

Renewal of basic education in the arts

Experiences of basic education in the arts
– survey results regarding children and
young people

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1 Introduction: What, why and for whom?

The majority of those participating in basic education in the arts are children and young people. The aim of this hearing was therefore to consult participating children and young people as part of the work on reforming the legislation on basic education in the arts. Children and young people participating in basic education in the arts have experience-based knowledge of basic education in the arts and the aim was to take this experience into account in the preparation of the legislative reform. In the framework of this data collection, children and young people form a predetermined and limited special group.¹

In general, children and young people should be consulted and involved in legislative drafting projects that indirectly or directly affect them. Under the UN Convention on the Rights of the Child (60/1991), the right to express his or her views in all matters affecting him or her shall be assured to the child.

When children and young people are involved in legislative drafting, it is important to indicate clearly what their views are used for and on what grounds (Ministry of Justice 2023).² This guideline can also be considered to define the current survey: efforts have been made to formulate the questions in such a manner that they enable the respondent to explain their views and

¹ Compare, for example, Ilmola-Sheppard at al.
https://taju.uniarts.fi/bitstream/handle/10024/7424/Arts_equal_tasa-arvo_2021.pdf?sequence=1&isAllowed=y

² https://oikeusministerio.fi/-/lasten-ja-nuorten-aani-kuuluviin-kaytannon-tyokaluja-valmistelijoille?language=en_US See also Ministry of Education and Culture 2024:30, 8–9.

experiences of participation in basic education in the arts in as much detail as possible, regardless of the method of responding or the age group. In addition, the accompanying letters of the survey explain in clear words to the respondent, the respondent's possible guardian and the education provider why the survey is implemented and what the information provided in it will be used for.

The intention is to use the information collected in this survey and its analysis as one source of information for the working group preparing the reform of the legislation on basic education in the arts. To support the work of the working group, the information needed within the framework of this survey was especially qualitative information on the impacts of participation in basic education in the arts and engagement in the arts among children and young people, as told by them.

The collected information also does not cover all the language, location and art form-specific features. The results can therefore not be used to create a general picture of this sample group's views on what kind of meaningfulness engaging in the arts³ and participating in basic education in the arts creates, maintains and develops among the respondents.

There is plenty of recently recorded information available on the importance of engaging in basic education in the arts, as Taiteen perusopetusliitto (the Finnish association for basic education in the arts)⁴ has recently published their report on experienced impacts of participation in basic education in the arts. In addition, Sivistysliitto Kansalaisfoorumi (Study Centre Citizens' Forum)⁵ has published their report on the experienced impacts of engaging in the arts, thus strengthening the amount of information about arts hobbies at hand.

³ In the question-setting and the analysis of the survey, basic education in the arts is understood both as education and as engagement in a hobby (also see reference 4. Taiteen perusopetusliitto 2024, 7).

⁴ The Finnish association for basic education in the arts also focused on children and young people in their survey. See [Taiteen perusopetusliitto: Kulttuuriharrastamisen koetut vaikutukset - report of the study 2024](#)

⁵ See https://kansalaisfoorumi.fi/wp-content/uploads/kulttuuriharrastamisen_koetut_vaikutukset_2024_selvitys.pdf

2 Implementation: Nature of the questions and timing of the survey

The material was formulated in the spring and summer of 2024. The questionnaire was drawn up by the Ministry of Education and Culture in cooperation with the Finnish National Agency for Education. The results of the survey were analysed at the Ministry. The questions⁶ were posed and answered in Finnish, Swedish or English. The questionnaire was built in such a manner that both individuals and groups could answer the same questions. The questionnaire was distributed directly to educational institutions, in which the respondents mainly completed it under the leadership of teachers.

The survey was aimed at collecting information on children and young people's experiences of participation in basic education in the arts. For the sake of clarity, the questions asked about the importance of engaging in the arts were based on the experiences of the individual and/or the group.

The survey was open as a Webropol form online between 22 April 2024 and 7 June 2024. A covering letter to guardians and education providers was drawn up for the distribution of the survey.⁷ In addition, an accompanying video was produced, in which the respondents were told clearly why they were involved and what the information provided by them was going to be used for. The survey was completely anonymous.

The age groups of the survey – 7–11 years, 12–15 years and 16–29 years – were determined indicatively on the basis of grade levels and the age definition of the Youth Act (Youth Act 1285/2016). In the definition of the age groups, it was considered essential for the response methods to be consistent so that the results could then be grouped accurately in each cohort.

⁶ Questions posed in the questionnaire, see Appendix 1.

⁷ see Appendix 2.

3 Results

A total of 354 teaching groups responded to the survey by the end of the deadline. Of them, 328 groups recorded the number of pupils in the group that provided the answers. Based on these numbers, it can be concluded that the survey indirectly reached 2,168 pupils.

Some of the education providers and teachers had several groups of pupils complete the questionnaire, so it can be assumed that there is individual overlapping in some recorded numbers of pupils. Not all of the respondents recorded the size of the group of pupils responding to the survey.

Of the recorded numbers of pupils, 28% represented one-to-one teaching or a questionnaire completed alone. As for the age groups, there was no significant deviation within this group of pupils. The responses therefore cannot be considered responses of 2,168 individuals. Instead, the variation in group sizes and the impact that responding in groups has on the response method and possibly changing it (compare with answering alone without a teacher's help or presence) must be taken into account.

There was a lot of region-specific variation among the respondents, the region of Uusimaa representing the largest group of respondents with a share of one quarter (25.1%), as expected. Responses recorded in Pirkanmaa and North Savo also accounted for more than the average level of responses (18.6% in both regions). No responses were recorded from Kainuu, Central Ostrobothnia and South Karelia.

Responses were recorded from all fields of art in basic education in the arts. The responses were mainly provided in Finnish – only a few responses were received in Swedish and English (see Table 1 below).

Table 1. Answers by language group

Language	Finnish	Swedish	English	Total
Number	347	5	2	354

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In general, the coverage of the survey can be considered good, although an effort could have been made in terms of location, language of instruction and the art forms to reach a more diverse group of respondents by targeting the survey even more precisely.

4 Question and theme-specific analysis

In this analysis, the results have been grouped on two grounds. The results have first been analysed on the basis of the age group to ensure that the differences in the response methods are taken into account. In addition, the contents and methods of teaching can be assumed to depend above all on the age group of the person participating in the education. The samples of the respondents were also fairly even in terms of their distribution between the age groups: the largest represented age group was pupils aged 12–15 (44%), one third represented the age group 7–11 years (33%), and one quarter represented the group aged 16–29 (23%).

The responses could also have been analysed on the basis of the location of the person participating in the education or on the basis of the art form, but the most comprehensive criterion in forming the overall picture in relation to the questions posed was the respondents' age.

In terms of the content of the questions and their answers, the results can be divided into four main categories on the basis of how the respondents' experience of (1) the general importance of engaging in the arts, (2) knowing the art form and learning about it, (3) the development of their skills and (4) social interaction is visible through participation in the education. The second categorisation in the analysis is thus based on the said four content categories. The analysis both presents an overview of the views of all respondents in accordance with the categories mentioned and conducts an age group-specific examination of possible differences in each category. In the end, an overview of how accessibility is experienced is presented.

4.1 Importance of engaging in the arts as a hobby

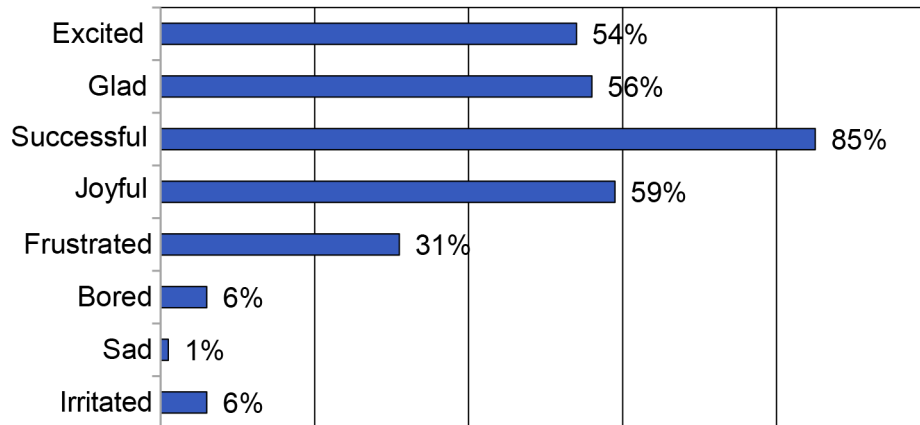
In the answers concerning the importance of engaging in the arts (Q2; Q5; Q6; Q7 (Q13)), repeating themes include above all the themes of expression, freedom, creativity and meaningfulness. Regardless of the art form, the

respondents find that participating in the education is mainly meaningful. However, in the answers to open-ended questions, being involved in the arts, making art and participating in making art together with others emerge as an even more central factor than the education itself.

For many of the respondents, making art and participating in artistic processes is something that they would do anyway. Based on the answers, engaging in the basic education in arts is considered an essential area of expression and inclusion, which has an important and irreplaceable role in respondents' life. The most frequently repeating themes in engaging in the arts are indeed meaningfulness and freedom. One third (33%) of the respondents report that engaging in the arts is "nice", 10% that it is "relaxed" and another one tenth (10%) considers it "fun". Slightly over one tenth (11%) considered the hobby interesting and said it constantly caught their interest. In the respondent group, participation in basic education in the arts provides the framework for doing something that is meaningful in many different ways at the same time.

When asked about the emotions evoked by engagement in the arts (Q8), the most common ones were the feeling of succeeding (85% of the respondents), joy (59%), and enthusiasm (56%) (see Figure 1). For many, engaging in the arts is also something fun (54%) to do, in which they identify creative activity as something that generates insights related both to the art form and to social interaction.

About one third of the respondents (31%) brought up the sense of frustration related to the hobby. The feeling of frustration was described in the open-ended answers as caused by challenges related to homework and learning and, for example, by the time and concentration required for learning a piece of art that would be performed. Similarly, the reason behind the feeling of annoyance (6% of respondents) and boredom (6% of respondents) in the open-ended answers was the requirement of perseverance related to learning something new. When looking at the most common feelings evoked by engaging in the arts, it should also be noted that most of the open-ended answers describing the feeling of succeeding were based on the experience of learning something new. It can therefore be concluded that pupils from different age groups could identify the fact that the perseverance required in the hobby also led to positive emotions.

Figure 1. Emotions evoked by participation in basic education in the arts

In the open-ended answers, the respondents also refer to the senses, the emotions evoked by their hobby in the basic education in arts as well as emotions related to the hobby when explaining how the importance of engaging in the arts builds. For example, hearing one's own playing and joint playing of music is described as "wonderful" and "fine", dancing as "an important place for escaping", writing as "cathartic" and as promotion of self-knowledge, and the visual arts lesson as the best moment of the week and as time that has a special meaning. What many of the answers have in common is that when engaging in the arts (for example, during a lesson), negative emotions and thoughts related to the outside world are momentarily put aside. Among younger respondents (the two youngest age groups), the hobby evokes a feeling of frustration in one third of the respondents. In most responses, this is related to the slow pace of learning and the repeating homework.

Slightly over one per cent reports that the hobby in basic education in arts is "therapeutic" and plays a central role in promoting and maintaining their mental wellbeing. Furthermore, many of the responses repeat a similar idea about participation in basic education in the arts as a very important psychological goal in the person's everyday life. It is also telling how respondents of comprehensive school age often report that basic education in the arts supplements the deficiencies found in the skills and arts subjects in primary and comprehensive education and enriches and diversifies what they have learned in these subjects or what has been discussed at a more general level. The respondents understand that they are in a learning situation but find

that targeted and more in-depth learning increases the meaningfulness of learning.

There are no significant content differences between the different age groups when respondents write about the importance of engaging in the arts as a hobby. It is worth noting that in the two older age groups, the impacts of participating in the education are also partly seen in a wider sense than in relation to the art form and learning about it. Respondents mention the importance of the hobby, for instance in the processes of defeating an illness, in improving their ability to concentrate, and in reinforcing learning to learn. In this respect, the answers also include the positive influence of engaging in the arts on the individual's experience of their health.⁸ Differences in how the importance forms can be identified in relation to the social network of the hobby. The oldest age group mentions more frequently that the meaning of engaging in the arts in the context of basic education in arts is formed between making art and themselves, whereas the younger age groups more often emphasise the importance of friends and teachers.⁹

Based on the answers, it can, therefore, be said generally that engaging in basic education in arts is a meaningful and motivating activity for children and young people. They find engaging in the arts a personally important platform for expression, which they relate to and engage in through learning and emotions and with their help.

4.2 Development of own skills

A majority of the respondents said they learned new skills through their hobby in basic education in arts. Respondents described their learning on a scale of 0 to 10, in which 10 meant learning a lot of new skills and 0 not learning any new skills (Q3). The average of respondents' answers on the scale mapping new skills was 8.8. Based on this, it can be said learning new skills – which is

⁸ E.g., https://www.sitra.fi/app/uploads/2017/11/Taiteen-ja-kulttuurin-vaikutukset-terveyteen_tutkimuspoimintoja-_21112017.pdf

⁹ Cf. Nykänen 2024, 20–23. https://taju.uniarts.fi/bitstream/handle/10024/8321/Nyka%cc%88nen_Heta_2024.pdf?sequence=1&isAllowed=y

a central element in participation in basic education in the arts¹⁰ – and children and young people’s experience of learning skills are realised in an excellent manner in basic education in the arts. In addition, 15% of the respondents reported they liked the art form they had engaged in particularly because it enabled them to learn new skills – skills specific to the art form and other skills.

Five per cent of the respondents found the relationship with the teachers a meaningful or an extremely meaningful social relationship and a supporter of participation in basic education in the arts. The teacher was mainly reported to be a factor increasing motivation (see also *social interaction below*).

In the open answers, learning experiences were recorded for each art form and no significant differences were observed between the age groups. What the respondents had in common was being able to apply the skills outside the hobby: making handicrafts and visual art to be given as presents or performing music to people close to oneself were regarded as a source of pride related to the special skills and this was also identified as a source of joy for other people, not just the respondents themselves or friendships directly linked with the hobby. It was felt that performing as well as knowledge of one’s field of art and competence in it (e.g., concerts, dance performances or exhibitions) increased and strengthened the individual’s social skills.

Especially the importance of persevering for the development of the skills was noticed. Systematic engagement in the hobby and complying with the content-related obligations of their studies – such as doing homework and preparing for lessons and possible performances – helped respondents to perceive the development of their own skills and the positive influence that their sense of responsibility had on this.

Respondents in the two older age groups mentioned several times that basic education in the arts made it possible for them to feel that they had developed in their art form. In addition, other skills-related development steps were

¹⁰ Based on the National Core Curriculum for Basic Education in the Arts, see especially Chapter 2. Finnish National Agency for Education/2017.

identified, such as stronger eye-hand coordination, improved sense of rhythm and the strengthening of cooperation related to creative activities in general.

Generally, it can be concluded that regardless of the age group, the children and young people who responded to the survey perceived the positive impact that engaging in basic education in arts had on their skills and how it increased them. Especially in the two older age groups, pupils were able to verbalise the direct link of the development of their skills with the art form that was their hobby. Furthermore, it can be interpreted from the responses that engaging in the arts also diversely develops the pupil's skills outside the art form(s) that the pupil engages in. The development of one's own skills requires perseverance, but in engaging in the arts, the results of learning can be concretely perceived through making art.

4.3 Knowledge of the art form

When asked about their knowledge of the art form and whether it has increased, respondents bring up their own relationship with the conventions of their art form. Knowledge of the arts is talked about through learning new, specific pieces of art, on the one hand, and through the deepening of respondents' own art form-specific skills.

In the answers, children and young people's experience of learning to know new art works focuses largely on art forms based on a repertoire, such as music, or on making their own pieces of art, like in literary art. On the other hand, in visual arts, dance and circus, it focuses on "setting one's thinking free" instead of following the forms of spoken language or a repeated pattern.

It is worth noting that about one quarter (23%) of the respondents state that making art and participating in it is a platform for self-fulfilment and self-expression. It can be assumed that a certain amount of (personal knowledge and skills-related) familiarity with the art form makes self-fulfilment and / or self-expression possible through the art form in question. As stated above, 15% of the respondents say they like the art form they engage in specifically because it enables them to learn new skills. In the answers, new skills mean the development of the skills related to the art form, among other things.

The answers of the oldest age group include the importance of the arts as a long-term hobby in which knowledge of the art form is one of the factors deepening the relationship between the individual and the hobby. In the same way as the oldest age group talks explicitly about moving from one level to another, their answers also reveal an increase in the motivation related to deepening knowledge of the art form. Some of the answers identify the intergenerational impact of engaging in the arts and it is described as something “inherited”, very important activity.

At a general level, it can be said that, partly, there was little description of formal knowledge of the art form and the capabilities related to it in the answers given in this survey. It can also be suggested that knowledge of the art form – a skill which strengthens in basic education in arts – enables, at least at some level, the identified development cycles mentioned elsewhere in the survey, such as self-expression, skills development and capabilities to perform.

4.4 Social interaction

In the questions about the positive and most motivating sides of participation in basic education in the arts (Q5; Q6; Q9; Q13), the answers define a picture of a hobby in which the sense of community and social relationships are the factors encouraging to take on the hobby. For more than one half (52%) of the respondents, social interaction is the most meaningful thing about participating in basic education in the arts.

In the question about forming new social relationships (Q4) – friendships formed through the hobby – on a scale on 0 to 10¹¹, the average of the answers was good (7). Especially the younger groups of pupils considered social relationships a very important part of the hobby. Based on the answers, the people found through the hobby are mainly understanding persons, friends and acquaintances with whom it is possible to share thoughts related to hobbies and life in general. In answers given by groups, the importance of social relationships was emphasised slightly more than in answers given by

¹¹ Same as in *Development of own skills* (Q3), see above.

individuals. The small size of the group and the personal instruction were also important dimensions of social interaction to the respondents.

The respondents would be very keen to recommend the hobby to a friend (Q9), the average of the answer on the scale being 8.6.¹² On the other hand, the hobby was seen as a place within which there are already meaningful friendships. Among the respondents, the inspiration provided by the hobby was significantly based on existing social relationships and the development of social skills. However, the impact of engaging in the arts on the forming of social relationships is not emphasised explicitly in the answers. Instead, the answers as a whole emphasise a wider, more meaningful relationship with engagement in the arts, in which new and existing social relationships are only one, albeit meaningful part.

Respondents also recorded negative experiences related to social interaction. Those engaged in the arts in a group mentioned group pressure regarding the skills level and succeeding as an unpleasant side of the hobby, and pressure from the family (altogether 2.5% of respondents) with regard to succeeding also had a demotivating effect. Furthermore, complicated cooperation with the teachers and fellow pupils had a negative effect on the experience of some respondents (3.1% of respondents) in terms of the meaningfulness of the hobby.

In the answers, the feelings related to performing were found both positive (see especially *Development of own skills* above) and unpleasant. In the two older age groups, performance anxiety was also considered a mental state related to skills and emotions. For example, respondents describe in their answers how “performing makes them anxious although it also makes them feel bold”. The descriptions of the emotions related to performing indeed summarise the different sides of the social interaction related to engaging in the arts so that based on a personal experience, more meaningful and more frustrating emotions may simultaneously be present in the activities.

¹² Same as in *Development of own skills* (Q3), see above.

4.5 Accessibility

A majority of those participating in the education considered the range of art forms offered in basic education in the arts in their municipality of residence wide enough. When asked about the opportunities to engage in basic education in arts and the frequency of the sessions, both were at a suitable level from the respondents' point of view (Q10; Q11; Q12). Satisfaction with the opportunities to engage in the different art forms locally was very good (8.5) on a scale of 0 to 10¹³. Similarly, satisfaction with the frequency of the sessions and the distance between home and the place of participation in the education was at a very good level.

Responses recorded in some smaller localities provided the result with some variation, and especially the distance between home and the place of participation and distances that were too long were commented on as a factor slowing down the opportunities to engage in hobbies in open-ended answers. In open-ended answers, accessibility was mainly described as good in one's own art form in the context of basic education in arts, but the respondents were clearly aware that their knowledge of education in the other art forms in their locality was fairly limited.

Similarly, for some art forms – architecture, circus and dance in these answers – observations were made that the art form was not available in one's own locality or otherwise close enough to home or school. However, the number of answers commenting on difficulties with accessibility based on the art form or distances is not significant in the results.

Some of the answers of the oldest age group expressed concern about the continuation of opportunities to engage in basic education in arts especially outside large cities. The answers given by the same group revealed some concerns about the high price level of participation (as a factor decreasing accessibility (in general and at the level of the individual)).

Based on the answers, accessibility of basic education in the arts can be considered to be at a good level, but pupils also have concerns about possible longer distances and a narrowing range of the education provided. In this

¹³ Same.

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respect, the answers are in line with the changes identified in the operating environment and practices in basic education in the arts, as the availability and accessibility of basic education in the arts are undergoing a transition especially from the regional point of view.¹⁴

¹⁴ As described in the decision appointing the working group preparing the reform of the legislation on basic education in the arts, VN/4768/2024-OKM-1.

5 Conclusions and continuation

Based on the responses to the survey, it can be concluded that the children and young people participating in basic education in the arts are extremely satisfied with the education they receive and with the ways of organising the education. The children and young people who responded to the survey consider participation in basic education in the arts an important and meaningful hobby in which their own skills develop both in the art form and socially. Based on the answers, participation in basic education in the arts can be understood as activity that has multiple impacts and promotes the capabilities of the individual to act both independently and in a group, within a specific art form but also more generally outside it.

It can be perceived in the answers that the positive impacts of participation in basic education in the arts both at the level of the individual and at the level of the community are realised in areas related to skills development, general meaningfulness, the art form and knowledge of the arts in general. Especially older respondents see basic education in the arts as a route to cultural citizenship in which culture and arts are considered to have (art form-specific) direct impacts and indirect impacts (related to social skills and general wellbeing) on the individual.

Some of the answers given by the older age groups reveal concern about ensuring the geographical and art form-specific availability and accessibility of opportunities to engage in the arts. Especially concern about equal opportunities to participate in basic education in the arts is emphasised in those responses of the older age groups that have been recorded outside larger cities. The answers of the same group also revealed uncertainty caused by the high price level of participation in basic education in the arts.

The answers outline pupils' understanding that art form-specific skills acquired through engagement in basic education in arts develop step by step. Based on the answers, the hobby strengthens and develops social and other capabilities holistically. In this context, it is interesting as such that hardly any occupational aims and goals are mentioned in the answers (fewer than 2% of the answers) when the development of the skills level is asked about.

The answers of the survey are strongly in line with the survey of the experienced impacts of cultural engagement (Kulttuuriharrastamisen koetut vaikutukset) implemented by Taiteen perusopetusliitto in spring 2024 and another survey of the same name, implemented by Study Centre Citizen's Forum. When the answers are interpreted together with the results of the above-mentioned surveys, it can be concluded that participation in basic education in the arts and engaging in the arts contribute to the individual's wellbeing in significant ways through learning about the arts, cooperating with others and positive challenges.

To improve the coverage of the survey, children and young people could be consulted again, for example, by targeting the survey to language minorities. In that case, the primary forms of expressing engagement in the arts should be taken into account, and the impact of language on engaging in the hobby and on the content of each art form should be examined.

The results of this survey and the analysis compiled from the results serve as one source of information for the working group preparing the reform of legislation on basic education in the arts. In addition to expanding the knowledge base of the working group, the analysis reinforces the understanding that engaging in basic education in the arts is in many ways meaningful activity for the individual and strengthens and clarifies their route towards cultural citizenship.

Appendix 1. Questions in the questionnaire

Hello!

We are happy that you are answering questions about basic education in the arts.

Responding to the survey takes about 10 minutes. No one will recognize you from your answers.

On this video we tell about the survey in more detail:

<https://www.youtube.com/watch?v=sGPiETqdT64>

A warm thank you for Your help!

Background questions

Art form:

Music

Architecture

Visual arts

Dance

Circus

Literary art

Theatre

Media art

Handicrafts

Size of the group (how many pupils)?

Age group:

7–11 yrs

12–15 yrs

16–29 yrs

Region:

Uusimaa

Southwest-Finland

Satakunta

Kanta-Häme

Pirkanmaa

Päijät-Häme

Kymenlaakso

South Karelia

South Savo

North Savo

North Karelia

Central Finland

South Ostrobothnia

Ostrobothnia

Central Ostrobothnia

North Ostrobothnia

Kainuu

Lapland

Åland

Part 1:

How important is this hobby for you? *)

0 = Not at all important

10 = Very important

Why do we like this form of art? *) Open-ended question

Through this hobby we can learn new skills *)

0 = We do not learn anything

10 = We learn a lot

We also have friends in this hobby / We have found new friends through this hobby*)

0 = None

10 = A lot

Open-ended field: Here you can write your thoughts about how important basic education in the arts is (The question is not mandatory but we would appreciate your answer. However, you may skip this if recording shared opinions feels difficult).

Part 2:

List the three nicest things about the hobby *)

List three not so meaningful things in the hobby *)

How does this hobby make you feel? *) Choose the three most important ones

Excited

Joyful

Sad

Glad

Frustrated

Bored

Irritated

Successful

We would recommend this hobby to our friends *)

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0 = Not at all
10 = Very much

Part 3:

In the area where we live there are enough opportunities to engage in hobbies such as music, visual arts, architecture, handicrafts, theatre, literary art, dance, circus, media arts *)

0 = Not enough
10 = There are enough opportunities to engage in these hobbies

Distance to leisure activities is *)

0 = Too long
10 = Suitable

The number of times you can/should engage in the hobby per week is *)

0 = Suitable
10 = Too small, could be more often

Open-ended field: Here you can write further observations or comments on the availability of hobbies related to basic education in the arts in your home area.

Thank you for responding!

Appendix 2. Information for guardians and families

The Ministry of Education and Culture is currently revising the legislation on basic education in arts. The reform is based on the objective of improving the accessibility of teaching. The aim is to improve the quality of basic art education.

As part of the reform work, children and young people participating in basic art education will be consulted. As experts by experience, they have the best idea of what works in teaching and is meaningful, and where there is a place for renewal or change. We hear children and young people especially in three areas: experiences, meanings and accessibility.

Children and young people are heard with the help of an online survey. The survey is filled in with the teacher so that different perspectives, experiences and suggestions are included in the responses. No personal data are collected in the survey and respondents cannot be identified from the responses. The inquiry is thus completely anonymous. Participation in the survey is voluntary.

An analysis will be compiled of the collected data to form a picture of the most important development areas from the perspective of children and young people. The working group preparing the legislative reform will use the results as part of its work.

Read more about the reform on the project website: <https://okm.fi/uudistuvataiteen-perusopetus>

Thank you very much for your cooperation and sharing your experiences!

Kindly

Working group on reform work