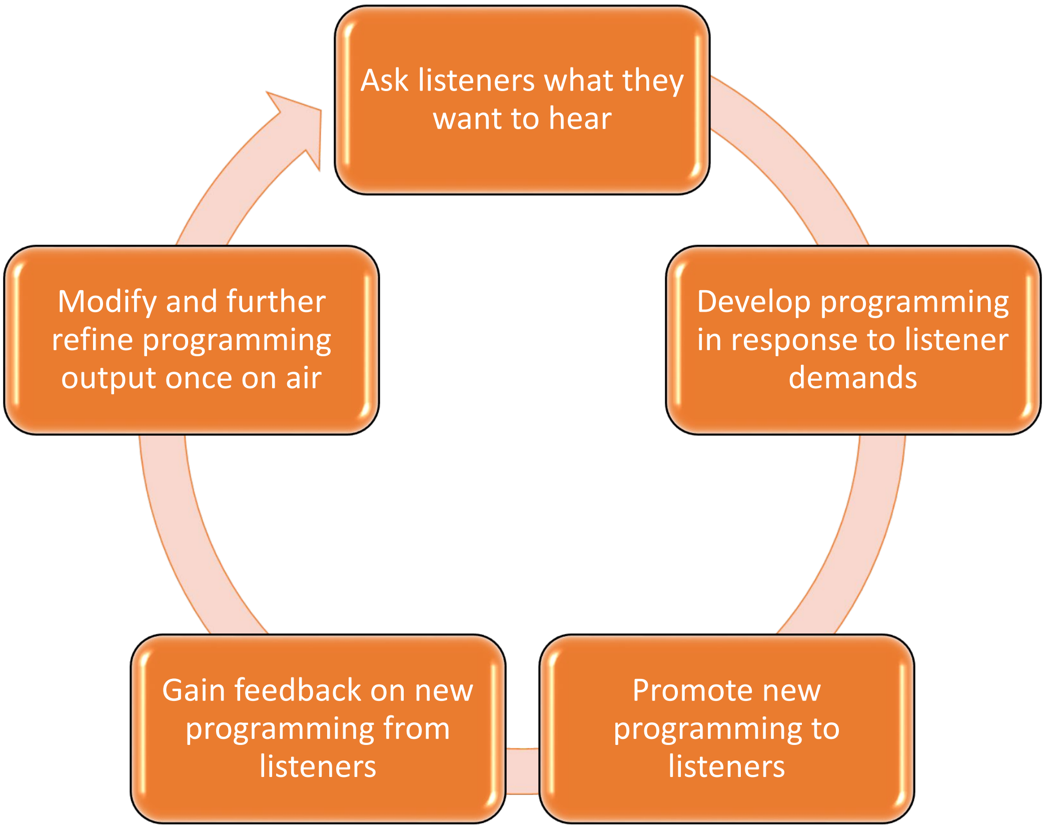

Ask listeners what they want to hear
Develop programming in response to listener demands
Promote new programming to listeners
Gain feedback on new programming from listeners
Modify and further refine programming output once on air

Figure 1: Developing programme content on Classic FM

In 1998, successful record company and broadcast executive Roger Lewis joined Classic FM as its managing director and programme controller. His leadership marked a period of rapid business growth and critical acclaim for Classic FM. He had enjoyed a successful career in broadcasting at the BBC and in the classical music record industry, during which he had been a fearless and impactful advocate for change. His arrival turned out to be another of those career-defining pivotal moments for me. Early in 1999, he asked the management team for new programming ideas. I seized the opportunity and presented him with a list of options. Shortly afterwards, Lewis promoted me to news and programme manager. I retained my editorship of the station’s speech output but added responsibility for evening and weekend programmes. A year later, I was promoted again to managing editor, with responsibility for all of the radio station’s on-air programme output.

When Lewis left the station in 2004 to join ITV, I took over as station manager, and subsequently managing director: roles in which I led the team that delivered all aspects of the Classic FM brand, including its record label, live events, digital and publishing arms, alongside the radio programming output. I held ultimate responsibility for the station's commercial profitability, as well as for delivering the audience listening figures that drove the revenues generated from radio advertising and from other enterprise activities, such as CD and concert ticket sales.

During my time at Classic FM, I was always conscious that more people listened to classical music each week through our radio station than through any other UK media outlet. For that reason, I consistently advocated that the station had a role to play in drawing new listeners to the classical music genre. On-air, this manifested itself though the commissioning of programmes such as *The A to Z of Classic FM Music,* presented by the former Blur bass player, Alex James; and *The Friendly Guide to Classical Music* presented by the actor Tony Robinson; and the introduction of presenters such as Myleene Klass, John Suchet and Margherita Taylor, whose personal brand values had been established in other areas of the media and who each brought additional qualities to the Classic FM brand. I was also the launch producer of the *Classic FM Hall of Fame,* an annual chart of the nation's classical music tastes, which began in 1996. I continued to produce the chart every year for the next eleven years, as it grew into the largest annual classical music poll anywhere in the world. It is still broadcast now annually over the Easter weekend.

Off-air, the Classic FM Music Teacher of the Year competition became an annual event to celebrate the work of the UK's very best music teachers. The Classic FM Foundation charity appeal funded a range of projects in the area of music education, including a major £300,000 programme delivered by the Prince's Foundation for Children and the Arts, which gave 14,000 young people access to live symphony orchestra concerts over a three-year period. This programme also delivered specialist training for classroom teachers and provided the young people concerned with a defined programme of work, with clear learning outcomes, including the opportunity to try to play a range of musical instruments for themselves for the very first time. This programme was directed towards schools from geographical areas where young people were less likely to have encountered a professional symphony orchestra, as part of their everyday lives. Other organisations that received funding from Classic FM's charity included Live Music Now, Future Talent and Nordoff Robbins Music Therapy.

I also developed a partnership between Classic FM and the Music for Youth School Proms, which saw the two organisations working closely together to promote this major celebration of young people's music-making each year at the Royal Albert Hall in London.

Classic FM's record label was developed so that the *Classic FM Full Works* range of CDs sat alongside its more traditional classical music compilation-led business. This range ran to more than 150 titles, with the majority being full length uninterrupted recordings of the greatest music from the classical repertoire. The Classic FM label also regularly commissioned contemporary composers, particularly those who had taken part in the station's Composer in Residence scheme, including the likes of Joby Talbot, Patrick Hawes and most notably, Howard Goodall. His *Enchanted Voices* CD, commissioned and released by Classic FM, was the best-selling core classical album of 2008, winning a prestigious Gramophone Award in the process.

The concept of relating classical music (much of which was composed hundreds of years in the past) to 20th and, subsequently, 21st century life, was a central pillar of the development of Classic FM's programming success. It was something that became a constant refrain for me in newspaper interviews during my time at Classic FM. Rather than simply redefining classical music radio, we set out to reshape consumer understanding of classical music itself and the relationship which the listening public enjoyed with the genre.

Classic FM developed a very distinct 'voice' on air. Our presentational style aimed to be knowledgeable and authoritative, while at the same time being friendly and approachable. There was a clear set of editorial choices made about the 'sound' of the music broadcast on the station. Simply because something was deemed ‘classical’ was not enough for it to be allowed to be included on the radio. It also needed to inhabit Classic FM’s overall sound world, which tended towards the melodic and harmonious, rather than discordant or jarring. These rules applied to all music eras and all of the classical sub-genres. We used music research techniques developed in pop music radio to enable us to refine our choices of music that we played. Each piece was graded both by familiarity and by mood, allowing us to develop a gentle flow of increased or decreased tempo across an hour. And each hour also contained a breadth of styles of music from opera and choral, through to solo piano and symphonic, as well as a range of eras that ran from early music through to the contemporary. We also had a broader definition of classical music than many purists, with film soundtracks and later, videogame soundtracks, included on air – so long as they fitted into the overall sound world.

I acknowledge here that Classic FM’s curation of its musical output has had a succession of detractors over the years. Many of these strident critics regard the sound world that the station created – and particularly its reliance on excerpts of classical works during its daytime output – as being overly narrow and unrepresentative of the classical music genre as a whole. The playwright Alan Bennett was famously scathing in his view of the station and its listeners whom he branded ‘Saga louts’:

> I loathe Classic FM more and more for its cosiness, its safety and its whole-hearted endorsement of the post-Thatcher world, with medical insurance and Saga Holidays rammed down your throat between every item. Nor does the music get much respect; I’m frequently outraged when they play without acknowledgement or apology a sliced up version of Beethoven’s Ninth, filleted of all but the most tuneful bits. (Bennett, 1997).

Stoller (2018, pp.217-218) notes that some of classical music’s most renowned 20th century figures were also critical of the station because of its editorial choices: ‘Harrison Birtwhistle, Yehudi Menuhin, Richard Rodney Bennett and others regarded Classic FM as the antithesis of valid music radio, and detrimental to culture in society as a whole.’ Indeed, Sir Harrison Birtwistle cited ‘a crisis of misplaced populism. Its currency is being devalued by things like Classic FM’ (Morrison, 1993). Meanwhile, theatre and opera director Jonathan Miller regarded Classic FM’s success as being ‘a symptom of global decline where all thought is reduced to soundbites’ (Hewett, 2002).

Despite the criticisms, I would point out that Classic FM was not the only classical music broadcaster in the UK and it offered choice to classical music listeners with an output that was distinctive from BBC Radio 3. To my mind, the broadcast landscape, listeners’ needs and those of classical music composers and performers, have always been best served when the two stations maintain this distinctiveness, each playing to their own strengths. Each will make editorial decisions about the music it chooses to broadcast. There will be composers, performers, live concerts and studio recordings that feature – and others that will not. Such is the curatorial control exerted by producers and presenters at all radio stations, no matter the genre of music that they broadcast. In the case of the UK’s two classical music broadcasters, Stoller (2018, p.236) persuasively argues the point that they are at their best when their offerings are complementary:

> The most worthwhile manifestation of classical music radio happens when the high-brow and the middle-brow are offered in parallel and in synthesis; a wide range of output, readily accessible, to be consumed variously at a cerebral and a visceral level, with a clear link between the elite and popular offerings and escalators running up and down between the two.

2.4 Getting into print

The publication of books such as *The Classic FM Handy Guide to Everything You Ever Wanted to Know About Classical Music* – included here in Appendix D as my first public work in this professional doctorate submission – originally came about to fulfil the demand of listeners who wanted to learn more about the classical music that we played on air. There remained a prevailing view among some influential parties in the classical music world about what *was* and *was not* real classical music. And, despite Classic FM's undeniable success in terms of listenership, it was still regarded by many as operating outside of the core classical music world. So, we struggled to find established classical music writers who would mirror in print the editorial ethos of our on-air product. In the end, it proved to be simpler for us to create our Classic FM books in-house than to spend time persuading (and sometimes failing to persuade) hired-in authors to adopt our house style. For this reason, Classic FM's creative director, Tim Lihoreau, and I wrote our first book together in 2003. In total, Tim and I penned a further nine Classic FM books, I wrote another nine as solo Classic FM projects and I co-wrote a further three with Classic FM's managing editor Sam Jackson.

The particular book submitted here as one of my Public Works has been chosen because it illustrates the Classic FM house style and provides an insight into the radio station's music policy. It is notable as much for who and what it leaves out (composers of 'challenging' 21st century repertoire) as who and what it includes (contemporary composers such as Karl Jenkins and Ludovico Einaudi, and film and videogame soundtracks). Intended to be approachable and friendly in style, it tackles questions such as 'What exactly is classical music?' before taking readers on a history of the development of classical music from the earliest times through until the present day. The book is relatively small in size, so I never intended for it to be encyclopaedic in its level of detail; there are other books out there that do that much better than I could hope to have done. Instead, it provides a short introduction for the non-specialist reader. It is the sort of book that I would myself have chosen to read at the beginning of my own personal journey of classical music discovery.

This sense of taking listeners on a journey into the world of classical music was always important to me. On reflection, I can understand that the voyage of discovery enjoyed by our listeners very much mirrored my own personal journey. When I first joined Classic FM, I had no particular knowledge of, or expertise in, classical music. I was not a musician (with my performing career reaching its pinnacle on the day I passed my Grade One piano exam. It went no further). So, I had to learn quickly about the music we played; how orchestras worked; about composers, eras and performers. Many of these names and terms were literally in foreign languages, which made that knowledge even more difficult to assimilate with confidence. I realised that there were many barriers that a casual listener needed to overcome, and I set out to try to remove as many of those barriers as I could, building bridges into the classical music world along the way. I felt that we were removing classical music from the control of a small elitist club and were democratising it. I became an advocate for classical music – but, as discussed in the opening chapter of this context statement, I always did it from the point of view of the outsider, rather than the insider. Approximately half of Classic FM's production team were music graduates, steeped in the history and traditions of the genre, with the other half tending to come from a radio background. I would argue that this proved to be an excellent mix of expertise and challenge that increased the levels of creativity and innovation that helped to drive Classic FM forwards.

Again, I acknowledge here that the use of words such as 'democratising' in the previous paragraph might well be inflammatory to some in the classical music world. However, I would argue that the addition of Classic FM to the broadcasting landscape has increased – rather than lessened – the number of people who listen to classical music on the radio in the UK – and that this justifies the station's editorial approach since its launch in 1992. As Stoller (2018, p. 220) notes: in 1995, 2.397 million listeners tuned into BBC Radio 3 each week with 4.751 million listeners tuning in to Classic FM. Twenty years later, in 2015, BBC Radio 3 enjoyed an audience of 2.051 million listeners, while Classic FM audience reach stood at 5.520 million listeners. Given the huge growth in the variety and number of radio stations available to listeners during this period, the two classical music stations have continued to hold their own. I would argue that Classic FM's success has been in offering listeners a different way of engaging with classical music to that of BBC Radio 3 – but that neither way is more valid than the other, rather each is appropriate to the respective editorial ethos of Classic FM and BBC Radio 3.

2.5 An advocate for classical music

As part of my research for this Professional Doctorate context statement, I have undertaken an analysis of many of the press cuttings in which I was quoted over a ten-year period between 2002 and 2012. I have found them a useful aid to my critical reflection, as well as being a good tool for providing contemporaneous illustrations of many of the points that I intend to make here. For example, I discussed my belief in sharing classical music with a mass market audience with the *Independent on Sunday*:

> "When I first started out here in 1992, there was a perceived idea of how classical broadcasting should work – a certain stuffiness. But we believed otherwise. We believed there was, in fact, a huge market out there that we could take classical music into, and encourage listeners to join us on a journey of discovery. The man who used to run Coca-Cola would say that he wished you could turn on any tap in the world and have Coca-Cola flow out of it instead of water," Henley continues, beaming. "Well, that's how we think of classical music. It can, and should, be part of everybody's daily listening repertoire. Just because you favour, say, hip-hop, doesn't mean you can't tune into some classical as well, does it. I don't subscribe to the point of view that you have to be a certain kind of person from a certain kind of background to fully engage with classical music," says Henley. "That is," and here, his voice drops to a whisper, "*bollocks*." (Duerden, 2012).

In newspaper interviews, I attempted to espouse a vision not just for Classic FM, but for the classical music that we broadcast on the station too. I felt very strongly that if the people who composed, performed, recorded and promoted classical music were part of a robust, vibrant industry, then Classic FM would also be in growth. We were part of an ecology, but we were unafraid to challenge – or even on occasions to redefine – that ecology. Classic FM pays a set percentage of its advertising revenue to composers, performers and record labels as a royalty for the right to broadcast music on the radio. The higher the advertising revenue achieved by the radio station, the bigger the royalty fee that goes to the content creators. So, Classic FM's commercial success directly feeds those individuals and organisations that create classical music. I realise that the choices we made about the music we played did not always make us easy bedfellows with the parts of the classical music sector which did not feature on air, but I have always believed that the challenge was both necessary and right:

> Before it came along in 1992, Radio 3 had the monopoly over Britain's supply of broadcast classical music. But (as is often the way with monopolies) it catered for insiders far better than for anyone else. As Henley says, Radio 3 "super-served the connoisseur." You almost needed permission from the Royal College of Music to listen to it. During the day, Radio 3 strode about in a corduroy jacket; in the evening, it changed into white tie and tails. "Classical music had a language and a set of values that made it very elitist," argues Henley. "It said: 'This is the music. This is what you wear. These are the rules.' But when we talked to people, they said that while they loved the music, they all thought that they were the only ones put off by the way it was presented. It was like a club where the door is always locked. From day one, our aim was to blow open the locks." (Parker, 2008).

Most of the decisions we took, and our understanding of our competitors, our listeners and our advertisers, were based on detailed market research. We were 'learning and listening'. During the preparation of this context statement, I have identified these two behaviours as being an important and recurring part of my professional practice. Classic FM's brand values were summarised by four words: we were modern, relevant, involving and accessible. These words were carefully chosen because they were the very antithesis of what people generally believed classical music to be. Our research told us that it was seen as old-fashioned, irrelevant, done by someone else, and hard to get into. At Classic FM, we deliberately set out to take a contrary view because we believed that the music we played was the greatest ever written – it just needed to be presented and curated in a way that allowed people to relate to it at the end of the 20th and beginning of the 21st centuries.

We successfully segmented the classical music market into five sub-groups: nervous discoverers, background listeners, classics as pop, popular enthusiasts and connoisseurs. We created programmes targeted at each group, from a breakfast show that consisted of a mixture of short musical excerpts, news, weather and traffic and travel, through to the Evening Concert, which played uninterrupted full symphonic works, some of which could be more than an hour in duration.

During my time at Classic FM, comparisons were constantly made between Classic FM and BBC Radio 3 – as they still are today. My argument on this line of questioning has always been consistent: the two stations should be able to happily co-exist as complementary products with distinct programming offerings. However, it was a topic to which newspaper journalists would return time and time again over the years. I rehearsed my argument in the pages of *The Guardian* (Higgs, 2006):

> “Radio 3 super-serves an audience of classical music connoisseurs. It does this job with great aplomb, and were it to disappear from our radio dials, the classical music world would be a far poorer place. But since our launch in 1992, we have proved that there is room for a radio station that creates programmes for everyone else – that great mass of classical music lovers who do not profess to be part of the artistic elite, but who nonetheless enjoy listening to the greatest music ever written.”

And again, in the pages of *The Stage:*

> Content remains king for Henley and he is bewildered by the snobbish dismissal of Classic FM as mere purveyors of orchestral lollypops. In terms of audience, Classic FM's biggest crossover is with BBC Radio 4, rather than the oh-so-serious Radio 3, and Henley dismisses the notion that a classical station must serve a dose of medicine with every spoonful of sugar. "There's a kind of perversity in saying classical music can only serve people if the content isn't enjoyable. I think it's absolutely fantastic that we give people content they actually enjoy. Our mission is to make classical music as relevant to people's lives as we possibly can, and we spend a lot of time trying to find new ways of connecting classical music with people." (Turner, 2007).

Whenever I gave a press interview, I needed to be mindful of a number of different target audiences, each of whom had different expectations of Classic FM. Foremost in my mind were our listeners because without them, no commercial radio station would survive, let alone thrive. I was also mindful of the need to talk to existing and potential advertisers: without them, we would not earn the money required to keep the transmitters running. I then needed to speak to the classical music industry, to be supportive of their work. I was always careful to ensure that we were investing in classical music and cheerleading for the genre wherever we could. I did not want us ever to appear parasitic. It was vitally important to me that Classic FM was not just seen as being the tip of an artistic iceberg: it needed to operate deep below the surface as well. Finally, I had a strong belief that Classic FM operated with the values and responsibilities of a public service broadcaster, although we had no regulatory requirements so to do. In holding this view, I followed in the footsteps of previous Classic FM leaders such as Ralph Bernard, Michael Bukht, Steve Orchard and Roger Lewis. As Stoller (2018, p.242) notes: 'Classic FM was a self-generating phenomenon, not a regulatory imposition, and the aspirational nature of its broadcasting during its early years came about without any formal contractual requirement.'

I wanted the political and journalistic commentariat to understand that this was the case. The comment in his *Daily Telegraph* column by the cellist Julian Lloyd Webber about a survey underlining Classic FM's role in introducing new audience to live orchestral music in concert halls was an example of success in this regard:

> The real icing on the cake for Classic FM has been its steady absorption into this country's classical music mainstream. Long gone are the days when its very mention at a Royal Philharmonic Society dinner elicited a chorus of boos. Now, top British orchestras vie with each other to become Classic FM 'partners' and even classical music's equivalent of the Oscars has been renamed the Classic FM Gramophone Awards. Say what you will about Classic FM – and there are more than a few in the classical music world who still pooh-pooh it – perhaps the real test is to imagine what Britain's classical music scene would look like without it. Pretty bleak, I reckon. (Lloyd Webber, 2005).

Inevitably, some of the press coverage concentrated on me personally, rather than on Classic FM itself, although this has never been something that I have craved. I am far more interested in delivering tangible outcomes than in creating a rent-a-quote persona in the pages of national newspapers and trade magazines. Although it is, of course, necessary to communicate widely to share ideas, develop policy and celebrate successes, I believe strongly that it is preferable to be judged by results that speak for themselves than by headlines that scream out from the page. I discussed how I viewed my role leading Classic FM in an interview with *Classical Music* magazine in 2005. Once again, I was happy to dwell on my lack of experience as a classical music insider:

> "I still wouldn't claim to be an expert, but I have now written books about music and you couldn't immerse yourself in a radio station to the extent we do here if you didn't love and enjoy it. More than six million tune into us each week. Many are new to

> classical music, but they are fantastically passionate about what they hear. My role is to ask how we can deepen that relationship. CDs, getting people to own classical recordings is one way. There's also the magazine for those who want to know more. But the best thing is to get someone to a concert hall to experience live classical music." Henley also believes it is part of his job to help find and groom audiences not just of today but of tomorrow and it is with considerable pleasure he notes that the Classic FM CD of Music for Babies (his idea because so many friends seemed to be having children) has gone to number one in the charts. "One of our long-term jobs has to be to find hooks to bring people into classical music at whatever stage of their lives they're at. If younger people are not exposed to classical music, we won't necessarily have listeners in 20 or 40 years' time. We have a responsibility to make sure we expose as many people as we possibly can to the joys of classical music." (Fawkes, 2005).

In 2007, Classic FM was named UK Station of the Year at the Sony Radio Academy Awards – at the time regarded as the radio industry's Oscars. Awards can sometimes appear meaningless to those who work outside of the entertainment industry, but for those working in the media, there is a real clamour to win them. They can enhance careers, drive commercial revenues and provide a lustre to corporate entities. In their citation, the Sony Radio Academy Award judges praised the station for being 'informative, entertaining and accessible', adding that 'Classic FM is good for the nation'. GCap Media chief executive Ralph Bernard discussed the win with *The Independent*:

> "He's very self-effacing and lives and breathes the station," says Bernard of Henley. "It was hugely important for him to stake his claim to a little bit of Classic FM's history." The secret of Classic FM's output, says Henley, is that "it should not be like turning on some enforced cold shower after school sports." He is so

> evangelical that he has authored a series of books, including the Classic FM Friendly Guide to Music. Sony Award winner Henley might be able to wring some extra marketing budget out of his boss, though in these difficult times for radio, he might have to continue with Classic FM's evolution in his own self-effacing way. "People define 'relaxing' in different ways," he quietly observes of the station's catchline. "To some it is jumping out of aeroplanes with parachutes on their back. Relaxing doesn't mean soporific or maudlin." (Burrell, 2007).

The cuttings show that journalists often commented on the way in which I appeared to be genuinely passionate about my job at Classic FM. It was true; I loved my work. This was by no means a confection created for the journalist's tape recorder. Perhaps the length of my time at Classic FM – 23 years in total, in an industry that has at times been notorious for the brevity of managerial tenures – is testament to the fact that I enjoyed going into the office every day (as I have continued to do since leaving Classic FM and joining Arts Council England). This zeal for my job was noted in the *Independent on Sunday's* 20th birthday profile of Classic FM:

> Henley discusses all this with the garrulous enthusiasm of a man whose job is also his passion, eyebrows to his hairline. It's rather difficult not to be infected by it. "That's what unites us all here!" he cries. "Enthusiasm! Take a look around. A lot of our presenters are younger than you'd perhaps expect, and they're all vibrant and determinedly not stuffy. You won't find a grey beard or pipe smoker among us." (Duerden, 2008).

And again, in *Kent on Sunday*:

> Darren, 30, is passionate about music and the arts which encompasses his whole life. Darren told *Kent on Sunday*: "When

> Classic FM started we said we believe classical music is something that can be part of everybody's life…We're quite evangelical at Classic FM in that we believe if people are exposed to classical music and listen to it they will love it," he said. Darren is humble when it is pointed out that it is quite a commitment for someone so young. "I started off young," he shrugs. "I was making the tea at 16!" (Whitaker, 2003).

As Csikszentmihalyi (1992, p.164) notes, 'quality of life depends on two factors: how we experience work and our relationship with other people'. This 'flow' described by Csikszentmihalyi as a 'state of joy, creativity and total involvement' was certainly a phenomenon with which I wholeheartedly associated during my time at Classic FM.

2.6 The common thread – part 1

At the end of each of the four narrative chapters in the central part of this context statement, I will reflect on the particular part of my professional practice that I have described. It is my intention to attempt to identify common threads throughout my working life and to draw these threads together in the concluding chapter. I hope that this will encompass ways in which I have operated as an outsider in my role as an agent for change and also the behaviours and values that I have exhibited during the journey of my working life so far.

Starting at Classic FM straight from university, I do not believe that, back then at the beginning of my career, I had developed either a framework for describing my professional practice or an understanding of the behaviours or practices that I exhibited. Certainly, I was not a proficient practitioner in all of them. However, I hope that by now, three decades after I began my professional practice, I have become rather better at it. This is something I will be able to reflect further upon in the concluding chapter.

My time at Classic FM spanned more than two decades, so I would hope that my behaviours and skills were honed over this time. Everything in my professional practice was undertaken for the very first time at some stage during this period, necessitating a good deal of **improvising** along the way. There was much **learning, seeing, experiencing** and **listening**. I worked in a fast moving industry with high performing artistes in a sometimes changeable and uncertain commercial environment. I was in a management position from my mid-twenties and often considerably younger and more inexperienced than those who reported to me.

I needed to ensure that we met our quarterly audience targets and delivered our annual profit targets. To survive and achieve, I needed to build strong working relationships with those around me. As I developed my management and leadership experience, **negotiating** also came to the fore and I learned how to see the world from other people's points of view. I came to understand that things can look very different depending on each individual's life experiences and expectations.

In no way would I regard myself as having reflective practice as a formal part of my working style at the start of my time at Classic FM, although I had come to understand its value to a far greater extent in my latter years there. Perhaps reflection is a character trait that develops with age and experience. In truth, I do not believe that I completely came to understand the importance of being a reflective practitioner until I began the journey of completing this professional doctorate. Back then, my **reflecting** was wholly informal rather than part of a formal process, but I do believe that I did do it – in my own way. I made key decisions around my own personal career path and within my day-to-day job. And I made these choices based on reflection and consideration.

Decisions in my daily working life spanned the areas of editorial, commercial, marketing, distribution, public affairs and personnel across all of our platforms – radio, digital, print, enterprises and live events. They were many and varied. Formalised training was relatively limited, so I learned by identifying those leaders whom I admired and by working out how they did what they did so well.

When things went wrong (as they did on many occasions), I tried to understand how best to avoid the possibility of failure and to increase the probability of success in the future. I recognise now the 'tacit' nature of the knowledge and experience that I was building up, as identified by Polanyi (1967, p.4). It was not something that the younger me dwelled upon, but I do now realise that it was a behaviour that I exhibited, albeit privately. I would have struggled to put a label on it at the time and perhaps it was sometimes unconscious, rather than overtly conscious. This mirrors the trait identified by Schön (1983, p.viii) whereby 'competent practitioners usually know more than they can say', which he terms 'knowing-in-practice'.

The same is true when it comes to focusing in on the values that I held dear. I would hope that I did operate with a set of values during my time at Classic FM, but I did not have a list that I checked off on a daily basis, instead they were part of my being, of my everyday existence. I hope that I have always behaved with personal **integrity** and **generosity**, but maybe that is something for others to comment upon. **Curiosity**, **creativity** and **agility** were a central part of everything I did at Classic FM: the success of the radio station's programming output depended on having a team of people who could exhibit these values every day. I believe that **authenticity** and **credibility** are linked together, with the former driving the latter. Working in the classical music world and on a brand that was regarded as something of a national treasure, it was important that these were not eroded. It was certainly important for Classic FM and the team of people who operated the radio station to be seen as authentic and credible by our listeners and advertisers and by those partners who worked in the classical music industry, whether they were composers and performers or executives running record labels or live music venues.

Reflecting back on the press cuttings from my time at Classic FM with the benefit of many years' distance, I have noticed how quasi-religious my language could be, using words such as 'vision', 'mission', 'belief', 'passion', 'evangelical' and 'responsibility'. This may well be evidence of the beginning of a crystallization of a set of particular behaviours and values as being present in my professional practice. As *The Economist Intelligent Life* noted in a profile of Classic FM:

> Darren Henley’s quest is unfinished. “I’ve no doubt,” he says, “that one day, everyone will listen to classical music, maybe not all the time, but at different stages of their lives. It offers people a spirituality, an otherworldliness that they want. We hear that from our listeners all the time.” (Parker, 2008).

In the 1990s, the media industry was one for which the maxim ‘it’s not what you know, but who you know’ held very true. Today, there is still a long way to go towards creating a level playing field for all entrants to the industry from all socio-economic and ethnic backgrounds and for people with disabilities. I did not have the benefit of friends or family connections in any part of the media world and so, in terms of developing networks within the media industry, this was something I had to do for myself as I went along. I did not have the benefit of being an insider or of being able to use to my advantage any insider connections. For those people who have enjoyed this sort of privilege at the start of their career, it can be hard to understand just how much of a ‘leg-up’ a phone call here or an opportunity of an internship there can be. For the rest of us, it was – and is – necessary to seize on every opportunity as it arises and to make the best of it.

Not only did I not enjoy any of the advantages of an insider in that sense, but I also found myself working for a challenger brand, for a radio station that itself began its life as something of an outsider, but that became valued by insiders because of its popular success. I notice now from my analysis of the cuttings all these years later that I did not discuss with journalists the commercial imperatives of running a radio station that depended on selling advertising. Instead, I concentrated on spelling out a much higher-level reason for Classic FM’s existence. There was a sense in my words that Classic FM had a role to play in changing people’s lives for the better, which is absolutely what I believed to be true. I freely admitted to journalists that I was not a classical musician, composer or concert promoter – I was categorically not a specialist in that sense. I did not have insider knowledge of the sector or of the art form. Instead, I came to classical music as an outsider, saw and understood its inherent power and potential and then shared that vision with whoever would listen.

In the next three chapters, I will set out to show that this was a pattern of professional practice that has been repeated again more than once in other parts of my career. This grounding has turned out to have been of great benefit to me in my work in public policy, but it was learned in a highly competitive and commercial broadcast media environment.

Chapter 3: Music Education in England

It was as a direct result of my work at Classic FM that I became more closely involved in music education. Although Classic FM had no statutory requirements to work within any particular communities of interest under the terms of its OFCOM licence, I strongly believed that any successful commercial radio station needed to build strong links with its current and potential stakeholders. Developing the next generation of classical musicians and audiences was central to that belief.

It would have been too easy simply to regard Classic FM as being a commercial entity whose sole reason for existence was to drive profits for its shareholders. To avoid any misunderstanding at this point: the financial success of the business was a central measurable objective of my role, alongside delivering the programme content that encouraged listeners to tune in and enabled advertising to be sold. In every way, this was a numbers game, with hard-nosed targets that needed to be hit. However, I believed that the Classic FM brand needed to be something far stronger than simply a radio sales transaction. For me, it had to offer public service values similar to those of the BBC, even if these were not a requirement of its broadcasting licence. In the ways that I have detailed in the previous chapter, I wanted our listeners to hold us in a place deep in their psyches and I felt that our relationship with them should be significant and meaningful, rather than merely transactional. We did not have the substantial funds of the BBC available to us – and we still had to ensure that our shareholders were happy – so it meant that the work we did in this area needed to be impactful, logical and purposeful. I did not believe that these values were contrary to the requirement on me to hit financial and audience targets every quarter. It was my belief that building the brand in this way was a major contributory factor to Classic FM's success as a business.

Working to support musicians and educationalists to encourage the next generation of performers and listeners fulfilled these criteria. It became a central part of Classic FM's on-air and off-air brand. I came to devote a good deal of my time to developing and leading the partnerships that would enable this to happen. Hallam (2010) puts forward a compelling case for the impact of music education on the intellectual, social and personal development of children and young people. It was clear to me that there were wider societal benefits in our working in this area, while at the same time, this activity helped to strengthen Classic FM's standing as a socially responsible organisation. In the end though, it came down to a sense of belief and values. I believed this was the right thing for us to do – and I was in a leadership position that enabled me to take the decision for us to do it.

3.1 Music Manifesto

At the beginning of 2007, Classic FM was asked to sponsor a conference organised by the Music Manifesto at the Roundhouse in London. 'State of Play' was a two-day event which gathered together leading figures from the music industry, from the education sector and from local and national government to discuss music education. The Music Manifesto had been established three years previously by David Miliband when he was a minister at the Department for Education and Schools (DfES). It was a collaboration by the DfES with the Department for Culture, Media and Sport (DCMS), along with music organisations and arts practitioners, with representatives of the commercial music industry and with organisations such as the Musicians' Union, the Specialist Schools Trust, Arts Council England, the Teacher Training Agency, the Qualifications and Curriculum Authority and Ofsted.

The Music Manifesto had five stated aims:

- To provide every young person with first access to a range of music experiences.
- To provide more opportunities for young people to deepen and broaden their musical interests and skills.

- To identify and nurture our most talented young musicians.
- To develop a world class workforce in music education.
- To improve the support structures for young people's music making. (Music Manifesto, 2007).

As a result of Classic FM's partnership with the Music Manifesto, I was asked to chair the new Music Manifesto Partnership and Advocacy Group – effectively the organisation's non-executive leadership body, which was to work alongside a small executive team led by Music Manifesto Champion, Marc Jaffrey, and advised by National Singing Ambassador, Howard Goodall, and National Music Participation Director, Richard Hallam.

I chaired a group of music education practitioners representing schools, industry bodies and arts organisations. Crucially, officials from the DfES and DCMS also attended every meeting. Along with Jaffrey, Goodall and Hallam, I met regularly with the Schools Minister in the then Labour government, Lord Andrew Adonis. He took a particularly keen interest in music education and during 2007, the government announced £332 million of funding for music education from 2008 to 2011 including: £82 million annual funding for Local Authority provision for music education; annual funding to purchase musical instruments; and annual funding for a new Music Manifesto National Singing Programme.

This was my first experience of working closely with government ministers and officials and also of chairing a body that brought together a number of disparate voices. It was a great learning curve for me. I came to understand that the processes of making change happen within government, when public money was being invested in a project or programme, was far slower than I was used to in the private sector. This was not due to any tardiness or lack of aptitude on the part of ministers and officials; rather it was down to the need for decisions to be evidence-based with due care and attention paid to how, why and on whom public money was being spent. I was impressed by the levels of due diligence that took place.

As well as chairing the Music Manifesto, I sat on the joint Music Programme Board set up by the DCSF (the Department for Children, Schools and Families – as the DfES had by then been renamed) and the DCMS from 2007 to 2010. I chaired the Legacy Group for *Tune In,* the government's Year of Music from 2009 until 2010. I also sat on the panel which developed the *In Harmony* project – a high impact social action programme inspired by Venezuela's *El Sistema*, which uses the symphony orchestra as a tool for improving the lives of children in economically deprived areas. From 2008 until 2011, I was part of the steering group, which oversaw the three pilot projects in Liverpool, Lambeth and Norwich. Each of these roles broadened my understanding of different aspects of music education in England and deepened my relationship with music educators – both crucial factors in (a) gaining legitimacy and trust and (b) building communities of support and challenge.

All of my work in public policy has been (and remains) strictly non-party political and, alongside my relationship with the Labour government, I had engaged regularly with members of the opposition Conservative and Liberal Democrat parties on the subject of the importance of music education in the lives of young people. Shortly before the general election of 2010, the shadow arts minister, Ed Vaizey, suggested that should the Conservatives come to power, they would ask me to conduct an independent review of music education. As it turned out, the Conservatives did win office in a coalition with the Liberal Democrats. With the benefit of hindsight, my decision to remain strictly politically non-partisan was correct. It meant that I was regarded as an 'honest broker' by all the three main Westminster-based political parties. This, in turn, enabled me to have constructive conversations with government and opposition politicians in which I was able to share a single honest view, rather than being forced to dance to a particular political tune.

Later, I would perform the same function as a member of a review into instrumental music tuition in Scotland set up by the SNP-led Scottish

Government (Scottish Government, 2013); and also as a commissioner for the Warwick Commission on the Future of Cultural Value (Warwick Commission, 2015); and also as chair of the Mayor of London's Music Education Task Force (during the period when Boris Johnson was mayor), which resulted in the creation of *The London Music Pledge* (Mayor of London, 2014).

3.2 The Review

I was formally asked to undertake a Review of Music Education in England in a letter dated September 2010 from Michael Gove, the new Secretary of State at the (once again renamed) Department for Education (Annexe 1 of Appendix E). His letter set out the parameters for my Review, which was jointly resourced by the DCMS, with the newly appointed Minister for Culture, Communications and Creative Industries, Ed Vaizey, leading for that department.

From the music education world, there came a cautious welcome to the fact that a Review was to take place, although there was concern that it might not achieve the outcome that those in the sector hoped for. There was some surprise expressed in print that I had been chosen to lead it:

> It must be admitted that the pilot chosen to steer us towards our longed for destination in a slightly unexpected figure. Darren Henley, the boss of Classic FM, has been appointed by Michael Gove, the Education Secretary to lead a big review of music in schools. Expect snobbish groans in some quarters. But they are misplaced. Henley is canny, cultured and gets things done. Classic FM's own education work goes a long way beyond that of any other commercial broadcaster. (Morrison, 2010).

Shortly after announcing the Review in September 2010, the DfE and DCMS issued a call for evidence, which included a message from me (Annexe 2 of Appendix E). I was particularly keen that the Review should not be perceived as being ‘closed’ to any viewpoints. My introductory comments stressed that I was ‘eager to hear from anyone who has an interest in music education’. Rather than narrowing the focus of comment down, I wanted to widen it out as far as was practicable. I realised that this would increase my workload, but I did not want musicians or educationalists to feel that I came to the job with a fixed set of expectations of its outcome. Instead, I entered into the role with a genuine sense of enquiry. The online consultation was open for a six-week period to anyone who wished to take part. I asked five deliberately open-ended questions:

1. What is it that works best about the way music education is currently delivered?
2. What is it that could/should be working better in the way that music education is currently delivered?
3. What would be the ideal way to ensure that every child learns a musical instrument and to sing?
4. If we had a blank sheet of paper, what would be your view of the ideal funding and delivery structure for music education?
5. Do you have any other comments you’d like to make?

(Annexe 2 of Appendix E).

In total, nearly 1,000 written responses were received, and I held face-to-face discussions with 72 people across 55 meetings (Annexe 6 of Appendix E). The summary analysis (Annexe 5 of Appendix E) highlighted a number of issues, including: provision was too patchy with funding inequalities; resources from outside of central government were not always being levered in; primary school teachers did not always have the necessary confidence, training, knowledge and skills to teach music; and in some instances, there was poor partnership working. Changes suggested by the respondents included: a greater emphasis on learning music from a young age; clearer progression routes; and the need for core entitlements for all children.

Clearly, there were large amounts of data to be dealt with here. I needed to listen to all those with a view and to assess common threads. This was easy enough with the face-to-face discussions where I was quickly able to identify and probe commonalities. With the written submissions, there was no substitute for reading each of them and my method for doing this was distinctly low-tech. An official at the Department for Education printed each of them out for me and I wheeled these print-outs home to read in a large suitcase. Although the task was daunting, I became adept at seeking out four things:

1. Examples of best practice.
2. Innovative new ideas that could be introduced more widely.
3. Areas of consensus.
4. Views that diverged dramatically from the common consensus.

My Review was published in February 2011. It is reproduced here in full as Appendix E and forms the second of my public works submitted for consideration as part of this professional doctorate. In the introduction to *Music Education in England*, I set out what I hoped to achieve in its pages:

> - Outline a vision for what every child should expect to receive from their Music Education inside and outside the classroom.
>
> - Develop the concept of a coherent National Plan for Music Education, which encompasses broad-based entry level opportunities for all children and a route of progression through a system which supports excellence at the highest level.
>
> - Discuss the importance of work by organisations funded by Arts Council England, including Youth Music.

- Consider ways of helping the Music Education workforce to become more effective.
- Help parents and carers more easily engage with Music Education in their local area.
- Examine the next steps for further development, particularly with regard to improving Cultural Education in general, based on the outcomes of this Review. (Appendix E)

I had developed the content of the Review with a small team of civil servants and advisors from the DfE and DCMS. It was the first time that I had worked so closely with large government departments. Although the officials were exceptionally wise, helpful and attentive, I was surprised at the freedom with which I was allowed to author the Review – to the extent that I wrote the drafts myself on my own laptop. There were always plenty of helpful comments on everything that I penned, but I was encouraged to use my own voice throughout the document and to come up with and test new ideas. There was no large committee for me to keep in check here; instead, my name was on the front of the Review and my name alone would be forever tied to its success or failure. I was acutely aware of this as publication came closer. There was an undoubted element of risk to this. Civil Service folklore is filled with tales of government reviews that have been 'kicked into the long grass' or that simply sit gathering dust, unloved and unenacted, on the shelf of an office in a government department. I did not want my Review to be one of those – not least because of the hundreds of hours of work that I had put into it – but also because I believed that I had a real opportunity to make a difference. Ministers and officials at both departments had indicated that they greatly valued music education and that there was a genuine appetite to do what was possible to improve its provision. I had to seize this opportunity and to write a Review that counted.

I wanted the text that I wrote for the Review to be unambiguous in underlining [1] the value of music education; [2] the need for music education to be of a high quality for all children; and [3] the dependence music education had on significant central government investment. I also had a desire for the Review to be forward-facing and creative, while being rooted in the pragmatism and realism that was necessary with the financial meltdown of 2008 still a relatively recent memory. I hoped that one particular paragraph in my introduction reminded all of the stakeholders why the Review was taking place in the first place:

> Throughout any process of change which follows this Review, it is vital that we keep at the forefront of our minds those over-arching aims that I believe we all share. We want to create a generation of children who are both musically literate and music lovers. We want to ensure that the Music Education that every child receives is excellent in every way. And we want to make it possible for every child to have the opportunity to progress through a Music Education system that enables them to achieve their full musical potential. We also want to create a fulfilling and rewarding environment within which professional Music Educators can work. We should not allow bureaucracy or organisational self-interest to get in the way of the need to ensure that all children in England receive the Music Education they deserve. (Appendix E)

Ultimately, I settled on 36 separate recommendations to government with further ideas and discussion points covered off in the accompanying text. Reflecting back nearly nine years later, I would judge my two most significant structural recommendations to be the introduction of a National Plan for Music Education that would be developed and owned by the DfE and DCMS; and the introduction of a new network of Music Education Hubs that would be the conduits for continued central government investment into music education right across the country.

3.3 Responses to the Review

The government issued its response simultaneously with the publication of my Review. It is reproduced in full as Appendix F of this context statement. The speedy publication of its response had the benefit of showing clear and definite government action on some of the recommendations, while allowing time for ministers and officials to develop their response to others. Key to the success of the publication of the Review was the announcement on the day of the continuation of DfE funding for music education of £82.5 million for the financial year 2011-12. The government also committed to developing the Music Education Hub model as the mechanism for delivering government funding to music education in future years. It also committed to publishing England's first National Plan for Music Education later in 2011. Music was – and remains to this day – the only subject to receive funding in this way, and the only subject to have its own National Plan. *The Guardian* greeted the publication of the Review optimistically: *'*Henley's report is realistic, positive, and bold: providing that is, that all, or most of, its recommendations actually translate into practice. What happens next is the key.*'* (Service, 2011). *The Times* was also positive*:*

> Governments have a habit of sidelining an awkward issue by asking for a report that takes months to appear, showering it with platitudes, then doing sweet Fanny Adams about its recommendations. My former Times colleague Michael Gove, the Education Secretary, ought to get his tuba wrapped delicately round his neck if he lets that happen to Darren Henley's review of Music Education in England. The Classic FM boss has done a fine job of highlighting what's wrong with how we teach, or often don't teach, much. If his 36 recommendations were all taken up, our music-education system would undoubtedly rise to the level of Finland's or Venezuela's. No, I'm not being sarcastic. In their very different ways, they are the world leaders. (Morrison, 2011).

Many of the industry bodies who had been part of the consultation process responded to the publication with analysis that was skewed towards their own area of interest, albeit their comments tended to be positive in tone. A flurry of press releases issued shortly after the announcement of the contents of the Review show that Arts Council England was ‘particularly delighted to see the recommendations around music’s role in the curriculum, the ring-fencing of central government funds for music education, and the emphasis placed on progression and talent development’ (Arts Council England, 2011), while the Incorporated Society of Musicians regarded the Review as ‘an important and authoritative document’ (Incorporated Society of Musicians, 2011), although it also called on the government ‘to act on the Review’s recommendation that music should be included in the English Baccalaureate, something the government has so far failed to do, thereby threatening the place of music in secondary schools.’ I will return to this particular topic once again in the next chapter.

The Federation of Music Services described it as ‘a landmark report’, (Federation of Music Services, 2011) while the Association of British Orchestras praised the government funding announcement as a ‘helpful first response…however, we are concerned that local authorities are already reducing or removing investment in music education as the cuts begin to hit’ (Association of British Orchestras, 2011). The Associated Board of the Royal Schools of Music hailed the Review as being ‘unprecedented in its holistic perspective on music education in this country… we particularly welcome the recommendation that the value and place of these assessments in school performance tables should be better communicated to all concerned’ (Associated Board of the Royal Schools of Music, 2011). The National Association of Music Educators said that the Review’s ‘recommendations concerning a statutory school curriculum, based on performing, composing and listening, are particularly welcome’ (National Association of Music Educators, 2011) and the Music Education Council wanted to ‘acknowledge the care and attention of Darren Henley in carrying out the Review’ (Music Education Council, 2011). Trinity College London said that it ‘wholeheartedly supports the Henley review as it recognises several key areas which we believe are important in the provision of music education in England’

(Trinity College London, 2011). These included the positive impact of whole class instrumental and vocal teaching in primary schools; the availability of clear progression routes and qualifications for young people; and the emphasis on the role of music educators and their professional development.

Although, it should be noted that there was a more mixed reception reported by *Classical Music* magazine:

> The charity Youth Music, in an official response to the Henley review, said it would like to have seen ‘a broader representation of music education, encompassing the wide range of genres and styles of music making which the sector is well placed to support’. David Price, founding leader of the Paul Hamlyn Foundation’s Musical Futures project, criticised the report for ‘largely discussing stuff around the edges’ rather than focusing on the core of music education. ‘There was more space spent discussing the much-heralded In Harmony projects (which currently run in a handful of schools at an unsustainable cost) than on the quality of the core entitlement in the curriculum,’ he said in a blog post. Another critical blogger was Jonathan Savage of Manchester Metropolitan University and the RNCM, who broadly welcomed the Henley Review but said it offered ‘too little, too late’ and was sceptical about the government’s response. Dr Savage believes that the government will ignore Henley’s insistence that music should be kept in the national curriculum; he also raises concerns about the proposed ‘Qualified Music Educator’ award and about the potential involvement of Teach First in training conservatoire graduates to teach music, especially if that is at the expense of music graduates from universities. ‘I do not like the assumption that a conservatoire education is the best training for a music teacher’, he wrote. (Stevens, 2011).

The music director and chief executive of the Halle Orchestra took to *The Guardian* letters pages to issue a word of caution for the future:

> The Henley review shows a heartening understanding of the complexity of the issues surrounding music education in England, as well as recognising the enormous amount of outstanding work that already happens. Darren Henley's report will be welcomed by all those who care about the future of music. Michael Gove has to be congratulated for giving Henley licence to make bold recommendations that appear both practical and attainable, and also for making a positive response to them. On only one important recommendation – that music education should remain a statutory requirement as part of the national curriculum – has the response been worryingly equivocal. This commitment is vital for the long-term musical life of this country – and all of us who work in the profession must fight for it to be part of the government's plans. (Elder and Summers, 2011).

3.4 The National Plan for Music Education

It took until November 2011 for the DfE and DCMS to publish *The Importance of Music: A National Plan for Music Education* (Appendix G), which was written by government officials with input and advice from organisations and individuals across the music and arts sector. Its nine-month gestation period caused some nervousness among music education practitioners, with *The Times* noting in July 2011:

> Nicholas Kenyon, the boss of the Barbican arts centre, is a genial character. But even he is vexed and perplexed. 'Where is it?' he demands. 'We haven't seen it. We don't know what's in it. And nobody can plan without it.' 'It' is the Government's plan for

> music education. And that’s not just another bundle of red tape. Our future as a musical nation depends on it. (Morrison, 2011b)

When it was published towards the end of 2011, the National Plan included an introduction written by the Secretary of State for Education, Michael Gove, and the Minister for Culture, Communications and Creative Industries, Ed Vaizey. It set out a Plan that would run through until 2020 taking in the role and responsibilities of schools; local authority music services; national, regional and local music and arts organisations; private music teachers and other music educators; and the new Music Education Hubs, which would be introduced from September 2012. The Plan aimed to ‘provide a flexible template for high quality music provision throughout a pupil’s education’. Its vision was clearly set out as being:

> To enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence. (Appendix G).

The National Plan outlined the requirements for core roles for Music Education Hubs that would ‘ensure national consistency and equality of opportunity’. It also outlined the way in which central government funding would be distributed to hubs from the DfE via Arts Council England. It emphasised the importance of music education in formal and in informal settings, both inside and outside of schools, stating that all children should experience the opportunity to learn a musical instrument. There was a focus in the National Plan on driving progression and excellence for young people; in improving skills and leadership among music educators; and in ensuring greater quality and accountability. Fautley (2017) noted that the National Plan was:

> …welcomed by those whom it served well…[being] regarded as highly significant for those providing the sort of music education it promotes, while for others, including generalist classroom music teachers, it has had very little impact at all. But it has caused disquiet among those for whom the English and UK tradition of multiple ways of knowing in music lessons is important.

And Spruce (2012, p.28) was critical of the language used in the National Plan, arguing that progression is:

> …almost always framed within the context of developing performing skills and more often than not exemplified with reference to groups most closely associated with western music practices: typically, choirs, bands and orchestras – the latter being mentioned twenty times.

One of the challenges faced by music education when I published my Review in 2011 – and that remains just as true today – is the need to continue to develop ever more robust evidence and data to enable the case for the value of music education to be less about advocacy, narrative or anecdote, and more about unarguable fact. Zeserson and Welch (2017, p.66) note that the development of the National Plan for Music Education:

> …is peppered with moments of considerable skill and judgement on the part of colleagues in a variety of roles, seeming to know almost down to which day of the week and at which moment to present which piece of evidence to which civil servant or politician in order to advance a sector-wide strategic mission to increase access and quality of music education for all children and young people.

Although Webster (2017, p.xiii) challenges the validity of advocacy-based rather than research-based models for developing music education policy, Zeserson and Welch (2017, p.68) acknowledge the effectiveness of the use of arguments for government investment in music education in England over the previous decade, which rather than being rooted in hard data, were *'underpinned more by vivid anecdote, authentic craft knowledge, and appeal to ethical and moral propositions about social inclusion.'*

3.5 The future of Music Education in England

It is now more than eight years since I wrote my original Review and my preparation of this professional doctorate gives me the opportunity to reflect back on this piece of work. When I penned my Review, I had no way of predicting the extent to which the educational, political and cultural landscape would change. Since 2010, the referendum vote on exiting the European Union has been held; there have been four Secretaries of State for Education; an increasing number of schools have become academies; there are more Multi Academy Trusts; a new music curriculum; new school accountability measures; and significant changes to local government. When I wrote the Review back in 2010, I also had no expectation that by 2015, I would be chief executive of Arts Council England, the organisation responsible for overseeing the delivery of many of the recommendations I originally made to government.

So, what now is the future for Music Education in England? At the time of writing this context statement, there is both a hope and an expectation that the government will produce a new National Plan for Music Education to run from 2020 to 2030, although this has yet to be confirmed. Acknowledging changes both inside and outside the world of music education since the Plan's first publication, there are ideas that I would recommend being worthy of consideration by the authors of any new National Plan for Music Education covering the period from 2020 onwards. I take the opportunity to outline these here as part of my reflection on this area of my professional practice. For the sake of consistency of messaging, I have adapted my comments here from the script to a presentation that I gave to a national gathering of Music Education Hub leaders in East London which was co-written with colleagues at Arts Council England (Henley, Fouracre and Cohu, 2018).

There is a growing acknowledgement of the importance of children's development when they are babies and toddlers, so I would recommend that more significance is given to Early Years in a National Plan for Music Education, with investment in Music Education Hubs to expand their remit to cover 0-5 year olds.

I would also recommend that any new National Plan extends its age limits in the other direction, to include 19-25 year olds. DfE now has responsibility for Further Education, skills and Higher Education, which has passed from the Department for Business, Energy and Industrial Strategy. So, this seems an opportune moment to develop a new Plan which takes a holistic approach to music education for everyone from the time that they are born through until their mid-twenties. The remit for my Review specifically covered young people between the ages of 5 and 19 years old, so younger children and young adults were outside the scope of my original work.

Another dramatic change that has happened in the past decade centres around technology. Since my Review, the technology available to support music making, learning and distribution has continued to develop fast. We can be certain that it will carry on changing even more dramatically as we look ahead to the time that the next National Plan for Music Education is enacted. Children and young people are already using technology to create, to share and to distribute music. We need to ensure that we have a music education system in place that is able to support them and to give them the skills both to develop their music creation and performance, and to provide them with appropriate live experiences. We also need to ensure that the music education workforce has the technical know-how to develop the skills and capacity to use the latest technology to support and augment young people's music making and learning in a digital context.

The creation of Music Education Hubs was the most significant structural recommendation in my Review to Government. This was a call for action to all organisations in local areas to come together in a strategic partnership, to deliver a consistent, coherent and more visible musical education offer to children and young people living in the area.

I believe that Hubs have made good progress in shifting from the music service model to becoming local partnerships delivering consistent core and extension roles. I acknowledge that they have had to face some new and challenging expectations, such as developing business plans; developing partnership agreements; undertaking an annual needs analysis; fundraising; and creating a governance structure that would oversee the Hub.

But I believe that these measures are critical to ensuring that Hubs are acting as Hubs and that the clearly defined core and extension roles, which are set at a national level, but delivered locally, have helped provide a more consistent offer to children, no matter where they live. The number of Hubs delivering one or more core roles in schools has increased every year since launch, with Hubs working in 88% of all state funded schools in England in 2015/16 (Fautley and Whittaker, 2017).

There have also been increases in the number of children receiving instrumental tuition in whole classes each year, as well as increases in the number and variety of ensembles on offer. After choirs, rock bands were the most prevalent ensemble, followed by woodwind, string and guitar ensembles (Ibid.). I believe that this breadth of provision is a wonderful opportunity for young people. However, children with special educational needs or disabilities, and pupils eligible for pupil premium, are not accessing Hubs with the ease of their peers (Ibid.). I was clear in my Review that these children must be supported because we need an inclusive music education. I also believe that the authors of any new National Plan should consider how more can be done to support children who are not in school, perhaps because they are home schooled or in hospital schools or in the justice system.

Many Music Education Hubs have traditionally accessed local government funding for children who needed financial support. Some Music Education Hub leaders tell me that the erosion of this funding stream has impacted on the work that they can do in this area. I remain keen to ensure that music education is not restricted to those who can afford it. So, in any future National Plan, the government may wish to consider targeting its funding for those children who most need support, to meet its priorities around social mobility.

Opportunity needs to be backed up by clear progression routes. Data suggests that there is a decline in the number of young people reaching intermediate and advanced levels (Ibid). We need to understand better the barriers to progression and how to overcome them.

By 2020, Hubs will have been delivering the core and extension roles for eight years; and I believe we will have reached a point where Music Education Hubs should be empowered to have more flexibility in what they deliver. I recommend that the government focuses on the outcomes we want to see for young people. This means that Music Education Hubs can then be free to co-create the programmes that deliver these, working with young people, families and teachers.

3.6 The common thread – part 2

Upon reflection, I can see that being asked to chair the Music Manifesto group was a major pivotal moment in the timeline of my professional practice. Previously, I had performed the role of non-specialist advocate in driving change around a particular music genre in a broadcast media setting. At Classic FM, I was creating classical music-based products and services with the aim of engaging the genre with new audiences. My role was to act as an advocate and an intermediary. Just as I was not personally composing or performing the classical music that was at the heart of our consumer proposition, so I was not personally delivering music education to young people in this new role.

Looking back with the benefit of some years' distance, I realise that it was during this period of my professional practice that I honed a particular set of behaviours. There was a requirement for me to operate as an in **intermediary**, a **negotiator**, a **champion** and a **leader**. I went through a rapid period of **learning**, **listening**, **seeing** and **experiencing** to bring myself up to speed.

I would argue that the relationships here were more complex and required more delicate navigation than they had done in my role at Classic FM, as they included both the commercial and publicly-funded music sector; early years, primary, secondary and special education needs schools; universities, further education colleges and conservatoires; charities; industry bodies; specialist delivery organisations; and local and national government. So, **negotiation** came to the fore. There was no 'one-size fits all' way of working. Rather, I needed to build meaningful relationships with each of the stakeholders by **listening** to them, synthesising different points of view and then bringing them together as a cohesive whole. It was particularly important in our interactions with government that a clear single view could be put forward on behalf of the music education sector as a whole. It is hard for governments of any political persuasion to form policy that is well crafted – and ultimately effective – if the advice it is getting lacks coherence. My work in this area mirrors what is described by Sabatier and Jenkins-Smith (1993) as a 'policy advocacy coalition' and exhibits the characteristics described by Schön and Rein (1994, p. 165) where 'competent practitioners can reflect on the meaning of the policy-making game from a position within it.'

For me personally, the publication of my Review *Music Education in England* (Appendix E) and the response to it in both in the form of the initial document issued by the government (Appendix F) and the government's subsequent National Plan for Music Education (Appendix G) marked a pivotal moment in my professional practice. It moved my work solely from that of a champion, to somebody who was working on the inside of policy-making. However, I would argue that this was a linear development, rather than a wholesale change and that I still remained an outsider who was not employed either in the music education sector or by the government. Once my work on Music Education policy (and the subsequent Cultural Education Review described in the next chapter) was completed, I returned to being an advocate or cheerleader for the value of music and the arts in young people's lives.

In my work both before and after the publication of *Music Education in England*, it is clear to me that I started to perform in a clearly identifiable way as an outsider operating as an agent for change – perhaps in a more clearly recognisable way than I had done at Classic FM. I began by learning and listening, before moving into the process of gaining legitimacy and trust and of building communities of support and challenge. Then came a period of testing and refining ideas before a pragmatic decision was made on the final set of ideas. These were then disseminated at the point of the Review's publication. After this, I then reverted to acting as a champion for the value and importance of music education.

There is evidence of my experience as a professional practitioner growing organically here. I benefited greatly from the insight, experience and learning that I had gained while at Classic FM in terms of promoting ideas and concepts to audiences; and also, while chairing the Music Manifesto where I gained an understanding of the value of building meaningful relationships with wide groups of stakeholders. I also came to understand the value of listening and of pragmatism in terms of making decisions that resulted in action rather than further debate.

As I will discuss in the concluding chapter, the ability for the outsider to be pragmatic in the way in which they build relationships and in the decisions that they take whilst performing their role as an agent for change is a key factor in their being able to perform that role effectively. I believe that starting out by recognising the desired outcomes that are both possible and achievable and then working towards making them happen has been an important part of my own personal success as an agent for change. This will inevitably involve a level of compromise and negotiation, of testing and rethinking along the way. But, as long as the stated aims are achieved and the practitioner's core values and beliefs are upheld and honoured, then I see this as a strength rather than a weakness. The old adage suggests that there are many ways to skin a cat and, in my experience those practitioners who are flexible, pragmatic and realistic, instead of being inflexible, dogmatic and idealistic, are the ones who are the doers who make change happen, rather than the thinkers who merely talk about it.

The same is true when it comes to listening. I believe that conversation is very much a two-way process. It involves listening as well as talking, but agents for change can sometimes forget this highly salient fact. It is important throughout any change process for the agent to be in ‘receive’ mode as well as ‘transmit’ mode. Constant listening, checking, questioning, learning and modifying based on feedback makes for an end product that is of a higher quality and also has a greater chance of success. There is a spirit of generosity as a listener that I hope to have always exhibited in my own professional practice. It is important that all those who want to have a voice are given the opportunity to speak and to be heard. I hope that this was the case in the consultations that I undertook in developing both my Music Education Review covered in this chapter and my Cultural Education Review covered in the next. I believe that in both of these cases, had I failed to hear what I was being told, or had I been unrealistic in my aims and expectations, I would have achieved little.

I learned a lot during this period of my career and I believe that my work at Classic FM, on the Music Manifesto and in the publication of my Music Education Review stood me in good stead for the areas of my professional practice that I propose to examine over the next two chapters.

Chapter 4: Cultural Education in England

The government's response to my Review of Music Education began with an introduction written by the Secretary of State for Education, Michael Gove, and the Minister of State for Culture and Creative Industries, Ed Vaizey. It included the announcement that I was to be asked to undertake a new independent Review on behalf of the two government departments – this time into cultural education in England in its entirety for 5-19 year olds:

> In the 2010 Schools White Paper we recognise that children need to be provided with a broad spectrum of cultural experiences and to help us achieve this vision we have asked Darren Henley to undertake a further review looking at cultural education in the round, working closely with key partners in the field. (Appendix F)

Mine was by no means the first independent review on this subject. A committee chaired by Sir Ken Robinson, then of the University of Warwick, 'put the case for developing creative and cultural education' in a report for the Department for Education and Employment and the DCMS more than a decade earlier entitled *All our Futures: Creativity, Culture and Education* (National Advisory Committee on Creative and Cultural Education, 1999). Robinson has since become one of the world's leading exponents of the value of creativity in education, with an online TED-talk on the subject – *Do Schools Kill Creativity?* – that has been viewed on more than 52.5 million occasions at the time of writing (Robinson, 2006). The Royal Society for the Arts, Arts Council England, BT and the Local Government Association commissioned the National Foundation for Educational Research (NFER) to undertake a three-year study of the outcomes attributable to arts education in secondary schools in England and Wales (National Foundation for Educational Research, 2000). The NFER undertook a further study five years later which examined the impact of artists working in educational settings (National Foundation for Educational Research, 2005). The DCMS's *Culture and Sport Evidence* programme (CASE) published two reports on the subject (DCMS 2010a and DCMS 2010b). These concluded that learning through arts and culture improves pupils' attainment across many parts of the school curriculum, as well as having other benefits for young learners. The conclusions were summarised by Arts Council England (2014) in its evidence review on the value of arts and culture.

4.1 A second Review

My work on the subject, *Cultural Education in England,* was published in 2012, a year after *Music Education in England*. My second independent Review for the government, it is the third of my Public Works submitted for consideration here as part of this professional doctorate. It is included in its entirety in Appendix H. Pieper (2015, p. 195) notes that 'political awareness of the importance of cultural education has risen in recent years', pointing not only to my Review of Cultural Education, but also to *Bildung in Deutschland* (Arbeitsgruppe Bildungsberichterstattung, 2012), an educational report presented by the Conference of Ministries of Culture 'with a focus on aesthetical education'. Meanwhile, Doeser (2015, p.4) points out that:

> Few people nowadays would question the importance of ensuring everyone – child or adult – is able to benefit equally from the arts. An ever-growing body of evidence demonstrates the positive impacts the arts have on children's emotional, educational and creative development.

This was certainly both the privately and publicly held view of the Culture Minister. In his letter of April 2011 (Annexe 1 of Appendix H) commissioning the Review (which, once again, I undertook on an unpaid voluntary basis) Ed Vaizey set out a series of assumptions that should underpin the new Review. He reiterated the government's position that:

> Every child should experience a wide variety of high-quality experiences and we would like to ask you to consider how we can ensure that this ambition is realised, ensuring both quality and best use of public investment.

His letter went on to ask me to answer three further questions:

- What cultural experiences should be included?
- How can cultural organisations create an offer which fulfils the needs of schools in providing a broad and truly rounded education for their students?
- How can we ensure that all opportunities are as good as the very best?

Reflecting back now, I recognise that there were key differences between the two reviews that I had been asked to undertake. The first of these was that the Music Education Review had been put in place to answer a key central structural question, with a pressing issue that needed resolving. There were existing DfE budgets that funded local authority music services. Should this money continue to be paid out – and, if it should, what was the funding mechanism to enable that to happen? In the case of the Cultural Education Review, there was not the same time imperative, as there was no pre-existing central government funding stream, the future of which was directly attached to its outcome. As I will discuss in a moment, this resulted in my second Review not resulting in the same level of structural change as the first.

DfE ministers and officials took the lead on the first Review, but this second Review was ‘hosted’ by the DCMS – hence the letter of commission from the Culture Minister. I would argue that there is a greater emphasis in the commissioning letter for this second Review on education and experiences for young people outside of the classroom and beyond the curriculum than in the letter from the Education Secretary for the Music Education Review. There is a logic to this, given that the DCMS does not have responsibility for the in-school curriculum, but arts and cultural organisations that work with children and young people or that have education programmes, do fall within its purview. This distinction may well not have been widely appreciated at the time.

One of my first challenges was to define 'Cultural Education' itself. Craft (2011, p. 135) notes that:

> The nature of creative and cultural education is quite distinct. Very crudely put, whereas creative education focuses on the generation of novelty and change, cultural education explores continuities.

It was important that this distinction was understood, but I felt that it remained the case that there was no clear definition that everybody could agree upon, so I resolved to set my own working definition which would guide the parameters of the Review. I was mindful of the criticism I had encountered (see Stevens, 2011 cited in previous chapter) around a perception from some quarters that the Music Education Review was too classical music centred. Despite my best efforts, there were times when some readers of the final report felt that other music genres were playing second fiddle to classical music, although that had never been my intention. I was determined to learn from this as I set out the parameters for this new Review. The breadth of Cultural Education has the potential to be extremely wide-ranging and I was concerned not to inadvertently miss out an important area. Ultimately, I settled on a definition of Cultural Education which included:

- Archaeology
- Architecture and the built environment
- Archives
- Craft

- Dance
- Design
- Digital Arts
- Drama and theatre
- Film and cinemas
- Galleries
- Heritage
- Libraries
- Literature
- Live performance
- Museums
- Music
- Poetry
- Visual arts

As I had only recently completed my Review of Music Education, I did not intend to revisit this area. This new Review would cover Cultural Education in school and out of school. It would also include areas covered by DCMS-sponsored Arm's Length Bodies such as Arts Council England, the Big Lottery Fund, the British Film Institute, English Heritage and the Heritage Lottery Fund. My remit also included activities organised or supported by local authorities, cultural organisations, higher and further education institutions, the creative industries, businesses, charities and philanthropists. Some of the Review would need to cover off ideas and policies; some of it would be about buildings, places and organisations; and some of it would be about individuals – not least the young people on whom it was focused. It was a complicated interwoven tapestry that I would find myself having to pick my way through.

I was lucky in conducting this Review in that I was assigned a DCMS official called Kirsty Leith to support me in my work. She had been involved as a link official from DCMS with the Music Manifesto and also as the lead DCMS official on the Music Education Review. She was well-known and well-liked by those who worked in the arts and culture sector and had the added advantage of an acute understanding of the way in which government departments operated. She proved to be a highly efficient and highly effective operator.

Once again, I began the process of gathering data that would inform the Review by issuing a call for evidence (Annexe 2, Appendix H). This time, there were seven questions:

1. How would you define Cultural Education?
2. What is the value of Cultural Education and how do you measure this value?
3. What Cultural Education do you think a child should experience at each key stage?
4. What is it that works best about the way Cultural Education is currently delivered? Please include links to any research you think substantiates your claims.
5. What is it that could/should be working better in the way that Cultural Education is currently delivered?
6. If we had a blank sheet of paper, what would be your view of the ideal funding and delivery structure for Cultural Education?
7. Do you have any other comments you'd like to make?

I had learned from undertaking my previous Review that honest and open dialogue with a broad range of individuals and organisations was crucial if the final Review document was to gain any lasting legitimacy among those who worked in the sector. So, I saw a real value in openly engaging with as wide a number of stakeholders as possible within the timeframe available. I personally held meetings with 121 individuals to discuss aspects of the Review. A further 238 people took part in a series of roundtables held across the country. These were organised on my behalf by the Cultural Learning Alliance, Arts Council England, English Heritage and the National Museums' Directors Conference. Written submissions to the online portal were made on behalf of 654 individuals and organisations. It was a big undertaking and I held many of the face-to-face meetings back-to-back in all day sessions in a windowless room in the basement of the DCMS, while on two weeks' summer holiday from my day job at Classic FM.

I recognised that my personal investment of time into meeting the highest possible number of stakeholders would heighten the legitimacy of the report that I would finally produce. It was important that I was able both to hear and to reflect upon a wide range of different voices. Not only did this enrich my understanding, but it also enhanced the level of personal and institutional engagement with the document that was published at the end of the process.

As I had done before, I read all the submissions and typed up drafts of the Review document on my laptop, testing them with DfE and DCMS officials and other expert stakeholders along the way. Once again, I was extremely aware that with my name on the front page and no 'committee of the great and good' to hide behind, my own reputation would be personally tied to the way in which my words were heard and interpreted. There was personal reputational risk here, especially as my previous Review had been so well received. I did not want to devalue its achievements with a poor piece of work this time, so I did everything I could to ensure the quality of this new Review.

It was published on 29th February 2012, with a launch at the Royal Opera House at which the Education Secretary, Michael Gove, gave a warm and supportive speech. In the 84 pages of the published report, I attempted to paint a picture of the existing Cultural Education landscape and to make the case for the value of Cultural Education in young people's lives.

I put forward a new vision and a new strategy for the future of Cultural Education. This took in local Cultural Education Partnerships; Cultural Education in the Curriculum; the development of the work force; and ways of supporting talented young people and recognising their success. In total, I made 24 formal recommendations with further ideas, thoughts and commentary contained in the accompanying text.

I set out my belief that all children can and should benefit from a wide-ranging, adventurous and creative Cultural Education. I stated my belief that, at its best, a sound Cultural Education should allow children to gain knowledge through learning facts; understanding through the development of their critical faculties; and skills through the opportunity to practise specific art forms. I argued that involvement with high quality cultural activities can be habit forming for the rest of a young person's life.

Reflecting on the document with the benefit of a gap of more than seven years since I wrote it, I am particularly proud of the section in which I set out my vision for what Cultural Education a young person should have received by the time they are seven years old, eleven years old, sixteen years old and nineteen years old. When I was preparing the Review, I shared the trepidation of some government officials about how this would land with schools and with arts education practitioners. Would it be regarded as too prescriptive? I spent many hours picking over the language that I used and then testing it with trusted advisors. I was not trying to design a timetable of weekly artistic lessons and experiences that every child should go through year-by-year. Instead, I was attempting to show the achievements and experiences that a pupil should be able to enjoy by the time they left primary and secondary school. I wanted to make sure that it was reasonable, appropriate and proportionate – but, at the same time, these were things that I felt that young people had a right to experience. We would be failing them if we did not give them these opportunities, so I was unafraid of being reasonably demanding in my expectations. As it turned out, my list was greeted warmly, with a number of headteachers later telling me personally that they regarded it as a useful checklist for them to apply to the students in their schools. With a little updating for technological advances since 2012, I believe that this section of the Review is as relevant today as it was when it was first drafted more than seven years ago.

4.2 Responses to the Review

As it had done with my previous Review, the government published its response simultaneously with my report. Their response is reproduced here in full as Appendix I of this context statement. It included a commitment of £15 million until 2015 to pump prime new initiatives. These included a new National Youth Dance Company co-funded with Arts Council England; new National Art and Design Saturday Clubs co-funded with Arts Council England; the Museums and Schools programme co-funded with Arts Council England; the BFI Film Academy; a network of Heritage Schools with English Heritage to provide access to local history and cultural heritage; and funding for the Arts Council's network of Bridge Organisations to enable better local connections between museums, libraries, arts, heritage and film organisations and schools. They also committed to developing a new National Plan for Cultural Education.

The response in *The Times* was positive:

> Darren Henley deserves three cheers – and a pint. If in 30 years, people in Britain are still going to operas, theatres, dance, concerts and museums, it may well be due to two superbly researched and powerfully argued reports that the managing director of Classic FM has produced in the past year. Both confront, and trounce, the most pernicious educational philosophy of our time: the notion that children are wasting their time if they study 'soft' subjects such as art and music. (Morrison, 2012)

There were also supportive words in a piece in *The Guardian* penned by the Cultural Learning Alliance, a pressure group of arts education advocates (Crump, 2012):

> Darren Henley's report is wide-ranging and well considered… There's lots to applaud, particularly his emphasis on the need for every child to have access to cultural knowledge, skills and understanding (rather than just knowledge and facts).

The Association of Teachers and Lecturers offered a more sceptical response, arguing that the 'proposals to increase access to cultural education are welcome but limited and will do little to broaden the curriculum' (Association of Teachers and Lecturers, 2012). Arts Council England, the Heritage Lottery Fund and the British Film Institute issued a joint statement confirming that they planned to 'explore ways in which we can pilot our joint approach and deliver a shared vision of a rich cultural education. We recognised the benefits of coordinating our cultural education work' (British Film Institute, 2012). Meanwhile, the Incorporated Society of Musicians 'welcomed the Henley Review's backing for our campaign for a sixth pillar of creative and cultural subjects to be added to the English Baccalaureate' (Incorporated Society of Musicians, 2012).

The English Baccalaureate (known as the EBacc) is an umbrella term for a group of subjects that the government prioritises for students to study at GCSE. It includes English language and literature, maths, the sciences, geography or history and a language. It does not include any of what I have termed the 'Cultural Education subjects'. There is a strong feeling that the absence of these subjects from the list devalues them in the minds of pupils and parents, reducing take-up of the subjects (BBC News, 2018). Critics argue that this means that students study a less broad and balanced curriculum.

Even now, more than seven years after publication of *Cultural Education in England*, this issue remains a topic of hot debate. Back in 2012, I was unequivocal in my Review in suggesting that the English Baccalaureate should include a sixth column of Cultural Education subjects. I warned against government policies that appeared to suggest a devaluing of Cultural Education subjects in the curriculum. And I argued strongly for the value of studying these subjects both in terms of allowing young people to benefit from a fully rounded education and in enabling them to develop the skills needed both to work in specialist roles in the creative industries and more widely in the workforce as a whole.

There is nothing that I have seen since on this contentious subject that has changed the views that I set out in my original text. I have long been an advocate for subjects such as art and design, dance, drama and music as a significant part of the in-classroom curriculum for all children and young people from early years through to their mid-teenage years. I continue to be concerned about any erosion of the importance – or the perceived importance – of these subjects for young people and I continue to speak and to write publicly on the subject. I am particularly concerned when it comes to a lessening of opportunities for those young people from the toughest economic backgrounds, for whom school remains the place where they are most likely to encounter these subjects in a meaningful way. As Hall and Thomson (2017, p. 123) write:

> It is worrying and dispiriting to note the trend, observable in English schools at the time of writing this, towards the further marginalisation of arts subjects as they are squeezed into shorter time slots and sometimes off the curriculum altogether.

The debate is not a new one. In my research for the preparation of this context statement, I have re-read the reports discussed at the start of this chapter. I also encountered a report on the arts in schools from almost four decades ago. In dishearteningly familiar language, it warned that ‘Literacy and numeracy are an important part of education. They should not be mistaken for the whole of it’ (Calouste Gulbenkian Foundation, 1982, p. 4).

I will return to this topic later in this chapter, when I discuss the fourth of my Public Works submitted as part of this professional doctorate.

4.3 A National Plan

Although the government had responded positively to my recommendation for a new National Plan for Cultural Education, there was a long hiatus before a document was forthcoming. *Cultural Education: A summary of programmes and opportunities* was published in July 2013, some seventeen months after my report was released. It is reproduced as Appendix J to this context statement.

Different in style to the *National Plan for Music Education*, I would argue that it was less prescriptive and more advisory and informational in tone. Once again, it included a Foreword from Michael Gove and Ed Vaizey, which reaffirmed their commitment to Cultural Education and referenced cultural activities and learning both inside and outside schools.

The document sets out the government's ambitions for 'world-class cultural education' and summaries of key programmes before covering six areas:

- Cultural opportunities for all pupils
- Nurturing talent and targeting disadvantage
- A high-quality curriculum and qualifications offer in arts subjects
- Excellent teaching
- Celebrating national culture and history
- Creating a lasting network of partnerships to deliver our ambitions.

It then goes on to restate my ‘Vision of Cultural Education’ for all young people at the ages of seven, eleven, sixteen and nineteen (which I described earlier on page 79 of this context statement), before outlining the work of Arm’s Length Bodies and including draft programmes of study for art and design, and for music.

With the benefit of hindsight, I would contend that the document was useful in that it focused attention on Cultural Education and brought together a listing of available resources in one place – but it did not achieve the same sense either of a move forward in the policy debate or of a significant development of the delivery infrastructure that the National Plan for Music Education had done before it. However, all of the new initiatives that received new public funding as a result of my Cultural Education Review continue to be funded today, including: the National Youth Dance Company, the Museums and Schools programme, the National Art and Design Saturday Clubs, the BFI Film Institute and the network of Heritage Schools. The model of Local Cultural Education Partnerships that were piloted in Bristol, Barking and Dagenham and Great Yarmouth as a direct response to my Review has now been rolled out across the country by Arts Council England. At the time of writing, there are now almost ninety Local Cultural Education Partnerships either already operating or in development.

4.4 Creativity and Cultural Education

Following the introduction of the National Plan for Music Education, I was asked to become a member of a monitoring board for the Plan, which met regularly with the Culture Minister Ed Vaizey in the Chair. After the publication by the government of *Cultural Education: A summary of programmes and opportunities*, this group was given a more wide-ranging remit and renamed the Cultural Education Board. I was its co-chair alongside Ed Vaizey and the Schools Minister, first Liz Truss and subsequently Nick Gibb, through until the time when I joined Arts Council England in 2015.

I realised at this stage how lucky I had been in having the platforms of two publicly available government sponsored (but, importantly to me, still independent) reviews to put forward the case for the value of cultural education. I also realised that because *Cultural Education: A summary of programmes and opportunities* had been written as a snapshot of a moment in time, it would not have the same lifespan and subsequent need for renewal as the *National Plan for Music Education,* which would require an updated version for it to continue into the 2020s. I had started to become more interested in the role of creativity alongside cultural education subjects and was keen to find a way of continuing the public conversation that I had begun, so I decided to write a book on the subject.

I had learned during my time at Classic FM that books were great ‘door openers’ in that they had a sense of permanence to them. I had observed that when we sent policymakers copies of our books, they tended to keep them on the shelves in their offices, ready to be referred to when they were preparing a relevant speech or article. Magazines or brochures, on the other hand, appeared to have a very short shelf life. Indeed, in my experience, sometimes these had no shelf life at all, often being relegated to the recycling bin on the day that they were received because of the sheer volume of such printed matter that is mailed to these recipients every day. I also learned that the publication of a book had the additional benefit of enabling its author to undertake a programme of speeches, interviews and articles – all useful tools for raising the profile of the book’s subject matter.

I was aware that my two Reviews would also have a shelf life and I was keen for the Cultural Education Review to continue to gain traction. I had not written a book that was in the public policy sphere before, so this would be a departure for me, as all of my previous books (see Appendix B) had been on the subject of classical music, composers or performers. I was also interested in thinking some more about the nature of creativity in education, as well as continuing to advocate for cultural education subjects.

Plucker, Beghetto and Dow (2004, p.89) define ‘creativity’ as ‘the interaction among aptitude, process and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context.' Doeser (2015, p.4) charts the rise of the use of the concept of 'creativity' in the language employed by policymakers:

> The government has increasingly seen creativity (rather than simply 'the arts') as a key component in the development of children, as a way to develop rounded citizens, but also economically robust members of a future post-industrial workforce. Thereafter arts policy has frequently been deployed in the service of this agenda. This has tended to bring together different government ministries (Culture, Education and Business) in a way that is historically very unusual.

Hall and Thomson (2017, p. 120) point out the subtle but important difference between 'teaching for creativity' and 'teaching creatively': '…the former relating broadly to the aim of making the learner more creative, or increasing creativity in general; the latter to changes to curriculum, pedagogy and assessment*.'*

Craft (2011) suggests that the term 'creative learning' developed 'more through policy than research' at the beginning of the twenty-first century. Meanwhile, the Centre for Real-World Learning at the University of Winchester, led by Professor Bill Lucas, has formulated a five-dimensional model of 'creative thinking' (Lucas and Spencer, 2017). It lists 'five habits of mind: inquisitive, persistent, collaborative, disciplined and imaginative.' They argue that 'creative thinking' and 'creativity' are separate entities:

> Creative thinking is what you do when you are being creative and creativity is the outcome of this. Creative activity is purposeful and generates something which is to some degree original and of value. Creative thinking is almost always a social activity and almost always takes place in response to an issue

> or problem facing an individual or group. (Lucas and Spencer, 2017, p. 17).

I decided to ask Sir John Sorrell and Paul Roberts to co-author this book with me, as I believed that working with these two hugely respected and accomplished colleagues – both of whom have excellent track records working with governments in the area of creativity and cultural education – would strengthen the impact of my intended message compared with any book on this topic that I might have written on my own. Our jointly authored book *The Virtuous Circle: Why Creativity and Cultural Education Count* is included here in Appendix K as the fourth of my public works for consideration as part of my professional doctorate submission.

I was keen to work with Roberts, whose (2006) report *Nurturing Creativity in Young People* had been commissioned by three members of the then Labour government: Education minister, Andrew Adonis; Creative Industries and Tourism minister, James Purnell; and Culture minister, David Lammy. With my two reports commissioned by ministers from the Conservative/Liberal Democrat coalition government, I felt that this fact alone underlined a sense that creativity and cultural education were topics that could be embraced by politicians from across the political divide.

Sorrell – together with his wife Lady Frances Sorrell – has worked with successive governments as an ambassador for the creative industries and as a champion of the importance of creativity in education. I believed that there was a logical coming together of our three backgrounds and a greater coherence and impact surrounding our arguments if we made them jointly. Luckily for me, they agreed.

The book was published more than two years after *Cultural Education in England* and this allowed me the opportunity to refine and to update my thinking, as well as enabling Sorrell and Roberts to bring their own extensive expertise and experience into play. In the pages of this relatively short book, we argued that ‘an excellent cultural education is the right of everyone, bringing personal, social and commercial advantages that can only benefit the lives of all individuals in our society' (Appendix K).

In my Review, I had talked about how a sound cultural education should allow children to gain knowledge through the learning of facts; understanding of the world around them through the development of critical faculties and experiences; and the growth of skills through the opportunity to practise specific art forms. In the book, we added a fourth reason:

> Their experiences of cultural activities are also likely to develop their emotions and their relationships. Taking part in a cultural activity or witnessing a performance can be exciting, frightening, moving, uplifting, challenging and enjoyable (Appendix K).

The Virtuous Circle develops the argument for the importance of creativity in the development of the UK's Creative Industries, which are consistently among the fastest growing sectors of the UK economy (DCMS, 2017). Given the changes to the UK political system following the referendum vote to exit the European Union, this investment in our next generation of creative talent becomes even more urgent than we had dreamed ever might have been the case when we wrote *The Virtuous Circle* back in 2014. This point is argued persuasively by Kampfner (2017), Norris (2018) and Brett (2018).

The book also sets out the importance of creative learning as a core teaching aim; the importance of arts and humanities subjects in a broad and balanced curriculum alongside science, technology, engineering and maths; and the necessity for local delivery models to enable all of this to happen.

4.5 The common thread – part 3

By this stage of my professional practice, I would argue that I had become more proficient in my role as an outsider operating as an agent for change. I was exhibiting a set of identifiable behaviours and values that had become part of the 'artistry displayed in day-to-day practice' that is described by Schön (1983, p.18) as being common to many professional practitioners.

My Music Education Review, which was discussed in chapter three, provided me with a basis upon which I was able to conduct my Cultural Education Review. Perhaps though during this period, I was starting to use a framework for my role as an outsider operating as an agent for change in a more knowing way. Certainly, I was more consciously aware at the time of implementing a sense of process in this piece of work than I had been in my professional practice at Classic FM. As discussed previously, that is not to suggest that an embryonic framework was not present in the earlier years of my career. However, by the time it came to writing my Cultural Education Review, it was more formalised in my mind – particularly as the process of researching and writing the report mirrored that of the Music Education Review that was published a year earlier.

Reflecting back, I realise once again how important it is to develop collaborative partnerships with other like-minded individuals if the outsider is successfully to fulfil their advocacy and change agent roles to the greatest of their potential. I needed to identify those individuals who were able to help me to navigate my way around a sector with which I was broadly unfamiliar. I also needed to work with 'translators' who were able to ensure that I understood what I was being told by the sector – and that the sector understood what I was saying to them. In a world filled with impenetrable jargon and acronyms, it is very easy to believe that you are saying one thing, but for your audience to in fact hear a completely different message from that which was intended. I wanted to avoid this if I possibly could as I was aware that poor communication could lessen the likelihood of success.

I had spent two decades working in part of the music industry, but I had no pre-existing relationship whatsoever with areas such as dance, drama, heritage, libraries, museums or the visual arts. I needed to build bridges with the key players in each of these areas and to build their trust. I also needed to learn from their years of experience and expertise. I knew that without their insights, my Review would fail to deliver the desired outcomes and that it would lack the necessary credibility for it to make a difference.

The publication of *The Virtuous Circle* enabled the useful life of *Cultural Education in England* to be lengthened. Published two and a half years after my Review, it allowed me to work alongside Paul Roberts and Sir John Sorrell to reinforce our shared ideas and to act as champions for creativity in education and for cultural education subjects. Having refined and synthesised each of our own areas of work around creativity and cultural education, we were then able to disseminate them in a new format to a wider audience, very much acting as advocates or champions in the process.

The Virtuous Circle remains in print more than four years after its publication and it provided a template for me to use again in the creation of my fifth and final public work submitted as part of this professional doctorate, which I will discuss in the next chapter. It continues to be a resource that I use to engage policymakers and educationalists on the value of creativity and cultural education in the lives of young people.

Chapter 5: Arts Council England

This final narrative chapter centres around the fifth of my public works that I am submitting for consideration as part of this professional doctorate. My book *The Arts Dividend: Why Investment in Culture Pays* is included as Appendix L of this context statement. It was published in the summer of 2016 and was perhaps the first occasion in my career when I had come to understand and to acknowledge to myself the value of being a reflective practitioner – certainly, it was the first time that I had publicly set down in print my thoughts on a period of my career. It tells the story of my first year as chief executive of Arts Council England. In its pages, I bear witness to the breadth and depth of cultural activities in the lives of people across the country, reflecting on the role of arts and culture in villages, towns and cities across England.

5.1 The Creation of a fiction?

As noted in the introductory chapter to this context statement, there is an element of fictionalisation surrounding the creation of any autobiographical story and this is covered extensively in the literature (Mink, 1978; Ricoeur, 2004; Kahneman, 2011; Syed, 2015; Dolan, 2019). And so it will be with the narrative that I have outlined here in this context statement. It is not necessarily deliberate and nor should it be regarded as being carried out with negative or malicious intent, but it is important that the reflective practitioner acknowledges the likelihood of its existence. McAdams (1994, p.306) notes that the way in which we remember our lives and build our narrative is ‘an evolving story that integrates a reconstructed past, perceived present, and anticipated future into a coherent and vitalizing life myth’.

To my mind, the development of my own personal narrative in this document is analogous to my relationship with my iPhone. Stored on it, I have photographs dating back to January 2012, the month when I made the switch from my

Blackberry and acquired my very first personally-owned Apple phone. These photos show family and friends, work colleagues, holidays, trips out, evening meals, parties, visits to no end of theatres, art galleries, museums, libraries and concert halls and big outdoor arts events. It would be true to say that the iPhone provides a chronological catalogue of many of the constituent parts of my life. But it is not the complete story. I don't take photographs of everything I do. The everyday minutiae of my commute to the office; of travelling around the country to visit cultural organisations or to see artists' work; the hours I spend in meetings each week; or the time I devote to reading long documents in preparation for those meetings; my household chores or trips to the supermarket; the many weeks I have spent sitting at my laptop working on this context statement over the past year. All of these are not photographically recorded in my iPhone album, but they have all happened and they are all constituent parts of my day-to-day life story.

I also edit the pictures that I take on my iPhone. If I do not like them for whatever reason, I delete them from the photo album. As the years roll by, I forget the photographs that I have deleted – or those pictures that I never got around to taking in the first place – and the photographs that remain become the basis of my memories. So, although my iPhone does provide a history of the past seven years of my life, it is only a part of the story.

Each of the public works that I have submitted as part of this professional doctorate is similar to those photographs in my iPhone album in that they offer a snapshot of a particular moment in time, but they will never be the complete story of my professional practice. It is not the whole account and – although clearly based in reality – there is an element of my life story being smoothed out along the way.

There is a risk in any narrative such as the one I am telling here that the subject of the story can come across as something of a hero of their own tale and that their narrative can turn into an exercise in self-justification. I have been aware of this throughout my writing of this document and I have tried hard to provide balance by introducing contemporaneous comment throughout the narrative sections of this context statement – not all of it positive – and also by stopping to reflect frequently along the way.

At the same time, it must be said that I have not sought deliberately to introduce description of conflict or angst where it did not exist. I am aware that this may at times be disappointing to the reader who feels that there *must* be some sort of inner turmoil going on behind the scenes. However, this is not my recollection of events. I have always tried to be pragmatic and realistic and perhaps this has sometimes served to mitigate against the possibility of pandemonium developing along the way.

In the concluding chapter of this context statement, I will set out a framework through which I have chosen to regard my professional practice, but this framework was not something of which I was consciously aware in the moment. The development of a framework also allows me to present my narrative in an organic form which underlines successes and achievements. I have had the benefit of temporal distance in this – a subject that I will explore further in the next section. But, as I now approach the present day period of my professional practice, it seems timely to acknowledge at this stage of my context statement my awareness that I am viewing three decades of professional practice through a 2019 lens with all of the experiences, knowledge and understanding that follows. I cannot ‘unsee’ or ‘unknow’ those experiences or that knowledge and understanding. Although I have done my best to be aware of the pitfalls of this, I absolutely concur with the words of Haidt (2006, p. 143) who says:

> The life story is not the work of a historian… it is more like a work of historical fiction that makes plenty of references to real events and connects them by dramatizations and interpretations that might or might not be true to the spirit of what happened.

5.2 The Passage of Time

I notice now at this stage of writing my context statement – some five chapters in – that the passage of time is a great aid to the reflective practitioner. Connerton (1989, p.2) notes that there is a:

> …difficulty in extracting our past from our present: not simply because present factors tend to influence – some might say distort – our recollections of the past, but also because past factors tend to influence, or distort, our experiences of the present.

Throughout the creation of this context statement I have been what Scholes, Phelan and Kellogg (2006, p.244) term 'the eye-witness narrator or the autobiographical confessor.' As I write this chapter, I am looking at events in my professional practice that are far closer to the present than those which I have discussed in previous chapters. In fact, given that I am currently employed as chief executive of Arts Council England, I am living them right now, in the moment. That means that I do not possess the benefit of the historical perspective that I enjoyed when discussing my early career at Classic FM more than a quarter of a century ago – or of knowing exactly how events turned out with the publication of my two independent government Reviews – luxuries that I have been able to enjoy in the previous chapters. As a result, the reflections that I make here based on my time at the Arts Council may change in the future depending on the narrative that develops over the coming months and years while I am employed in this role. This challenge is recognised in the literature, with Ricoeur (2004, p.337) observing:

> Everything that happens as though a history that is too close prevents recollection-memory from detaching itself from retention memory, and quite simply prevents the past from

> breaking off from the present, what has elapsed failing to exert its mediating function of 'no longer' with respect to 'having been'.

Commenting on Ricoeur's writings, Dowling (2011, p.11) discusses what he terms the 'double temporality of narrative'. This is a 'structuring of narrative time that highlights certain events so as to imply a chain of narrative causality known to the storyteller but as yet unknown to the listener or reader'. Berger and Luckmann (1966, p.40) suggest that 'temporality is an intrinsic property of consciousness. The stream of consciousness is always ordered temporally'. And Carr (1986, p.47) notes that 'a sequence, a series, or a process can theoretically be endless, but an event, an experience, or an action is something that begins and ends'.

At the moment, my professional practice at Arts Council England has had its beginning – but has yet to reach its end – and I hope will not do so for quite some time to come. So, I would observe here that any reflection made by a practitioner will by its nature be rooted in a moment in time. This becomes especially apparent when the practitioner is still directly involved in the practice upon which they are reflecting. Culler (1981, p. 171) notes that 'the analyst must assume that there is a real or proper temporal order, that the events in fact occurred either simultaneously or successively'. However, I am writing this context statement from a unique point of view at the beginning of 2019. British political history over the past two years has shown just how rapidly points of view can shift. Scenes that would have seemed unthinkable in British politics a decade ago now play out week-to-week on the floor of the House of Commons. In a similar way, so too can the point of view of an autobiographical testimony shift over time. As Carr (1986, p. 5) notes:

> Central to the analysis of stories and story-telling, apart from the temporal unfolding of events, is the relation among the points of view on those events belonging to characters in the story, the teller of the story, and the audience to whom the story is told.

The reflective practitioner's view both of aspects of their professional practice itself, and of the world within which they find themselves operating, will always be subject to change. When a practitioner writes a context statement such as this one without a temporal distance from the events which they are discussing, they lack the benefit of hindsight that time gives them. I would therefore contend that the potential for future change or revision of their narrative is more likely. Often the factors that govern that change will be outside of their control. It is with the caveat of these observations that I submit my fifth public work for consideration here in Appendix L.

5.3 A new departure

I joined Arts Council England as chief executive in April 2015 after 23 extremely happy and fulfilling years at Classic FM. It was a genuine wrench to leave the radio station behind, as it had become such an integral part of my existence. After all, I had been employed there for my entire adult life. I have the utmost respect for Ashley Tabor, Charles Allen, Stephen Miron and Richard Park, who run Global, the media and entertainment company that has owned Classic FM since 2008 – and for the way in which they have so successfully breathed new life into UK commercial radio. I continue to wish my colleagues at Classic FM, led by their managing editor Sam Jackson, nothing but success in the future. I will always retain a genuine fondness for Classic FM and hope that it soars to new heights. In fact, the process of reflecting back on my professional practice at Classic FM has only served to rekindle my love for the place. However, by the end of 2014, it was time for a change for me and I wanted to test myself in a different arena.

As has been discussed in the previous three chapters, increasingly my time at Classic FM was being spent working in the publicly invested areas of art and culture – and not just in the classical music world. When the role of chief executive of Arts Council England became vacant after Alan Davey was appointed as Controller of BBC Radio 3, I decided to throw my hat into the ring. I had come to enjoy my work in public policy and I relished the opportunity that the role at the Arts Council offered me. As Schön (1983, p. 299) notes: 'It can be liberating for a practitioner to ask himself, “What, in my work, really gives me satisfaction?” and then, “How can I produce more experiences of that kind?”’

My appointment, which was made by the then chair of Arts Council England, Sir Peter Bazalgette and approved by the then Secretary of State for Culture, Media and Sport, Sajid Javid, after a lengthy nine stage interview process, came as a surprise to many in the arts commentariat. I was not among those tipped for the job by the *Sunday Times* in the week before my appointment was announced (Brooks, 2014). When my appointment did become public, the *Daily Telegraph* (Christiansen, 2014) commented:

> Because anyone accepting the job of running Arts Council England must be motivated by a spirit of self-sacrifice bordering on downright masochism, one feels inclined to extend its newly appointed chief executive Darren Henley condolences rather than congratulation. He is certainly going to find it tough going.

Noting my background in the private, rather than public sector, *The Stage* (Tait, 2014) offered these words of warning:

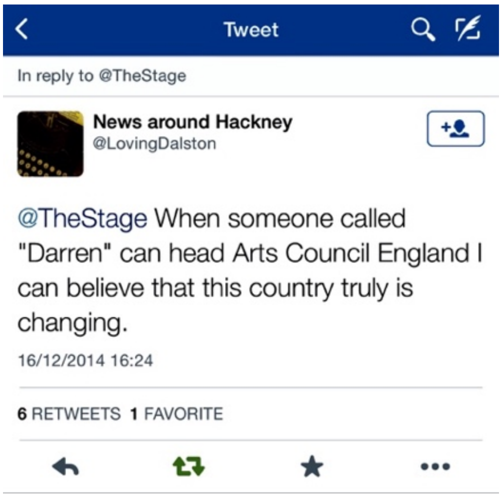
> What Henley must not lose sight of is the founding principles of the Arts Council’s first chairman, John Maynard Keynes, who believed the state had a duty to support culture as previous civilisations had, with the notable exception of the Victorians whose example we were, in the 1940s, in danger of following. ‘Our experience,’ Keynes wrote, ‘has demonstrated plainly that these things cannot be successfully carried on if they depend on the motive of profit and financial success.’ Let’s hope Henley can imbue his commercial leanings with that ethos.

In a column in *The Spectator*, the critic Norman Lebrecht (2014) went even further:

> Henley is different from any Arts Council boss I have known over four decades. He was born in Tunbridge Wells, studied at the University of Hull and cut his radio teeth in the deadlands of Kent. He has no truck with metropolitan elites or on-message mantras. He will apply a sound business sense to the ACE structure and a shrewd eye for cost/benefit ratios to the priorities for subsidy. Not a confrontational man, he has gushed praise for his predecessor and reassurance all round. But the moment he enters the ACE, the weather will change.

This praise was surprising as Lebrecht had been among Classic FM's most consistently trenchant critics. Being heralded in such a way was not necessarily helpful for me, as I was an unknown quantity to many in the arts and culture sector, having never previously worked for an arts organisation. I realised that, once again, I was an outsider, who had a change-related role to perform.

Perhaps there was no greater corroboration of this than the humorous response from a Twitter user to the story announcing my appointment in *The Stage:*



In reply to @TheStage

News around Hackney
@LovingDalston

@TheStage When someone called "Darren" can head Arts Council England I can believe that this country truly is changing.

16/12/2014 16:24

6 RETWEETS 1 FAVORITE

Figure 2: Tweet on my appointment at Arts Council England

5.4 Setting the agenda

In my first hundred days as chief executive of Arts Council England, I set out to travel widely across the country, to see as much artistic work and to visit as many cultural venues as I possibly could and to meet as many of the Arts Council team and artists and cultural organisations as was feasible. In those first hundred days, I journeyed from Cornwall to Cumbria and many places in between. It is a pattern that I have continued ever since. Within my first eighteen months as the Arts Council's chief executive, I travelled to 157 different villages, towns and cities across England. At the time of writing this context statement – nearly four years after joining Arts Council England – I continue to spend half of every working week outside of London.

I identified the challenge of the Arts Council being perceived as too London-centric before I joined the organisation and I resolved to make it an issue that I would work hard to improve during my time there. In no way do I advocate a weakening of the arts and culture infrastructure in London – we need to have a strong and vibrant capital city that can continue to compete on the global stage. But we also need to ensure that it is not the only creative option available to us. So, I believe very strongly in the development of new centres of creative production excellence in towns and cities right across the country. And, for me, it was not just about visibility across the country: a more equitable split of the funding between London and the rest of the country needed to follow as well.

I gave my first speech as chief executive of the Arts Council in May 2015 at the Ferens Gallery in the city of Hull – chosen because it was to be the UK City of Culture the following year and also because I had spent three years there as a student, so I had a strong connection to the place. Geography was one of the main themes of my words that day, as noted by *Classical Music* magazine (Tait, 2015):

> Henley tackles it head-on, saying he will shift the regional share of arts lottery funding up to 75% by the end of the next funding

> period, having already increased it to 70%, and create a new £35.2m 'Ambition for Excellence' fund for arts development, £31.7m of which will be for the regions. "It's ambitious, it will require us to build lots of bridges – and to blow up lots of barriers."

My first day at the Arts Council came during the general election campaign of 2015, so, like everyone else, I had no idea whether the Conservative/Liberal Democrat Coalition government that had been in power since 2010 would continue, or whether there would be a new Conservative or Labour government. As events played out, the Conservatives won with a working majority of twelve seats. Shortly after the election, the Chancellor of the Exchequer, George Osborne, announced a spending review, the outcome of which would be known in November that year. Significant public sector spending cuts were predicted. This therefore became a major accompaniment to everything that I did in my first year at the Arts Council. In an interview with *The Stage* published just days before the outcome of the November 2015 spending review was to be announced, I acknowledged that 'any cut in funding genuinely worries me' but I was keen to underline that even at that late stage we were still fighting culture's corner (Hutchison, 2015):

> "We are making the case, still, as strong as we can, for investment in arts and culture," he says firmly. "And it's very, very important to me that we don't think about this as subsidy, but we think about this as investment. Because investment pays dividends."

5.5 The Arts Dividend

My belief that 'public investment in arts and culture pays dividends' was to be one of my key messages during my first few years at Arts Council England. It is no accident that it is the basis of the title of the book that forms my fifth public work submitted for consideration here. As events played out, the case for public investment was well made to government in 2015 through a huge effort involving many of my colleagues across the Arts Council, including the then chair, Sir Peter Bazalgette, and the then deputy chief executive, Althea Efunshile. The predicted cut in funding did not come about. In fact, the Arts Council received a small increase in government money over the period of the spending review settlement.

Despite this positive outcome, I believed that the need to make the case for the value and benefits of public investment in arts and culture was ever present, so for that reason, I decided to write a book which shared many of my learnings from my first year as the organisation's chief executive. It would also allow me to reframe the narrative for public investment in arts and culture in a more personalised way, in my own words. I had borne witness to some amazing cultural activities right across England – and I had met some brilliantly creative people too. I believed that I could get across my message on behalf of the Arts Council most effectively by sharing the evidence of these stories to a far wider audience through the pages of a book. I now realise that this was a moment when I was publicly operating as a reflective practitioner, although I would not have used that terminology at the time. In my opening comments in *The Arts Dividend: Why Investment in Culture Pays* (Appendix L), I observe:

> I have chosen to write down my experiences and the perspective they have informed now, in case there should ever come a time – simply because it has all become much more familiar – when our national art and culture seems less remarkable to me than it really is.

Although I make absolutely no claim whatsoever to able to write with anything near his supreme elegance and style – and nor do I believe that my work will endure for anywhere near as long – I like to think that this book follows in the tradition of J.B. Priestley's 1934 classic *English Journey*, in providing an insight into parts of England, their artists, their arts organisations, their museums and their libraries that have not always benefited from being in the spotlight on the national stage in a way in which they perhaps should have been. Priestley's book has the best subtitle of any work in this genre: '…being a rambling but truthful account of what one man saw and heard and felt and thought during a journey through England during the autumn of the year 1933.' (Priestley, 1934). I hope that *The Arts Dividend* might be seen as a rambling but truthful account of what I saw and heard and felt as I journeyed through England's arts and culture scene some eighty-two years later.

The Arts Dividend makes the case for seven key benefits that I argue that art and culture bring to our lives: encouraging our nation's creativity; advancing education; impacting positively on health and wellbeing; supporting innovation and technology; providing defining characteristics to villages, towns and cities; contributing to economic prosperity; and enhancing England's reputation for cultural excellence on the international stage.

I deliberately set out to make the book a very personal document, rather than a corporate publication. It was published by Elliott & Thompson, the same company with whom I had worked on many of my Classic FM books and was not an official Arts Council England publication. Although I do not believe that my personal views diverge from the corporate policy of the Arts Council, it was important to me that I was able to personalise the content of the book. The publication of the book gave me a platform for discussing the value of arts and culture in a number of different forums – including as a speaker on stages across the country; through the writing of newspaper and blog articles; and in one-to-one discussions with key opinion formers and stakeholders. It also allowed me to develop an accompanying public narrative, which I was able to support through the use of social media, particularly on Twitter. Everywhere I went, I shared details of what I had witnessed with my social media followers.

5.6 The common thread – part 4

When I joined Arts Council England, I set out to understand more about the organisation and the environment within which it found itself, using the behaviours and values that had served me well before. I needed to learn quickly, to assimilate data and to form a view. Perhaps unsurprisingly, it was easy for me immediately to see a strong correlation between the perceived standing of the Arts Council and its ability to perform its functions effectively and efficiently. There was both a requirement and expectation for the organisation to make the right decisions for the right reasons and to act in a way that lived out its strategy 'Great art and culture for everyone' (Arts Council England, 2013). If it did this successfully and consistently, I observed that there was an increase in the level of esteem with which the organisation was held. This in turn generated an increase in the sense of legitimacy and authority with which it operated.

There are four stakeholder groups that are key partners for the Arts Council in carrying out its work – and through which it gains legitimacy and authority. The first of these is the arts and culture sector. This is, in itself, a rather nebulous label used to describe a group that includes individual artists (working in many and various artforms); arts organisations large and small (some in receipt of regular public funding, some not); museums; libraries; and a range of industry bodies that either represent their members who tend to be clubbed together around a particular artform, or who have expertise in a particular area or skill that extends right across the sector. So, the label 'arts and culture sector' hardly describes a single entity with a single view of the world; it is far more complex than at first might appear to be the case.

The second core group with which the Arts Council must have a strong working relationship is the government of the day, whatever its political hue, represented by both politicians and officials. As well as national government relationships, it is also necessary to have a good working relationship with local government representatives – both elected members and executive officials – and to be able to work positively with opposition politicians at both a local and national level.

The third core group from whom the Arts Council should retain trust is those who comment on and discuss our cultural life in England – whether this is academic, policy or research based, or journalistic. As a body that spends public money, there is quite rightly a high level of scrutiny of the Arts Council's work, so people, decisions, processes and policy can come under a good deal of public examination and discussion.

Finally, and to my mind most importantly, the Arts Council has a responsibility directly to the taxpayers and to National Lottery players – the two principal routes for funding all of the work that it does. It would be too easy to concentrate on the other three groups and to forget that it is for the benefit of this group that the Arts Council exists in the first place. Without them, none of us in the arts and culture sector in receipt of public funding would be able to what we do – a fact we would all be wise never to forget.

The period of my professional practice covered in *The Arts Dividend* runs from early 2015 to early 2016, although I am still using many of the ideas and experiences I discuss in its pages in the public engagement part of my working life at the Arts Council today, as I write this getting on for three years after its publication. In that sense, this public work is different from the other four that I have submitted as part of this professional doctorate. After all, the period of my career that included Classic FM has now ended and, although I am still involved in the music education and cultural education worlds in my current role, my two Reviews have been published, responded to and acted upon. So, in that respect, they have also reached a point of closure, although I hope that their impact continues to live on for many years. My time at the Arts Council is still very much in the present though.

As I have already noted earlier in this chapter, it is challenging to put these more recent experiences into a temporal context and, for that reason, I did consider whether I should include *The Arts Dividend* as one of my public works at all. As this period of my professional practice is not yet complete, I am ill equipped at present fully to analyse my impact or effectiveness during it. However, in the end I concluded that its inclusion here was valid because it shows an organic development in my professional practice allowing me to provide evidence of the way in which learning from my previous practice has directly influenced and benefited the job that I do right now. I would argue that its pages show a repetition and refinement of my role as a non-specialist outsider advocating for change. As such, it brings the journey of my professional practice up to the present day.

In my new role, I knew that I had to build the trust of each of the stakeholder groups described above. And I was doing this, once again, from the point of view of being an outsider. I was required to exhibit the behaviours that have been a constant part of my professional practice, including most notably **listening, learning, improvising, experiencing, seeing, reflecting** and **negotiating**. As I have contended previously, the role of the non-specialist outsider as an advocate or agent for change is one centred around relationship-building, and I believe that the personal values that I have always attempted to operate by in my professional practice were once again required to come to the fore here. These include: **authenticity, integrity, generosity, curiosity, creativity, credibility** and **agility**. Although the surroundings within which I found myself were unfamiliar, I was able to draw on my previous experiences. As Schön (1983, p. 164) points out:

> The practitioner gives an artistic performance… [S/he] has built up a repertoire of examples, images, understandings, and actions… an epistemology of reflection-in-action which accounts for artistry in situations of uniqueness and uncertainty.

My work at Arts Council England continues and, at the time of writing, along with our Chair, Sir Nicholas Serota, and a team of colleagues from across the organisation, we are developing a new Ten Year Strategy for arts, museums and libraries in England from 2020 to 2030. We are also preparing for the next government spending review, which is likely to occur later in 2019. My learning from my previous experience will come into play. The outcome is, as yet, unknown.

Chapter 6: Final Reflections – Bringing the Threads Together

As I have reflected back on each of the areas of my professional practice that I have described in this context statement, I have come to realise that there are distinct patterns in the way in which I have operated. In this final chapter, I attempt to draw together the insights that I have gained from the journey of reflection that I have undertaken in the writing of this submission.

6.1 Developing a framework

Although I may not have understood it at the time, looking back on each instance now, I can detect a clear framework in my professional practice. I have broken this framework down into eight stages. The four preceding chapters provide a series of contextualised inputs which have helped me to form this framework. It has been the act of writing this context statement that has helped me to identify the stages, to clearly define them, and then to apply them illustratively to my professional practice in this concluding chapter.

As Bolton and Delderfield (2018, p.4) note ‘reflective practice makes maps’. These are referred to in earlier literature by Argyris and Schön (1974) as ‘theories-in-practice’. So, I offer here these eight stages together as a framework which can be placed upon my professional practice. They are shown in Figure 3 below as a map that might be used to help navigate my own career and they have come about as a direct result of my own reflective practice in the preparation of this context statement. At each stage of the framework, I regard myself as having been a non-specialist, or outsider operating as an agent for change.

In an attempt to relate the model directly to my professional practice, I will draw out examples from the development of my Cultural Education Review (as discussed earlier in Chapter 4) in the explanatory text that follows, by way of illustrating how each of the individual stages join together to form the framework.

To distinguish these examples from the more general description of the framework, each of these paragraphs begins with the heading ‘Personal Reflection’.

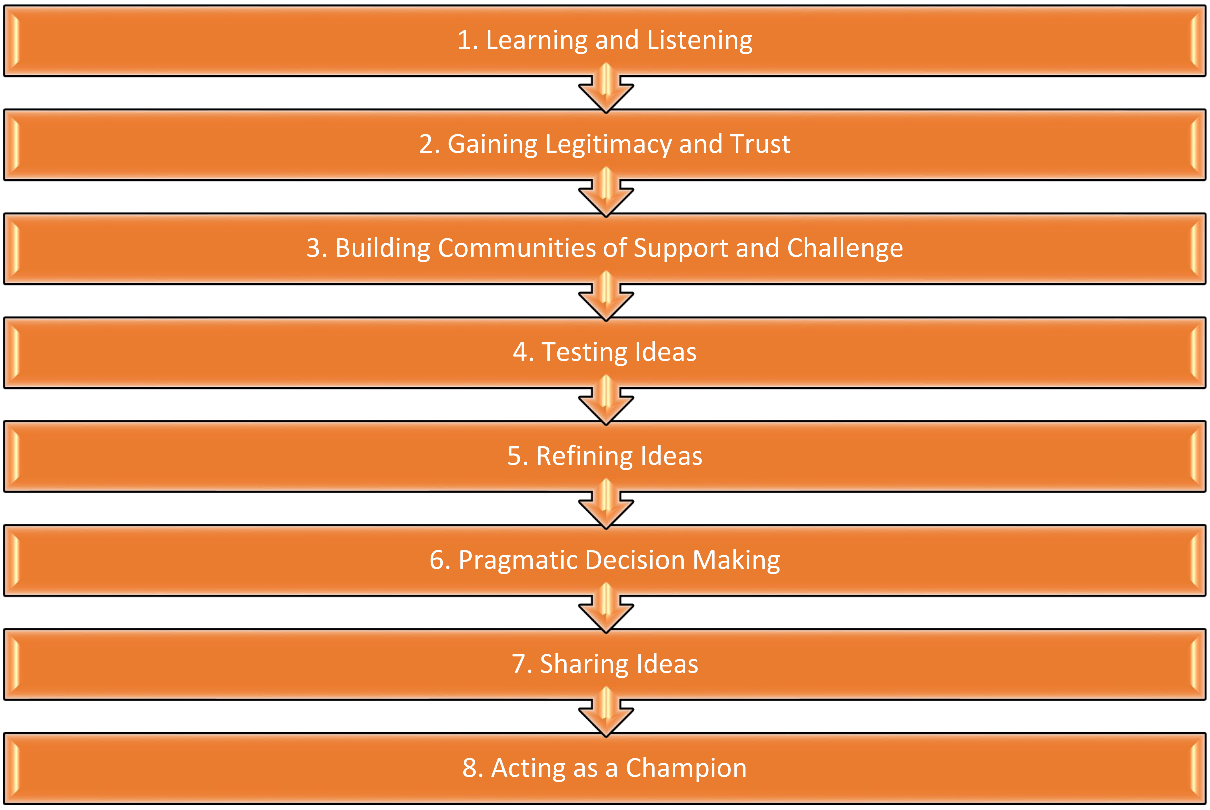

1. Learning and Listening
2. Gaining Legitimacy and Trust
3. Building Communities of Support and Challenge
4. Testing Ideas
5. Refining Ideas
6. Pragmatic Decision Making
7. Sharing Ideas
8. Acting as a Champion

Figure 3: A framework for the outsider acting as an agent for change

1. **Learning and listening**

   The outsider does not know all the answers. In fact, they do not, at this stage, even know all the questions. It is vital to engage with as wide as possible a group of stakeholders, but to do so on their terms. It is only by entering into a change process in the spirit of genuine enquiry and discovery with a truly open mind that the outsider will come to know what they need to know. The outsider may need to identify and engage with ‘translators’ at this stage to help them to comprehend and to judge language, systems, processes and practices. They may also initially need help from the translators to ensure that their messages are correctly understood when they engage with insiders. The importance of listening should never be underestimated and the outsider should always be willing to challenge their existing preconceptions once they have fully engaged with insiders. Part of the relationship-building skills that they should attempt to exhibit includes the adoption of a flexible listening style to enable other individuals to be comfortable in the sharing of their own personal insights and experiences.

Personal Reflection: Perhaps the best example of learning and listening during my professional practice came during the consultation phase of my Cultural Education Review, in which I engaged in one-to-one dialogue with 121 different individuals. I took the view that if at all possible, I should try to accommodate every individual or organisation who wanted to have a direct conversation. It was important to me that as many different viewpoints were recognised and honoured by me during the research and development phase of the Cultural Education Review. To my mind, this was likely to increase the authenticity of the final published document, as well as enriching my own personal understanding of the varied points of view held by a spectrum of different stakeholders.

2. **Gaining legitimacy and trust**

As part of the listening process, it is important that the insiders recognise the outsider as being trustworthy and also as having legitimacy, so that when any public comment is made by the outsider, or any new ideas are put forward, their legitimacy is not undermined or immediately brought into question. Contrary opinions from insiders should be expressed around the strength or weakness of the idea – and not on the basis of the biographical background of the outsider. There is always a risk of this failing to happen precisely because the practitioner is not regarded as being an insider.

Personal Reflection: During the consultation phase of my Cultural Education Review, the act of engaging so widely on a one-to-one basis, through roundtables and with an openly accessible online form, helped to ensure a level of engagement with the Review from a wide range of interested parties. The online questionnaire deliberately contained open-ended questions, so that it was completely clear to respondents that they were free to input any and all views into the consultation. There was no pre-determined outcome. Being prepared to listen and to learn in a meaningful way was a key factor in gaining the trust of the insiders and, in so doing, building the legitimacy of the final publication. It was not only important for me actually to be listening, it was also important that interested parties could see that this process was happening and that the viewpoints shared were acknowledged in the final published document.

3. Building communities of support and challenge

I do not believe that anybody can achieve everything that they need to achieve by working on their own. It is vital for the outsider to develop communities of support and challenge from among insiders – and also from other outsiders too. This does not mean that absolutely everyone will agree with the outsider, or that the outsider will necessarily agree with the insiders, rather that the outsider needs to identify and to build relationships with key gatekeepers, commentators and practitioners – to harness the ideas, networks and goodwill of ‘fellow travellers’ – but also to recognise contrary views and experiences. This thinking can then be synthesised in the development of new ideas. Contrary to some schools of thought, it is my opinion that engaging with experts is no bad thing. It should be noted that established experts are not necessarily the only individuals in possession of good ideas – but at the same time, their thinking should not automatically be dismissed out of hand.

Personal Reflection: During the development of the Cultural Education Review, I met regularly with key sector leaders. These included those who worked in classrooms and outside the school environment. It also included representatives of organisations that funded cultural education projects, such as Arts Council England, Historic England, the BFI and the Heritage Lottery Fund. It was important that I did not just hear voices from the arts sector, I needed to ensure that primary school and secondary school headteachers were able to provide insight from inside schools – and it was important that the voices of those professionals with expertise in educating children with special educational needs and with disabilities were heard too. Finally, it was necessary for me to build strong relationships with officials who had experience and expertise in key policy areas across the Department for Education and the Department for Culture, Media and Sport. They would be a key link in helping to shape the government's response to my recommendations.

4. Testing Ideas

Far from having a moment of 'grand revelation' that has previously been shrouded in secrecy, I believe that it is important for the outsider to test their thinking throughout their interaction with individuals and institutions closely involved with the particular area of practice in which the outsider finds themselves engaged. The principle of listening and learning is just as important at this stage of the process as it is at the very start. Through interaction with the communities of support and challenge that they have developed earlier in the process, the outsider will be able to identify poor ideas, inconsistencies or gaps in their thinking, knowledge or understanding, as well as gaining greater insight and comprehension of those ideas that are likely to be received with positivity.

Personal Reflection: As a direct result of working closely with the communities of support and challenge that I had identified in the previous stage, I was able to test ideas more easily on a trusted basis. I gained valuable insights on thoughts that seem sensible on paper but would prove impracticable in reality. Other ideas were deemed unimportant, unworkable or had been tried previously and had not had a beneficial outcome. On the more positive side, it was possible to measure enthusiasm for other new ideas – and for them to be improved because of the input from practitioners who operated as insiders within the education and cultural sectors. Although I listened to others' points of view, the ultimate decision as to what was and what was not included in the final draft of the Cultural Education Review remained squarely with me. Sometimes the advice I received was contradictory, so I had to be prepared to make the final call.

5. **Refining Ideas**

   The outsider's thinking should be refined and retested at this stage with representatives of all of the key stakeholders involved. This will enable the outsider to gauge how their ideas are likely to land with each of the parties concerned. Use of language and labels can be a particularly contentious area – as can presumption of prior knowledge. It is important that the outsider examines not just the central tenet of their ideas, but also the way in which these ideas are framed. Does their language imply one thing to them but something completely different to its target audience?

   Personal Reflection: This is the moment when the recommendations that made it into first draft of the Cultural Education Review could be further tested and refined with a slightly wider group. They were still very much in draft format at this stage and not all of the ideas that were tested made it into the final document. This process in itself is useful in terms of developing content – but it is also beneficial as a moment that provides evidence that the outsider operating as an agent for change is listening and acting upon the views that s/he is hearing.

6. **Pragmatic Decision Making**

   It is at the point just before the public sharing of ideas that the need to exhibit pragmatism in terms of the choices they make about which ideas to put forward. The insights that they have gained during the process should enable them to gauge the likelihood of success before the public distribution of their ideas. The pragmatism that is exhibited at this stage is what distinguishes the real life change agent from the theoretician. There is little point in putting forward ideas that will immediately be rejected by other stakeholders. If this rejection happens, then the desired changes will be highly unlikely to come about and the outsider will have squandered the opportunity afforded to them.

Personal Reflection: During the development of my Cultural Education Review, it was at this stage that a strong working relationship with officials in the Department for Education and the Department for Culture, Media and Sport was absolutely key. I needed pragmatic advice about available budgets, timescales for announcements and the government's policy priorities. While my Review was independent of government, it was dependent on ministerial decisions and available budgets for many of the recommendations to be brought to life. I was keen to ensure that the ideas outlined in the report had the best possible chance of becoming a reality. The ability to be pragmatic in the pursuit of the final goal is essential at this moment.

7. Sharing Ideas

This is the public communication stage, when new ideas are revealed to all those involved. It is the point at which the outsider has a moment of greatest personal risk – as their work will either be received with praise or with criticism. The likelihood of the former is greatly increased if they have closely followed the previous six stages of the process. The way in which their ideas are adopted, and in which change then follows is another key moment for the outsider.

Personal Reflection: Because of the success of my previous Music Education Review, there was considerable interest in the recommendations of my Cultural Education Review. It was important to engage actively with key opinion formers in disseminating the contents of this new Review. Given the length of the document, I needed to ensure that all of the key points were easily identifiable and understood by those who were likely either to hold opinions on its contents or to be personally involved in its recommendations.

8. **Acting as a champion**

   This is the time when the practitioner moves into being a cheerleader for the area in which they have been working. There is a risk here of the outsider becoming an insider at this stage and it is important that the practitioner recognises this risk. At times, they may wish to be seen as being part of the club, but at other times, they will remain more effective in delivering their core aims if they retain a sense of distance and independence. It is important that they continue to remain an authentic voice and that they maintain their integrity in terms of their subsequent discussions and actions.

   Personal Reflection: This is the 'long tail' of writing an independent report for government. Being the named author of this Review has meant that the words that I wrote in 2012 have stayed with me for the seven years since. As well as being discussed extensively in the months just after publication, it has been cited by educators, academic researchers and cultural commentators on many occasions during the years that have followed. I still speak and write regularly on cultural education and I often receive requests to comment on issues surrounding the topic. In the intervening years, first at Classic FM, and now at Arts Council England, I remain a vocal and regular supporter both of creativity in education and of the importance of cultural education subjects such as art and design, dance, drama and music. Although my job changed in 2015 and I became more directly involved in cultural education in my role at the Arts Council, I returned to being an interested outsider – or possibly an outsider with an interest – in the period between 2012 and 2015 while I was at Classic FM.

Having set out on paper the eight stages of this framework, it is worth stating at this point in my context statement that there is inevitably an element of post-rationalisation on my part here. It would be wrong of me to claim now that I developed this model upfront and then rigorously applied it to my day-to-day working life in each of the four situations that I have described in the preceding chapters of this context statement. I have wrestled with this during the writing of this document, as I would not wish for each of the four main narrative chapters to be seen as fitting neatly into individual boxes. There is a danger that the model might appear a little rarefied and theoretical, but perhaps this is one of the challenges faced by a reflective practitioner.

We tend to live life ‘in the flow’ and it is only with the benefit of time passing after events have taken place that we get the chance to see how each of the individual parts of our professional journeys fit together in an inter-related and usually (but not always) linear way. Csikszentmihalyi (1992, p.3) notes that the ‘optimal experience’ of this flow is ‘something that we make happen.’ So, I acknowledge now that this framework has only been formally constructed as part of the creation of this context statement, given that it only occurred to me many years after the events that I will go on to describe. However, I would argue that its creation allows me formally to recognise the tacit knowledge, experience and understanding that I have gained over time. Studying for a DProf, rather than for a more traditional PhD, increases the likelihood of that tacit knowledge being recognised by the Academy because of the explicit emphasis that the professional doctorate places on bringing the practitioner’s tacit knowledge to the fore.

I believe that this eight stage framework can be applied to each of the areas of my professional practice that I have outlined in this context statement. I have come to the conclusion that it is no less valid as a framework for having been created as part of the process of writing this context statement than it would have been had I been using it in my day-to-day working life over the past thirty years. It was something that I tacitly understood for much of my career – but had not previously needed to articulate.

It is a particular lens through which to contextualise my professional output, but it is important to recognise here that I have created it as a tool for enabling me to reflect my professional practice to the Academy, rather than as a part of my day-to-day working life. However, having now successfully defined this framework in writing, I do realise that it could have a practical use in my future professional life – both as a checklist for projects to come and as a means for disseminating knowledge and understanding of practice to colleagues operating in the areas within which I work.

6.2 Behaviours and Values

The same is true when it comes to identifying behaviours and values I have exhibited during my working life. It would be wrong to suggest that I sat down in my early twenties and drew up a list of behaviours and values that I wished to embody. It would be equally wrong to suggest that even in more recent years of my working life I have identified and consciously set out to operate in a certain way. Rather, by this stage in my life and career, I would hope that behaviours and values are inculcated into my daily existence. Instead of being regarded as conscious choices, I would hope that by now they are firmly embedded in the way I live my working life; that they are an unconscious part of my being.

It is here that I find myself struggling in the same way as I described in the opening pages of this introduction. First-person discussion of my values and behaviours has not come easily to me. Not because I think that I exhibit values or behaviours that I should be ashamed of, but rather because I am not used to talking about them openly. However, I have come to the conclusion that it is a requirement of creating a meaningful context statement and therefore it is necessary for me to cast aside my fears of being perceived as being overly self-important or self-regarding. Despite my discomfort, I hope that the reader recognises that when I describe this part of my professional output, I do so in good faith.

Reflecting back on what I would argue is the non-specialist nature of my work as an agent for change, I recognise that I have spent much of my time working as an intermediary – sometimes between creative individuals and organisations and their audiences; sometimes between those same creatives and policymakers; sometimes between educationalists, cultural organisations and policymakers.

Schmidt (2017, p.13) sets out ‘to demystify the notion that policy is simply a legislative affair, segregated from the public.’ I would go further, by arguing that relationships with the public are, for many stakeholders, the very essence of good policymaking. As I have demonstrated in the preceding narrative chapters, I have sometimes personally played a role that bridges the relationship between policymakers in government and public audiences.

During my recent period of reflection, where I have been encouraged to look back on the thirty years of my career to date in their entirety, I have come to recognise a group of behaviours and values present in my professional practice, which I suggest are key to the role of an outsider as an advocate in generating change.

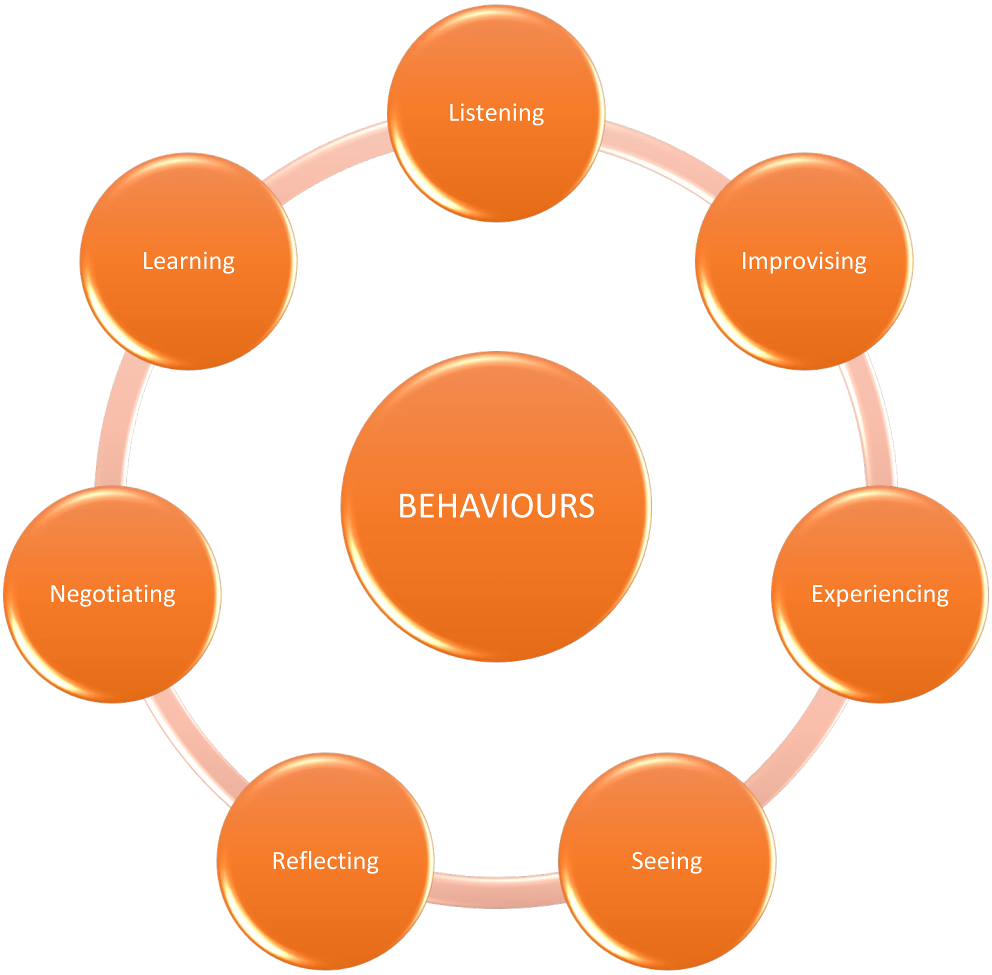

Listening
Learning
Improvising
BEHAVIOURS
Negotiating
Experiencing
Reflecting
Seeing

Figure 4: The behaviours of an outsider acting as an agent for change

The behaviours exhibited in my professional practice often include: listening, learning, improvising, experiencing, seeing, reflecting and negotiating. As discussed earlier, the role of the outsider as an agent for change is one centred around relationship-building, so the flow of information and ideas is very much a two-way street, rather than simply that of an instructor issuing commands from upon high.

I believe that it is not just what you do, but the way in which you do it, that can prove to be the key differentiator between success and failure. So, the values that you hold personally dear – both in yourself and in others – and that you exhibit externally, come into play here. I believe that in my professional practice, these include: authenticity, integrity, generosity, curiosity, creativity, credibility and agility.

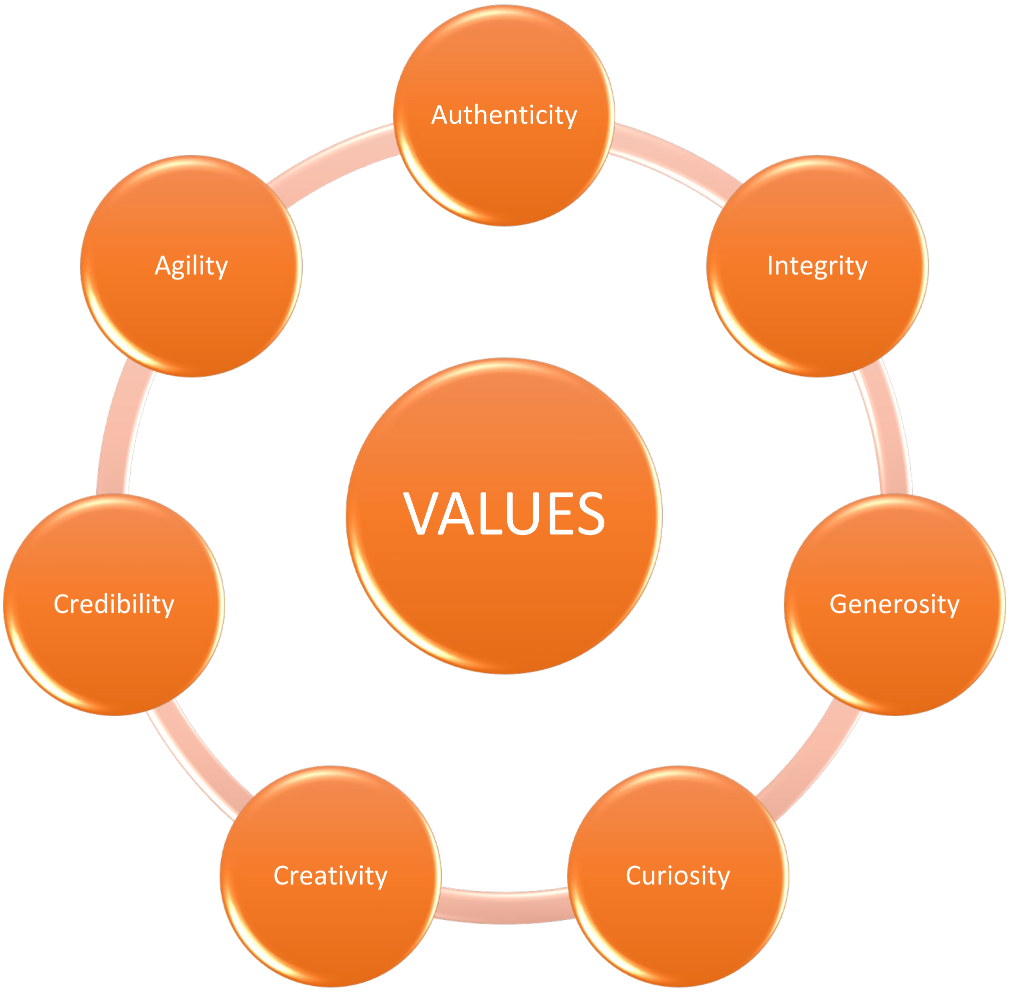


Figure 5: The values of the outsider acting as an agent for change

In my current role at Arts Council England, I have made constant and active engagement with the artists who create the work we fund, and with the people who run the libraries, museums and arts organisations that we invest in, a key part of the way that I choose to do my job. This is my choice and I am sure that other people might well decided to undertake the same task in a different way. However, I do not believe that it is possible to perform my role effectively if I am permanently sitting behind a desk in London. For me, it is imperative that I see, hear and feel the work that is being created in villages, towns and cities across the country and that I meet the people that enable it to happen. I need to witness things for myself to ensure that I can fully understand them and talk about them with authority.

I believe it is important to hear the thoughts, ideas and concerns of the widest possible range of creative people (and that includes members of audiences as well as those who make their living from working in the arts and culture sector). As I described in chapter five, this has resulted in my decision to travel regularly around the country. It is a voyage of constant discovery and learning for me. I believe strongly that this enhances the integrity and effectiveness of my own professional practice and enables me to operate with a greater level of authenticity.

Because of what I have seen and what I have heard, I have come to reject the term ‘the regions’ that is sometimes used by London-based policymakers to describe everywhere in England outside of the M25. Rather, I embrace the terminology that we use at the Arts Council of the country being divided into ‘areas’. So, rather than ‘London and the regions’, we have five areas – one of which is London – all of which are regarded as being of equal importance. Whether someone lives in Berwick-upon-Tweed or Barnstaple, Broadstairs or Barrow-upon-Furness, Barking or Bury, or anywhere in between, it is likely that they regard their home village, town, borough or city as being the centre of their world. Certainly, the experiences they have in the place in which they live will inform their viewpoint of the arts, museums and libraries. It is important that organisations that are responsible for investing public money, such as Arts Council England, recognise the importance of the range of perspectives and points of view that exist across the country. There is no one correct view, but rather a range of different perspectives. I like to try to find ways to stand in the shoes of different people from different backgrounds with different experiences and different tastes in different locations.

Not only do I believe that it is necessary to engage with the professional creatives and potential audience members in different places around England, but it is also important for me to build relationships with partner organisations such as local authorities, universities and further education colleges, and the business community. Through constant dialogue and first-hand experience, I am able to develop my understanding of a range of different points of view that span geography, art form expertise, ethnicity, disability and social background. It is important to me that I always challenge my thinking and enrich my learning by meeting, talking and listening to people whose life experiences are different from my own. The power of listening, the importance of learning and the need to recognise and honour other people's points of view remain deeply held values for me personally – and I believe that they have been a core tenet of the effectiveness of my professional practice. I believe that this way of acting and of being, of constant curiosity and of honest and open enquiry, ensures that I consistently gain the new insights that I require to do my job to the best of my ability.

6.3 The nature of the outsider

During my writing and re-writing of this context statement, I have spent a good deal of time reflecting on the nature of 'the outsider'. Is it the correct term to use? Does the relationship between outsiders and insiders have to be binary? At what point do outsiders become insiders?

When I began writing this document, I had a clear idea in my mind of how I would define an outsider in the context of my own professional practice: an individual who was working in a field which was external to their own direct professional background and experience. In my own case, this meant working in the classical music industry without having first being a classical musician, composer or promoter. In music and cultural education, I had not previously been employed as an educationalist, nor had I worked in the formulation of government policy. And when I joined Arts Council England, it was my first paid employment in the public sector and I had not previously been employed by any of the organisations which came within its purview. In every sense, in every instance, I was a non-specialist and I was an outsider.

To inform my thinking, I have tried to cast my net widely in the available literature on the subject. This has drawn me towards considerations around existentialism in relationship to 'the outsider'. The *Concise Oxford Dictionary* defines existentialism as: 'philosophical theory emphasizing existence of the individual person as free and responsible agent determining his own development'.

Perhaps the most obvious work on the subject for me to turn to in literary fiction was *The Outsider* by Albert Camus. First published in French as *L'Etranger* in 1942, its central protagonist is a Frenchman who murders a local man in colonial Algeria. A classic of existentialist literature, it tells a story of alienation which is far more extreme and dramatic than anything to which I would to draw a parallel in my own professional life. I may choose to describe myself as an outsider, but I have never been *that* much of an outsider. However, there is a particular line to which I am drawn in Camus's afterword to the main story, which he penned some years after its original publication:

> The hero of the book is condemned because he doesn't play the game. In this sense, he is an outsider to the society in which he lives, wandering on the fringe, on the outskirts of life, solitary and sensual. (Camus, 1998, p. 115).

This set me thinking. I am not entirely certain that outsiders who become successful in the worlds of public policy, the media, the performing arts, the visual arts or literature, fail to 'play the game.' Instead, they develop an understanding of how the game is played and influence it accordingly. This can be seen more clearly in another ground-breaking work of literature from the middle of the 20th century. Billed as ‘the classic exploration of rebellion and creativity’, Colin Wilson’s 1956 book *The Outsider* wowed the critics of the time, all the more so, because he was only 24 years old when it was published. His labelling of culturally influential figures such as Nietzsche, Nijinsky, Van Gogh and William Morris as outsiders may well have been accurate. But it did not prevent each of them from becoming catalysts for considerable creative change in each of their particular spheres of professional practice. Wilson enjoyed a rollercoaster journey of being hailed ‘the next big thing’ before crashing to the ground with the publication of his second book. He was himself an outsider born of working class parents in 1931 in Leicester. Clearly, he possessed the intellectual ability to enjoy a scholarly academic career, but he did not attend university. In a postscript written eleven years after *The Outsider* was published, he noted:

> The basic problem of ‘The Outsider’ is his instinctive rejection of the everyday world, a feeling that it is somehow boring and unsatisfying, like a hypnotised man eating sawdust under the belief that it is eggs and bacon. (Wilson, 1967, p. 325)

It is an attractive argument. There is something rather Romantic about the idea of fighting the good fight against the entrenched traditionalism of the establishment. Indeed, Romanticism and existentialism share many common traits. Furthermore, professional practitioners who see themselves as agents for change might in their more outrageously egotistical moments regard themselves as being imbued with superhero powers. In popular culture, there can surely be no greater example of outsiders changing the world for the better than in the characters created for Marvel Comics by Stan Lee, with *The X-Men* pre-eminent in this field. Each is a mutant that has been shunned by society, but each possess superhero powers enabling them to be a force for good under the tutorage of Professor Charles Xavier (Dougall, 2016, pp. 416-421).

Away from the fiction-based literature, in a wide-ranging review of what he terms ‘Outsider Theory’, Eburne (2018, p.1) contends that what binds together this thinking is its ‘outlandish ideas’. However, I would subscribe to a gentler view of an outsider than the one posited by many of the writers so far discussed. To my mind, it is not a requirement for an outsider actively to subvert the system – or to believe in alien life forms. Instead, I find myself rather more drawn to Stevenson’s argument (2017, p.9) that the defining character trait of the outsider is their capacity for originality in action as well as outlook:

> There have always been a subset of people who think differently. A smaller number do differently, people who look at the status quo and not only think “I could fix that”; but actually roll their sleeves up and start working.

In the world of politics, Richards (2017, p.1) comments on the ‘jagged edge’ that have seen ‘outsiders trigger volcanic eruptions’ in the political status quo in countries as wide-ranging as the United Kingdom, Greece, Spain, Portugal, Germany, Holland, the USA and France. Arguably, the recent electoral wins for Donald Trump and Emmanuel Macron in the latter two countries show the outsider at their most powerful with an individual completely redefining the expectations of insiders. At the time of writing, the ultimate narrative for each of these presidents is unclear – and nor do we know how history will come to judge their terms of office as they are still relatively close to the start of their time in power. Certainly, their politics provoke strong reactions – both positive and negative – both at home and abroad. Across Europe and in the USA, we are living through this period of political change right now, where orthodoxies have been turned on their heads. However, international political history does suggest that ‘outsider’ leaders can bring about change that delivers long-term stability. There is possibly no more dramatic example of this than the premiership of Lee Kuan Yew, who steered Singapore to independence, bringing about radical change to the country along the way. Ideological opponents would argue that he created a highly authoritarian state. His supporters would suggest that he created a stable and prosperous state, confounding many of his critics. Whatever one’s own point of view, the observations in his memoirs bear all the characteristics of the reflective practitioner:

> We learned on the job and learned quickly. If there was one formula for our success, it was that we were constantly studying how to make things work, or how to make them work better. I was never a prisoner of any theory. What guided me were reason and reality. The acid test I applied to every theory or scheme was, would it work? This was the thread that ran through my years in office. If it did not work, or the results were poor, I did not waste more time and resources on it. I almost never made the same mistake twice, and I tried to learn from the mistakes others had made. (Lee Kuan Yew, 2000, p. 687).

This deeper delve into the literature has led me to question my original definition of an outsider. Am I sufficiently ‘outside’ the system to regard myself as an outsider when I have operated as an agent for change in my professional practice? Do you need to be as far outside as Camus, Wilson and Eburne would argue? I would say not. Nor would I subscribe to the easy interchangeability of the term ‘outsider’ and ‘deviant’ put forward by Becker (1963). Certainly, casting yourself in the role of the outsider is legitimised by your life experience – your social background; the job your parents did; the school or the university at which you studied (or not studying at university at all); the part of the country in which you were born and brought up; your career choices; even your first name. But, to me, that is only a part of it. Being an outsider is also a way of thinking, of questioning and of acting. It involves a good deal of pragmatism, collaboration and a sense of partnership. It contrasts with the individual described by Camus, Wilson and Eburne and is a more ‘gentle’ form of outsiderness.

I would argue that the agent for change to which I refer in the title of this context statement is by definition an outsider because of their lack of the specialist knowledge and experience possessed by the insider. And it is precisely this lack of specialism that makes them such an effective advocate in generating change.

6.4 Back to the future

As I draw together my conclusions at the end of this context statement, it is inevitable that my thoughts should move from the past to the future. What next? I have found the process of researching, developing and writing this document to have been both fascinating and enlightening. It has forced me to consider my work – and the way that I work – through a different lens than I would normally have done. It has been an experience that I believe will change the way that I work in the future. As long as good health remains on my side, I might consider myself right now to be roughly half way through my working life, so the effects of learning how to be a reflective practitioner could have major benefits on the rest of my career.

As I discussed at the beginning of chapter five, this context statement provides a snapshot of my professional practice at a particular moment in time. Were I to have waited a while and written it in, say, a decade's time, I am certain that it would have been different. Not only would I have had the benefit of ten more years' life experience, but I might well have contextualised my experiences in different ways, depending on as yet unknown external factors. Carr (1986, p. 96) makes this point very persuasively when he writes:

> To live this story is to tell it, to ourselves and possibly to others; and in this case to retell it again and again, revising it as we go along… the whole of life is always there, and concern with its wholeness is an underlying and recurring concern. Birth, childhood, youth, and all the intervening stages up to now (whenever 'now' is) are always with each of us, unchanging and familiar, yet always subject to discovery and interpretation.

Embracing reflective practice is certainly a way of working that I will recommend to colleagues. This professional doctorate has sparked a significant interest for me in *how* individuals work and also in *what* motivates them to work. Billett and Newton (2010, p.52) underline the importance of 'professional lifelong learning' and of developing what they term a ‘learning practice’ in the workplace. As a direct result of the change in my thinking brought about by undertaking this professional doctorate, I have already studied for a certificate in applied neuroscience and I have trained to become a Certified NLP Practitioner and a Certified Practitioner in Brain and Behaviour Change. At the time of writing, I have embarked on courses to become a Certified Coach and a Certified NLP Master Practitioner. And I have introduced a programme of coaching training across the senior leadership team at Arts Council England. I am excited to learn more about the effect of coaching and psychology in the world of sport and the ways in which learning from this area can be brought into the creative industries specifically – and into management and leadership thinking more widely. In the world of football, the success of Gareth Southgate’s leadership of the England team in the summer of 2018, or the dramatic change brought about by the arrival of Ole Gunnar Solskjær at Manchester United at the end of 2018, are both fine examples of the difference that a coach can make.

I have also become curious about positive psychology and its applications to the development of public policy. How would it be if governments set out with the over-arching policy objective of enabling their citizens to lead happier, healthier more fulfilled lives? And what would it be like if all policymaking decisions were made in the pursuit of that higher purpose? Should I set out to undertake future academic training or research, then it is likely to be in this area. My curiosity on this topic has well and truly been sparked.

The writing of this Professional Doctorate context statement has unquestionably clarified my thinking on how I work and I believe that it will be a significant influence on my career in the future. I hope that the framework that I set out on page 107, the group of behaviours on page 116, and the values on page 117, might all prove to be useful insights for practitioners of the future who find themselves as outsiders operating as agents for change.

As I reach the end of my reflection, I have been considering what single piece of advice I might pass on to someone approaching a similar set of challenges to those that I have encountered in my professional practice. After much thought, more than anything else, I would advise any non-specialist outsider who is intent on operating as an agent for change of the need to infuse their work with a sense of **pragmatism** and of **optimism**. Concentrating on what might be possible and believing that you can achieve it will, to my mind, always be a good starting point in the pursuit of a goal.

It was my contention in the introductory chapter that my professional practice can be characterised as that of an outsider who works to bring about change. Before I began my journey of working towards my Professional Doctorate, I would not have described my career in this way. But, as Schön (1983, p. 49) points out:

> Often we cannot say what it is that we know. When we try to describe it we find ourselves at a loss, or we produce descriptions that are obviously inappropriate. Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our action.

Very few professional practitioners operate in complete isolation – and anyone who operates as an agent for change will, as I have argued, have the development of effective working relationships as a central tenet of their professional practice. I have been lucky to work for brilliant leaders and as part of brilliant teams in each of the four areas of my professional practice that I have described in the previous chapters. This examination of my work has renewed my appreciation of the people whom I have worked alongside, whether that be at Classic FM; in the music education, cultural education and arts and culture sectors; or at Arts Council England. Any personal achievements of my professional practice would have been nothing without them.

In the preceding five chapters I have examined the impact, influence and relevance of my professional practice and of my published works, placing them in context and affording them a historical narrative. In doing this, I have described the behaviours and the values of an outsider operating as an agent for change. I have also illustrated how these behaviours and values have been present in my own professional practice. I have observed that although my work has been in different fields and, on the surface at least, did not appear to have a unifying common thread, there has in fact been a central common theme running through the narrative of my career. Far from it being a series of disjointed events, I have argued that the development of my professional practice was in fact linear in its form: one thing led onto another. So, my work at Arts Council England was informed and driven by my work in cultural education, which was previously influenced by my work in music education, which was itself born out of my work at Classic FM. I took the learning from each of these experiences and built on it organically as I came across new challenges.

Bolton and Delderfield (2018, p.14) observe that ‘reflective practice can enable discovery of who and what we are, why we act as we do, and how we can be much more effective.’ I believe that this has certainly been true for me because had I not written this context statement, I would never have understood my experiences in this way. I hope that my five selected public works, and the discussion of them in this context statement, have validated Schön’s (1983, pp. 60-61) assertion that:

> A professional practitioner is a specialist who encounters certain types of situations again and again… Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience.

Thirty years ago, when I started out making the tea in the newsroom at Invicta FM in Canterbury, I would not have predicted that my career would follow the pathway that it has. Similarly, I cannot gaze into a crystal ball and say with certainty what will occur in the next three decades of my working life. Nor can I predict the cultural, social, political or economic environment within which we will find ourselves. The only certainty is that much will change in the future; and that the rate at which those changes occur will be faster and more furious than ever.

So, it will only be in a work of reflection in years to come that I will successfully be able to place past, present and future periods of my career into the overall narrative of my professional practice and to understand the totality of my work.

For the time being though, this is my narrative. I very much hope and intend for the story to be continued.

Appendix A: References

Adams, D. (2014) ‘Work based learning’. In Coghlan, D. and Brydon-Miller, M. (Eds.) *The SAGE encyclopaedia of action research.* London: SAGE.

Arbeitsgruppe Bildungsberichterstattung (Ed.) (2012) *Bildung in Deutschland 2012: Ein indikatorengestutzer Bericht mit einer Alalyse zur kulturellen Bildung im Lebenslauf* (presented by KMK Conference of the Ministries of Culture in Germany), Bielefeld: Bertelsmann.

Argyris, C. and Schön, D. (1974) *Theory in Practice: Increasing Professional Effectiveness.* San Francisco: Jossey-Bass.

Arts Council England (2011) *Henley review of music education: Arts Council England response.* Manchester: Arts Council England.

Arts Council England (2013) *Great Art and Culture for Everyone: 10 year strategic framework 2010-2020.* Manchester: Arts Council England.

Arts Council England (2014) *The Value of Arts and Culture to People and Society: An Evidence Review.* Manchester: Arts Council England.

Associated Board of the Royal Schools of Music (2011) *An Open Letter, 9th February 2011.* London: ABRSM

Association of British Orchestras (2011) *Association of British Orchestras response to the Henley Review of Music Education.* London: ABO.

Association of Teachers and Lecturers (2012) [ONLINE] *ATL comment on the government commissioned review by Darren Henley into cultural education.* Available at: https://www.atl.org.uk/latest/press-release/atl-comment-government-commissioned-review-darren-henley-cultural-education [Accessed: 30th August 2018].

Baggini, J. (2011) *The Ego Trick: What does it mean to be you?* London: Granta.

Barthes, R. (1988) ‘Introduction to the Structural Analysis of Narrative’ in Howard, R. (trans.) *The Semiotic Challenge.* New York: Hill and Wang.

BBC News (2018) [ONLINE] *Reality Check: Are exam changes affecting what students study?* Available at: https://www.bbc.co.uk/news/uk-45171371 [Accessed 24th August 2018].

Becker, H. (1963) *Outsiders: Studies in the Sociology of Deviance.* New York: The Free Press of Glencoe.

Bennett, A. (1997) ‘What I did in 1996’. *London Review of Books* (Vol.19, No.1) 2 January, pp.3-8.

Berger, P. and Luckmann, T. (1966) *The Social Construction of Reality: A Treatise in the Sociology of Knowledge.* London: Penguin.

Billett, S. and Newton, J. (2010) ‘Conceptualising professional lifelong learning for the health-care sector’ in Bradbury, H., Frost, N., Kilminster, S. and Zukas, M. (Eds.), *Beyond Reflective Practice: New Approaches to Professional Lifelong Learning.*

Bolton, G. and Delderfield, R. (2018) *Reflective Practice: Writing and Professional Development.* London: Sage.

Bossons, P., Riddell, P. and Sartain, D. (2015) *The Neuroscience of Leadership Coaching: Why the Tools and Techniques of Leadership Coaching Work.* London: Bloomsbury.

Boud, D. (2010) ‘Relocating reflection in the context of practice’ in Bradbury, H., Frost, N., Kilminster, S. and Zukas, M. (Eds.), *Beyond Reflective Practice: New Approaches to Professional Lifelong Learning.*

Brett, N. (2018) [ONLINE] ‘Future graduates will need creativity and empathy – not just technical skills’ *The Guardian,* 20th December. https://www.theguardian.com/education/2018/dec/20/future-graduates-will-need-creativity-and-empathy-not-just-technical-skills [Accessed 21st December 2018].

British Film Institute (2012) [ONLINE] *Joint response to Henley Report from Arts Council England, Heritage Lottery Fund and BFI.* Available at: https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-joint-response-to-henley-report-from-arts-council-england-heritage-lottery-fund-and-bfi-2012-02-28.pdf [Accessed: 30th August 2018].

Brooks, R. (2014) ‘Ballerina en pointe for top arts job’. *Sunday Times,* 7th December.

Burrell, I. (2007) ‘Reinvention of a radio classic’. *The Independent,* 7th May.

Calouste Gulbenkian Foundation (1982) The *Arts in Schools: Principles, practice and provision.* London: Calouste Gulbenkian Foundation.

Camus, A. (translation, 1982) *The Outsider.* London: Hamish Hamilton.

Carr, D. (1986) *Time, Narrative, and History.* Bloomington: Indiana University Press.

Coles, C. (2002) ‘Developing Professional Judgement’ in *The Journal of Continuing Education in the Health Professions,* Vol 22, pp. 3-10.

Christiansen, R. (2014) ‘Can this man save the arts in England?’ *Daily Telegraph,* 17th December.

Cialdini, R. (1984) *Influence: The Psychology of Persuasion.* New York: Harper Collins.

Connerton, P. (1989) *How Societies Remember.* Cambridge: Cambridge University Press.

Craft, A. (2011) 'Approaches to Creativity in Education in the United Kingdom' in Sefton-Green, J., Thomson, P., Jones, K. and Bresler, L. (Eds.) *The Routledge International Handbook of Creative Learning.* Abingdon: Routledge.

Crump, L. (2012) 'Henley review of cultural education backs arts in the national curriculum'. *The Guardian,* 29th February.

Culler, J. (1981) *The Pursuit of Signs: Semiotics, Literature, Deconstruction.* Ithaca: Cornell University Press.

Csikszentmihalyi, M. (1992) *Flow: The classic work on how to achieve happiness* London: Rider.

Department for Culture, Media and Sport (2010a) *The Culture and Sport Evidence Programme: Understanding the Drivers, Impact and Value of Engagement in Culture and Sport.* London: DCMS.

Department for Culture, Media and Sport (2010b) *Understanding the Impact of Engagement in Culture and Sport: A Systemic Review of the Learning Impacts for Young People.* London: DCMS.

Department for Digital, Culture, Media and Sport (2017) [ONLINE] *Creative industries' record contribution to UK economy.* Available at: https://www.gov.uk/government/news/creative-industries-record-contribution-to-uk-economy [Retrieved: 30th August 2018].

Doeser, J. (2015) *Step by Step: Arts Policy and Young People 1944-2014.* London: King's College London.

Dolan, P. (2019) *Happy Ever After: Escaping the myth of the perfect life.* London: Penguin.

Dougall, A. (2016) (Ed.) *Marvel Enclyclopedia: The Definitive Guide to the Characters of the Marvel Universe.* London: Dorling Kindersley.

Dowling, W. (2011) *Ricoeur on Time and Narrative: An Introduction to Temps et Récit.* Indiana: University of Notre Dame Press.

Dye, T. (1976) *Policy analysis: What governments do, why they do it, and what difference it makes.* Birmingham: Alabama University Press.

Duerden, N. (2012) 'Twenty years of Brahms & Liszt'. *Independent on Sunday,* 8th January.

Dulong, R. (1988) *Le Temoin oculaire: Les Conditions sociales de l'attestation personelle.* Paris: Editions de l'Ecole des Hautes Etudes en Sciences Sociales.

Dweck, C. (2012) *Mindset: Changing the way you think to fulfil your potential.* London: Robinson.

Eburne, J. (2018) *Outsider Theory: Intellectual Histories of Unorthodox Ideas.* Minneapolis: University of Minnesota Press.

Elder, M. and Summers, J. (2011) 'Letters'. *The Guardian,* 9th February.

Fautley, M. (2017) *'Policy and the Question of Assessment'.* In Schmidt, P. and Colwell, R. (Eds.) *Policy and the Political Life of Music Education*. New York: Oxford University Press.

Fautley, M. and Whittaker, A. (2017) *Key Data on Music Education Hubs 2017.* Birmingham: Birmingham City University.

Fawkes, R. (2005) 'Classic retunes'. *Classical Music,* 23rd April.

Federation of Music Services (2011) *The Henley Review and the Government Response: A Statement from the Federation of Music Services.* 7th February.

Fook, J. (2010) 'Beyond reflective practice: Reworking the "critical" in critical reflection' in Bradbury, H., Frost, N., Kilminster, S. and Zukas, M. (Eds.), *Beyond Reflective Practice: New Approaches to Professional Lifelong Learning.*

Foucault, M. (1972) *The Archaeology of Knowledge.* London: Tavistock Publications.

Frost, N. (2010) 'Professionalism and social change: The implications of social change for the "reflective practitioner"' in Bradbury, H., Frost, N., Kilminster, S. and Zukas, M. (Eds.), *Beyond Reflective Practice: New Approaches to Professional Lifelong Learning.*

Gibbs, G. (1988) *Learning by doing: a guide to teaching and learning methods.* Oxford: Oxford Polytechnic.

Gibbs, P. (2015) 'Transdisciplinarity as Epistemology, Ontology or Principles of Practical Judgement' in Gibbs. P. (Ed.) *Transdisciplinary Professional Learning and Practice.* London: Springer.

Haidt, J. (2006) *The Happiness Hypothesis: Putting Ancient Wisdom and Philosophy to the Test of Modern Science.* London: Penguin.

Hall, C. and Thomson, P. (2017) *Inspiring School Change: Transforming Education through the Creative Arts.* Abingdon: Routledge.

Hallam, S. (2010) 'The power of music: Its impact on the intellectual, social and personal development of children and young people'. *International Journal of Music Education,* 28 (3) pp. 269-289.

Handy, C. (2015) *The Second Curve: Thoughts on Reinventing Society.* London: Random House.

Henley, D. (2015) [ONLINE] 'Darren Henley's first Arts Council England Speech – in full' *The Stage,* 28th May. Available at: https://www.thestage.co.uk/news/2015/darren-henleys-first-arts-council-england-speech-full/ [Accessed 26th August 2018].

Henley, D., Fouracre, H. and Cohu, W. (2018) *Presentation by Darren Henley to Music Mark Summer Summit,* Stratford Circus Arts Centre, 26th June.

Hewett, I. (2002) 'Smoothly does it for Classic FM'. *Daily Telegraph,* 23rd August.

Higgs, C. (2006) 'Don't touch that dial'. *The Guardian,* 9th November.

Hutchison, D. (2015) 'The Big Interview: Darren Henley'. *The Stage,* 5th November.

Incorporated Society of Musicians (2011) *Media Release 7 February: ISM welcomes government's commitment to music as 'valuable academic subject' and £82.5m funding for music services.* London: Incorporated Society of Musicians.

Incorporated Society of Musicians (2012) *ISM response to cultural education review.* Available at: https://www.ism.org/news/ism_response_to_cultural_education_review [Accessed: 30th August 2018].

Kahneman, D. (2011) *Thinking, Fast and Slow.* London: Allen Lane.

Kampfner, J (2017) [ONLINE] 'Creative Industries are key to the UK economy' *The Guardian,* 1st January. Available at: https://www.theguardian.com/commentisfree/2017/jan/01/creative-industries-key-to-uk-economy [Accessed 21st December 2018].

Kelly, T. (1997) 'The youthful face of radio'. *Press Gazette,* 7th March.

Kolb, D. (1984) *Experiential learning: experience as the source of learning and development.* Englewood Cliffs: Prentice Hall.

Lebrecht, N. (2014) 'The new CEO of the Arts Council has been announced – Guardianistas won't be happy'. *The Spectator,* 17th December.

Lee Kuan Yew (2000) *From Third World to First: Singapore and the Asian Economic Boom.* New York: Harper Collins.

Lloyd Webber, J. (2005) ‘Classic FM silences the chorus of critics’. *Daily Telegraph,* 13th October.

Locke, J. (1689) *An Essay Concerning Human Understanding,* Book 2. London: Thomas Bassett.

Lucas, B., and Spencer, E. (2017) *Teaching Creative Thinking: Developing learners who generate ideas and can think critically.* Carmarthen: Crown House Publishing.

Machiavelli, N. (2009 edition) *The Prince* London: Penguin.

Maguire, K. (2015) ‘Transdisciplinarity as Translation’ in Gibbs, P. (Ed.) *Transdisciplinary Professional Learning and Practice.* London: Springer.

Mayor of London (2014) *London Music Pledge.* London: Greater London Authority.

McAdams, D. (1994) ‘Can personality change? Levels of stability and growth in personality across the life span’. In Heatherton, T. and Weinberger J. (Eds.), *Can Personality Change?* Washington: American Psychological Association.

Mink, L. (1978) ‘Narrative Form as a Cognitive Instrument’ in Canary, R. and Kozicki, H. (eds.) *The Writing of History.* Madison: University of Wisconsin Press.

Morin, E. (2001) *Seven complex lessons in education for the future.* Paris: UNESCO.

Morrison, R. (1993) ‘Sir Harry rides into the fray’. *The Times*, 1st December.

Morrison, R. (2010) ‘One cheer for Gove’s plans for music education’. *The Times,* 1st October.

Morrison, R. (2011a) ‘Please, Mr Gove, endorse the report on music education’. *The Times,* 11th February.

Morrison, R. (2011b) ‘We must ensure that music remains in schools’. *The Times,* 1st July.

Morrison, R. (2012) ‘Give our schoolchildren art – and the maths and engineering will follow’. *The Times,* 2nd March.

National Foundation for Educational Research (2000) *Arts Education in Secondary Schools: Effects and Effectiveness.* London: NFER.

National Foundation for Educational Research (2005) *The Arts-Education Interface: A Mutual Learning Triangle?* London: NFER.

Music Education Council (2011) *Henley Review of Funding and Delivery of Music Education and Government response.* London: MEC.

Music Manifesto (2007) [ONLINE] Available at http://www.musicmanifesto.co.uk [Accessed 20th August 2018].

National Advisory Committee on Creative and Cultural Education (1999) *All our Futures: Creativity, Culture and Education.* London: Department for Education and Employment and Department for Culture, Media and Sport.

National Association for Music Educators (2011) *Henley Review supports a National Curriculum for Music.* London: NAME.

Norris, R. (2018) [ONLINE] 'Creativity can be taught to anyone. So why are we leaving it to private Schools?' *The Guardian,* 17th January. https://www.theguardian.com/commentisfree/2018/jan/17/creativity-private-schools-uk-creative-industries-state [Accessed 21st December 2018].

Parker, J. (2008) 'Smart and Smarter'. *The Economist Intelligent Life*, Winter edition.

Pieper, I. (2015) 'Literature and the Curriculum' in Fleming, M., Bresler, L. and O'Toole, J. (2015) *The Routledge International Handbook of the Arts and Education.* Abingdon: Routledge.

Plucker, J., Beghetto, R. and Dow, G. (2004) 'Why isn't creativity more important to educational psychologists? Potential pitfalls and future directions in creativity research'. *Educational Psychology,* 39, pp. 83-96.

Polanyi, M. (1967) *The Tacit Dimension.* New York: Doubleday.

Priestley, J.B. (1934) *English Journey: Being a rambling but truthful account of what one man saw and heard and felt and thought during a journey through England during the autumn of the year 1933.* London: William Heinemann and Victor Gollancz.

Richards, S. (2017) *The Rise of The Outsiders: How Mainstream Politics Lost its Way.* London: Atlantic Books.

Ricoeur, P. (1984) Trans. McLaughlin, K. and Pellauer, D. *Time and Narrative.* Chicago: University of Chicago Press.

Ricoeur, P. (1994) Trans. Blamey, K. *Oneself as Another.* Chicago: University of Chicago Press.

Ricoeur, P. (2004) Trans. Blamey, K. and Pellauer, D. *Memory, History, Forgetting.* Chicago: University of Chicago Press.

Roberts, P. (2006) *Nurturing Creativity in Young People: A report to government to inform future policy.* London: Department for Culture, Media and Sport.

Robinson, K. (2006) *Do Schools Kills Creativity?* https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity/up-next

Sabatier, P. and Jenkins-Smith, H. (1993) (Eds.) *Policy change and learning: An advocacy coalition approach.* Boulder: Westview.

Schmidt, P. (2017) 'Why Policy Matters: Developing a Policy Vocabulary in Music Education' in Schmidt, P. and Colwell, R. (Eds.) *Policy and the Political Life of Music Education*. New York: Oxford University Press.

Scholes, R., Phelan, J., and Kellogg, R. (2006) *The Nature of Narrative: Fortieth Anniversary Edittion.* Oxford: Oxford University Press.

Schön, D. (1983) *The Reflective Practitioner: How Professionals Think In Action.* New York: Routledge.

Schön, D. (1984) *Educating the Reflective Practitioner.* San Francisco: Jossey-Bass.

Schön, D. and Rein, M. (1994) *Frame Reflection: Toward the Resolution of Intractable Policy Controversies.* New York: Basic Books.

Scottish Government (2013) *Instrumental Music Tuition in Scotland: A report by the Scottish Government's Instrumental Music Group.* Edinburgh: Scottish Government.

Searle, J. (1995) *The Construction of Social Reality.* London: Penguin.

Service, T. (2011) 'Does Henley's report on music education strike the right note?' *The Guardian,* 7th February.

Spruce, G. (2012) 'Unanswered questions: A response to the national plan for music education'. *National Association of Music Educators Magazine.*

Stevens, C. (2011) 'Mixed Review for Henley Review of Music Education'. *Classical Music,* 12th February.

Stevenson, M. (2017) *We Do Things Differently: The Outsiders Rebooting Our World.* New York: Overlook Press.

Stewart, A. (2007) 'Listen to the Crowd*'. Gigmag*, 27th March.

Stoller, T. (2018) *Classical Music Radio in the United Kingdom, 1945-1995.* Basingstoke: Palgrave Macmillan.

Street, S. (2015) *Historical Dictionary of British Radio.* Lanham: Rowman and Littlefield.

Syed, M. (2015) *Black Box Thinking: The Surprising Truth about Success.* London: John Murray.

Tait, S. (2014) ‘What does Darren Henley’s appointment mean for ACE?’ *The Stage,* 22nd December.

Tait, S. (2015) ‘Henley’s first speech is as much a challenge as a supplication’. *Classical Music,* 2nd June 2015.

Thaler, R. and Sunstein, C. (2008) *Nudge: Improving Decisions About Health, Wealth and Happiness.* New Haven: Yale University Press.

Trinity College London (2011) *Trinity College London welcomes the Henley Review released last week and endorses its recommendations.* London: Trinity College London.

Turner, D. (2007) ‘Channel bopping’. *The Stage,* 15th March.

Warwick Commission (2015) *Enriching Britain: Culture, Creativity and Growth. The 2015 Report by the Warwick Commission on the Future of Cultural Value.* Warwick: University of Warwick.

Webster, P. (2014) ‘Charting a new course for music teaching and learning: Difficult but rewarding waters’ in Richmond, J. and Hickey, M. (Eds.), *Coming about: A retrospective review of, and reflections on the writings of Peter Webster* (iBook) http://www.apple.com/ibooks/

Webster, P. (2017) ‘Foreword’ in Schmidt, P. and Colwell, R. (Eds.) *Policy and the Political Life of Music Education*. New York: Oxford University Press.

West, L. (2010) ‘Really Reflexive Practice: Auto/biographical research and struggles for a critical reflexivity’ in Bradbury, H., Frost, N., Kilminster, S. and Zukas, M. (Eds.), *Beyond Reflective Practice: New Approaches to Professional Lifelong Learning.*

Whitaker, S. (2003) ‘Music to his ears’. *Kent on Sunday,* 7th September.

Williams, K., Woolliams, M. and Spiro, J. (2012) *Reflective Writing.* London: Palgrave.

Wilson, C. (1956) *The Outsider.* New York: Tarcher Perigree.

Zeserson, K. and Welch, G. (2017) ‘Policy and Research Endeavours’ in Schmidt, P. and Colwell, R. (Eds.) *Policy and the Political Life of Music Education*. New York: Oxford University Press.

Appendix B: List of Published Works

This list is in chronological order with the five works submitted for consideration as part of this Professional Doctorate in bold:

Henley, D. and Lihoreau, T. (2003) *The Classic FM Pocket Book of Music.* London: Boosey & Hawkes.

Henley, D. and Lihoreau, T. (2004a) *The Classic FM Pocket Book of Quotes*. London: Boosey & Hawkes.

Henley, D. (2004) *The Story of Classical Music.* Redhill: Naxos Audiobooks.

Henley, D. and Lihoreau, T. (2004b) *The Classic FM Pocket Book of Trivia*. London: Boosey & Hawkes.

Henley, D. (2005a) *Famous Composers.* Redhill: Naxos Audiobooks.

Jones, A. and Henley, D. (2005) *Aled: The Autobiography.* London: Virgin Books.

Henley, D. (2005b) *G4: Our Way.* London: Virgin Books.

Henley, D. and Lihoreau, T. (2006) *The Classic FM Friendly Guide to Mozart.* London: Hodder Education.

Henley, D. (2006) *The Classic FM Friendly Guide to Music.* London: Hodder Education.

Suchet, J., and Henley, D. (2006) *The Classic FM Friendly Guide to Beethoven.* London: Hodder Education.

Westenra, H. and Henley, D. (2007) *Hayley Westenra: In Her Own Words.* London: Virgin Books.

Henley, D. (2007a) *The Classic FM Friendly Music Quiz Book.* London: Hodder Education.

Henley, D. (2007b) *More Famous Composers.* Redhill: Naxos Audiobooks.

Lihoreau, T. and Henley, D. (2007) *The Classic FM Friendly Guide to Elgar.* London: Hodder Education.

Henley, D. (2008) *The Incredible Story of Classical Music: A Friendly Guide for Children.* London: Hodder Education.

Henley, D. and Lihoreau, T. (2008) *101 Questions & Answers About Classical Music*. London: Boosey & Hawkes.

Henley, D. and McKernan, V. (2009) *The Original Liverpool Sound: The Royal Liverpool Philharmonic Story.* Liverpool: Liverpool University Press.

Henley, D. and Lihoreau, T. (2009) *Classic Ephemera: A Musical Miscellany.* London: Elliott & Thompson.

Henley, D. and Lihoreau, T. (2010) *The A to Z of Classic FM Music.* London: Readers' Digest.

Henley, D. (2011) *Music Education in England.* London: Department for Education and Department for Culture, Media and Sport.

Henley, D., Lihoreau, T. and Jackson, S. (2011) *The Classic FM Hall of Fame.* London: Elliott & Thompson.

Henley, D. and Jackson, S. (2012) *Everything You Ever Wanted To Know About Classical Music But Were Too Afraid To Ask.* London: Elliott & Thompson.

Henley, D. (2012) *Cultural Education in England.* London: Department for Education and Department for Culture, Media and Sport.

Henley, D. and Lihoreau, T. (2012) *The Classic FM Quiz Book.* London: Elliott & Thompson.

Henley, D. and Jackson, S. (2014) *50 Moments that Rocked the Classical Music World.* London: Elliott & Thompson.

Henley, D., Lihoreau, T. and Jackson, S. (2014) *The Big Book of Classical Music.* London: Elliott & Thompson.

Lihoreau, T., Ross, D. and Henley, D. (2014) *Charting the Classics: Classical Music in Diagrams.* London: Elliott & Thompson.

Sorrell, J., Roberts, P. and Henley, D. (2014) *The Virtuous Circle: Why Creativity and Cultural Education Count.* London: Elliott & Thompson.

Henley, D. (2015a) *The Classic FM Handy Guide to Everything You Ever Wanted To Know About Classical Music.* London: Elliott & Thompson.

Henley, D. (2015b) *The Classic FM Handy Guide to the Orchestra.* London: Elliott & Thompson.

Henley, D. (2016) *The Arts Dividend: Why Investment in Culture Pays.* London: Elliott & Thompson.

Henley, D. (2018) *Creativity: Why It Matters.* London: Elliott & Thompson.

Henley, D. and Easlea, D. (Eds.) (2019) *Decca: The Supreme Record Company.* London: Elliott & Thompson.

Appendix C: Curriculum Vitae

CURRICULUM VITAE: DARREN HENLEY

CAREER

2015 – Chief Executive, Arts Council England

- Leads the Executive Board of Arts Council England, which champions, develops and invests in great art and culture for everyone across the country.
- Responsible the organisation’s strategy for c£750m Government and National Lottery investment in the Arts, Museums, Libraries and Cultural Education in England.
- UK wide responsibility for Designation, Accreditation, Cultural Exports and the Acceptance in Lieu scheme.

2006 – 2015 Managing Director, Classic FM

- Full P&L responsibility for the UK’s leading classical music brand, delivering against ambitious financial and editorial targets.
- Led cross-functional commercial and content teams across the Classic FM brand on radio, online, digital products and services, record labels, live concerts, magazine and book publishing.

2004 – 2006 Station Manager, Classic FM

2000 – 2004 Managing Editor, Classic FM

1999 – 2000 News & Programme Manager, Classic FM

1996 – 1999 News Manager, Classic FM

1995 – 1996 Programme Editor, Classic Newsnight, Classic FM

1994 – 1995 Senior Broadcast Journalist, ITN Radio (based at Classic FM)

1989 – 1994 Freelance Radio Journalist, Invicta FM, LBC, Classic FM, IRN & BBC GLR

ADDITIONAL ROLES AT CLASSIC FM’S PARENT COMPANY GLOBAL

2013 – 2015 Interim Director and subsequently Trustee, Global Charities

2013 – 2015 Director, Wildstar Records Ltd.

2012 – 2015 Director, Global Television

2012 – 2015 Trustee and Project Lead, Global Academy University Technical College

2010 – 2015 Director of Government Liaison, Global Radio

2008 – 2012 Non-Executive Director, Independent Radio News Ltd.

2008 Interim Managing Director, Choice FM (London) and Xfm (London/Manchester/Glasgow)

VOLUNTARY GOVERNMENT-RELATED ROLES

2015 – 2016 Member, Secretary of State's Advisory Group, BBC Charter Renewal (DCMS)

2015 – Member, Creative Industries Council (DCMS/BEIS)

2013 – 2015 Co-Chair, Cultural Education Board (DfE/DCMS)

- Jointly chaired the board with Minister for School Reform, Nick Gibb MP, and Minister for Culture and the Digital Economy, Ed Vaizey MP.

2013 – 2015 Chair, Mayor of London's Music Education Taskforce (GLA)

- Taskforce to improve music education in London's schools. Major new strategy published by the Mayor in November 2014.

2013 Member, Instrumental Music Group (Scottish Government)

- Review to improve provision of musical instruments for children across Scotland.

2012 – 2015 Chair, Our Big Gig Advisory Group (DCLG)

- Advised ministers and officials on this annual event to improve community cohesion through the staging of 300 live music events across the country.

2012 – 2013 Member, Monitoring Board, National Plan for Music Education (DfE/DCMS)

- Following the introduction of the National Plan for Music Education, this monitoring board was introduced. Subsequently it became part of the Cultural Education Board.

2009 – 2010 Chair, National Year of Music Steering Group (DfE/DCMS)

- Working with ministers and officials to deliver a year of activity highlighting music education.

2009 Member, Creative and Cultural Industries Task Force (Shadow DCMS)

- Representing commercial radio on a group chaired by Greg Dyke to help the shadow DCMS team develop policy, 2009 – 2011 **Member, Steering Group, In Harmony project** (DfE)

- Worked with DfE team and external stakeholders on launch of this high impact social action music project for primary school children.

2007 – 2010 **Chair, Music Manifesto Partnership & Advocacy Group** (DfE/DCMS)

- Chaired this national campaign to improve Music Education in England. Resulted in £332 million package of government investment.

2007 – 2010 **Member, Music Programme Board** (DfE/DCMS)

- Cross-departmental board responsible for monitoring delivery of music education in-school and out-of-school.

OTHER VOLUNTARY ROLES

2016 Chair of Judges, Arqiva Commercial Radio Awards

2015 – Governor, Global Academy University Technical College

2015 – 2017 Deputy Chair, Advisory Board, Ashridge Executive MBA for the Creative Industries

2014 – Founder supporter and Member of UK Council, Creative Industries Federation

2014 – 2015 Member, Arts & Business Leadership Group

2013 – 2015 Member, Governing Body, Associated Board of the Royal Schools of Music

2013 – 2015 Commissioner, University of Warwick Commission on the Future of Cultural Value

2012 – 2015 Member, Advisory Board, City Music Foundation

2012 – 2015 Member, Cultural Advisory Group, Birmingham City University

2012 – 2015 Member, Advisory Group, Sorrell Foundation National Art & Design Saturday Club

2011 – 2015 Patron, Mayor of London’s Fund for Young Musicians

2009 – 2015	Vice-President, Canterbury Festival and Theatre Trust
2008 – 2012	Member, HRH The Prince of Wales's Arts Advisory Group
2007 – 2012	Member, Media Advisory Board, The Prince's Foundation for Children & the Arts
2007 – 2009	Vice-Chair, Canterbury Festival and Theatre Trust
2007 – 2011	Member, Business Development Committee, Philharmonia Orchestra
2006 – 2010	Trustee, Future Talent (music education charity)
2005 – 2007	Member, Advisory Council, Philharmonia Orchestra
2002 – 2004	Member, South East Regional Council, Arts Council England
2001 – 2015	Board Director, Canterbury Festival and Theatre Trust
2000 – 2003	Member, Broadcast Journalism Training Council

PUBLICATIONS

Two independent reviews carried out of behalf of government into music education and cultural education in England; and the author or co-author of more than thirty books related to the arts.

EDUCATIONAL QUALIFICATIONS

2018	MA History of Art, University of Buckingham
2017	MSc Management, University of South Wales
1994	BA (Hons) Politics, University of Hull

PROFESSIONAL MEMBERSHIPS/CERTIFICATIONS

2018	Certificate in Applied Neuroscience (International Teaching Seminars)
2018	Certified Practitioner in Brain and Behaviour Change (International Teaching Seminars)

2017	Certified NLP Practitioner (International Teaching Seminars)
2012	FLCM Fellowship Diploma, London College of Music, University of West London
2010	Companion, Chartered Management Institute (CCMI)
1997	Fellow, Royal Society of Arts (FRSA)

AWARDS

2019	Honorary Doctorate (Hon DArts), University of Sunderland
2018	Honorary Doctorate (Hon DUniv), University of the Arts London
2017	Honorary Fellow, Arts University Bournemouth
2016	Companion, Liverpool Institute for Performing Arts
2016	Honorary MA, University for the Creative Arts
2016	Honorary Member, Royal College of Music
2015	Honorary Fellow, Guildhall School of Music and Drama
2015	President's Medal, British Academy for the Humanities and Social Sciences, for 'contributions to music education, music research and the arts'
2014	Honorary Fellow, Liverpool John Moores University
2014	Honorary Doctorate (Hon DUniv), Buckinghamshire New University
2014	Honorary Doctorate (Hon DUniv), Birmingham City University
2014	Honorary Doctorate (Hon DLitt), University of Hull
2013	Honorary Member, Incorporated Society of Musicians
2013	OBE for services to music, New Year's Honours
2013	Classic FM: UK Radio Brand of the Year, Sony Radio Academy Awards
2013	Creative Communication Award, Royal Philharmonic Society Awards
2012	Sir Charles Groves Prize for 'Outstanding Contribution to British Music'

2012	Honorary Member, Royal Northern College of Music
2012	The Gold Award, Arqiva Commercial Radio Awards
2012	Classic FM: Judges’ Special Award, Sony Radio Academy Awards
2012	Classic FM: Classic BRIT Award for special achievement
2011	Fellow, The Radio Academy
2011	Honorary Fellow, Trinity Laban Conservatoire of Music & Dance
2011	Classic FM: Station of the Year, Arqiva Commercial Radio Awards
2010	Honorary Fellow, Canterbury Christ Church University
2009	Commercial Radio Programmer of the Year, Arqiva Commercial Radio Awards
2009	Music Programming Gold Award, Sony Radio Academy Awards
2008	Nominee: Programmer of the Year, Sony Radio Academy Awards
2007	Classic FM: UK Station of the Year, Sony Radio Academy Awards
2007	theJazz: The Chairman’s Award, Arqiva Commercial Radio Aards
2006	Best Original Work: The Audie Awards: ‘Famous Composers’ (author)
2005	Best Original Work: The Audie Awards: ‘The Story of Classical Music’ (author)
2005	Nominee, Spoken Word category, Grammy Awards: ‘The Story of Classical Music’ (author)
2005	Radio Times Readers’ Choice Award: ‘ The Story of Classical Music’ (author)
2000	Gold Medal, Arts & Cultural Programme, New York International Radio Festival
2000	United Nations Award for the programme which best upholds the aims and ideals of the UN