

Dutch Slavery Past Memorial Year Scheme

The Board of the Fund for Cultural Participation Foundation,

regarding Section 10(4) of the Specific Cultural Policy Act¹;

regarding Article 4:23(1) of the General Administrative Law Act²;

regarding the General Subsidy Regulations of the Fund for Cultural Participation³;

with the approval of the Minister for Education, Culture and Science on 16/01/2023

decides:

Paragraph 1 General

Article 1.1 Definitions

In this scheme, the terms below have the following meaning:

- a. *General Subsidy Scheme*: General Subsidy Scheme of the Fund for Cultural Participation 2021;
- b. *Internal Regulations*: The Internal Regulations of the Fund for Cultural Participation 2019;
- c. *Fund*: The Fund for Cultural Participation;
- d. *Kingdom of the Netherlands*: The Netherlands, Aruba, Curaçao, Sint Maarten and the three public entities of Bonaire, Sint Eustatius and Saba;
- e. *Caribbean Part of the Kingdom*: Aruba, Curaçao and Sint Maarten and the three public entities of Bonaire, Sint Eustatius and Saba;
- f. *European Part of the Netherlands*: The Netherlands, excluding the Caribbean part of the Kingdom;
- g. *Community*: descendants of enslaved people, indigenous peoples and contract workers, together they form an inseparable part of history. These include the indigenous peoples of the former Dutch colonies of Suriname and the six Caribbean islands, Chinese, Javanese and Hindustani contract labourers, along with, for example, Moluccan, Ghanaian and South African communities. Accordingly, at the heart of the activities during the Memorial Year are the narratives of these originally non-European communities that are associated with the slavery past.
- h. *Cultural Institution*: cultural foundation or association with no commercial profit motive, dedicated to cultural participation or education, located in the Kingdom of the Netherlands;
- i. *Institution in the Social Domain*. an institution with legal personality without a commercial profit motive in the field of care, welfare, liveability, work, social support, participation and integration, self-reliance, special education, youth care, early childhood care, elderly care, mental health care, or all related tasks, including policies decentralised to municipalities;
- j. *Professional*: a professional in the cultural sphere with demonstrable experience, who is professionally active as an independent entrepreneur in the field of cultural participation, cultural education or heritage participation and is registered as such with the Chamber of Commerce or a comparable organisation in the Caribbean part of the Kingdom;
- k. *Culture Creator*: natural person aged 18 or over, with a valid residence permit, who actively participates in cultural participation or cultural education activities in their free time;
- l. *Cultural Participation*: actively pursuing artistic or heritage activities in one's free time;

¹ Wet op het specifiek cultuurbeleid

² Algemene wet bestuursrecht

³ Algemeen Subsidiereglement van het Fonds voor Cultuurparticipatie

- m. *Cultural Education*: intentionally learning about and through art and heritage in or outside of a school setting;
- n. *Material Investments*: purchase of materials for a project, which the applicant can also use for an extended period of time after this project;
- o. *Slavery*: any form of involuntary labour in the former colonies of the Kingdom, including contract labour.

Article 1.2 Purpose

The aim of this scheme is for the Fund to encourage cultural participation and cultural education activities that contribute to commemorating and celebrating the abolition of slavery in the Kingdom, as well as increasing knowledge and awareness of the history of slavery and its repercussions that continue to affect the present.

Article 1.3 Who Can Apply

1. Subsidy can be applied for by one of the following parties based in the Kingdom of the Netherlands:
 - a. cultural institution;
 - b. institution in the social domain;
 - c. professional, or
 - d. culture creator, on behalf of a group of at least three other culture creators, all of whom have a position within the project.
2. The applicants referred to in the first paragraph may establish a partnership with other persons and organisations, such as cultural organisations, heritage institutions or educational institutions. This may also involve collaboration with an organisation in a foreign country.

Article 1.4 Reason for Application

1. One may apply for subsidy for projects that contribute to one or more of the following:
 - a. effect a: reaching new target groups;
 - b. effect b: building lasting connections or networks of communities;
 - c. effect c: participants develop multiple perspectives on the history of slavery;
 - d. effect d: participants use knowledge about slavery as source material to experience culture;
 - e. effect e: communities increase their self-reliance;
 - f. effect f: promoting the healing process of participants from relevant communities.
2. One may apply for a subsidy for a project in category 1, 2, or 3. With regard to the categories:
 - a. category 1 projects address at least one effect;
 - b. category 2 projects address at least two effects;
 - c. category 3 projects address at least three effects.

3. With regard to application options, the following applies:
 - a. category 1 projects can be applied for by the cultural institution, the institution in the social domain, the professional or a cultural creator;
 - b. category 2 projects can be applied for by the cultural institution, the institution in the social domain or a professional;
 - c. category 3 projects can be applied for by the cultural institution or the institution in the social domain.
4. A project:
 - a. that falls within category 1 or category 2 does not start earlier than eight weeks after the submission of the application;
 - b. that falls within category 3, does not start earlier than thirteen weeks after the submission of the application;
 - c. does not start earlier than 1 June 2023 and no later than 1 July 2024;
 - d. does not conclude later than 31 December 2024.

Article 1.5. Amount of Subsidy

The subsidy amount is:

- a. category 1 projects: a minimum of €1,000 and a maximum of €5,000;
- b. category 2 projects: more than €5,000 and less than €25,000;
- c. category 3 projects: a minimum of €25,000 and a maximum of €50,000.

Article 1.6 Payment of the Subsidy

1. Subsidies for projects in category 1 or category 2 shall be provided immediately after the subsidy has been awarded and shall be provided in one lump sum.
2. Subsidy for projects in category 3 shall be provided as an advance after the subsidy has been awarded. These will be established following accountability.

Article 1.7. Subsidy Ceiling

1. The subsidy ceiling is €1,000,000.
2. The Fund may amend the subsidy ceiling. Such changes will be communicated on the Fund's website.

Article 1.8 Grounds for Refusal

1. The Fund will refuse a subsidy if:
 - a. subsidy has already been or will be granted for the same activities:
 - 1° by the Fund;
 - 2° by one of the other state cultural funds;
 - 3° under the Regulation on Specific Cultural Policy ('Regeling op het specifiek cultuurbeleid'); or
 - 4° under the Heritage Act⁴;

⁴ Erfgoedwet

- b. the activities or projects for which funding is sought are already being executed at the time of application;
 - c. the application is submitted by a publisher or broadcaster;
 - d. the applicant has been declared bankrupt or is reasonably likely to be so in the near future;
 - e. the application is not sufficiently in line with the purpose of the scheme; or
 - f. a legal entity does not comply with the Governance Code obligations referred to in Article 1.10(4).
2. The Fund will refuse subsidies to third parties if they have been commissioned by natural or legal persons who are ineligible.
 3. The Fund may refuse subsidies if applicants have received subsidies from the Fund in the years preceding the application and have not, or not fully, fulfilled the subsidy obligations at that time.

Article 1.9 Conditions and Restrictions

1. Subsidy will be provided only to the extent that the applicant demonstrates that the available financial resources, including the subsidy from the Fund, are sufficient to execute the project.
2. Applicants based in the European part of the Netherlands may be reimbursed in terms of total project costs:
 - a. category 1 projects: maximum of 100%;
 - b. category 2 projects: maximum of 100%;
 - c. category 3 projects: up to 90%.
3. Applicants based in the Caribbean part of the Kingdom may:
 - a. in terms of total project costs be eligible to a reimbursement of:
 - 1^o category 1 projects: maximum of 100%;
 - 2^o category 2 projects: maximum of 100%;
 - 3^o category 3 projects: maximum of 100%;
 - b. in derogation from Article 4, ninth paragraph, of the General Subsidy Regulations, include the cost of currency exchange in the budget for the subsidy application.
4. The amount of the subsidy should be in reasonable proportion to the activities for which the subsidy is requested.
5. Only costs directly related to the project are eligible.
6. The contingency item in the budget should not exceed 7% of the total cost of the project.
7. Applicants located in:
 - a. the European part of the Netherlands may use up to 10% of the subsidy from the Fund for material investments required for the project.
 - b. the Caribbean part of the Kingdom may use 20% of the subsidy from the Fund for material investments required for the project.

Article 1.10 Obligations

1. The recipient of the subsidy is obliged to:
 - a. ensure that the subsidised activities are carried out by themselves and by the community concerned; and

- b to share knowledge of the activities for which subsidy has been provided, which may include participation in an exchange meeting organised by the Fund.
- 2. If the applicant is a legal entity, they are obliged to apply the Governance Code Culture, the Fair Practice Code and the Diversity and Inclusion Code, in a manner that complies at least with the fourth and fifth paragraphs.
- 3. If the applicant is a natural person, they are obliged to apply the Fair Practice Code and the Diversity and Inclusion Code in a manner that complies at least with the fifth paragraph applies.
- 4. For the Governance Code, the applicant must fully demonstrate in the application form, under subsections a to d below:
 - a. how the principles in the code are applied;
 - b. how the recommendations associated with the code are complied with;
 - c. that there is a separation between supervision, governance and implementation, in that:
 - 1^o if there is a supervisory board model: a board of supervision, consisting of at least three members;
 - 2^o if there is a governance model: a board of at least three directors;
 - d. that members of the supervisory board, or supervisory directors are not part of the budget.
- 5. For the Fair Practice Code and the Diversity and Inclusion Code, the applicant should explain in the application form how those codes are applied, with the following classification and related obligations:
 - a. requested amount up to €5,000: apply the codes and explain where this is not yet fully successful, if so;
 - b. requested amount from €5,000 to €25,000: apply the codes, explain where this is not yet fully successful and also state ambitions;
 - c. requested amount more than € 25,000: apply the codes, explain where this is not yet fully successful, state ambitions and reflect on them afterwards during the accountability phase.

Paragraph 2. The application

Article 2.1 Submission Deadlines

An application can be submitted between Monday 16 January 2023 at 1 PM and Wednesday 1 May 2024 5 PM

Article 2.2 Submission Requirements

1. Applications are submitted via the digital application form in the My Fund online application environment. This environment can be accessed through the Fund's website.
2. The use of My Fund requires an account. Please remember that creating an account will take a few days.

3. Applications should be accompanied by at least a balanced budget and in case of:
 - a. Category 1: the completed standard form;
 - b. Category 2: a project plan of up to five pages;
 - c. category 3: a project plan of up to eight pages.
4. If the applicant:
 - a. is a professional, in addition to the first and second paragraphs, a curriculum vitae or extract of registration from the Chamber of Commerce must be part of the application; or
 - b. is a culture creator, the application must describe how many, who and from which community they themselves and the culture creators will participate in the project; and is that this partnership is described in the form of a partnership agreement, based on the prescribed format of the Fund.
5. Incomplete applications will not be considered until the application has been sufficiently supplemented. The time of supplementing additional information shall be considered the time at which the application was officially submitted.

Article 2.3. Assessment Criteria

1. Applications for subsidies are assessed against the following criteria:
 - a. substantive quality of the project in relation to the purpose of the scheme;
 - b. organisation quality.
2. Only applications that meet both assessment criteria will be considered for funding.

Article 2.4 Assessing Applications

1. Applications that fall within:
 - a. category 1 or category 2, are assessed by an internal committee, consisting of employees of the Fund;
 - b. category 1, may be clarified orally before the committee reaches an agreement;
 - c. category 3, are assessed by an independent external committee.
2. The Internal Regulations contain further information on the Fund's committees.

Article 2.5 Method of Assessment

Applications will be processed in order of receipt, with only complete applications being considered.

Article 2.6 Decision Period

1. Applications for Category 1 and Category 2 projects will be assessed within eight weeks of the application being received.
2. Applications for Category 3 projects will be assessed within thirteen weeks of the application being received.

Paragraph 3. Final Provisions

Article 3.1. Hardship Clause

In very exceptional cases, which were not taken into account when creating these regulations and which have an unreasonable effect, the board may derogate from the rights and obligations set out in these regulations in favour of the applicant.

Article 3.2 General Subsidy Regulations

To the extent not provided for in these regulations, the provisions of the General Subsidy Regulations shall apply. These regulations are available on the website of the Fund.

Article 3.3 Entry Into Force and Expiry Date

1. These regulations shall take effect from the day after they have been published in the Dutch Government Gazette.
2. This scheme expires as of 1 January 2026. Objection and appeal procedures that have not been completed by that time shall remain subject to the provisions of these regulations.

Article 3.4 Citation Title

This scheme shall be referred to as: **Slavery Past Memorial Year Scheme**

The board of the Foundation Fund for Cultural Participation,
on behalf of,

H.G.G.M. Verhoeven,
Director

EXPLANATION

GENERAL

Background

The Fund for Cultural Participation (the Fund) is preparing a subsidy scheme for the Slavery Past Memorial Year. Organisations and culture creators may apply for a financial contribution for the creation of an activity.

A motion was tabled in parliament in 2020. This initiative came from the Surinamese and Caribbean communities in the Netherlands, who have held talks with the House of Representatives on institutional racism. The motion dwelt on the consideration that the Netherlands was one of the last of the European countries to abolish slavery in 1863 despite almost all enslaved persons still being under state control until 1873. As a result, slavery did not really end for many until 1873. This bleak page in Dutch history deserves to be dwelled upon at length. The government was thus requested to make the year 2023 a commemorative year, to commemorate the actual abolition of slavery 150 years ago.

In July 2020, the motion was passed in the House of Representatives to make 2023 a memorial year. The central government plans to run this memorial from 1 July 2023 to 1 July 2024, including an opening and closing event, closely involving the relevant communities. To this end, OCW asked the Fund for Cultural Participation and the Mondriaan Fund to develop a subsidy scheme. OCW has provided the two funds with the following focal points for the development of these schemes:

- involvement of experts in the creation of the subsidy scheme,
- careful and expert (independent) assessment.

The Mondriaan Fund's focus is on receptive activities, such as presentations, exhibitions and performances.

The Fund for Cultural Participation's focus is on cultural participation and educational activities, such as a performance by practitioners in their free time or developing a learning line.

With the commemorative year, the Dutch government aims to draw more attention to an important, painful and until recently underexposed part of our shared history as a kingdom: its slavery past. This history, with a multitude of perspectives, deserves attention from all sections of our society.

Through this Dutch Slavery Past Memorial Year, the Fund encourages initiatives by applicants from the relevant communities to reflect on the past throughout the commemoration year. We do this by commemorating the slavery past, celebrating its abolition and permanently raising knowledge and awareness of the slavery past and its repercussions in the present. This scheme therefore aims to increase knowledge and awareness of the slavery past, strengthen organisations within the relevant communities, and support a network of communities in which a lasting connection is created.

The Fund has a social responsibility to communities to make the scheme as clear, accessible and approachable as possible. The application form, application system and assessment will be created in such a way to be as accessible as possible. This allows everyone - persons/individuals, self-employed persons and organisations - who have not applied before, to have the best possible chance to participate in the subsidy scheme.

Reimbursement of translation costs

For applicants from the Caribbean part of the Kingdom whose first language is not Dutch or English, it will be possible (in the context of promoting accessibility) to write applications in Papiamentu and Papiamento and have them translated into Dutch or English before submitting the application to the Fund. This is facilitated as follows:

- A potential applicant (individual or organisation) applies for an account with the Fund;
- The applicant makes a request for reimbursement of translation costs by email and attaches an invoice from the translator in question;
- The Fund will subsequently approve of this;
- The applicant has the application and relevant attachments translated;
- The applicant sends the invoice by post to the Fund, which reimburses the cost to the applicant.

The Fund temporarily sets up a protocol to make payments prior to any honours.

ARTICLE BY ARTICLE

Article 1.1

part k

The term culture creator can be used in a variety of ways. By this term the Fund refers to people who dance, paint, act, create music in any form, write poetry, practice spoken word etc. in their free time. Professional creators are therefore not culture creators under this scheme.

Article 1.2 Purpose

Knowledge about the history of slavery including contract labour is very limited. This applies both to the Netherlands as a whole and to communities of descendants. However, the history of slavery continues to affect the present. Its impact in the present shows the connection between the slavery past, racism and misunderstanding in the present. From the cultural sector and communities, there are different needs around slavery's past and present. By supporting various activities, education, participation projects and research, it is possible to raise awareness about the Dutch slavery past. This can be of value to communities in the (longer) term. Furthermore, increased knowledge and awareness benefit the whole of society and the perception of its shared history.

Article 1.3 Who Can Apply

One condition for projects is that the community (or communities) itself is the applicant or are at least directly involved in (the creation, organisation and implementation of) the project. The 'lead' of the implementation of the project therefore lies with the relevant communities. In addition, the applicant may cooperate with, for example, cultural organisations, heritage institutions or educational institutions. This may also involve collaboration with an organisation abroad through, for example, online meetings, a report or sharing and applying forms of collaboration between the different organisations.

A position as referred to in part d of the first paragraph could be, for example, a choreographer, director, PR coordinator, social media specialist, community manager, financial coordinator.

Article 1.4 Reason for Application

Applicants may apply for projects implementing at least the mandatory number of effects and, optionally, multiple effects. The more effects one achieves, the more subsidy one can apply for. This may include working on connections between civil society and social groups, 'sustainable development goals', or other broader global issues - as long as they have a relationship with the purpose of the scheme.

First paragraph

part a *reaching new target groups*

Your community consists of people or target groups you are familiar with. In the context of this effect, you actively work towards reaching new (groups of) people, outside your familiar target audience or circle of acquaintances. Explain how you will do this and who will actively participate in your project. If you reach other communities or networks by means of your project, this may be related to effect b.

part b *building lasting connections or networks of communities*

Communities come in all shapes and sizes. Interaction between communities and its importance with regard to the history of slavery is central to this effect. Stories and knowledge from another community and generation may be enriching for a relevant community. Explain how you will create, foster and connect a lasting connection or network of different communities related to the slavery past. If you wish to reach other communities or networks by means of your project, this may be related to effect a.

part c *participants develop multiple perspectives on the history of slavery*

Not everyone looks at the same events in the past and present in the same way. Your views are determined by your origins, upbringing, environment, values and norms. Learning about other perspectives broadens everyone's view of those events and creates a greater understanding of everyone's views and insights. Explain how you will work on sharing those perspectives, increasing understanding and for which participants this is relevant.

part d *participants use knowledge about slavery as source material for creating culture*

Historical images, current photographs with descriptions of how the slavery past is still visible today, scholarly literature and knowledge about the slavery past are required. Explain how you will incorporate this knowledge in order to create culture. For example, consider a music theatre performance supported by professionals, highlighting the social nature and impact of slavery's past and present.

part e *communities increase their self-reliance*

With this scheme, we want to support communities in moving forward on their own, becoming more self-sufficient and thus take their own responsibility to grow - with the aim of strengthening communities and

allowing them to focus (even more) on empowerment. Explain how you will work to make your community self-sufficient and what you need to do in order to achieve this.

part f

Promoting the healing process through participants from communities

Healing involves a spiritual underlay and a layer of repairs. At the time of researching one's ancestors, what does this do to the body? Or what consequences does it have when descendants are taught on a subject and in a language remote from the history and heritage of these descendants? What will it take to heal from this painful past? Explain what kind of activities you plan on organising and how you will contribute to facilitating ways to contribute to the healing process.

Article 1.7 Subsidy Ceiling

We process applications in order of receipt. For example, if we receive a lot of subsidy applications, the available amount may run out before 1 May 2024. This means the subsidy ceiling will be exceeded. We will be forced to refuse any applications received after that, even if the applicants meet all the requirements. In this example, it means that from this date until 1 May 2024, we will no longer be able to process any applications.

Article 1.8 Grounds for Refusal

Grounds for refusal applies in situations where we refuse subsidy because you have already received funding for the same activities from another National Cultural Fund, or under the Specific Cultural Policy Regulations⁵ or the Heritage Act. Not every subsidy from another State Culture Fund (or the Ministry of Education, Culture and Science) will necessarily exclude a subsidy from the Mondriaan Fund: this is only the case if they concern the 'same activities'. If it is reasonable to distinguish between different activities within a project, we will be able to award subsidy. The key question here is whether we can make a distinction between the activities for which the subsidy is used. For example, a (large) project may be considered as several activities, each with their own character, with one activity focusing on professional performing arts, for instance, and another on amateur theatre for and by residents of a particular neighbourhood. In case of doubt, you the applicant must demonstrate how the project is structured. We will then assess whether your argumentation is sufficiently plausible. The other national culture funds are currently: het Fonds Podiumkunsten, het Stimuleringsfonds Creatieve Industrie, the Mondriaan Fund, het Nederlands Filmfonds and het Nederlands Letterenfonds.

Article 1.9 Conditions and Restrictions

First until fourth paragraph

Only project costs that are relevant in the light of the purpose of this scheme are eligible for funding. This only includes investments directly aimed at the realisation of a project, such as the deployment of artistic and organisational staff and the rental of rehearsal space or stage facilities to realise the project activities. Costs that are somehow part of normal operating costs are not eligible for support. For example, this includes fixed rent, purchase of inventory and investments that are not directly aimed at the realisation of activities.

⁵ 'Basisinfrastructuur (BIS) subsidie

We assess the application based on the overall plan and budget. In other words, we don't just look at the part for which the subsidy is used. For example, if the total project costs amount to €10,000 and the applicant applies for €5,000 subsidy to spend on implementing workshops, we will assess not only the workshops but the overall project plan and budget.

Fifth until seventh paragraph

A maximum of 10% of the Fund's subsidy may be used for material investments required for the project. These are investments in goods that will last beyond the project period, such as equipment and tools such as laptops, cameras, video projectors and sewing machines. We also distinguish material costs, which may be included in the budget: costs for materials that are needed for the final products or may be reflected in them, such as painting supplies, film strips, photo paper and haberdashery. These materials will in principle be fully used by the end of the project period. Software specifically required for a project also falls under material costs. In doing so, the applicant must take into account an appropriate ratio between the costs for support and materials. Unsure how certain costs are classified? Please do not hesitate to contact us.

Institutions from the Caribbean part of the Kingdom may request up to 20% of the budget for material investments. This is because the local infrastructure and available resources sometimes make it necessary for them to invest more in order to start a project.

The choice of a relatively high subsidy rate was motivated by the fact that there is a short time frame between the opening of the scheme and the start of the Memorial Year. This leaves relatively little time to secure additional funding. This makes it easier for applicants to start projects.

For applicants in the Caribbean part of the Kingdom; Curaçao, Aruba, Bonaire, Sint Eustatius, Sint Maarten and Saba, it is often more difficult to obtain additional funding. That is why applications in all categories will be 100% covered.

Applicants from the Caribbean part of the Kingdom may face currency exchange fees. This provision can remove that (potential) threshold for applying for subsidies. This decision was made to serve all applicants as equally as possible. For more information, please visit our website or directly contact an adviser to this scheme.

Article 1.10 Obligations

First paragraph

To gain visibility and share the proceeds and effects of the scheme more broadly, the Fund may organise meetings where culture creators can share their knowledge and experiences from the projects with each other and the Fund. Space will also be provided via online channels to present stories and footage of projects and culture creators.

Second until fifth paragraph

Codes

The Fund values a strong (economic) position of the cultural sector and a diverse and inclusive playing field. We therefore ask applicants to apply the applicable codes in this sector. Please visit our website (www.cultuurparticipatie.nl/codes) to learn more about the three cultural codes.

The *Fair Practice Code (FP)*. In the current cultural policy, the Minister of Education, Culture and Science is committed to strengthening the economic position of the cultural sector and creators. The *Fair Practice Code* is an important safeguard that the industry pays its employees and self-employed workers fairly. Read more on the website www.fairpracticecode.nl.

The *Diversity and Inclusion Code (D&I)*. This code provides the cultural and creative sector with tools to promote diversity and inclusion. Read more about this code on www.codedi.nl. You will also find inspiration material here: colleagues from the sector explain how they use the code to establish an organisation where diversity and inclusion are self-evident.

The *Governance Code Culture (GC)*. Transparency and good governance are at the heart of this code. In doing so, we work together to create a cultural sector with integrity. Applying the principles in this code is a condition for receiving subsidy from the Fund. For more information about this code, visit www.cultuur-ondernemen.nl/governance.

The above codes are elaborated as follows:

FP

In the context of *fair practice* we are curious to know how applicants contribute to a fair chain and specifically how they plan to give fair remunerations.

D&I

As an applicant, explain how you wish to and are able to contribute to diversity and inclusion within the field, a fair chain and good governance of cultural organisations. Diversity and inclusion in the context of the scheme can relate to the content of the application, the team, the creators involved, the partners and the audience. Diversity may refer to cultural diversity, but also, for example, regional distribution or actively involving people of different educational levels, ages, or people with disabilities. The point being that diversity contributes to a multi-voiced sector.

GC

In the context of *governance*, the safeguarding of supervision and the separation of interests between supervisors (such as board members and supervisory board members) and implementors is an important and mandatory principle. The elaboration of that principle can be done in roughly two ways:

- I. On the one hand, a supervisory board may be established. The board then has day-to-day management of the company, with a separate board overseeing this management team.
- II. On the other hand, one may opt for a monistic governance model. An institution then has a single board comprising management including supervisors, with a clear distinction made by statute between executive directors and non-executive directors.

Regardless of the choice of option 1 or 2, it is always important that the articles of association, or registration with the Chamber of Commerce, show who (depending on the option) are the supervisory or non-executive directors. This is because the latter cannot perform any paid work within the project.

For questions and consultation on the application of the codes, please feel free to contact one of the Fund advisers.

Paragraph 2: The application

Article 2.1 Submission Deadlines

The subsidy scheme is open for applications between Monday 16 January 2023 at 1 PM and Wednesday 1 May 2024 5 PM. The time used is the time as it applies in the European part of the Netherlands. We will not consider applications submitted outside the deadlines. With this deadline, projects can still commence on 1 July 2024: the end of the Memorial Year. Because activities may continue until 31 December 2024, a project can then have a duration of 6 months.

Article 2.2 Submission Requirements

First and second paragraph

Before submitting an application, you will need an account with the Fund. Please visit our website to learn how to register an account. Remember that it will take several days before your account is activated. We cannot give a fixed term for this, but please keep in mind at least seven working days. Only once you have received your account you can fill in the digital application form and upload the attachments to the application. Please note: apply for your account in time for us to process your application (and not just a few days before the scheme deadline).

Incomplete applications may be supplemented within a reasonable time. Generally speaking, this is a two-week period, unless the closing date starts within that two-week period. The date of supplementation will then count as the application date.

The subsidy application consists of the following documents:

Category 1: Culture creators, independent professionals and organisations

1. A fully completed digital application form;
2. A form provided by the Fund with questions to replace a project plan;
3. A fully completed (model) budget;
4. A (model) cooperation agreement signed by the group of culture creators.

Category 2: Self-employed professionals and organisations

1. A fully completed digital application form;
2. A project plan consisting of a maximum of 5 pages;
3. A fully completed (model) budget.

Category 3: Organisations

1. A fully completed digital application form;
2. A project plan consisting of a maximum of 8 pages;
3. A fully completed (model) budget.

Project plan:

In addition to the application form, applications must include a project plan to be considered for this subsidy. The project plan must include a schedule for the entire duration of the project and a balanced budget.

For category 1, please use the 'project plan form' on the Fund's website to replace your own project plan.

Content, method and cooperation

- Describe the content, design and approach of the project and in what ways it is innovative, distinctive or unusual from other community projects or activities.
- Describe why the realisation of this project is important for the community.
- Describe how the project suits the purpose of the scheme.
- Describe the cooperation and division of roles and tasks within the group and how responsibility for the project will be assigned.

Please remember that there are certain conditions attached for being able to apply as a culture creator. The application must have an impact on multiple participants. For example, a culture creator will have to be connected from the community to at least three other culture creators who will all have a position in the project team. The application should describe how many, which culture creators and from which community they will participate in the project.

Fourth paragraph

Part b

In the case of an application by a culture creator, a cooperation agreement must be signed by the relevant group of culture creators.

In the cooperation agreement, parties set out their joint intentions, including:

- The title of the project;
- the main contact person for the Fund;
- the duration, start and end of the agreement;
- the purpose of the agreement;
- a description of the persons who are involved in the project, including their name, address details and place of residence.

There are a number of requirements for being eligible for subsidy. For example, completing a cooperation agreement, including personal details, is a requirement. Only in this way it is possible to verify the information provided by the culture creator on behalf of a group of culture creators.

The agreement must be signed by the culture creators participating in the group.

For the sake of consistency among group members, the applicant is required to use the Fund's model cooperation agreement. This model can be found on the website of the Fund.

Article 2.3 Assessment Criteria

Requests for subsidy are assessed on the basis of the criteria listed below. The applicant must clearly state in the application how they will be meeting these criteria.

- Substantive quality of the project in relation to the purpose of the scheme:

By means of this criterion, the Fund assesses whether the content and approach of the project contribute to the aim of the scheme, including the substantive or educational ambitions and expectations. In addition, the Fund assesses the extent to which the activities contribute to achieving the mandatory effect or several chosen effects. We will also check whether the plan is feasible and whether it can fulfil the applicant's ambitions and expectations. The activities must comply with the three principles of the scheme; celebration, remembrance and awareness.

By means of this criterion, the Fund assesses whether the content and approach of the project contribute to the aim of the scheme, including the substantive or educational ambitions and expectations. In addition, the Fund assesses the extent to which the activities contribute to achieving the mandatory effect or several chosen effects. We will also check whether the plan is feasible and whether it can fulfil the applicant's ambitions and expectations. The activities must aim to make a structural impact with regard to one of the three goals or establish lasting connections/networks;

- **Organisational quality**

By means of this criterion, the Fund assesses whether the project plan is in line with the purpose and activities to be performed. We will assess the organisation of the project and the method of collaboration. We will also assess whether the project plan is sufficiently clear, concrete and feasible, including a realistic schedule, and whether the roles and tasks of those involved in the project are sufficiently described. We will furthermore assess whether the budget is clear, reasonable and feasible.

In addition, the organisational quality criterion also assesses involvement of the community as applicant or as stakeholder in the organisation and implementation of the project. Here we will analyse the following:

- whether the applicant represents one or more communities;
- whether the activities are created by or with representatives from affected communities;
- is the community's input in the project clear and demonstrable?

Only those applications that meet both assessment criteria can be considered for funding.

Article 2.4 Assessing Applications

The Fund for Cultural Participation strives to put together a representative assessment committee with as much knowledge of the issue of slavery history and the affected communities as possible.

The oral explanation (first paragraph (b)) is intended to give the applicant an opportunity to explain the submitted application orally in an interview with the advisory committee. This will be in the form of an online meeting. The applicant(s) will present(s) their goals, following which the Fund or committee will ask additional questions about the application. The meeting may also reveal the added value of collaboration between the intended facilitators, partners and culture creators.

Article 2.5 Method of Assessment

Applications will be processed if they are received on time and in full. They will never be compared with each other before the Fund reaches its verdict.

Article 2.6 Decision Period

Regarding the first two categories, we apply a quicker decision period than 13 weeks (which is usually the default for subsidy applications). We do this in order to enable the applicant to start the project as soon as possible.

Paragraph 3 Final Provisions

Article 3.2 General Subsidy Regulations

The General Subsidy Regulations (GSR) contain, among other things, general provisions regarding the raising of objections, advance payment and general requirements regarding decision-making on the subsidy. To the extent not provided for in these regulations, the provisions of the General Subsidy Regulations shall apply. These regulations are available on the website of the Fund.

Article 3.3 Entry Into Force and Expiry Date

The entry into force of a scheme does not always coincide with the time when applications can be submitted. The submission deadlines are listed in Article 2.1

The Board of the Fund for Cultural Participation Foundation,
on behalf of,

H.G.G.M. Verhoeven,
Director