



The assessment of the impact of cultural education activities (summary)

Vilnius, 2021

The assessment was initiated by the Ministry of Culture of the Republic of Lithuania.

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The term “cultural education”, used in this study, **includes two dimensions: (1) various forms of cultural and artistic education**, which are primarily focused on the development of cultural and artistic competencies, and also **(2) the use of various cultural and artistic forms, fields, activities in education**, primarily to achieve defined educational goals, not necessarily directly related to the development of artistic and cultural competencies (education through culture).

Examples of the first dimension are: art education lessons, art education being complementary to formal education, non-formal art classes in schools, cultural passport activities, etc. **Examples of the second dimension are:** various creative interventions aimed at solving problems existing at schools, increasing students' motivation and involvement, developing critical thinking, solving social and psychological problems.

The aim of the research, tasks and structure of the report

The aim of the study is to review and evaluate the scope, forms and means of cultural education and creativity education activities (for students in grades 1–12) in formal and non-formal education, and to review and evaluate cultural education and creativity education activities that contribute to the continuity of cultural education and creativity education for young graduates (under 29) as well as their scope, forms and means.

The most important tasks of the research include the analysis of selected foreign countries' cultural education practices for children and youth, as well as cultural education measures in Lithuania and their comparison with foreign experiences. In addition, we analysed the impact assessment of these measures, taking into account whether they are implemented in cooperation with cultural and / or artistic organisations, creators, and the impact assessment of the measures of the Ministry of Culture and the Cultural Support Fund.

The research consists of three parts. The first chapter reviews the cultural education activities between the foreign countries and Lithuania, as well as compares them with each other. The second chapter is devoted to the assessment of the impact of these measures and existing funding instruments. At the end of the research report, the conclusions and recommendations on strengthening the impact of cultural education activities in Lithuania are presented.



Foreign practices

Norway

A funding program for young people and youth organisations, to encourage greater involvement of children and young people in cultural activities. The initiative is being implemented with the involvement of the artists.

Latvia

A selection of the best children's and youth books, that actively involve children and youth (both in selecting the best books and in rewarding those who read them).

Ireland

Initiative "Creative Schools". The "creativity partner" helps schools to create and implement a unique creative school plan that strengthens links with cultural and art organisations, creators and the non-governmental sector. The initiative is being implemented with the involvement of the artists.

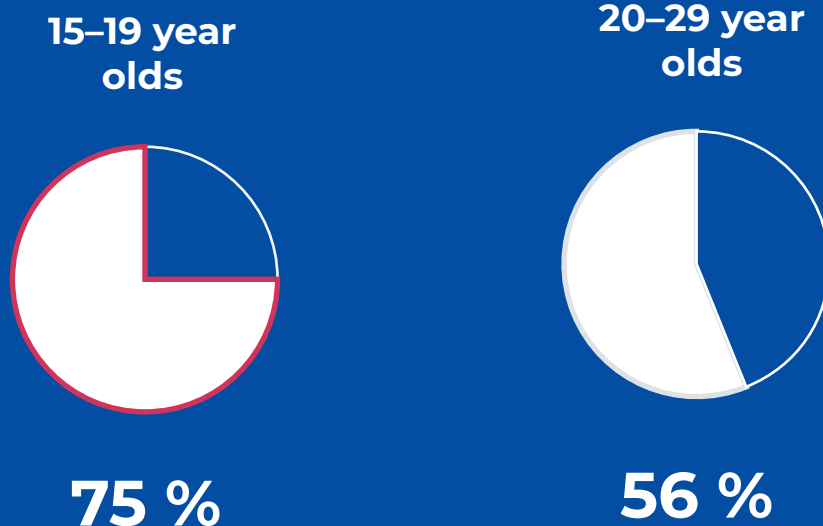
The Netherlands

Initiative "Professional Artists in the Classroom". These are trainings for artists planning to implement art education projects in schools, during which they are prepared to work with various groups of children and youth, to ensure the selection of appropriate pedagogical methods and the development of inclusive education.

France

In France, every 18-year-old **receives 500 euros, which can be used for participation in cultural or artistic activities** (active or passive) and for the purchase of cultural goods (books, films). A pilot version of the initiative is currently being carried out.

In 2020, the participants of cultural activities were*:

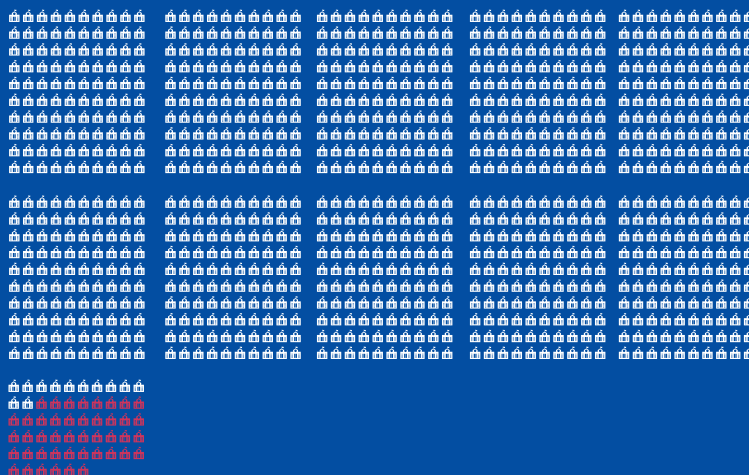


*Survey of the participation in culture activities and satisfaction with cultural activities (2020).

96 %

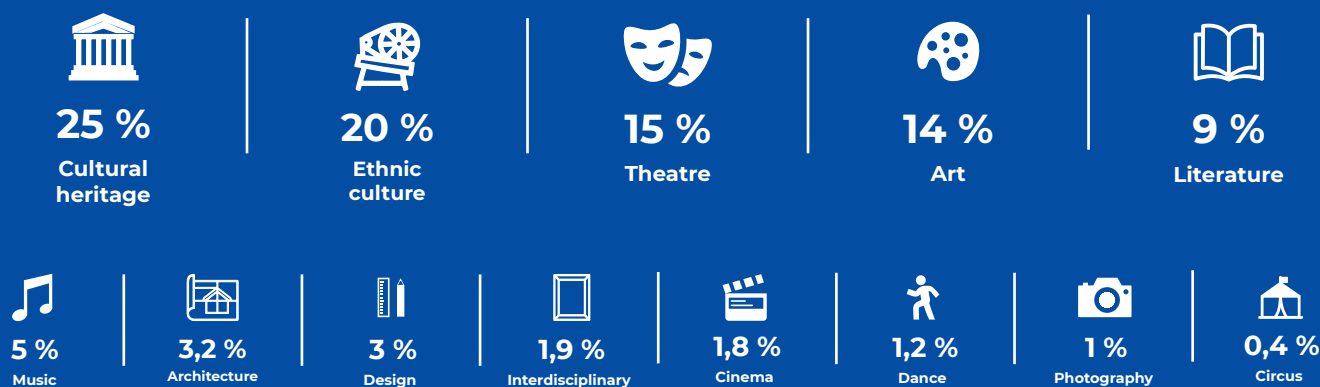
of general education schools **have used the Culture Passport.**

-  – have used it
-  – haven't used it



In 2019, 96% of the Lithuanian general education schools, i.e. 1,012 schools (in 2019, there were 1,056 general education schools in Lithuania, based on EMIS (lit. ŠVIS) (education management information system) data) have used Culture Passport.

The supply of cultural passport services by fields of culture and art:



Ireland's practices for Lithuania



1. Cooperation between non-governmental organisations and the state. Many of the successful initiatives that Ireland publicises as its success stories, such as “Fight for Words” or “Youth Theater Ireland”, are not governmental initiatives. These initiatives have been launched by non-governmental organizations. After assessing the positive impact of the initiatives, it was decided to allocate state funding to them as well. Still, it makes up a small part of the budget. This funding helps to ensure institutional continuity, but also encourages the search for ways to attract private funding. Despite the funds received, the management of the initiatives remains independent.

2. While implementing the commitment stated in the Lithuanian Cultural Policy Guidelines to have an educational component for each state-sponsored cultural project, adopt best practice from Ireland. **Provide that publicly funded artists spend at least 2 hours per year to local educational activities and publicly funded art institutions to devote their time annually for art education.** Reporting for these activities should be integral part of reporting for received public finances.

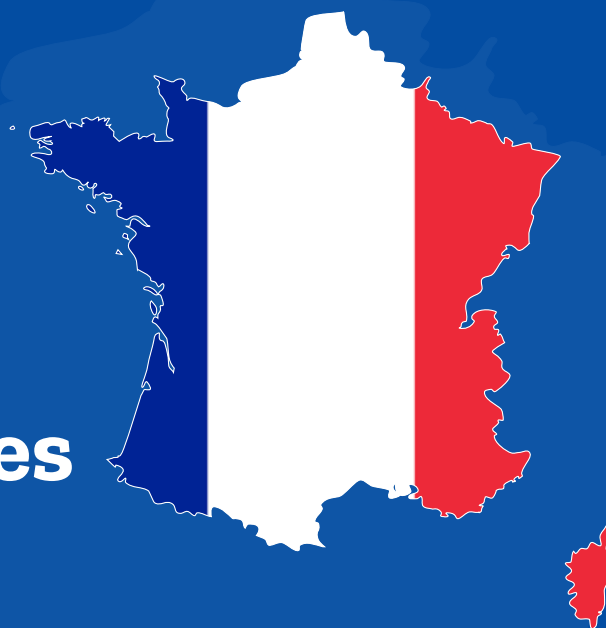
3. When updating school curriculum, consider including "short courses". There are two 'short courses' in Ireland: one is setting up an animation company and the other is artistic performance. It is also worth looking for synergies with “Junior Achievement Lithuania” activities in schools¹, testing the 4K model² or matura thesis in the arts.

4. Systematic and long-term support. Creative school plans and clusters are examples of successful initiatives that receive long-term state support. They can be used as a basis for implementing similar measures in Lithuania.

1 “Junior Achievement Lithuania” develops students' entrepreneurial skills. One of their programs is the establishment of training companies that could be linked to cultural and artistic services. More information about this and other ongoing programs: www.lja.lt

2 This model provides that students are given hours (depending on the level of education) that they can use at their discretion to perform and reflect on the activities of the 4K model. Minister of Education, Science and Sports of the Republic of Lithuania in 2020 December 7 order No. V-1914 "4K (I create, I change, I am with others, I am for others) model description". Source: https://www.smm.lt/uploads/lawacts/docs/2810_1d-c7545e-659b145fcc51e78666df4c85.pdf.

France's practices for Lithuania



1. It is necessary to participate in cultural initiatives annually. School curriculum updates should include the testing of at least several cultural types of initiatives in primary and secondary education within one year (see section one). In Lithuania, this could be related to the implementation of the 4K model.

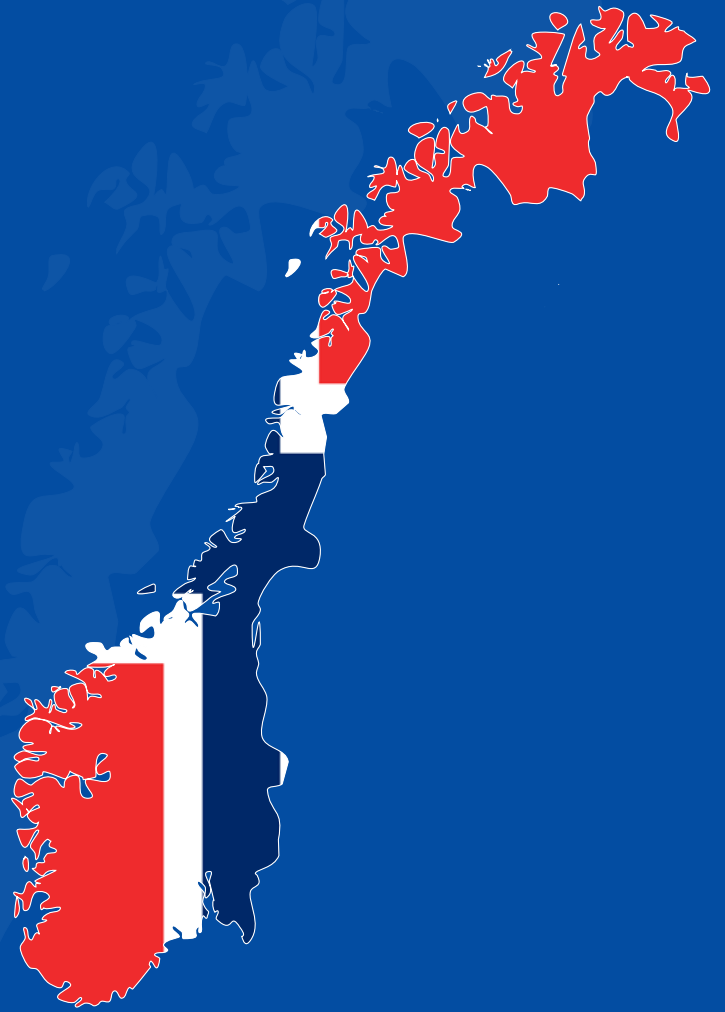
2. Teaching art history lessons from an early age and an oratory program. When updating the school curriculum, it is worth considering the possibility to pay more attention to these aspects (formally, art subject curriculum currently includes art history topics, but in real life they are usually not contextualised, do not become relevant to students and are not related to other knowledge they already have).

3. Cultural coordinator in high schools. It is a teacher who would be responsible for the school's participation in cultural activities, the dissemination of information, and the promotion of partnerships between the school and cultural institutions.

4. Installation of "Micro-Folie". Current "Fab-Lab" initiatives could be expanded to include cultural activities. In addition, the implementation of such a principle could be transferred to the 10 regional STEAM centers being set up¹.

5. Cultural information dissemination portal. One part of it should be dedicated to the culture of children and youth. Such a portal should be developed on the basis of existing portals.

¹ STEAM (science, technology, engineering, arts and maths) centers are spaces where various research laboratories will be built - natural sciences, engineering, IT, robotics, etc. - to be available to all students in the region. More information can be found: <https://www.sac.smm.lt/kuriami-steam-atviros-prieigos-centrai/>.



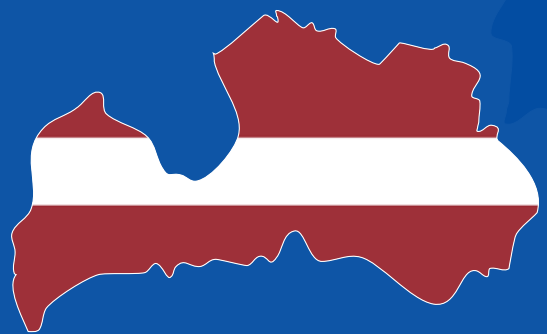
Norway's practices for Lithuania

1. Municipal financial support for the cultural funding. In Norway, part of the state funding is also provided by the municipalities themselves, the funding activities are supported by the cultural funding.

2. Promoting artistic initiatives for children and young people. The Norwegian Council for Children and Youth administers a state-funded program to promote the cultural activities of children and youth organizations.

3. Cultural information dissemination portal for young people. It is worth assessing the differences between the French and Norwegian portals and choosing to develop this initiative in the most appropriate format for Lithuania, taking into account the resources already available.

Latvia's practices for Lithuania



1. Program of joint creative initiatives for vocational schools "RaPaPro". Ideas are developed on a competitive basis, i. e. vocational schools apply for funding to implement their ideas. Instead of joint *ad hoc* creative initiatives, it might be worthwhile to implement a coherent "Creative Partnerships" program in Lithuanian vocational schools.

2. A selection of the best children's and youth books. It is proposed to apply the Latvian initiative "Children and Young Adults jury" in Lithuania. It hosts a selection of the best books in various categories, involving children and young people. It is also a promotion of reading through a play competition, where children and young people can receive 'achievements' for the books they have read.

3. City of student researchers. During the initiative, the basics of architecture are acquired by learning in the city. The initiative is being implemented by the Union of Young Architects. In Lithuania, architecture is an interdisciplinary topic in curriculum, but teachers and students rarely use the city (or other surrounding environment) in a practical way to study architecture.

The Netherlands' practices for Lithuania



1. Financing cooperation projects between schools and cultural institutions. Identical implementation of the Dutch program "Quality Education in Culture". It is a state- and municipal-funded program for the development of cooperation networks between schools and cultural institutions. Municipalities also contribute to state funding by allocating part of the funds to the cultural institution to which the coordination of this program has been assigned.

2. Targeted support for less common cultural education initiatives (break dance). Targeted funding to support and participate in less common and new arts and cultural activities relevant to young people.

3. Training for artists wishing to implement art education projects in schools. "Professional artists in the classroom" (nl. Beroepskunstenaars in de klas) - annual courses for artists who want to implement art education projects in schools. After completing this training, artists can work on educational projects and a pedagogical diploma is no longer required. This could replace (or supplement, improve) the existing Pedagogical and Psychological Knowledge Courses (PPKC) in Lithuania¹.

¹ The aim of the courses is to provide individuals with the basics of pedagogy, psychology, and didactics knowledge necessary to effectively educate students in vocational training and non-formal (except pre-school education) education programs.

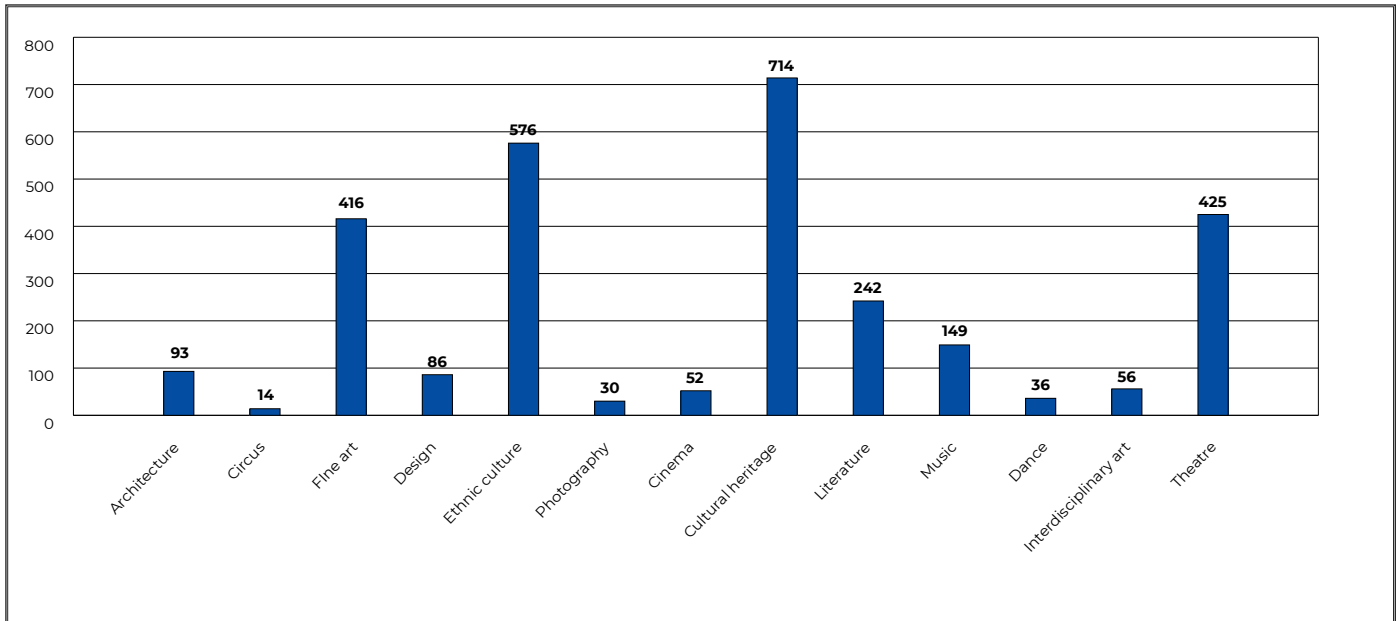


Table No. 1 Number of Culture Passport programs by the fields of culture sciences.

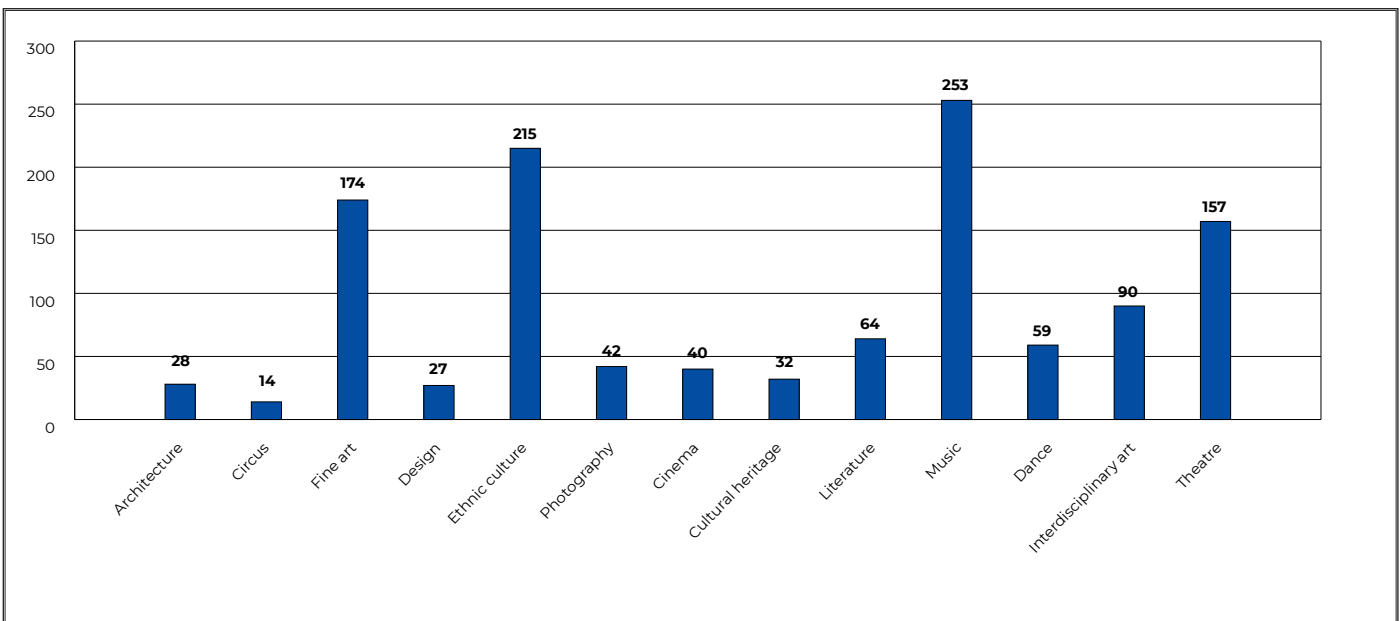


Table No. 4. Distribution of projects supported by the Lithuanian Council for Culture (LCC) (the program “Education for Culture” and projects of other programs in which educational activities were carried out) by fields of culture and art in 2016–2019.

Assessing the supply of cultural passport services and the distribution of educational activities supported by the LCC financial instruments, there are some similarities: **ethnic culture, fine art and theater are the most funded areas, and the circus is the least funded.** The biggest differences between the funded areas are observed in the fields of cultural heritage, music and interdisciplinary arts.

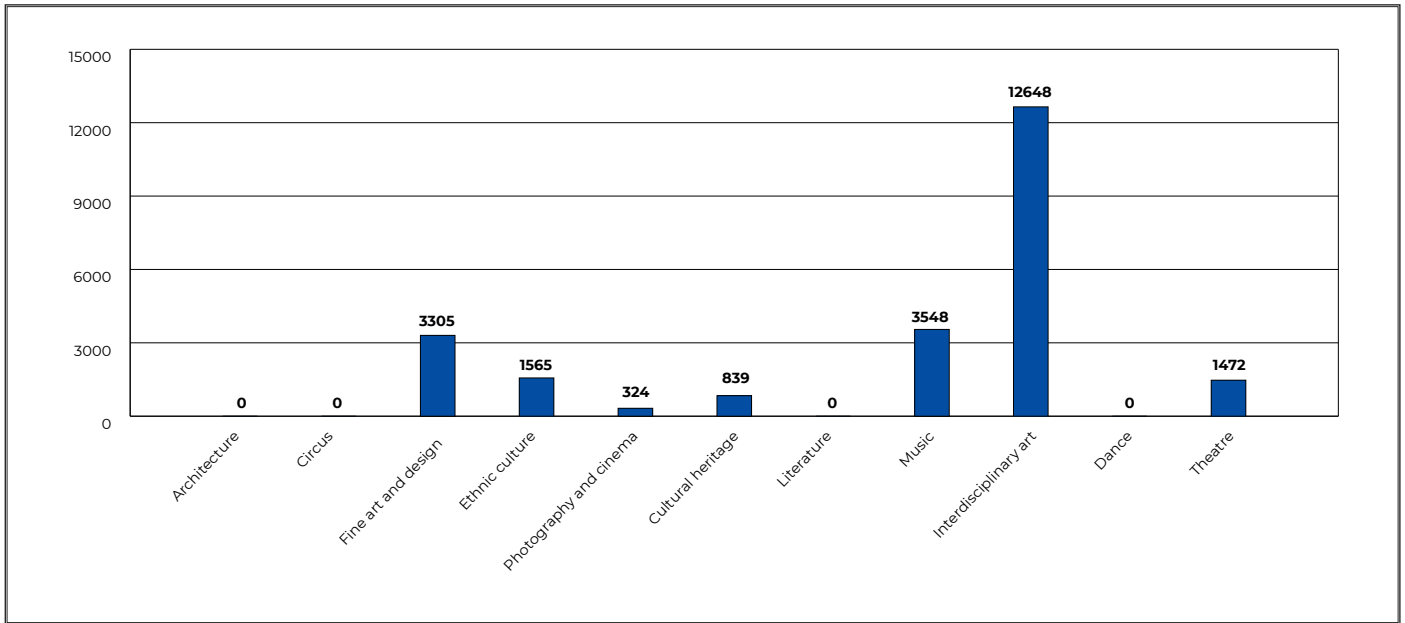


Table No. 7 Number of students participating in non-formal education for children (NFEC) activities by field, November, 2019

While assessing the participation of students in the NFEC activities with the offer of a cultural passport and the educational activities of LCC-funded projects, several important aspects stand out. First, most of the artistic NFEC activities involving students are in the field of dance. In the cultural passport and LCC instruments, this area is among the least popular. In LCC, there are also quite popular fields like music, fine art and design, theater, ethnic culture and cultural heritage. Slightly less popular are photography and cinema (relatively less popular than LCC and cultural passport). It is especially important to emphasise that the range of NFEC activities does not cover several fields of culture and art, i. e. there were no students participating in architecture, circus, literature, and interdisciplinary art.

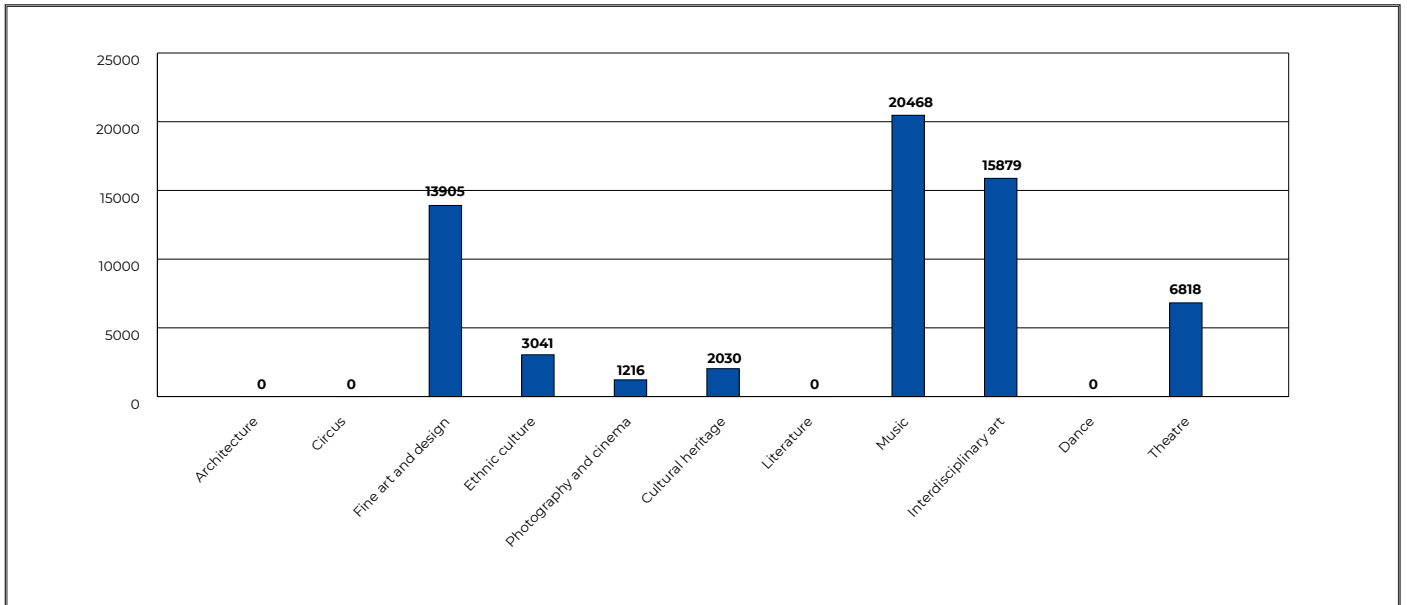


Table No. 8. Number of students attending school after class activities by fields, November, 2019.

Assessing the participation of students in the after class activities in schools with the offer of the cultural passport and LCC, the same tendencies are observed as in the case of NFEC activities. The main difference is only that **dance activities are not as strongly popular as other fields, but the four most popular fields are the same: music, dance, fine art and design, and theater.** This is basically in line with the offer of a cultural passport and the areas of educational activities of LCC-funded projects. As in the case of NFEC, students do not have the opportunity to attend classes in architecture, circus, literature and interdisciplinary art in schools.

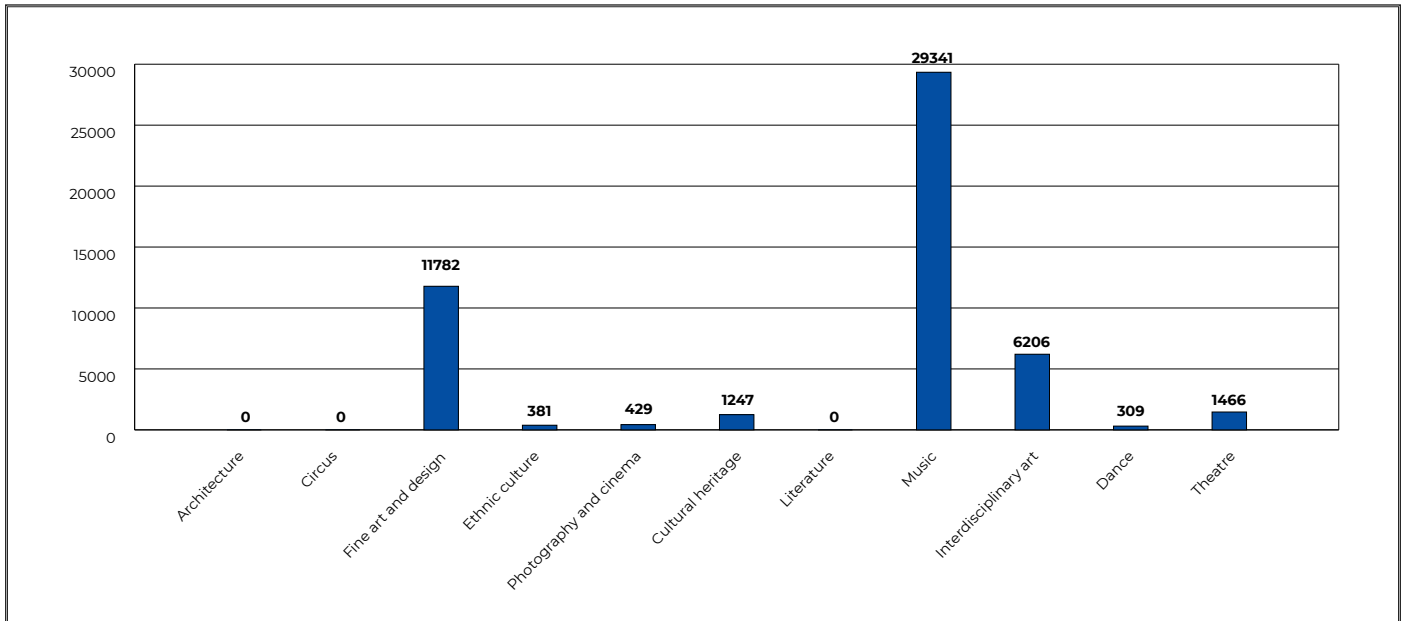


Table No. 9. Number of students participating in ECFE activities by fields, November, 2019.

Assessing the participation of students in the activities of the education complementary to formal education (ECFE) with the offer of the cultural passport and the LCC, the same tendencies are observed again as in the cases of attending NFEC and after class activities in school. Music, which is the most popular field and is attended by more than half of ECFE students, stands out more clearly in ECFE activities. It is still very popular in the fields of fine art and design as well as dance. There are relatively fewer theater activities (although this is still the fourth most popular area of the ECFE). The popularity of ethnic culture is significantly reduced. Several hundred students participate in the interdisciplinary art activities of the ECFE. There are no students involved in architecture, circus and literature activities.

Qualification of educators

In summary, it can be stated that today in Lithuania too little attention is paid to the improvement of teachers' and educators' qualifications related to cultural or artistic education.

Research shows that there is a need to improve their qualifications, so it would be useful to provide targeted funding for teacher training centers to develop and implement long-term professional development programs for target groups - educators working in museums and other cultural and artistic institutions, general education teachers who lead artistic or cultural non-formal education activities for students, art education teachers, artists planning to work with students.

Impact of cultural education measures

The impact of cultural education measures carried out and being carried out abroad was assessed on the basis of various existing scientific and analytical studies, as well as the reports of the initiatives submitted.

The assessment of the impact of the existing cultural education measures in Lithuania was also based on the existing studies, available reports and feedback summaries. In addition, other qualitative and quantitative assessment methods were used. A total of 9 semi-structured interviews were conducted.

In order to assess more comprehensively the impact of cultural passport activities from 23rd of February to 2nd March, a survey of cultural passport coordinators was conducted. A total of 557 people provided answers, which is almost 60% of general education schools.

Based on the data, it is estimated that British educational interventions, specifically the Creative Partnerships program, **improve students' final exam grades by 4.4 to 7.5 percent**. As a result of the improvement in final grades, a larger proportion of students choose further education, which guarantees them a higher income. Therefore, based on this assumption, it is estimated that 1 pound invested in Creative Partnerships yields a return of 15.3 pounds.

Key survey insights: 92 percent of the respondents believe that this measure provides students with good artistic and cultural experience. 84% stated that the measure helps the school to achieve its educational goals. 62 percent agreed that the tool helps students to learn.

Participants demonstrate greater involvement in the creative writing process and school activities which increased participants' motivation, self-confidence and self-worth, pride in their creativity, and improved teamwork.

Research conducted in Lithuania also shows the positive impact of creative interventions on students: increased student motivation, higher achievements and the creation of a more positive learning environment.

47 percent teachers involved in the CP project changed their teaching method and started to use innovative methods more often.

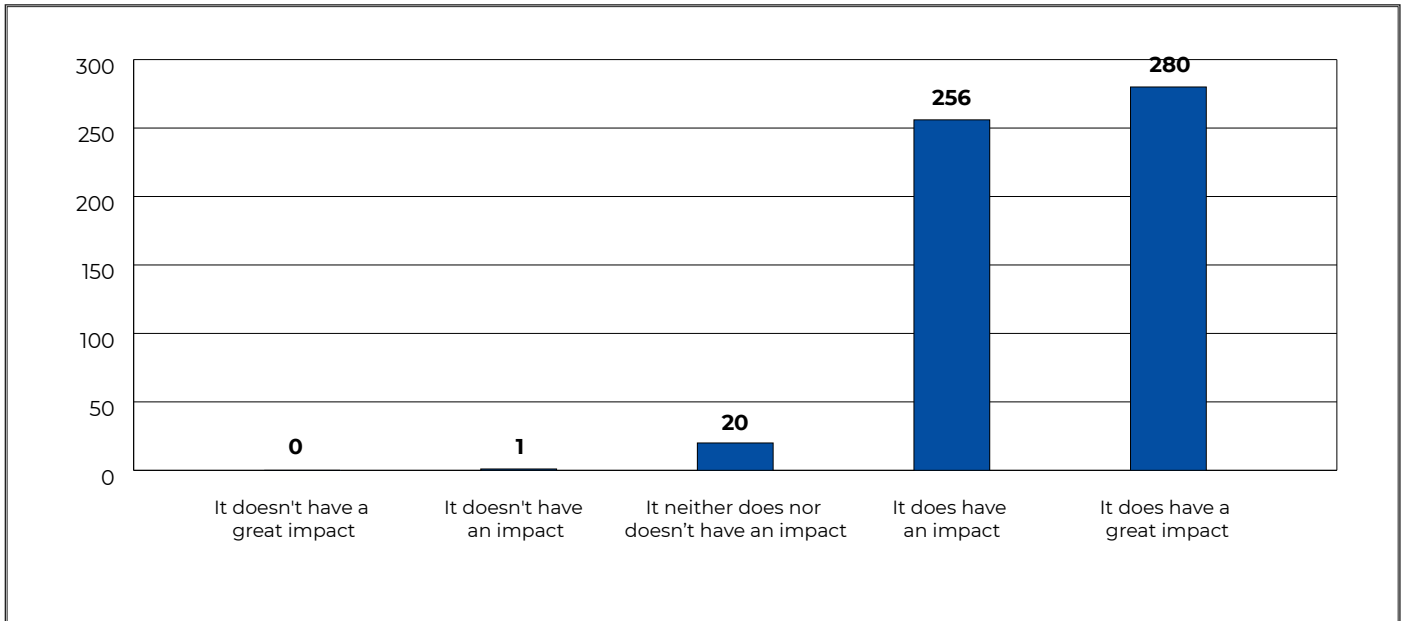


Table No. 13. According to the cultural passport coordinators, the activities of the cultural passport form the habits of students' cultural consumption and strengthen the students' attitudes that the interest in culture is a meaningful activity.

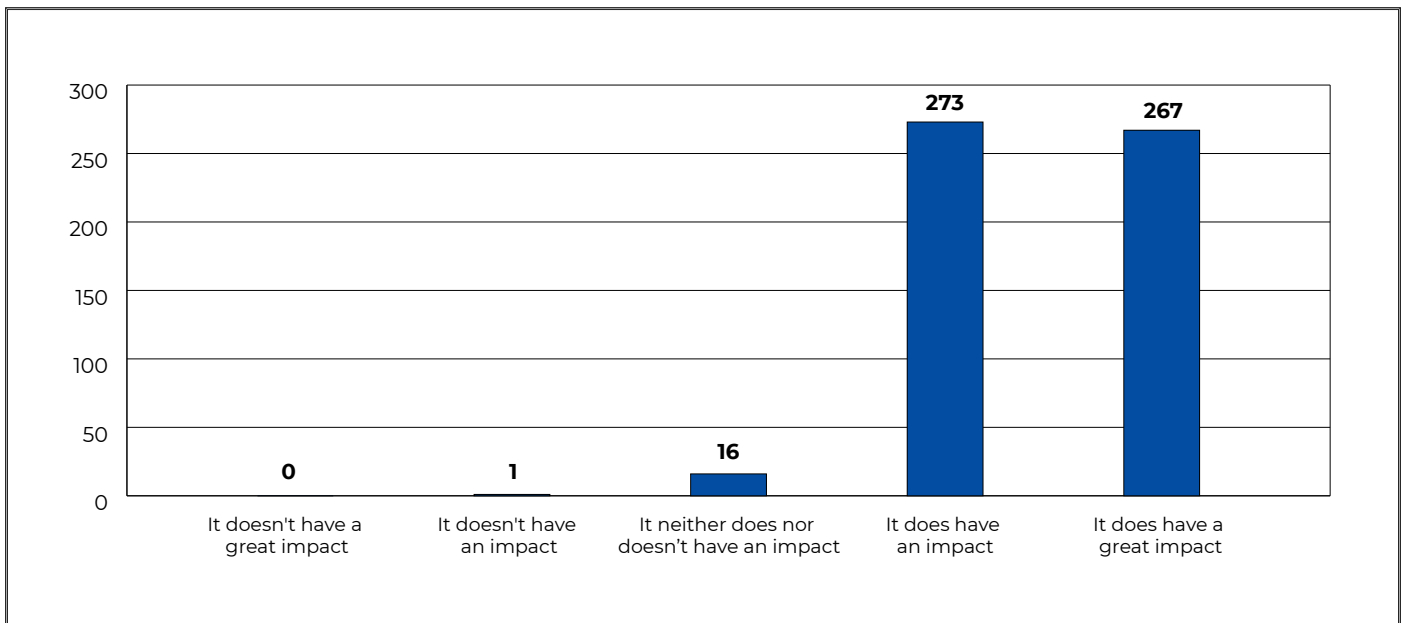


Table No. 14. According to the cultural passport coordinators, the students' experience gained by participating in cultural events and / or cultural education activities helps them in their educational processes.

In summary, it can be stated that individual cultural passport activities are not focused on long-term transformative effects. On the other hand, the cultural passport measure is welcomed by all stakeholders. The biggest remaining challenges are coherence with formal education and improving the quality of activities.

The impact of cultural education on young people after leaving school

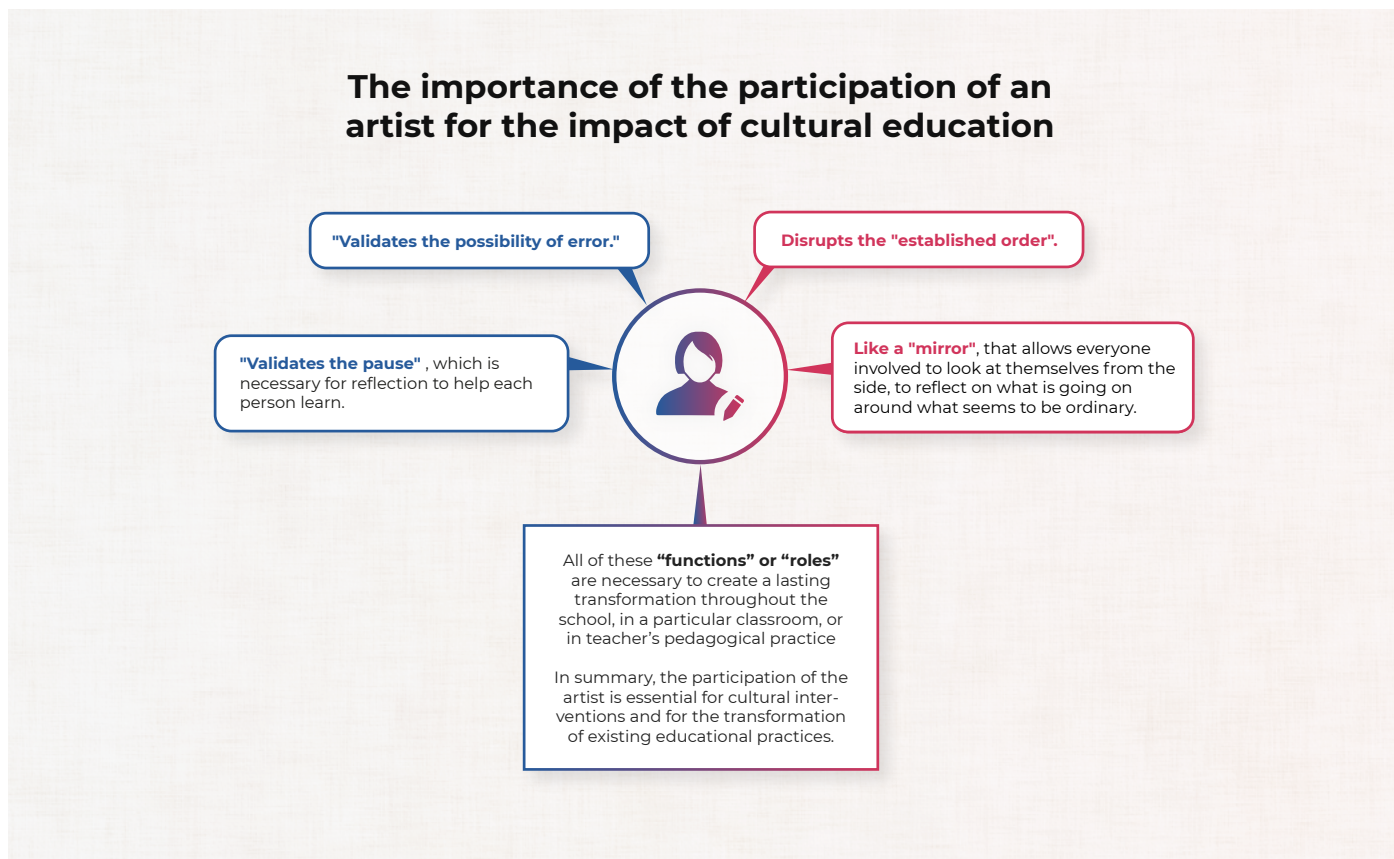
It is almost impossible to evaluate cultural education measures for young people after graduation, as there are almost no such systematically developed measures in Lithuania.

The study “Survey of the participation in culture activities and satisfaction with cultural services” shows that in 2014, 8%, and in 2020, 15% of the respondents lack information about cultural activities. This need is the highest for 20-29 year olds - 23%. A study commissioned by the Department of Youth Affairs found that some young people do not have enough money to choose the form of leisure they want. The study's recommendations suggest that higher education institutions and non-governmental organizations should be more involved in these activities, and that young people should be given additional discounts or benefits to participate in culture.

Some of the measures are offered to students of higher education institutions. A total of 66 art organizations or initiatives operate in all Lithuanian state higher education institutions. However, not all graduates enter higher education, and not all higher education institutions have opportunities for artistic and cultural activities, or these options are not suitable for all students, and the number of students admitted to these activities is usually limited.

In summary, no systematic cultural education measures are offered to young people who have left school (except for discounts for students to attend various types of events), and those implemented today at the initiative of individual institutions do not meet existing demand and do not meet the need to involve more vulnerable groups of young people in cultural education.

The importance of the participation of an artist for the impact of cultural education



Evaluation of the financing instruments of the Ministry of Culture and the Cultural Support Fund (CSF)

Summarizing the impact and efficiency of the programs administered by the Lithuanian Council for Culture, it can be stated that in terms of geographical equality, the situation has improved for several years in a row - more and more children and young people from outside Vilnius have participated in educational activities every year.

Neither the Program "Cultural Education" nor the educational activities of other projects are sufficiently focused on the inclusion of children and young people from families at social risk. In all cases, the number of participants is less than 10%.

Conclusions

There are various **cultural education programs** and separate parts of the system in Lithuania, but **today they are not coordinated properly with each other**, they compete more often than they complement each other.

There is no clear strategy for supporting initiatives in the state: different funds support similar activities; they focus on the same target groups; the absolute majority of funding (funds allocated for the cultural passport and funds of the Lithuanian Council for Culture program “Cultural Education”) is focused on individual and short-term activities. Previously successfully implemented projects, the impact of which has been confirmed by various studies both in Lithuania and abroad, are not systematically implemented - they do not form a need to address specific educational problems. In this way, the accumulated practical experience (know-how) is also lost.

There are very few cultural education activities in Lithuania and widespread national measures to **involve young people who have graduated from school** in cultural and artistic activities. There is no monitoring in this area.

General education schools lack the competencies (and resources) to purposefully and strategically integrate cultural education. This would enhance the short-term and long-term impact of cultural activities.

There is a lack of greater links between cultural education and formal education. Service providers do not always have the necessary knowledge to carry out their activities more effectively, teachers do not always pay enough attention to preparation for cultural education activities (alignment, goal setting, etc.) and to use the acquired knowledge and skills in further learning.

The supply of long-term professional growth programs related to cultural education is particularly limited for schools (administration, teachers). The competencies of the leaders of

informal education groups in schools are not improved in order to improve the quality of those activities. The competence of cultural education service providers is not improved.

While the availability of **cultural passport** services and the existing supply are viewed positively, the quality of activities is the biggest challenge. All stakeholders - pupils, teachers and service providers - point out that the quality of cultural passport services varies widely and that there is no real quality assurance mechanism to date. There is also no investment in quality improvement through the development of cultural education providers and others.

The projects funded by the Cultural Passport and the LCC, which have educational activities, partially **duplicate the already existing non-formal children's education measures** - the funding of non-formal children's education, non-formal education clubs in schools, and education supplementing formal education. The most popular fields of culture and art overlap in all of these spheres: art, music, dance and theater. **On the other hand, without the cultural passport and LCC projects, students would not have the opportunity to participate in architectural, circus and literary activities at all and would have very limited opportunities to participate in interdisciplinary art activities.**

The impact of the vast majority of activities and projects is not assessed. In cases where the impact of activities is assessed positively, the state still does not fund the further implementation of such activities in a targeted and systematic way (e.g. the Creative Partnership Program).

There is a lack of data on cultural education. It would be possible to assess the situation more accurately based on them. There is no continuous monitoring. Different domains use different classifications for data collection, which makes it sometimes impossible, even with data, to make comparisons or supplement some data with others to obtain integrated insights.

Recommendations

Before moving on to the thematic recommendations, **a couple of general recommendations are made: it is proposed to set up a quality assurance and improvement system** (or to adapt existing ones, such as a non-formal education funding for children; to create a standardised service evaluation questionnaire) **and a continuous monitoring systems including impact assessment and timely collection of statistical information** (collected information should be maximally coordinated between different institutions, the conditions should be unified as well as information sections, sources, etc.), **its representation in open data format** (suggestions for indicators and methodology are presented at the end of the previous chapter).

Recommendations for the implementation of cultural education measures for school students:

1. To promote co-operation between the state and non-governmental organizations. To finance the most proven projects that have had a positive impact ("Creative Partnerships", "Big Small Screens", etc.) by allocating long-term program funding instead of competitive ones. To plan the need for such investments over a period of several years (drawing on the experience of Ireland and France: 1.1.1, 1.1.2, 1.2.1, 1.2.2 sections);
2. to fund co-operation between schools and cultural and artistic organizations, the implementation of joint projects (drawing on experience from the Irish Creative School Plans, Creative Cluster Initiatives and the "Quality Cultural Education" program): 1.1.1 ir 1.1.5 sections);
3. to provide that artists receiving state funding commit to devote at least 2 hours per year to local educational initiatives, and art institutions receiving state funding to devote their time to art education each year. In order not to create additional administrative burdens, reporting should be integrated into the overall reporting of artists and institutions on the funds received (include an additional issue in the relevant reports). Also to organize pedagogical trainings for artists planning to implement educational projects (drawing on experience from Ireland and the Netherlands: 1.1.1 ir 1.1.5 sections);
4. to envisage specific ways in which different cultural education activities can be integrated into formal education, using the 4K model to be introduced in schools, and other partnerships (for example, building on the Irish experience of setting up an animation company in collaboration with Junior achievement, etc.) and in the activities of the STEAM centers, drawing on experience from formal education in Ireland and France: 1.1.1 ir 1.1.2 sections);
5. to establish the position of cultural coordinator in general education schools. This could be the same person who administers the cultural passport activities. Such individuals should be provided with a continuous development of competencies (drawing on experience from France and the Netherlands: 1.1.1 ir 1.1.5 sections);
6. to encourage more active participation of municipalities in the financing of cultural education activities, for example, encourage the municipality to contribute financially to the implementation of various cultural education initiatives by providing additional funding from the state, possibly in a similar way as to the LCC 1.1.3 section).

Recommendations for the implementation of cultural education measures for young people who have graduated from school:

1. To introduce a youth card (for people aged 18-29) to take part in cultural activities (drawing on experiences from France and the Netherlands: 1.2.2 ir 1.2.5 sections);
2. to create a portal for the spread of cultural information for youth. To develop a cultural and artistic information section for young people on the basis of an existing, relevant portal (drawing on the experience of France and Norway: 1.1.2 ir 1.1.3 sections);
3. promotion of children and youth art initiatives - funding of projects and festivals (drawing on experience from Norway: 1.1.3 ir 1.2.3 sections);
4. to allocate funding for the development and implementation of new cultural education activities in order to increase the number of young people who have graduated from school, as well as to purposefully support the inclusion of more vulnerable groups of young people in cultural education activities.

Recommendations for funding instruments of the Ministry of Culture and the CSF, which complement existing cultural education measures.

As already mentioned in the section on impact and effectiveness assessment of the instruments available to the Lithuanian Culture Council (Section 2.2), these instruments are focused on the development of existing solutions in the market, and activities are often aimed at those audiences that are already actively involved in cultural activities. They also have access to other opportunities for involvement (cultural passport and various other means). For this reason, the Lithuanian Council for Culture is recommended to review the current funding mechanisms:

1. To maintain the possibility to plan educational activities in all LCC financing programs;
2. transform the “Cultural Education” program into a funding program for innovative pilot ideas to reach less culturally active groups or to fund activities for groups not funded by other programs (such as cultural education for young graduates). The activities provided should be long-term and continuous, and individual events should not be funded by this program. Other public institutions should be involved in the identification of priority groups: in particular, the Ministry of Education, Science and Sports and representatives of non-governmental organizations working in the field of cultural education;
3. to allocate part of the funding of this program to an impact assessment by independent experts;
4. programs with a strong positive impact should be selected and recommended for implementation throughout Lithuania. Such “development” projects should be financed not with the funds of the Lithuanian Council for Culture, but with the resources available to the Ministries of Education, Science and Sports and Culture (state budget appropriations, EU structural funds, etc.).

Recommendations for cultural and artistic institutions and organizations:

1. When developing new cultural education activities, take into account the different needs of social groups (young learners and young people after school);
2. to develop cultural education services for those target groups for whom the current supply in Lithuania is extremely low or non-existent;
3. to involve the target group in the development of cultural education activities, i. e. apply co-creation methods. If it is not possible to do so - to plan testing of preliminary versions of education activities with the target group;
4. to involve teachers in the development of cultural education activities in order to reconcile the proposed cultural education with the formal content of the curriculum;
5. to develop not one-time but continuous activities that promote cultural education. If it is not possible to anticipate multiple contacts (for example, in the case of a cultural passport), develop relevant material for independent preparation of teachers and students before coming to cultural education, as well as accompanying material that the teacher could use after cultural education;
6. to provide funds in the annual budget of the institution for the implementation, marketing, quality assurance and improvement of cultural education and development of cultural education services (applicable to larger institutions, which has at least several cultural education programs);
7. to appoint a person responsible for cultural education in the institution (applicable to larger institutions, which has at least several cultural education programs);
8. collect feedback and improve the services provided accordingly.