

The influence of new media technologies used in learning on young people's career aspirations.

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How to read this report

This report consists of five sections. The first, *'In Brief'*, gives a summary of the key findings of the research. The next section *'New media technologies, creative industries and young people's career aspirations'* introduces the rationale for the study and provides a brief explanation of the details of the research, including neat profiles of the three geographic areas in the UK we have focused the research in. The third and fourth sections discuss the findings of the research in more detail. The third section *'Learning and new media technologies'* focuses on the young people's experiences of using new media technologies in their learning both inside and outside of school and explores the influences on their enjoyment. The fourth section *'Career aspirations and new media technologies'* looks in depth at the influences on the young people's career aspirations, and their perceptions of careers in the new media and creative sectors, exploring the ways in which the sector is perceived to be more or less accessible and attractive to them as a career option. We end the report by making a number of key recommendations for policy and practice.

In brief

Aims

This research set out to examine how young people's use of new media technologies informs both their experiences of learning and career aspirations. More specifically the research was concerned with:

- What experiences young people have using new media technologies in both their formal and informal learning
- What kinds of career aspirations they have and the constraints and influences on these
- How accessible emerging types of work, within the creative industries, are seen to be to young people from traditionally working class backgrounds or areas – including those areas with a history of manual work or manufacturing

What we did

We carried out research in three secondary schools in London, Nottingham and Stoke on Trent, located in areas of relative socio-economic deprivation. We carried out focus groups and individual interviews with a total of 28 students (14-16 years old) who were using new media technologies in their learning. We also interviewed teachers, careers advisors and a number of stakeholders.

Key Findings

- Pupils report high levels of enjoyment on media courses, and **perceive their learning in media to be 'practical', 'independent' and 'fun'**.
- **Learning in media courses is seen as very different from that in other subjects** however some pupils see this learning as a complement to 'academic' or 'theoretical' learning both in their media course and other parts of the curriculum.
- New media technologies are highly valued by pupils but **inequality in the provision** and quality of resources across schools appears to have a significant impact on pupil's enjoyment in their learning and consequently their post-16 choices and career aspirations.
- Pupils report frequent use of new media technologies outside of school, such as social networking, creating music, building *Myspace* pages. However **pupils don't make connections between their informal and formal learning**.
- **A high proportion of participants (19 out of 28) aspired to careers in the creative industries** – these ranged from high-technology based careers such as digital animator and games designer to less technology based careers such as journalist or TV presenter. However many pupils had a 'back-up' outside of the creative industries.

- Careers in the creative industries were generally described as **'fun', 'different', 'rewarding'** and were aligned with a unanimous rejection of routine clerical 'office work.' However, those less interested in pursuing such careers attributed negative characteristics to creative workers such as **'arrogant' or 'geeky'**.
- **Media teachers who had previously worked in the creative industries** brought valuable knowledge and contacts into the classroom which **enhanced students' understanding of careers.**
- It was felt that **careers advice was not up to date with new and non-traditional careers, such as those in the creative industries,** and therefore unable to offer support to students with these careers aspirations.
- **Work experience placements in the creative sector appeared to be scarce.** Those that had undertaken them had organised them through their **own contacts.** These students were largely but not exclusively middle class.
- Working with new media technologies in **'real world' learning situations** (such as making a TV commercial) enabled students to imagine themselves within different roles and **make connections between learning and their future.** However **inequality of resources** across the schools meant that not all pupils were offered such opportunities.
- Gender, social class and ethnicity did not appear to have a bearing on young people's aspirations to creative or media careers. However **social class did appear to affect their perception of how accessible these careers were for 'someone like me'** and the risks they would have to negotiate in realising these aspirations.
- Parents had an influence on young people's aspirations. It was common for them to feel that their **parents steered them away from careers in the creative industries** as they were seen as **risky choices.** These tended to be students from working class backgrounds. However, **parents who had worked in the sector** or knew someone who did were reported to be **much more supportive** of their child's interest in new media and careers in the creative industries.
- **The 'London-effect'** (the creative sectors predominance in London) **had an impact.** Students in East London perceived creative careers as accessible while student in Stoke on Trent reported an absence of any such opportunities in their local area. However, students in Nottingham recognised a number of local opportunities due to the visibility of key companies such as BBC Nottingham.
- Despite labour market intelligence showing a chronic lack of diversity in the sector, **students tended to perceive the creative sector as equal and non-discriminatory,** and felt that as long as you worked hard, gender, race or social class doesn't not matter.

New media technologies, creative industries and young people's career aspirations

Creative learning has increasingly been recognised as an entitlement for all young people and, at the same time, the creative industries have been identified by the government as a key employment growth sector¹. New technologies are integral to the shift from an industrial economy to a 'knowledge economy' and the importance of providing young people with access to new technologies through which to shape their own creative experiences has been emphasised within this government's agenda for creativity and education. Creative learning and creativity has been increasingly understood to expand all areas of the curriculum and the labour market, rather than merely the arts².

Strategies and programmes introduced by the government to provide young people with opportunities for creative learning include *Creative Partnerships*, the new Creative and Media Diploma, and the *Find your Talent* scheme³. Evaluations of such initiatives have assessed the impact of creative learning on achievement, motivation and behavior⁴. However, there is scant empirical research into the impact of engagement with creative and cultural activities (including new media and digital technologies) on young people's understandings of, and aspirations for, employment – particularly in the creative and new media industries - nor the social, cultural and economic factors that may affect these. This is the starting point for this research.

Various mapping activities conducted by and for the government⁵ have reported on the increasing economic significance of the 'creative industries' which include the performing arts, design (including games and web design), film and video, music, TV and radio, publishing, advertising. In this research we pay particular attention to those sectors and occupations that involve new media technologies⁶. The creative industries have been recognised as providing 'significant fields of opportunity for the creative abilities of young people'⁷. As such, the government have prioritised the need to create a more inclusive and diverse sector and enable 'young people from all backgrounds.... the opportunity to get to the point where they can consider further training in order to embark on a professional career in culture'⁸.

At present the creative industries⁹ are not representative of the UK population as a whole and suffer from a chronic lack of diversity¹⁰. Only 7% of employees are from Black and Minority Ethnic groups. Women make up only around a third of the sector, and gender representation varies across different sub-sectors and occupational groups: women are most highly represented in make up and hairdressing (87%) and costume and wardrobe (87%), but less represented in more technology-gearred occupational areas such as camera (16%), broadcast engineering (15%), computer games (12%) cinema projection (13%), and lighting (8%). The creative industries are also geographically uneven, with London being home to almost half of the UK's creative media workforce and the sector's main employers, such as the BBC and BSkyB. Evidence also suggests that the creative industries are dominated by people from higher socio-economic groups and university graduates, and it is recognised that a lack of clear progression routes into the industry and the reliance on low-wage labour or work experience to 'get a foot in the door' disadvantages those from less privileged backgrounds¹¹.

Educational researchers, practitioners and policy-makers recognise that social class, gender, ethnicity and geography heavily proscribe the career choices and aspirations of young people¹². Research suggests that young people from middle class backgrounds have more economic, cultural and social capital (i.e. money, knowledge and networks) which can set them at an advantage in the labour market¹³. At the same time, local ethnic and social class cultures, passed down in family traditions can have strong influences on what young people see as a career for 'people like us'¹⁴. Research highlights that taking 'non-traditional' choices – that is educational or employment paths which differ from those typically or historically followed by similar social groups - remains a site of struggle despite much work at the national and the local level¹⁵.

So, how are the socio-cultural constraints of social class, gender, ethnicity and location reinforced, negotiated, resisted or escaped by young people? Notwithstanding these structural factors, educational attainment, peer cultures, school ethos and teacher expectations all also have a role in shaping the horizons of young people. There is also a growing body of research which investigates the role of popular culture in influencing young people's future choices, and the potential for film and television to make non-traditional, alternative choices accessible and thinkable¹⁶.

Being a relatively newly defined sector of the labour market, little is known about career aspirations to work in new media and the creative industries and the constraints and influences on these. Hence this research was conducted to explore young people's use of new media technologies¹⁷ within learning, whether this has any impact on their career aspirations and in what ways and why.

More specifically the research focused on young people from areas identified as 'disadvantaged'¹⁸ and was concerned with:

- What experiences these young people have using new media technologies in both their formal and informal learning
- What kinds of career aspirations they have and the constraints and influences on these
- How accessible emerging types of work, within the creative industries, are seen to be to young people from traditionally working class backgrounds or areas – including those areas with a history of manual work or manufacturing

The aim of this research is not to imply or suggest that all young people should aspire to careers in the creative industries, or that these are 'higher' aspirations than 'traditional' career pathways. Rather, our intention is to examine the factors which inform how certain careers – specifically those in the creative industries - come to be perceived as desirable or achievable, or conversely, 'not for someone like me'.

The research reported here focused on three distinct geographically-spread cities in England (London, Nottingham and Stoke on Trent – see profiles below) and focused on secondary schools in areas of relative socio-economic deprivation in those locations. We chose three non-selective state schools (one in each geographic locality) identifying themselves as offering opportunities for pupils to use new media technologies within learning. We carried out focus

groups and then individual interviews¹⁹ with a total of 28 students aged between 14 and 16 years old who had used new media technologies in their learning (see appendix for a detailed table). Students were selected from GCSE Media, Interactive Media or BTEC Media courses. When we spoke to pupils they told us that this was the main lesson they used new technologies in. The sample was mixed in terms of gender, ethnicity and 'ability', and students were randomly selected (*not* on the basis of their interest in new media technologies and/or creative careers). We also carried out interviews with 1-2 key teachers and a careers or Connexions advisor in each school, and five stakeholder interviews with representatives from:

- The Department of Culture Media and Sport (DCMS) *Find Your Talent* scheme (see above).
- Unity, Stoke: an organisation set up by creative individuals providing services and activities in music, sport and creative media for 'disadvantaged' young people in Stoke on Trent²⁰.
- BANG Edutainment, West London: specialists in media training, youth development and community radio with a focus on young people who are 'socially excluded'²¹.
- APE Media, East London: an organisation aiming to 'Develop talent and revitalise the creative industry' by increasing the number of training opportunities for local people to improve their skills for a career in the creative industries sector, running accredited courses in Radio Broadcasting, TV Production and Creative DJing²².
- Confetti Studios, Nottingham: an educational institute providing courses relevant to the creative industry sector, focusing specifically on 'Creative Technologies'²³.

These stakeholders were chosen to glean information on both the national and local pictures in terms of policy and practice. The profiles below give an overview of the three schools and their areas.

East London

The local authority, in which the East London school is based, ranks at 22 (out of 355 boroughs) in the 2007 national index of deprivation²⁴. Unemployment is higher than the national average. Employment in professional jobs is well below the national average, while employment in manufacturing is higher than average, as is self-employment. Historically the borough has low levels of educational attainment and Higher Education (HE) participation²⁵. However the school which we visited achieved higher than average results (both in terms of the borough and the national average), received outstanding Ofsted reports and progressed a high number of students into HE. The school is a co-educational comprehensive with a sixth form, is very ethnically diverse and has a high proportion of students receiving free school meals. The school received ICT Test Bed funding²⁶ and consequently has state-of-the-art technology facilities and offers a range of courses in media, media technology, music, music technology, art, design, performing arts, ICT, including electronics. In terms of the creative industries, the local area has been host to a range of regeneration and innovation initiatives, and has a local economic development strategy to develop the area into a 'cultural hub', with workspaces for use by local artists and creative businesses and money being spent on nurturing creative activities for local teenagers²⁷. London, which is home to almost half of the creative workforce, can also be reached by public transport in approximately 30 minutes.

Nottingham

Nottingham ranks 13th in the 2007 index of deprivation for local authority regions. Nottingham is home to a large pharmaceutical sector, and other large commercial employers, but the percentage of employed people (63.7%) is far below both the national (74.5%) and the East Midlands (75.9%) averages respectively. The number of people in the city with no qualifications is higher than average²⁸. The school we carried out research in is a co-educational school for 11-18 year olds which serves a multi-cultural area of inner-city Nottingham with high levels of social and economic deprivation. One in three pupils are eligible for free school meals. The school received a satisfactory Ofsted report and results are above average. The school has a newly built 11-14 centre, has won awards for its' ICT facilities and is soon to be running the new Creative and Media Diploma. The creative industries are a target growth sector for the city with graphic design, interiors and textile design being a particular focus. Labour market statistics suggest that although just 4% of the national creative media industries' workforce (approximately 20,000 employees) is located in the East Midlands²⁹, Nottingham is one of the leading cities in the region. This sector predominantly consists of enterprises of less than 10 people, however there are a few companies that employ 100 people or more including The Nottingham Evening Post, Nottingham Recorder, BBC Radio Nottingham, Reuters, Ramesys E-Business Services Ltd and The Nottingham Playhouse³⁰.

Stoke on Trent

Stoke on Trent is situated approximately half-way between Manchester and Birmingham. Stoke on Trent was renowned for its pottery industry but also had large employment in mining and steel, but these local industries no longer exist. Unemployment is now much higher than the national average and Stoke on Trent is ranked 16th in the 2007 national indices of deprivation. Despite this, the numbers working in manufacturing is nearly double the national average and the service and distribution industries have grown in the area. The average salary is 20% below the national average and the proportion of the population with no qualifications is far higher than the national average. Only 10% of population have graduated from university³¹. The school involved in our research is a co-educational secondary school serving 11-16 year olds. The school's results are below the local area and national average. The proportion of students eligible for free school meals is above the national average, as is the proportion requiring additional support for their learning. The school received Building Schools for the Future (BSF) funding and has built a new music & media studio, a recording studio and ICT rooms. Labour market statistics suggest that the creative industries workforce in the West Midlands is around 18,000 employees (4% of the national creative industries workforce), however Birmingham tends to dominate the region's creative industries³². That said, the city is keen to promote itself as a thriving area for creativity. It has a Creative Industry and Cultural Quarter Strategy³³ which places emphasis on the development of the Creative Industries in the future of the city, specifically stressing the importance of digital media. An Interactive Media Cluster Opportunity Group has been set up which aims to develop skills in interactive and creative and cultural media³⁴.

Learning and new media technologies

Experiences of media studies and new technologies

Most of the students across all schools were very positive about their Media course. Though many had chosen it at random, they were pleasantly surprised. They felt that it was a useful subject as it gave them an understanding of 'the media' in general – something which they felt was vital in today's society, regardless of whether you had a career in the media or not.

Projects involved creating their own calendar using Photoshop and their own images (Stoke on Trent); making a website (Nottingham); promoting a chocolate cake, via packaging design and filming an advert for children's television (London); creating, filming and producing a trailer advertisement (Stoke on Trent); making a title sequence for a film (Nottingham); designing and producing a poster for a film (Nottingham). Some had also participated in extra-curricular activities such as school trips to practising studios or participating in BBC Blast (creative media workshops and competitions).

New media learning as practical, independent, creative and fun

Most students were particularly enthusiastic about the practical element to the course. Many described it as 'more fun and interesting' than other more academic subjects. As Mark³⁵ in Stoke on Trent compared it to Business Studies:

Business studies it's mostly reading text books and like normal work but media's just different because you're always like making something or planning something different each week.

Avril Loveless³⁶ argues that digital technologies open up new ways of being creative '[w]hich have not been as accessible or immediate without new technologies'. And in this research, the creative nature of the practical work was celebrated by many of the students we spoke to. Using technologies (be it the equipment in the TV studio or digital cameras, or preparing a piece of work using Desktop Publisher) was favoured by most of the young people who saw it as practical, applied and active as opposed to just 'sitting down' and 'writing'. For example, Laura, from Stoke on Trent felt that the learning in her media course was 'more practical and more fun. [...] It's not just sitting there and doing essays'.

The students appeared to enjoy project-based work because of the independence it afforded. Scott in London explained: 'I've got my whole scheme of work set out and I can just get on with it and do it at my own pace.' Matt from Nottingham said that he liked the latitude available to them during the Media lessons, explaining how in the practical productions, the teacher 'gives us more freedom to do what we want, meaning that we're more relaxed when we come to do it.'

Many claimed to enjoy opportunities for group work in their media lessons 'because you had to mix with other people and it's more interactive and more enjoyable' (Melissa, London). Hayan in

London similarly claimed 'I like the whole aspect of being creative and working in groups and discussing things and analysing things'. This group-based project work was celebrated as it allowed them to take pleasure in seeing the finished product at the end. Adam in Nottingham asserted 'I enjoyed doing it and seeing the end product [looking] professional.'

Several teachers felt that Media Studies gave those students who were not achieving so well academically, a chance to excel, due to the practical and technical bent of the subject³⁷. In the school in Stoke on Trent, media students were engaged in a collaborative project with the drama department, which involved directing and video-recording a school production. The ICT director, at the school claimed that this embedded, applied approach to learning really engaged the students:

I saw how engaged they were and how students who I couldn't get to do sort of traditional subject approach, if you said to them 'well you need to write this because we need a script to do this film', suddenly [...] it was far more motivating.

While the students felt that the practical and technical element of Media Studies was a refreshing contrast to the learning that took place in other more academic subject options (such as maths or English), many saw it as a complement to this other learning. For example, some felt that the practical learning in their media course helped them to better apply their knowledge in academic formats and contexts - such as essay-writing – and could identify crossovers with their other subjects such as English. Bianca in London is a case in point:

Bianca, Year 10, London School

Bianca's family lived in the area since she was 8 years old. Her mother works for the London Underground's Human Resources and her father works for a magazine distribution company.

She chose GCSE media as she would like a job 'in that line of work'. She's thrilled by her media course, particularly its practical components: 'I think they're just fun things like all the different topics we do are exciting and media's very, you do writing and stuff but there's hands on sides to it as well, like all the practical filming stuff'.

Bianca participated in various projects, for example designing packaging for a chocolate cake and making a children's TV advert. She finds her media course supportive to her English language course: 'I think it helps with other subjects because for example in English there's a section that's on media where you have to talk about newspapers and stuff like that and because I do media I already am quite knowledgeable about all the questions, so it helps'.

Bianca wants stay on in sixth form studying English and media. Her ultimate aim is to read English at Princeton University, USA and work as a newspaper editor. She recognises that in whatever she is likely to do, technology will be central: 'I think it opens up a lot more doors [...] If I get a good grade in IT, or something like ICT and media, that would open up loads of stuff to do with computers, because now almost everything is done on computers and it would be good to have like skills in that'.

The young people found it hard to separate their learning of technologies from their learning about media, as both were so integral and ingrained in their everyday lives. They seemed excited about learning to use new equipment, finding it hard at first, and then learning the skill fairly quickly and sharing their knowledge with others. This comment from Thomas at the Nottingham school is a typical example:

I wasn't introduced to new technology per se. I was just using it so much that I got used to it so I'm now used to using technology.

Perceptions of gender and ethnic differences

On the whole, the students felt that interest and aptitude in the subject was due to individual personalities and 'preferences' and they did not think one's gender or ethnicity made any difference. However, some students and teachers drew on stereotypes of the academic vocational divide, suggesting that boys are more interested in the practical and technical aspects, and girls are better at the academic side, however there was little evidence of this among the sample here. One teacher in the Stoke on Trent school found that Pakistani boys were not achieving as well in the subject in their school and suggested this may be due to differences in cultural awareness of the media, and suggested that girls tend to be more media aware, or 'media literate'³⁸. Again, our small study did not find evidence of this.

Resources and delivery

The three schools varied in terms of resources and equipment available to students and this appeared to have an impact on their enjoyment of the course, their learning, as well as their ability to connect their learning to 'the real-world,' including careers. The London school was an ICT 'Test Bed' school and hence had substantial funds invested in technology. The school had a newly built Drama, Media and Music Centre which housed a fully working television studio and the latest music technology equipment (audiovisual equipment such as vision mixers, camera preview monitors and DV recorders, editing suite and control room) which the students in the sample had all had some experience of using in some capacity. The school in Nottingham had an ICT specialism, had a computer to pupil ratio of almost 1:1 and had a relatively new 11-14 centre which included a music studio and sound and video editing facilities. However this was not accessible to the upper school. Students interviewed in the school in Stoke on Trent appeared to access far fewer resources by comparison, for example, a limited number of Apple Mac computers, some digital video cameras, and a mixing desk.

It was common for the young people across all schools to complain about problems with resourcing and functioning of equipment, which often impacted on the delivery of the courses. The students in both the Stoke on Trent school and the Nottingham school were part-way into the course and in need of equipment that either hadn't arrived yet or the school could not afford. For example the Media Teacher at Stoke on Trent told us:

The school is in deficit, which means getting equipment is a huge problem. Only about two days ago I finally got the 'okay' to buy some cameras and tripods and things but I've been fighting for that since I started.

It appeared that the school in London benefited from having a sixth form which offered both A-level Media Studies and Media Technology. This seemed to legitimate and sustain the regular purchase of more professional technological equipment (such as professional cameras in the TV studio and professional level editing software) necessary for A-level, which then in turn was available to the lower school also.

At the Stoke on Trent school, students complained of computers that keep 'breaking', 'freezing' and 'crashing'. Tony at Nottingham told us he and his peers had been trying to edit their short films but the software was not working properly so they could not finish their production. At the same time teachers complained of infrastructure problems due to a lack of coordination between teaching departments and ICT services in the school.

There was a definite sense of missed opportunities emanating from many of the young people's narratives. Students in Nottingham felt that there was often not enough time allocated to learning how to use the equipment and software before having to apply this use for a particular project. Of the delivery of his Media Studies course, Adam admitted:

They could have a chance to make it great, and in fairness it is a bit wishy-washy. Like if they spent a bit more time teaching the kids how to use everything properly rather than sort of like crash courses.

The students we spoke to at the Stoke on Trent school had experienced a high turn over of staff for Media Studies (three different teachers, plus supply teachers in the space of a year and a half) which meant a lack of co-ordination and continuity, where they would often start certain lessons or projects that would be disrupted when a teacher left. This left them feeling like 'we never finish anything' (John).

In one of the focus groups, we were told:

It's frustrating because you just wanted to get the coursework out of the way and you couldn't because as one teacher would go, another teacher would come in, and they didn't know what they were doing and for two weeks we'd be sitting there waiting for the teacher to set us some more work that we'd never finish.

This discontinuity in staff delivering the course also impacted on extra curricular activities that the school was attempting to run. For example, the students told us the school used to have a radio station but it stopped running, and that they had a visitor from the industry to teach them some music software but he did not return to finish the programme.

Impact on learner identities

The differential resourcing and the quality of delivery appeared to have an impact on the young people's enjoyment of and orientation to learning, which in turn influenced the possibility to think of new media careers as a worthwhile and viable option. Acute problems with equipment, software, and /or delivery of lessons or projects, bred despondency where the provision was described as 'rubbish' (focus group, Stoke on Trent), teaching as 'wishy-washy' (Adam, Nottingham), purchase of equipment, that didn't function properly, lamented as a 'waste of money' (Tony, Nottingham).

At the school in Nottingham, the construction of the new, technologically-equipped 11-14 centre, which included new laptops and desktops in every classroom (from the school's sponsor, a leading computer technology brand) led to allegations of favouritism among the students at the upper site, who complained that they got the 'cast off' equipment from the lower site. Tony claimed:

I think the school focuses most of its attention on the lower site: they have got the newest technology, because they want to attract people into the school and so they try and put all their technology there. But they kind of give us the worst technology to use, some of the computers are broken, they won't run certain programmes.

In contrast, the students in London were unanimously positive about the resources they had available, boasting 'high level' facilities. This was bolstered by the knowledge that their facilities were actually used on a hire basis by industry professionals, which raised the status even further. Comments such as 'its one of the best schools in the borough' and 'it's a major part of the community' were common among students and staff.

Informal learning

All of the young people claimed to have access to a shared PC or laptop at home, with internet access and some reported having equipment in their bedrooms. Most of them used it for homework, 'surfing the net', downloading music and socialising, using email, instant messaging and social networking sites such as *Bebo*, *Facebook* and *Myspace*. Several of them (predominantly boys) talked about playing video and computer games, and a small number of the students had used their technology at home for other purposes such as experimenting with games design; making and recording electronic music; creating animation; making short films; and editing and publishing their own photographs on the web. One of the Media Studies teachers at the Nottingham school told us:

You will find students in Year 8 that are incredibly competent at using Dreamweaver or Photoshop, you know to a higher standard than I could ever use them [...]. I don't know how to use it, but they do.

However, despite the clear parallels and continuities between the learning they were doing at home and at school, the young people did not tend to view their use of new media technologies at home as 'learning', confirming concerns put forward by Julian Sefton-Green on the forced dichotomy between what happens inside and outside the classroom³⁹. For example, young people in one of the London focus groups described their activities at home using new technologies as doing 'nothing constructive'. When asked about their skills using technology, most saw it as just something you 'pick up' and the learning processes involved that span both home and school were invisible.

Consequently, many of the young people did not connect informal learning with career possibilities. The Media teacher interviewed at the London school specifically picked up on this issue and was actively trying to encourage students' informal learning with technology at home, and make these connections visible:

What I say to my students, if they want to go onto university and do this, they need to have a portfolio of work and that's not just the two pieces of coursework they've done in Media Studies. They should be making short films and things at the weekends, on their phones, on whatever- and they carry forms of technology with them. They've all got cameras [at home] and they should be practising stuff. [...] It's got to be like a hobby really I think.

There was one notable example of this at the school in East London. As his profile reveals, Evan had a solid ambition to work in the creative industries and was actively building his portfolio, both in and outside of school.

Evan, Year 10, London School

Evan has mixed White British and Nigerian heritage. His father works in global banking in the City of London and 'gets paid a lot'.

He mainly enjoys arts subjects, but he also takes physics and electronics as GCSE subjects which he enjoys. He loves Media Studies, particularly using the studio and is glad that the course has turned out to be so practical. He thinks practically applying their knowledge really helps them to learn and understand.

Evan is extremely driven and confident and believes that hard work will be rewarded and will get you to where you want to be.

Music and media are Evan's 'hobby' and he has several personal projects underway. He was involved (in a music technology capacity) in a drama production at the school with an 'anti-knife and gun crime' message, and this inspired him to start a music group with a message to young people, and he promotes his group on *Myspace* and plans to send their track to music producers. He has made a song for charity and the school supported him by allowing him to use their equipment and facilities. He also builds and repairs amplifiers in his spare time.

When he was younger, Evan used to like watching Pixar films and dreamed of being an animation artist, but now he would really like to make it big with his band. He realises that this is a dream and might not come off, but he would really like to get into the field of music producing or editing.

Evan plans to take Music technology and Electronics at A Level. His parents encourage him to pursue what he is interested in.

So what makes the idea of a career in the creative industries possible and thinkable for Evan? In addition to the high-end resources available to him and his peers at their school, and the convenience and accessibility of the London 'scene' and job market, Evan has a range of resources available to him. Despite living in and attending a school in a socio-economically deprived area, Evan is from a professional middle class family, who expect him to be successful in a professional career. He has relatives and family friends who work in journalism and television and draws on their knowledge of the industry. Evan has also witnessed Black friends in his community building a local reputation and esteem for making and producing their own music and gets ideas from them. Thus, for Evan, the social and cultural capital available to him plays a key role in informing his aspirations to work in the creative industries.

Career aspirations and new media technologies

The young people had a range of career aspirations including fire fighter, nursery nurse, teacher, midwife, and criminologist. These tended to fall along gendered lines, particularly in the school in Stoke on Trent. Some students' aspirations were much more concrete than others, and it was common for the young people to have more than one career aspiration, or a 'back-up', as found in previous studies⁴⁰.

A large number (19 out of 28) of the young people across all three schools, but particularly Nottingham and London, had aspirations for careers in the creative industries, including journalism, animation, games design, photography and film-making. There was variation in how technology-based these careers were, however, most students felt that learning to use technology would provide them with greater opportunities in the future labour market. As a Nottingham focus group pupil said, 'technology is everywhere now so I'm sure I'll have to use a lot of the skills that I've learned in a lot of what I do'.

However, those young people who did not express interest in creative careers and seeking more traditional careers in the fire service or child care, could not always see the relevance of learning technology to their future employability. This raises the issue that young people may not understand that technologies, including new media technologies – are increasingly becoming a key feature of labour market sectors that fall *outside* of the creative sector, or that general or 'soft' learning skills that can be developed through the use of these technologies (such as problem-solving, communication, risk-taking) are of use in other more traditional occupations.

Perceptions of creative industries careers

Those students who indicated interest in entering the creative industries held a positive perception of such jobs, describing them as 'different', 'exciting', 'fun', 'rewarding', and involving meeting people and travel, and the people doing these jobs as young, confident, sociable and creative⁴¹.

In an office job you'd be doing the same thing everyday, if you become like a director or something you're going to be doing something different ... working with like loads of different people ... [and] you're doing what you want to do and not what you're being told to do (Nadira, London)

Creative careers were almost always perceived to be the opposite of clerical, routine 'office work', understood to be boring, monotonous and unrewarding. Of course, 'office jobs' do often involve using new technologies and creative careers often happen in offices. This suggests that it is not so much working with technology that is significant to the appeal of creative media jobs hold but *how* technology is used within work: as an interactive, creative medium rather than as static or instrumental (i.e. just sitting in front of a computer).

Students who were more ambivalent about pursuing careers in the creative industries perceived those working in such jobs more negatively, as 'computer geeks', 'annoying people' or

'someone who likes the sound of their own voice'. This was generally the case for young people at the Stoke on Trent school where there was a strong sense that the students felt such jobs were not for 'someone like me'⁴². Laura provides a good example:

Laura, Year 11, Stoke on Trent School

Laura has lived in Stoke all her life. Her mum works as a secretary in a local school and her dad works in the further education sector.

Laura enjoys her Media BTec, especially the practical element. She thinks it's a fun lesson and more enjoyable than her other classes. She has enjoyed making different things in her lessons, like music videos, but doesn't enjoy using the technology because it 'keeps breaking'.

Laura considered photography as a career but thinks that jobs using new media technologies are too hard to get, and doubts any exist in Stoke. She wouldn't want to do a job involving technology because she says 'computers annoy me'. She thinks people who work in these jobs have to be really ambitious because the industry is so competitive. She also thinks they are 'geeky' and 'a bit sad'.

Laura wants to do a job that's different everyday and wouldn't want to work in an office. Her other favourite subject is child development and she wants to be a primary school teacher because she likes working with children. Her parents who both work in education, support her in this and her work experience placement - in a primary school – was secured through her cousin who also works there. Alternatively, she'd like to become a midwife. Laura thinks teaching jobs are probably available in Stoke but wants to move away from the area in the future.

Informing young people's understandings of work in the creative industries

Students' depth of knowledge about careers in the creative industries varied across and within the case study schools. The next part of the chapter examines some of the influences on their understanding of these jobs.

Careers Advice

For students in all three locations, careers advisors appeared to play only a minor role in informing their future plans. Few students had visited the careers service and many suggested that these were not 'geared up' to support students interested in careers within the creative and technological sectors. Similarly, careers fairs were reported to be based around 'traditional' careers such as teaching and other public services. One pupil from the school in Stoke on Trent said that if you went to Connexions expressing an interest in games design they would 'laugh at you'. The sense that some students – particularly working class – felt that certain careers were 'out of bounds' and unachievable for someone in their position is supported elsewhere⁴³.

The 'vocational immaturity' of the creative industries as an occupational sector is likely to play a role here. One of the stakeholders, a representative from Confetti Studios in Nottingham,

observed how the creative industries are an insular and nebulous sector, leading to a lack of clarity about these careers in the public domain and in schools.

Our research confirms existing concerns that ‘there needs to be greater understanding about career paths in the creative economy for students at schools’⁴⁴ and that careers education is thus far not providing this. Indeed, research conducted by Ipsos Mori found a lack of knowledge about careers in the creative industries among careers advisors⁴⁵, and this was reflected in our research. For example, the careers advisor in London admitted that her knowledge, and hence advice, was limited to Higher Education institutions and courses available and did not extend to the nuances of different labour market sectors and career entry routes.

Teachers’ role

Teachers appeared to play an important role in shaping young people’s career aspirations in a number of ways. All three schools had some teachers who had previous experience or personal knowledge of the creative or new media sector and several explained how sharing their prior experiences with students, or bringing former colleagues into the school, was valuable to giving students a firmer idea of what such jobs entailed:

When I first started, [the students would say] ‘I’m not taking Media where the hell am I going to go’. And then when I tell them about the things I’ve done [in the media]. I’ve brought in people from the industry [...] to talk about their work [...]. You chip away and [say] ‘why can’t you do that?’ (Media Teacher, Stoke on Trent)

In light of an apparent lack of accessible careers information on these industries, opportunities for teachers to bring their past experience into the classroom can be seen as a very important contribution. However this is somewhat haphazard, and is dependent on whether members of staff indeed have personal experience of different occupations other than teaching.

Informal networks

A few of the young people discussed how they had a family member or friend who worked in the creative industries. Knowing someone in the industry – accessing what education researchers Stephen Ball and Carol Vincent call ‘hot knowledge’⁴⁶ or informal/ grapevine knowledge – appeared to make new media careers seem a more realisable and interesting prospect.

Parents in particular played a key role in informing young people’s careers aspirations. Some students suggested that their parents discouraged them from seeking careers within the creative sector which were seen as new and thus unstable occupations. As with other research⁴⁷, parents appeared to steer their children towards known and trusted careers with clear entry routes:

I [told my dad] I wanted to do something with art. He says ‘where do you think it will get you? Do you think you’ll be able to get a job and do something like that?’ But when I say about being a paediatrician he encourages that more. (Jodie, Stoke on Trent)

Lack of knowledge among parents about what jobs in the creative industries entail was perceived to exacerbate parental concern that media qualifications don't lead to good jobs.

Researchers such as Quinn and colleagues have shown how local working class cultures play a key role in influencing young people's career decisions⁴⁸. In Stoke on Trent, staff suggested that high unemployment in the area following the decline of the local pottery and coal industries may intensify this preference for traditional, 'tangible' and familiar career routes into manual trades or childcare over what may be seen as 'high risk' pathways:

they have seen a lot of industry stripped away [...] they're worried if they invest in something that suddenly is no longer there they've wasted their time [so] I can understand why [boys] would want to be a fireman because that's a tangible thing [their] parents and grandparents worked in factories and potteries and so if they see something weird like Media they... tend to discourage them. (Media teacher, Stoke on Trent)

A representative from the DCMS similarly suggested that 'certainly for young people from particular backgrounds [...] it doesn't seem like a viable career path [to parents] it might seem much better to want your child to go into something that's more secure'. Mark's story illustrates this well:

Mark, Year 11, Stoke on Trent school

Mark is white British and has lived in Stoke all his life. His dad works in wholesale and his mum does accounts for a local printing company.

Mark has a computer at home and regularly uses MSN. He says he is always on his phone, downloading and listening to songs.

Mark doesn't like school very much and says he often gets in trouble but he enjoys his media course and says it's the lesson he looks forward to most. Mark feels very confident using technology in the class and his teacher says Mark picks up the equipment quickly. Mark likes the practical element of the media course and the freedom to draw on his own interests in his coursework: he enjoyed making an advert using video cameras and is looking forward to making his own radio show for the course.

While Mark enjoys his media course, he doesn't want to get a job in the industry. He thinks media jobs look 'different' and interesting but also very competitive and not guaranteed. Instead, he is pursuing a job in the fire service. He wants a practical job rather than work in an office. It was his dad who suggested that Mark become a policeman or a fireman. Mark says his dad didn't want him to get a 'dead end job'. Like his peers, Mark doesn't feel that there are a lot of career opportunities in Stoke. He aspires to move to America by the time he's 25.

A few students however told us their parents actively supported their interest in such careers, particularly those parents who worked in similar jobs themselves and thus had direct access to essential 'hot knowledge' of the industries:

My parents support me quite a bit because my dad he is quite involved in Media [...] And he has a friend in Media as well that is quite a renowned journalist in Pakistan as well. (Sandeep, London)

Applied learning and Work Experience

Our research suggests that students' perceptions of creative careers were better informed and subsequently more positive, when they had engaged in applied learning situations. For example, access to the school's media suite had given the London young people an insight in to the different jobs in the television industry as they took on different roles in the production of a TV advert, such as director, floor manager and camera person. Nadira in London revealed:

[using the media suite] gives us like a chance to see what you actually do [in these jobs]. Because I was director, and I was in here and I've seen how everything works.

This experience of applying their technological knowledge was seen as invaluable, according to the Head of Media Studies in the London School:

The more experience they've got of using film cameras and editing and recording [...] that's what's really going to give them a good chance. It isn't unfortunately the media theories and stuff. Although it's important but it's creativity and technological expertise, that's what's going to get them where they need to go if that's what they want to get into.

One of the stakeholders interviewed also commented on the value of applied learning situations, where learners can see the result of their work in a tangible form:

What we found working very positively is a real-world project [...] mak[ing] a music video. So they learnt everything they needed to do and at the end there was the result of the video that they could then put on YouTube. Or it could be producing content for our radio station...organising an event. But having something that's got a real end to focus on [...] a real tangible outcome [...] has been really successful for us. (BANG representative)

Some students had either completed work experience at the time of the research or were in the process of choosing placements, including working in a children's nursery and as an office assistant in a global banking firm. Only a few had undertaken placements in creative businesses, such as a local art-house, an art gallery, a media college and a local newspaper. Thomas, at the school in Nottingham, was one such pupil:

Thomas, Year 11, Nottingham School

Thomas has a PC at home and carries his iPod at all times and uses it extensively. His main hobby is watching films on TV, and playing computer games. He feels much more comfortable working with technology than with pen and paper, telling us 'It's just more interesting. It's like you can see yourself using this more than writing.'

Influenced by his parents and teachers, Thomas chose photography and Media for his GCSEs, but English is his favourite subject.

Thomas is passionate about becoming a film producer, director or film critic and he intends to study film studies at university, which might compel him to emigrate overseas to pursue his aspirations. He developed his passion about films from his godfather, who is a writer and music reviewer, saying 'I guess he made me interested in film cos when I was younger he took me to films and we'd talk about them.'

However, Thomas is conscious of the limited employment opportunities locally and thus he eventually would like to relocate to London or overseas: 'I'd like to live in a place like London or abroad which would be - I don't think I'd be able to do that as soon as I go out of university but that is my overall aim to go to somewhere like New York.'

As his mother - a researcher in media - had worked for them and was able to 'pull a few strings', Thomas did his work placement at Confetti, an Institute of Creative Technologies that prepares students for media careers.

For Thomas and other students who managed to secure work experience placements in the creative industries, these tended to be secured by the pupil's own efforts and informal networks (social capital) – such as family friends or parents who worked or knew someone in the industry - rather than arranged through the school's careers advisory service.

Connexions staff suggested that their ability to help students get work experience in the creative industries were hindered by the nature and size of creative industries businesses:

[creative businesses] tend to be small [...] and the likelihood maybe of them having time to take a trainee [...] I do think [that] might be one of the barriers to pupils actually getting that taste that could reinforce their interest and think 'this is for me'. (Careers Advisor, Stoke on Trent)

Accessing creative careers

Geographic proximity and Locality

Perceptions of the presence of a local creative industry or proximity to larger creative 'hubs' in bigger cities appeared to have a very significant impact on young people's aspirations for, and understandings of, careers in the creative industries.

As was indicated at the beginning of the report, there is vast regional variation in the size, shape and composition of the creative media industries across the UK⁴⁹, and in local creative industries development policy and investment.⁵⁰ The creative sector in London is much larger than in the rest of the UK and thus offers greater opportunities than the other two cities in our research.⁵¹ However with Nottingham and Stoke on Trent, despite both being located in regions with a small creative industries sector, Nottingham is identified as a leading city in the East Midlands region whilst Birmingham tends to dominate the West Midlands creative industries⁵². These differences have ramifications for young people's opportunities to access these careers. Moving away from home for employment is not always possible for young people who are not financially supported to do so, and moreover, research shows that young people from working class and some ethnic minority backgrounds tend to have strong ties to locality because of family networks, and are thus more likely to want to stay and work in their local area.⁵³

While the young people in the London school did not believe there to be many creative career opportunities in their immediate local area (East London), many recognised central London as accessible and commutable and thus geographical accessibility to creative careers was not seen as a barrier.

Reflecting the growing visibility and profile of Nottingham's creative industries, Nottingham students appeared to feel very 'connected' to local media and creative industries networks, identifying a range of creative businesses in the local area such as the BBC, radio stations and graphic design companies.

Students in Stoke on Trent on the other hand saw few if any opportunities for a career in the new media sector in their local area. When asked how they thought they would go about getting any of these types of jobs, young people in the focus group replied 'go to London' and 'there are no jobs really to do around here [...] apart from working in an office'. Teaching and Connexions staff at the school recognised that despite signs of investment in the local creative sector, the local industry remains 'small scale' and as such students tended to see creative media careers as out of their reach or 'floating in the air'.

Routes into the creative industries: Equality and opportunity

Most of the young people recognised that the industry was highly competitive. Some students were not put off by this, however for others this was a major disincentive and they felt that such jobs were 'not for them'. Laura from Stoke on Trent said, 'I thought photography would be a good job but I wouldn't want to do it [...] it's too hard to like get yourself a job. I'd just give up'.

Similarly, there were concerns among a few young people that getting a career in the creative industries was dependent on 'who you know' or luck rather than what qualifications you have and thus far from guaranteed. Hayan from London lamented:

I like the whole idea of writing for newspapers [...] but it's not like a certain job that you will always get. Being a teacher you've got qualifications so you can just get on with it [...] it's reliable and successful [...] but journalist, it's not [steady].

Teaching staff and stakeholders recognised that routes into these industries often demand unpaid labour and participation in informal industry networks which may be difficult for many young people, especially those who do not have access to relevant economic and social capital.

It's about being in the right place at the right time, talking to the right people, networking is really important [also] it's a lot about work experience [and] voluntary work which unfortunately lot of these kids can't afford to do [...] so you tend to find students who are more supported from home have those opportunities and so it is bit of a vicious circle really. (Media Teacher, Nottingham)

It's still a case of who you know to get that work experience and that work experience is about not getting paid [...] it still goes back to who you know and whether you have the funds to support the progression that you will need in terms of moving on in the industry (APE Media representative)

Such concerns reflect recent research by the Sutton Trust which found that 'new recruits to the national news media are even more likely to come from privileged backgrounds' because of informal, inequitable and highly competitive recruitment process, as well as the predominance of media jobs and opportunities in London – what they call the 'London-effect'. They suggest that 'the first few rungs of the journalistic career ladder are a far harder and uncertain climb for those who do not have the safety net of well-off parents or a home in the London area [or] family or personal connections within the industry'⁵⁴.

Finally, one female pupil in the London school suggested that the notion of creative workers as white, male and middle class does hold some salience. Bianca admitted:

I don't know it's really stereotypical but I always think of someone who is like I don't know like middle like class, like middle age, something around there and I don't know but it always seems men just like pop into my head when I think of [those jobs].

While Bianca suggests that this is a mere stereotype, it is important to note that the UK creative media industries workforce is predominantly white and composed of a majority of male employees.

Despite some concerns, and labour market intelligence that attests otherwise, most of the young people suggested that everyone could achieve these jobs if they wanted to and if they had talent, self-determination and you worked hard - regardless of race, gender or social class⁵⁵. Students tended to hold an optimistic view of how these could be achieved and the reality of work in these industries, and it was only teachers and stakeholders who discussed issues of inequality and disadvantage.

Conclusion

This research set out to examine how young people's use of new media technologies informs both their experiences of learning and career aspirations. Our findings suggest that young people in areas identified as 'disadvantaged' are using new media technologies in both their formal and informal learning and this can enhance students' enjoyment and motivation in their learning. We also found that a large number of these students expressed a real interest in pursuing careers in the creative sector which use new media technologies. However, their enjoyment in learning and their career aspirations were constrained and/or enabled by a number of factors, summarised below:

- Opportunities for students to use new media technologies creatively in applied, practical, project-based scenarios can enhance their enjoyment and engagement in learning, as well as enable them to make connections with 'work'.
- Inequity in the quality and availability of resources produces unequal outcomes in enjoyment and aspirations.
- A lack of recognition of the value of informal learning particularly using new media technologies is a missed opportunity.
- Teachers' personal knowledge and experience of the creative and media sector can be a valuable resource.
- Parents' knowledge or experience of these careers informs how desirable or achievable students perceive these to be.
- Local cultures of work and geographic proximity to the creative industries influence students' understandings of the accessibility of certain careers.
- Access to informal networks can provide students with essential knowledge of creative industries careers.
- A lack of up-to-date, relevant and accessible information on careers in the creative and media sector within schools and careers education means that students who are interested in such careers are not fully supported.

Although we found little evidence of gender or ethnicity informing students' enjoyment using new media technologies or their career aspirations, social class and geographic location appeared to play a role in how realisable students' felt their career aspirations to be.

Recommendations

Teaching and Learning

- We suggest that **cross-curricula and whole school projects** that span different subjects and involve practical and theoretical learning together (as in their media studies courses) can help students to make links between different subjects they are studying, and between theory and practice.
- Sustained opportunities to engage in **applied learning situations** which relate to theoretical knowledge and skills need to be available to young people. Developments in the new 14-19 creative and media diploma provide a template for this. However, such opportunities are constrained by issues of resources available to schools which are addressed shortly.
- **The role of the teacher in influencing young people's career aspirations should not be overlooked** and teachers should be made aware in Initial Teacher Education (ITE) and Continuing Professional Development (CPD), of research which demonstrates their key role in advising young people about careers and practical advice on how to enhance this role.
- We propose activities within school policy and curriculum design which **make informal learning visible** and hence valued (particularly informal learning involving technology).
Templates for this include:
 - the 'Creative Portfolio' offered in The Robert's Review of creativity⁵⁶: a personal record of creative achievements which reflects what students do inside and outside of school, and can take virtual form.
 - Young People's Arts Award: accredited scheme which provides opportunities for young people to work on a self-designed project based on a creative or cultural activity.
 - Teachers also need to be supported to find ways of enabling young people to see the relevance of the skills that they are developing outside of school to their learning in school and to their future employability.
- Media teachers who haven't worked outside the teaching profession need sustained opportunities to do this so that they can bring that knowledge into the classroom.
 - The government and Teacher Development Agency should explore how best to develop **sustained and systematic CPD provision with opportunities for teachers to work with creative practitioners** to enhance their understanding of the sector.⁵⁷
 - Another suggestion is a **'year in the creative industries' scheme for media teachers.**

Resources and Delivery

- At a national level **more needs to be done to ensure that resources are distributed more evenly across schools** or local areas including centrally allocated funds for schools investment in new media technologies.
- Policies such as Building Schools for the Future (BSF), the creation of City Learning Centres (CLCs), and the way in which the new Diploma's are set up to share resources between institutions, provide opportunities for improved access to technological resources, however all of these schemes are **unevenly implemented**, so there is no equal offer nationally.
- Local authorities and Becta should provide support to schools in **how best to invest in new media technology resources**.
- Advanced **infrastructure and technical support** is needed with the capacity and skill to support **industry-standard new media technologies** and software.

Careers Advice

- **Specific training for careers advisors about careers in the creative and media sectors** is needed, which encompasses regularly updated knowledge about social, demographic and geographic changes in the labour market in these sectors.
- Schools should provide **opportunities for parents and carers to attend school careers fairs** and careers education events where a range of careers – available nationally and locally - are promoted, including non-traditional pathways.
- More opportunities for young people to find out about the sector would improve perceptions:
 - **Bringing creative workers into schools** for group workshops with young people
 - **Visits** to creative and media organizations.
 - Development and better promotion of online careers advice platforms, such as **the 'creative choices' website**, (Creative and Cultural Skills Council) (<http://www.creative-choices.co.uk/>). None of our participants or stakeholders mentioned this website. A similar careers advice platform covering other creative sector careers – i.e. the audio-visual industries covered by Skillset – should be developed or integrated.
- More work should be done in schools and Careers Services to **challenge gendered and classed career choices** and encourage alternative or non-traditional choices.
- **Students who show interest in entering the creative industries need to be informed of the realities of the labour market** (such as unpaid or low paid labour, competitiveness, issues of diversity) **and availability of work in the local area**.

The Industry

- Work on **improving the implementation of equal opportunities policies** in the sector is needed.
- Development of **clear and direct entry routes and qualifications pathways** into creative or media careers that are seen as accessible and achievable for young people from different social backgrounds.
- Industry bodies and government should **review the predominance of unpaid work experience or internships** as a key means of access to the creative and media industries, and support for young people who are disadvantaged in relation to these 'pathways in'. This could include:
 - Government funding support schemes for such young people undertaking internships to make this a more equitable route;
 - Providing businesses with incentives to offer students work experience placements or apprenticeships, particularly smaller ones who may not be able to afford to do so.
- Carry out **more research into access** to specific creative and media sector careers
- Local and regional creative industry strategies need to be coordinated within a national framework which **examines ways of encouraging the distribution of the industry more evenly across the country.**

Appendix: Participants' details

Boys

	Name	Year	Social class ⁵⁸	Ethnicity ⁵⁹	Location	Career Aspirations ⁶⁰	'Back up'/ other aspirations
1.	Ryan	11	Middle class	White UK	Nottingham	Newspaper journalist	
2.	John	11	Middle class	White UK	Stoke on Trent	Games Design, but not really sure	
3.	Paul	11	Middle class	White UK	Stoke on Trent	Games Design	
4.	Evan	10	Middle class	Mixed Ethnicity White UK and Nigerian.	London	To make it big with his band	Music producing, editing
5.	Thomas	11	Middle class	White UK	Nottingham	Film producer/director	
6.	Sandeep	10	Middle class	Pakistani	London	Journalism	
7.	Scott	10	Working class	White UK	London	Journalist/ Radio and TV sports commentator	
8.	Hayan	10	Working class	Pakistani	London	Journalist	Teacher
9.	Adam	11	Working class	White UK	Nottingham	Film director	Forensic psychologist
10.	Kevin	11	Working class	White UK	Nottingham	Writer/ journalist/ reporter	Plumber
11.	TJ	11	Working class	Mixed Ethnicity	Stoke on Trent	Breakdancer, run a nightclub	A trade
12.	Lee	10	Working class	White English	London	Work in the Theatre	
13.	Dan	11	Middle class	White UK	Nottingham	Teacher	
14.	Sam	11	Middle class	White UK	Stoke on Trent	Doesn't know	
15.	Mark	11	Working class	White UK	Stoke on Trent	Fire Service	
16.	Tony	11	Working class	White UK	Nottingham	Doesn't know	
17.	Noel	11	Unknown	White UK	Nottingham	Unknown	

Girls

	Name	Year	Social Class	Ethnicity	Location	Career Aspirations	'Back up'/other aspiration
18.	Deborah	11	Middle class	Black British	Nottingham	Animator, journalist	
19.	Melissa	10	Middle class	Asian	London	In the Media industry	Teacher
20.	Ivy	10	Middle class	White UK	London	Film or Photography	Drama or Psychiatry
21.	Jo	11	Working class	White UK	Nottingham	TV presenter	Russian correspondence journalist
22.	Jodie	11	Working class	White UK	Stoke on Trent	Fashion photographer, but not really sure	Paediatrician
23.	Katie	11	Working class	White UK	Stoke on Trent	In the Media industry	
24.	Bianca	10	Working class	White UK	London	Newspaper Editor	
25.	Laura	11	Middle class	White UK	Stoke on Trent	Primary School Teacher	Midwife
26.	Lauren	10	Middle class	White UK	London	Nursery Nurse	
27.	Nadira	10	Working class	British Pakistani	London	Doesn't know	
28.	Maxine	11	Working class	Black British	Stoke on Trent	Criminologist/psychologist	

Endnotes

¹ **National Advisory Committee on Creative and Cultural Education (NACCCE)**. (1999). *All Our Futures: Creativity, Culture and Education*. London: DCMS; Department for Culture Media and Sport and the **Department for Education and Skills (DfES)** (2000). *Government response to All Our Futures: Creativity, Culture & Education*. London: DCMS; **Department for Culture Media and Sport (DCMS)** (2001). *Culture and Creativity: The next ten years* (Green Paper). London: Stationary Office; **Roberts, P.** (2006). *Nurturing Creativity in Young People: A report to Government to inform future policy*. London: DCMS and DfES; **DCMS** (2007). *Culture and Creativity in 2007*. London: DCMS.

² **The House of Commons Education and Skills Committee** (2007). *Creative Partnerships and the Curriculum: Eleventh report of session 2006-7*. London: The Stationery Office Limited

³ Creative Partnerships, is the Government's flagship creative education project. Launched in 2002 and run by the Arts Council it seeks to help schools develop sustained relationships with artists and creative practitioners and organisations to stimulate whole school change and raise achievement. In 2008 it became an independent national agency – known as Creativity, Culture and Education (CCE) – but will still receive Arts Council funding; The creative and media diploma is one of 14 specialised diplomas being introduced in schools and colleges from 2008 for 14-19 year olds, providing a mix of vocational and academic learning related to key industry sectors; the Find your Talent programme is a pilot programme run by the DCMS and taking place in 10 areas in England. Launched in 2008, it seeks to provide an offer young people 5 hours per week of cultural and creative activities to young people, in and outside of school.

⁴ **Ofsted** (2006). *Creative Partnerships: initiative and impact*. London: Ofsted; **Ipsos Mori** (2008). *Young People Omnibus: Creativity and young people. A Research Study Conducted for Creative Partnerships*.

⁵ **DCMS**. (2001). *Creative Industries Mapping Document*. London: Stationary Office; **Hutton, W. et al.** (2007). *Staying Ahead: the economic performance of the UK's creative industries: A report by the Work Foundation for DCMS*. London: The Work Foundation.

⁶ **DCMS** (2001). *Creative Industries Mapping Document*. London: Stationary Office. The DCMS define these as 'those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'.

⁷ **NACCCE** (1999). *All Our Futures: Creativity, Culture and Education*. London: DCMS.

⁸ **DCMS** (2001). *Culture and Creativity: The next ten years* (Green Paper). London: Stationary Office.

⁹ It is important to note that the 'creative industries' has and continues to be variously defined across policy, industry and academia and subject to much debate. As such, labour market intelligence on the demographic of the workforce varies also. In the UK, there exists two key skills council bodies representing the creative sector: *Creative and Cultural Skills Council* (CCS) which covers Advertising, Crafts, Cultural Heritage, Design, Literature, Music, Performing, and Visual Arts; and *Skillset*, which represents Creative Media sectors such as TV, film, radio, interactive media, animation, computer games, facilities, photo imaging and publishing. There are obvious crossovers between the two councils in terms of policy and provision. However, because Skillset represents those industry sub-sector most directly related to the use of new media technologies we have used their labour market statistics, see: Skillset (2006). *Employment Census 2006*. London: Skillset.

¹⁰ **Hutton et al.** (2007). *Staying ahead: the economic performance of the UK's creative industries. A report for the DCMS*. London: The Work Foundation.

¹¹ See: **The Sutton Trust** (2006). *The Educational Backgrounds of Leading Journalists*. Available at <http://www.suttontrust.com/reports/Journalists-backgrounds-final-report.pdf> ; The National Arts Learning Network (NALN) seeks help people from lower socio-economic backgrounds enter the creative industries. See <http://www.naln.ac.uk/en/>

¹² See **Ball, S et al** (2000) *Choice, pathways, and transitions post-16: new youth, new economies in the global city* London: Routledge/Falmer; **Francis, B.** (2002) 'Is the future really female? The impact and implications of gender for 14-16 year olds' career choices.' *Journal of Education and Work* 15(1): 75-88; **Quinn, J.** (2004). 'Understanding Working-class 'Drop-out' from Higher Education through a socio-cultural lens: cultural narratives and local contexts'. *International Studies in Sociology of Education* 14(1); **Archer, L., Halsall, A., Hollingworth, S. and Mendick, H.** (2005) "Dropping out and drifting away": An

investigation of factors affecting inner-city pupils' identities, aspirations and post-16 routes ', London: IPSE, London Metropolitan University. Report to the Esmee Fairbairn Foundation.

¹³ These terms derive from the work of Pierre Bourdieu and are widely used in education research.

Economic capital refers to money and other financial resources. Cultural capital most commonly refers to knowledge as a resource, often in relation to knowledge of the education systems and structures which set some people at an advantage in the system and wider employment structures; and social capital refers to the 'resources that people are able to draw upon as a result of their social connections.' See **Grant, L.** (2007) 'Learning to be part of the knowledge economy: digital divides and media literacy', Bristol Futurelab.

¹⁴ See **Archer, L. and Yamashita, H.** (2003). 'Knowing their Limits'? Identities, inequalities and inner city school leavers' post 16 aspirations', *Journal of Education Policy* 18(1): 53-69; **Archer, L., Hutchings, M. and Ross, A.** (2003). *Higher Education and Social Class: Issues of exclusion and inclusion* London: RoutledgeFalmer.

¹⁵ **Archer, L., Hutchings, M. and Ross, A.** (2003) *Higher education and social class: issues of exclusion and inclusion* London: RoutledgeFalmer

¹⁶ See **Whitelegg, L., Holliman, R., Carr, J., Scanlon, E. & Hodgson, B.** (2007) *(In)visible Witnesses: Investigating gendered representations of scientists, technologists, engineers and mathematicians on UK children's television*. UKRC; **Mendick, H., Moreau, M.-P., & Hollingworth, S.** (2008). *Mathematical Images and Gender Identities: a report on the gendering of representations of mathematics and mathematicians in popular culture and their influences on learners*. Bradford: UK Resource Centre for Women in Science Engineering and Technology.

¹⁷ We allowed participants to interpret what they understand by new media technologies, however we are particularly interested in digital communications technologies such as radio, video, television, music technologies (such as MP3/4, iPods) and software.

¹⁸ We have selected three local authorities that feature in the top 25 (out of 355) in the national Indices of Multiple Deprivation. Available from the Department for Communities and Local Government at: <http://www.communities.gov.uk/documents/communities/xls/576504.xls>

¹⁹ When quotations are used in this report, we use the individual participant's name (pseudonym) when the quotation is from the individual interview with them, and when a quotation is used from one of the focus group interviews we solely reference the group interview.

²⁰ See: <http://www.unitystoke.co.uk>

²¹ See: <http://www.bang-ed.com>

²² See: <http://www.ape-media.com>

²³ See: <http://www.confettistudios.com>

²⁴ See: Indices of Multiple Deprivation Index. Available from the Department for Communities and Local Government at: <http://www.communities.gov.uk/documents/communities/xls/576504.xls>

²⁵ Statistics are for 2007-8 and provided by the Office of National Statistics. Available at www.nomisweb.co.uk

²⁶ ICT Test Bed Schools were a limited number of schools selected by the (then) DfES to pilot technology strategies. This meant that over £2 million was spent on computer technology equipment in the school. See www.evaluation.icctestbed.org.uk

²⁷ This information has been obtained from the borough website, but detailed references are withheld here, to protect the identity of the schools involved

²⁸ Statistics are for 2007-8 and provided by the Office of National Statistics. Available at www.nomisweb.co.uk

²⁹ **Skillset** (2006). *Employment Census 2006*. London: Skillset.

³⁰ See: <http://www.visionnottingham.com/sector.asp?pageid=81>

³¹ Statistics are for 2007-8 and provided by the Office of National Statistics. Available at www.nomisweb.co.uk

³² **Skillset** (2006). *Employment Census 2006*. London: Skillset

³³ **Burns Collett** (2008). *North Staffordshire Creative Industry Strategy and Development Programme. April 2008*. A report for City of Stoke on Trent, North Staffordshire regeneration partnership, and The Arts Council England. West Yorkshire: Burns Collett Consultancy

³⁴ **Geary, J** (2007) 'Creative industries booming' *Birmingham Post*, Mar 5th, Available at: http://www.birminghampost.net/birmingham-business/tm_headline=creative-industries-booming&method=full&objectid=18708620&siteid=50002-name_page.html

³⁵ Pseudonyms are used throughout the report.

³⁶ **Loveless, A.** (2008). 'Creative learning and new technology? a provocation paper' in Sefton-Green, J. (Ed). *Creative Learning*. London: Creative Partnerships, pp 51-60.

³⁷ Similar observations on the motivational capacity of technology-based learning was unearthed by Hollingworth and colleagues. See: **Hollingworth, S. , Allen, K. , Hutchings, M. & Kuyok, K. & Williams, K.** (2008) *Technology and school improvement: reducing social inequity with technology?* Coventry: Becta.

³⁸ **Grant, L.** (2007) *Learning to be part of the knowledge economy: digital divides and media literacy*, Bristol: Futurelab.

³⁹ **Sefton-Green, J.** (2004) Literature Review in Informal Learning with Technology Outside School. Bristol Futurelab.

⁴⁰ The concept of a 'back up' or 'plan b' has been found in other studies such as **Archer, L., Halsall, A., Hollingworth, S. and Mendick, H.** (2005) "Dropping out and drifting away': An investigation of factors affecting inner-city pupils' identities, aspirations and post-16 routes ', London: IPSE, London Metropolitan University. Report to the Esmee Fairbairn Foundation

⁴¹ These associations with the rewards of creative careers was also found in Allen's study of young women on performing arts courses where parents were highly ambivalent about the earning potential, status and security of creative industries careers. See: **Allen, K** (2008). *Young women and the Performing Arts: Creative Education, New Labour and the remaking of the young female self*. Goldsmiths University of London, London. They were also found in research by **Ipsos Mori** (2008). *Young People Omnibus: Creativity and young people*. A Research Study Conducted for Creative Partnerships.

⁴² **Archer, L. and Yamashita, H.** (2003) "Knowing their Limits'? Identities, inequalities and inner city school leavers' post 16 aspirations', *Journal of Education Policy* 18(1): 53-69. **Archer, L., Halsall, A., Hollingworth, S. and Mendick, H.** (2005) "Dropping out and drifting away': An investigation of factors affecting inner-city pupils' identities, aspirations and post-16 routes ', London: IPSE, London Metropolitan University. Report to the Esmee Fairbairn Foundation.

⁴³ See. **Archer, L., Halsall, A., Hollingworth, S. and Mendick, H.** (2005) "Dropping out and drifting away': An investigation of factors affecting inner-city pupils' identities, aspirations and post-16 routes ', London: IPSE, London Metropolitan University. Report to the Esmee Fairbairn Foundation; **Quinn, J, Thomas, L , Slack, K. & Casey, L et al** (2005) *From Life Crisis to Lifelong Learning: Rethinking working class drop-out from higher education*. Report commissioned by the Joseph Rowntree Foundation , York: Joseph Rowntree Foundation.

⁴⁴ **Hutton et al.** (2007). 'Staying ahead: the economic performance of the UK's creative industries'. A report for the DCMS. London: The Work Foundation

⁴⁵ **Ipsos Mori** (2008). *Young People Omnibus: Creativity and young people*. A Research Study Conducted for Creative Partnerships.

⁴⁶ Ball and Vincent distinguish between Hot and Cold knowledge in the context of educational choice and decision making. 'Hot Knowledge' refers to knowledge gained through informal networks such as family or friends, or 'on the grapevine' as opposed to formalised knowledge gained via prospectuses, guidebooks, league tables. They suggest that hot knowledge is much more valuable to working class pupils. **Ball and Vincent** (1998). 'I Heard It on the Grapevine': 'Hot' Knowledge and School Choice'. *British Journal of Sociology of Education*. 19(3). pp377-400.

⁴⁷ **Allen, K** (2008). *Young women and the Performing Arts: Creative Education, New Labour and the remaking of the young female self*. Goldsmiths University of London, London

⁴⁸ **Quinn, J** (2004). Understanding Working-class 'Drop-out' from Higher Education through a socio-cultural lens: cultural narratives and local contexts, *International Studies in Sociology of Education* 14(1)

⁴⁹ For details see **Hutton et al.** (2007). 'Staying ahead: the economic performance of the UK's creative industries'. A report for the DCMS. London: The Work Foundation

⁵⁰ **Jayne M,** (2005), "Creative industries: the regional dimension?" *Environment and Planning C: Government and Policy* 23(4) 537 – 556

⁵¹ **Hutton et al.** (2007). 'Staying ahead: the economic performance of the UK's creative industries'. A report for the DCMS. London: The Work Foundation

⁵² **Skillset** (2006). *Employment Census 2006*. London: Skillset

⁵³ **MacDonald, R., Shildrick, T., Webster, C. and Simpson, D.** 2005 'Growing up in Poor Neighbourhoods: The Significance of Class and Place in the Extended Transitions of 'Socially Excluded' Young Adults', *Sociology* 39(5): 873-892. **Quinn, J., Thomas, L., Slack, K., Casey, L., Thexton, W. and Noble, J.** 2005 'From Life Crisis to Lifelong Learning: rethinking working class drop out from higher education', York: Joseph Rowntree Foundation.

⁵⁴ **The Sutton Trust**, (2006) *The Educational Backgrounds of Leading Journalists* at <http://www.suttontrust.com/reports/Journalists-backgrounds-final-report.pdf> . Accessed 28th March 2009.

⁵⁵ These attitudes support claims that identity is becoming an 'individualised project', whereby people feel more responsible for their own success in life rather than seeing choices and experiences constrained by structural factors such as social class or gender. See **Walkerdine, V., Lucey, H., & Melody, J.** (2001). *Growing up Girl: Psychosocial Explorations of Gender and Class*. London: Palgrave; **Skeggs, B.** (2004) *Class, Self, Culture*, London and New York: Routledge. These involve critiques of **Beck, U.** (1992) *Risk Society: Towards a New Modernity*, London: Sage.

⁵⁶ **Roberts, P.** (2006). *Nurturing Creativity in Young People: A report to Government to inform future policy*. London: DCMS and DfES.

⁵⁷ See Confetti Studios in Nottingham for an example of CPD available (www.confettistudios.com)

⁵⁸ Social class is defined by named parental occupation and self-definition. However, there are a few discrepancies in this; Dan and Deborah define themselves as working class, when their parental occupations suggest middle class. We provide this information as an indication of the young person's background but we recognise that social class distinctions are nuanced and complicated and try to take this into account in our analysis.

⁵⁹ Self-defined ethnicity

⁶⁰ The highlighted boxes denote aspirations for a career in the creative or media sectors